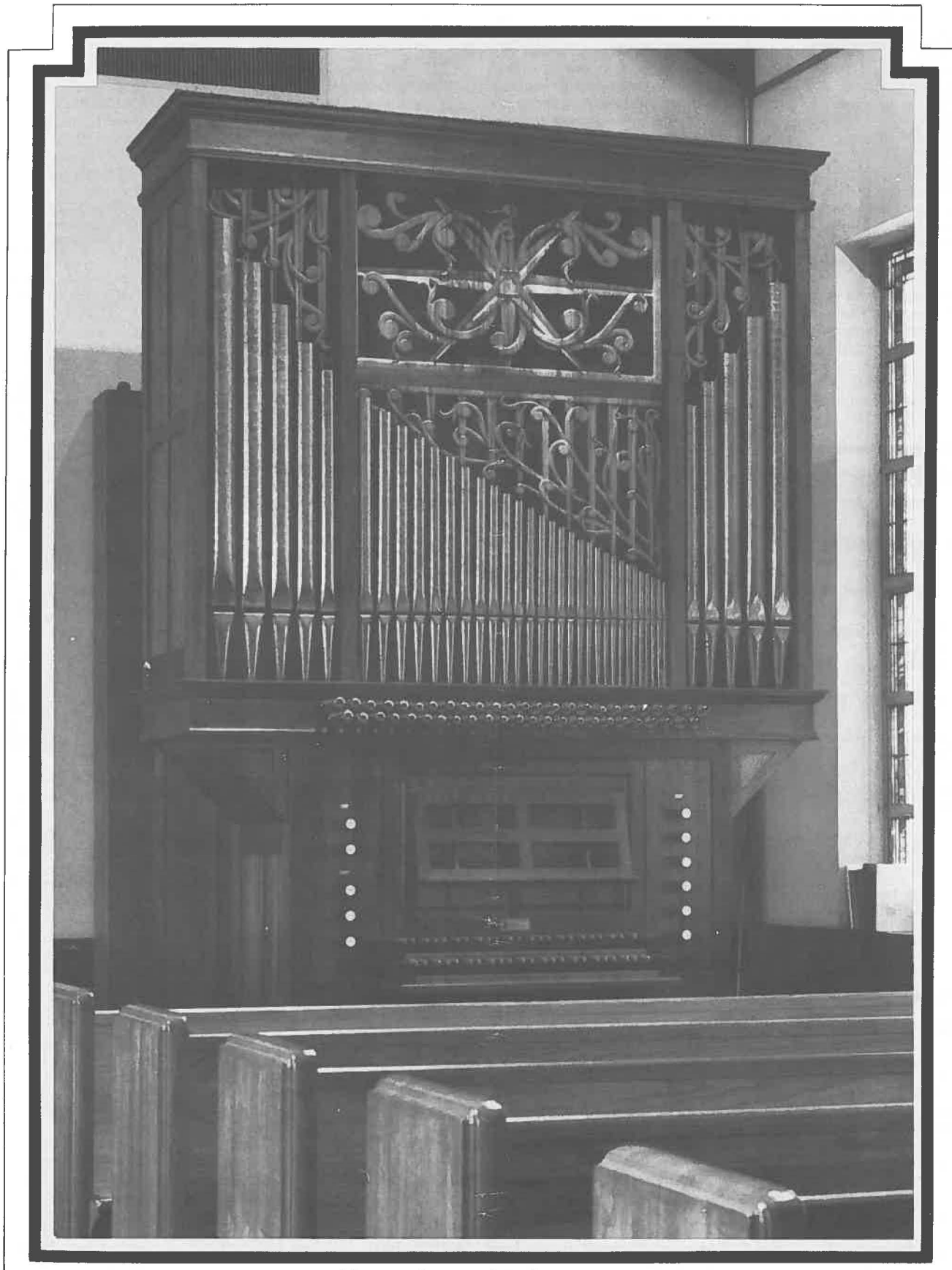


THE DIAPASON

JUNE, 1990



Mt. Olive Lutheran Church, Houston, TX
Specification on page 18

Summer pursuits

For many church musicians and teachers, summer often brings less- hectic schedules and time for pleasant pursuits. These can assist one's personal growth in the form of workshops and conventions. Later in June, the American Guild of Organists gathers for its national convention in Boston. A wealth of workshops/ seminars, concerts, recitals, and worship services promises a rich and varied week of music and recreation. In July, the Organ Historical Society will hold its annual national convention in Milwaukee, Wisconsin. Here is a chance to savor the work of a wide variety of organbuilders, some well-known, some long out of business— some local efforts known only to a few.

What a delight to combine a refreshing break from everyday activities with a time for personal and professional enrichment. One also notes the vast array of workshop and summer institute offerings; a glance at the March and April issues of THE DIAPASON provides a sampling of the many events—organ, choral, worship, early music, and others.

Summer might also provide a time to evaluate the past "church year," to consider successes and failures, joys and concerns, opportunities for change and improvement. Whether in our organ playing, choral directing, organbuilding or maintenance, we can look at our efforts over the past year and plan strategies for the coming year. Have we done something this year beyond what was required? Something to really make a difference in our sphere of influence?

It is easy to get "bogged down" in the routine of daily activities. We must remind ourselves that as church musicians we have marvelous opportunities to make a difference in people's lives, to move and inspire our choirs and congregations, to share something of ourselves. As teachers, we have the responsibility not only to impart information to students, but the chance to motivate, inspire, and draw the best they have within themselves. Organbuilders know that it is through the fruit of their efforts that we musicians can function in our roles. Consider the thought that the organbuilders' work will help shape the worship of the congregations, and influence both teaching and performance.

Now is also a good time to examine our strongly-held views in the areas of organbuilding styles and performance traditions. Are we constantly searching for truth? Or are we willing to accept the pronouncements of others without critical evaluation? Or are we content to spend our careers defending a point of view we adopted twenty years ago, instead of growing and developing?

Whatever your summer holds in store for you, I hope there is time to recharge and look ahead with renewed interest. I look forward to seeing you in Boston and Milwaukee!

—Jerome Butera

Letters to the Editor

Wit and wisdom in improvisation
(Yet more replies to "Musical Messages," January, p. 2)

of Musical Messages. I have chosen my selections from a former Methodist hymnal. They are as follows:

- Courage brother! Do not stumble— Procession of pallbearers
- In the hour of trial—American Bar Assoc.
- Jesus, Savior, pilot me—Airline Pilots Assoc.
- For the bread which thou hast broken— Clumsy bakery delivery men
- Fight the good fight—Boxing federation
- Enough! Enough! He Cried; Close Ye the Book—Beleaguered Editors Assoc.

- Ask ye what great thing I know—Information Industry
- And are we yet alive—Veterans of World War I
- And can it be that I should gain—Weight Watchers
- Mid all the traffic of the ways—American Automobile Assoc.
- O guide to every child of thine—National Education Assoc.
- O sons and daughters, let us sing—American Choral Directors Assoc.

Edward A. Peterson
Lebanon, IN

Charles Jenks
Mt. Prospect, IL

I can't help but get my two cents in on what apparently is an ongoing series

Here & There

The Department of Musical Arts of the Cleveland Museum of Art has announced plans to celebrate the 80th birthday of eminent American organist and organbuilder Robert Noehren (born December 16, 1910). There will be a gala dinner on Friday evening, December 14, with Dr. Noehren as guest of honor, and a recital by Dr. Noehren on Saturday afternoon, December 15, on the McMyler Memorial Organ (Holtkamp, 1971) in the Museum's Gartner Auditorium.

Friends and former students of Dr. Noehren are invited to attend the dinner and recital, or to send written greetings. For further information: Karel Paukert, The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, OH 44106; 216/421-7340, ext. 280.

The Westminster Organ Festival takes place June 23 at three locations in London: Westminster Abbey, St. Margaret's Church, Westminster, and the Central Hall, Westminster. The Festival runs from 10 am to 8:30 pm, organized by the Park Lane Group in aid of the PLC Young Artists Performance Fund and the newly-formed Sir George Thalben-Ball Memorial Trust. The 12 events include recitals by four young organists featuring music of Franck; lunchtime recital by Thomas Trotter; organ and ensemble concert with John Scott and Andrew Lumsden; exhibitions by organ builders; demonstrations of the instruments; illustrated lecture on Thalben-Ball by his biographer, Jonathan Renert; masterclasses by David Sanger; question and answer panel chaired by

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Sir David Lumsden; concluding recital by Gillian Weir.

For further information: PLC, Bedford Chambers, Covent Garden Piazza, London WC2E 8HA U.K.; tel. 071 240 4919.

The 1990 Evergreen Music Conference takes place July 8-14 (week one), and July 15-21 (week two). Events include lectures, discussions, panels, demonstrations, and concerts. Week one faculty includes Ronald Arnatt, Ben Hutto, David Higgs, Howard Galley, Rev. Jack Stapleton, Donald Pearson, and Bishop Chilton Powell; week two, Hutto, Rev. Carl Daw, Joan Lippincott, Bishop Powell, and Pearson. For information: 303/674-3525 or 303/831-7115.

The National Association of Pastoral Musicians will sponsor a "Gregorian Chant School" July 9-13 at St. Michael's College, Winooski, VT. Led by William Tortolano, Columba Kelly, and Robert Fowells, the school will feature Gregorian Chant notation, repertoire, and liturgy. For information: NPM Gregorian Chant School, 225 Sheridan St., N.W., Washington, DC 20011-1492; 202/723-5800.

The University of Michigan presents its 12th annual International Organ and Church Music Institute July 9-20. Week 1, July 9-13, is the Organ Institute, commemorating the centenary of the death of Franck, with Dietrich Wagler, Ralph Kneeream, Marilyn Mason, Robert Glasgow and James Kibbie. Week 2, July 16-20, is the Church

Music Institute, with Janet Lee, W. Thomas Smith, Sandra Stegeman, Donald Williams, Margo Halsted, Michele Johns, and Theodore Morrison.

For further information: Bonnie Mills-Martin, 600 Burton Memorial Tower, The University of Michigan, Ann Arbor, MI 48109-1270; 313/763-3017.

The Summer Institute for French Organ Studies takes place July 16-27. In its fifth season, the SIFOS limits enrollment to five students each summer and works with two unaltered French instruments: the 1783 Clicquot at the Basilica of St. Pierre et Paul, Souvigny, and the 1880 Cavaille-Coll at St. François de Sales, Lyon. The Institute is led by Gene Bedient and Jesse Eschbach, with guest lecturers Henri DeLorme and Louis Robilliard. For information: SIFOS, 4221 N.W. 37th St., Lincoln, NE 68524; 402/470-3675.

SMU in Taos will present two harpsichord master classes this summer. Harpsichord Master Class I will take place July 22-28, with Larry Palmer and Wm. Neil Roberts; Harpsichord Master Class II runs July 29-August 4, with Larry Palmer and Susan Ferré. The sessions include four hours of daily master classes; Bach's "Goldberg" Variations, sonatas for flute and harpsichord, and sonatas for gamba and harpsichord; Couperin and Duphy; 20th-century literature; continuo studies; recitals, concerts, and excursions. For information: SMU in Taos, Meadows School of the Arts, SMU, Dallas, TX 75275; 214/692-2880.

The fourth annual **Master Schola** will be held August 7-13 at the Community of Jesus on Cape Cod in Orleans, MA. Offerings include workshops on Gregorian chant, organ literature, youth choir literature and techniques, choral literature, vocal pedagogy and choral conducting. The choral conducting course will provide opportunities to conduct *Gloriae Dei Cantores*, the professional choir from the Community of Jesus. The Masters who will lead this year's Schola include: Stephen Cleobury, Marilyn Keiser, David Hill, James Litton, and Hilary Hill. Enrollment is limited to 80 registrants. For information: The Community of Jesus Master Schola, 11 Bayview Dr., P.O. Box 1094, Orleans, MA 02653; 508/255-6204.

The first **Calgary International Organ Festival** will take place October 13-19. The prize-winners will be chosen from eight semi-finalists, all of whom compete in Calgary. There are 104 applicants from 16 countries. Jurors for the finals will be Hans Fagius (Sweden), Martin Haselböck (West Germany), Bernard Lagacé (Canada), Simon Preston (Great Britain), Russell Saunders (U.S.A.), and Gillian Weir (Great Britain). In addition to the competition performances by the eight semi-finalists, there will be two gala concerts, three workshops, one masterclass, and many other activities. All competition events will take place on the Casavant organ in the Jack Singer Concert Hall in downtown Calgary. The dates for the selection rounds are July 19-22 at the Cleveland Museum of Art, and July 24-28 in three cathedrals, Lübeck. For information: Patricia Abernathy, project assistant, Calgary International Organ Festival, Calgary Centre for the Performing Arts, 205 8th Ave. S.E., Calgary, Alberta T2G 0K9 Canada; 403/294-7455.



Javier Garduño

Javier Garduño played a recital at Luther Memorial Church in Burbank, CA during a brief U.S. recital tour in February, 1990. He also played noon recitals at UCLA and Immanuel Presbyterian Church in Los Angeles. In 1989, he was a featured artist for the Region IX AGO Convention. Maestro Garduño resides in Mexico City and holds the chair of Professor of organ, harpsichord and piano in the National Conservatory of Music, and the Escuela Superior de Musica. He also is the Head Organist of Christ Episcopal Church in Mexico City, and a specialist in music of the Baroque and Renaissance periods. During February, 1991, Javier Garduño will be available in the U.S. for a solo recital (organ-harpsichord) or a lecture-demonstration. All arrangements for his 1991 concert tour are being handled through Artist Recitals Concert Promotional Service, Ruth Plummer, Artists' Representative.

Richard Litterst recently played the dedication concert of the restored Skinner organ at Second Congregational Church, Rockford, IL. As a result of a fire in 1979, the church's previous Skinner organ was lost. They then purchased the Skinner pipes from a church in Oak Park, IL, which was replacing its instrument.

Pipe Organ Sales & Service of Laurel, MS, handled the installation. Litterst drew up the stoplist and helped

guide it through. The Wicks Organ Company reconditioned and revoiced the Skinner pipes and supplied missing ranks. Tonal finishing was done by Troy Scott of Pipe Organ Sales & Service. 68 ranks, 75 stops, 57 voices, 4,220 pipes.

Cluster's Last Stand (On the Ground), for harpsichord, by **Dan Locklair**, received its premiere by Igor Kipnis (for whom it was written and dedicated) on March 8 at Augusta College, Augusta, GA. A new composer brochure on the music of Locklair has been released by E.C. Kerby, Ltd. (Ricordi).

Kurt Lueders is featured on a new CD entitled, *Romantic Rarities*. Played on the Schoenstein organ at Our Mother of Good Counsel Church in Los Angeles, it includes music by Lacroix, R. Vierne, Lazare-Lévy, Kittle, J. Franck, Boëllmann, Chauvet, Walcha, and Guillemant. Akfa SK-514, BKM Associates, Box 22, Wilmington, MA 01887.

Donald R.M. Paterson, Cornell University Organist and Professor, is celebrating the 50th anniversary of the Aeolian-Skinner organ in the university's Sage Chapel with a series of concerts: March 30, April 27 (Robert Owen), July 9, September 28, October 26, and November 17 with the Cornell Symphony Orchestra. The series is featuring the music of Franck in observance of the centennial of his death. Sage Chapel's first organ was built by E. & G.G. Hook, Opus 816, II/23, in 1875. The organ was enlarged to three manuals and electric action by William King & Son in 1898. It was rebuilt and enlarged in 1909 by E.M. Skinner, Op. 175, IV/42. The Aeolian-Skinner was built in 1940 under the direction of G. Donald Harrison, with almost all new pipework. For information: 607/255-4097 or 3531.

A program of music by César Franck was heard at **Covenant Presbyterian Church**, North Carolina, on April 8. The Chapel and Covenant Choirs, under the direction of **Richard M. Peek**, sang the Motet *Dominus non Secundum* and the *Mass in A Major*. Organ accompanists were Betty L. Peek and Sylvia Thompson. The Choral II in B Minor and the *Pièce Héroïque* were played by Richard Peek. In the Franck Mass harp, cello and doublebass were also used.



Mary Catherine Race

Mary Catherine Race, 14-year-old student of Wilma Jensen, presented an organ recital May 13 at St. George's Episcopal Church in Nashville, TN on the new 85-rank Casavant organ as part of the church's concert series. The program included Suite on the Second Tone, Guilain; Praeludium in E minor, Bruhns; three *Orgelbüchlein* chorales and Fugue in G minor, S. 578, Bach; Preamble, Meditation and Divertissement from *24 Pieces en Style Libre*, Vierne; *Pastorale and Aviary*, Roberts; and *Petite Suite*, Bales.

Miss Race, a piano student of Amy Dorfman at the Blair School of Music, was the 1989 winner of the state 8th grade piano competition of the Tennessee Music Teachers' Association. In March, 1990, she appeared as guest piano soloist with the Nashville Youth Orchestra. As organ soloist, she has

performed for two Nashville AGO student programs and accompanied St. George's Choir in services and in concert. Mary Catherine will attend the Pipe Organ Encounter Conference in Pittsburgh, PA in June with Wilma Jensen, who will be on the faculty.

Leonard Raver premiered *Requiem*, by **James Callahan**, on his March 12 recital on the Gabriel Kney organ in the Chapel of the College of St. Thomas, St. Paul, MN. The four-movement work is based on Gregorian Chants from the old Mass of the Dead and Burial Service: *Kyrie*, *Dies Irae*, *Libera me*, and *In Paradisum*. Also included on the program were David Diamond's *Symphony for Organ* and Lee Hoiby's *Rock Valley Narrative*, both of which were composed for Raver.

The recently restored Austin pipe organ at The Bushnell Hall, Hartford, CT, was given its debut as an orchestral solo instrument in a series of performances in January. **John Rose** was the featured artist, performing with the Hartford Symphony Orchestra under the direction of Michael Lankester in a program which featured the Barber *Toccata Festiva* for Organ and Orchestra and the Saint-Saëns Third ("Organ") Symphony.

The instrument was restored by the Austin Organ Company as part of The Bushnell Hall's 60th anniversary celebration. John Rose also performed with the Hartford Symphony Orchestra six times during the 1989-90 season at Trinity College, Hartford, on another Austin organ.



Dorothy Zaremba, Terry Boi, Pat Coutts, Tina Maurer, Ann Knox, Helen Bass, Naomi Rowley, and Anne Brown

Students of **Naomi Rowley** presented a recital on February 6 at Elmhurst College, Elmhurst, IL. Participating in the program were Dorothy Zaremba, Terry Boi, Pat Coutts, Tina Maurer, Ann Knox, Helen Bass, Naomi Rowley, and Anne Brown.

Direct-to-Tape Recordings has released *March On!*, featuring **Michael Stairs** at the Longwood Gardens organ, Volume 2. Available in CD, DAT and cassette formats, the recording includes favorite marches by Sousa, Wagner, Gounod, Coates, Prokofiev, Verdi, Guillemant, Mendelssohn and others performed on the Aeolian (1930)/Moller (1958) 10,010-pipe organ at Longwood Gardens, Kennett Square, PA. For information: Direct-to-Tape Recordings, 14 Station Ave., Haddon Heights, NJ 08035; 609/547-6890.

Christina Swallow, 16, of Hartsville, SC, is the first-prize (\$1,000) winner of the first **Otto B. Schoepfle National Competition in Organ Performance for High-School Students**, sponsored by the Conservatory of Music at Oberlin College and held March 18. Miss Swallow began organ studies with her mother, and for the past five years has studied with Edmund Shay of Columbia College, SC. In 1987 she was named first-prize winner in the 36th annual Gruenstein Memorial Competition of the Chicago Club of Women Organists. In 1987 and 1989 she won first prize in the Young Artists Competition of the Columbia (SC) AGO Chapter, and as chapter winner participated in the AGO Region IV competitions in Augusta, GA and Memphis, TN. In 1989 she was a



Christina Swallow



Roberta Gary, Christina Swallow, David Boe, Aleeza Meir, Garth Peacock, Carolina Johnson, Haskell Thomson, and Otto B. Schoepfle.

finalist in the Fort Wayne (IN) National Organ Playing Competition. She will graduate one year early and begin her undergraduate studies at the University of Cincinnati.

Co-winners of the second prize are Carolina Johnson, 17, of Winston-Salem, NC, and Aleeza Meir, 14, of Ithaca, NY. Each received a cash prize of \$625.

The competition is named in honor of Otto B. Schoepfle, music lover and longtime support of the Oberlin Conservatory. The competition judges included David Boe, Garth Peacock, Haskell Thomson, and Roberta Gary.

Robert Triplett performed a concert entitled "A Franck Fête" on March 23 at Cornell College, Mt. Vernon, IA. The program, in honor of the 100th year of the death of César Franck, included *Pièce Héroïque* and *Prélude, Fugue et Variation*, as well as Vierne's *Pièces de Fanatisie*, and "L'Assomption" from Tournemire's *L'Orgue Mystique*. Triplett has studied with Flor Peeters at the Royal Flemish Conservatory in Belgium. Currently he is Distinguished Artist in Residence at Cornell and director of music at Trinity Episcopal Church in Iowa City. Triplett maintains a second career as a stage-fright consultant.

John Weaver will play a recital on July 20 at 8:30 pm at the Antwerp Cathedral as part of a summer series celebrating the music of César Franck and the French Romantic school. His will be the only recital by an American organist, and will include music by Widor, Vierne, Lemmens and Mulet.

AFKA Records has released several new CDs: *The French Connection*, by **Thomas Murray** (SK-512), played on the Schoenstein organ at SS. Peter & Paul Church, San Francisco; *A Boston Organ Tour*, by **Brian Jones** (SK-501), played on the E. & G.G. Hook, Immaculate Conception Church, Boston, and the Aeolian-Skinner at Church of the Advent, Boston; and *Clarence Waters—In Memoriam* (SK-508), recorded on the E.M. Skinner at Yale's Woosley Hall, and on the Austin and Aeolian-Skinner organs at Trinity College, Hartford. The label has also released a cassette recording, *The Kotszschmar Memorial Organ*, played by the late **Earl Miller** on the Portland City Hall Auditorium Organ (ME).

For information: BKM Associates, 6 Ledgewood Rd., Wilmington, MA 01887; 508/658-6565.

Nunc Dimittis



Ruth Bellatti

Ruth Melville Bellatti died March 15 at her home in Jacksonville, IL after a long illness.

Born November 29, 1913, in Swampscott, MA, she earned bachelor's and master's degrees from the Eastman School of Music as a student of Harold Gleason, and was awarded the school's performer's certificate. She also studied at the American Conservatory of Music in Fontainebleau, France, where she was awarded diplomas in organ. She taught organ and music theory at MacMurray College, Jacksonville, 1937-47, and then taught at Illinois College 1955-61. She was organist/choirmaster at Trinity Episcopal Church for 40 years, and was a leader in the Jacksonville-MacMurray Music Association and later in the McGaw Fine Arts Series at Illinois College. She performed concerts in the colleges and churches of Jacksonville for more than 20 years, and played a major role in the selection of the Aeolian-Skinner organ

at MacMurray College, the Hart Sesquicentennial Holtkamp organ at Illinois College, and the Bosch organ at Trinity Episcopal Church.

Mrs. Bellatti was granted an honorary doctorate of humane letters by Illinois College in 1979, received the first Friend of the College award in 1984 from Illinois College, and was given the McGaw Citation in the Arts in 1988 for her distinguished contribution and service to the advancement of fine arts. Memorial contributions may be made to Illinois College, MacMurray College, and Trinity Episcopal Church.



Klaas Bolt

Klaas Bolt, city-organist for the St. Bavo-Church, Haarlem, The Netherlands, died April 11 after a long illness.

Klaas Bolt was born in 1927 in Appingedam, province Groningen, The Netherlands. He received his first organ lessons on the Schnitger organ of the Aa-Church in Groningen from Johan Van Meurs; afterwards he studied with Cor Batenburg, organist of the Martini-Church in Groningen, for whom he

often substituted. He also studied with George Stam and improvisation with Cor Kee.

In 1953 he was named city-organist for the accompaniment of Reformed church services on the Christian Müller organ of the Great- or St. Bavo-Church by the city council of Haarlem. He was winner of the Haarlem International Improvisation Concours in 1956 and 1957. From 1975 to 1988 he taught church-organ playing and the history of organ building at the Sweelinck Conservatory in Amsterdam. He taught at the International Summer Academy for Organists in Haarlem, and was internationally recognized in the area of accompanying congregational singing and choral-improvisation, including performances and classes given in the U.S.A. In 1983 he initiated Sunday-evening musical services in the Bavo-Church in Haarlem.

Klaas Bolt was advisor for numerous restorations of historic Dutch organs as well as for the building of new organs, working with the Organ Commission of the Reformed Church in the Netherlands, the Rijksdienst voor de Monumentenzorg (national-monument service), Stichting Oude Groninger Kerken (foundation for old churches in Groningen), and was a member of the organ council of the Old Catholic Church.

Through contact with Harald Vogel and renewed insight in the area of organ playing and building, Klaas Bolt introduced "old-playing techniques" in the Netherlands, heard on recordings at Noordbroek (1964) and the Aa-Church (1986). Recordings of congregational singing services (1984) and organ improvisation (1985) were reviewed in *THE DIAPASON*, May 1987. A CD including these improvisations and a historic survey of chorale-based organ works from the 18th to the 20th centuries, recorded on the Bavo-Organ, was issued by the Netherlands Reformed Congregational of Haarlem in 1988.

His article in *Het Orgel*, "De Gemeentezang in een crisis-situatie" (1979) ("Congregational Singing in Crisis") sparked considerable interest in discussion in the Netherlands—1980 national convention of NOV (Nederlandse Organisten Vereniging), a lively discussion in *Het Orgel*, and the Jan Luthe dissertation, "Daer wert om't seerste uytgekreten . . ."

He is survived by his wife Margarete.

Herman Pedtke, retired professor of music at DePaul University, died February 27 in Tucson, AZ. He was 72 years old.

Born October 23, 1917, in Chicago, IL, Herman Pedtke began piano study with his uncle Daniel Pedtke, F.A.G.O. He completed the 4-year music course at Lane Technical High School in 1935, and played cello in the National Champion Orchestra. He then studied organ and composition with Wilhelm Middelschulte for several years. In 1939 he was appointed organist/choirmaster of St. Gregory Church, Chicago, and in the following year began organ studies at DePaul University with Arthur C. Becker. He completed the B.A. in 1946 and the M.Mus. in 1950 at DePaul. He was appointed to the faculty in 1946 and taught organ and music theory until his retirement in 1979. He served as organist/choirmaster at Sts. Faith, Hope



Herman Pedtke

and Charity Church, Winnetka, IL, 1953-83, and was responsible for the design of the 61-rank Casavant organ there in 1963. In 1969, Mr. Pedtke became associated with Motorola in developing his invention, the Scalatron, an electronic pitch computer capable of producing any type of tuning/temperament. Active as a recitalist and organ consultant, he also held the A.A.G.O. certificate.

Mr. Pedtke is survived by his wife Dorothy, eight children and eighteen grandchildren.

Here & There

Gothic Records has released several new compact discs. *Music from Trinity Church Wall Street, New York City*, Volume 1 features "Choral Music by 20th-century American Composers" (G 78932), with Larry King, music director and organist, and James A. Simms, associate and principal conductor. Volume 2 is "Choral Music of Herbert Howells" (G 49033).

Douglas Major is featured in *Marches*, played on the Great Organ at the Washington Cathedral (G 18828); works of Sousa, Mendelssohn, Bach, Karg-Elert, Webber, Parry, Clarke, Walton, Marcello, Haydn, Greig, and Arnatt. Joan Lippincott plays *Music of Daniel Pinkham and Franz Liszt* (G 49039), on the Fisk organ at House of Hope Presbyterian Church, St Paul, MN; *Epiphanies, Revelations, Man's Days are Like the Grass, and Fantasia and Fugue on "Ad nos."* Marilyn Keiser presents *Music of Paris* in the 1920s and 30s (G 49037), played on the Holtkamp organ at Christian Theological Seminary, Indianapolis, IN; works of Dupré, Guilment, Duruflé, Langlais, Messiaen, and Vierne.

For information: Gothic Records, P.O. Box 1576, Tustin, CA 92681.

The 34th edition of *Episcopal Choirmaster's Handbook* is now available. This 1990-91 edition features service planning grids for Rite I and Rite II, collects, lectionary listings and proper prefaces for each Sunday and Holy Day, proper psalms, hymn selections from Hymnal 1982 and Hymnal 1940, occasional services, Advent service of lessons, hymns and carols, bibliography and other information. Available for \$11.75 (\$15 outside the U.S.) from The Living Church, Episcopal Choirmaster's Handbook, 816 E. Juneau Ave., Milwaukee, WI 53202.

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III. INTERNATIONALE

ORGELTAGUNG

WINTERTHUR 23. — 28. SEPT. 1990

CÉSAR AUGUSTE FRANCK

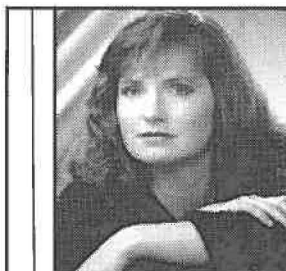
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Informationen sind erhältlich bei:

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St. Georgenstrasse 5, CH-8400 Winterthur, Telefon 052 27 82 79
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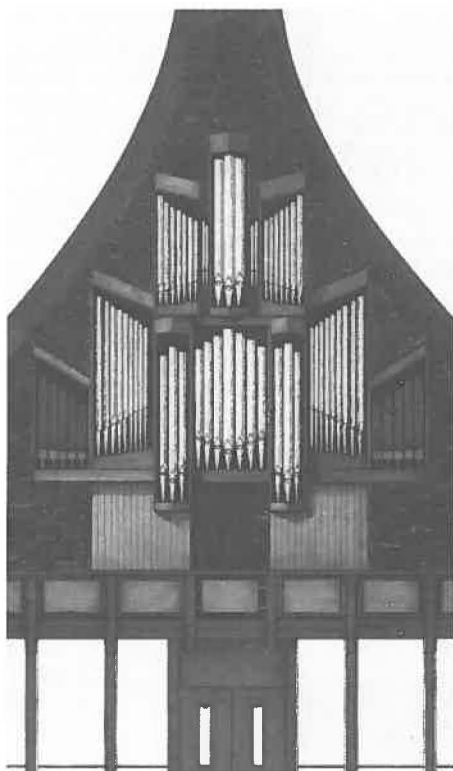
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York Minster's Choir of Men and Boys will return for a second North American tour in April, 1991, under the direction of Philip Moore. The choir, which tours here under the representation of Phillip Truckenbrod Concert Artists, made its debut tour in 1987. The choir was founded in the year 627 and has had a functioning choir school since that date. The cathedral itself is England's largest medieval church and the present building was constructed between 1220 and 1472. The performing choir consists of 18 boy choristers and 12 men singers.



York Minster Choir

Fratelli Ruffatti has been chosen to build the Albert Schweitzer Memorial Organ for Clayton State College in Morrow, GA. The 79-rank instrument will be installed in Spivey Hall and feature an ornate case, designed by Piero Ruffatti, and decorated with color and gold leaf to match the interior of the hall. The hall and organ were largely the gift of the late Mrs. Emilie P. Spivey, well known Atlanta organist and philanthropist, through the Walter and Emilie Spivey Foundation. Mrs. Spivey met Rhena Schweitzer Miller, the only child of Albert Schweitzer, at an Albert Schweitzer Music Award ceremony in New York City. Mrs. Spivey was pleased to learn that Mrs. Miller was a resident of Atlanta, and when Mrs. Spivey decided to give the organ she asked Mrs. Miller's permission to name the organ in honor of her late father.

Consultants for the organ are Joyce Jones, Richard Morris, and John Weaver. Negotiations were handled by Ted Alan Worth through Worth & Betten Associates, the representatives for Ruffatti in the United States.

The University of California, Santa Barbara, has announced a new graduate program in performance leading to the degrees Master of Music and Doctor of Musical Arts. James Welch, a faculty member since 1977, teaches organ and

harpsichord. For information, contact Dr. Welch at the Music Dept., University of California, Santa Barbara, CA 93106.

The American Boychoir, James Litton, Conductor, is joined by the American Symphony Orchestra in a new CD, *Leonard Bernstein: Chichester Psalms*. The recording also includes Charles Davidson's *I Never Saw Another Butterfly*. MMD 6 0239 T, Musicmasters, 1710 Highway 35, Ocean, NJ 07712; 201/531-7000.

The University of Michigan School of Music has announced its 1990 International Organ Performance Competition, "The Sainte-Clotilde Tradition." First prize includes \$1,000, a broadcast on Minnesota Public Radio's *Pipedreams*, a performance for the University of Michigan's 30th Annual Conference on Organ Music, and a number of recital appearances elsewhere. Second prize is \$500, and third \$300.

For the elimination round, a tape recording, application materials and a \$35 registration fee must be received by September 10. The final round takes

place October 6 at Old St. Mary's Church, Detroit. The competition is open to all organists of any nationality and age. Repertoire includes Franck, *Pièce Héroïque, Cantabile*; Tournemire, *Petite rapsodie improvisée*; Langlais, *Fête*.

For further information, contact: Dr. James Kibbie, International Organ Performance Competition, The University of Michigan School of Music, Ann Arbor, MI 48109-2085.

Organ Building in America is the title of the free leaflet published by the Associated Pipe Organ Builders of America. Along with interesting facts about the art of pipe organ building, it features a complete directory of the leading pipe organ builders who belong to APOBA. It is available free of charge from APOBA, 475 Riverside Dr., Suite 1260, New York, NY 10115.

Music for Voices and Organ

by James McCray

In Memoria Mozart: 1791-1991 A review of his masses

Next year (1991) we will commemorate the death of Mozart. This 200th anniversary is certain to stimulate a plethora of concerts of his music. In recent years, he has enjoyed many more performances because of the popular mass-media film, *Amadeus*. In H. C. Robbins Landon's fascinating book titled, *1791, Mozart's Last Year*, published by Schirmer Books, he chronicles the composer's activities with special emphasis on the events surrounding his death. He takes the reader from the Coronation of Leopold II, as the new Emperor, through the various concerts, travels and commentaries about Mozart during that fateful, final year of his life. Naturally, he offers a more scholarly approach than the Schaffer play/movie, and he points out the errors in that fictionalized version. Also, at the end of the book, he devotes a long chapter to Mozart's wife showing how strong and positive an influence she was on his life and music. The book is academic with extensive authoritative references, and certainly merits your attention as you prepare for the Mozart explosion next year.

Mozart often composed for choir, and left us a legacy of works, many of which are rarely performed. Although it is not suggested that the frequently per-

formed works such as the *Requiem Mass*, KV 626, the *Ave verum corpus*, KV 618, or the *Vespers Solemnnes de Confessore*, KV 339, should not be heard, it is hoped that conductors will use this opportunity to learn and perform some unfamiliar works.

One genre that offers many fresh compositions for most conductors is that of the Mass. Mozart wrote 19 settings of these liturgical texts, but they also serve well as concert compositions. The texts are in Latin, the solos relatively easy, and the requirements for orchestra often very limited. Many follow the Salzburg tradition of just three string parts, omitting the viola. In many instances, knowing the limited amount of rehearsal time available to church choirs, he constructed the music so that it is quite easy for choir; usually their music is homophonic with syllabic settings of the text. Conductors will find a wealth of material for all types of choirs ranging from high school to university ensembles.

Mozart wrote masses throughout his entire life with the first one probably the *Missa Brevis in G Major*, KV 49, although there is some question that he may actually have written the *Mass in C Minor*, KV 139 (*Waisenhausmesse*) earlier. His father, Leopold, has both of these works on a list of his son's compositions completed before the end of 1768. This, in itself, is amazing considering Mozart was 12 at that time and the list has 36 items on it. Generally, his masses fall into the two common classifications: *Missa Brevis* and *Missa Solemnis*. The shorter masses usually were for performances on non-festive Sundays, whereas the *Solemnis* types were more effusive, often had larger orchestra demands, and were more appropriate for ceremonious holy days.

Frequently, nicknames have been attached to many of the works. For example, *Mass in C Major*, KV 220, often is called the "Sparrow Mass" because of some of the ornamentation and sharp sounds of the violins in the "Pleni sunt coeli." Another C Major mass, KV 167, is known as the *Missa in Honorem SSmae Trinitatis*.

Not all of the works will be discussed, but his list of masses is below. Know that some have spurious authenticity.

- KV 49, *Missa Brevis in G Major*, Nov. 1768
- KV 65, *Missa Brevis in D Minor*, Jan. 1769
- KV 66, *Missa Solemnis in C Major* (Dominicus), Oct. 1769
- KV 116, *Missa Brevis in F Major*, Sum. 1771
- KV 139, *Missa Solemnis in C Minor* (Waisenhaus), Early 1772
- KV 140, *Missa Brevis in C Major* (Pastoral), Early 1770s
- KV 167, *Missa in C Major* (Trinitatis), June 1773
- KV 192, *Missa Brevis in F Major*, June 1774
- KV 194, *Missa Brevis in D Major*, Aug. 1774
- KV 220, *Missa Brevis in C Major* (Sparrow), Jan. 1775
- KV 257, *Missa Solemnis in C Major* (Credo), Jan. 1776
- KV 258, *Missa Brevis et Solemnis in C Major* (Spaur), Nov. 1776
- KV 259, *Missa Brevis et Solemnis in C Major* (Organ), Dec. 1776
- KV 262, *Missa Longa in C Major*, May 1776
- KV 275, *Missa Brevis in B^b Major*, Sum. 1776
- KV 317, *Missa in C Major* (Coronation), Mar. 1779
- KV 337, *Missa Solemnis in C Major*, Mar. 1780
- KV 427, *Missa Solemnis in C Minor* (Unfinished), Mar. 1783
- KV 626, *Requiem Mass* (Unfinished), 1791

Next year will be filled with tributes, concerts and events that remember Mozart's genius and contributions to our choral art. Prepare for this by discovering some unfamiliar works by this great composer. Now is the time to acquaint yourself with untried repertoire for your groups, and it is suggested

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that his masses be given consideration. Most of them range from 13–22 minutes and have attractive qualities. The Incipits for the Gloria and Credo movements often will not appear in the choral score but should be added (improvised) by a soloist. There are many editions of most of these masses and not all have been cited. Of particular note are the Carus-Verlag editions which are available from Mark Foster Music Company in the United States; they have excellent quality and are highly recommended. In the descriptions below, the author has primarily chosen early works which may be less familiar to many conductors.

Missa Brevis in G Major, KV 49. SATB, SATB soli, 2 violins, viola, cello or bassoon, contrabass, optional 3 trombones and organ. Carus-Verlag 40.621/01 (U.S. agent, Mark Foster Music Co., Box 4012, Champaign, IL 61820) (M).

This beautiful edition is by Willi Schulze. In this mass and several others, optional trombone parts are available which double the ATB lines. They probably were used for support and assisted with performances when there was little rehearsal time for the choir. Written in 1768, this mass places great emphasis on the choral writing. The orchestra parts are busy at times, but reflect Mozart's style of using the orchestra primarily as accompaniment. The solos are used in all movements except the Kyrie and Sanctus which is a typical arrangement in his short masses. Some interesting features include the "scholastic" fugue in the Credo on the text "Et vitam venturi est," the slow-fast alternations of the short areas in the Credo, and the rather plain Sanctus setting. This mass is good for young voices. It is available on a compact disc Philips recording (422 356-2) by a Leipzig orchestra and chorus.

Missa Brevis in D Minor, KV 65. SATB, SATB soli, 2 violins, cello, bass and organ. Verlag Doblinger, D. 8979 (M-).

This edition is by Josef Schabasser and includes string and choral parts. The choral writing is primarily homophonic and very simple with the violins playing countermelodies above the choir. Often the organ merely doubles the choral parts. The movements are brief with solos in common places. This, one of Mozart's easiest masses, is available on a Philips long playing record (422 264-1).

Other editions are Carus-Verlag 40.622/01 which includes the optional trombones, and also the Arista Music Company AE 142.

Missa Solemnis in C Minor, KV 139 (Waisenhaus-Messe). SATB, SATB soli, 2 oboes, 2 C trumpets, 3 trombones, timpani, strings and organ. Breitkopf, No. 8060 (M+).

Sometimes mentioned as KV 47a, this full mass has a duration of 30 minutes and is most mature for the 12-year-old Mozart. It is 110 pages long and has a keyboard reduction of the instrumental parts with each labeled in the reduction. The trombone parts do not double the voices as in the other masses above. The music is quite dramatic and was written for a consecration service which explains its grandiose proportions. The solos are longer and more involved than in many of his other masses.

Missa Brevis in G Major, KV 140 (Pastoral Messe). SATB, SATB soli with strings and organ. Arista Music Co., AE 520 (M-).

This little mass is easy enough for young voices and also has predominantly homophonic choral textures and narrow voice ranges. The music is joyful, and each movement is quite brief. Some have suggested that this may not have been composed by Mozart even though there is a copy of corrections of it in his handwriting. It does not have some of the common traits of other masses from this Salzburg period of the 1770's.

Another edition, which tends to be more scholarly, is available from Carus-Verlag 40.623/01. It has been recorded on the same Philips recording as KV 65 mentioned above (422-264-1).

Missa Brevis in F Major, KV 192. SATB, SATB soli, 2 violins, bass and organ. Kalmus Music, No. 6324 (M).

In this Kalmus edition, the two violin lines appear above the choir with the string bass below the organ. Usually, the violins are moving together, often in dance-like motives, and offer contrast to the more straightforward choral lines. The Kyrie is a longer, more involved movement than in many of his other shorter masses, and the instrumental introduction with the organ is extended. It is in a modified sonata form and the four-note figure that is important in Mozart's compositions from this point forward until his Jupiter Symphony can be noticed. The soprano and alto soloists have statements set apart from the choir and each other. The Credo movement is the most interesting from a standpoint of harmony, but this is often the case in his short masses. There are moments of divisi, but nothing extensive. In the contrapuntal Hosanna, some of the lines are doubled by the strings. As usual, the Benedictus is for a solo quartet.

Another edition, which includes the

optional trombones, is published by Carus-Verlag (40.6224). The work is recorded on Philips (6599 867) and Lyricord (LLST 718).

Missa Brevis in D Major, KV 194. SATB, SATB soli, 2 violins, bass and organ with optional three trombones. Carus Verlag, 40.625 (M).

This is a truly delightful work with a Kyrie that is different from most of his settings; it is a joyful, bouncy movement on this serious text. The solo parts have a bit more ornamentation than in some of the earlier masses, and it is obvious that Mozart is very comfortable with this style. The brief Sanctus begins with an imitative, melismatic setting of the title above the syncopated string parts, and this is quite effective; he then moves to homophonic statements for the "Pleni sunt coeli" section and back to the contrapuntal ideas for the Hosanna. The Benedictus allows the soloists to be more independent than in some of his other masses, and they have busy contrapuntal lines rather than homophonic statements. The Agnus Dei is responsorial between soloists and choir.

Other available editions are Arista AE 150 and Kalmus. The mass is recorded on RCA (RL 71254).

Missa in C Major, KV 259 (Organ Solo Mass). SATB, SATB soli, 2 oboes, 2

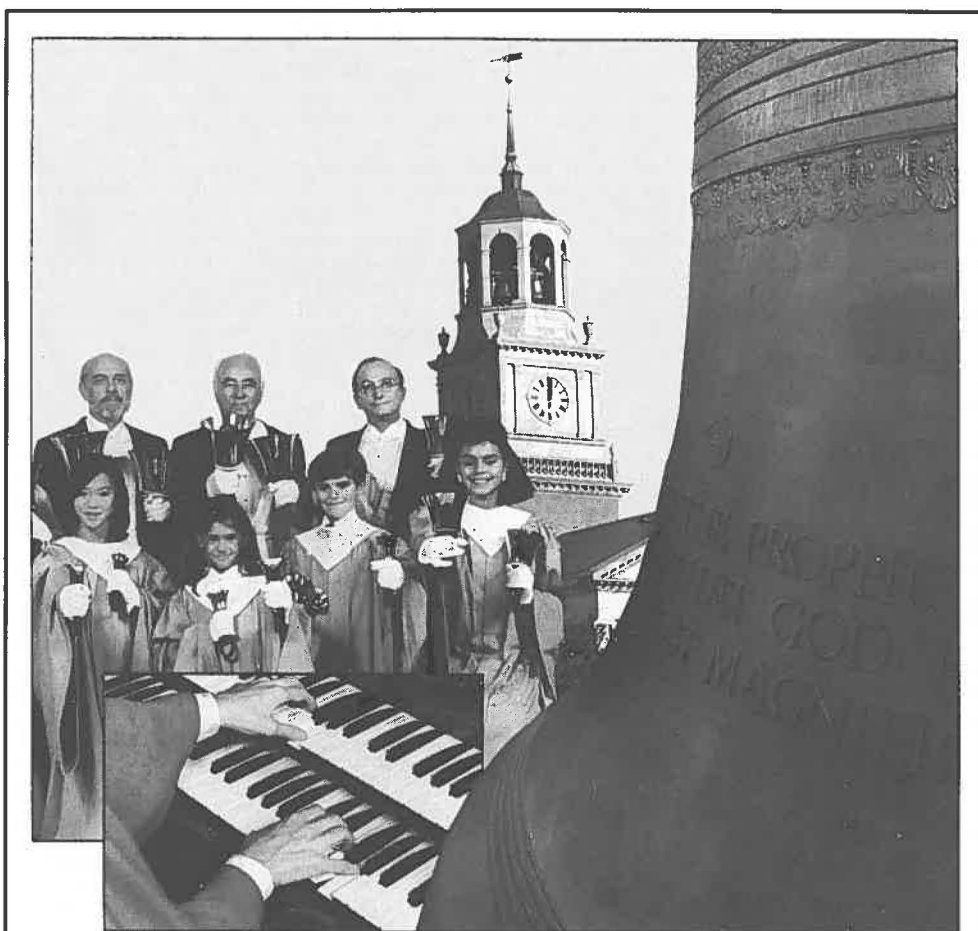
trumpets, 3 trombones, timpani, 2 violins, bass and organ. Carus-Verlag 40.628/01.

The subtitle comes from the unusually elaborate solo writing for the organ in the Benedictus. Another feature of this mass is the brief (84 bars) Credo. There was some controversy about this mass because Mozart's father classified it as the brevis type, but a title page contained the word "Solemnis;" many of the parts found were not in Mozart's handwriting, so until recently it was not certain whether they may have been added; also, there were some brief cuts indicated and it is believed those were from Mozart. This 14-minute mass is very attractive and serves especially well as a concert work. It is available on recordings by Philips (6500 867) and RCA (RL 1254).

New Recordings

G. Frescobaldi: Selected Harpsichord Works (1637). Shirley Matthews, harpsichord. Gasparo GS-241C (chrome cassette), \$10.98. Available from Gasparo Records, P.O. Box 120069, Nashville, TN 37212.

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turns in a fine performance in this disparate collection of Girolamo Frescobaldi's works for harpsichord, drawn from the two books of Toccatas, Partitas, etc., published in 1637. Matthews displays an obvious affinity for the various styles represented in the music of this famous 17th-century organist of St. Peter's in Rome. His stylistic freedom in the *stylus phantasticus* toccatas is met with an appropriate freedom of rhythm and execution, yet Matthews never allows a lapse of control to mar the sense of continuity of the works. This rhythmic flexibility extends to her performances of the contrapuntally stricter canzonas and variation sets, yet one doesn't lose a sense of the underlying meter, and the performances breathe and flow in a natural and pleasing way.

Over the years, a number of recorded collections of Frescobaldi's keyboard music have been released, several of which have been quite successful. While not finding fault with the present performance, I must ask: When will someone make a decent recording of the complete keyboard works of this extremely important composer? This body of music represents the summit of artistic achievement in Italian 17th-century music for keyboard, and ranks with the finest keyboard music from any era. Here is yet another discographic vacuum begging to be filled. So far (to my knowledge), only the *Fiori Musicali* and the *Primo Libro di Capricci* have been recorded in their entirety.

As with too many pre-recorded cassettes, this one has several flaws. Obviously a cassette of very high quality ("A 1:1 Real Time Dolby B HX-Pro Chrome cassette," according to the literature), it nevertheless exhibits a strange "wow" during sections of the music, some occasional flutter, hiss, "dropouts," and a somewhat restricted dynamic range, regardless which of several playback machines is used. Some good news: While all of the literature accompanying this release includes the legend "on cassette only," I have heard that Gasparo will be releasing this recording as a compact disc. I suspect that all of these problems will be eliminated in that format.

The artist's lucid and interesting notes accompany the recording, an amenity not frequently employed, although Matthews seems almost apologetic about it in her notes! The harpsichord, an Italian copy built by John Shortridge, sounds blander and is slower to decay than many Italian instruments I have heard, but it works well in these performances.

—David Kelzenberg
Iowa City, IA

The French Romantics: John Rose; Organ at the Cathedral of St. Joseph, Hartford, CT. Franck: Pièce Héroïque; Pierné: Trois Pièces (Prélude, Cantilène, Scherzando); Vierne: Clair de Lune, Toccata; Saint Saëns: Prelude

and Fugue in B Major; Boëllmann: Suite Gothique (Choral, Menuet, Prière, Toccata); Vierne: Symphony No. 4 for Organ (Romance, Final). CD-900101. Towerhill Records, 6000 Sunset Blvd., Hollywood, CA 90028.

Throughout this comprehensive program, John Rose demonstrates an obvious love for music of this *genre* and plays with the drive and excitement of a true virtuoso.

A happy surprise it is to hear the Boëllmann *Suite* after so many years. This "old chestnut" is given new life by John Rose. The outer movements pulse with dramatic urgency, while the *Prière* languishes in tones that are lusciously sweet. Also on the sweet side are the *Trois Pièces* by Pierné, which are presented with affectionate charm and wit.

Another surprise—this one less happy, however—is the interpretation of Franck's *Pièce Héroïque*. It begins fast, lacking the broadly defined power associated with heroism—or, for that matter, with the tempo marking, *Allegro maestoso*. The soft middle section slows significantly and introduces some rather erratic *aggogic* accents. Returning to the original tempo for the third section necessitates a fairly disconcerting *stringendo*. All this seems to contradict the strong classical underpinning found in the music of Franck. Nevertheless, the overall effect is exciting.

The two pairs of Vierne works serve as anchor posts in this well-defined program. The two quiet works, *Claire de Lune* and *Romance*, reveal some of the most reflective playing on the program. The muted colors of both works are set forth with exquisite sensitivity. While the *Toccata* is dazzling in its ebullient display-work, the real *tour de force* emerges in the closing *Final*. This movement, a study in "torment and triumph" (as suggested by the booklet notes), brings together breath-taking virtuosity with darkly-hued profundity. It is a "meaty" close to a thoughtfully designed program.

The large, four-manual organ is described in the booklet notes, but the name of the builder is not included. The instrument in its reverberant setting serves the music well, for the most part. The flutes present a drawback in that they give off a breathy, "quinty," "chiffy" quality, not the luxurious roundness one hopes for in this literature. In all other respects, however, the sound is most satisfying. This American classic meets well the challenges placed upon it by the French Romantics.

Great European Organs, No. 12; John Scott Whitely Plays the Müller Organ of St. Bavo's Church in Haarlem. Prelude and Fugue in C major, George Dietrich Leiding; Prelude and Fugue in G Major (The Great), J. S. Bach; Prelude and Fugue in F sharp minor, BuxVW (sic!) 146, Buxtehude; Prelude and Fugue in E minor (The Wedge), BWV 548, Bach; Prelude and Fugue in G major, Bruhns; Prelude and Fugue in F minor, BWV 534, Bach; Prelude

and Fugue in G major, Lübeck; Prelude and Fugue in A minor, BWV 543, Bach. Priory Records, Compact disc PRCO 265, for information on availability, contact Phillip Truckenbrod Concert Artists, P.O. Box 69, West Hartford, CT 06107.

The glorious sounds of the legendary Müller organ at Haarlem are eloquently reproduced on this disc by John Scott Whitely. Mr. Whitely, 1976 winner of the National Organ Competition of Great Britain and student of Ralph Downes, Flor Peeters, and Fernando Germani, brings strong credentials to this program of preludes and fugues from the German baroque.

In a program that risks being repetitive by the nature of its format, Mr. Whitely instills variety in his choice of literature and by interspersing the works of Bach with those of his immediate predecessors. Variety could have been enhanced, however, by less use of standard plenum combinations and more use of the so-called consort, or solo, registrations. Research shows that piquant reeds, cornets, or other imaginative combinations were highly favored for various fugal sections in the works of those composers contemporary with Buxtehude, and earlier. Such combinations would have contributed much more variety to the program and shown off the organ to fuller effect.

Much of the program is played in a style that many of us adhered to in the 1960's and 70's. Long notes are played legato, sixteenth notes are sharply articulated or slurred according to whether or not the line moves by skip or step, and tempos are held constant with few allowances for ritards and shaping of line. On the whole, the concept of *stylus fantasticus* is pretty much lost.

Within this fairly rigid framework, however, Mr. Whitely gives us some energetic playing. Particularly striking is the Bach Prelude in E minor, which, with its expansive realization, creates an experience of great intensity.

One work cast in a different mold is the Bach Prelude in F minor. The registration on quiet flutes offers a contrast to be sure. But more important: subtle articulations, introduced at the bar line, give a sense of rhythmic clarity; and sensitive rhythmic fluctuations, to set off harmonic and melodic high-points, produce a feeling of deep pathos. Here is a caring, and most tender presentation.

A major strong point about this disc is the program itself. Here is an ample anthology (70 minutes of music) of some of the great masterpieces for organ. And, they are played on one of the world's most famous historical instruments. It is a combination hard to beat.

Organ Aurora; David Kinsela; Sidney Opera House Organ. Nigel Butterfly, Fanfare for a Ceremony (1961); Moya Henderson, Sacred Site (1983); Ann Carr-Boyd, The Bells of Sydney Harbour (1979); Nigel Butterfly, Westerly

Prelude (1979); Malcolm Williamson, Peace in Childhood and Peace in Solitude (1971); Graeme Koehne, Toccata Aurora (1983). Compact disc SCCD 1022, available from Fifth Continent Music Corporation, 1200 Newell Hill Place—Suite 302, Walnut Creek, CA 94596.

Some astounding new sounds erupt from this provocative disc from Australia. David Kinsela, playing the well-publicized Sharp organ in the Sidney Opera House, gives us a program of Australia's most eminent composers of late. The earliest work dates from 1961. The title, "Organ Aurora," comes not only from the last work on the program, but also from the fact that all the works explore the unusual "colors" of the organ, as if to suggest the fantastic lights that appear in the polar skies. The considerable resources of this 5-manual tracker instrument are ably demonstrated by this gifted performer.

As we might expect, the most conservative work is the earliest, Nigel Butterfly's 1961 Fanfare. Conservative or not, its quartal, block harmonies, played on a full ensemble, set a dramatic stage for things to come. Butterfly's other work, Westerly Prelude, although sharing similar traits with its block-like sonorities, presents another world entirely. It explores two starkly contrasted gestures: the first, percussive chords intended to create a sense of calculated chaos; the second, "a quaint incantation of three soft voices" (to quote the booklet notes). A high-pitched note sustained by pencil to imitate a cipher brings the opposing forces together.

The most evocative sounds come from Sacred Site and The Bells of Sidney Harbour, both written for the opera house organ. Sacred Site blends white Australian culture with that of the native Aborigines and juxtaposes their most distinctive instruments, the organ and the didgeridoo, a blown tubular instrument made of bamboo. Further, the work draws a parallel between the sacred site of the Aborigines and the opera house as a modern-day icon. Bringing together such disparate sounds as tram noises, clap sticks, tunes from operas presented at the opera house, "dream" music, and a closing toccata, this multi-layered structure emerges as one of the most inventive in recent history.

On equal par and similar vein, The Bells of Sydney Harbour presents a mysterious "tone-scape" of the various sounds associated with this seaport city: church bells, ships' bells, fog horns, screeching sea gulls, lolling yachts, dancing sun beams on the water, and what sounds like the bell-like sounds of a baroque organ work. A chapel hymn appears intermittently, growing in intensity, and finally transforming into a rumba, which recounts the opening statement in augmented canon.

The two works by Malcolm Williamson come from the cycle of (6) *Peace Pieces*. With their lean, contrapuntal textures, they constitute the most cer-

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bral writing on the program. While we must admire Williamson's marvelous craft, the deeply mystical sub-titles lead us (me, at least) to expect something other than canons and atonal counterpoint. Peace in Solitude, for example, includes this message: "contentment in thoughts and recollections—distant trumpets warn of eternity—the moment preserved in ice capped with snow." Incidentally, Mr. Kinsela frequently disregards phrase markings and registration indications, but always to good effect.

Toccata Aurora culminates the program and seems to be the destination toward which all else has pointed. The lights of the *aurora* begin to flash unobtrusively with a single line melody propelled quietly with a hypnotically repetitive rhythm. Gradually, other voices are added to suggest ever brightening intensity. Slowly, but inevitably, the energy increases, until in the end we are absolutely mesmerized by the awesome display. This work, one long crescendo of perpetual motion, deserves to become one of the great bravura pieces of our time.

Here is a disc every devotee of contemporary organ music must own. We congratulate David Kinsela for his splendid performance and thank him for bringing us this stimulating program.

—Robert Triplett
Distinguished Artist in Residence
Cornell College
Mount Vernon, IA

Musica per Organo in S. Maria Maggiore—Trento. Played by Giancarlo Parodi. 2 records, boxed. Eco 729-30 C. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$22.00 plus \$2.00 postage per order.

This lavish set was undoubtedly issued to mark the conclusion of the last major renovation of the organ, but it is also a tribute to a church famous in its own right. The Prince-Bishop of Trent, who, slightly later, "hosted" the famous Council, built the church in 1520–23, and in 1564 commissioned a fresco in the apse that shows the Council in session. It also contains a lovely and celebrated organ "loggia" that holds the very suitable neo-Renaissance (19th century) organ case.

The first record contains some rarely performed oddities: Max Reger's transcriptions for organ of the 'Chromatic' Fantasy and Fugue, the preludes and fugues in C# Minor and D Major from *Das wohltemperierte Klavier*, the harpsichord Toccata in D Major, and two of the *Two-part Inventions*. The second record offers a survey of 19th- and 20th-century organ toccatas—works, not very well identified, by Widor, Dubois, Mathias, Andriessen, Georgi Muschel (also spelled both Mushel and Muchel in the notes!), John Weaver, Valentino Donella, and Terenzio Zardini.

Reger reworked the inventions for inclusion in his *Schule des Triospiels* (1903). The original parts are played by the right hand and the feet, while a middle part, for left hand, was added. The results are quite convincing, since Reger was obviously perfectly capable of writing Bachian counterpoint. The reasons for the other transcriptions are less clear. Probably Reger felt that the works would be more effective on the organ than on the modern piano. He thickened the vertical harmonies somewhat, carefully indicated grace-notes as transitions between sections, and introduced copious tempo and registration markings. The resulting works sound like extremely "Romantic" Bach performances! The multi-movement D Major toccata is in fact extremely effective in its own terms. Parodi carefully follows Reger's (possibly Straube's) indications, which allow him to show off some truly beautiful reed-stops, notably the Regale. One or two of the transcriptions, incidentally, are technically quite demanding.

Emanuele Pedrotti's notes (in Italian, German, and English) are very precise

and helpful on the subject of the Reger transcriptions, but the rather essayistic notes on the toccatas offer little precise information about the toccatas or their composers. The Widor is the famous toccata from his fifth symphony; the Mathias work is the "Comic Toccata" (1967); the Andriessen is the celebrated, virtuosic toccata of 1917; and the John Weaver toccata is probably his best-known work. Muschel, a Russian composer born in 1909, is not further identified, and his toccata is the least interesting of the group. Donella and Zardini are apparently living Italian composers, both clerics or monks. Zardini's contribution is virtuosic and harmonically intriguing, while Donella's rich mixture of modern, Gregorian, and modal elements is well worth investigating. The survey of toccatas is an interesting idea. As pure listening, the resulting record is not entirely successful—a whole record full of fireworks!

Professor Tarcisio Battisti's excellent article on the organs in S. Maria is in Italian only. The famous Casparini organ was virtually destroyed, in part by fire, in the early 19th century, although

the Serassi instrument that succeeded it perhaps contained a few ranks of Casparini's pipes. The present instrument was built by Vincenzo Mascioni in 1930, repaired right after World War II, and thoroughly renovated in 1982–83. This last renovation affected largely the action. Mascioni was originally to rebuild the Serassi organ, and Battisti is unfortunately a little vague about the amount of Serassi pipework actually used. The Mascioni specification is distinctly late Romantic and not particularly Italian. There are 58 stops on three manuals, every conceivable coupler, and a very full complement of technical aids. The tone is considerably brighter than one would expect from reading the Pedal is effective.

I enjoyed Parodi's stylish playing of 18th-century music on another recording. Here he reveals himself as a virtuoso performer. I have never heard as clear a performance of the Widor warhorse, and the Weaver toccata is brilliantly done at breakneck speed. I suspect that Parodi makes judicious use of various superoctave couplers to achieve

brightness and clarity. He is a very crisp, neat performer who does not neglect phrasing even in showy works. The performance of the Andriessen toccata—musically surely the most impressive of these works—is entirely convincing.

Eco's engineers seem to be almost always reliable. The sound is excellent except for a slight boom from the pedals at the beginning of the first side of the first record, and the surface is fine. Highly recommended on all counts!

W.G. Marigold
Union College
Barbourville, KY

Book Reviews

Harpsichord in America: A Twentieth Century Revival, by Larry Palmer. Bloomington, IN: Indiana University Press, 1989. 202 pages. \$25.00.

The harpsichord has not always received the unquestioned acceptance it



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rganists throughout history have known the warm, rich ensemble that a fine pipe organ can produce. This blend, a result of the artful intermingling of sounds from the instrument's many pipes, is as characteristic of the organ as are its individual stops. Indeed, the ultimate success of an organ and the music performed on it depends as much on balanced ensemble as on single voices.

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enjoys in present-day musical life. Skeptics and detractors in the first half of the present century had all but written it off as a quaint, curious, old-time instrument, with a far-away tinkling or twangy and guitarish tone, which had outlived its usefulness. Even around mid-century, *Time* magazine reports of harpsichord recitals included such coy and cute descriptions of the instrument as one "which looks like an incubator-baby-grand piano" and "to the unschooled ear . . . jangles like a regiment of mice scurrying through a pile of coins." Since then, however, predominant attitudes have shifted from reluctant tolerance to enthusiastic affirmation of the suitability of the harpsichord, with its clear, precise, and restrained tone, for the authentic performance of early keyboard music, as well as for some contemporary works composed specifically for it. This transformation has been accomplished by several generations of instrument collectors, performers, builders, and musicians, both professional and amateur. This book skillfully describes the progress these dedicated people, often working independently, made to the revival of the harpsichord in the United States during the first seventy-five years of this century.

Following a period of decline in Europe—apart from a few isolated figures who reconstructed old keyboard instruments and gave recitals on them—the emergence of the harpsichord from the mists of history was gradual and hesitant. The revival was first sparked by collectors of historic but mainly unplayable instruments, many of which were lodged in American museums as objects of artistic interest only. However, the harpsichord building, restoration, and concertizing activities of Arnold Dolmetsch, who arrived from England in 1903, was the necessary catalyst for increasing public awareness. His American legacy included a number of pioneers of the harpsichord world—Arthur Whiting, Frances Pelton-Jones, Lotta Van Buren, and Lewis Richards—whose public performance and proselytizing between 1907 and 1940 gained an increasingly appreciative audience for the instrument and its music.

The best-known exponent, of course, was the incomparable and influential Wanda Landowska, that dictatorial and eccentric high priestess of the harpsichord, whose debut with the Philadelphia Orchestra in 1923 attracted the immediate notice of the neophyte *Time* magazine. Students of Landowska during her five-year stay in the United States—notably Putnam Aldrich, duo-performers Phillip Manuel and Gavin Williamson, and Alice Ehlers—also helped shape the performing careers of succeeding generations of harpsichordists and stimulate public interest. Wanda Landowska's return to the United States as a refugee in 1941, after a fourteen-year absence, was marked by her idolization by the public and the press, her influential Bach recordings, and her championing of contemporary composers, Francis Poulenc in particular.

Ralph Kirkpatrick, a short-term student of Landowska's, eventually broke with her over matters of stylistic interpretation, and became the progenitor of a new generation of more scholarly, less flamboyant performers. His authoritative editions of Bach and Scarlatti works were reinforcing contributions, as well. Other more or less idiosyncratic figures included Yella Pessl, who exhibited a mid-way style, and Sylvia Marlowe, whose night club appearances contrasted with her more serious activ-

ities as a promoter of contemporary compositions and founder of two harpsichord music groups. Fernando Valenti's marathon project of recording all the Scarlatti keyboard sonatas, along with his exuberant and heroic performances, also served to establish the harpsichord firmly in the collective musical consciousness.

The progress of harpsichord building in America, dating from John Challis in the 1930s, is a story of dedicated, meticulous craftsmen who frequently differed in their approaches to design and use of materials. While Challis's instruments favored metal construction elements (one with pedals was used in recordings of Bach and ragtime by E. Power Biggs), those of Julius Wahl employed traditional materials. Claude Jean Chaisson, on the other hand, produced at least one Pleyel-like "monster" with a 16' register, a controversial concept later challenged by Frank Hubbard and William Dowd, whose instruments exhibited a reinstatement of the practices of the past. Their responsive new harpsichords, more Baroque in concept, had a distinct influence on the performance practices of Ralph Kirkpatrick; he judged that the best harpsichords in the world were made in the United States. Mass market demands were satisfied through kits offered by the workshops of Frank Hubbard, Wolfgang Zuckermann, and William Herbert Burton, thus merging the do-it-yourself mania with musical aspirations.

Other incidental contributions to the enduring harpsichord revival included the occasional use of the instrument by jazz musicians (Artie Shaw, Earl Garner, Duke Ellington); its appearances or sounds in motion pictures; performances at professional musical conventions; a multi-media presentation, HPSCD, by John Cage and friends; increased opportunities for academic instruction in the United States and abroad; the publication of books, journals, and catalogs promoting the harpsichord and its music; and the formation of professional and amateur associations of devotees. As Fernando Valenti reminisced a decade ago, ". . . one of our ambitions [was] to bring the harpsichord back into the mainstream of musical activity. And now I think we did it."

This highly engaging chronicle of an exciting era of recent musical history deftly interrelates the various creative impulses that contributed to the new age of the harpsichord. Larry Palmer tells this fascinating story with enthusiastic devotion to the subject and scholarly thoroughness (twenty-five pages of detailed Notes and Bibliography supplement the main text). Extensive selections from the writings of major protagonists, reviewers, reporters, and other commentators, occupying more than one-half of the text, provide highly personalized reflections of the temper of the times, enlivened by frequent flashes of anecdotal wit. These selections also display an intriguing panorama of the content of harpsichord recital programs over the period: lighter, small-scale solo pieces in earlier years, more demanding contemporary works later, and ubiquitous Bach throughout. Appropriate discographical references are included in the Notes. This exceptionally informative and entertaining book is a virtuoso achievement in itself.

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

Encyclopedia of the American Theatre Organ, Volume II, by David L. Jun-

chen. 520 pages. Showcase Publications, Box 40165, Pasadena, CA 91114. \$65 plus \$4.25 shipping.

Even with only a cursory examination of this work, one is impressed with the obviously great amount of research and effort required to assemble and produce a book of this magnitude and unusual subject matter. However, Mr. Junchen is a person of unusual background and ability. In 1957, at the age of eleven, he appeared as a contestant on TV shows sponsored by General Mills and hosted by the well known personality Bert Parks. He was awarded a number of handsome prizes, one of which was tuition to a school of his choice (the University of Illinois). He became enamored with player pianos. Although he is a capable musician, he began to produce player rolls without the use of a keyboard. Being gifted with perfect pitch, he marks the rolls on a drafting table, later making the perforations with a hand-held tool. He explains that this procedure allows him to orchestrate beyond the limitations his ten fingers on a keyboard would allow. He is a member of the American Institute of Organbuilders and recently served a three-year term on its board of directors. Mr. Junchen is engaged in the rebuilding and/or installations of pipe organs—among his works is the 3/59 Aeolian-Skinner in the 17th Church of Christ, Scientist, Chicago, and the 5/28 Moller in Pasadena Civic Auditorium. He is currently engineering and installing a 5/76 theatre type organ in a private suburban Chicago residence. This instrument will boast four genuine 32' ranks and three ranks "En Chamade"!

Although this encyclopedia focuses upon the theatre organ, it cannot avoid presenting a picture of the entire pipe organ industry, since all of the builders seemed pleased to land a contract for a theatre as well as any other type of instrument. Thus, we are given a two-and-a-half page history of the Odell Co. including the specification of an organ they built for a theatre in Astoria, L.I. with a direct electric action. This writer previously had seen only one Odell tubular pneumatic church organ, and assumed that was all they made!

This work is informative, educational and also entertaining. No known builder is neglected; one page tells the sad story of one poor individual who managed to build one theatre organ, but for the lack of further contracts began to burn windchests to keep warm. Robert Morton, on the other hand, was somewhat more successful—more than a hundred pages are devoted to their story, rich in photographs and diagrams. The history of the company dates back to 1894, evolving from one name to another, and at one time being the Los Angeles Art Organ Company, which built the instrument which later became the nucleus of the famous Wanamaker organ in Philadelphia. A very nice photograph is presented of Alexandre Guilment at the console while it was at its first home in St. Louis. Drawings showing details of the interior of a Morton windchest are among others that will appeal to persons interested in this phase of the organ.

A fascinating photograph of the interior of a theatre in Wisconsin shows the second organ ever installed in an American theatre, in 1890—a Steere & Turner tracker action of 29 ranks. Along with this is a brief biography of the founder and a history of the company, which was eventually purchased by Skinner. Other photographs include some of Pilcher organs in movie houses with impressive facades of Diapasons.

The Roosevelt company is given the

full treatment—personal biographies, technical drawings, views of the factory exterior, a full-page (8½ × 11½) photograph of the magnificent Chicago Auditorium Theatre, another half-page showing the famous Clarence Eddy at the 4/126 console, and an interesting description of the internal structure of the organ.

The section on E.M. Skinner occupies the next sixteen pages, half of one of them being their opus list of theatre organs, indicating size, price, date, etc. It is also revealed that Skinner, although they used drawknob consoles, provided their instruments with a full array of drums, cymbals, and other traps.

While many of the organs supplied to theatres around the turn of the century can be classified as "theatre organs" only by virtue of their location, there are also many instruments that never served in a theatre which may rightfully bear that title by reason of their design. Therefore, many such organs are illustrated and discussed. For example, a Wicks built in 1959 for the evangelist Oral Roberts, and another built in 1972 for a pizza parlor. Thus, the scope of this encyclopedia is far reaching. This writer was pleased to find a two-manual six-rank Robert Morton, upon which he cut his teeth as a teenager, immortalized in the opus list of that company, as well as an elaborate dissertation of the Behemoth Barton of six manuals in the Chicago Stadium (vol. 1) upon which he also had a hands-on experience.

Pages 740 through 920 present the many suppliers to the organ industry in the same meticulous, but interesting fashion. Deagan for percussions, Spencer for blowers, along with all their competitors, plus purveyors of pipes, leather, magnets, etc. From a partial list of Orgoblos in use, as advertised by Spencer, one may pick the Church of the Epiphany in Washington, D.C. as well as the Palace Theatre in Waterbury, CT and know that they both were powered by a 7½ h.p. motor. Or one may find the Otis Elevator ad intriguing in which Elisha Otis is shown daringly demonstrating his safety hoist which does not fall when the cable is severed. (The Chicago Theatre must not have invested in an Otis lift, for the console there is reported to have made a sudden and unexpected descent into the nether regions of the theatre, carrying the startled organist with it.) Illustrations of Gottfried trap actions along with Dave Junchen's explanations and comments are especially fascinating.

The final few pages contain an addenda to volume I—material that came to light after that tome was published. Of particular interest is a photograph showing the Chicago Stadium under construction before the roof is put on. The concrete pads upon which the organ chambers will be constructed are seen hanging from the steel trusses, 100 feet above the floor.

Volume I of this encyclopedia, after twenty pages of preface which is in itself interest-absorbing information, begins with the Aeolian Company, and ends of page 415, after covering the story of Moller. This is followed with a Glossary, which in itself would be a valuable acquisition. Volume II continues the saga through the Wm. Wood Co., followed by the aforementioned sizable section on Suppliers for a total of 950 8½ × 11½ beautifully bound pages. We presume the forthcoming volume III will be entirely devoted to Wurlitzer, unless there happens to be some heretofore unheard of organbuilders by the names of Xanthopoulos, Yalowitz, and Zagrakalis.

Even for those people only mildly concerned with pipe organs, this ency-

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lopedia should be worthwhile, and for those with a more compelling interest, it becomes a must.

—Leon Berry
Park Ridge, IL

New Organ Music

Jeffrey Prater, *Festival Celebration on the Chorale Tune "Lobe den Herren" for Organ and Brass*. E. C. Schirmer No. 4192, full score and parts available on rental.

This dramatic work for organ and brass (4 trumpets, 4 horns, 3 trombones, euphonium and tuba) was composed for the April 23, 1987 dedication of the 34-stop Brombaugh organ at Iowa State University. Specification of the organ is included.

The work is in three sections. An extended brass fanfare (with hints of the chorale) crescendos with the gradual addition of instruments to the organ statement of the chorale, which is punctuated by answering phrases in the brass. A lighter middle section pits a new theme based on whole-tone progressions in the organ against fragments of the chorale in the brass. At the return to the opening tempo, excitement and intensity increase with a more dissonant harmonization of the chorale and a conclusion which incorporates the theme of the middle section. Harmonies are primarily triadic, but there are many polychords and non-functional chord progressions.

The organ score, with the brass parts combined on two staves above, is a model of clarity. Articulation and exact registration are indicated. Technical demands for all instruments are above average, and a performance would undoubtedly require a conductor due to the large number of performers and the many nuances of tempo indicated. Duration is about five minutes.

Daniel Pinkham, *Four Marian Antiphons for High Voice and Organ or Piano*. E. C. Schirmer No. 4240, \$6.00.

Pinkham's *Four Marian Antiphons* received its premiere on May 18, 1988, at the Church of the Madeleine in Paris, by tenor Michael Calmès and organist James David Christie.

Pinkham uses the traditional Latin texts of the four antiphons. The voice part requires a sure sense of pitch, flexibility, and a strong upper register. Although the score indicates organ or piano, organ is certainly the preferred instrument. Both the "Ave Regina coelorum," with its held G throughout, and the slower and more sustained "Salve Regina" would fare better on the organ. Total performance time is 6½ minutes.

The style is familiar from Pinkham's organ music—linear, lean-textured, dissonant, with frequently changing meters. The relationship between voice and organ is subtle and varied. The most accessible of the four movements is the "Ave Regina coelorum," in which the organ responds to the strongly triadic melody with interludes of sequential descending triads. "Salve Regina," the only movement in a slow tempo, is somewhat declamatory in style and achieves great intensity.

This music will be challenging to both performers and listeners; in spite of its

sacred text, it is more suitable for concert than church use.

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

Preludes on 2 Lenten Hymns, Austin C. Lovelace. Art Masters Studios, Inc., \$5.75.

This collection of 3 preludes begins with two settings based on "Ah, holy Jesus." The first is in trio form with the melody in the tenor accompanied by figuration derived from the tune. The second presents a harmonization of the melody in the manuals, over an ostinato in the pedals, again based on the notes of the tune. The third prelude is a toccata on "In The Cross of Christ I glory." After an introductory section where the hymn is given out alternately in bicinium between tenor and pedal, and harmonized over a pedalpoint, a toccata ensues with the melody in the pedals. There is nothing strikingly new here, but it is attractive service literature.

Five Trumpet Tunes, arr. Brian Hesford. Fentone, \$7.75 (Theodore Presser).

Mr. Hesford is a prolific writer and arranger and has produced another useful volume of trumpet tunes for organ solo by Purcell, Albinoni, Handel, Stanley and Telemann, mostly unfamiliar but very worthwhile. These would be first class preludes and postludes and an alternative to offer prospective brides!

Toccat, Widor, ed. Brian Hesford. Fentone (Presser), \$7.00.

There is little new in this edition of the infamous Widor Toccata save for some fingering, manual change and accidental reminders. The printing is crystal clear, easily read (notation is a perfect size to my eyes), there is no feeling of "clutter" and may be competitively priced against other single copies.

Variations on "Ein Feste Burg," Joaquin Nin-Culmell. H.W. Gray, \$4.00.

These variations follow the scheme: harmonization, short fugal exposition, harmonization with double pedalling, second fugue inverting the chorale, toccata in irregular meter with the theme in the pedals, return of harmonization. I found this composition attractive on two levels, the first being the juxtaposition of old and new, i.e. traditional forms befitting the character of the wonderful chorale melody, and alternating the harmonic language between conservative diatonic harmonies and polytonal ones. Secondly, it did not follow the predictable pattern often encountered in variation form. Moderately difficult recital material.

Meditation on "The Coventry Carol," David Lasky. H.W. Gray, \$3.50.

A charming short piece in trio style perfect for offertory music at Christmas time.

Organ Concerto, Peter Dickinson. Novello (Presser), \$18.50 (organ part only).

The contemporary British composer Peter Dickinson has produced a very worthwhile addition to the repertoire for organ and orchestra. To quote the

composer, "The organ concerto is based on my blues setting of Byron's lyric 'So we'll go no more a roving.' The song uses the harmony of bars 53-61 of Ravel's 'Valse Nobles et Sentimentales' considerably slowed down."

The concerto is in a single movement, but is sub-divided into eight sections and employs a motto stated at the outset in the form of three *fff* organ chords separated by sustained strings. The blues appears complete in section seven as a clarinet and cor anglais duet, the remainder of the work is basically a Fantasia. This is very effective writing for the genre and will challenge the soloist technically. Recommended.

—Colin Andrews
Greenville, NC

Le Livre d'Orgue de Montréal, Facsimile Edition, edited by Elisabeth Gallat-Morin. Les Presses de l'Université de Montréal (Distributed by Gaëtan Morin Éditeur Itée) \$68.00.

Un Manuscrit de Musique Française Classique, Elisabeth Gallat-Morin. Les Presses de l'Université de Montréal (Distributed by Gaëtan Morin Éditeur Itée) \$65.00.

Livre d'Orgue de Montréal, Édition Critique par Elisabeth Gallat-Morin et Kenneth Gilbert. Les Éditions Jacques Ostiguy Inc. ISBN 2-920907-08-5.

The *Livre d'Orgue de Montréal* is a name given to a manuscript found in 1978 by Gallat-Morin at the Foundation Lionel-Groulx in Montréal. It was brought to Montréal in 1724 by Jean Girard, an obscure cleric/organist/schoolmaster, and contains 398 pieces, 16 by Nicholas Lebègue, the rest by unidentified hands. The contents include six organ Masses, eleven Magnificat settings, nine suites, settings of the *Pange lingua* and *Te Deum*, thirteen fugues, and a number of miscellaneous pieces, all of which add considerably to the known body of French Classic organ repertoire.

The facsimile edition of the *Livre*

d'Orgue is a handsome full-sized reproduction of the original document with a bilingual (French/English) introduction by Gallat-Morin and a *Forward* by Kenneth Gilbert. A valuable accompaniment to this is Gallat-Morin's French-only *Un Manuscrit de musique française classique* which provides an analysis of the manuscript's contents, its history prior to its rediscovery, and a commentary on the musical and liturgical life of Montréal during the *Grand Siècle*.

Volume 3 of the modern edition of the *Livre d'Orgue* contains pieces numbering from 251 through 398, a bilingual *Preface* by Gallat-Morin and Gilbert, a bibliography, and Critical Commentary. Since the *Livre d'Orgue de Montréal* is the only source for this music (except for the pieces by Lebègue) the editors had only to transcribe the notes into modern treble and bass clefs and correct obvious errors and omissions in the source. This is no small task with so large a manuscript, but it would have been even more difficult had there been several contemporary sources for the pieces. Editors of the modern edition have wisely chosen to follow the 18th-century notational practice of including an accidental for every interrupted appearance of an altered note within a measure. This kind of scholarly faithfulness in a practical edition conveys the answers to sometimes nagging questions and doubts that cannot always be found when old music is recast in modern form. It is hoped that other editors will follow the lead of Gallat-Morin and Gilbert in this policy.

The music of the *Livre d'Orgue* is similar in forms and texture to known music of the period, and although some of the pieces may be too short to be of much interest or practical use (e.g. No. 341, a six-measure *Sanctus*) there is much in this national treasure that will delight all admirers of French Classic organ music.

—Edmund Shay
Columbia College
Columbia, SC



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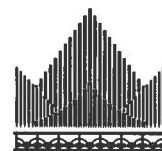
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Shedding Light on Heat:

How to tune the organ with a thermometer

Herbert L. Huestis

Hans Klotz reminds us in his *Organ Handbook* (tr. Krapf, 1969) that an organist's playing is judged to a large extent by the beautiful or ugly sound of the instrument. One of the factors that plays a major part in the sound of any organ is tuning; and tuning is affected to a very great extent by variations in temperature.

American churches are known for a variety of difficulties (most notably, dry acoustics). One problem which is dealt with only occasionally is a tendency to heat worship spaces to household coziness. This is further complicated by forced-air heating systems which permit very rapid changes in temperature. Moreover, organs found in American churches are often unenclosed (with exposed pipework in the path of convective air currents) and chambered (with parts of the organ located in a space surrounded by outside walls) or both. In the latter combination, the main division typically consists of exposed pipework, while the secondary division is tightly chambered in a remote space. Organ chambers are very slow to heat. Differences in temperature between these divisions can be very great; they are only the same when the building heat is completely off.

In contrast to these arrangements, an enclosed organ is much more adaptable to winter heating. The small and compact case protects the organ from hot air currents, but permits circulation around the organ so that the entire instrument can change with the ambient air temperature.

Why Do Organs Go Out Of Tune?

Poul-Gerhard Andersen (1956) said succinctly (if he is faithfully translated by Joanne Curnett), "When an organ goes out of tune, the trouble is very seldom in the pipes." He correctly points out that most often tuning problems in the fluework can be traced to external circumstances.

The two most common external problems are dirt and temperature fluctuation. If a change in temperature is gradual enough, all the flues will change pitch together and little note will be taken of a tuning problem.

Generally it is not a good idea to do any tuning unless the organ is at the normal temperature for public services. Changes in temperature affect all the pipes in one way or another. How the tuning is changed depends on pipe construction, interior volume of air and most importantly, the manner of speech (labial or lingual—windway or tongue, i.e., reed or flue). Wood pipes are affected not only by temperature, but by humidity as well.

The notion that pitch changes with expansion or contraction of pipes is erroneous and should be dispensed with. The air standing in the body of the pipe is the factor that changes. As it becomes more dense the pitch becomes flatter; and when it becomes more rarified, the pitch becomes sharper. It goes without saying that the most consistent air density is obtained when the heat is off and all parts of the organ are at the same temperature.

Herbert L. Huestis, Ph.D., holds a music degree from the Eastman School of Music, University of Rochester, where he was a student of David Craighead. His graduate study was in psychology and education from the University of Idaho. He is a pipe organ technician in the Pacific Northwest, where he and his wife operate a 'client centered' business. Out of this 'laboratory' come these comments and suggestions. They specialize in careful organ renovations and restorations. He may be contacted via CompuServe (70771,1047) or by mail at 3285 East 19th Ave., Vancouver, BC, V5M 2T4 Canada.

Yet, I hear you say, "The reeds go out of tune."

What you are hearing is the movement of the flue pipes—but they are changing pitch together. A most remarkable phenomenon! And the reeds are left behind. We find ourselves "touching up" the reed pipes to compensate for the change, since it is easier to tune a few reeds rather than change the pitch of the entire organ!

Within a labial pipe, the frequency of vibrations of the air column is affected by temperature to a far greater degree than in a lingual or reed pipe. Two ranks (reed and flue) may be tuned at the same pitch at 65 degrees, but will be quite different at a higher or lower temperature. At 75 degrees, the flue pipes will be considerably sharper and at 55 degrees, the flue pipes will be much flatter. The reed pipes will not change very much at all.

This phenomenon was once explained by E. M. Skinner (1917), and further quoted by William Barnes (1930, 1971):

It is well known that the more forcibly a pipe is blown, the sharper its pitch becomes. A change in temperature does not affect the wind pressure which remains constant. Consequently, a sheet of wind issuing from the mouth of a pipe always has the same degree of intensity. As the temperature rises, the pipe contains less air than before, as some has left it through expansion. The remainder is lighter than formerly, and it is therefore more forcibly excited by the wind sheet, as the latter has not changed. The pipe is, in effect, blown harder. As the air becomes cooler, the process is reversed and the pitch flattened.

More insight into the matter of flues, reeds, and air density is given by Poul-Gerhard Andersen (1956), who said,

... the difficulty may be the resonating bodies' well-known and unavoidable dependence on the specific gravity of the air. With flue pipes, this means that the pitch will rise and fall with the temperature. For instance, a flue pipe tuned to chamber pitch a' (435 c.) at 15°C. will have a pitch of approximately 440 cycles when the air is heated to 22°C., and the pitch will fall to 435 cycles when the air is cooled to 15°C.

Similarly, the reeds with proportionately shorter resonators are least affected by the temperature. This is due to the reduced influence of the resonating body on the reed tone. It is easily understood that changes in temperature can create multiple difficulties for the interrelation of fluework and reeds and the interaction of the various Werks. All organs—irrespective of their quality—are susceptible to these difficulties associated with certain external conditions.

Again, things are much simpler when the organ is enclosed in a case, and the organbuilder has the foresight to place the reeds at the back of the case where the organist can tune them easily. Organbuilders are even more thoughtful if they position the pull-down wires so the organist can play the notes as they are tuning. Sadly, we more often find the reeds in places that are inaccessible to the organist.

More About Reeds

The foregoing information also brings to light the fact that fractional-length reed stops vary much less with temperature than reeds with full or double-length resonators. Due to the increased

effect of the resonating body of the pipe, long-resonator reeds "follow" the flues more closely with temperature variation. Conversely, an organ with fractional reeds will sound out of tune with temperature variation. This effect is particularly noticeable in organs with half-length reeds in the pedal. When compared to instruments with long-resonator pedal reeds, they are much less stable in tuning. Once the sound wave is set in motion, the resonator or pipe body will control the pitch of both flues and reeds.

Poul Andersen states flatly—"For centuries, the organist has been obliged to tune [their] own reeds, just as the violinist must tune his own instrument." If organists did indeed, tune for themselves, there would be a much greater call for long-resonator reeds!

Reed pipes, by their construction, are made for frequent tuning. The resonators may be cut to length so that tuning is accomplished by movement of the tuning wire at the base of the pipe. There is little or no punishment of the pipes during the process of tuning. Repeated tuning of fluework is unnecessary and tuning variation in reed stops can be anticipated if care is taken to control extreme fluctuations in room temperature.

Looking Back on the Evolution of Pitch and Tuning 'Standards'

W. H. Audsley in his work on *The Art of Organ Building* (1905) followed the development of pitch standards in the mid-nineteenth century:

France introduced, by law, the Diapason Normal in the year 1859, and has been gradually followed by Belgium, Italy, Germany, Austria, Russia, the United States of America, and Great Britain . . . In its measurement temperature has as yet met with insufficient consideration.

He observed that 60 degrees Fahrenheit was not a high enough temperature for concerts taking place with audiences in confined spaces (p. 637).

In concert-rooms, churches, and even in private music-rooms a much higher temperature invariably obtains during musical performances or religious services; and this fact must not be ignored in determining the proper vibration-number to which the organ should be pitched and tuned. The following Table, which gives the proper vibration-numbers, consistent with the French Diapason Normal, at temperatures ranging from 59° Fahrenheit, will be useful to the organ voicer and tuner:

Vibration-numbers according to Diapason Normal at different temperatures

Temperature	Vibrations
59° Fahrenheit	a' = 435.0
60° Fahrenheit	a' = 435.4
61° Fahrenheit	a' = 435.9
62° Fahrenheit	a' = 436.3
63° Fahrenheit	a' = 436.7
64° Fahrenheit	a' = 437.2
65° Fahrenheit	a' = 437.6
66° Fahrenheit	a' = 438.0
67° Fahrenheit	a' = 438.5
68° Fahrenheit	a' = 439.0

According to equal temperament, at the temperature of 60° Fahrenheit, the exact vibration-number of a' = 435.45 gives the corresponding c'' above the vibration-number of 517.84, while at the temperature of 68° the vibration-number of c'' is 522.00 . . . The adoption of a standard pitch for all organs is a matter of importance, whether they are to be used as in churches, for the accompaniment of the voice . . . or in concerted music with other instruments.

A few issues come to light in Audsley's

discussion of pitch, temperature and temperament. In reference to flue pipes he states, "The organ may almost be regarded as a thermometer." He called (in vain) for one pitch standard on one note (a') at one mean temperature.

For brass makers a b-flat fork may be used, and to suit the old custom of organ builders and pianoforte makers, a c' fork; but in preparing them equal temperament should be rigidly observed.

So we may see how concert instruments and orchestras were pushing the organ into equal temperament and tuning at higher temperatures—all for the lack of a standard note to set pitch!

One can see how pitch references changed from the lower temperatures of stone churches to the higher temperatures of the concert hall. Also, one can see some of the influences which brought in equal temperament as a tuning standard. In many cases, it was not the actual sound of the tuning that was critical, but the need to set standards that would work with any tuning fork!

Steps Toward Better Tuning—With a Thermometer!

Often, "tuning" and "pitch" are ill-defined terms. An organ may be correctly "tuned," but at the wrong pitch. Or it may be correctly pitched and "out of tune." Or it may be well tuned within each division, and appear to be out of tune because each division is set at a different pitch. It would be an exaggeration to say that an organ is out of tune because some slow beats occur here or there. In fact, minute tuning flaws are essential to the sound of a pipe organ. If the acoustical production of this sound were so accurate that purity could be achieved, the result would be a synthesized tone, not at all like the pipe organ.

The use of schwimmers arose from an effort to achieve theoretical stability in the wind supply. Like the baby that went out with the bath, these organs lost what Charles Fisk (1978) called "Libendiger Wind" or the "living wind" of a true wind-blown musical instrument. He perceived that the uniqueness of tuning and wind together made the magic in the sound of a pipe organ.

Anderson states that organ tuners "train" an organ to be in tune—what he alludes to is that an experienced and conscientious tuner knows what the pipes are to do, and manipulates them with infinite care until they are pitched exactly as they should be.

Often this means that parts of an organ must be cross-tuned so that the drawing of pipes works in favor of a musical result. Various tuning stops must be tempered as a family, not as individuals. Then the stops which surround these tuning stops must be tuned across divisions so that a harmonious accord is provided throughout the organ (Monette, 1981). This work is made infinitely easier when the pipes are properly scaled and tuning devices (sleeves, flaps, rolls, or flared pipe metal) are of the highest quality. Pipes must be cut very close to the correct length, tuning sleeves must fit well, and the actual length of the pipe must be correct. Cone tuned pipe bodies should be thin so the mouth will not deform from tuning pressures at the top of the pipe.

Note Channels and "Natural Tuning"

When considerations of tuning are being enumerated, mention must be made of the note channel. Charles Fisk

(1981) alludes to "the mysteries [that] lie hidden in that small medieval tunnel." He comments that "organ sound is conceived in the note channel and born in the pipe."

Tuning of note channel organs is by far the most satisfactory and at the same time demanding of skill, experience and infinite care. A story is told by Thomas Murray (1973), about the legendary Bostonian organ tuners, Robert and Richard Lahaise. He makes these comments in reference to the Hook organ of 1854, built at the First Church of Jamaica Plain:

The smaller pipes, most of which are still cone tuned, are well preserved thanks to careful tuning procedures employed over the years. The writer recalls watching with great interest as the Mixture and Sesquialtera stops were "tuned" prior to our recording sessions by the removal of dirt from the pipes with a tiny camel's hair brush, a practice which significantly reduces the risk of damage to the pipes by the use of tuning cones.

Since the sounding organ pipes send energy back through their own feet into the note channels, there is an aggregate of sound which draws together the vibrations of all the speaking pipes. Powerful lingual (reed) pipes can compel the flue pipes to vibrate together and synchronize their pitches with the reed (Fisk, 1981). The flues lock in to the reeds. This is especially true when a deep toned Posaune is speaking in the chorus. The effect is a dramatic solidity of tone which belies the actual volume of the pipes.

These natural tuning effects are not characteristic of non-channel chests, such as pneumatic or pitman valve windchests. In fact, these chests produce negative effects such as slow pipe speech, dull tone, and a deficiency of harmonics which impede the natural tendencies of the pipes to blend and draw together. Minor tuning variations become pronounced, and the famous quote of Archibald MacLiesh becomes curiously appropriate—"How many angels can dance on the head of a pin?" Indeed, without the note channel to induce drawing, how can an organ really be tuned?—when in fact, all the pipes want to do is undulate with every minute variation in pitch.

Heating Practices: Helpful or Harmful

The changes in temperature and tuning caused by winter heating may be harmful in various ways. Rapid heating produces a difficult transition period while the heat is penetrating the organ and being distributed throughout the pipes. Modern electrical and forced-air heating is especially popular because it envelopes churchgoers in warm, ascending air currents, insulating them from cold drafts which come from the still-warming walls. These warm air currents can be started just before a church service and stopped soon after it, with a minimal number of BTUs consumed.

However, there are a number of difficulties that may be observed where the organ is concerned. The first of these is that fact that literally tons of dust and atmospheric debris are raised into many parts of the church, including the organ. Powerful air currents carry lint and dust into the organ, creating extreme variations in tuning and regulation of the pipes. Another consideration is the drying effect on all the wood parts of the organ, due to the dehumidifying effect of warm air currents.

The best type of heating is floor heat (Anderson, 1956). Under the floor of a church, heating tubes may be installed which give a low heat (60–62° F). Heat at these low levels may be continuous for the winter season and eliminate many of the problems associated with dirt, condensation, wood rot and the like, while not lowering the humidity excessively. With radiant heat, the temperature near the ceiling is lower than that of the floor, since there are no intense heat sources or fans to start

convective air currents. Reduced circulation not only prevents the organ from becoming dirty, it prevents the drying of woodwork. If only church committees could foresee the savings provided by a compatible heating system when an organ is installed!

Tips on How to Manage a Heating System

There are several ways to improve heating practices. A few will be explored here. One approach is to carefully and pragmatically study the heating system in the building where the organ is located. As organ technicians, we suggest a few simple procedures to help control the system rather than be controlled by it:

- Get some inexpensive thermometers to take the temperature of various parts of the organ area and building. Rather than going down to the five-and-dime (I wish!), you can order inexpensive thermometers for about 30 cents apiece from Constantine Wood Products, 2050 Eastchester Rd., Bronx, NY (part no. 79TC1).

- Write down the temperature during services each week, for several weeks. It'll give you something to do during the sermon.

- Observe the time that the heat is turned on prior to regular services. Note if it is a couple of hours or less. Hopefully, it will be started the previous evening, so that all parts of the building are equally heated. The walls will not be drafty and a lower ambient temperature will be more comfortable. Various parts of the organ will equalize at similar temperatures.

- Sometimes space heaters with calibrated thermostats may be placed in areas that are difficult to heat, like chilly corners near outside walls. Portable heaters should be high quality baseboard or oil-filled radiators. A calibrated thermostat must be added to keep them at the exact temperature specified. This type of unit is available from W.W. Grainger, Inc., 5959 W. Howard St., Chicago, IL 60648 (Part No. 2E535). They may be automatically activated on heat rise by a sensor, Part No. 2E728. That is useful when you want to switch on a space heater whenever the heat comes on in the building.

- Note the position of electrically activated expression shutters when the organ is off. How often there will be a sign taped to the music desk to leave the expression pedal open, when the shades close automatically as the organ is turned off! Check it out yourself.

- One way to equalize the heat between an organ chamber and auditorium is to put small vents in the wall that divides them. This will allow the warm air to enter the organ area. Again, a heater (set slightly lower than the auditorium temperature) will help start air circulation through the vents into the organ.

Once armed with this information, you can lobby for an economical and effective way to control the heat in the building so that the organ will stay in tune during the winter. Ironically, most churches are actually overheated during the winter months. An objective look at the management of the heating system may reveal ways to save money and keep the organ in tune.

Improve Your Knowledge About Reeds

Everything you learn about reeds will bring generous returns when it comes to tuning. Correct resonator length is probably the most important single factor in good tuning. Pipe for pipe, the resonators must control the vibrations of the tongue. You can tell that the resonator is controlling the tongue when the pipe "drops" into tune.

Trumpet stops, particularly, may have the resonators lengthened so that the tone is full and the tuning is affected by the mutual resonance of the shallot and the resonator. (Have you ever wondered

why Willis reeds always seem to be in tune?) Reed stops with long resonators that are carefully tuned for maximum resonance will tend to follow the flues.

Reed stops must be voiced and tuned with a careful eye on temperature so that changes in tone will not occur when they are played later. It is important that the temperature in the room be known and accounted for at all times during voicing or tuning. As temperature changes, the regulation of the reed will change also. This is one reason that slots may be cut in resonators to allow tuning at various seasonal temperatures (Bonavia-Hunt, 1950).

Unfortunately, tuning flaps or scrolls may be pulled too far open. The reed becomes too free, and attempts to close the scroll or flap (once it is opened) only produce air leakage at the top of the resonator. With an unstable length, resonators are unable to control the tongue adequately.

Sometimes the solution is to cut the treble resonators to exact length and solder the flaps or scrolls of the bass so that regulation is possible in very fine increments. This keeps the reed from becoming too free when cold, and also prevents damage to the tuning devices on the resonator.

What Organists Should Know About Tuning

Seasonal repitching is not a practical solution (Monette). Prevention of wide temperature shifts is the answer. Proper control of external conditions will prolong the life of an organ many years—even generations. The pitch may rise or fall with temperature, but this rise and fall will be proportional throughout all of the fluework if the heat is evenly distributed.

You may have to negotiate with your local tuner, but if you want the organ to sound its best (and listeners to fully appreciate your playing), it might be time to learn to tune the reeds yourself. Tuning one's own instrument is a normal procedure for harpists, harpsichordists and fortepianists—so why not join a going concern?

More hints:

- To tune a reed stop, draw the Octave 4' or Principal 4'. Make sure this stop is in tune; if it is irregular, use only the middle octave or the notes you know are dependable. Check the temperament of the middle octave to verify that it is correct.

- Try to tune only when the temperature is at the normal level for church services. That may mean that the best time to tune is right after a funeral, wedding, or some other event. If the temperature is going to be lower—tune the reed slightly flat, or vice versa.

- Listen for audible beats which will indicate the difference in tuning between the flue and reed pipe. With careful tuning and very small physical movements, the beats will grow successively slower until they finally cease. You will hear the pipes lock in, which is something like a camera coming into focus. When two pipes are exactly in phase, the tone color will change.

- Do not touch the slots, scrolls, flaps, or any other tuning devices that affect reed resonators. Tune "on the wire." The resonator is tuned only to regulate tone color.

- If you encounter dirt under the tongue, you will hear the pipe "spit." Tap the wire flat, and have your helper (at the console) "work" the reed or sound it quickly, half a dozen times. This may blow the speck away. You can then retune the tongue with the tuning wire. Remember, very small movements are decisive. If you are a "graduate student" of reed tuning, you may be able to clean between the reed tongue and shallot with a slip of paper (try a dollar bill).

- If you cannot get to the reed stops without threatening the well-being of other pipes, forget the whole idea. (You are just asking for trouble.)

'Tuning' the Couplers

After all is said and done, one must realize that at certain times of the year, the couplers cannot be kept in 'tune' (i.e., divisions pitched together). Given various weather conditions, it would be folly to try. Sometimes it is simply impossible to obtain conformity to an absolute standard of pitch. Jack Frost heralds a time for small registrations and early repertoire. When an icy winter wind sends the shivers of Vivaldi's *L'Inverno*, think of renaissance music, Frescobaldi, and the warmth of the Voce Umana you can now obtain with your wonderfully 'out of tune' couplers—and carry on. ■

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- Please contact Stephen L. Pinel, Archivist/The American Organ-Talbot Library/Westminster Choir College/Hamilton at Walnut Avenues/Princeton, New Jersey 08540.

The Tabernacle Letters, Part 1

The Story of the Salt Lake Organ in the Words of G. Donald Harrison and Alexander Schreiner

Jack M. Bethards

The Mormon Tabernacle organ in Salt Lake City was born of the collaboration of two of the greatest personalities of the 20th-century organ scene—G. Donald Harrison the designer and Alexander Schreiner the performer. Both of these men had vision, taste, and talent plus the intelligence and drive to make their dream a reality. Schreiner and Harrison did not become personally acquainted until 1945, but quickly formed a relationship of mutual trust and respect that allowed the creation of one of the greatest masterpieces in the history of organ building.

An important part of the recent renovation of the Tabernacle organ was research into the philosophy behind its design so that our work would be in complete harmony with the original guiding concept. Part of this fascinating effort was reading correspondence among G. Donald Harrison, Alexander Schreiner, and other luminaries of the mid-century organ world about this legendary instrument. It ran into hundreds of pages gleaned from the archives of The Church of Jesus Christ of Latter-day Saints, the manuscript of the forthcoming book by Charles Callahan, *The American Classic Organ: A History In Letters*, soon to be published by the Organ Historical Society, the AEolian-Skinner factory archives, and our own extensive files on this instrument. (It is indeed fortunate that past projects were so well documented in correspondence. One wonders in today's faster paced world with everything decided by telephone if future researchers will get as much information or pleasure out of their work as I did.)

What emerged was a fascinatingly personal picture of the two creators of this instrument. Both men were fine correspondents. Letters were filled with strong declarations and candid observations which brought the project to life. It was easy to feel transported back to the time when this instrument was still on the drawing boards.

Certain characteristics of both men emerged immediately. First, each was a master of diplomacy. There was a great deal of "salesmanship" on both sides. Harrison would slowly and carefully push a change in the stop list. Schreiner would quietly edge things his way on a detail of console appointment. These were men who liked to win their points . . . but always gracefully. Second, both men seemed to be naturally formal yet both tried their best to be "down to earth." Harrison's use of American slang is delightful as is Schreiner's mix of academic and "down home" phrases.

These letters provide facts about the design of the instrument, but of much more importance is the feeling they give about the times. This was the point of final synthesis for the American Classic idea. Harrison was at the height of his career. Schreiner was an internationally known star of the music world. Both had the knowledge and power to do something great and were purely of a mind to do so.

Jack M. Bethards is president and tonal director of Schoenstein & Co. Organ Builders established 1877 in San Francisco. The firm was responsible for the 1984-88 renovation of the Tabernacle organ. Mr. Bethards has been a professional musician and is currently active in the AGO at the local and national levels. He is president of the Associated Pipe Organ Builders of America and member of the American Institute of Organ-builders, the International Society of Organ-builders, the Organ Historical Society and the Association Aristide Cavallé-Coll. In his 33 years of pipe organ work and research, Mr. Bethards has been a frequent lecturer and contributor of articles to professional journals. A major thrust of his study, including work abroad, has been Romantic organ-building in France, Germany, England and America.

Some interesting parallels with most other organ projects emerged in this correspondence. In the opening stages the builder is pushing the church to sign a contract, hoping that the church will not lose interest or stray to a competitor. The church constantly puts off the decision. Then, after contract signing, the shoe is on the other foot with the church pushing for immediate installation while the builder warns about delivery problems. Then there is the sea of detailed and feverish comments back and forth about things that are rather inconsequential in the overall picture. (Note, for example, the number of words devoted to the type of harp and whether or not the old Vox Humana would be used.) Also there are the many easily made promises that cannot be kept. (Absolutely perfect conditions were promised for the relaxed and quiet tonal finishing of the organ. In reality, even Schreiner could not control the never-ending series of tours, meetings and activities in the popular Tabernacle. This kind of thing is seldom aided by personnel changes such as occurred here where new players in the game need education.) The building is always promised to be ready in ample time for the start of installation but seldom is. (The Tabernacle was no exception.) And, there is always some important deadline: Christmas, Easter, or a General Conference in this case. Even though the instrument will last for centuries, there is always that rush to have it completed for an event which might be forgotten in a month. Finally, if the builder underprices the organ, he always hopes that the Church will help out with some extra consideration. (Here the post-war inflation made financial matters for AEolian-Skinner very difficult.) All of this will probably continue for as long as great projects with a high-minded purpose are attempted in the real world of money and personality.

In the December, 1988 issue of *The American Organist*, there appeared a lengthy account of the Mormon Tabernacle organ—its history and renovation. In order to understand fully this correspondence, the reader is encouraged to review those articles.

The letters presented here have been edited for brevity and to correct obvious errors. Complete paragraphs and sentences have been deleted where they do not contribute to the main point of the letters; however, no rewriting or cuts within sentences were undertaken.

We begin our look over the shoulders of Harrison and Schreiner in 1944 . . . a simple enough request for some tonal regulating work which quickly turns into a virtually new AEolian-Skinner organ!

I have just emerged from a long-hoped-for official meeting with instructions to write to you relative to the possibility of your coming out to Salt Lake to look at our instrument.

While the general effect of the Tabernacle organ is quite pleasing to us, there is a lot of tonal detail and polishing which, if taken care of, no doubt would enhance its quality. We are interested both in your general recommendations



Tabernacle Choir and Organ

as well as your expert voicing for a period of time. We would be happy to have you come alone, or with a helper if you prefer, to stay two weeks, a month, or longer, to go over the voicing and regulating of the organ.

A.S. to G.D.H. 12/28/44

In reference to my inspection of the tabernacle organ, I beg to report as follows:

It may interest you to learn that I have been a constant and enthusiastic listener to your Sunday morning broadcasts over a number of years so that it has been particularly interesting to me to hear the great instrument at close range during the past few days and to examine both the pipe work and mechanism critically.

In the past much has been said in praise of the acoustical properties of the tabernacle, and I find that they are even more perfect than I expected. This means that the sound of any organ pipe, particularly when located in the commanding position occupied by the organ, is mellowed and beautified to an extraordinary degree. Assistance is given to the blending of one tone with another while a grandeur difficult to define is imparted to the full ensemble.

Under these conditions it will be realized that while an ordinary or rough tone may appear to have beauty when heard in the auditorium, a pipe possessing real quality and character gives an effect of ravishing beauty.

The situation, therefore, presents a unique opportunity for all concerned—the church, the player, and the organ builder. These circumstances and bearing in mind that the instrument is heard constantly by more persons than any other impels me to speak with utter frankness.

My close examination reveals that while there is fine material in the organ, there is much work, both tonally and mechanically, that is poor and unworthy. Further, the general tonal scheme leaves much room for improvement, particularly from the radio broadcasting angle. It is not intended to criticize those who have worked on the instrument in the past, as the reasons for the defects are due largely to the general but unfortunate trends that existed at the time the work was done.

The replacing of the mechanism is a major and, therefore, costly undertaking, but it is something which must be faced now or in the fairly near future. When this work is done, full advantage should be taken of the opportunity to replace ranks of pipes where tonal improvement can be guaranteed and to generally recast the tonal layout so as

to bring it into line with other instruments of like caliber, which organists and experts agree are based on correct tonal ideals which have stood the test of time.

It is fully realized that the instrument must be capable of meeting widely different uses since it must act as an ideal accompaniment to a soloist, the chorus, and to support and lead a vast congregation. It must also in its concert capacity be an ideal medium for the rendition of all worthwhile music—classical, romantic, and modern—in a manner intended by the composer. Above all, it must be as perfect as possible for radio broadcasting.

It might be found desirable to increase the number of pipes to meet all these conditions adequately, but in any event your organists and myself are agreed on the main principles of design, and a detailed specification can be prepared and submitted at short notice.

G.D.H. to Bishop Marvin O. Ashton
3/9/45

Details of stop lists are certainly not everything that is involved in planning a new organ, as this letter shows. Schreiner and Harrison spend a great deal of time answering the questions and concerns of Schreiner's colleague Frank Asper and of the church leadership. These letters answered many questions about design that surfaced during the 1984-88 renovation.

I like to call you Alex, and I hope you will look upon me as Don from now on.

I note you do not desire to clutter up the controls with the usual 16' Stops Off, etc., and when I send the specification I will keep it as clear as possible from such devices.

To put it in a few words, I would like to have him [Frank Asper] rooting for the whole plan as heartily as you are, and if he came East during his trip, I feel he would become an enthusiastic booster, and would feel that he had a lot to do with the putting over of the entire scheme. This psychological angle is one that should not be overlooked. The questions he put to me during my talk with him show that he still is in a way fearful that I might build an organ that was almost unusable from his point of view—in other words, an out and out Baroque affair. He was most anxious to know how many string stops there would be in the organ, and also spoke as to whether it would not be advisable to retain the present Vox Humana of the Swell, which seems to be a particular favorite all around.

The modifications cover some items



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

we talked over, such as the placing of the Orchestral Oboe in the Choir instead of in the Solo; others are included with the hopes of making Dr. Asper feel a little more happy about things in general. An example of this is the introduction of two additional strings in the Solo, which I guess you would not object to.

G.D.H. to A.S. 3/14/45

I can quite understand that Bishop Ashton will want to justify his action in giving the contract to us without competition, but I think it may reassure him to inform him that the large majority of contracts we get are just handed to us. After all, it is rather like buying a Steinway piano. Nobody else can give you a Steinway, so there is little point in making the purchase competitive.

G.D.H. to A.S. 3/26/45

The most important improvement, however, would lie in the type of tone imparted to the pipe work. We use light wind pressures which give a singing quality without forcing, and with a properly arranged harmonic structure which points up the pitch very definitely. I feel perfectly confident that if and when we carry out our suggestions in regard to the organ, the problems you refer to will be largely, if not completely, overcome. I use the word largely because with the large choir located between the instrument and the organist it makes it difficult for the player to hear the two in proper balance.

The final finishing of the tone work of our instruments is done by me personally, and in the case of the Tabernacle experiments could be carried out with your choir and matters adjusted to get the best possible results.

G.D.H. to J. Spencer Cornwall
Director of the Mormon Tabernacle
Choir
3/26/45

I am glad that you have talked Asper out of a 4' Great to Pedal coupler, and also the matter of the changes in the Antiphonal Organ. I would not like to see the Great messed up by having a small accompanimental section tacked on for with an organ of this calibre such devices which are used in small organs to try and make them more flexible seem entirely out of place. We have done it, and a typical example is at Ann Arbor, but I could never see that it was of any real value, and if there is that much extra money available, it can be used to much better purpose elsewhere.

I feel confident we will be able to persuade him on those things which we

do not want to have, particularly if we provide a really soft stop in the Great organ for accompanimental purposes, and put in the Vox Humana in the Antiphonal.

G.D.H. to A.S. 4/23/45

Here is a list of items which Frank Asper and I have talked over.

1. Key action. Harold Einecke's organ in Grand Rapids has a spring key action which is not nearly so good as the "piano touch" action as it is at Royce Hall. I take it your best instruments have the piano type. Is that right?

2. Pedal keys. It is my opinion that the white section of your black pedal keys comes up too nearly even with the white keys themselves. A number of my friend organists have remarked to me on this, and I have also experienced this. I believe this to be the case only on your pedal keys. Otherwise, your pedals are ideal in my opinion. Einecke needs to have a half inch taken off the top of the long part of the black keys, because his white keys are worn down nearly to the level of the others. Am I right in this observation?

4. We prefer no sforzando button. If I had my way alone, I would omit all sforzando mechanisms everywhere as an inartistic, out-dated, now unnecessary, and blind mechanism. I suppose we should have a sforzando toe stud, but not too accessible, so that it will not accidentally get in the way.

8. Relative to soaking up sound, let me express an opinion that the Royce Hall Piccolo was quite soft, that is, too soft for best success. Our present piccolo here is fine. Our 1' C., harmonic, which is two feet long, is 1 1/2" inside measurement. I believe that is quite a large scale; is it not?

10. What was the Viole Celeste II in Royce Hall like as compared with two ranks of Viol de Gamba? Do you think we might have both? I realize that would be like having a full string organ in our Swell division.

13. Spelling of stops. I would like to check on the spelling with you. The word "Gedackt" does not exist. It should be either "Gedeckt," which means "covered," or it should be "Lieblich Gedacht," which means "Thought out in a lovely way," or it could be "Lieblich Gedeckt," which means "Lovely and covered." The French would be glad to see Flûte Harmonique, with the circumflex over the "u". Also, the German "Geigen Prinzipal" is what we call the Concert Master in the orchestra, and is spelled with a "z". Also Erzähler. I think that is all.

14. Your specification does not mention a tremulant on the Solo. You, no doubt, intend one to be there. I rather like normal tremolos, not too strong, perhaps not as strong as they used to be even before 1900. But I felt that the

tremulants at Grace Cathedral were too weak, and almost unnoticeable. The tremulants at Royce were very good, though, perhaps a shade on the strong side. Builders often say that tremulants can be adjusted, but I have often been disappointed in this, in some makes.

23. Confidentially, I am not in favor of any enclosed Great section, nor duplexing part of the Choir to Great, nor enclosing anything on the Great in the Choir box. I think my co-worker will bring this up when he sees you.

P.S. Item 25. If there are to be no more than 20 couplers above the fifth manual, then I think it would look nice to let these couplers be draw knobs, as the older organs used to have them. I have never liked the tilting tablets.

A.S. to G.D.H. 4/23/45

8. Relative to the soaking up of sound, when I come out to Salt Lake again I propose to bring with me certain sample pipes so that we can place them in the organ and test the effect in the auditorium. I always try to do this with important work as it gives me a definite starting place to use in scaling and voicing the entire instrument. You will readily realize it enables me to obtain a kind of mental picture of how the finished product will sound, and I can proceed with much greater confidence and save much unnecessary changing later. I will take a special look at your Piccolo.

10. The Viole Celeste II Rks. in Royce Hall was made from a pair of #64 scale strings and voiced quite keenly. This is our regular Salicional scale, and what I had in mind for the Salicional and Celeste which is already incorporated in the proposed specification. The Viole-de-Gambas are considerably broader in tone. In view of this I am just wondering whether you really need the addition of another pair of strings in the Swell division. Mr. Cornwall favors string tone because I think he has discovered due to the harmonic development that it seems to give a more accurate pitch for his choir than other stops of the organ, which are generally on what I call the mushy side.

I think he is going to find that the new organ will be entirely different from that point of view as I tried to point out to him in the letter which I wrote on this particular matter. Personally I cannot see how Celestes can be good for accompanimental purposes for you have two pitches. Maybe the choir takes the pitch of the sharp rank, but I have often noticed where Celestes are being used that the choir rarely sing on pitch.

14. It was certainly an oversight to omit the Tremulant from the Solo division. Tremulants are peculiar cattle, and you never know quite how they are going to turn out. The size of the reservoir, length of wind trunks, length of conductor from tremolo to chest and, of course, the size of the tremulant, together with the sizes of the valves all have their influence. With patience on the job, however, it is possible to please most people, although I admit that they cannot be readily adjusted. My own preference is for a tremolo that does not beat too fast nor dig too deeply, so to speak. We spent hours, and hours and hours in fooling with the tremolos at our local broadcasting station here in Boston as the organist is very particular about them, and perhaps it is just as well since they are on permanently even with full organ, so that I never listen to this instrument over the air myself. I must admit, however, that they are about the best tremolos that I have ever heard.

23. In my last letter I believe that I inferred that I, too, am definitely opposed to an enclosed section for the Great or to having part of the Great Organ in the Choir box. In an instrument of this size such an arrangement is unnecessary and undesirable. I will do all I can to dissuade the co-organist from this idea, and will suggest a really soft stop. By the way, since writing you last on this matter I have thought of suggesting the addition of a real Bell Gamba as this soft stop. There is one in the Roosevelt organ we are rebuilding for Indiana University, and it has a very beautiful tone quality which seems to me to be ideal for soft accompanimental purposes.

I agree also with you that a 16' Pedal

peterson

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stop in the Antiphonal is superfluous and unnecessary. In a building such as you have in the Tabernacle it is pretty difficult to say exactly where low frequency sounds are coming from, and as there will be a wealth of soft 16's available on the main Pedal, it would seem that there will be quite a selection to choose from if a 16' bass is required for some soft effect in the Antiphonal Organ.

25. I am very glad you have brought up the matter of controlling the couplers by draw knobs rather than tablets for I had in mind to suggest the same thing. It seems to me that the only excuse for having couplers in the form of tablets is the large number of these devices which are called for by the normal American organist. Where you have a reasonable number the use of draw knobs is the obvious selection. In the case of a five manual organ it seems imperative to use draw knobs for the coupler tablets are placed in a position almost out of reach and it throws the music rack up much higher than it need be if the tablets are dispensed with.

G.D.H. to A.S. 4/26/45

Although details of the specification were far from settled, Alexander Schreiner is ready to enlist the support of Frank Asper and make a clear . . . almost impassioned . . . plea to the Church leadership in behalf of Harrison's plan.

For those above reasons your organists have anxiously looked about for a possible course of remedy. We have looked longingly toward the builder of the finest organs in our country, who is G. Donald Harrison of the Aeolian-Skinner Organ Company. His work, tonally and mechanically, is so far above that of any other builder anywhere that he has all organists worshipping, figuratively, at his feet. Because of the fact that this company does such fine quality of work, he is not able to compete in price with any other organ builder. Many of his large contracts have therefore been 1st without competition.

Your organists recommend that the Tabernacle Organ be completely rebuilt by the Aeolian-Skinner Organ Company, retaining such pioneer pipes, about one hundred in number, as have good tone. We are satisfied that the price is right, and back up this opinion with schedules of costs of other important organs. These schedules are found on pages twenty-eight and thirty-eight of the organ letter file.

A.S. & Frank Asper to The First Presidency of The Church of Jesus Christ of Latter-day Saints
7/11/45

One other thing that has worried me a little bit is the absence of any reed on the Positiv, and I remember being considerably intrigued by the 16' Rankett as made by Steinmeyer during my visit to Germany. I have never made one to date, and as it is good in an organ of this size to have some novelties, I have taken the liberty of adding a 16' Rankett to the Positiv. These two little improvements will not cost the church anything.

My next remarks have to do with the future, and should not be mentioned at this time, but probably early next year the matter could be brought up with Bishop Ashton. It seems that there is a big chance of the tax being taken off church organs next January, and if this turns out to be the case, it would seem that \$7,000.00 will be available out of the appropriation of \$100,000., and it might be a golden opportunity to ask for at least some of it to fill out the spare knobs which are provided for in the contract. As I study the specification I feel that we have every division complete with one possible exception, and that is the Bombarde, which has at present only two stops. I am sure that that is the one spot where the whole thing could be rounded out, and if done,

I would then be completely satisfied. I had the thought in mind several months ago, but we did not rob other departments to complete this section. What I have in mind is the addition of a 16' Geigen, 8' Diapason, 4' Octave, Gross Cornet (V Rks.), Plein Jeu (VI Rks.) and a 16' Bombarde . . .

This, as you will readily see, would then turn this division into a further ensemble department rather than purely a brass section. It would be a super ensemble for special uses, for example, when the Tabernacle is crowded with people, and would add considerably to the full power of the organ, and yet keep it as an ensemble instead of changing the character by the addition of reeds which usually happens in big organs.

Keep this under your hat for the time being, and let me know after consideration if you think this idea is sound.

G.D.H. to A.S. 11/29/45

It is difficult for me to express in words my satisfaction at having this important piece of work placed in my hands or to say how much I appreciate your good work in connection with the matter. Suffice it to say that I do realize that you are the man I have to thank for this more than any other, and it is now up to me to deliver the goods. With the location of the organ, and the magnificent acoustics of the Tabernacle I feel there is a real chance to build the most beautiful organ in the world to date—at least that is what I am going to try to do. I say this not in a boastful spirit, but rather in one of humility.

I don't suppose you have ever heard the organ built for Groton School in 1936. The next time you come East I think we will make a little pilgrimage to hear this organ. I have always felt it is perhaps the most successful organ we have built to date, and indeed it is praised alike by those who are for and aggressively against that type of a tonal scheme. This morning I was thinking about it, and it suddenly struck me that unconsciously I developed the scheme for Salt Lake as a kind of a big brother to the Groton organ. In other words, it seems to carry that tonal structure to its logical conclusion.

G.D.H. to A.S. 12/10/45

Now that the work on the Tabernacle job is assured, Harrison starts corresponding with his friends and colleagues.

Due to the strength of character of Alexander Schreiner, the chief organist, there was absolutely no competition, and he stuck to one theme—that was, that unless one man was placed in charge of the building they would rather carry on with the old instrument with all its faults. Having decided upon the man, he should be given his own way as to the specification after the particular requirements of the Tabernacle were explained to him. Under these conditions, you will see that the whole responsibility has really been placed on my shoulders, and I do not think you will be disappointed with the tonal layout. With the location of the organ and the superb acoustics there is a real chance to build the most distinguished instrument in the country, and that is what I intend to try to do.

G.D.H. to William King Covell
12/11/45

You will probably remember that the Mormon Tabernacle is famous for its acoustics. For the edification of visitors they drop a pin, the noise of which is quite audible in the back of the auditorium. The shape of the building is as if one cut an egg shell longitudinally and turned it upside down. There is no absorbent of any kind, and at the same time the reverberation period is not too long to cause confusion. With these magnificent acoustics and the super location of the organ in the open it gives

a real chance that one rarely gets.

I was given a free hand with the specification after being told of the requirements that the organ must meet, so that I was able to work out something which more or less carries the ideas to which I have been working to their logical conclusion.

Another thing that we are gradually bringing about is considerable simplification of the console. Complications in that regard were running wild before the war, but now we have tonal schemes which do not rely so greatly upon mechanical complications. We have been quite successful in reducing the console to more simple terms, and the mechanism of the organ generally. The Salt Lake City organ will be a tremendous advance in this respect. If you let the organist have his way, he would become gadget-crazy. Where we are spending the money is with the pipe work, which after all with a musical instrument is the chief thing to worry about.

G.D.H. to Henry Willis III 12/19/45

I was delighted to get your letter of the 21st instant, and to hear of your trip East. By all means, you must come to the factory and, of course, I would like to be around. While you are here in Boston we must also take a ride out to Worcester to hear the big All Saints' organ, and also the small three manual Baroque instrument in the Art Museum.

G.D.H. to A.S. 2/26/46

I read with much interest your article in *The American Organist* on Mixtures. It is certainly good to have a real organist enter into these discussions.

G.D.H. to A.S. 4/8/46

I do not believe that Frank has to get exercised about the Vox Humana as we can make any kind of a Vox that is felt suitable for the Tabernacle organ, and if it comes down to pleasing him, we can copy the existing Vox so that you cannot tell the difference between them. As you suggest, it was probably the Tremolo that was at fault, and not the Vox itself. Personally, I feel that the Swell Tremolo can be so regulated that it is good for the Vox Humana and also for the other stops on which the device would be used. However, if a separate chest seems to be the thing, it is all right with me.

G.D.H. to A.S. 7/2/46

The Dupré trio was here last week, and we enjoyed them greatly. I naturally showed him the stop-list (with great pride, as though it were my own work, when of course it really is yours) which he read with utmost and delightful interest. He said it is superb, and did not offer the slightest suggestion for modification. He said he hoped that the Diapasons and Principals would not be too small, in view of the large auditorium. Also, he hoped that the mixtures would not be too loud, but that they should be very clearly voiced. I am sure you know exactly how they should be. I am merely reporting everything to you.

A.S. to G.D.H. 12/12/46

You will be interested to learn that we are now starting to consider very seriously the new organ, and are beginning to make preliminary layouts. It looks as if we can make a very fine arrangement with plenty of speaking room for everything. I propose to lay out the instrument on a somewhat grand scale with extra wide passage boards and inclined ladders with hand rails rather than vertical ones so that when you feel inclined you can take interested parties through the instrument without being afraid they may break their necks or grasp at the top note of a 16' to lever themselves up to a passage board. It is going to be an exhibition piece, and I think will be worth while seeing as well as hearing.

I am working very hard on the scaling, and I am getting out an entirely new set of basic scales for the principal flue work of the instrument as I want to take organ building a step forward with this job. With the exception of the 32' Bombarde, all experimental reed work has been completed, and sample C's made of all stops of that class. I am glad this work is out of the way ahead of time.

Glad that you showed Dupré the stop list. He was asking me about it when I met him in the East. His first question was "Is it purely a Baroque organ, or does it contain all the wood winds," and he seemed much relieved when I told him that the latter were present in complete form. There is one thing that worries me a little about Dupré in his outlook for he started out as a classicist, but was converted to the E.M.S. kind of organ during his visits to this country. I think he will eventually return to the fold however.

G.D.H. to A.S. 12/18/46

Unfortunately, we are behind schedule on many contracts, but we are trying to plan it so that the big organ for the Tabernacle will be at least approximately on time, and we have already commenced work in our drafting room. I have several console case designs being made at the present time, and I will send them to you shortly. As you know, it is both your wish and mine that the case should be a substantial looking affair, and not the ordinary run.

G.D.H. to A.S. 1/13/47

Frank spoke to me about a stop watch and a clock to be inserted in the console similar to the arrangement at the Yankee Network here in Boston. We can probably get these two items and install them so that there would not have to be any cutting of the console when it arrives in Salt Lake City. I think we can do a neater job right here.

G.D.H. to A.S. 3/6/47

1. In the composition of the Carillon, the number of notes given are 49, 6 and 6. It seems to me that should be 49, 5 and 7, so as to avoid going above top C in the rank of the 19th.

2. I notice that the Swell Cymbale remains above the Plein Jeu in pitch (speaking of top ranks), throughout 30 notes, then parallels and even drops below the pitch of the Plein Jeu. Is that right? Perhaps the fact that you have doubled the 15th in the Cymbale justifies you. In making this observation, I am comparing the Swell two mixtures with the two mixtures in the Positiv, the top ranks of the Plein Jeu being just like the Scharf.

3. Are you replacing the Great Rohrflute 4' with a Koppelflute, and if so, will we have two Koppelflutes unenclosed? There is one in the Positiv.

A.S. to G.D.H. 3/21/47

Regarding the arrangement of the Swell Plein Jeu and Cymbale, it is not at all unusual for two Mixtures of this kind to cross one another, so to speak, and while I have more or less avoided it elsewhere, I think it might be a good thing to leave the arrangement as planned with the possible exception of allowing the cymbale to carry on to the top note with a 15th. This would mean just omitting the last break.

In regard to your third query, I changed the Great Rohrflöte 4' to a Koppelflöte 4' because I wanted to have that kind of a stop on an open chest. Frank must have omitted to note from the scale sheets that I had changed the 4' Koppelflöte of the Positiv to a 4' Nachthorn. You will realize that small changes of this kind strike one as being desirable when you come down to lay out the scales, and on thinking of the Positiv it struck me forcibly that perhaps the most successful ones I have built have used the 4' Nachthorn rather than

the Koppelflöte for the flute tone at that pitch.

I am sure you will be interested to know that practically none of the scale ratios for the chorus work follow the usual plan of halving on the 17th or 18th note. Rather are they laid out to suit the ear, which requires the pipes to get progressively large in the treble, particularly bearing in mind the fact that we want the trebles to sing. Naturally as the scale increases the cutup of the pipe will decrease in proportion so as to keep the color present. Another thing that I have avoided throughout the scaling, which I believe is somewhat of a new idea, is the fact that there are no two pipes of similar length in a single department which have exactly the same scale. There is, as you know, considerable loss in sympathy by two pipes of the same type and scale, particularly if they happen to be fairly close together. I have on more than one occasion seen two similar pipes either of which gives out more tone than when the two are sounded together. I am hoping to entirely avoid losses of this kind with our chorus work.

G.D.H. to A.S. 3/25/47

Thank you for your letter of June 10th, which arrived today. It has been nearly three months since writing you last, but I am certain that I have thought of you daily, in terms of admiration and complete confidence.

In answer to your letter of March 25, please let me back-track on my statement regarding the composition of the Swell Cymbale. I am quite reconciled to having it at the top with the twelfth instead of the fifteenth. I have been checking the composition of mixtures as I have seen them on various organs, including Grace Cathedral, San Francisco, and am tremendously pleased with the superiority of the schemes as you have laid them out for us.

A.S. to G.D.H. 6/16/47

Virgil Fox and Bill Barnes were here a week ago, and were all a-joy over the new work, both for Fox at Riverside Church where you are building, I believe, a new console, some huge affair, and then also our new work. They brought up the matter of a Flauto Dolce and its Celeste, which they thought we must have. I asked them to suggest as to where it might go, with everything so complete and full. Whereupon they suggested that they go in place of the Aeoline and Unda Maris. Perhaps this may be worth our entertaining. I shall leave it to your judgment, though, I must say I am quite favorable to it. You have such a pair, I was told, at Grace Cathedral in San Francisco, and it consists of a pair of Spitzflutes tapered one half, so they thought. Frank is favorable to it, if agreeable to you. So let us have your judgment on it any time.

A.S. to G.D.H. 8/25/47

I know I must be giving the impression of procrastination, but I have found it impossible under present conditions to pin down my helpers and associates as to exact dates, and I have gradually become very careful myself, due to many disappointments. The settling down period has been much longer than we anticipated as there are still constant holdups on some essential material even though it may be quite an insignificant thing in itself.

I see no possible objection in using the Flauto Dolce and Flute Celeste in place of the Aeoline and Unda Maris in the Swell. I rather had that idea myself from time to time, but have never put it down in writing before this. As everybody seems to be in favor of it, let us call it settled. It would naturally be the very softest voice in the Swell.

G.D.H. to A.S. 8/27/47

Chimes and Vox Humanas often seem to be points of vast concern, sometimes overshadowing what some

might consider more important matters . . .

I believe Frank is writing you about the chimes. While I am to do all corresponding with you, he is quite interested in the chimes business. So far I still lean toward keeping our present set of large tubes, and having you supply some heavy-hitting hammers for them, and installing them in a prominent place. That should supply us with all and more than a symphony orchestra ever gets from a manually hit chime, as in the 1812 overture. This, also, would save us some \$600.00 would it not? We shall have to be careful there. That amount may have to be refunded to the church if new chimes are not supplied by you as stated in the contract. In other words, we could not buy pipes with that money except with their permission. So far, I am not convinced of the complete success of any of the amplified . . .

Would you mind if we kept the present Vox Humana in addition to the one you will furnish? You may remember that it is in a little separate box or chest suspended from the ceiling, and provided with a separate tremolo. Frank is quite eager to retain it, and Virgil Fox agreed quite energetically. It might be a good thing to do. Can it be wired conveniently so as to be subject to the octave couplers?

With all the fine details which you have planned in our specifications, it seems to me that your prescriptions for strings are better than anything I have ever seen before. I am sure that they will be particularly beautiful here in the Tabernacle. It seems to me that wherever I have felt stringtone to be unusually good, it has consisted of two pairs of strings, one pair of which was broad in tone, and another pair keen, and that they were of approximately equal loudness. We will have such two pairs (four ranks) in the Solo, in the Swell, and also in the choir. Am I right in thinking, that if the keen pair is of about the same loudness as the broad pair of strings, then they enrich each other in quality, at least when played in a larger combination of a romantic quality. This is about the way you spoke of Diapasons and Principals, that though they were of different scales, you would make them of approximately equal loudness, producing thereby a better quality than either one alone or something like that.

A.S. to G.D.H. 9/17/47

There would be no difficulty in retaining the present Vox with its little chest, but if this is done, why provide another one? Couldn't the money be better used elsewhere?

G.D.H. to A.S. 10/2/47

I notice some slight changes. In the choir you have put a Prestant in place of an Octave, which looks all right. In the pedal you placed a Flauto Dolce in place of Gedeckt Pommer. Whatever that 8' voice is, it should fall in line with the 16' Bourdon and the 4' Nachthorn, the three to be used together as a bass in Bach Trio Sonatas.

A.S. to G.D.H. 11/14/47

I changed the Gedeckt Pommer to Flauto Dolce for the very reason that I feel it will be more effective with the Bourdon and Nachthorn, and even with the 2' Blockflöte for Trio Sonatas, etc. It adds a little cleanness to the combination of these stops instead of all being stopped flutes.

G.D.H. to A.S. 11/19/47

Please let me submit my latest brainstorm for your consideration. How would it be to begin the Great 16' Subprincipal at tenor C? I know that this is not the usual procedure, especially because this stop is so nearly always duplexed to the pedal, but in our case it seems to me to be a good idea to start it with the second octave,

and for the following reasons: 1. This first bottom octave is never used either in music classical or in any other music written or improvised. 2. These pipes are big and expensive. 3. They take up quite a lot of important room right in front of one of the swell boxes. 4. Whenever this stop is used both hands are always playing high up in the manuals, quite invariably so. 5. We already have a complete 16' Principal in the pedal. 6. There are two other stops on this manual at 16' pitch. 7. I think it would be unique on our part to recognize the uselessness of this bottom octave. And 8th, at this moment I just think it is just generally a good idea. Please think it over at your leisure, and proceed to do as you wish.

If you like the idea of the tenor-C Sub-principal, it might help out if you presented it as your idea, as I have not talked it over with Frank. He might take it better from you.

A.S. to G.D.H. 11/21/47

Thank you for your good letter of November 21st. Somehow I just hate to leave out the bottom octave of the Great 16' Subprincipal when everything else is so complete. I am going to nose around and see if I cannot overcome your objection in some other way by perhaps relocating the 12 lower pipes.

G.D.H. to A.S. 12/10/47

I don't think I ever felt more embarrassed than when I had to pull out of Boston last Friday evening, particularly as I was looking forward so much to a much longer time with you, and also to hearing you play at the Church of the Advent. I got home and found my wife had had a bad fainting spell, and as she was alone, got very nervous and called me, and there just didn't seem to be anything else to do but to make a bee-line for New York.

I listened to you on the broadcast Sunday morning, and greatly enjoyed your playing, and I hear the greatest praise on all sides in regard to your concert at the Church of the Advent. Bill Zeuch was tremendously impressed, and on the whole the consensus of opinion is that it was by far the best organ recital we have had in Boston for many years.

I am sorry we did not have a little more time in the plant for there were a great many more completed parts than those we looked at. I forgot to show you all the beautiful double-rise reservoirs, for example.

G.D.H. to A.S. 2/9/48

We discussed to some extent the matter of when the installation should commence, and some of the difficulties which would arise at our end if it was postponed until early October of this year. I have covered these matters at length in a letter written to Bishop Isaacson today, copy of which is enclosed herewith for your information.

Bishop Isaacson brought up the matter of financing, so I told him something of the letter I wrote concerning the consideration of extra remuneration to compensate us to some extent for the greatly increased costs of manufacture.

Bishop Isaacson said that he did not believe the committee would be prepared to do anything about this as there was some difference of opinion as to whether the organ should have been ordered in the first place, although he promised to bring the matter up for proper consideration.

As you know, it has always been my intention, and still is, to attempt to build the most beautiful organ in the

world for the Tabernacle, and I know that both Frank and you realize this fully, and indeed it has been borne out by many changes I have made in the specification since the contract was signed, which in many cases obviously increase the cost to my company without any additional income.

In the event that additional remuneration is not forthcoming, the matter could be adjusted to some extent, although not fully, by retaining the present contract price and modifying the stop list, but making full preparation for any omissions to be put in later if found necessary or desirable. Examples of these are the 32' Contre Fagotto on the Swell, the 8' and 4' Trumpets on the Bombarde, the Grand Harmonics of the Pedal Organ, and the secondary Pedal reed chorus—16' Trombone, 8' Trumpet and 4' Schalmey. The 32' Bombarde could also be a 12-note extension downwards of the Ophicleide carried out electronically. This is just a suggestion for you to think about.

As I have said above, anything omitted in this way would be fully prepared for.

Bishop Isaacson did not tell me the reasons for the divided opinion as to the advisability of ordering the organ in the first place, but from things I have learned from both your goodself and Frank I am led to believe that there may be two reasons:

First, that the present organ has become endeared to the faithful, particularly through its Vox Humana, which by the way we are prepared to use, and secondly, that electronic developments may make such advances in the near future that it would have been wiser to wait to see what happens from such developments.


Regarding the affection for the present instrument, this can be readily understood, but those of us who understand organs realize that the listener is in love with the setting of the instrument and the acoustical environment. Any criticism from this angle will disappear when the new organ is heard. The situation is something like a very beautiful woman wearing a large piece of glass cut in the form of a diamond held in a gorgeous platinum setting. All but the diamond connoisseur would be dazzled by the setting and by the beauty of the individual and, therefore, believe that the diamond was of priceless value. The beauty of the woman resembles the acoustics of the Tabernacle, and the platinum setting the wonderful location or setting for the instrument. What we are trying to do is to make that piece of glass a real priceless diamond.

Regarding electronic developments, they are moving along and for special effects the results are encouraging, but we know a great deal more about electronics as applied to the organ than we did formerly. This is particularly true in our company as you know my son is an expert in this matter, having been in the employ of the British government on development work in electronics since before the war started in Europe. There is no doubt that even to attempt to build an electronic organ that could in any way resemble such an organ as we are building for the Tabernacle and without terrific compromises would be far more costly than the real thing, and there are absolutely no short cuts that can be made to imitate the multitudinous tone sources of the organ.

G.D.H. to A.S. 3/8/48

To be continued

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Cover

Bedient Pipe Organ Company, Lincoln, NE, has built a 7-stop mechanical-action instrument for Mt. Olive Lutheran Church, Houston, TX. It was built as inexpensively as possible and therefore utilizes some used pipes, pedalboard, and parts from old organs. The Dulziana 8' stop of Manual II was built for the 1986 University of Nebraska Organ Conference on Spanish Organ Music and was temporarily installed on the Bedient organ at St. Mark's on the Campus for the conference.

The case of the Mt. Olive organ is made of mahogany and the pipe shades are carved of red gum. The largest pipes of the Subbass 16' stand on the

floor behind the organ. The blower and small bellows which supply wind to the organ are located inside the case. Keyboards have naturals of rosewood and the accidentals are white maple. Stopknobs are rosewood. Stopped pipes have soldered caps and open pipes are cone tuned. The temperament is Vallotti and the wind pressure is 60 mm.

James Mueschke is organist at Mt. Olive. The organ builders are Gene Bedient, Gwen Bedient, Mark Beech, Russell Behrends, Marcia Hamilton, Bob Hoppens, Paul Lytle, Jed Martin, Marla Kallas, Joe Magedanz, Terry O'Keefe, and Fred Zander. The organ is Opus 25.

MANUAL I

- 8' Gedeckt (1-12 old wood pipes, remainder mixture of old and new metal pipes)
- 4' Prastant (new)
- 2' Octave (mixture of old and new)
- 1 1/3' Quinte (mixture of old and new)
- II Sesquialtera c- (mixture of old and new)

MANUAL II

- 8' Gedeckt (1-30 common with Manual I, remainder mixture of old and new metal pipes)
- 8' Dulziana

PEDAL

- 16' Subbass (1-12 old wood pipes, 13-32 common with Man I Gedeckt 8)

Schoenstein & Co. of San Francisco, CA, has completed a 2-manual, 16-rank organ for Stone Church of Willow Glen, San Jose, CA. Not wishing to split the organ on either side of the chancel, the builders made an extremely narrow swell box using every inch of space behind the choir on the right with some stops cantilevered above. For balance on the left, a wainscoting matching the casework was provided. The small size and intimate acoustical environment would have made a normal Great organ without enclosure overwhelming. The answer was a large one-manual and pedal organ with its resources distributed over two manuals. The 4' Principal, Mixture and Trumpet are under expression while the more delicate upper voices are in front of the swell shades with the 8' Principal. The moderately scaled quarter-mouthed Nachthorn serves not only as a solo and accompanimental flute, but to provide an alternate 4' line in the chorus. Both 2' stops are tapered to provide color without excessive power. The wide-scale 2' is under expression and the narrow-scale on display. The instrument has a complete Pedal including an 8' open metal flute. By avoiding duplication of voices in the manuals, a Pedal chorus of three independent voices was possible within the 16 rank limit. Tonal design was by Jack Bethards, president of Schoenstein & Co. Photo by Dennis Anderson.

GREAT

- 8' Principal
- 8' Spitzviole (Sw)
- 8' Gedeckt (Sw)
- 4' Nachthorn
- 2 3/4' Quinte
- 2' Gemshorn
- 1 3/4' Terz (Prep)
- 8' Trumpet (sw)

SWELL (Expressive)

- 8' Spitzviole
- 8' Céleste (TC)
- 8' Gedeckt (Metal)
- 4' Principal
- 2' Hohlflöte
- 1 1/2' Mixture III
- 8' Trumpet
- Tremulant

PEDAL

- 16' Bourdon (Wood)
- 8' Flöte (Metal)
- 8' Gedeckt (Sw)
- 4' Choralbass
- 4' Gedeckt (Sw)
- 16' Contra Trumpet (Ext Sw)
- 8' Trumpet (Sw)



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M. W. Lively & Company, Cincinnati, OH, has built a new organ for Simminger-Book Funeral Home. This instrument, completed in 1988, is unusual in design and location. According to Mr. Will Book, director of the Simminger-Book Funeral Home, it is the first pipe organ built for a funeral home in the last 50 years. There are four chapels in the building, each opening off of the great hall. The building is in an Egypto-Deco style, with the outside of gold colored glass in the shape of the base of a pyramid.

The case echoes the shape of the outside of the building. It is constructed of polished mahogany with white lacquered panels. The area behind the front pipes is covered with swell shutters and lacquered a moss green to pick up colors in the building. All pipes of the organ are under expression except for the 8' and 4' octave of the polished tin Principal in the case and 16' octave of the Bourdon sitting behind the case. This unit organ consists of four stops: 16' Bourdon, 8' Principal, 8' Salicional, 8' Voix Celeste.

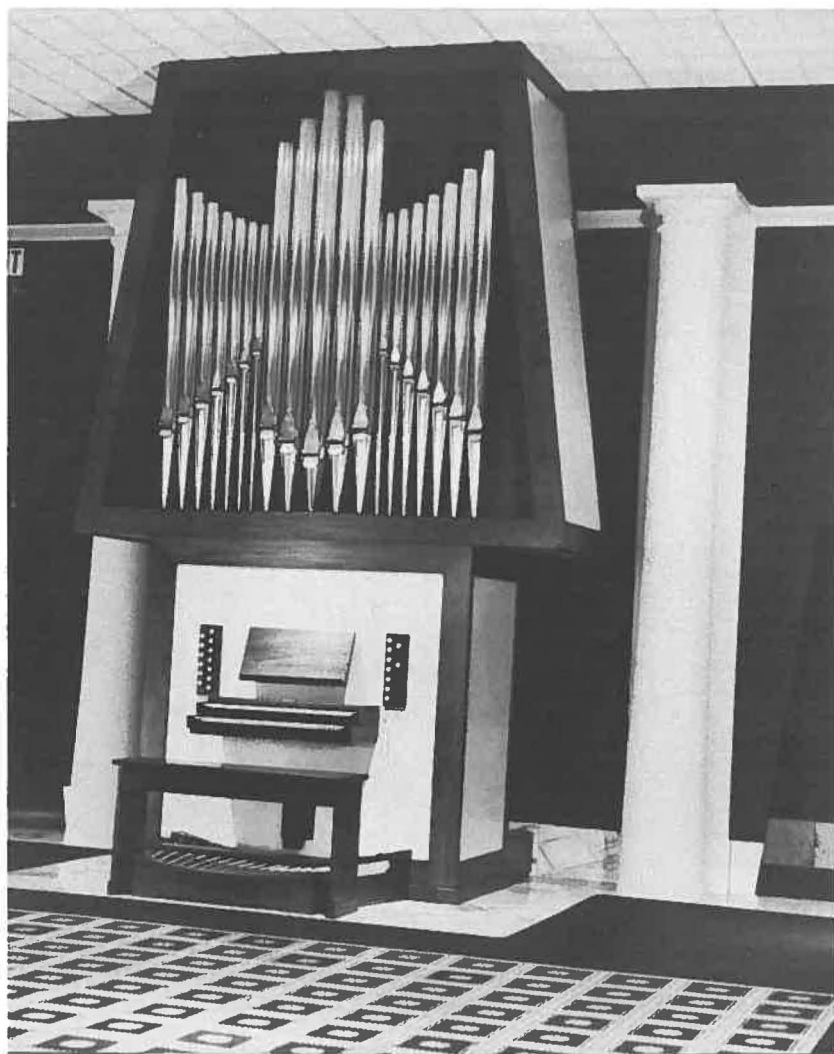
The organ is gently voiced on 65 mm of windpressure and speaks easily through the great hall and into the chapels. A subtle sound reinforcement

system was provided for the chapels, but proved unnecessary. Before tonal finishing, Mr. Book asked that the organ be voiced "so as to not wake the dead." A deal was struck that we would voice the organ in that manner as long as he had no clients "visiting" during the installation and finishing.

GREAT
8' Principal
8' Gedackt
8' Salicional
4' Octave
4' Gedackt
2 3/4' Quint
2' Octave

SWELL
8' Salicional
8' Voix Celeste
8' Gedackt
4' Principal
4' Gedackt
2 3/4' Nazard
2' Gedackt

PEDAL
16' Bourdon
8' Principal
8' Salicional
8' Gedackt
4' Octave
4' Gedackt



The Holtkamp Organ Company, Cleveland, OH, has built a new organ for Our Saviour's Lutheran Church in Hastings, MN. The organ is done entirely in stained oak with a movable electric console. In this nearly square church the organ is placed in the front corner adjacent to the choir. The dedication recital was played by Dr. John Ferguson, who served as consultant. The Director of Music at the church is Diane Pearson.

SWELL
8' Gamba
8' Voix celeste
8' Copula
4' Principal
4' Rohrflöte
2' Blockflöte
1 1/2' Larigot
3R Scharf
16' Cromorne
8' Schalmey
Tremolo

GREAT
16' Pommer
8' Principal
8' Rohrgedackt
4' Octave
4' Openflute
2' Doublette
2R Cornet (TC)
4R Mixture
8' Trumpet
8' Fanfara (Solo)

SOLO
16' Fanfara (TC)
8' Fanfara

PEDAL

16' Subbass
16' Pommer (Gt)
8' Octave
8' Octave Subbass (Ext)
4' Superoctave (Ext)
4' Pommer (Gt)
2' Klein Principal (Ext)
16' Fagott
8' Octave Fagott (Ext)
8' Fanfara (Solo)

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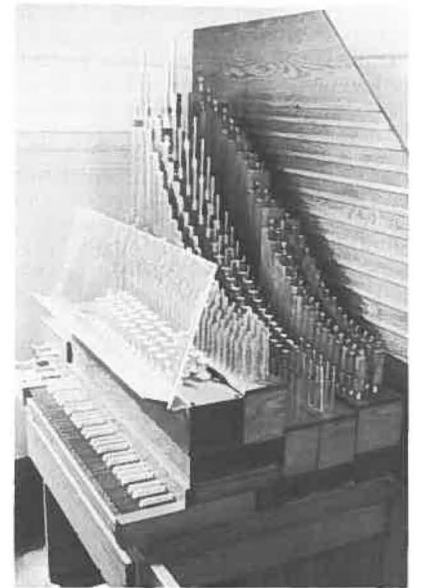
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The Schlicker Organ Company of Buffalo, NY has built two new mechanical action organs for the Wisconsin Lutheran College Chapel in Milwaukee, WI. The main two manual and pedal instrument is located in the rear gallery of the chapel. Key action is mechanical, with an electrical stop action and solid state combination action. The case is constructed of solid quarter-sawn white oak. There are hand carved pipe shades of basswood. Facade pipes are 77% polished tin. The interior layout has Hauptwerk and Pedal chests at the impost level, with the expressive Oberwerk above. The 16' Pedal stops are behind the case. Mixtures are composed after Schnitger. Of particular note is the tapered wood Spitzgedeckt, designed and scaled by J. Stanton Peters of the Schlicker Company. Scott R. Riedel served as consultant to the entire project. Principal installers and voicers were Louis Rothenbuegger, Christopher Smith, Henry Weiland, and Philip Schlueterer.

The second instrument is a Portative organ of one manual. The entire organ is self contained, including the blower.

Both instruments were featured in the dedication service and concert on September 10, 1989. Recitalists were Mary Prange and Lynn Kozlowski of

the College music faculty. The "Partita on *In Dulci Jubilo*" by Prof. James Engel was commissioned for the occasion.

HAUPTWERK

- 8' Prinzipal
- 8' Gedeckt
- 4' Oktave
- 2' Gemshorn
- IV Mixture
- 8' Trompete

OBERWERK (Expressive)

- 8' Spitzgedeckt
- 8' Viola da Gamba
- 4' Rohrflöte
- 2 3/4' Nasat
- 2' Weit Prinzipal
- 1 3/4' Terz
- IV-V Scharf
- Tremulant

PEDAL

- 16' Subbass
- 8' Offenbass
- 4' Choralbass
- 16' Fagott
- 8' Trompete (HW)
- Zymbelstern

PORTATIVE

- 8' Gedeckt
- 4' Rohrflöte
- 2' Prinzipal
- III Scharf
- 8' Regal

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In April, 1989, R. J. Brunner & Co. Organbuilders of Silver Spring, PA, completed the installation of George S. Hutchings, opus 330, built c. 1893. The organ, being silent for many years, was poorly stored with parts of it sitting in dirt. A complete restoration has been performed and the organ once again leads congregational singing for worship services. Through the help of the Organ Clearing House, the organ has been

relocated to the new sanctuary of Helderberg Reformed Church, Altmont, NY. The organ sits majestically across a rear corner of the sanctuary. Hutchings opus 330 has 2 manuals and 12 ranks of pipes, couplers, combination action and a tremolo. The restoration work included cleaning and refinishing the quarter sawn oak case as well as restencilling the facade pipes with gold and maroon banding over a light blue back-

ground and gold mouths. Interior restoration included extensive cleaning of all parts, straightening and repairing of pipes and woodwork where needed, retabing the manual chests, and repairing the key and stop actions including the manufacture of new trackers. The releathering of the organ's original reservoir and its feeders once again allows the organ to be played without the means of modern electricity. The console was cleaned and refinished and the keyboards were recovered with new ivory as most of the original ivory was long displaced from the instrument.

GREAT

- 8' Open Diapason
- 8' Melodia
- 8' Dolcissimo
- 4' Octave
- 2' Super Octave

SWELL

- 16' Bourdon Treble
- 16' Bourdon Bass
- 8' Stop Diapason
- 8' Salicional
- 4' Flute Celeste
- 8' Oboe
- 8' Bassoon

PEDAL

- 16' Bourdon
- 8' Flote

Calendar

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

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

UNITED STATES East of the Mississippi

15 JUNE
Susan Armstrong; St Joseph's, Lancaster, PA 7:30 pm

David Schrader; Christ Church Cathedral, Indianapolis, IN 7:30 pm

17 JUNE
Marsha Long; National Shrine, Washington, DC 6 pm

Choral Concert, with orchestra; St Thomas More Cathedral, Arlington, VA 7:30 pm

Church Music Institute; Shenandoah College, Winchester, VA (through June 24)

Marie-Madeleine Duruflé; First Presbyterian, Burlington, NC 5 pm

Montreat Conference; Montreat, NC (through June 29)

Nancy Lancaster; House of Hope, St Paul, MN 4 pm

18 JUNE
Harpsichord Workshop; Cornell University, Ithaca, NY (through June 22)

Annick Anselin, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

19 JUNE
Lee Dettra; Grace Episcopal, Scottsville, NY 7:30 pm

Todd Wilson; First Baptist, Asheville, NC 8 pm

20 JUNE
Celia Amstutz; St John's Church, Washington, DC 12:10 pm

Zygmunt Strzep; Cleveland Museum, Cleveland, OH 8 pm

21 JUNE
Vocal Ensemble; South Congregational-First Baptist, New Britain, CT 7:30 pm

Kim Heindel, organ & harpsichord; St Joseph's RC, Jim Thorpe, PA 7:30 pm

23 JUNE
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

24 JUNE
Kim Heindel, harpsichord; Lacawac Sanctuary, Lake Ariel, PA 3 pm

Ty Woodward; National Shrine, Washington, DC 6 pm

Baroque Performance Institute; Oberlin College, Oberlin, OH (through July 8)

Sr Mary Jane Wagner; St John Cathedral, Milwaukee, WI 3 pm

25 JUNE
Liturgy & Music Seminar; St Bartholomew's, New York, NY (through July 6)

Mark Dorr, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

26 JUNE
Diane Meredith Belcher; Boston Univ, Boston, MA 10:30 am (also 28, 29 June)

Todd Wilson; First Baptist, Asheville, NC 8 pm

30 JUNE
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

1 JULY
+ Margaret Krewson; First Congregational, Nantucket, MA 7:30 pm

Francis Zajac; National Shrine, Washington, DC 6 pm

Robert King; First Presbyterian, Burlington, NC

2 JULY
Sue Jones, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

6 JULY
David Hurd; College of St Thomas, St Paul, MN 8:15 pm

7 JULY
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

8 JULY
Leo Abbott; National Shrine, Washington, DC 6 pm

Carolyn Perrine; Village Chapel Presbyterian, Charleston, WV 4 pm

9 JULY
Donald Paterson; Cornell University, Ithaca, NY 8:15 pm

Organ Institute; Univ of Michigan, Ann Arbor, MI (through July 13)

Charles Collins, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

10 JULY
Ray Cornils; City Hall, Portland, ME 7:45 pm

Peter Sykes; First Parish Church, Brunswick, ME 12:10 pm

Haig Mardrosian; The Riverside Church, New York, NY 7 pm

11 JULY
Assoc Lutheran Church Musicians; Wittenberg Univ, Springfield, OH (through July 14)

12 JULY
George Bozeman, with flute; City Hall, Portland, ME 7:45 pm

14 JULY
Choral Concert; Berkshire School, Sheffield, MA 8 pm

John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

15 JULY
Elmo Cosentini; National Shrine, Washington, DC 6 pm

16 JULY
Church Music Institute; Univ of Michigan, Ann Arbor, MI (through July 20)

Beverly Buchanan, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

17 JULY
Rosalind Mohsen; City Hall, Portland, ME 7:45 pm

Margaret Irwin-Brandon; First Parish Church, Brunswick, ME 12:10 pm

David Titterton; The Riverside Church, New York, NY 7 pm

19 JULY
Durward Entreen; City Hall, Portland, ME 7:45 pm

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21 JULY
Choral Concert; Berkshire School, Sheffield,
MA 8 pm
Carlo van Ulf; carillon; Culver Academy, Cul-
ver, IN 4 pm

22 JULY
Scott Turkington; National Shrine, Washing-
ton, DC 6 pm
Assoc Lutheran Church Musicians; Gloria Dei
Lutheran, Hampton, VA (through July 25)
Marilyn Mason; House of Hope, St Paul, MN
4 pm

23 JULY
Carlo van Ulf, carillon; Chicago Botanic Gar-
den, Glencoe, IL 7 pm

24 JULY
Daniel Junken; City Hall, Portland, ME 7:45
pm
Douglas Rafter; First Parish Church, Bruns-
wick, ME 12:10 pm

28 JULY
Brahms, *Requiem*; Berkshire School, Sheffield,
MA 8 pm
John Gouwens, carillon; Culver Academy,
Culver, IN 4 pm

29 JULY
Ronald Stolk; National Shrine, Washington,
DC 6 pm
Peter DuBois; First Presbyterian, Charleston,
WV 4 pm
Assoc Lutheran Church Musicians; Concordia
College, River Forest, IL (through August 1)
Richard Phillips; First Presbyterian, Besse-
mer, AL 3 pm

30 JULY
John Gouwens, carillon; Chicago Botanic
Garden, Glencoe, IL 7 pm

31 JULY
Berj Zamkochian; City Hall, Portland, ME 7:45
pm
Ray Cornils; First Parish Church, Brunswick,
ME 12:10 pm

UNITED STATES
West of the Mississippi

19 JUNE
Michael Barone; Christ UMC, Rochester, MN
12 noon
Joan Lippincott, classes; Evergreen Confer-
ence, Evergreen, CO (through July 21)

21 JUNE
Jon Gillock, with harp; Trinity Univ, San Anto-
nio, TX 7:30 pm

26 JUNE
Dean Whiteway; Christ UMC, Rochester, MN
12 noon

28 JUNE
Malcolm Bilson, fortepiano, with Judith Nel-
son, soprano; UCLA, Los Angeles, CA 12 noon

29 JUNE
Thomas Harmon; UCLA, Los Angeles, CA 12
noon

30 JUNE
Malcolm Bilson, fortepiano; UCLA, Los An-
geles, CA 12 noon

1 JULY
San Francisco Early Music Society; Dominican
College, San Rafael, CA (through 7 July)

3 JULY
Rev. Richard Waggoner; Christ UMC, Roch-
ester, MN 12 noon

8 JULY
Evergreen Conference; Evergreen, CO
(through July 21)

10 JULY
Dennis Reppen; Christ UMC, Rochester, MN
12 noon

11 JULY
David Higgs; St John's Cathedral, Denver, CO
8 pm

12 JULY
David Higgs, workshops; Evergreen Confer-
ence, Evergreen, CO (through July 14)
Peter Sweeney; Crystal Cathedral, Garden
Grove, CA

14 JULY
Gaylord Carter; Paramount Theatre, Oakland,
CA

16 JULY
James Moeser, classes; St Olaf College,
Northfield, MN (through July 19)
Summer Institute for French Organ Studies;
SIFOS, 4221 NW 37th St., Lincoln, NE 68524
(through July 27)

17 JULY
Rev. Robert Scoggin, with handbells; Christ
UMC, Rochester, MN 12 noon

18 JULY
Joan Lippincott; St John's Cathedral, Denver,
CO 8 pm

22 JULY
Larry Palmer, harpsichord masterclasses;
Taos, NM (through August 4)

23 JULY
Baroque Institute; Cornish College of the Arts,
Seattle, WA (through July 28)

24 JULY
Stephanie Honz; Christ UMC, Rochester, MN
12 noon
Larry Palmer, harpsichord; Taos, NM 8 pm

26 JULY
Wm. Roberts, harpsichord; Taos, NM 8 pm

27 JULY
Jacques Taddel; Crystal Cathedral, Garden
Grove, CA

31 JULY
June Hudson; Christ UMC, Rochester, MN 12
noon

INTERNATIONAL

17 JUNE
Gillian Weir; St Michael's, Dun Laoghaire,
Dublin, Ireland 7:30 pm
David Brown; St Petrus, Hamburg, Germany
8 pm

19 JUNE
Andrew Couse; St James United, Montreal
12:30 pm
Simon Lindley; Town Hall, Leeds, England
1:05 pm
Gillian Weir, with Ulster Orchestra; Ulster Hall,
Belfast, Northern Ireland 1 pm

23 JUNE
Westminster Abbey Organ Festival; Westmin-
ster Abbey, London, England 10 am
Gillian Weir; Westminster Abbey, London, Eng-
land 7 pm

24 JUNE
Early Music Week; Lake McDonald, Quebec
(through July 1)

26 JUNE
Tom Woolard-Harris; St James United, Mon-
treal 12:30 pm
Robert King; Kreuzkirche, Bonn, Germany
6:30 pm

27 JUNE
Robert King; Kreuzkirche, Bonn, Germany

29 JUNE
Gillian Weir; Dunblane Cathedral, Scotland
7:30 pm

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1 JULY
Robert King; St Josef Cathedral, Beuel, Germany 8 pm
Gillian Weir; Theatre Royal, Glasgow, Scotland 7:30 pm

8 JULY
Gillian Weir; Royal Opera House, Covent Garden, London, England 7:30 pm

10 JULY
Sylvain Caron; St James United, Montreal, Quebec 12:30 pm

13 JULY
David Brown; Luebeck Cathedral, Germany 12 noon

14 JULY
Gillian Weir; Cirencester Parish Church, Cirencester, England 7:30 pm

16 JULY
Gillian Weir; St Andrew's, Holborn, London, England 5:55 pm

17 JULY
Mark Buxton; St James United, Montreal, Quebec 12:30 pm

19 JULY
Gillian Weir; Messiaen Seminar, Haarlem, Holland (through July 28)

20 JULY
John Weaver; Antwerp Cathedral 8:30 pm

22 JULY
Kim Heindel; Basilika Steinfeld, Germany 4 pm

24 JULY
Therèse Lafamme; St James United, Montreal, Quebec 12:30 pm
Gillian Weir; St Bavo, Haarlem, Holland 8:15 pm

31 JULY
Phillip Crozier; St James United, Montreal, Quebec 12:30 pm

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Organ Recitals

ROBERT ANDERSON, St. Remigius, Viersen, October 20: Sonata A-Dur, Mendelssohn; *Allein Gott in der Höh' sei Ehr'*, S. 663, Bach; *Der heilige Franziskus von Paula auf den Wogen schreitend*, Liszt/Meyer; *Méditation III, IV, VI (Méditations sur le Mystère de la Sainte-Trinité)*, Messiaen; *Passacaglia, Variationen und Fuge über BACH, Op. 150*, Karg-Elert.

COLIN ANDREWS, First Presbyterian Church, Greenville, NC, February 27: Fantasia in C Minor, S. 562, Prelude and Fugue in G Major, S. 541, *Allein Gott*, S. 662, Toccata and Fugue in D Minor, S. 565, *Herr Jesu Christ*, S. 655, *Jesus, meine Zuversicht*, S. 728, *Wenn wir in höchsten*, S. 641, Prelude and Fugue in E-flat, S. 552, Bach.

DIANE MEREDITH BELCHER, Good Shepherd Episcopal Church, Columbia, SC, January 15: Voluntary in A Minor, Stanley; Prelude and Fugue in G, Op. 37, No. 2, Mendelssohn; *Vater unser im Himmelreich*, Böhm; Prelude and Fugue in A Minor, S. 543, Bach; *Arches*, Litaize; *Clair de lune*, Vierne; Fantasia, Weaver.

R. MONTY BENNETT and CHRISTIAN P. ELLIOTT, Dueling Organs, The First Baptist Church, Santa Barbara, CA, January 19: Trumpet Voluntary, Clarke; Concerto No. 3, Soler; *Fiat Lux*, Dubois; Allegro (Concerto in A Minor), Bach; *God of Grace*, Manz; Canon in D, Pachelbel; *Now thank we all our God*, Bach/Fox; *All through the night*, Wood; Improvisation No. 7, Saint-Saëns; Aria, Peeters; Austrian Hymn, Hustad; *Dialogue Monastique*, Purvis; *March Militaire*, Schubert.

DAVID BRITTON, First United Methodist Church, Phoenix, AZ, January 28: Battle on the Fifth Tone, Conceição; Capriccio "On the departure to distant climes of his dearly beloved brother," Bach; Grand Chorus with Thunder, Corette; Sonata for Organ in the Guise of a Military Band Playing a March, Gherardeschi; *Boléro de Concert*, *Élévation*, Lefébure-Wély; Prelude and Fugue in C Major, Op. 109, Saint-Saëns; Sonata in G, Bennett; Prelude on *As now the sun's declining rays*, Simonds; *Comes Autumn Time*, Sowerby.

DORTHY DE ROOIJ, Museum of Art, Cleveland, OH, November 19: Hymnus *Veni creator*, de Grigny; *Meio registro do segundo tom*, Conceição; Prelude in D Minor, Lübeck; Prelude and Fugue in D Major, S. 532, Bach; Sonata in A Major, Seixas; Fantasia in B-flat Major, Boëly.

THOMAS A. DeWITT, Morrison United Methodist Church, Lakeland, FL, November 27: A Trumpet Minuet, Hollins; Flute Solo, Arne; Adagio, K. 356, Mozart; The Cuckoo, Daquin; Voluntary V in D Major, Stanley; Air for the G string, Bach; Prelude and Fugue in E Minor, Bruhns; Prelude on Two American Folk Hymns, Hastings; *Berceuse*, Vierne; Scherzo (*Modal Suite*), Peeters; *Cantabile*, Franck; Toccata, Weaver.

JEAN GUILLOU, Museum of Art, Cleveland, OH, December 6: Concerto in C Major, S. 594, Bach; Noël in G Major, Daquin; Three pieces for a musical clock, Haydn; Fantasia in F Minor, K. 608, Mozart; Improvisation on submitted themes; *Pictures at an Exhibition*, Moussorgsky/Guillou.

NORBERTO GUINALDO, University of Redlands, Redlands, CA, January 20: Sonata No. 4, Op. 8, Thayer; Second Sonata, Dunham; Sonata Cromática, Yon; Sonata Dramática, Candlyn.

LEE JESSUP, Twin Peaks Community Church, Twin Peaks, CA, December 12: Toccata, Op. 59, Reger; *Wake, awake, for night is flying*, Bach; Pastorale on *What is this lovely fragrance?*, Lovelace; *Christmas Night*, Goller; Dance Prelude on *Bring a torch*, Uehlein; Miniature, Langlais; Carol Prelude on *Greensleeves*, Purvis; Six Carol Settings, Held.

BOYD JONES, Wingate College, Wingate, NC, January 22: Praeludium in C Major, BuxWV 136, Passacaglia in D Minor, BuxWV 161, Praeludium in A Minor, BuxWV 153, Buxtehude; Sonata VI in G Major, S. 530, Bach; Concerto in B Minor, Walther; *Agnus Dei*, Martin; Petite Suite, Op. 348, Milhaud; Praeludium, Kodály; *Variations sur un vieux Noël*, Op. 20, Dupré.

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MIREILLE LAGACÉ, Museum of Art, Cleveland, OH, February 18: Dixseptieme Ordre, Couperin; Partita V in G Major, S. 829, Toccata, Adagio and Fugue in C Major, S. 564, Bach; *Herzlich tut mich verlangen*, Daveluy; Choral No. 3 in E Major [sic], Franck.

NANCY LANCASTER, House of Hope Presbyterian Church, St. Paul, MN, December 24: *Noël Vosgien*, Bouvard; *Noël, Offertoire No. 3; Noël Ecossais; Noël, Offertoire No. 2*, Guilman; *Puer nobis nascitur*, Dandrieu; *Noëls No. VI, IX, X*, Daquin; *Green-sleeves*, Vaughan Williams; *Resonet in laudibus*, Schroeder; *Go, tell it on the mountain*, *Silent night*, Diemer; *Wachet auf, ruft uns die Stimme, Vom Himmel hoch, Nun komm der Heiden Heiland*, Bach.

JUDSON MAYNARD, Texas Tech University, Lubbock, TX, January 19: Finale (Symphony No. 1), Vierne; Trio Sonata in E-flat, S. 525, Toccata, Adagio and Fugue, S. 564, Bach; *The Burning Bush*, Berliński; Sonata for Organ in G Major, Op. 28, Elgar.

JAMES R. METZLER, Trinity Church, Toledo, OH, February 16: *Suite Médiévale*, Langlais; *Prélude (Trois Pièces)*, Pierné; *Cantabile, Pièce Héroïque*, Franck; *Sortie pour Orgue*, Tournemire; *Plainte (Suite Brève)*, *Grand Jeu (Suite Baroque)*, *Chant de Paix (Neuf Pièces)*, *Final (Première Symphonie)*, Langlais.

B. ANDREW MILLS, First Presbyterian Church, Wilmington, NC, February 11: *Prelude and Fugue in C Major*, S. 547, *Canonic Variations on Vom Himmel hoch*, Bach; *Noël VI*, Daquin; *Wie schön leuchtet der Morgenstern*, Buxtehude; *Grand Choeur sur des Noëls*, Franck.

KAREL PAUKERT, Museum of Art, Cleveland, OH, January 7: *La Nativité du Seigneur*, Messiaen.

MARY PRESTON, House of Hope Presbyterian Church, St. Paul, MN, November 19: *Concerto in A Minor*, S. 593, Bach; *Duo, Recit de Tierce en Taille, Dialogue*, de Grigny; *Fantasy in F Minor*, K. 608, Mozart; *Laudes*, Eben; *Scherzo*, Op. 2, Durufé; *Allegro deciso (Evocation)*, Dupré.

WYLIE S. QUINN, III, Southeastern Baptist Theological Seminary, Wake Forest, NC, February 26: *Final (Sonata I)*, Guilman; *Toccata for the Flutes*, Stanley; *Salve Regina*, Adagio (Symphonie II), Widor; *Choral III in A Minor*, Franck; *Marche Religieuse* on a theme from Handel's *Messiah*, Guilman; *Passacaglia and Fugue in C Minor*, S. 582, Bach; *Ach, bleib mit deiner Gnade* (Op. 65), *In dulci jubilo* (Op. 75, No. 2), Karg-Elert.

DAVID E. SAUNDERS, with strings and Schola Cantorum, Bowling Green State University, Bowling Green, OH, November 20: *Plein chant du premier Kyrie*, Fugue, *Récit, Dialogue, Plein chant (Messe pour les paroisses)*, Couperin; *Kyrie, Gott Vater in Ewigkeit*, S. 669, *Christe, aller Welt Trost*, S. 670, *Kyrie, Gott heiliger Geist*, S. 671, Bach; *Benedictus (Missa brevis Sancti Joannis de Deo)*, Haydn; *Communion, Sortie (Messe de la pentecôte)*, Messiaen.

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DENNIS SCHMIDT, Community Church, Durham, NH, February 2: *Prelude and Fugue in F-sharp Minor*, Buxtehude; *Voluntary in F Major*, Hine; *Prelude in E-flat, All glory be to God on high*, Fugue in E-flat, Bach; *Sonata No. 1 in D Minor*, Op. 42, Guilman; *The Suspended Garden*, Alain; *Toccata*, Mushel.

STEPHEN A. STEELY, Church of the Immaculate Conception, Cedar Rapids, IA, December 8: *Fanfare*, Cook; *Three Chorale Preludes on the Magnificat*, Pachelbel; *Ave Maria*, Liszt; *Fantasia and Fugue in G Minor*, S. 542, Bach; *O come, o come, Emmanuel*, Hopson; *La Nativité*, Langlais; *Toccata: Thou art the rock*, Mulet.

MARIJIM THOENE, with Alex Helsabeck, baritone, Washington Cathedral, Washington, DC, January 28: *Auden Variations*, Op. 136, Persichetti; *Dreifaltigkeits-Triptychon*, Kropfreiter; *Toccata per l'Elevazione*, Frescobaldi; Choral in a, Franck.

TIMOTHY J. TIKKER, Pacific Union College Church, Angwin, CA, January 27: *Variations on Psalm 36*, Sweelinck; *Allein Gott in der Höh' sei Ehr*, S. 662, *Wachet auf, ruft uns die Stimme*, S. 645, Bach; *Prélude et Fugue sur le nom d'Alain*, Op. 7, Durufé; *Sonata in B-flat*, Op. 65/4, Mendelssohn; *Symphonie-Choral d'Orgue*, Op. 69, Tournemire.

JOHN WILLIAM VANDERTUIN, St. James' Church, Brantford, Ontario, December 2: *O come, o come Emmanuel*, Vandertuin; *Nun komm der Heiden Heiland*, *Prelude and Fugue in D Major*, Buxtehude; *In dulci jubilo, Jesu meine Freude*, *Fantasia and Fugue in G Minor*, Bach; *Il est ne le divin enfant, Ca berger*, Letendre; *Prelude on Quem pastores*, Willan; *Toccata on Vom Himmel hoch*, Vandertuin; *Allegro (Concerto No. 13 in F)*, Handel; *Tune in E*, Thalben-Ball; *Scherzo (Symphony No. 2)*, Vierne; *Toccata in B Minor*, Gigout; *Christmas Suite in Old Style*, Vandertuin.

WESLEY R. WARREN, Rideau Park United Church, Ottawa, January 26: *Sonata II*, Op. 65, Mendelssohn; *Air Composed for Holsworthy Church Bells*, S.S. Wesley; *Toccata, Adagio and Fugue in C Major*, S. 564, Bach; *Voluntary No. 1 in G*, Greene; *Voluntary in D*, Boyce; *Toccata*, Dubois; *Sonata II*, Hindemith; *Master Tallis' Testament*, Howells; *Choral No. 3 in A Minor*, Franck.

ANNE and TODD WILSON, St. Mark's Lutheran Church, Hagerstown, MD, November 19: *Rondo alla Zingaresa*, Brahms/A. Wilson; *Sonata in E*, K. 28, Scarlatti; *The Musical Snuffbox*, Liadov; *Grand Jeu avec le Tonnerre*, Corrette; *Variations on the Hymntune Langham*, Neswick; *Ride of the Valkyries*, Wagner; *Variations on a Theme of Paganini*, T. Wilson; *Roulade*, Bingham; *Suite from Carmen*, Bizet/Biery.

CHARLES WOODWARD, with trumpet, tuba and piano, First Presbyterian Church, Wilmington, NC, January 7: *Sonata in D*, Purcell; *Sonata in a*, Marcelllo; *Sonata in C*, Albinoni; *Introduction and Allegro Spiritoso*, Senaille; *Concertino*, Senece; *Concert Piece*, Saint-Saëns.

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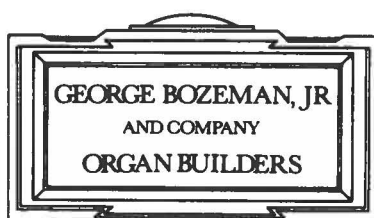
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Used pipes and organ equipment, SASE, Lee Organs, Box 2061, Knoxville, TN 37901.

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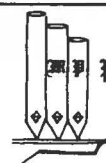
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