

THE DIAPASON

NOVEMBER, 1990



Westminster Presbyterian Church, Peoria, IL
Specification on page 14

The Chicago Club of Women Organists announces its 40th annual Gruenstein Memorial Organ Contest for young women organists, to be held in May, 1991. The competition is open to women who will not have reached their 30th birthday by May 1, 1991. The required piece for this year is J. S. Bach's *Prelude and Fugue in G Major*, BWV 541. Preliminary judging will be by tape or cassette and the recording must not be done before January 1, 1991. Deadline for receiving tapes or cassettes is April 1. For further information and an application form, write to Mrs. Gen Samuelson, 435 South 50th Avenue, Bellwood, IL 60104.

The 68th annual meeting of the Marietta, Ohio, Bach Society was held July 30 at Cislter Terrace, the home of the late Thomas H. Cislter, founder of the society. The program was announced in traditional manner with chorales played by a brass choir. To open the program, all present joined in singing "Now Thank We All Our God," accompanied by the brass choir.

From the organ compositions by Bach, the chorale preludes "Our Father Who Art in Heaven" and "Kyrie, God, Holy Spirit" from *The Catechism Chorale Preludes* and the Fantasia in G were played by Mrs. Sarah H. Buchert. Dr. George Weckman played the *Prelude and Fugue in A Minor from The Well-tempered Clavier*, and Mrs. Barbara K. Beittel played the Canon at the Octave from *The Art of the Fugue*. Mrs. Helen T. Crago, Miss Marijean Stockwell, and Mrs. Barbara K. Beittel played the Canon III for cello, flute, and clavier from *The Musical Offering*.

From the motets, cantatas, and oratorios, presentations in the sequence of the Christian Year were given by choir with instrumental accompaniment. The traditional closing numbers of the program, in observance of the death anniversary of Bach, were his melody "Come, Sweet Death," played on the solo flute by Dr. Carleton Sperati, and the chorale prelude for organ "Before Thy Throne I Now Appear," played by Miss Lillian E. Cislter.

The University of Evansville has received a nine-foot Boesendorfer concert grand piano from an anonymous donor. The piano will support the growing church music program in the University's Neu Chapel. The new piano, the second Boesendorfer on the campus, joins the Holtkamp organ in supporting the broadest possible variety of musical styles in the chapel music program. The Boesendorfer piano has proved useful in instituting an idea proposed by Carlton R. Young, editor of the new United Methodist Hymnal, at the University's Church Music Weekend in October, 1989. Young suggested that gathering informally around the piano is an appropriate and enjoyable way for people to gather on Sunday morning to sing favorite hymns and to learn new hymns and other music for the worship service which follows.

New York radio and television stations reported The Church of Our Saviour (New York City) being forced to lock its Park Avenue doors due to crowds trying to get in to hear and see Duprés *Stations of the Cross*. Several hundred were turned away for the production choreographed by Juilliard's Anna Sokolow, performed by members of The Players Project, and played by Joseph Alexander. The project was produced by the church's music director, Will Carter, this past Good Friday. To add to the excitement, fifteen undercover police officers were at the performance to protect the church staff after several death threats from a dis-

gruntled fanatic. She was apprehended at the performance. Additional choreography projects will be presented this season.

Sing We Now of Christmas is the title of a new CD recording by the Crystal Cathedral Choir, Frederick Swann, director of music and organist, Mark Thallander, assistant director and organist. The disc features 20 carols in settings by Swann, Bock, Matthews, Rutter, Beach, Purvis and others. The recording (G 49036) is available in CD format (\$16.98 plus \$1.25 postage) as well as cassette (\$8.98 plus \$1.25 postage) from Gothic Records, P.O. Box 1576, Tustin, CA 92681.

Leonard Bernstein's *Chichester Psalms* and Charles Davidson's *I Never Saw Another Butterfly* along with *The American Boy Choir on Tour* are two most recently released recordings featuring the Princeton, NJ based *American Boychoir*. These recordings are available in local and chain record stores, from the Musical Heritage Society in Ocean, NJ, and from The American Boychoir School, 19 Lambert Drive, Princeton, NJ 08540.

Samuel Koontz and Company, Inc., formerly of Ann Arbor, MI, has purchased the entire parish complex of the former St. Stanislaus Catholic Church from the Archdiocese of Detroit, and has relocated their offices, workshop and residence there. The church, located on the southern edge of a large Polish community, was determined to be redundant during the recent round of church closings. The complex consists of the former rectory of 23 rooms, an ornate Italianate Baroque church seating 1,400 people, two school buildings of three floors each, a caretaker's house, and two large parking lots.

The rectory will continue to serve as a residence, the church as an erecting room and concert hall, one school building as a workshop and storage space for organ restoration, and the other for purposes yet to be determined. The entire complex of buildings, including the church interior, will be protected under the city landmarks ordinance. It will be the largest facility in the nation devoted exclusively to the restoration of pipe organs of historic interest. The first organ to be restored in the newly-acquired facility will be the 23-rank Skinner organ opus 679 for St. John's Episcopal Church, Charleston, WV.

Mr. Koontz continues in his position as Organ Technician for the School of Music at the University of Michigan, Ann Arbor, where he renovated the 123-rank Frieze Memorial Organ in Hill Auditorium, built in 1928 by the Skinner Organ Company as their Opus 664, and rebuilt in Aeolian-Skinner in 1955. For further information, please contact Mr. Samuel H. Koontz, Samuel Koontz and Company, Inc., St. Stanislaus Center, 5818 Dubois Ave., Detroit, MI 48211-2710; 313/921-5336.

The Organ Literature Foundation has released its new *Catalogue "Y"*. This new catalogue lists 745 books, 167 of which are new items. Of the 462 theatre organ records, 55 are newly listed. In the band organs-music box section, 36 new items have been added for a total of 177 items. The largest increase is in the miscellaneous classical records division; of the 2,863 listed, 399 are new to this catalogue. The recently added section of organ music has increased by 82 items for a total of 341. New items will be added in the coming months on addenda lists.

Catalogue "Y" is available for \$2.00

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The Village Bach Festival takes place November 20, 23, 24, and 25 in Cass City and Caro, MI. First Presbyterian Church, Cass City, is the home of the 12th annual event, which features a chamber orchestra of 30 players and four vocal soloists, along with the Lone Star Brass, under the direction of Don Jaeger. For information: Village Bach Festival, P.O. Box 27, Cass City, MI 48726; 517/872-3465, 517/872-2131 x260.

Selah Publishing Co. has announced that all its organ and choral publications will now be printed on an acid-free recycled paper. A *Lent/Easter Suite* for organ by Alfred V. Fedak, F.A.G.O., is the company's first publication to be printed entirely on recycled paper. Selah Publishing Co., founded in 1987, is a publisher of church music, including the hymnal supplement *Songs of Rejoicing: Hymns for Worship, Meditation, and Praise*, published in July of 1989. Questions about the use of recycled paper at Selah Publishing Co. are welcome. Contact David Schapp at P.O. Box 1769, New Brunswick, NJ 08903.



The annual Organ Adjudication, sponsored by Pipe Organ Sales and Service of Lithonia, GA, and the Wicks Organ Company of Highland, IL, was held on August 4 at First United Methodist Church of Douglasville, GA. Pictured above are from left to right, front row: Bill Callaway (Judge), Vangie Hammer, Glynn Banks (3rd place), Ann Todd, Soo Jin Yun, Mark King (Judge), Joyce Johnson (Judge); back row: Timothy Young, Jeff Jones (2nd Place), Daniel Brondell (First Place), Anthony Criswell and Joel Gregory. Scholarships for further organ study and plaques were awarded to the winners. Each contestant received a certificate of participation.

Appointments

The Buzard Organ Company of Champaign, IL has announced the appointment of new personnel to its staff.

Roger Daggy, a native of Waynesboro, VA, holds a BMus in organ and MMus in church music from Northwestern University. His professors there included Richard Enright and Wolfgang Rijsam. During his graduate studies he was assistant organist to Professor Grigg Fountain at Alice Millar Chapel. Mr. Daggy comes to Buzard Craftsmen with seven years of general organbuilding experience from the Bradford Company. His duties currently include tuning, voicing, assistance in the design of new organs and tonal management of current organ renovation projects.

Ray Wiggs, formerly an associate of the Buzard Company, has been promoted to shop manager. Mr. Wiggs holds the MMus in organ performance from the University of Illinois, having studied with Jerald Hamilton.

Daniel Fishbein and **Henry Mayer** have joined the Buzard staff as woodworkers. They have many years of experience working with their fathers, both of whom are cabinet makers. A native of Decatur, IL, Mr. Fishbein holds a B.S. in engineering mechanics from the University of Illinois; Mr. Mayer, of Norridge, IL, holds a B.A. also from the University of Illinois.

Jay Salmon, originally from La Pryor, TX, comes to the Buzard Company as its new office manager. Mr. Salmon, who holds an Associate's degree in liberal arts, had previously managed concert scheduling for the music department at the University of Illinois. Also a free-lance writer, he publishes occasionally in several literary journals and national magazines.

The Buzard Company is currently engaged in building new organs for the Episcopal Chapel of St. John in Champaign, IL; First Methodist Church in Creston, IA; Trinity Lutheran Church in Taylorville, IL; and at the University of Illinois. The firm is also in the process of rebuilding and enlarging the existing instrument at St. Mary's Catholic Church in Bloomington, IL.

was a musicology assistant to Buxtehude scholar Kerala Snyder. His primary organ instructors have been Russell Saunders, George Ritchie, Dean Billmeyer, and Heinrich Fleischer; teachers in masterclasses have included Harald Vogel, Marie-Claire Alain, Zsigmond Száthmary, Louis Robilliard, and Peter Williams. He has given recitals in the U.S. and at the Taborkirche in Leipzig. Mr. Barte has held church positions in St. Paul, MN; Lincoln, NE; and Rochester, NY. He is an active member of the AGO and the Association of Lutheran Church Musicians.



Douglas Cleveland

Douglas Cleveland has been appointed assistant organist-choirmaster at the Episcopal Church of St. Michael and St. George, St. Louis, MO, where he will assist Edward Wallace. He will also assist with duties of university organist at Washington University. A native of Washington state, Mr. Cleveland was a scholarship student of Russell Saunders at the Eastman School of Music, where he earned the BMus in 1990. While at Eastman, he won first prize in several national organ competitions including the 1990 Westminster Choir College Graduate Competition; the 1989 competition at Luther Place Memorial Church, Washington, DC; the 1988 Scarritt Competition; and the 1987 AGO Region VIII Young Artist Competition. He was also a semi-finalist in the 1990 Calgary International Competition and the 1990 Grand Prix de Chartres. Prior to his appointment in St. Louis, he served as organist-choirmaster at the Lutheran Church of the Resurrection in Rochester, NY.

with Robert Scoggin at Christ United Methodist Church in Rochester, MN, where he was also assistant organist. He received the BMus from Drake University where he studied with Carl Staplin and Guy Bovet. He then studied for one year in Paris with Marie-Claire Alain, and recently completed the MMus with Joyce Jones at Baylor University.

Thomas E. Schmidt has been appointed organist/choirmaster of St. Peter's Church, New York, NY, succeeding the late Gordon Jones. An associate professor of music at Bronxville's Concordia College, Dr. Schmidt has held several administrative positions during his 22 years of teaching, most recently as the director of Music Encounters 1990. As a member of the Arden Trio, he has performed in 44 states, Canada and Europe during the group's 10 years together. In 1981 they won the Concert Artists' Guild award which presented the group in debut concert at Carnegie Recital Hall. They recorded trios by Ravel and Saint-Saëns on the Delos label and await the release of a recording of four Haydn trios.

After graduating from Valparaiso University in 1968 as a church music major, Thomas Schmidt earned the MMus at the University of Wisconsin in 1971 and the DMA at Yale University in 1981. Dr. Schmidt served as interim organist/choirmaster since the death of Dr. Jones in February, 1990.



Beal Thomas

Beal Thomas, a member of the music faculty at the Park School of Baltimore, has been appointed organist and choirmaster of the Church of the Ascension and St. Agnes in Washington, DC, where he will conduct the Anglo-Catholic church's semi-professional liturgical choir and administer a concert series. Thomas has studied with William Teague, Robert Anderson and Alec Wyton, holding degrees from Southern Methodist University and Union Theological Seminary, and an appointment as a Special Commissioner of the Royal School of Church Music. The major portion of his career to date was spent at the Anglican cathedrals in Vancouver and Victoria, British Columbia. He will continue his post at the Park School.

R. Edward Zimmerman has been appointed assistant professor of music and college organist at Wheaton College-Conservatory of Music, Wheaton, IL. He previously served as director of music-organist at First Presbyterian Church, Waynesboro, VA for 15 years. He holds the DMA in performance and literature from the Eastman School of Music where he was a student of Russell Saunders, and the MMus from James Madison University, Harrisonburg, VA, as a student of Richard McPherson. In addition he holds bachelor's and master's degrees in philosophy from Hampden-Sydney College and the University of Virginia, respectively. While at First Presbyterian, he also taught in the philosophy department of James Madison

University, and in the music department of Bridgewater College. In 1988, he presented a lecture-recital on the liturgical organ works of Guilman for the Third International Romantic Organ Music Symposium in Chicago, and in 1989 presented a paper on Tournemire for the Institute for Critical Studies of Organ Music in St. Paul. An article, co-authored with Lawrence Archbold, on the liturgical organ works of Guilman, will appear in a forthcoming anthology concerning French organ music since the Revolution. He has served as Dean of the Blue Ridge (VA) AGO Chapter, and on the Worship Committee of Shenandoah Presbytery (Presbyterian Church, USA).

Here & There



Richard Benedum and Alan Kimbrough

Richard Benedum, professor of music at the University of Dayton, and **R. Alan Kimbrough**, professor of English at UD, have received a \$287,000 grant to co-direct a National Endowment for the Humanities institute on "Mozart and His Operas" in Vienna, Austria, June 17-July 12, 1991. Thirty participants, chosen from among English and music high school teachers throughout the United States, will attend the session. Benedum and Kimbrough will give UD students and Dayton-area residents a preview of the institute when they offer a course on operas by Mozart during the second semester at UD. The class will be open to community members through the University's continuing education office.

In Vienna, guest faculty members will include Lawrence Flockerzie, assistant professor of history at UD; Thomas Froeschl, University of Vienna history professor; Wolfgang Greisenegger, professor of history and theater at the University of Vienna; Thomas Lasley, UD professor of teacher education; Christian Otto, professor of architecture at Cornell University; and Julane Rodgers, music instructor at UD.

Benedum led a similar Mozart seminar for the NEH in Vienna this past summer and has served as review panel member for the NEH three times. He serves as conductor of the Dayton Bach Society, for which Kimbrough is organist.

Jack Bethards, president and tonal director of Schoenstein & Co., is available for lectures and workshops on a variety of topics: The Romantic Organ—Ideals and Misconceptions; The French Romantic Organ—Art through Science and System; Registration of Romantic Repertoire on Contemporary American Organs; Designing Small Instruments—Lessons from the Masters; Mormon Tabernacle and the American Classic Organ; the American Organ Builders Series; Re-evaluating the Electric-Pneumatic Action; and Don't Give Up on Acoustics. For further information, contact Mr. Bethards at Schoenstein & Co., 3101 Twentieth Street, San Francisco, CA 94110; 415/647-5132.

Philip Brunelle, founder and director of the Plymouth Music Series of Minnesota, conducted a series of seven concerts in the Drottningholm Court Theatre near Stockholm, Sweden, last August. He conducted the Royal Swed-



Paul Barte

Paul Barte has been appointed to the faculty of Idaho State University in Pocatello, where he will teach organ, piano, harpsichord, and class piano. He recently completed his doctoral coursework at the Eastman School of Music; his DMA dissertation will deal with two manuscripts in the Yale University Library copied by Johann Christoph Bach (1673-1727), second cousin of J. S. Bach. He holds the MMus in organ from the University of Nebraska and BMus in organ and church music from the University of Minnesota. While at Nebraska, he taught organ as part of a graduate assistantship. At Eastman he



Stephen M. Distad

Stephen M. Distad has been appointed full-time organist at First United Methodist Church of Shreveport, LA, which houses a 1986 103-rank Moller organ and a four-rank positivist organ built by Martin Ott. The music program consists of a professional theatre, four to five major choral and orchestral works each year, organ recitals, a "Meet the Composer" series, international choir tours, commissioned anthems and various choirs from the preschool level through the adult chamber singers group. Distad is responsible for accompanying the Chancel and Chamber choirs, the worship services, the choir tours, the musicals at the theatre and the orchestral programs which include organ concertos. He also directs the handbell program at the church.

Mr. Distad received his early training

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ish Orchestra and Royal Swedish Ballet in works of Swedish composers from the time of Mozart.

September 4 marked the American release of Copland's opera, *The Tender Land*, with Brunelle conducting the Plymouth Festival Chorus and Orchestra.

The Plymouth Music Series opens its 1990-91 season at the Cathedral of St. Paul on October 26 with a performance of Elgar's *The Dream of Gerontius*. Also on the program is the American premiere of Henryk Gorecki's *Totus Tuus*. For further information: 612/870-0943.



Philip Crozier

This past summer, Philip Crozier, director of music at St. James United Church, Montreal, presented a tribute in observance of the 50th anniversary of the death of Jehan Alain. Mr. Crozier presented a series of four recitals which included the complete organ works of Alain along with works of Couperin, Duruflé, Roger-Ducasse and Langlais.



Gary Davison

Gary Davison made his European concert debut this past August in a recital in the Hauptkirche St. Katharinen in Hamburg, West Germany. The program consisted of works by composers associated with the city of Hamburg, including Bach, *Prelude and Fugue in G Major, S. 541, O Lamm Gottes, S. 656*; Brahms, *Chorale preludes Op. 122, nos. 1, 5, 10, 4*; Davison, *Invocation and Litany*; Telemann, *Sonata*; and Mendelssohn, *Sonata in F Minor*. Mr. Davison has studied organ with Philip Baker at Highland Park United Meth-

odist Church, Dallas, and with Max Miller at Boston University. He is currently organist and choirmaster at St. Paul's Episcopal Church, Rock Creek Parish, Washington, D.C.

Frederick Grimes celebrated his 20th anniversary as director of music and organist of Holy Trinity Lutheran Church, New York City. An extensive music program for 1990-91 includes the church's 23rd annual series of Bach Vespers. The weekly Vespers began October 28 at 5 pm and continue through January 6, and March 10, 17, 24, and 31. Three all-Bach organ recitals will be played by Mr. Grimes and assistant director Nancianne Parrella on November 18, December 9 and March 10. The entire Bach *Christmas Oratorio* takes place December 23, 24, 30, and January 6. A commemoration of the centennial of the death of César Franck is held November 11.



Barbara Harbach

Barbara Harbach is featured on seven new CD recordings released by Gasparo Records: Bach, *Goldberg Variations* (harpsichord) and *Art of the Fugue* (organ); *Contemporary Organ*, works of Locklair and Adler; *18th Century Harpsichord by Women Composers*, Vol. II; *20th Century Harpsichord*, Vol. II and III; *Karl Holler Organ Music*; and *American Hymn Preludes*. CD's can be ordered through Gasparo Records, P.O. Box 120069, Nashville, TN 37212; 615/254-8460.



Marek Kudlicki

Polish organist Marek Kudlicki toured the U.S. for the fourteenth time in October, giving five recitals in Indiana and Michigan. For several years, Kudlicki has devoted himself to international performance and recording activities, having appeared on all continents in recital and with orchestra. This month, he begins a seven-week tour of the Far East with concerts in Malaysia, Singapore, Hong Kong, Japan and Taiwan. He will appear at Victoria Memorial Hall in Singapore, Hong Kong Cultural Center, Miyagi Gakuin Hall in Sendai, Japan, and National Concert Hall in Taipei, Taiwan, among others.

Mr. Kudlicki will return to North

America in April and May, 1991. He will give recitals at Chicago Theological Seminary, St. Paul's Cathedral in Pittsburgh, Grace Cathedral in San Francisco, and will take part in the Saugeen Bach Festival, Ontario, Canada, as recitalist and soloist with the Kitchener Symphony Orchestra.

James Welch participated in the annual Church Music Workshop at Brigham Young University, Provo, UT, July 31-August 3. He taught masterclasses on registration, hymn playing, and was a solo recitalist. His program included hymn settings by Leavitt, Held, Diemer, Wood, Manz, and a newly-composed hymn prelude by BYU professor Douglas E. Bush. On the Saturday following the workshop, Dr. Welch performed on the daily recital series at the Tabernacle in Salt Lake City.

The Allen Organ Company has introduced a new line of organs. The Master Design Series (MDS) includes five models ranging from a two-manual instrument of 41 independent stops to a three-manual instrument of 91 independent stops. As part of their stoplists, most MDS organs offer an independent floating Ancillary Division with additional second voicing capabilities and either a configuration of traditional reed stops or an array of orchestral and percussion voices that combines the versatility of a synthesizer with the operational advantages of a straight organ.

A distinguishing feature of the MDS system is Allen's exclusive Console Controller. Among its many functions, the Console Controller accesses Allen's new Total MIDI, which offers all the features currently available with MIDI plus full auto-play capability, with complete control over keying, stop movement, expression, and other console functions. The Console Controller also enables the organist to reconfigure the console, to customize various console controls.

Further information on the Master Design Series is available from the Allen Organ Company, 150 Locust St., Macungie, PA 18062-0036; 215/966-2202.

Nunc Dimittis

Corinne Berg died August 23 after a long illness. She had been music director at St. Barnabas Episcopal Church, Bainbridge Island, WA. Born in 1927 in Spokane, WA, she earned a teaching certificate from Central Washington College of Education, and a degree in music education from Northwestern University. She moved to Bainbridge Island in 1949 as the school district's first vocal music instructor. For 12 years she served as choir director and organist at Rolling Bay Presbyterian Church, and for 25 subsequent years was music director at St. Barnabas. She studied organ and choral techniques at the Royal School of Church Music, Addington Palace, and at the North German Organ Academy under Harald Vogel.

Clarence Robinson died September 2 in Duarte, CA. A long-time member of the Pasadena AGO Chapter, he was born in San Jose, CA in 1911, and studied organ with Myrtle Schaffer and Warren Allen, receiving his BMus degree from San Jose College in 1932. In 1936 he received the MMus from Union Theological Seminary and from 1936-49 served as minister of music at Old First Church on the Green, Bloomfield, NJ. In 1950 he went to Old First Presbyterian Church, San Francisco for one year, and then to Westminster Presbyterian Church, Pasadena, where he served as minister of music for nearly 30 years. On his retirement from Westminster, he was organist at First Church of Christ, Scientist, Arcadia, CA. He is survived by his wife and two children.

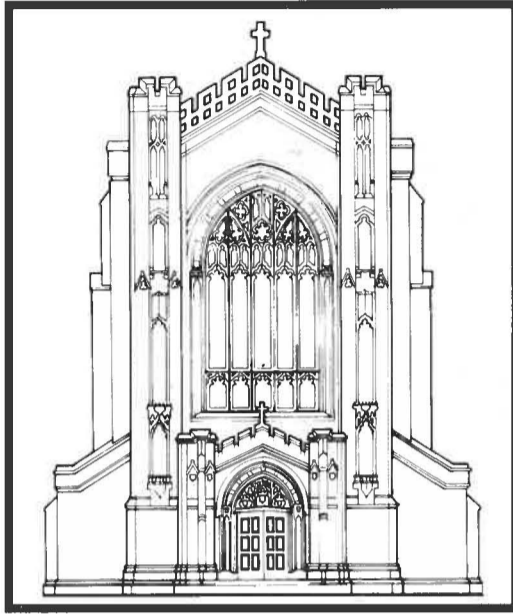


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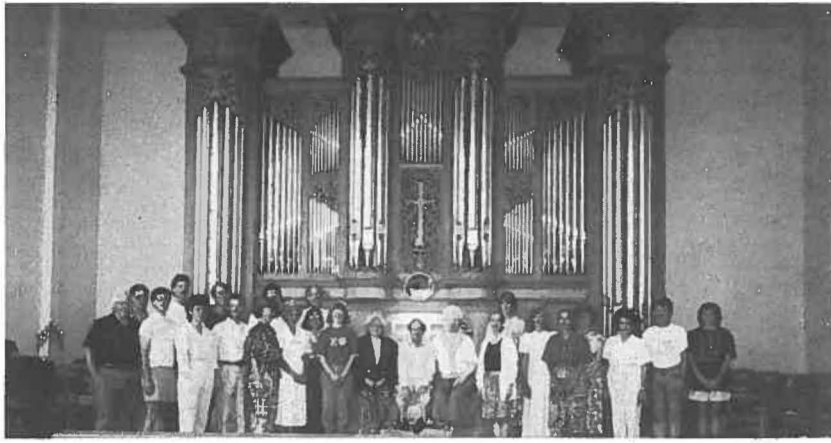
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BACH WEEK 1990



BACH WEEK participants

BACH WEEK 1990 took place June 11-15 at Columbia College and Lutheran Theological Southern Seminary, Columbia, SC. This year's faculty included Dr. Edmund Shay of Columbia College, Dr. Roberta Gary of the University of Cincinnati, Professor Joan Lippincott of Westminster Choir College, and Professor Laury Christie, certified teacher of the Alexander Technique from the University of South Carolina.

Each day began with a lecture/demonstration including such topics as "Did Baroque Organists Have Heels," "Like Music, Not Like Organ," "Tempo Markings in the Trio Sonatas," and "Just You, Your Conductor, and Your Rats." For the first time, BACH WEEK included daily classes in applying the concepts of the Alexander Technique in performance. The last segment of each morning was dedicated to a masterclass. With a record enrollment of 27 participants, masterclasses provided a wealth of musical styles and interpretations. Afternoon sessions offered participants a variety of lectures, including those by Dr. Shay concerning numerical symbolism in Bach's works. The three faculty members collaborated for a faculty recital. Each player convincingly demonstrated the Baroque performance practices elucidated throughout the week. The use of three mechanical action organs—the Casavant at Columbia College, the Flentrop at the Lutheran seminary, and the Petty-Madden at Good Shepherd Episcopal Church—enhanced the entire week's experience.



Edmund Shay, Joan Lippincott, and Roberta Gary

Dr. Shay is to be commended for his thorough and effective promotion and publicity. As a result, BACH WEEK had record enrollment! Special thanks goes to Michael and Jennifer Mungo of Columbia for their generous financial support. The same faculty will return for BACH WEEK 1991, which will be held June 17-21. For information, contact Dr. Edmund Shay, Music Department, Columbia College, Columbia, SC 29203-9987; 803/786-3613.

—Susan E. Hembree
Grace Covenant Presbyterian Church
Asheville, NC

Music for Voices and Organ

by James McCray

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Men at some time are masters of their fates.
The fault, dear Brutus, is not in our stars,
But in ourselves . . .
Shakespeare, *Julius Caesar*

Often in planning for a performance of a large choral work, conductors choose a composition that has an extended history of performances, and most often by a major composer such as Mozart, Handel, Bach or someone similar. It is safer choosing a known name and/or work. Even if people do not care for the music, most will feel that their time has been well spent since the music is by a recognized composer with a musicological pedigree. Is that so bad? No, of course not. The problem, though, is that conductors steer away from more recent works whose "track record" is non-existent. This situation is one that is greatly reducing the amount of multi-movement choral works that are published.

Conductors and choirs are dependent upon the publishing houses for their life's blood of music. Since publishers exist primarily for the purpose of making money, they have internal considerations that collide with external interests. In most cases, the head editor is someone with a solid musical background. These people know and recognize quality in a work, yet they may publish more music of a lesser caliber because it is easier, more immediately accessible, and certain to sell. This conflict is unfortunate, but a fact of the business. Probably the most frightening aspect of it all is knowing that so much of the poor music published is eventually purchased and performed. If that were not so then publishers would be less apt to publish it—it is a simple arrangement. A considerable amount of trash is purchased, thus publishers emphasize selling that type of material. Few of us buy new, large works so publishers make less available to us.

Some publishing houses help the marketing process by providing recordings of first performances which assists with the dissemination of the music. Certainly, to have both a recording and a score of a large work makes a pro-

found, positive impression on most of us. Hearing a good performance of a new composition probably does as much as any other single item to encourage the programming of that work.


As conductors we need to seek new literature and to bring that to the attention of our performers and listeners. This exposure is vital to the enduring growth of repertoire. Also, we need to find ways of commissioning new works so that a body of literature continues to be established.

Composers are interested in creating useful, attractive extended choral works, but they know that a work may receive one performance and then end up on the shelf in manuscript. We must take a firm involvement in this unfortunate circle that is reducing the number of solid, new, multi-movement works for church and concert use. If we, as choral conductors, want to protect quality levels of these kinds of works, then we need to exert influence. The purchase and use of some new works such as those in this article will send a message to the publishers that they CAN market these types of compositions. Then, more may be available and ultimately, we have made a contribution to the future of our choral art. It was Ortega y Gasset who defined genius as the ability to invent one's own occupation. As mentioned above, "the fault, dear Brutus, lies not in our stars, but in ourselves." Look at these scores and others which may come to your attention. Find a way to promote more quality multi-movement works, and especially those of American composers. Far too many works are going out-of-print, or are not even finding their way into print because of the negative speculation of sales. Let's make this final decade of the twentieth century one in which we help contribute to the American repertoire available for the next century!

A New Creation, Rene Clausen. SATB, SATB soli, small orchestra with organ, Mark Foster Music Co., MF 2047, no price given (M+).

This 50-minute work uses 2 flutes, oboe, bassoon, harp, timpani, strings and organ with parts available on a rental basis. There is a recording of it made by the Dale Warland Singers, also available from the publisher.

Clausen points out that this is an ecumenical church work that "is written in praise of God, whoever he and/or she might be, and in whatever form that God takes for each individual seems to be essential to the understanding of the work. On the other hand, it is not



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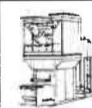
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intended to be evangelistic or religiously pedagogical. The various movements are attempts to characterize, through music, various aspects of the human/God, God/human relationship. Awe and wonder, unworthiness and doubt, mercy and forgiveness, love, joy, and peace, are all wrapped together in this piece, as indeed these elements are wrapped together in our daily lives."

There are 11 movements with a mixture for choir and/or soloists; there is no strictly instrumental movement. The Prologue and three other movements are for soloists with accompaniment. They are also used with the choir in some of the remaining movements, yet the choir is the guiding force of the cantata. The overall mood is quite serious and very sensitive. Most movements are relatively brief except the final one which has several sections. There is one unaccompanied movement (also published separately) and some other brief areas, but usually the orchestra provides a background for the voices. The texts are in English except for the moments where fragments of the Mass text occur. Most of the words are taken from the Bible with some additional writing from George Herbert.

The instrumental writing is colorful and adds much to the quality of the music, yet it never is particularly difficult and is accompanimental in design. The final movement finally strikes a fast, jubilant character as the mixed meters dance through the 150th Psalm with melismatic, divisi choral lines. After growing to a loud climactic arrival point, the music subsides into a quiet, gentle "Dona nobis pacem" ending.

This is a work that church choirs will greatly enjoy. The messages are strong and the music immediately attractive. The dissonances do not intrude but merely add spice to the harmony. The vocal writing is such that many pitfalls are avoided. Good soloists will be needed, but their music is not taxing. The themes are tuneful, memorable, and always musical. *A New Creation* is highly recommended to those choirs wanting a work of sensitivity that has depth but will be warmly received by the singers and the congregation.

Mass of Saint Lasalle, Ron Nelson. SATB and organ or piano with an optional small instrumental accompaniment, Boosey & Hawkes, Inc., BHBK 645, \$10.00 (M+).

The Mass has four movements, omitting the Credo, and is in English with some Latin fragments. Nelson notes that, "One of the stipulations made . . . was that it be suitable for any size chorus with organ or piano accompaniment. Hence, bracketed optional divisi notes are provided for the use of large choruses, capable of dividing into six parts, to supplement the basic four parts intended for performance by small chorus, or even octet or quartet. Indeed, all movements but the Agnus Dei could be further reduced to two parts, treble and high bass."

The alternate instrumentation, available on rental, consists of 2 pianos, 2 marimbas, 2 vibraphones and a mixture of percussion. The duration of the mass is 20 minutes. Each movement has a subtitle (and hint of style) that gives homage to some early composer (Gesualdo, Perotin, Landini, Machaut). There are areas of ad lib organ events which are put in boxes, which are improvisational; these areas are heard behind the more rhythmical choral singing.

Gloria, the longest movement, has static harmonies and a rhythmic background that usually drives the music forward. The fast tempo has hemiola

syncopations that build to a loud Amen ending. The Sanctus is slower and somewhat free as chant-like solos are inserted between the choral statements. There is an ethereal quality that carries into the Hosanna whose music is a bit more harmonically interesting, but still in the same format as the Sanctus. The Agnus Dei has unaccompanied contrapuntal lines that weave quietly before the accompaniment joins the singers in a more forceful statement on the plea for mercy. The alternate ending of this movement returns some of the earlier improvisatory elements, and, especially in concerts, adds a more effective conclusion to the setting.

The music is, perhaps, less immediately passionate than some of Nelson's other works, yet it has a haunting quality that adds a new dimension to the mass. His use of musical ideas from earlier composers brings an intellectual perspective uncommon to most mass settings. The music is not difficult to play or sing, but will be a challenge for most church ensembles, and it could be a work useful to college choirs wanting an unusual mass setting.

The King's Contest, Kirke Mechem. SATB, Mezzo-soprano, tenor, baritone, bass, and orchestra, G. Schirmer, ED. 3717, no price given (M+).

Mechem's 27-minute dramatic cantata has an alternate chamber orchestra

version; both are on rental from the publisher. Although this is a work from 1974, it has only just been published. The four movements have many smaller sections with different tempos and musical ideas. The text is adapted from The Apocrypha, 1 Ehsdras, Chapters 3 and 4. Mechem describes the story as follows: it "was one of the most popular tales of antiquity . . . After a banquet at the palace of King Darius some 20,000 years ago, a prize is offered to whoever can name the strongest force on earth. The king's young guards answer in turn: Wine, Women, and the King. Each one argues with help from one of the orchestral choirs; slightly drunk woodwinds accompany the baritone (Wine), the King, a pompous bass, by the brass, while the strings help the tenor represent the charms of women. The chorus acts as a Grand Jury, questioning and disputing, and helping the narrator (a mezzo-soprano) tell the story.

Zorobabel, the tenor, is declared the winner—after all, sex makes the world go round. But he turns to the crowd and says that there is a power stronger than these things: Truth, without it, all others are wicked."

Each of the movements is long with sub-sections having a variety of moods. The solos are often extensive and interact with the choir. This is a dramatic cantata which implies that the audience

should sense the action in a stronger fashion than that of most cantatas. The solo writing is, at times, difficult, with full ranges and a myriad of articulations.

The chorus is generally in four parts, and their music is frequently in short outbursts that interject into the dramatic flow of the story. They are not the primary performers; the soloists have more significant roles and their material is considerably longer. The music, at times dissonant, is very strong in character with some contrapuntal lines that expose and emphasize the various choral sections.

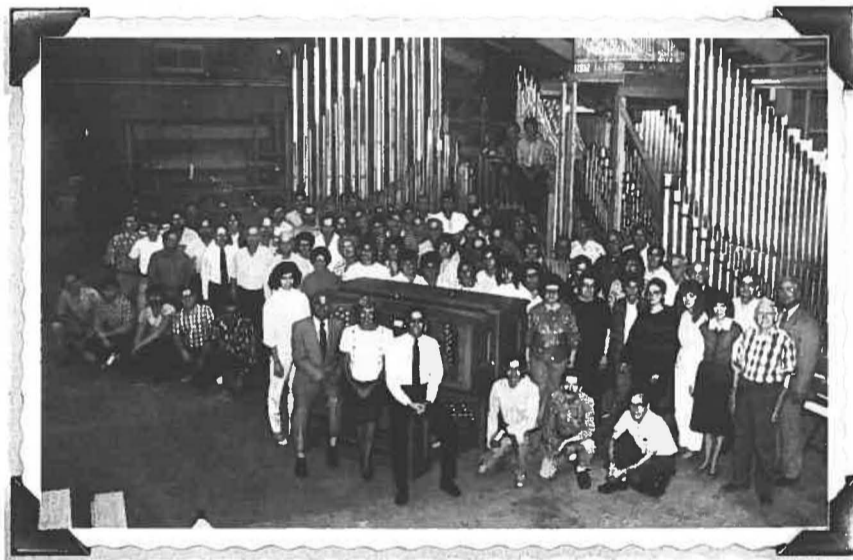
This is a work that would be particularly effective for a college choir wanting to dramatize one section of a choral concert. The music will challenge the performers and Mechem's meaty style will capture the attention of the listeners as they follow the intriguing story.

New Recordings

L'800 organistico italiano. Played by Arturo Sacchetti. Eco 732 C. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$11.00 plus \$2.00 postage per order.

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Played by Giancarlo Parodi. Eco 620 C. Available from the Organ Literature Foundation. \$11.00 plus \$2.00 postage per order.

There is no duplication in the contents of the two recordings, and in fact only two composers are represented on both. Sacchetti performs a fantasia (from *15 Pezzi di Musica*) by Padre Davide da Bergamo, "Inno trionfale" op. 53 by Bossi, and pieces by Vincenzo Antonio Petrali, Polibio Fumagalli, Licio Refice, Filippo Capocci, Lorenzo Perosi, and Agostino Donini. Parodi plays a sinfonia, "Sonata II (elevazione)," and "Concertino per Organo" by Padre Davide; a set of variations by Giovanni Morandi; a sonata by Bellini; and a sinfonia by Petrali. The oldest composer, Morandi, was born in 1777, while the latest, Perosi, died in 1956. Regardless of actual dates, all the works on the two records are clearly products of 19th-century attitudes.

The composers, apart from Bossi and Bellini, are not likely to be familiar names to many of us, although I have heard organ pieces by all but two of them at one time or another, thanks largely to Italian organists who perform in western Europe frequently. The most interesting of the little-known composers is undoubtedly Padre Davide (secular name Felice Moretti), who lived from 1791 to 1863. He acquired considerable keyboard facility during his studies with the German-Italian composer Simone Mayr, and was able to translate his veneration for Rossini into effective keyboard works.

Eco's jacket notes are almost always frustrating. The two recordings both include essayistic introductions, in Italian and English, to Italian organ music of the period as well as some description of the organs. The translations are not very satisfactory and a few things—"loud tongues" for "heavy reeds," for example—are hilarious. The Parodi record does have a little concrete information about some of the music contained on the record. Information about

the performers is in Italian only.

Sacchetti plays the organ of the parish church at Carnate, near Milan. It was built by Giovanni Giudici in 1848 and rebuilt in varying degrees by Locatelli (1887), Nasoni (1936), and Tamburini (1984-1986). The parish built a new church in 1887 and the organ is actually now in its third location. The last rebuild was apparently sponsored by the "Centro Culturale Carnate," which also sponsored this recording. The organ has 24 stop knobs and what amounts to a principal chorus, including harmonics of course, of seven stops. As is always the case with the specifications published by Eco, it is not really possible to sort out the divided and half stops. Full organ is impressive and the reed stops are properly fierce, but the pedal is, even by Italian standards, murky. There are few opportunities to hear solo stops. The 8' and 4' principals are distressingly bland and hooty, at least on this record.

Parodi uses the organ in Valli del Pasubio, near Trent. It was built by the brothers Serassi in 1832 and renovated by Piccinelli in 1972. It is slightly larger than the Carnate instrument and a great deal brighter and clearer. The flute stops are delightful, and the basses are remarkably effective.

Both organs are basically typical one-manual Italian instruments and both still have a short bass octave. In accordance with the musical aesthetics of the period in Italy, both aim at a symphonic as opposed to a "churchy" tone. Both recordings as such are technically satisfactory, although the microphone placement in Carnate can be questioned.

I suspect that Sacchetti set out to rehabilitate 19th-century Italian organ music, for he plays little of the operatic-style music that most people associate with even church music of the period. The most effective work on the Sacchetti record is Padre Davide's fantasia, a lively and well constructed piece that is something of a *tour de force* when played on one manual. The Bossi piece played here is not a good example of his work. Donini's extended (ten minutes!) fugue on the theme from Verdi's *Stabat Mater* is extremely episodic—the fugue disappears completely from time to time—but is definitely worth hearing and perhaps playing. The other compositions on the record are models of dullness. One hesitates to make such a remark, but both Fumagalli's toccata and fugue and the Donini fugue would possibly sound better on instruments with more real pedal tone. Fugue subjects in the pedal don't really work on the Carnate organ!

Sacchetti, who teaches at the St. Cecilia Conservatory in Rome and is active also in the Piedmont region, is a competent but unexciting performer. He consistently uses an over-abrupt release that comes close to destroying rhythm and is at best an irritating mannerism.

Parodi has produced a totally different recording. He revels in suitably campy performances of music that can only be described as opera for organ. Padre Davide's "Sinfonia" is a Rossini overture *in nuce*, while the "Sonata II (elevazione)" is a lovely Rossini-esque adagio. Morandi's "Imitazione di Plena Orchestra" consists of a theme and five "imitations." These are devoted to clarinet, bassoon, bells, flutes, and military

music. (It should be mentioned that the pedal drum of the Serassi organ appears most effectively in several of the pieces on the record!) Bellini's two-movement sonata is well constructed and similar to his other non-operatic works. It could be well used as a tuneful prelude. The record ends with Petrali's tribute to Verdi, a two-movement sinfonia with themes that could easily be attributed to Verdi himself. None of the works on the Parodi record are of great musical value, but they are tremendously effective, and surely tremendously difficult on a one-manual instrument. The works by Padre Davide and Morandi would make excellent recital pieces.

I am becoming something of an admirer of Parodi, a performer and teacher active in Trent and Milan, who seems to play everything from 18th-century Venetian music to Reger and various modern non-Italians as well. He clearly enjoys his work here!

The Sacchetti recording is frankly not exciting, although its unusual (for us) contents give it a certain interest. Parodi's recording will delight any organist—and many non-organists!

Filippo Capocci. Played by Arturo Sacchetti. Eco 626 C. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$11.00 plus \$2.00 postage per order.

The record includes a cross-section of the organ works of Capocci (1840-1911) and includes "Preludio e fuga in do minore," "Melodia in do minore," "Improvvisazione sull'aria di 'Adoro Te devoto,'" "Toccata in mi bemolle maggiore," "Solo di oboe in la minore," "Preludio in do minore dalla V Sonata," "Meditazione in mi minore," and "Scherzo sinfonico in re maggiore."

Eco is clearly committed to an extensive series of recordings featuring Italian organs and Italian organ music of the 19th century. One may perhaps assume that the firm does not expect a large foreign market for some of these issues, since the jacket notes, by the performer, are in Italian only. They provide an excellent descriptive biography of Capocci, but only very general information on his music, and no dates for the works performed on this record. Capocci is virtually unknown in this country now, but I discovered an annotated list of some of his works in Herbert Westerby's invaluable old book, *The Complete Organ Recitalist Repertoire-Guide* (London, about 1933). Capocci was born in Rome and trained at the St. Cecilia Conservatory there. He was clearly influenced by French and German organ music of the day, whether directly or indirectly. His professional career was spent at the church of St. John Lateran where he became the first organist in 1875 and director of music in 1898. He performed often outside of Italy and was acquainted with both Liszt and Guilman—the latter clearly influenced Capocci's compositions deeply. It is interesting to note that Capocci was made an honorary member of the American Guild of Organists in 1898, although I can find no indication that he ever visited North America. He was a zealous advocate of musical reform, a member of various papal commissions on church music, and a particularly active supporter of the famous edict "Motu proprio." Editions of Capocci's works were published in France, Ger-

many, and England, and his compositions were probably played more abroad than at home.

Much of the music played here will not arouse great enthusiasm in most listeners. The "Melodia" and "Solo di oboe" show a considerable gift for fluent melody but a rather elementary sense of structure. The prelude and fugue would seem to be an early work, if only because of the very limited use of the pedal, which plays little part in the fugue and is restricted to pedal points in the flowing, if predictable, prelude. The "Scherzo sinfonico" is a cheerful, solid work of over nine minutes duration that might be more exciting on a more resourceful organ. It may be a late work, for one is reminded strongly of Bossi's famous "Scherzo in G Minor" (1904). Without question, the "Preludio in do minore," the first movement of the fifth of a set of six sonatas, is the most impressive piece on this record. It is quite demanding technically and it makes one curious about the other movements of the sonata and indeed about the whole set. Capocci was certainly a worthy but not great composer, comparable perhaps to his friend Guilman. Organists interested in exploring unfamiliar works in a typical late 19th-century idiom might well take a look.

One wonders whether the organ used here is really suitable for some of the music. It was installed by Vincenzo Mascioni in the parish church at Pettinengo in 1963. It is a two-manual and pedal instrument of 18 stops and 24 ranks, with a very full complement of sub-, super-, and unison couplers. The only particularly Italian feature is in the voicing of the diapason ranks. The only Principal chorus consists of 8', 4', 2' plus five-rank mixture on the *Grande organo*, while the (enclosed) *Positivo* offers a very weak fluty chorus and a "Tromba armonica" that is the only reed stop on the organ. The result is frankly monotony and lack of climax, for Sacchetti has to use full great (uncoupled) and pedal with coupled reed for most loud passages. The "Scherzo sinfonico" cries out for an eventual climax that is simply not there.

There would seem to be little reason not to use a larger instrument for Capocci's works. They were presumably written chiefly for the instrument in the Lateran, a two-manual and pedal organ of 46 stops built by Moretini in 1873. However, Capocci certainly knew the large three-manual Merklin organ in the French church in Rome, for he attended Guilman's recital there, and his travels as a performer took him to many sizable instruments in Germany, France, and Switzerland. One could argue convincingly that some of his larger compositions were in fact written with non-Italian organs in mind.

Sacchetti's playing impresses me somewhat more favorably here than in his anthology of 19th-century Italian music, perhaps because the recording, or possibly simply the organ placement, is much better. His playing is unexceptionable but seems somehow to lack rhythmic drive. Without access to the scores it is not possible to speak of Sacchetti's faithfulness to the composer's instructions, but the performance is stylistically convincing.

The recording will appeal primarily to those interested in investigating relatively unfamiliar repertoire.

—W. G. Marigold
Union College
Barbourville, KY

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New Organ Music

Felix Mendelssohn Bartholdy, Complete Organ Works, volume I. Novello (Agent: Theodore Presser Co.) No. 01 0215, \$27.25.

Volume I of this excellent five-volume set contains Mendelssohn's *Three Preludes and Fugues* (opus 37), *Two Fugues for Organ Duet* (four hands/one instrument), several *Fugues*, and a single

Prelude. (Volume II was reviewed in THE DIAPASON in May 1988, and volume III in December 1988.) Wm. A. Little follows the same scholarly editorial policies in this latest volume that he did in volumes II and III, and has succeeded again in producing an "Urtext" that provides the performer with a definitive text that also reflects, as accurately as current musicological investigations can detect, the composer's final intent.

—Edmund Shay
Columbia College
Columbia, SC

Seventeenth-century Spanish Organ Music from the collection Huerto ameno de varias flores de música, Vol II, ed. Sally Fortino, Universal (Vienna) U.E. 17899, \$14.95.

The monk Antonio Martín y Coll collected and copied five books of Spanish keyboard music between 1706 and 1709, one of which is the source named above. Some of the composers have been identified, but Volume II of the present edition contains works of anonymous composers, including one transcription of a vocal work and nine *tientos llenos*, that is, *tientos* conceived for one manual that do not rely on the structural possibilities of the divided keyboard.

Sebastián Aguilera de Heredia, L'Oeuvre d'Orgue, 2 volumes, ed. Dom Claude Gay, Editions Gras (Alphonse Leduc), no price given.

The extant organ works of the Spanish composer Aguilera (1561–1627), consisting of 18 compositions, survive mainly in two manuscript collections in the library at El Escorial, which are themselves thought to be transcriptions from an earlier tablature. Gay's scholarly performing edition provides variants from four other libraries and copious bibliographic references, but no performance notes.

Volume I contains two *Salve Reginas*, two *Pange Linguas*, one *Vajo* (left hand solo, right hand accompaniment), a number of *tientos* and the *Ensalada* (*quodlibet*) once published in Bonnet's *Anthology*. Volume II contains more *Vajos* or *Baixos* and *tientos* or *obras*. A typical Spanish organ had treble and bass chests for each stop separating just above middle C, so that a solo and accompaniment which for us would require two manuals was accomplished on one manual. Four contrapuntal voices (all on manuals) is the typical texture of the *tiento*, the Spanish equivalent of the *ricercar* or *fantasia*. Sometimes rhythmic motifs propel the action, sometimes the exploitation of dissonances (*falsas*) determines the main interest, but his style, frequently sober, occasionally exuberant, is always masterful.

—Gale Kramer
Wayne State University

New Handbell Music

Bring A Torch, arr. Douglas E. Wagner. Agape (Hope Publishing Co.), No. 1437, \$1.75, three octaves (M-).

This traditional French Carol is arranged in a gentle, chordal style which supports the melody on top. There are transitions from the key of C for the first verse to F for the second and B \flat for the third. Each varies in rhythmic and harmonic interest, but all are tied together with the same ease and flow with which the arrangement began. A nice setting of this tune.

Now to Earth He Comes, Lee Burswold. Mercury Music Corp. (Theodore Presser Co.) #154-40012, \$1.95, 3–5 octaves (M-).

Here is an original piece by Dr. Burswold which begins with half note pedal tones that are carried in some form or another throughout the piece. Other melodic material gradually develops with a quicker tempo and becomes more declamatory, indicative of

the title. This material brings back the opening statement at the end. There are some unusual and beautiful combinations.

Variations on "Noel," John H. Muschick. Beckenhurst Press, HB71, \$1.75, four octaves (M+).

The 17th-century French tune "Auxois" is used for this arrangement. Although unfamiliar to me, it has the melodic interest and movement of other French carols. The arranger has used much creativity in each repetition of the melody with staccato arpeggios in both the bass and treble topped by the melody in the treble. There is also some use of counterpoint with the tune. Here is a fresh tune that will make a nice addition to any library.

10 Hymn Accompaniments for Handbells (Set 2), John Folkening. Concordia Publishing House, #97-6035, \$2.95 (E-M).

This set no. 2 includes settings of Lent and Easter hymns intended for at least a three-octave set of bells. As the

preface states, "the accompaniments are representative of the styles of accompaniments found in the pamphlet *Handbells in the Liturgical Service* (Concordia Publishing House, #99-1254). Rather than utilizing a standard four-part hymnal accompaniment, these settings emphasize the percussive nature of bells and will be most effective when used with adult, women's or children's choirs, rather than with the entire congregation. The settings may be used as alternate hymn stanza accompaniments for choirs, or as accompaniments when the hymn is sung by the choir as an anthem in worship or concert, alternating with a keyboard accompaniment."

These are creatively written and are highly recommended. Set no. 1 includes settings for Advent, Christmas, and Epiphany hymns. Order #97-6022.

Now Your Light Appears, Lee Burswold. Mercury Music Corp. (Theodore Presser Co.), #154-40013, \$2.50, 3–5 octaves (M).

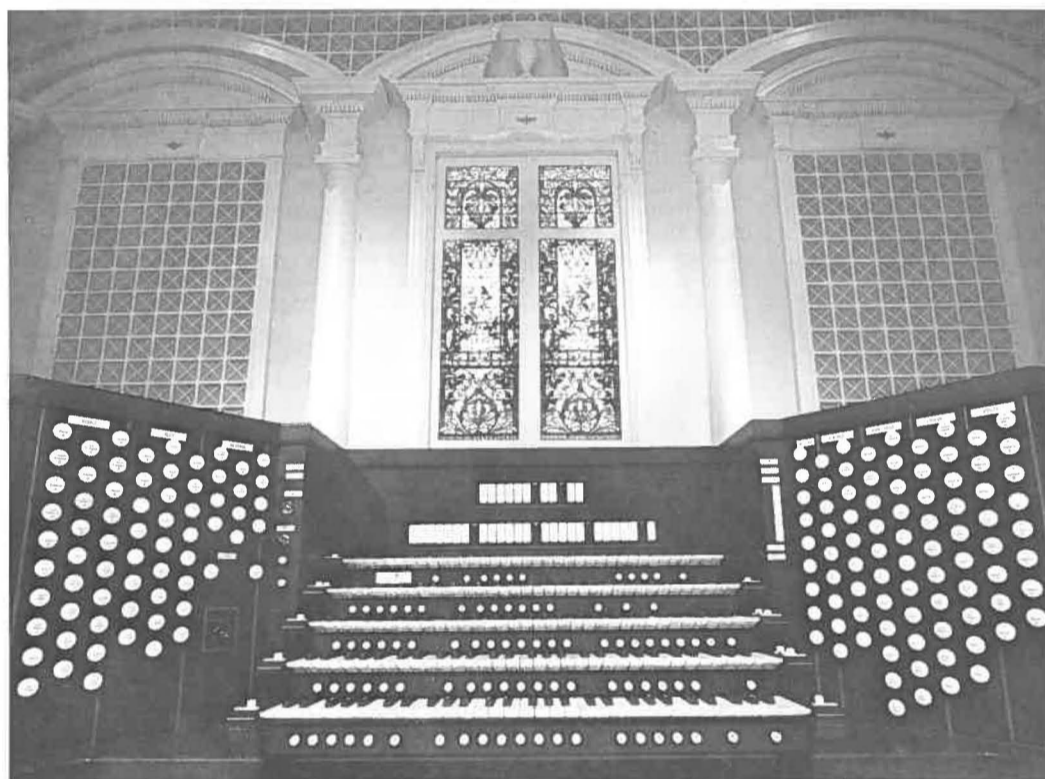
The melodic content of this original

composition is loosely based on an old Nebraska folk tune. It begins quite simply with the motif spinning off into a fugal subject and then is developed through a minor section and back to material similar to the beginning. It is a very "playable" piece that will become familiar to the player and the listener.

Mine Eyes Have Seen the Glory, arr. Glenn K. Evensen. Theodore Presser Co., #114-40500, \$1.95, 3 octaves (E+).

This is a well written arrangement of the familiar American folk song. It should ring well in any circle; there are hints of a well known choral arrangement in some places which work well. For instance, there is the staccato chordal motif under the "Glory, Glory, Hallelujah . . ." theme. All in all, this type of music is always a hit with ringers and their audience.

—Leon Nelson



JOHNSON FERRY BAPTIST CHURCH

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GRAND ORGUE

32 Contre Violone (Péd.)
16 Violonbasse
16 Quintaton
8 Montre
8 Flûte Harmonique
8 Gambe
8 Bourdon
4 Prestant
4 Flûte Ouverte
2 2/3 Quinte
2 Doublette
2 Flûte
IV Fourniture
IV Cymbale
32 Contre Douçaine (Péd.)
16 Bombarde
8 Trumpet España (Ch.)
8 Trompette Harmonique
4 Clairon
8 Chimes (Ch.)
4 Celesta (Ch.)
Tremblant

BOMBARDE

16 Open Diapason
8 Diapason
8 Solo Gambe
8 Gambe Céleste
8 Flûte de Chanson
4 Major Octave
IV Grand Fourniture
16 Bombarde Harmonique
16 Cor Anglais
8 French Horn
8 Trompette Harmonique
8 Tuba Mirabilis
4 Clairon Harmonique
Tremblant
Vibrato

RÉCIT

16 Contra Viole
16 Viole Céleste
16 Bourdon Doux
8 Principal Etroit
8 Flûte à Cheminée
8 Viole de Gambe
8 Viole Céleste
8 Salicional
8 Voix Céleste
8 Octave
4 Flûte Conique
4 Viole
4 Violine Céleste
2 2/3 Nasard
2 Octavin
2 Flûte à Bec
1 1/2 Tierce
V Plein Jeu
16 Basson
8 Trompette
8 Hautbois
8 Voix Humaine
4 Clairon
Tremblant
Vibrato

ANTIPHONAL

8 Violon
8 Flûte Conique
8 Erzähler
8 Erzähler Celeste
4 Octave
4 Flûte Harmonique
2 Blockflute
IV Fourniture
8 Voix Angélique
8 Trompette de Gabriel
Tremblant

CHOEUR

16 Cor de Chamois
8 Viola Pomposa
8 Viola Celeste
8 Cor de Nuit
8 Flûte Céleste II
4 Fugara
4 Flûte Douce
4 Dulciana Celeste II
2 Italian Principal
IV Petite Fourniture
16 Fagotto
8 Trumpet España (Unencl)
8 Trompette
8 Clarinette
4 Schalmei
8 Chimes
4 Carillon Bells
8 Plucked Harp
Tremblant
Vibrato

POSITIF

8 Montre
8 Bourdon
4 Prestant
4 Flûte à Fuseau
2 2/3 Nasard
2 Doublette
2 Quarte de Nasard
1 1/2 Tierce
1 1/2 Larigot
1 Sifflet
IV Fourniture
III Cymbale
16 Douçaine
8 Cromorne
8 Zimbelstern
Tremblant

PÉDALE

32 Montre
32 Contre Violone
32 Contre Bourdon
16 Contrebasse
16 Violonbasse (G.O.)
16 Soubasse
16 Quintaton (G.O.)
16 Flûte Douce
8 Octavebasse
8 Bourdon
8 Flûte Harmonique (G.O.)
8 Gambe (G.O.)
4 Octave
4 Flûte
2 Blockflute
IV Mixture
IV Scharff
32 Contre Bombarde
32 Contre Douçaine
16 Tromba
16 Bombarde
16 Great Bombarde (G.O.)
16 Basson
8 Trumpet España (Ch.)
8 Trompette Harmonique
8 Petite Trompette
4 Clairon
4 Chalumeau
8 Chimes (Ch.)

ANTIPHONAL PÉDALE

32 Contre Bourdon
16 Soubasse

Allen Organs

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OHS Convention

Milwaukee, WI

George Bozeman, Jr.

The 35th Annual National Convention of the Organ Historical Society was held in Milwaukee, Wisconsin, July 23-28. We had perfect summer weather and comfortable air conditioned buses with courteous drivers to carry us about in the beautiful landscape. The organs were indeed fascinating and unique, but not always musically satisfying. For the most part I felt that the organs suffered more from poor condition than unmusical design, although some struck me as being the sort of "local" efforts that I would not ordinarily take my visitors to see. An epidemic of badly out-of-tune notes seemed to have settled over Milwaukee, and in some cases affected performers too. The convention was well organized and ran smoothly, and over 200 registrants had a fine time listening, looking, and socializing.

Monday

After a beautiful and relaxing boat ride through Milwaukee's lake front and rivers, Jane Edge's recital Monday afternoon began the musical part of the convention. Her instrument was a modest Hutchings-Votey of 1902 which was somewhat buried in the Sixth Church of Christ, Scientist. I thought her program probably devoted more time to this instrument than it deserved, but the *Andante Cantabile* by Arnold Dolmetsch, who was a key figure in the modern times rebirth of the harpsichord and other early instruments, was interesting to hear. Stanton Peters gave us an illuminating lecture concerning technical aspects of William Schuelke's organbuilding. Schuelke used variable scalings quite subtly in an era of rigidly scientific organbuilding, and later we were able to hear the musical results of this.

Bruce Bengtson gave a fine program on a 1938 Kilgen organ in St. Robert's Roman Catholic Church. This three-manual by the St. Louis firm exhibited some of the conservative traditions of the Midwest Germanic organbuilders, particularly in that it had a Mixture on both the Great and Swell, even so late as 1938. I suspect this was a conservative hangover from the 19th-century German tradition, rather than a part of the American Classic movement of G. Donald Harrison and Walter Holtkamp.

Marilyn Kay Stulken was organist for our first, full-scale evening recital, on the organ in Trinity Evangelical Lutheran Church. It was built by Wm. Schuelke in 1879, rebuilt by Wangerin in 1927 retaining the original chests and much of the pipework, and altered slightly by Peters, Weiland & Co. of Milwaukee in recent years, most of these latter changes of a minor nature not materially affecting the original Schuelke character. Normally I don't care for "potpourris" (Stulken's program included 18 or so different composers) even when the objective is to show as many facets of an instrument as possible, but the tonal variety of the Schuelke made it an enjoyable experience. I also objected to the brisk pace of the hymn, "Milwaukee." One of my

colleagues argued that this is a waltz tune, and thus must be quick. I personally felt I was being subjected to a Prussian quickstep, and I wanted to dwell on the pretty tune and harmonies. I too am opposed to dragging hymns, but there is another extreme also.

Tuesday

I liked Theodore F. Reinke's hymn tempo much better Tuesday morning at St. Stephen's Lutheran Church. The 1941 Wangerin incorporated pipes and case from a Hann-Wangerin of 1902. I don't know whether its purer Wangerin lineage was the reason, but it was not nearly so satisfying as the Schuelke/Wangerin sound of the evening before.

For the rest of the day we bussed about the country in south central Wisconsin. Susan R. Werner Friesen played a handsome little Hook & Hastings of 1883 in the Church of the Holy Communion, Episcopal, in Lake Geneva. I've heard many H&H examples of this sort, and know their simple and efficient innards well, so I was puzzled and saddened at the extent this one was out of tune. Even so its sound was often quite fine.

At the Rasin residence we had a delightful stroll on the shores of Lake Geneva. The 1906 Aeolian residence organ was demonstrated both by the roll-player, which was malfunctioning in an amusing if not alarming fashion, and by Thomas E. Gregory, assisted by his daughter, Elizabeth, a soprano, both of whom functioned quite well. As near as I could tell from the less than perfect tuning and regulation of the Aeolian, it was a very expensive way to make "Muzak" in the early years of our century.

I was disappointed with the 1899 Lancashire-Marshall organ in First Baptist Church, Delavan, played by Max Yount. Examples of this Moline, Illinois builder heard in the Iowa Convention in 1986 seemed to have more color and character.

We quit the country in favor of Milwaukee for the evening program which featured Thomas Murray on 1931 E. M. Skinner in Cooley Auditorium at Milwaukee Area Technical College. The tonal design of this instrument was intended to serve the roll-player; thus Murray's program, which contained a number of transcriptions, was chosen to exploit the surprisingly subtle and often convincing orchestral colors. Even

when the timbre was not quite like an orchestra it was always very beautiful. Murray's playing was, as usual, exemplary (as were the several rolls played while he and assistant Jonathan Ambrosino stood by and listened), and the fine tuning and regulation of the organ, due to curator William Hansen, allowed its beauty to reach our ears unalloyed.

Wednesday

We traveled to Madison Wednesday morning where our first stop was the Oscar Mayer Theater in the Civic Center. Originally the Capitol Theater, its interior has been restored and the building incorporated into a modern complex. The Grand Barton Theater Organ of 1928 still blazes forth with its gutsy, almost rude quality. Louder and less refined than the Wurlitzers, and even more of both than Robert Mortons, it has a bucolic vitality, which was ably shown by the nimble fingers of J. Clark Wilson. I have to quibble, however, that the long-standing tradition of the OHS was ignored here. We didn't sing with the organ, and that would have been fun.

A short walk took us to the Madison Masonic Temple, where Rosalind Mohnsen tried valiantly to tame a 1935, 3-manual Wangerin. If it had been in a little better tune we might have detected some charm in its thick, opaque tones; as it was I heard more complaints about this organ than any other in the convention.

Reverting again to the beautiful Wisconsin countryside, we heard Michael B. Hoerig on a small Hinners of 1909 at St. Martin's Roman Catholic Church in Martinsville. This was one of those bold Hinners, but unlike the Wangerin before, the boldness was also elegant and noble, well exploited by Mr. Hoerig.

Peter L. Press played a thoughtful program for us on a handsome little Schuelke one-manual of 1884 in Emmanuel Evangelical Lutheran Church in Mecan. It was one of the most distinguished sounding instruments in the convention. The Gedact, with its subtle chuff, was especially charming.

Elizabeth Towne Schmitt gave the second lecture of the convention on William Schuelke. Her exhaustive researches have pinpointed the important locales of his life, and reveal that he was likely exposed to some of the most important Romantic organs of Germany before coming to America.

Stephen Cushman delivered the Wednesday evening recital at St. James' Roman Catholic Church in Madison. The organ was built by Wadsworth & Bro. of Manchester, England in 1863, and rebuilt by J. C. Taylor, then of Appleton, Wisconsin, in 1987. I didn't enjoy this program very much, as it dwelt excessively on the grander, more thunderous aspects of this instrument, which it possesses in abundance. There was also a great deal of indistinctness which may have been due to the pleasant reverberation, possibly to the voicing of the organ, or perhaps to the shape of the gallery which may have prevented the organist from hearing the blurring down below. However, in his improvisations Cushman seemed to present his ideas more clearly. He has an expressive harmonic language and did a creditable job with a rather difficult theme, a hymn-tune by David Bohn.

Thursday

Thursday took us again into the country, this time beginning with St. Kilian's Roman Catholic Church, St. Kilian. Lois Regestein showed us how beautiful



Schuelke/Wangerin, Trinity Ev. Lutheran Church, Milwaukee



Wangerin, St. Stephen's Lutheran Church, Milwaukee



Aeolian, Rasin Residence, Lake Geneva



Lancashire-Marshall, First Baptist Church, Delavan

George Bozeman, Jr., a native of Texas, is an organbuilder in Deerfield, NH. He has been active in the Organ Historical Society and is as well-known recitalist.

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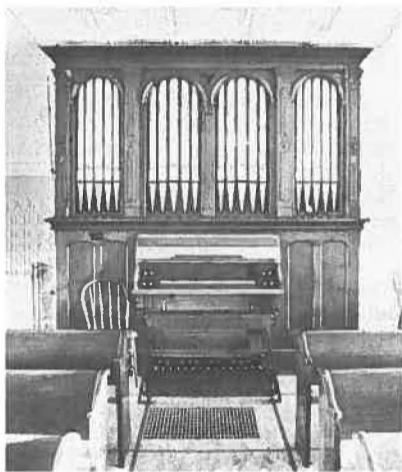
Weickhardt, St. John's Ev. Lutheran Church, Lomira



B. Schaefer, St. Anthony of Padua Catholic Church, Addison Township



Wm. Schuelke, St. Francis of Assisi Catholic Church, Milwaukee



Schuelke, Emmanuel Ev. Lutheran Church, Mecan



Wadsworth & Bro., St. James Catholic Church, Madison

a Wangerin can be, this one a Hann-Wangerin-Weickhardt of 1909. A modest one-manual, it nevertheless had a rich sound, and Regestein played it tastefully and warmly. At this point in the convention I thought her program and Tom Murray's stood out in very high relief. It was amusing to remember Tom Murray remarking that all the pipes in his E. M. Skinner were enclosed in swell boxes "as they should be," because this small Wangerin was also completely enclosed except for the Pedal Bourdon.

In St. John's Lutheran Church in Lomira, John Panning showed us still another nice sounding organ by Hann-Wangerin-Weickhardt, this one of 1904. Its 2' Wald Floete on the Great certainly had no problem getting out of the "woods;" it sounded like a Fifteenth to me, and as such gave the chorus a nice ring.

It's too bad that the organ in St. Anthony of Padua Roman Catholic Church in Addison Township was the only example I heard (there was another in the Saturday optional tour) that had anything to do with B. Schaefer & Son of Schleisingerville, Wisconsin, because it was a 1916 rebuild of an earlier c.1873 instrument by an unknown builder. It was a fine little one-manual instrument with a detached, reversed console, and one would like to know how much credit is due to Schaefer, and how much to "anonymous." David Bohn played an interesting sampling of Milwaukee composers ranging from Christopher Bach (1835-1927) to Sigmund Snopek (b. 1950) who wrote "For the Cherub Cat is a Term of the Angel Tiger" for this recital. It was a delightful piece which employed some sound effects in the organ plus a bird whistle. The hymn was "The Word of God from Heaven Came" (tune by David Bohn; words not credited) which was the tune submitted to Stephen Cushman the

evening before as an improvisation theme. The simple, step-wise modal melody works much better as a hymntune.

Gary Zwicky demonstrated the 1887 Carl Barckhoff in the New Hope United Church of Christ, back in Milwaukee. He played a Fugue by Robert Noehren to underscore the fact that the founder of the church was Noehren's grandfather, and his uncle was organist. I was struck by the Hindemith-like sound of the fugue. The hymn here was a shape-note song, "Take up your Cross, the Savior Said," which we did in original harmony and also in canon. It was great fun.

The final recital of the convention (there were two days of optional tours and recitals following) was at St. Francis of Assisi Roman Catholic Church on the 1885 Wm. Schuelke organ. Ruth Tweeten essayed a very ambitious program, but it was marred by some serious problems in the organ. The most irritating was a note(s?) in the Great Mixture which sounded to me like someone had decided to see how it would sound with open toes, and hadn't bothered to put it back into proper regulation. I think it was the c above middle c, so you can imagine how often it occurred in the music. If one could ignore this outrageously disturbing glitch, then it was possible to hear that the chorus of this organ was quite fine indeed. I suspect that it was one of the grandest organs we heard; alas, it was not quite possible to judge for sure.

Friday

On Friday's optional tour I heard a flawless performance by Bruce Stevens. His instrument was an 1883 Hook & Hastings which had been neatly rebuilt along neo-baroque lines by J. C. Taylor & Company of Kaukauna, Wisconsin for Paul and Ruth Tweeten, who in turn

have loaned it to Bethel Evangelical Lutheran Church in Green Bay. The selection of pieces, the good state of tuning of the instrument, and the playing combined to make nice music.

I was disappointed for the most part with the culinary aspects of the convention, even though I knew New Orleans' convention the summer before would be a hard act to follow. But with all the country churches which fed us lunches and the bountiful dairy farms of Wisconsin, I expected some delightful home-made goodies. One place gave us a commercial candy bar and a cardboard cup of generic vanilla ice cream. At the Wisconsin Club for our banquet we had a fine meal of sauerbraten garnished with red cabbage, very appropriate for a Milwaukee repast, but the apple pie had *Readywhip* on it. I was tempted to write a complaint to the dairy cooperatives. All this disappointment was swept away, however, at Bethel Lutheran, where we were treated to a delightful meal of ebelskivers, the Danish spherical pancakes, and all the trimmings, followed by a wide selection of home-made pies, all served by men and women in Danish peasant costumes. It is people like this, delighted we were there to visit them, and not ashamed to let us know it, that make the great moments of OHS conventions. ■

Photos courtesy William T. Van Pelt III



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International Summer Academy in Paris



For two weeks, July 15–29, thirty-seven English-speaking people from the United States, England, France, Canada, Denmark, Norway, West Germany, and the Netherlands gathered for the International Summer Organ Academy in Paris, sponsored by the American Church in Paris and the French government. Fred Gramann, musician of the American Church, was responsible for envisioning, planning, and executing this worthwhile and stimulating conference.

Since this year is the one-hundredth anniversary of Franck's death, most of the classes, lectures, and visits centered on the music and instruments known by that composer. Kurt Lueders gave the opening lecture on Paris of the 19th century, showing slides of the city and musical events, and playing recordings of Franck and the organs of his time.

Wayne Leupold presented several lectures on "Antecedent and Concurrent Performance Practices of César Franck's Time in France." He included many recordings of organ and orchestral music from the early days of audio recordings, along with many slides. His discussion of organ methods of the time dealt with the use of portamento and rubato in music of this period, the problem of whether or not to tie common notes, and the question of what type of touch should be used. His last presentation contained information on performance practice after 1900.

Emory Fanning gave three lectures about his experience in purchasing the autograph scores of Franck's b minor

and a minor Chorales as well as his own reflections on performance of these works. Eddie Davey gave a session on his forthcoming doctoral thesis, which deals with the use of rubato in Franck's music, including the various types of rubato, how much should be used, and when it should be used.

Another high point of the academy included the masterclasses, held at the American Church on the 1988 Beckerrath and at various churches in Paris. Participants of the Academy were able to play for one or several of the classes. Daniel Roth presented four classes on the music of Boëly, Lefébure-Wély, Franck, and Widor. His look at the music of Franck included several of the newly discovered or newly available pieces—*Pièce pour Grand Orgue* of 1854 and *Offertoire in sol mineur*—as well as detailed discussion of the manuscripts, the history of each work, and the instruments which Franck knew. He commented on the various sources of knowledge about Franck including how he played as indicated through written accounts, how Franck's students played, and how other people have approached Franck performance practice.

Susan Landale presented three sessions on the music of Alain and Messiaen; these included a rather detailed look at many of the major works of these composers. At this point in the Academy, the switch to these composers was a refreshing change from the emphasis on the music of Franck.

Marie-Louise Langlais presented several classes (Jean Langlais had been

scheduled to participate as well, but because of the extreme heat that Paris was experiencing, his physician recommended that he not attend), including one afternoon of masterclasses at Ste. Clotilde. Several of her sessions centered on the music of Franck, the Franck "tradition," the history of the Franck manuscripts, and the organ at Ste. Clotilde. She stressed that the performer must hear the sounds which Franck would have heard at Ste. Clotilde. She also shared with us, in other classes, detailed comments on many of the major pieces by her husband, as well as some details of his life.

We visited 20 organs, most of them built by Cavaillé-Coll. In most cases, we were able to play the instruments. In several instances the resident organist demonstrated the instrument. Performers included Aude Heurtematte at St. Gervais (movements by Guilain), Jean-Paul Imbert at St. Eustache, Daniel Roth at the Eglise Réformée de l'Etoile and St. Sulpice, Suzanne Chaisemartin (works by Dupré) at St. Augustin, the organist at St. Louis des Invalides, Jacques Taddei at Ste. Clotilde (works by Franck, Tournemire, Langlais, and Taddei), Lynne Davis at St. Vincent de Paul, and Mr. Regnery at St. Sauveur in Les Andelys.

Kurt Lueders demonstrated many instruments. He was our indefatigable guide, describing the subtle differences between the instruments of one decade and those built in the next. His enthusiasm for these great masters' work was infectious. In Paris, we heard and played instruments at Eglise Réformée du St. Esprit (Merklin 1865/Cavaillé-Coll 1899); Eglise Réformée de l'Etoile (Cavaillé-Coll-Mutin, 1917); St. Gervais (Couperin's organ); St. Eustache (van den Heuvel); St. Sulpice choir organ (Cavaillé-Coll, 1858); St. Louis d'Antin (Cavaillé-Coll, 1858); St. Augustin (Barker 1868/Cavaillé-Coll 1898 plus modifications); Eglise de la Salpêtrière chapel (unknown builder, pre-romantic organ); St. Louis des Invalides (Beuchet-Debierre); Eglise Lutherienne de l'Ascension (Gebrüder Link [Germany], 1894) (we also saw and heard two working harmoniums); St. Ambroise-de-Popincourt (Merklin, 1874); St. Lambert de Vaugirard (Louis Debierre, 1899); Ste. Clotilde (Cavaillé-Coll); St. Vincent de Paul choir organ (Cavaillé-Coll, 1858), main organ (Cavaillé-Coll/Gonzalez, 1971). In Orléans, we played the instrument at the Cathedral Ste. Croix (Cavaillé-Coll, 1880; Haerpfner-Erman, 1980); at Elbeuf we played the instruments at St. Jean (Cavaillé-Coll, 1858) and St. Etienne (Cavaillé-Coll, 1898); and in Les Andelys, we played the instrument at St. Sauveur (organ from 1674). The experience of hearing and playing these instruments was most instructive—it was very helpful to have first-hand experience with the consoles, the pedalboards, the Barker levers, and the key and stop actions. We also became much more aware of how the modern rebuilding of some of these instruments has altered their tonal design.

During the Academy three recitals were held at the American Church. Liesbeth Kurpershoek, from South Africa, played works by Bach, Brahms, Franck, Vierne and Alain. Edward August Davey, from South Africa, presented a program of the Three Chorales of Franck, as well as works by Messiaen and Bach. As the last musical event of the Academy, Susan Landale's program included five fantasy pieces of Vierne, and, with Vodek Pabian, percussionist, *Landscapes of Patmos* by Petr Eben.

As a group we attended a Franck chamber music concert by the Via Nova String Quartet and pianist Catherine Collard in which they played Franck's Quintet and Sonata for Violin and Piano.

André Isoir played a recital at St. Germain-des-Prés, presenting works by Benoit, Lefébure-Wély, Saint-Saëns, Guilmant, and Franck. We also attended a recital at the Cathedral of St. Denis, played by the British organist, Andrew Sampson.

With Kurt Lueders as guide, we spent one afternoon "On the Trail of César Franck" with visits to the Conservatoire which Franck knew, Notre Dame de Lorette (his first organ job as accompaniment organist), rue Blanche, where he had lived early in his married life, St. Jean-St. François (his first real church position), the School for the Blind, Franck's home on Boulevard St. Michel, Montparnasse Cemetery (the graves of Franck, Vierne, Cavaillé-Coll, and Guilmant) and several Cavaillé-Coll shop sites.

Other events of the course included attending services at Sacré-Coeur (Cavaillé-Coll/Mutin, restoration 1980–85; Maison Jean Renaud), St. Denis (Cavaillé-Coll, Opus 1), and the American Church. Music at the latter was presented by harpist Kirsten Agresta (a participant in the Fourth World Harp Congress being held in Paris) and a handbell choir from Mountain View Presbyterian Church of Scottsdale, Arizona, which also gave a very fine mini-concert after the service. As a group we took a Seine River cruise (a splendid orientation to Paris), visited Ste. Chapelle to see the famous stained glass, and dined on some authentic French onion soup during a post-concert visit to a Parisian restaurant. Day trips included a visit to Orléans, an hour or so south of Paris, to visit the Cathedral and to see sites known by Joan of Arc. We also journeyed to Normandy and the town of Elbeuf, where we visited two churches to see and play instruments, the small town on Les Andelys to hear and play one instrument as well as to visit Notre Dame which has a magnificent carved organ case from 1573, and the Château Gaillard, a picturesque castle built in 1196, overlooking the Seine.

As well as having a wonderful educational and musical experience, it was also most interesting to talk about music with the other participants, who came from a wide variety of experiences and education. We were a most congenial group, and together we explored Paris and restaurants when we weren't studying.

The people at the American Church were most generous in giving of their time and facilities to the Academy. They prepared lunches for us many days, in addition to the wine and cheese party at the opening of the course, which featured a wine bottled in memory of the fiftieth anniversary of Jehan Alain's death, and the champagne and dessert party at the end; both parties were held in the church apartment of the senior minister, Thomas E. Duggan.

This was a fine Academy. It was very stimulating to be immersed in French organs and organ music of the nineteenth and twentieth centuries. The course was superbly planned and well run. Many thanks to the French government for helping to underwrite the course, to all the teachers, lecturers, and organists at the various churches for all of their sharing of information and music-making, and to the American Church for hosting the Academy. Thanks especially to Fred Gramann for organizing such a fine event.

—Margaret R. Evans
Professor of Music
Southern Oregon State College
Ashland, OR

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The IN-Group Forum

Tuning for Yourself: Are ye able? by Herbert Huestis

(The IN-Group Forum [IN for Interactive News] began in the September issue. The Forum is a "bulletin board" dedicated to the dissemination, discussion and digestion of various matters in the organ world. IN-Group Forum exists in two formats—electronic mail and published materials. Send correspondence on-line to Herb Huestis at CompuServe ID #70771,1047 or to the office of THE DIAPASON, Att: IN-Group Forum, 380 Northwest Highway, Des Plaines, IL 60016. September featured a discussion of reed tuning with Timothy Tikker and Herb Huestis. In this month's column, Dr. Huestis begins a discussion likely to take the player from the Swell box to "Pandora's Box." There is bound to be as much heat as light on this subject. We encourage your response.

—Ed.)

Harpichordists have long since learned to tune for themselves, since the instrument is so ideal for traveling. Everybody knows that the way to rent a harpsichord is to hire the harpsichordist! Because they are so mobile, and because it is easy to lay on different temperaments, players have learned that the way to real tuning satisfaction is to master the craft, once and for all.

Organists, however, tell a different story. Most tuning—no matter how minor—is left to others. In some cases the organ is actually the property of the tuner, rather than the organist, since the tuner is the only person allowed inside the instrument. This leads to a difficult situation if the organist "has ears to hear!" He is forced to play upon stops that go wildly out of tune while waiting for the next service call. Tuning, no matter how well done, might only last a short while—yet the organist might have to wait months for things to be put right again.

The quality of organ playing cannot be separated from the quality of sound obtained from the organ. A perpetually out of tune organ is no vehicle for the playing of a fine organist!

How did we wish this state of affairs upon ourselves?

Perhaps it all started in childhood, at the piano. We might have learned that the piano sounded well after a tuning—then progressively deteriorated over the next few months until the tuner returned. From our earliest musical study, we practiced in spite of unpleasant tuning—the real lesson was: "How to turn off your ears." A lifetime of playing seasick pianos and organs leaves one with a bit of permanent brain damage—you can't tune if your ears have been turned off too long! Surely tuners come from the ranks of the dissatisfied.

Prominent authors on the subject of organ technology have been far from silent. As we look at the record of various authors, it is interesting to note that their recommendations have become more and more sympathetic to the needs of the player. Certainly the factor that has changed has been the notion that temperament must be 1) equal and 2) set by an expert. A good example of admonitions that discouraged players from tuning for themselves may be found in William Barnes' *The Contemporary American Organ*, which was printed in eight editions from 1930 to 1964. In a chapter on tuning, he made numerous references to the difficulty of setting a temperament, procedures that the "organ tuner" must follow, and the practices of a "good tuner."

An expert tuner can set the temperament the first time around, whereas a less experienced tuner may have to go over these intervals a good many times to make the proper adjustments so that each interval will be equally out of tune and no interval will be too perfect at the expense of some other interval . . .

This is hardly a recipe for the player to follow. He continued with a comparison between organ and piano tuning—"The principles underlying piano tuning and organ tuning, particularly in regard to setting the temperament, are precisely alike" (p. 98). Surely these comments reinforced the perception that the tuning of organs was a task that should be left to expert technicians.

As tracker organs and the use of unequal temperaments became more common, tuning advice given by organologists was directed toward the player as well as the organ technician. The revival of mechanical action did much to reduce the notions of complexity which were inherently accepted with electric action. Tracker organs in their simple cases were far more accessible than large electro-pneumatic organs which were often made with complex windchest layouts, cramped walkways between the pipes, and crowded chambers.

Poul-Gerhard Anderson, in his book *Organ Building and Design* (tr. Joanne Curnutt, 1969, 1976), speaks directly to organists on the subject of tuning for themselves:

Organists must be patient and adjust to the inevitability of these alterations in tuning caused by the temperature. The reeds must be tuned to the fluework with the same temperature as when they will be used (preferably just before playing). If the temperature is unstable, it may be necessary to tune quite often. For centuries, the organist has been obliged to tune his own reeds, just as the violinist must tune his own instrument (p. 324).

Hans Klotz, in *The Organ Handbook* (tr. Gerhard Krapf, 1969), recommends that the organist keep a few parts and

tools handy for minor repairs and touch-up tuning. He suggests that "the organ technician will be pleased to help you choose these tools and materials" (p. 124). He comments that an organ tuner cannot be brought in after each change of the weather and that "the organist must be able to touch up the tuning of his instrument whenever necessary." He gives careful instructions, which if followed carefully, should prevent any damage to the pipes or permanent mistuning of the organ. He instructs the organist in correct tuning procedures for reeds and leaves the prohibition that "The organist should not attempt to tune the lingual pipe by tampering with the slots in the resonator or by turning the caps: These should be used for regulating the tone color but not for tuning."

Noel Bonavia-Hunt, in his book *The Organ Reed* (1950), provides a very useful compendium of information about the mysteries of reed stops. It is written in language that the player should be able to understand and apply with little difficulty. He instills in the reader the necessity of tuning reeds with the lightest possible touch and cautions that the re-adjustment of regulating slots in the resonator should be made only to accommodate wide variations in temperature.

The temperature of a building varies from time to time according to the changing seasons of the year and the relative lengths of tube and tongue are bound to be changed and therefore to require re-adjustment. This re-adjustment can be done either at the tongue by means of the tuning spring or at the top of the tube by means of regulating the slot, or indeed by means of both in due proportion [italics mine]. (Page 19, *The Organ Reed*, by Noel Bonavia-Hunt.)

Why then, with this much encouragement, are organists reluctant to make things right for themselves? Here are a few suggestions you might follow to become ready and able to tune to your own satisfaction:

- Decide if the organ you play has adequate access for you to touch up the tuning. If you cannot ap-

proach the pipes easily and with no risk of disturbing them, you will do more harm than good!

- If you have a local technician who maintains the organ, make the tuning of the organ a cooperative effort. Let your technician know when you tune and which stops were affected. Assure him that you will take responsibility for your own mistakes and that a tuning error will not be blamed on him! This is likely to be the fear that causes most technicians to oppose the efforts of the organist to tune when necessary.
- Learn the basic principles of organ tuning. That means studying and understanding the nature of temperaments, the effects of temperature and the physical manipulation of pipes.
- Assemble some useful tools. Table knives and hacksaw blades are much too limited for this work! You will need several professional "tuning knives" of various lengths and weight to do a careful job.
- Learn the ins and outs of the organ you play. Ask your local technician for assistance and instruction in proper tuning techniques.

Once you share the responsibility for the sound of the organ by tuning for yourself, changes will no doubt come in your registrations as well. You will become more aware of combinations that provide clean ensembles. It is more likely that you will cut down on the number of stops you play at any one time. Perhaps you will feel like you have gone on a healthy sonic diet! You might discover that you have been padding your registrations with extra couplers and stops that contribute little to the overall sound of the organ.

These insights will all add up to better organ playing, and hopefully, greater appreciation from your listeners. Isn't that what it's all about?

Pros and cons on this topic may be submitted to the author or to the editor of THE DIAPASON. Responses will be published in later issues.

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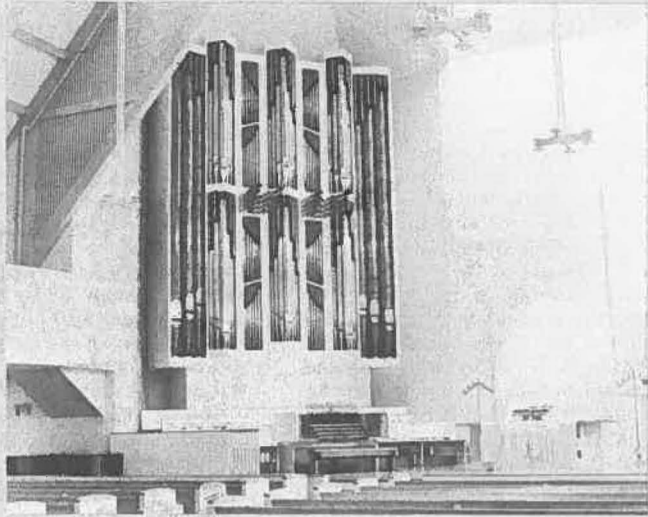
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New Organs



Cover

Visser-Rowland Associates, Houston, TX, completed the new organ (Opus 80) for Westminster Presbyterian Church in Peoria, IL, in April, 1989. Westminster Church was destroyed by fire four years ago so a whole new church building and organ had to be planned. Architect Ben Weese of Chicago was the design architect, and Thomas Wilson of Phillips Swager Associates, Inc., of Peoria was the project architect. Robert Mahoney of R. Lawrence Kirkegaard and Associates was the acoustical consultant.

The room, which seats 320 people, is well-proportioned and ideal for music and speech. The organ is placed on a 20 degree angle to the axis of the room, giving the instrument 20% more area than perpendicular placement. Thirty-three stops and 40 ranks are distributed over three manuals and pedal. The console is detached about seven feet from the main organ case. The mechanical key action is light and responsive even with the detached console; the stop action is electric. Wind pressure is 70mm WC. Structurally, the case is the

sole support of the instrument with the pedal on either side, the Positiv in the base, the Schwellwerk in the center and the Hauptwerk on top. Its total height is 29 feet from the main floor of the church. The 16' Prinzipal is made of flamed copper and other pipes in the facade are made of 70% tin as are the Mixtures. The rest of the metal pipes are made of 20% tin.

The manual windchest layouts are in a major third format, and the tuning is in equal temperament at A-440. The concept and engineering are by Pieter Visser. Thomas Turner was responsible for the tonal engineering and finishing, assisted by Mark Hotsenpiller and Brian Davis. Charles Eames and Patrick Quigley supervised the construction, and Patrick Quigley supervised the installation. David Craighead played the opening recital on April 2, 1989.

MANUAL III Schwellwerk

- 8' Gedeckt
- 8' Salizional
- 8' Celeste
- 4' Prinzipal
- 4' Blockflöte
- 2' Oktav
- 2 3/4' Nasat
- 1' Scharff IV
- 16' Dulzian
- 8' Trompete
- Tremulant

MANUAL I Positiv

- 8' Gedeckt
- 4' Flöte
- 2' Prinzipal
- 1 1/4' Larigot
- 1' Kleinmixture III
- 8' Krummhorn
- Tremulant

PEDAL

- 16' Prinzipal
- 16' Subbass
- 8' Oktav
- 8' Gedeckt
- 4' Choralbass
- 16' Fagott
- 8' Trompete
- 4' Schalmey

MANUAL II Hauptwerk

- 16' Quintaton
- 8' Prinzipal
- 8' Rohrflöte
- 4' Oktav
- 4' Nachthorn
- 2' Waldflöte
- 2 3/4' Sesquialtera II
- 1 1/4' Mixture IV
- 8' Trompete

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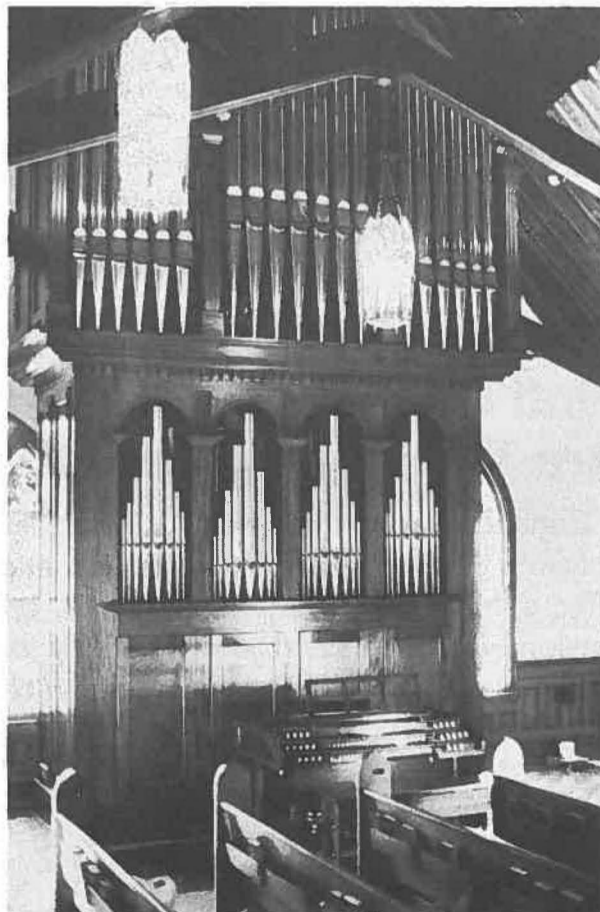
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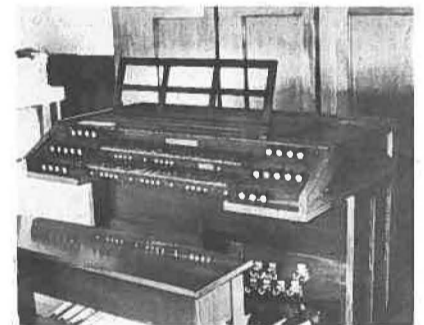


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Petty-Madden Organbuilders, Hopewell, NJ, completed its op. 25, a two-manual and pedal mechanical-action organ, for Church of the Good Shepherd (Episcopal), Columbia, SC. Raymond Harris is organist-choirmaster of the church, and Dr. Edmund Shay of Columbia College served as consultant for the church. The facade consists of the largest pipes from the Great Principal 8', Pedal Principal 8'

and Octave Bass 4'. Console is detached to allow directing the choir from the console; key touch is light and responsive—75 grams uncoupled, 125 grams coupled. Stop action is electric. Casework is of mahogany with hand-rubbed shellac finish. Windchests and supporting structures are also of mahogany. Tuning in equal temperament. 16 voices, 23 ranks.



GREAT

- 8' Principal
- 8' Metal Gedeckt
- 4' Octave
- 4' Block Flute
- 2 3/4' Nazard (double draw from Sesquialtera)
- 2 3/4' Sesquialtera II
- 2' Octave (double draw from Mixture)
- 2' Mixture IV

SWELL

- 8' Salicional
- 8' Celeste
- 8' Rohr Flute
- 4' Gemshorn
- 1' Principal
- 1' Mixture III-IV
- 8' Trompete

PEDAL

- 16' Subbass
- 8' Principal Bass
- 8' Gedeckt Bass (Ext)
- 4' Octave Bass (Ext)
- 16' Posaune

Gress-Miles Organ Company, Inc., Princeton, NJ, has built a new organ for St. Mary's Church of Piscataway, Clinton, MD. 2 manuals, 30 ranks, 1,583 pipes, 41 stops. Located above the altar in this new church, the organ speaks straight down the building, which has hard surfaces and live acoustics. The console and choir area are just to one side, with the console able to be moved out for recitals and concerts. The divisions are encased side by side, with the Great and Pedal Principals and 16' Quintaton in the facade. Compass is 61/32 and tuning is in equal temperament; wind pressures are 2 3/4" and 3". The Trumpet follows the German style of adding breadth to the chorus, while the Cromorne is 18th-century French. The Hautbois is of special design and large enough to serve as a chorus reed, along the lines of what Cavallé-Coll called a "Hautbois-Trompette." The organ easily leads the large congregation, and includes the necessary flexibility for post-Vatican II Catholic worship. There is a complete combination system.

GREAT

- 16' Quintaton 61 pipes
- 8' Principal 49 pipes
- 8' Rohrfloete 61 pipes
- 8' Gemshorn (Sw)
- 8' Gemshorn Celeste TC (Sw)
- 4' Octave 61 pipes
- 4' Spillfloete 61 pipes
- 2' Spillpfeife 12 pipes
- II Cornet TC-d'''' 64 pipes
- Mixture IV-V 201 pipes
- 8' Trumpet 61 pipes
- 4' Clarion 12 pipes

SWELL (Enclosed)

- 8' Gedeckt 61 pipes
- 8' Gemshorn 61 notes
- 8' Gemshorn Celeste TC 49 pipes
- 4' Principal 12 pipes
- 4' Spitzfloete 61 pipes
- 4' Octave Celeste 49 notes
- 2 3/4' Nasat 61 pipes
- 2' Octave 61 pipes
- 1 3/4' Terz 61 pipes
- 1 1/4' Quintfloete 12 pipes
- 1' Siffloete 61 notes
- Scharf III-IV 232 pipes
- 8' Hautbois 61 pipes
- 8' Cromorne 61 pipes
- 4' Hautbois 12 pipes
- Tremulant
- Octaves Graves

PEDAL

- 32' Acoustic Bass II 32 notes
- 16' Subbass 12 pipes
- 16' Quintaton (Ct)
- 8' Principal 32 pipes
- 8' Rohrgedeckt (Ct)
- 8' Gedeckt bass (Sw)
- 4' Octave 12 pipes
- 4' Spillfloete (Ct)
- 2' Schwegel 12 pipes
- Mixture III-IV 116 pipes
- 32' Basse de Cornet IV 32 notes
- 16' Posaune 12 pipes
- 8' Trumpet (Ct)
- 4' Cromorne (Sw)



The Schlicker Organ Company of Buffalo, NY, has installed a new electro-pneumatic action organ in St. Paul's United Methodist Church, Manitowoc, WI. The new encased instrument replaces an organ that was assembled of old parts and located in a chamber. The console of the new organ is movable, allowing a flexible arrangement of organist, choir, and instrumentalists. The carpeted chancel floor was also replaced with wood parquet to improve the room's acoustics. Scott R. Riedel was consultant to the church. The organ was installed and voiced by Louis Rothenbuegger, Christopher Smith, and Henry Weiland of the Schlicker Company. The *Prelude on Amazing Grace* was composed by Carl Schalk in honor of the organ's dedication.

Unit Summary

- Principal
- Gedeckt
- Gemshorn
- Gemshorn Celeste
- Rohrfloete
- Mixture
- Nasat
- Schalmei

MANUAL I

- 16' Gedeckt
- 8' Principal
- 8' Gemshorn
- 8' Gedeckt
- 4' Octave (Principal)
- 4' Gedeckt
- 2 3/4' Nasat
- 2' Octave (Principal)
- 2' Rohrfloete
- Mixture II-III
- 8' Schalmei
- 4' Schalmei
- Chimes

MANUAL II

- 8' Gedeckt
- 8' Gemshorn
- 8' Gemshorn Celeste
- 4' Rohrfloete
- 4' Gemshorn
- 2' Principal
- 1 1/4' Klein Nasat
- 1' Siffloete (Rohrfloete)
- 8' Schalmei
- Tremolo

PEDAL

- 16' Gedeckt bass
- 8' Principal
- 8' Gedeckt
- 8' Gemshorn
- 4' Octave (Principal)
- 4' Gedeckt
- 2' Rohrfloete
- Rauschpfeife II
- 16' Basson (Schalmei)
- 8' Schalmei
- 4' Schalmei



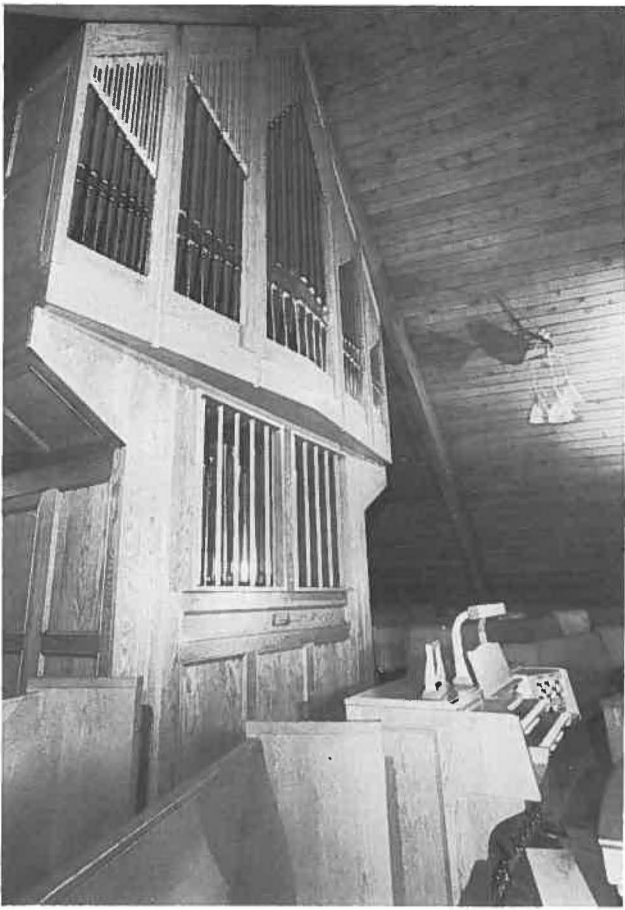
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Orgues Létourneau, of Saint-Hyacinthe, Québec, has installed its Opus 19 in St. James Armdale Anglican Church, Halifax, Nova Scotia. The mechanical organ has 19 stops and 25 ranks. It features permanent tuning and voicing in the French classical style. The instrument was designed primarily to serve the Anglican liturgy and secondly to perform organ repertoire. The freestanding case is made of solid oak throughout, with façade pipes (1-35 Principal, Great) of 70% polished tin; adjustable bench. The console is detached from the case to facilitate choir direction. The manual keyboards have

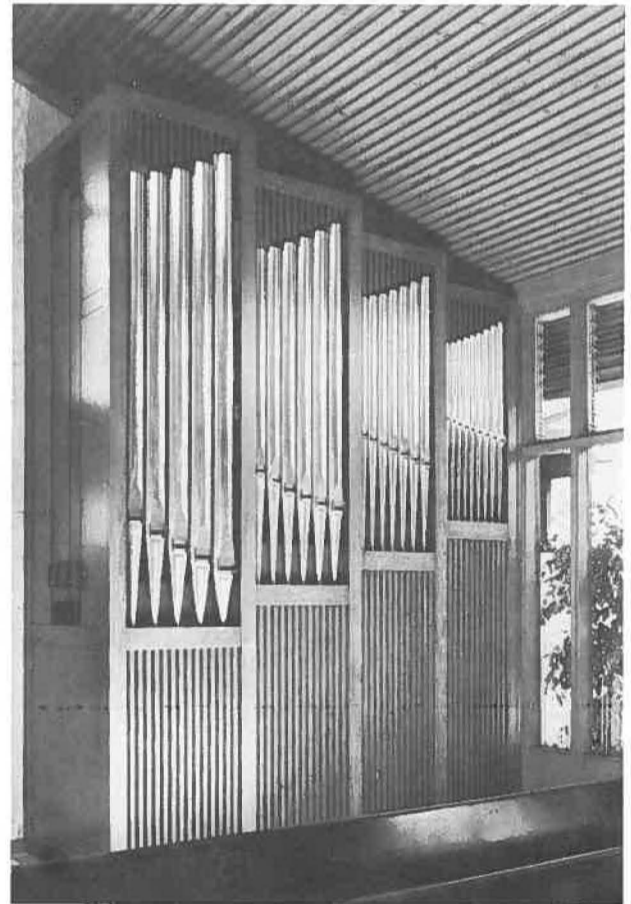
natural notes of polished bone, and accidentals of padauk. The Pedal keyboard is AGO type, radial and concave. Manual and Pedal compasses are 58 notes and 32 respectively. The stop action is electrical, with solid-state combination action of 8 memories. The tuning is equal temperament, A = 440 at 20° Celsius; stable wind. The wind pressure is of 70 mm for manual divisions, and 75 mm for the Pedal. The voicing was under the direction of organbuilder Fernand Létourneau. Denis Campbell acted as technical director, and Paul Murray as consultant. Cynthia Maynard is titular organist.

GREAT	SWELL (Expressive)	PEDAL
8' Principal	8' Stopped Flute	16' Subbass
8' Chimney Flute	8' Gemshorn	8' Principal
4' Octave	4' Spindle Flute	8' Bordun
4' Spire Flute	2' Fifteenth	4' Octave
2 3/4' Cornet II	1' Sharp Mixture III	16' Trombone
2' Block Flute	8' Dulcian	
1 1/2' Mixture IV	Tremolo	
8' Trumpet		

Schoenstein & Co. of San Francisco has completed a 2-manual, 10-rank organ for St. Denis Church of Menlo Park, CA. Located near Stanford University, this Roman Catholic community wanted a pure, simple encased instrument. To avoid unification, a 1-manual design was duplexed over 2 manuals and pedal. The independent 4' Flute adds versatility to the ensemble. The Bassoon & Oboe breaks at middle C, providing a solo color in the treble and a firm bass which works well in the Pedal. The case and console are of oak and mahogany. Manual keys are of bone

and ebony. The Schoenstein electric-pneumatic system employs their exclusive expansion cell wind chest. Scaling was developed with the aid of sample pipes and a portable voicing machine in the church. Tonal design was by Jack Bethards. Glen Brasel designed the case. Robert Rhoads supervised production. Herbert Nanney of Stanford University played the dedication recital. John Sowinski chaired the organ committee. The Rev. James O'Shaughnessy is Pastor. Photo by Dennis Anderson.

MANUAL I	MANUAL II	PEDAL
8' Prestant	8' Stopped Diapason	16' Bourdon (wood)
8' Stopped Diapason (wood)	8' Gemshorn	8' Prestant
8' Gemshorn	8' Celeste (TC)	8' Stopped Diapason
4' Prestant	4' Nachthorn	4' Prestant
4' Nachthorn	2' Blockflöte	4' Nachthorn
2' Blockflöte	1 1/2' Mixture II-III	8' Bassoon
1 1/2' Mixture II-III	8' Bassoon & Oboe	
8' Bassoon & Oboe	Tremulant	



The Andover Organ Company of Lawrence, MA, has installed a new case for the Hook & Hastings organ opus 1731, 1896 in the Universalist Unitarian Church Haverhill, MA, the completion of a project began in 1965. The organ was installed by Andover in that year when it became available. In its previous home, the Arlington Universalist Church, much of the casework had been removed when the organ was moved within the building. Charlotte E. Ricker

chaired the committee to negotiate the relocation through the Organ Clearing House and the rebuilding by Andover. Funds for the new oak case came largely from the estate of Charlotte Ricker's sister, Virginia D. Ricker. The case design is an approximation, though not a replica, of the original. The preliminary sketch was by Donald H. Olson, the final design by Harold Zoller, and construction by David Calvo.

GREAT	SWELL	PEDAL
8' Open Diapason	16' Bourdon	16' Bourdon
8' Dulciana	8' Viola	8' Open Diapason
8' Melodia	8' Stopped Diapason	
4' Octave	4' Flute	
2' Fifteenth	2' Flageolet	
8' Trumpet	Mixture II	
	8' Oboe	
	8' Bassoon	
	Tremolo	

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 NOVEMBER
Frederick Swann; First Baptist, Canton, OH 8 pm (also Nov 16)

16 NOVEMBER
Peter Planyavsky; Old West Church, Boston, MA
John Dunn; Trinity Church, Boston, MA 12:15 pm
Schola Cantorum; Bethesda Episcopal, Saratoga Springs, NY 8:15 pm
St Thomas Choir; West Side Presbyterian, Ridgewood, NJ 8 pm
John Stowe; St Mathias RC, Milwaukee, WI
Lynne Davis; Our Lady of Mt Carmel, Chicago, IL 7:30 pm
Stephen Schaeffer, with brass; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

17 NOVEMBER
Donald Paterson, with orchestra; Cornell Univ, Ithaca, NY 8:15 pm

18 NOVEMBER
Donald Joyce; Harvard Univ, Cambridge, MA 5:30 pm
Paul Wey; St Cecilia, Stamford, CT 7 pm
Cj Sambach; First Congregational, Collinsville, CT 3 pm
Nicholas Bowden; South Congregational, New Britain, CT 4:30 pm
Choral Concert; St James the Less, Scarsdale, NY 4 pm
Thomas Murray; Hitchcock Presbyterian, Scarsdale, NY 4 pm
Bruce Stevens; St Thomas Church, New York, NY 5:15 pm
The Light Blues; St Bartholomew's, New York, NY 4 pm
Bedrick Janacek; United Methodist, Red Bank, NJ 4 pm
Bernstein, *Chichester Psalms*; Bryn Mawr Presbyterian, Bryn Mawr, PA, 4 pm
Robert Gallager; Washington Cathedral, Washington, DC 5 pm
John Williams; First UMC, Laurinburg, NC 4 pm
Robert King; First Presbyterian, Burlington, NC 5 pm
Nicholas Bowden; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
David Hurd; Grace Lutheran, Dover, OH 7:30 pm
Anne Wilson; East Shore UM, Euclid, OH 7 pm
James Mellichamp; Cathedral of St Philip, Atlanta, GA 3:30 pm
Jeffrey Walker, with orchestra; First Presbyterian, Flint, MI 3:30 pm
+ **Jesse Eschbach**; First UMC, Warsaw, IN 3 pm
Sr Mary Jane Wagner, with brass; Cathedral of St John, Milwaukee, WI 3 pm
John Bryant; Holy Cross Church, Deerfield, IL 7:30 pm
Craig Cramer; Rockefeller Chapel, Univ of Chicago, IL 5 pm
Jerome Butera, with pianist; Park Ridge Community Church, Park Ridge, IL 3:30 pm
Peter Planyavsky; Independent Presbyterian, Birmingham, AL 4 pm

19 NOVEMBER
Peter DuBois; Church of the Resurrection, Lansing, MI 7:30 pm

20 NOVEMBER
Village Bach Festival; First Presbyterian, Cass City, MI (also 23, 24, 25 Nov)
Les Ackerman, with Lone Star Brass; First Presbyterian, Caro, MI
Henry Sybrandy; Rockefeller Chapel, Univ of Chicago, IL 12:15 pm

21 NOVEMBER
Elizabeth deAyala; St John's Church, Washington, DC 12:30 pm

23 NOVEMBER
George Sargeant; Trinity Church, Boston, MA 12:15 pm

25 NOVEMBER
Michael Kleinschmidt; South Congregational, New Britain, CT 4:30 pm
Ronald Cross, harpsichord; Memorial Hall, Staten Island, NY 7 pm
James Litton & William Trafka; St Bartholomew's, New York, NY 4 pm
Paul Danilewski; St Thomas Church, New York, NY 5:15 pm
Robert Lehman; Washington Cathedral, Washington, DC 5 pm
Michael Kleinschmidt; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Robbe Delcamp; Cathedral of St Philip, Atlanta, GA 3:30 pm
James Moeser; Independent Presbyterian, Birmingham, AL 4 pm

28 NOVEMBER
Haydn, *Lord Nelson Mass*; St Bartholomew's, New York, NY 8 pm
Michael Parrish; St John's Church, Washington, DC 12:30 pm
Robert Glasgow, masterclass; First Presbyterian, Bay City, MI 8 pm
Gary Jaskulski; Morrison United Methodist, Leesburg, FL 12 pm

30 NOVEMBER
Rosalind Mohnsen; Trinity Church, Boston, MA 12:15 pm

2 DECEMBER
Lessons & Carols; Holy Trinity Lutheran, New York, NY 5 pm
Handel, *Messiah*; Cadet Chapel, West Point, NY 3:30 pm
John Walker; Reformed Church, Oradell, NJ 4 pm
Brno Madrigal Choir; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Germantown Oratorio Choir; First Presbyterian, Germantown, PA 3:30 pm
Lessons & Carols; Christ Church, Charlotte, NC 3, 6 pm
Wayne Earnest, with orchestra; Riverland Hills Baptist, Columbia, SC 3 pm
Christmas Concert; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
Thomas Trotter; Philharmonic Center, Naples, FL 2 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Christmas Concert; Lindenwood Christian, Memphis, TN 7:30 pm
Augusta Chamber Singers; St Mark, Augusta, GA 4 pm
Lessons & Carols; Cathedral of St Philip, Atlanta, GA 4:30 pm
Lessons & Carols; St Paul & The Redeemer, Chicago, IL 4 pm
Lessons & Carols; Rockefeller Chapel, Univ of Chicago, IL 5 pm
+ **Marilyn Mason**; Westminster Presbyterian, Aurora, IL 4 pm
Christmas Concert; Plymouth Congregational, Minneapolis, MN 2, 7 pm

5 DECEMBER
Julie Brown; St John's Church, Washington, DC 12:30 pm
Kenneth Marshall; Morrison United Methodist, Leesburg, FL 12 pm

6 DECEMBER
Martha Esbin; Trinity Episcopal, Toledo, OH 12:30 pm

7 DECEMBER
Richard Heschke; Trinity Church, Boston, MA 12:15 pm
Handel, *Messiah*, with orchestra; Academy of Music, Philadelphia, PA 7:30 pm
Kronsteiner, *Krippenmesse*; Mt Carmel Church, Chicago, IL 8 pm

9 DECEMBER
Bach, *Magnificat, Cantata 140*; First Church of Christ, Wethersfield, CT 4, 7 pm
James Johnson; Harvard Univ, Cambridge, MA 5:30 pm
Menotti, *Amahl*; Good Shepherd Lutheran, Lancaster, PA 4 pm
Evensong for Advent; Christ Church, Charlotte, NC 6 pm
Atlanta Festival Singers; Cathedral of St Philip, Atlanta, GA 3:30 pm
Britten, *Ceremony of Carols, St Nicolas*; Church of the Covenant, Cleveland, OH 4 pm

21 NOVEMBER
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Southern Methodist University
Dallas, Texas 75275

WILLIAM AYLESWORTH
D. M.
Evanston, Illinois

MICHAEL CORZINE
School of Music
Florida State University
Tallahassee

GEORGE W. DECKER
St. Paul's Cathedral
Syracuse, NY 13202

STEVEN EGLER
Central Michigan University
First Presbyterian Church
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GEORGE ESTEVEZ
ch.m.
Chicago Chamber Choir

JEFFREY FOWLER
Organist - Choirmaster
First Presbyterian Church
Northville, Michigan 48167

John W. Gearhart III
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Choral Concert; Trinity Episcopal, Troy, OH 4 pm
Poulenc, *Gloria*; First Congregational, Columbus, OH 5 pm
Handel, *Messiah*; Rockefeller Chapel, Univ of Chicago, IL 8 pm

10 DECEMBER
Thomas DeWitt, lessons & carols; Morrison United Methodist, Leesburg, FL 8 pm

12 DECEMBER
Mary Fenwick; Salem UCC, Doylestown, PA 12:05 pm
Air Force Camerata Singers; St John's Church, Washington, DC 12:30 pm

13 DECEMBER
Phillip Burgess; Trinity Episcopal, Toledo, OH 12:30 pm

14 DECEMBER
John Ogasapian; Trinity Church, Boston, MA 12:15 pm
Brevard Boys Choir; First UMC, Brevard, NC 7:30 pm

15 DECEMBER
Pro Arte Singers; St John's Episcopal, Stamford, CT

Robert Noehren; Cleveland Museum, Cleveland, OH 2 pm
Menotti, *Amahl*; Church of the Covenant, Cleveland, OH 4 pm (also December 16)

16 DECEMBER
Musica Antiqua Köln; Harvard Univ, Cambridge, MA 5:30 pm
Handel, *Messiah*; Church of the Good Shepherd, New York, NY 3 pm
Vaughan Williams; *The First Noel*; Un Methodist, Red Bank, NJ 4:30, 7 pm
Philadelphia Singers; St Clements, Philadelphia, PA 2:30, 4:15 pm
Lessons & Carols; First Presbyterian, Burlington, NC 5 pm
Doug Cleveland; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Lessons & Carols; St Paul's Episcopal, Flint, MI 4:30 pm
Wolfgang RübSam; Rockefeller Chapel, Univ of Chicago, IL 5 pm
Britten, *Ceremony of Carols*; College of DuPage, Glen Ellyn, IL 4 pm
C.P.E. Bach, *Magnificat*; Independent Presbyterian, Birmingham, AL 5 pm
Lessons & Carols; Christ Church Cathedral, New Orleans, LA 4 pm

19 DECEMBER
Samuel Carabetta; St John's Church, Washington, DC 12:30 pm

20 DECEMBER
Ronald Swedlow; Trinity Episcopal, Toledo, OH 12:30 pm

21 DECEMBER
Robert Humphreville; Trinity Church, Boston, MA 12:15 pm

23 DECEMBER
Bach, *Christmas Oratorio*, Pt I; Holy Trinity Lutheran, New York, NY 5, 11 pm
Ken Vander Kodde, carillon; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Lessons & Carols; First Congregational, Evanston, IL 10 am

24 DECEMBER
Bach, *Christmas Oratorio*, Pt II; Holy Trinity Lutheran, New York, NY 5, 11 pm

28 DECEMBER
Mark Engelhardt; Trinity Church, Boston, MA 12:15 pm

29 DECEMBER
Ronald Cross, harpsichord; Donnell Library, New York, NY 2:30 pm

30 DECEMBER
Bach, *Christmas Oratorio*, Pt III & IV; Holy Trinity Lutheran, New York, NY 5 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Angela Tipps; Cathedral of St Philip, Atlanta, GA 3:30 pm

UNITED STATES
West of the Mississippi

15 NOVEMBER
John Walker; A & M UMC, College Station, TX 8 pm
Herman Van Vliet; First Christian Reformed, Lynden, WA 7:30 pm

16 NOVEMBER
Wilma Jensen; Our Lady of Grace, Edina, MN 8 pm
David Douma; Holy Trinity Episcopal, Sacramento, CA 7:30 pm

17 NOVEMBER
Wilma Jensen; Basilica of St Mary, Minneapolis, MN 5 pm

18 NOVEMBER
Nancy Lancaster, with chorus; House of Hope, Minneapolis, MN 4 pm
Wilma Jensen; Church of Gethsemane, Minneapolis, MN 4:45 pm
Jerald Hamilton; Church of the Cross, Omaha, NE 3 pm

Linton Powell; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
Cherry Rhodes; Plymouth Park UMC, Irving, TX 7:30 pm
Paul Barte; Grace Lutheran, Pocatello, ID 4 pm
Robert Anderson; Christ UMC, Tucson, AZ 3 pm

Tim & Cheryl Drews; Peninsula Church Center, Seaview, WA 5 pm
European Women's Chorus; Grace Cathedral, San Francisco, CA 5 pm

19 NOVEMBER
Mary Preston; House of Hope, Minneapolis, MN 4 pm
Raymond & Elizabeth Chenault; Highland Park Methodist, Dallas, TX 8:15 pm

20 NOVEMBER
Matthew Dirst; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm

26 NOVEMBER
Robert Anderson; SMU, Dallas, TX 8:15 pm

27 NOVEMBER
Herman Van Vliet; First Reformed, Edgerton, MN 7:30 pm

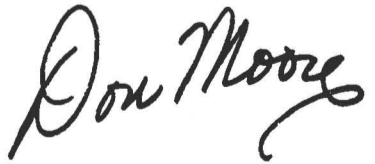
28 NOVEMBER
Herman Van Vliet; Dordt College, Sioux Center, IA 8 pm
Eileen Coggin; First Congregational, San Francisco, CA 12:30 pm

29 NOVEMBER
Herman Van Vliet; Second Reformed, Pella, IA 7:30 pm
Church Music Colloquium; SMU, Dallas, TX 8 pm

30 NOVEMBER
Univ of Minnesota Women's Chorus; House of Hope, Minneapolis, MN 8 pm
George Ritchie; Epiphany Episcopal, Houston, TX 8 pm
Larry Palmer, harpsichord; Limited Editions, Dallas, TX 8 pm

2 DECEMBER
Joan Lippincott; Christ United Methodist, Lincoln, NE 7 pm
Handel, *Messiah*; St John's Cathedral, Denver, CO 7:30 pm
Mustang Chorale; SMU, Dallas, TX 4 pm
Lessons & Carols; Grace Cathedral, San Francisco, CA 3:30 pm

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6 DECEMBER

Nicolaus plays; Cathedral of St John, Denver, CO (also December 7, 8, 9)
Handel, *Messiah*; St Mark's, Seattle, WA (also December 7, 8)

7 DECEMBER

John Obetz, with orchestra; Performing Arts Theater, El Paso, TX 7:30 pm (also December 8, 9)

9 DECEMBER

Christmas Concert; St Mary's RC, Fredericksburg, TX 4 pm
Christmas Concert; Highland Park Presbyterian, Dallas, TX 7 pm
Christmas Concert; La Jolla Presbyterian, La Jolla, CA 5:30, 8 pm

10 DECEMBER

Britten, *Ceremony of Carols*; St John's Cathedral, Denver, CO 12:10 pm

14 DECEMBER

Betty Fuller; Holy Trinity Episcopal, Sacramento, CA 7:30 pm

16 DECEMBER

Lessons & Carols; St John's Cathedral, Denver, CO 4:30, 7 pm
Britten, *Ceremony of Carols*; Plymouth Park UMC, Irving, TX 7:30 pm
Dallas Bach Society; St Thomas Aquinas, Dallas, TX 7:30 pm (also December 17)
Christmas Concert; Grace Cathedral, San Francisco, CA 4 pm (also December 22 and 23)

23 DECEMBER

Handel, *Messiah*; San Fernando Cathedral, San Antonio, TX 7:30 pm

31 DECEMBER

James Welch; First UMC, Pacific Grove, CA 8 pm
Dallas Bach Society; St Thomas Aquinas, Dallas, TX 10 pm

INTERNATIONAL**17 NOVEMBER**

Herman Van Vliet; Trinity Christian Reformed, Abbotsford, BC 8 pm

19 NOVEMBER

Franck Festival; St Joseph, Bonn-Beuel, Germany (through November 21)

20 NOVEMBER

Herman Van Vliet; Canadian Reformed, Neerlandia, Alberta 8 pm

21 NOVEMBER

John Grew; Christ Church Cathedral, Montreal, Quebec 8 pm
Herman Van Vliet; Robertson-Wesley United, Edmonton, Alberta 8 pm

23 NOVEMBER

Herman Van Vliet; Southminster United, Lethbridge, Alberta 8 pm
Marek Kudlicki; All SS Anglican, Taiping, Malaysia 7:30 pm

24 NOVEMBER

Gillian Weir; Parish Church, Bishops Stortford, England 7:30 pm

25 NOVEMBER

Marek Kudlicki; St Mary's Cathedral, Kuala Lumpur, Malaysia 7:30 pm

26 NOVEMBER

Herman Van Vliet; Westminster United, Winnipeg, Manitoba 8 pm

28 NOVEMBER

Gordon Atkinson; Cathedral of St Catherine, St Catharines, Ontario 8 pm

30 NOVEMBER

Marek Kudlicki, with orchestra; Victoria Mem Hall, Singapore, Malaysia 8:15 pm (also December 1)

2 DECEMBER

Gillian Weir; Royal Festival Hall, London, England 3:15 pm

15 DECEMBER

Marek Kudlicki; National Concert Hall, Taipei, Taiwan 7:30 pm

16 DECEMBER

Michael Murray, with brass, Suntory Hall, Tokyo, Japan 4 pm (also December 23)

21 DECEMBER

Marek Kudlicki; Cheng-Chung Presbyterian, Taipei, Taiwan 7:30 pm

26 DECEMBER

Marek Kudlicki; Taichung Holy Church, Taichung, Taiwan 7:30 pm

Organ Recitals

JOSEPH ADAM, Holy Rosary Parish, Edmunds, WA, February 25: *March upon a Theme of Handel*, op. 15, no. 2, Guilman; *Sonata No. 8 in E Minor*, op. 132, Rheinberger; *Choral No. 3 in A Minor*, Franck; *Scherzo Symphonique*, op. 55, no. 2, Guilman; Adagio, Allegro vivace (*Symphony No. 5*), Widor.

RUTH SAGGAU BENNING, Christ United Methodist Church, Rochester, MN, August 7: *Sonata VII*, op. 89, Guilman.

LORRAINE BRUGH, Fourth Presbyterian Church, Chicago, IL, June 15: *Dialogue sur les Grands Jeux*, de Grigny; Sicilienne (*Suite pour Orgue*, op. 5), Duruflé; *Prelude and Fugue in G Minor*, S. 535, Bach; *Apparition de l'Église éternelle*, Dieu parmi nous, Messiaen.

JEROME BUTERA, Fourth Presbyterian Church, Chicago, IL, June 8: *Trois Pièces*, Pierné; *Fantaisie in A Major*, Franck; *Carillon de Westminster*, Vierne.

MARK BUXTON, St. James United Church, Montreal, Quebec, July 17: Grand Choeur in G, Salomé; *Gelobet seist du*, S. 604, *O Mensch, bewein*, S. 622, *Prelude and Fugue in E Minor*, S. 533, *Liebster Jesu*, S. 731, *Herzlich thut mich verlangen*, S. 727, Bach; Prince of Denmark's March, Clarke; *Prière à Notre Dame (Suite Gothique)*, Boëllmann; War March of the Priests (*Athalia*), Mendelssohn/Best.

DAVID CHRISTENSEN, Christ United Methodist Church, Rochester, MN, August 28: *Prelude in E-flat*, S. 552, Bach; *Prelude (Sonata No. 9, op. 142)*, Rheinberger; *Seven Versets on 'Adoro te devote'*, Johns; *Sonata No. 1, op. 42*, Guilman.

PHILIP CROZIER, St. James United Church, Montreal, July 31: *Scherzo*, Alain; *Tierce en taille*, *Dialogue sur les trompettes (Messe pour les Paroisses)*, Couperin; *Premier Prélude Profane*, *Climat*, *Première Fantaisie*, *Variations sur un Thème de Clement Janequin*, *Le Jardin Suspendu*, *Litanies*, Alain.

MERRILL N. DAVIS III, with Carole Anne Johnson, pianist, Christ United Methodist Church, Rochester, MN, August 21: *Cantabile*, *Prelude*, *Fugue and Variation*, *Choral No. 2 in B Minor*, Franck.

RICHARD ENRIGHT, Fourth Presbyterian Church, Chicago, IL, June 1: *Sonatina*, Ritter; *Passacaglia*, BuxWV 161, Buxtehude; *Schmücke dich*, Homilius; *Kyrie*, *Gott Heiliger Geist*, S. 671, *Schmücke dich*, S. 654, *Vater unser*, S. 683, *Wir glauben all*, S. 680, Bach.

FRANK FERKO, First Baptist Church, Evanston, IL, August 17: *Schmücke dich*, S.

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654, Bach; *Adoro te, la Source de Vie, le Dieu caché (Livre du Saint Sacrement)*, Messiaen; *Aus tiefer Not, Christ lag in Todesbanden, Aus tiefer Not, Stout; Toccata (Symphonie brève)*, Ferko; *Tristesse, Elevation-élegie, Briquet; Choral-varié sur le thème du "Veni creator"*, Duruflé.

ROBERTA GARY, JOAN LIPPINCOTT, and EDMUND SHAY, Lutheran Theological Southern Seminary, Columbia, SC, June 12: *Veni Creator, de Grigny; Sonata IV in E Minor, S. 528, Concerto in G Major, S. 592, Bach; Wir glauben all, Krebs; Toccata and Fugue in F Major, S. 540, Bach.*

STEPHANIE HONZ, Christ United Methodist Church, Rochester, MN, July 24: *Joie et Clarte des Corps Glorieux, Messiaen; Est-ce Mars, Sweelinck; Prelude in C Major, Bach; Adagio (Symphony III), Vierne; Prelude and Fugue in D Major, Dupré.*

JACQUELIN ROCHETTE, St. James United Church, Montreal, Quebec, July 3: *Prelude and Fugue in G Minor, Buxtehude; Offertoire sur les Grands jeux, Couperin; Choral No. 3 in A Minor, Franck; Stations No. 8, 9, 14, Chemin de la Croix, Dupré; Variations on Veni Creator, Duruflé.*

BRIAN JOSEPH ROTZ, St. Mark's Cathedral, Shreveport, LA, July 29: *Choral in A Minor, Franck; Office of the Sunday within the Octave of the Ascension (Suite 24, L'Orgue Mystique), Tournemire; Paraphrase on the Te Deum, Langlais; Concerto in D Minor, S. 596, Bach; Chorale prelude on "Eventide," Parry; Pageant, Sowerby.*

DENNIS SCHMIDT, Methuen Memorial Music Hall, Methuen, MA, June 13: *Magnificat on the First Tone, Buxtehude; Fantaisie in A, Franck; Prelude and Fugue in E*

Minor, Bach; *Sonata No. 1 in D Minor, Guilman; Resurrection, King; Toccata (Deo gratias), R.K. Biggs.*

ROBERT E. SCOGGIN, with handbells, Christ United Methodist Church, Rochester, MN, July 17: *Trumpet Tune, Powell; "How firm a foundation," arr. McKechnie; "Coronation," Langlais; "St. Elizabeth," Hancock; Peals of Praise, Tucker; "Earth and all stars," Wyton; "The Heavens are telling," Hadyn/Thompson.*

RICHARD WAGGONER, Christ United Methodist Church, Rochester, MN, July 3: *Fantasia and Fugue in G Minor, S. 542, Bach; Suite No. 46, for the 19th Sunday after Pentecost (L'Orgue Mystique), Tournemire; Cantilène, Dialogue sur les Mixtures (Suite Brève), Langlais.*

SUE FORTNEY WALBY, Christ United Methodist Church, Rochester, MN, August 14: *Fantasy and Fugue in G Minor, Bach; Pièce Héroïque, Franck; Three Dances for Organ, Hampton.*

JAMES WELCH, Brigham Young University, August 2: *The Star Spangled Banner, arr. Fox; Toccata in D Minor, S. 538, Nun freut euch, S. 734, Bach; Dear Christians, one and all, rejoice, Leavitt; High on a mountain top, Bush; Simple Gifts, Held; Allegro (Symphonie VI), Widor; Lead, kindly light, Sweet hour of prayer, Diemer; Kindly Carol, Christmas is here, In dulci jubilo, Wood; God of grace, Manz; Allegro vivace (Symphonie I), Vierne; Toccata, Jongen.*

JOHN E. WILLIAMS, Laurinburg Presbyterian Church, Laurinburg, NC, June 17: *Prelude and Fugue in B Minor, S. 544, Bach; Choral in B Minor, Franck; Dieu parmi nous, Messiaen; Sonata in G Major, Op. 28, Elgar.*

TODD WILSON, with Anne Wilson, Karen Holtkamp, the Covenant Choir, brass and percussion, Church of the Covenant, Cleveland, OH, May 8: *Poème Héroïque, Op. 33, Dupré; Messe Solennelle, Carillon de Westminster, Vierne; Tu es petrus, Vilette; Les Angélus, Marche Triomphale, Vierne.*

CHARLES WOODWARD, with Rhessa Reagan Stone, piano, First Presbyterian Church, Wilmington, NC, May 20: *Sonata, K. 278, Mozart; Hymne, Op. 78, Jongen; Sinfonia, Bach; Grand Aria, Demarest; Prelude in Classic Style, Young; Allegro moderato (Duplum), Schroeder; Siciliana and Allegro, Handel; Fantaisie, Demarest.*

GARY ZWICKY, Craigville Tabernacle, July 8: *Fantasia Nr. 5, Op. 176, Merkel; Meine Seele, S. 648, Bach; Scherzo, Middleschulte; Vision, Op. 156, No. 5, Rheinberger; Fugue for Organ, Noehren; Prelude on "Bourbon," Lepke; Overture: Dichter und Bauer, von Suppe; The Lost Chord, Sullivan; Le vol du bourdon, Rimsky-Korsakov; The Whistler and His Dog, Pryor; Drink to me only, Miles; Aria, Heeremans; Owl to the Organ, Cobb; Offertoire, Op. 24, No. 2, Batiste.*

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Experienced organbuilder. Good pay and benefits for motivated person. Call Steiner-Reck, Inc. 502/634-3636.

Director of Music Ministry/Organist, First Lutheran Church (ELCA), 2604 Chatham Rd., Ellicott City, MD 21043. 301/465-2977. Send resume and three references to: Pastor Glenn E. Ludwig. 3 services/Sunday, 6 choirs, Certified Associate in Ministry desired; 2/7 Wicks organ (new organ and worship space being planned); salary range \$20,000-\$28,000 (Synod guidelines). Full-time position; 4 weeks vacation; secretarial assistance. Applications will be received through Dec. 1, 1990.

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Console department supervisor. Must be con-scientious, detail-oriented and dedicated to perfection. Minimum 5 years factory experience in electric-pneumatic action. Non-smoker. Good pay. Resume: Schoenstein & Co., 3101 20th St., San Francisco, CA 94110.

Metropolitan United Church, 468 Wellington St., London, Ontario, Canada N6A 3P8 (a university city of 300,000 in southwestern Ontario); full-time Music Director/Organist (either one or two persons) for 3,500 member congregation; to direct expanding music program for all ages. Four-manual Casavant organ. Three Sunday services, recitals, oratorio performances with orchestra. Position to begin September 9, 1991. Using RCCO guidelines salary commensurate with training and experience. Send resume and references to Chairman, Music Director/Organist search committee at the church address.

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Robert Sipe tracker organ, 25 stops, 35R, free-standing with attached console, built in 1975. Church selling because of relocation. \$120,000. Contact Douglas Vancil, Minister of Music, Delmar Baptist Church, 6195 Washington Ave., St. Louis, MO 63112. 314/725-2311.

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1913 E.M. Skinner, rebuilt by Moller 1953. Console built 1955. Available May, 1991. Contact: Craig Dobbins, The Presbyterian Church, 414 Grant St., Sewickley, PA 15143. 412/741-4550.

2/11 Schaeffer pipe organ with Tuba and Oboe. Chests reathered within last 10 years. No blower. Available late 1990. Asking \$2,500. First Christian Reformed Church, 428 Geele Ave., Sheboygan, WI 53081. 414/458-3112.

For sale: one complete two-manual organ. One partial three-manual organ. Bargain prices for each. Located in Southeast. Write for details. Organ, Box 1841, Knoxville, TN 37901.

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2M/4R Wicks residence pipe organ, nice and running. \$3,000 cash. John R. Ross, 223 Linda Lane, Duncarville, TX 75137. 214/298-4288.

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3M, 28R Estey, Op. 1348. Electro-pneumatic with original console. Compact layout with Haskell 16' Open. Available immediately, buyer to remove. \$7,500 OBO. Bond Pipe Organs, Inc., 3427 SE 18th Ave., Portland, OR 97202. 503/238-3987.

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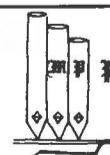
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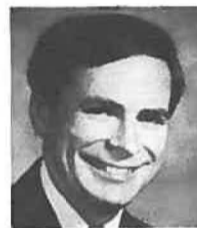
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† = available 1990-91
* = available 1991-92

St. Thomas Choir, April 7-13, 1991
Winchester Cathedral Choir, April 1-22, 1991
King's College Choir, Cambridge, Sept 1991