

# THE DIAPASON

NOVEMBER, 1994



Knox College, University of Toronto, Canada  
Specification on page 15



Divine Inspiration

Congratulations and thanks on Mark Buxton's lively review of *Divine Inspiration* by Jane Langton (THE DIAPASON, August, 1994). Mr. Buxton laments, in passing, the limited fortunes of the organ in detective fiction. The organ, or music at least, does turn up in modern literature. A sampling:

(1) *Holy Disorders*, by Edmund Crispin (pen-name of R. Bruce Montgomery, himself an organist and composer). Crispin's usual hero, Oxford don-detective Gervase Fen; an English Cathedral town; the organ as murder weapon; 1940s convoluted plot complete with Nazis; and high and low-church clergy. Knowledge of the works of Stanford is helpful. (Avon books)

(2) Not detective fiction, but portrayed with stiletto accuracy is cathedral organist Humphrey Cobbler in Robertson Davies' trilogy of comic novels from the 1950s, *Tempest Tost*, *Leaven of Malice*, and *A Mixture of Frailties*. (Penguin books)

(3) A musical (though not organ) detective novel is Thomas Hauser's *The Beethoven Conspiracy*, about the discovery, performance, and fate of the manuscript of Beethoven's Tenth Symphony. (MacMillan)

(4) More lurid, less musically expert is *Trouble in the Brasses* by Alisa Craig (pen-name of Charlotte MacLeod). (Avon books)

(5) Not fiction at all is the sober essay in Sherlockian criticism *Tra-la-la-la-lira-lira-lay*, by the late Eric H. Thiman, in *The Sherlock Holmes Journal* for Winter, 1959.

(6) And finally, for readers of THE DIAPASON who may number among the subspecies *Organistic holmesiensis*, a trio of Sherlockian musical ticklers:

(a) Did Irene Adler appear with the de Reszkes in *Les Huguenots*, and what role might she have sung?

(b) Were Holmes and Sarasate acquainted?

(c) Why does Watson never record the duo's attending the Savoy Theatre, and why were they and Gilbert and Sullivan never seen at the same place and time?

Brooks Grantier  
Marshall, MI

Fesperman: Organbuilding

"Three Crucial Issues in Organ Building" by John Fesperman (August, 1994) deals with three dozen issues in an arbitrary and unsubstantiated manner, but he does make three key points with which I and many would agree:

1. The fundamental consideration in organ design is always musical quality, never mere size.

2. A traditional organ of modest size which is well placed and well voiced for its environment exhibits musical advantages which make a lasting impression on thoughtful players and makers.

3. A crucial challenge is retaining integrity of design by recognizing and resisting compromises which are harmful to musical ends.

Mr. Fesperman's arguments in support of these worthy principals are couched implicitly in disdain for—one might say *hostility towards*—much organ literature. To put his recent essay into perspective, consider several quotations from his 1975 book, *Organ Design and Organ Playing*, Chapter 3 of which is titled "Appropriate and Inappropriate Uses of the Organ":

• . . . [it was] at the end of the 19th century and in the early years of the 20th, when it became possible to make instruments so large and so eclectic that composers such as Vierne and Widor began to make demands on the instrument which were less suited to the idiom, [that the organ] due largely to the introduction of electric action . . . lost its identity.

• A profusion of mechanical devices which make it possible to change quickly from one sound to another (for instance, an expensive combination action) has little to do with the requirements of the repertoire

and is likely to compromise the integrity of the instrument.

• . . . such a convenience [combination action] all too often has a bad musical result, because it enables the player to shift large blocks of sound in ways that have nothing to do with the repertoire and consequently confuse his idea of how the organ is best used idiomatically.

• . . . a swell box, provided it opens a full 90 degrees, can be incorporated into an encased organ without destroying the design, *however debatable its musical value may be*. [emphasis added]

• Even more unsatisfactory than organ plus orchestra, where ensemble intonation is concerned, is the combination of organ and choir, as in "accompanied" anthems . . .

• Some highly questionable compromises in organ design are frequently made, with the justification that the organ must "accompany," to produce sounds and gradual dynamic changes comparable to those of a 19th-century orchestra. This is against the nature of the instrument and always results in diminishing its ability to play its own repertoire.

• Treating the organ as an orchestra leads to the unmusical demands often made on it in the interest of "service playing." . . . It also precludes the integrity appropriate to music-making of a high order.

Music-making is the only reason for the organ to exist, of course, but when it comes to organ repertoire, Mr. Fesperman is—to borrow from the quote with which he opened his article—"fundamentally narrow in his musical outlook." Of course, he is free to like or dislike any period of music. But in an article on organ building, should one not strive to keep one's personal anti-Romantic preferences in musical literature well separate from recommendations on the best way to build an organ? And haven't the best organ builders in North America proven over the last twenty years that eclectic designs can be and are musically valid for the performance of a very wide range of organ literature?

The combination action, which Mr. Fesperman sees as a symbol of decadence in organ design, is nothing more than a convenient way to change stops. It is clearly a descendant of the classical English "machine stop" and the Italian "tirapieno" and the French "ventil"—all remote-control devices which add or subtract stops or groups of stops quickly. In small mechanical-action and electric-action organs, a combination action is in my opinion a waste of money which should be spent on further tonal resources. In almost all large organs, a silent, instantaneous, reliable combination action—and yes, Mr. Fesperman, *these are readily available*—is a necessity. The cross-over point, where the organ is large enough to require and justify the expense of a combination action, is open to discussion.

Not so for Mr. Fesperman, who feels that the musical dilemma is ". . . deciding whether a combination action (and the repertoire that requires it) is appropriate to an organ designed with integrity." In this and other ways, Mr. Fesperman's focus is extraordinarily narrow. His recommendations on organ design seem to be specifically targeted to exclude the capability to perform music he doesn't like or believe is appropriate to the instrument

His grudging acceptance of the combination action if and only if it is *additional* to the mechanical stop action is in reality a "poison pill" defense. Dual designs are so complicated (for large organs) and so expensive—add to the cost of the mechanical stop action the heavy-duty solenoids to move this action plus the solid-state relay to control it plus an immense power supply—that such "belt and suspenders" designs are rarely built.

I am privileged to play a fine, large, eclectic two-manual organ with mechanical key and stop action, so I know firsthand the possibilities and limitations of mechanical stop action for service playing and literature performance. With proper planning and minimal compromises, one can play a wide range of organ literature

CONTENTS

FEATURES

- Twentieth-Century Clavichord Music: Its Richness and Variety by Frances Bedford 11
- A Concert Tour of Mexico by James Welch 12
- An Index to the Organ and Harmonium Works of Franz Liszt, part 3 by William H. Bates 13

LETTERS TO THE EDITOR 2

NEWS

- Appointments 3
- Here & There 3, 4
- Carillon News 6

ORGANNET REPORT 5

REVIEWS

- Organ Music, Book and Recording 6
- Book Reviews 7
- New Recordings 8
- Music for Voices and Organ 10

NEW ORGANS 15

CALENDAR 17

ORGAN RECITALS 19

CLASSIFIED ADVERTISING 21

Editor

JEROME BUTERA

Associate Editor

WESLEY VOS

Contributing Editors

LARRY PALMER  
Harpsichord

JAMES McCRAY  
Choral Music

HERBERT L. HUESTIS  
OrganNet Forum

Internet mail: h.huestis@genie.com  
CompuServe ID #70771,1047

BRIAN SWAGER  
Carillon

Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 E. Northwest Highway, Des Plaines, IL 60016-2282. Give old and new addresses, including zip codes. Enclose address label from last issue and allow four weeks for change to become effective.

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Des Plaines, IL 60016-2282. Phone (708) 298-6622. Fax (708) 390-0408. Telex: 206041 MSG RLY.

Subscriptions: 1 yr. \$18; 2 yr. \$27; 3 yr. \$36 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$28; 2 yr. \$43; 3 yr. \$60. Single copies \$3 (U.S.A.); \$5 (foreign).

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

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

Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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

Copyright ©1994. PRINTED IN THE U.S.A.

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

including Romantic works by Karg-Elert, Howells, Thalben-Ball, Frank Bridge, Walford Davies, etc. A combination action would be better and require fewer compromises in many cases.

At the very top of the list of compositions which require a kaleidoscopic series of stop changes, however, are the noëls of Daquin and Balbastre—hardly Romantic composers of non-idiomatic music for the organ. The French classic organs for which these noëls were composed usually had three, four and even five manuals to facilitate the rapid changes of color. Simulating that effect by yourself on a two-manual organ with mechanical stop action is the embodiment of the phrase "busier than a one-armed paper hanger."

I would like to conclude by quoting Thomas Murray from Mark Buxton's delightful "A Conversation With Thomas Murray" (May, 1994): "George Thalben-Ball spoke of 'light and shade'—the necessity for the dramatic, for variety and contrast. His playing had what I would call a 'vocal' quality, the same inflection, grace and vitality which he inspired his singers to produce. 'After all,' as he said, 'the purpose of music is to give pleasure.'"

Joseph Horning  
Los Angeles, CA

John Fesperman replies

First, I'm glad that you agree with the "Three key points" listed at the start of your letter.

As you doubtless know, it is very hard to "hold the line" for the traditional organ and keep the level of thought

about it at as high a level as possible. I am hopeful that I speak with less "hostility" than I might have in 1975, and I am more aware than ever that all fruitful communication ceases if one sounds either smug or in other ways "Offensive" to those one is addressing.

I do feel that quick changes of many different stops are alien to the nature of the organ itself—especially when several keyboards are available for changing. This is why I would prefer to have a "mechanical" stop action, if there is also an electrical assisting combination action.

I would like to opt for the importance of placement, actions, reasonable size and good voicing, rather than for any particular "style." I hope this makes some sense to you: what I'm saying is that an organ in whatever style should observe the considerations above, regardless of how large or small it is—and whether it tries to be 17th century French or 20th century American. I certainly would not, for instance, object to a well-made swell box, nor to its use in an "English" way, provided the organ has at least one other division with a chorus of pitches.

John Fesperman

Request a free sample issue of THE DIAPASON for a student, friend, or colleague: write to the Editor, THE DIAPASON, 380 E. Northwest Hwy., Des Plaines, IL 60016; or fax 708/390-0408.



## Appointments



Norma Aamodt-Nelson

Norma Aamodt-Nelson has been appointed Acquisitions Editor for Instrumental Music at Augsburg Fortress Publishers, where she will oversee the development of all instrumental music including piano, organ, handbell and ensemble music. Aamodt-Nelson has served as cantor at Our Savior's Lutheran Church, Naperville, IL; on the faculty at Elmhurst College, Gustavus Adolphus College, and the University of Iowa; and is currently Region III President of the Association of Lutheran Church Musicians. She is a graduate of Pacific Lutheran University and the University of Iowa with degrees in church music and organ performance, and is a DMA candidate at the University of Iowa.

Anna Bodine has been appointed Executive Director of The Willis Bodine Chorale. As principal administrator, she will manage the expanding non-musical operations of the Chorale, oversee and coordinate committee activities and consult with the musical director and executive board on policy issues and development plans. She has served as public relations/publicity director for the group since its founding in 1986. Bodine received the BMus (Voice) from the University of Texas at Austin, where she also did post-graduate work in musicology. Her choral experience includes positions with the University of Florida Chamber Singers, Chamber Choirs at the Montreat and Westminster Conferences, and various church choirs in Gainesville, FL.



Judson Maynard

Judson Maynard has been appointed organist and choir director at St. Thomas Episcopal Church, New Haven, CT, where he will direct the adult choir and the children's choir. The church has a recently rebuilt 61-rank Steere/Turner/Hall organ, and numbers Charles Ives among its former organists. Dr. Maynard is professor emeritus at Texas Tech University, Lubbock, TX, having taught there for 33 years. He holds the BM and MME degrees from the University of Montana, and the PhD from Indiana University. In addition he holds the "Final Diploma" in Carillon-playing from the AAGO certificate Carillon school, and the AAGO certifies. He will continue concertizing on the carillon as well as in organ/guitar concerts with his daughter, guitarist Polly Maynard.

## Here & There

The Unitarian Society of Santa Barbara presents David A. Gell in a Musical Journey of Praise and Thanks November 13. The program includes works of Van den Kerckhoven, Pachelbel, Bach, de Lange, McGrath, Miller, Fisk, Peeters, Zwart, and Gell. Mr. Gell marks his 33rd anniversary as organist, choirmaster, and composer, and currently serves as minister of music at Trinity Episcopal Church, Santa Barbara. For information: 805/687-0189.

Fourth Presbyterian Church, Chicago, has announced its fall musical offerings. The Morning Choir, Morgan Simmons, conductor, Mary Simmons, continuo, presented Handel's *Israel in Egypt* on October 2. December 4 features Paul Winter in Concert with Paul Halley; December 18; Pinkham *Christmas Cantata* (8:30 and 11:00 a.m.) and A Festival of Nine Lessons and Carols (6:30 p.m.); and December 24, A Festival of Banners and Light (11:00 p.m.). For information: 312/787-4570.

The Associazione Musicale "Clara Schumann" will sponsor a Masterclass on Roman and Neapolitan organ music January 2-5, 1995, at St. George's Parish Church, Pianura, Italy, which houses an Aveta organ dating from 1831 (11 stops, manual of 53 notes, coupled pedal of 12 notes). The class will be conducted by Wijnand van de Pol, and will include concerts by Mr. van de Pol, Christopher Stembridge, and the polyphonic choir *Exultate Deo*. The course consists of 16 hours of lessons, 10 study-hours for participants, and repertoire of Pasquini, Frescobaldi, Valente, Maione, Rodio, Trabaci, Salvatore, Strozzi, and A. Scarlatti. For information: Associazione Musicale "Clara Schumann," Via Tutti i Santi 3, 80141 Napoli, Italy; tel (+39)-(081)-599-08-82; fax (+39)-(081)-726-12-35.

Indiana State University has announced its 29th Contemporary Music Festival Annual Composition Competition. The winning composition will be performed during a festival concert by The Louisville Orchestra. Compositions should be for standard orchestration or less, not to exceed 15 minutes. All scores must be received by February 1, 1995. For information: The Louisville Orchestra, Executive Director, c/o ISU New Music Competition, 611 W. Main St., Louisville, KY 40402.

Westminster Choir College of Rider University has announced that the Carroll and Julia Currin Foundation has established three full scholarships for graduate students in three majors: choral conducting, church music, and organ performance, beginning in the fall of 1995. Each scholarship includes full tuition and a \$6,000 living stipend. The deadline for applications is February 1, 1995. For information: Robert Annis, dean, Westminster Choir College of Rider University, 101 Walnut Lane, Princeton, NJ 08540-3899; 609/921-7100.

Philip Crozier & Sylvie Poirier played recitals in Germany, Italy and England last July and August. The concert tour included the European premiere of Denis Bédard's *Sinfonietta* and the first performance in Germany of Francis Jackson's *Suite Montréalaise*. The duo played recitals in Bottrop-Eigen, Bonn-Poppelsdorf, Kiel, Reda-Wiedenbrück, and Kirchheim, Germany; Valsesia, Italy; Wilton, Great Yarmouth, and London, England.

Janette Fishell & Colin Andrews were featured recitalists at the Warwick and Oundle International Festivals in England, the latter including a week of teaching at the latter school for young organists. The duo also performed recitals of solo and duo repertoire during a tour of Finland. Dr. Fishell lectured on

Eastern European organ music at the Dallas national AGO convention, and was organ clinician at the Montreat (NC) Conference. Andrews & Fishell will perform in Japan, Sweden, Poland, Hungary, and the U.K. this season. Both artists are represented in the U.S. by Concert Artist Cooperative, San Rafael, CA.

Roger Fisher is featured on a new recording, made on the Grand Organ at St. Peter's Church, Budleigh Salterton, Devon, England, on the Stentor label (MMSCG 2). The program includes works of Bach, Cocker, Whitlock, Saint-Saëns, and Guilmant. For information: Michael Farley, 2 Kersbrook Farm, Budleigh, Salterton, Devon, England EX9 7AF; phone 0395-442842.

Helge Gramstrap is featured on a new CD recording, *Contemporary Danish Organ Music* (OTR CD1013). The repertoire was composed from 1968-1993 by Danish composers Axel B. Rechnagel, Frode Bitsch, Peter Elkjoer Peterson, and Flemming Friis. The recording was made on the P.G. Anderson organ (41 stops) at St. Marcus' Church, Arhus, Denmark, where Mr. Gramstrap has served as organist since 1963. For information: Plade-Klassikeren, H.C. Ørstedvej 46, DK-1879 Fredriksberg C; phone (45)31-35-15-53.

Robert Grogan is featured on a new recording, *In Dulci Jubilo: Christmas Music for the Organ*, on the Gothic label (G49069). Recorded at the Basilica of the National Shrine of the Immaculate Conception, Washington, DC, the CD includes works of Bach, Pasquini, Balbastre, Adams, Liszt, Chauvet, Boëllmann, Shaw, Benoit, Guinaldo, and others. For information: 714/999-1061.

John K. Ogasapian received the Organ Historical Society's 1994 Distinguished Service Award at the Society's national convention in New Haven. Professor of music at the University of Massachusetts, Lowell, he is also organist-choirmaster of St. Anne's Episcopal Church in Lowell, and an active clinician, consultant, and recitalist. In addition to numerous articles on the history of American organs and church music, Dr. Ogasapian's writings include the books *Organ Building in New York City, 1700 to 1900*; *Henry Erben: Portrait of a Nineteenth-Century American Organbuilder*; and *Church Organs: A Guide to Selection and Purchase*. He co-authored the AGO pamphlet *Buying an Organ*, and is currently editor of the OHS magazine *The Tracker*.

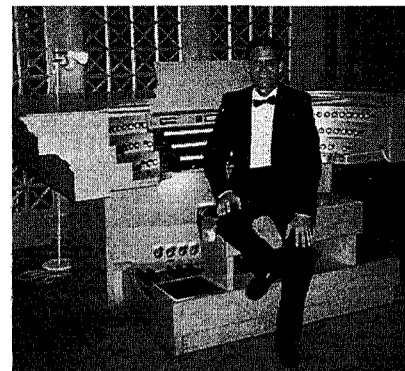
Kent Tritle is featured on a new recording performed on the new Mander organ at St. Ignatius Loyola, New York City, on the Gothic label (G 49068). The program includes works of Mendelssohn, Bach, de Grigny, Franck, Persichetti, and Duruffé. For information: 714/999-1061.



Fred Tulan

Fred Tulan performed at Evensong on September 11 at St. Paul's Cathedral, London, his sixth appearance there. Music for the appearance included *Chamades!*, composed for Dr. Tulan by Jean Guillou and recently published by FitzSimons. John Scott conducted the

St. Paul's Choir in *Seek the Lord* by Sir Arthur Bliss. The composer's widow, Lady Gertrude Bliss, was present in the Quire with her family and members of The Bliss Trust.



James Welch at Prague Lichtenstein Palace

This past July James Welch, organist of Santa Clara (CA) University, accompanied the Santa Clara Chorale in its concert tour of Austria and Prague. The choir performed at the Musikverein in Vienna, Maria Plain Church near Salzburg, the Parish Church of Leobersdorf, and the Cathedral of St. Nicholas in Prague. Repertoire included the Mozart *Requiem*, *Vierne Messe Solennelle*, and works of Andrew Carter, John Rutter, Andrew Lloyd Webber, along with a selection of spirituals and American folk hymns. Welch also played a solo organ recital at the Martinu Recital Hall of the Lichtenstein Palace in Prague.

Carol Williams is featured on a new recording, *Tour de Force*, on the Melcot Music label (MCT CD012). For this disc, Ms. Williams performs on organs of BC Shepherd & Sons in six London churches. The program offers 23 selections, including works of Tournemire, Yon, Boëllmann, Buxtehude, Young, Mathias, Camidge, Wesley, Haydn, Pachelbel, Bridge, Reger, Sweelinck, Guilmant, and others. For information: Melcot Music, tel 0256-819351; fax 0256-53159.



Todd Wilson

Todd Wilson is featured on a new CD recording, *In a Quiet Cathedral*, on the Delos label (DE 3145). Recorded on the Aeolian-Skinner organ at the Cathedral of St. Philip, Atlanta, the program on this two-disc set includes 31 selections by Brahms, Tartini, Vaughan Williams, Purvis, Harris, Bach, Mozart, Mendelssohn, Callahan, Dupré, Widor, Vierne, Langlais, and others. The accompanying booklet includes young peoples' notes. For information: Delos International, 1645 N. Vine St., Suite 340, Hollywood, CA 90028-8824; 1-800/364-0645.

The Memphis Boychoir and the Memphis Chamber Choir, under the direction of John Ayer, have released their fourth CD recording in as many years. *Great Cathedral Music: A Memphis Choral Tour* is available on the Pro Organo label for \$15 (plus \$1 s&h) from Pro Organo Studios, P.O. Box 6494,



John Ayer

South Bend, IN 46660; phone 1-800/336-2224. The program includes works of American and English composers dating from the 16th century to the present. Organist for the recording is David J. Kienzle. In December, the choir will be featured in a 90-minute Christmas broadcast from American Public Radio, produced by Michael Barone. The Memphis Boychoir and Chamber Choir are based at St. John's Episcopal Church, where Mr. Ayer serves as organist and choirmaster. For information on the choir's recordings and concert availability, contact: Campbell Musical Artists Representation, 340 S. Reese St., Memphis, TN 38111-4425; phone 901/327-2417.

**Epiphany Recordings** is a new label dedicated to recording performances in acoustically attractive settings. The initial productions, as well as the concerts themselves, were recorded in the Benedictine Grange in West Redding, CT, a 150-year-old post-and-beam barn. Epiphany's goal is to provide the musical experience of a live concert for the remote listener. Each recording is accompanied by an illustrated booklet with full annotations about the music and performers. The first two releases are EP-1, *The Young Beethoven*, Igor

Kipnis performs the Moonlight and Pathétique Sonatas and other Beethoven works on his 1793 Graebner fortepiano; EP-2, *The Instrument of Kings*, flutist John Solum, harpsichordist Igor Kipnis, and cellist Arthur Fiacco perform sonatas by Handel, D. Scarlatti, Vinci, Telemann, CPE and JC Bach, and Mozart. Forthcoming releases include EP-3, *The Poet Speaks*, pianist Karen Kushner performs music of Brahms, Liszt, Schumann, and Chopin; and EP-4, *The Romantic Organ*, Kent Tritle plays the 68-stop, 91-rank Mander tracker organ at the Church of St. Ignatius Loyola in New York City, performing works of Mendelssohn, Bruckner, Brahms, Liszt, Franck, and Widor. EP-1 and EP-2 are now available in numbered editions for \$18 each or \$30 for a pair from Epiphany Recordings, 6 University Dr., Amherst, MA 01002; 1-800/342-0220.

**Greenwood Press** has announced the release of *Classical Singers of the Opera and Recital Stages: A Bibliography of Biographical Materials* by Robert H. Cowden. The book is a listing of all known published and unpublished material of a biographical nature about classical singers of the opera and recital stages. Robert Cowden is professor of music at San Jose State University. 528 pp, \$75. For information: 203/226-3571.

**Harmonia Mundi** has announced the signature of an exclusive recording contract with Akademie für alte Musik Berlin. This collaboration begins with the complete secular cantatas of J.S. Bach conducted by René Jacobs with the participation of the RIAS Kammerchor. In addition, the orchestra under the direction of its Konzertmeister will record a repertoire ranging from Bach to Boccherini.

**Jackman Universe**, an agency of Theodore Presser Co., is seeking new music manuscripts for 1995 publishing release, especially for materials for inter-

denominational church choir and international ethnic music. Composers may submit manuscripts for review to: Jackman Universe, Editorial Dept., P.O. Box 1900, Orem, UT 84059, and enclose SASE for return of manuscript. For information, contact Wendy Reich at 800/950-1900; fax 801/225-0851.

**Jazzmuze, Inc.** has announced the release of its 1995 catalog, which may be ordered by calling 908/747-5227, or writing to 80 Rumson Place, Little Silver, NJ 07739. The catalog includes jazz-influenced compositions for service and recital in the following categories: organ music, vocal solos, SATB choral, piano, and chamber music, featuring the compositions of jazz pianist and ASCAP composer Dr. Joe Utterback.

**The Leo Sowerby Foundation** has named Theodore Presser Company, distributor for music of Leo Sowerby previously published and/or distributed by the Foundation. Included are the organ concertos, the five symphonies, two works for jazz orchestra, the violin concerto, the piano concertos, and numerous other works. To prepare for programs commemorating the 100th anniversary of the composer's birth, Presser's Advertising Department has prepared a brochure listing of the music of Sowerby now available for sale or rental. For information: 610/525-3636, ext 211.

**Music Educators National Conference (MENC)** has released *Choral Triad Video Workshop*, a QED Communications production of six videotapes and companion workbook for choral educators. The tapes are the result of collaboration of Robert Page, director of choral studies at Carnegie Mellon University, and Christine Jordanoff, professor and chair of music education at Duquesne University: tape 1, Creating Physical Energy in the Choral Rehearsal; tape 2, Vocal Techniques for the Choral Educator; tape 3, Teaching Vocal Production in the Choral Rehearsal; tape 4, Teaching Techniques for the Choral Educator; tape 5, Conducting Techniques for the Choral Educator; and tape 6, Introducing New Repertoire in the Choral Rehearsal; each tape is \$38.00; a companion workbook is \$12.50; the entire set of 6 tapes and the workbook is available for \$215.00. For information: MENC, 1806 Robert Fulton Dr., Reston, VA 22091; 1-800/828-0229.

**Thorpe Music Publishing Company** (Theodore Presser Company, agent) has announced the publication of new works for organ and chorus: Daniel Pinkham, *The Guiding Star*, a 12-minute Christmas cantata for solo tenor, mixed chorus, organ, and optional brass quartet; Peter Niedmann, *In the Ending of the Year*, a Christmas carol for mixed voices, flute, oboe and strings (or organ); James Woodman, *Six Little Partitas for Organ Manuals*, Book I for Advent, Christmas and Epiphany, and Book II for Lent, Easter, and Pentecost. For information: 610/525-3636, ext 211.

Readers of THE DIAPASON are invited to request a free sample issue (subject to availability) of *Organists' Review*. First published in 1915, *Organists' Review* is concerned with the classical pipe organ scene, and also has a large section devoted to reviews of organ and choral recordings and music. Send requests to Philip Brereton, 18 Duffins Close, Rochdale, Lancs OL12 6XA, England; alternatively fax them to 0885-488-609.

**First Baptist Congregational Church**, Chicago, has recently rebuilt the console of its Kimball organ. The installation was completed by the Bradford Organ Company of Evanston, IL; and includes a 99-level Master Stop Processor with four levels of crescendo and multiple levels of tutti. The console includes a piston sequencer to allow stored memory to be recalled in any desired order, and a MIDI sequencer. The most recent addition is a Proteus +1 synthesizer module. The organ was featured in a benefit recital on October 2 by Arthur D. Griffin.

## Nunc Dimittis

**Richard DeLong** died of an AIDS-related illness on September 7 at his home in Dallas, TX. He was 42. Since 1981 he had served as Director of Music and Organist at the Roman Catholic Church of St. Mark the Evangelist in Plano, TX, and before that at East Dallas Christian Church. Founder of the Dallas Pro Music, he had also served as dean of the Dallas AGO chapter, and was active in the American Choral Directors Association and Music Educators National Conference. A widely published composer of choral works, he had received support from the National Endowment for the Arts and the Texas Composer's Forum. Born September 17, 1951 in Mansfield, OH, Mr. DeLong graduated from Ashland College in Ohio, and held the MMus and MSM degrees from Southern Methodist University.

**Brett A. Edler**, 42, died June 1 at Presbyterian University Hospital, Pittsburgh. He served as Diaconal Minister of Music at Ingomar United Methodist Church in the North Hills of Pittsburgh from 1977 to 1994. A native of Lynbrook, Long Island, and graduate of Hartwick College, Mr. Edler earned the MSM from Yale University in 1977. His teachers included Robert Baker, Vernon de Tar, and Ann Labounsky. He held the AAGO certificate, and was Coordinator for Education for the Pittsburgh AGO chapter for many years. He was also active in the Fellowship of United Methodists in Worship, Music and the Arts, and the North Hills Handbell Association. Mr. Edler is survived by his wife, Cheryl Bird Edler, and two stepdaughters.

**James E. Hammack**, organbuilder, died July 26 of heart failure at his home in Clinton, MS, at the age of 53. During the 1960s he worked with several organbuilders including the Berkshire Organ Company, and worked independently afterwards, rebuilding and enlarging many organs in Mississippi. At the time of his death, he was nearing completion of rebuilding and installing the organ from Central Presbyterian Church in Briarwood Presbyterian Church, Jackson, MS. A memorial service was held at St. James' Episcopal Church, Jackson.

**George A. Shirley** died September 17 in Butterworth Hospital, Grand Rapids, MI, at the age of 65. Mr. Shirley was a graduate of the University of Montana, Billings, MT, and Union Theological Seminary, New York City. A member of the American Guild of Organists, he had served as organist-choirmaster at Park Congregational Church in Grand Rapids for 27 years. A memorial service was held September 20 at Park Congregational Church, with Reverends Dale Nelson, Marc Steward, and Dr. J. Lawrence Danner officiating.

# The Young Organists Cooperative

## Roster

David Arcus	David Oliver
Polly Brecht	Craig Phillips
Patrick Hawkins	Cynthia Roberts-Greene
Michael Kaminski	Pamela Ruter-Feenstra
Karen Larson	Nancy Ypma
Jeff R. McLelland	

### For information contact

Post Office Box 103  
Worcester, MA 01602  
(508) 754-1168

23rd Annual  
**UNDERGRADUATE ORGAN COMPETITION**  
OF THE  
**FIRST PRESBYTERIAN CHURCH**  
Ottumwa, Iowa  
Sunday, March 19, 1995  
1st Prize: \$800 2nd Prize: \$400  
For information & application  
Competition '95  
P.O. Box 733  
Ottumwa, Iowa 52501  
Postmark deadline  
January 19, 1995



## OrganNet Report

by Herbert L. Huestis

### The Osiris Archive Organ specifications on demand

What organist does not admit to occasionally opening his favorite organ journal and checking out the "new organs" section before embarking on the purely academic articles? Organ specifications hold the same fascination for organists as the technical details of the latest sports car or business jet hold for their aficionados. For organ admirers, enthusiasts, buffs, fans, and devotees, a specification can satisfy curiosity, or can be used to make countless comparisons, or may simply be a wish list for the "ideal" organ.

Enter the Internet. The world's largest computer network, once the domain of scientists and computer hackers, now binds together millions of "users." There is even room for organists in this world of strange language and slightly absurd customs. This giant global computing machine links enthusiasts of all stripes, as if they were in the same room.

Much of the traffic on the OrganNet, PIPORG-L revolves around organ specifications. All facets of organ blueprints are discussed. Perusing the OrganNet, one encounters illustrious descriptions of historic organs, national styles, famous examples and of course, the mammoth creatures (such as the Atlantic City Midmer-Losh) that can run upwards of twenty-five pages in length.

Thanks to the generosity of Professor Gerhard Genter at the University of Economics in Vienna, it is now possible to store a large number of organ specifications in the archives of an Internet mailing list—EARLYM-L. This is a sister list of the OrganNet, PIPORG-L.

A varied collection of organ specifications with some descriptive information, historical notes and discography, may be found at <\_>osiris.wu-wien.ac.at<\_>. That is a server on the Internet with ftp (file transfer protocol), e-mail and gopher access. That means it can be accessed directly from an internet terminal, interrogated by e-mail, or located by Internet Gopher (including the marvelously colorful databases called Veronica and Jughead).

While the Osiris Archive is not, strictly speaking, a database, the files for each organ specification are listed in <\_>unix<\_> format, which means that multiple keywords may be used in each file name. Therefore, specifications may be obtained for an organ if you know the builder and site or location of the instrument. Additional information is also listed in the file titles, such as date, historical notes, recordings, etc. For the most part, these files were posted on the Piporg-l list. Since they are now archived in the OSIRIS directory, they may be conveniently downloaded at any time.

Organ specifications may be submitted to the Osiris Archive by e-mail. Or, they may be sent "on disk" to the editor of THE DIAPASON. It is hoped that a wide variety of specifications will find their way to the Osiris Archive—everything from organs of antiquity to the monsters of the twentieth century. A database must hold an enormous quantity of information for researchers and organ enthusiasts to be able to find what they are looking for. In the event of a deluge, we will call for volunteers to edit submissions and sort things out. It will be helpful, but not necessary for them to have access to e-mail.

Now for the nitty-gritty of sending files. First, there is always "snail mail" to The Diapason, 380 Northwest Hwy, Des Plaines, IL 60016-2282. Files may be uploaded by e-mail to this address:

H.HUESTIS@genie.geis.com

That takes care of submissions. Here are instructions for downloading the list of organ specifications and individual files:

#### BY E-MAIL:

Send this message to:  
ftpmail@osiris.wu-wien.ac.at

```
open osiris.wu-wien.ac.at anonymous
<your-email-address> (on one line)
cd pub
cd earlym-l
cd organs
get <unix-filename> (may obtain directory
or list of filenames by the commands:
get ls
get dir)
quit
```

BY FTP (File Transfer Protocol):  
ftp to: osiris.wu-wien.ac.at  
enter userid: anonymous  
enter password: <your email address>

When you are in the FTP server, enter these commands:

```
cd pub
cd earlym-l
cd organs
pwd (make sure the server answers
with: /pub/earlym-1/organs)
```

Here are the commands for listing and retrieving files:

```
ls display list of files
dir display directory
get <filename> retrieve file (downloads
to your terminal)
quit return to your own ftp site.
```

#### BY INTERNET GOPHER:

Terminal entry: gopher osiris.wu-wien.ac.at

Locate: Early Music List  
Entrance to FTP archive  
Specifications and information  
about organs

BY VERONICA: Search for: EarlyM-l

BY JUGHEAD: Search for: WU Gopher

And finally, if all this is some kind of strange and exotic language and you'd rather write a letter, send your request to me at:

H.HUESTIS@genie.geis.com and I (or a volunteer) will send the material to you by e-mail. (Please allow two weeks for delivery.) We <\_>may<\_> be able to fax the material to you for a fee, but that service lies somewhere in the future.

Files that are available at this writing:

```
aeolian.dukeuniv.durham.nc
aeolian.penrose-res.coloradosprings.co.1916
aeolianskinner.rldsaud.independence.mo
anon.stlaurentiuskirche.langwarden.1650
austin.memorial-aud.chattanooga.tn.1925
cavaill-coll.saint-ouen.rouen.fr.1890
fisk.houseofhope.minneapolis.mn
fisk.myerson.dallas.tx
fisk.standrew.tampa.fl.1994
flentrop.buschreisinger.harvard.cambridge.mass
flentrop.dukeuniv.durham.nc.1976
flentrop.holyname.chicago.il.1989
flentrop.oberlin.oh
flentrop.stmarkcath.seattle.wa.1965
gray.leadstownhall.uk.1859
grobian.kreuzkirche.pilsun.1694
herbst.patronskirche.basedow
hinsz.petruskirche.leens.1733
jaeckel.salemluth.wausau.wisc
kimball.stjohncath.denver.co.1938
lane.firstluth.ellensburg.wa.reloc.1907
lorenz.stmariaekirche.helsingor.1634
lorenz.torrlosa.1641
midmerlosh.atlanticcity.nj
moller.westpointchap.westpoint.ny.1911
richborn.buttford.germany.1681.1m
rottenstein.pock.dom.roskilde.1554
schnittger.aakirk.groning
schnittger.georgskirche.weener.1709
schnittger.noordbroek.1695
schnittger.stcosmae.stade
schonat.nieuwekerk.amsterdam.1650
silbermann.georgenkirche.roetha.1718
skinner.firstcong.binghamton.ny.1932
skinner.princeton-univ.princeton.nj.1927
steinmeyer.passaucath.passau.bav.1924
stellwagen.stjakobi.lubeck
taylor-boody.westmin.charlottsville.wva
wanamaker.philadelphia.pa
wiese.harrenhaus.eckernforde.1698.1mp
willis.stgeorges.liverpool.uk.1855
willis.stjoseph.seattle.wa.reloc
willis.westminster.london.uk
```

The list will no doubt grow by leaps and bounds. There surely will be "something for everyone" in there. Historians, researchers and organ enthusiasts now have another reason to master the quirky language of the Internet and explore another level of computer technology. After all, <\_>Osiris<\_> brings to mind the world of tombs, archives and museums. And the <\_>Osiris Archive<\_> will delight any disciple of organ building with pages of specifications. This slender offering will surely grow into a commanding and informative resource. ■

# Hand-Crafted Organs

Made in Germany by Rudolf von Beckerath



Germany has a long and successful history of organ-building.

At the Rudolf von Beckerath company a highly motivated team, lead by three master organ builders follow the country's fine tradition.

That means craftsmanship of high skill with great respect for the ancient masters, but it also means creativity and receptiveness to modern technology.

To meet the customer's requirements every Beckerath organ is unique, individually designed to fit the room in terms of sound, as well as construction and appearance. The result is an organ which welcomes the player, which is versatile and reliable in every aspect.

This is why over 300 Beckerath organs are currently in use in churches, concert halls, universities and private homes, worldwide - in Europe,

Asia,  
Africa, Australia  
and America.

RUDOLF VON  
**BECKERATH**  
ORGELBAU GMBH

Send now for a free  
Beckerath brochure  
illustrating the fine  
and traditional art of  
organ building.  
Just fill in the  
coupon below and

Gluckstr. 53a · D-22081 Hamburg  
Tel.: 0049 40 / 29 41 96  
Fax 0049 40 / 29 03 18  
Germany

Yes, please send me the new Beckerath-brochure free of charge

Name \_\_\_\_\_

Address \_\_\_\_\_

Telephone / Fax \_\_\_\_\_



## Carillon News

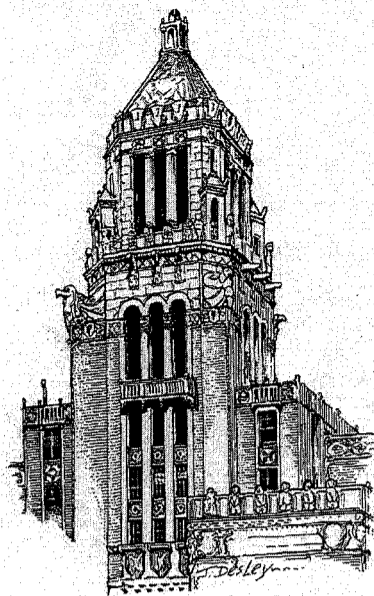
by Brian Swager

### Profile: The Rochester Carillon

The Mayo Medical Center has made Rochester, Minnesota renowned for its medical practice, research, and education facilities. It is also the home of the second of Minnesota's two carillons. Dr. William J. Mayo became fascinated with carillons while on a medical trip to England, and explored the possibility of adding a carillon to the new clinic building which was being constructed. After a revision of architectural plans, the 20-story Mayo Clinic building on Second Avenue Southwest was completed in 1928 and was topped with a 23-bell carillon. At 295 feet, it was the tallest building in Minnesota at that time.

This carillon was cast by the Gillett & Johnston Bellfoundry of Croydon, England. It was consecrated by the then-Archbishop of Canterbury before being shipped to Rochester. The bells covered a range of two octaves, and had a total weight of 36,988 pounds. The bourdon sounds B-flat and weighs 7,840 pounds. The carillon was dedicated "to the American soldier, in grateful memory of heroic actions on land and sea to which America owes her liberty, peace and prosperity." The dedication ceremonies for the carillon on 16 September 1928 served a second purpose as well. Dr. Charles H. Mayo remarked on that occasion: "... because of the great necessity of using the new Clinic building as rapidly as the floors are completed, there will be no formal opening, and this day of dedication must serve. The Clinic is declared open." The first concert was played by Canadian carillonneur Percival Price.

A few changes have been made since then. The Clinic building is now called the Plummer Building; it houses diagnostic and treatment sections, and



The Plummer Building, Rochester, MN

resources for patient care, medical education and research. The carillon was enlarged in 1977 with 33 treble bells cast by the Petit & Fritsen Bellfoundry of Aarle-Rixtel, The Netherlands.

Dean Robinson has been Rochester's carillonneur since 1958. He received a bachelor's degree from the Oberlin Conservatory of Music and his M.M. is from MacPhail. He plays regular recitals at 7 p.m. on Mondays and at noon on Wednesdays and Fridays. Recitals are also performed on some holidays and for special events. Guest carillonneurs are featured in evening recitals during the summer months, and tours of the tower are given following these special concerts. The original playing and practice consoles are on display in the Plummer Building and are seen during regular tours of the clinic, weekdays at 10 a.m. and 2 p.m.

## Organ Music, Book, and Recording

**Davidsson, Hans. *Matthias Weckmann: the Interpretation of his Organ Music*. 3 vols. Stockholm: Gehrmans Musikförlag 1991. xii, 186 and vi, 59 pages, plus 2 CDs. No price given. (Available from the Department of Musicology, University of Göteborg, Box 5439, S-402 29 Göteborg, Sweden.)**

Volume One contains the critical text, Volume Two is an edition of the "free" organ works of Weckmann, and Volume Three is a CD recording of the complete organ works, made in cooperation with Motette-Ursina of Düsseldorf, Germany (Motette DCD 11461). The recording is accompanied by a voluminous booklet (English and German) that contains an abstract of essential information from the book; the recording may be available separately.

Davidsson's work is the first dissertation to come out of a new "artistic-creative" doctoral program at Göteborg. The author teaches organ there and is an internationally known recitalist and lecturer. He has been quite active as an apostle of Weckmann's works in this country in recent months!

The main purpose of the study was to produce a practical yet scholarly edition and to do this on the basis of an analysis of the music of Weckmann (1616-1674) that treats it as the product of its own time rather than condescending to it as a kind of "preparation" for the work of J.S. Bach. Roughly the first half of the text volume is devoted to a short biography, information about musical life in Hamburg, the organs played by Weckmann, manuscript sources, and aspects of interpretation. The last includes considerations of tempi, temperament, registration, technique, and ornamentation. Davidsson does not claim to offer much new factual material; he does offer a compilation of materials not easily accessible or not available in English. All documents are quoted both in English translation and in the original German, and there are numerous illustrations—notably both score and German tablature pages from the Lüneburg manuscripts—as well as tables of various sorts. Information about Weckmann's organ at the Jakobikirche in Hamburg, i.e., the pre-Schnitger organ of that church, is fairly reliable, and there is a great deal of material pertaining to registration in the manuscripts and elsewhere. Particularly fascinating is Davidsson's reconstruction of the temperament of the Hamburg organ with the help of Weckmann's music. Useful, but a little more speculative, are the remarks about the possible use of the solo organ works in church services. The actual details of Hamburg services are still in dispute and Davidsson's conclusions, while certainly logical and defensible, may be open to question.

The second half of the text volume is devoted to the analysis of Weckmann's organ works. Davidsson begins with a lengthy discussion of historical, theological, rhetorical, and numerological aspects of musical analysis and then proceeds to analyses of each work. Suggestions for performance are included here. Particularly welcome are the detailed treatments of the large "chorale cycles,"

to use Davidsson's useful designation.

I have only two mild criticisms of Volume One. The discussion of musical and cultural life in Hamburg would be more useful if it were expanded to provide a somewhat broader view of the musical life of the time. Furthermore, Davidsson mentions in passing a number of musicians and writers—Selle, Schop, and Rist among others—who may well have exerted some influence on Weckmann and whose achievements should be explained, at least briefly. No one will agree with all of Davidsson's remarks about registration, ornamentation, and tempi, let alone with his approach to the analysis of Weckmann's music, but his conclusions are the result of the meticulous study of available sources and they are without exception both defensible and persuasive.

Volumes Two and Three obviously show the practical applications of the scholarly research of Volume One. It may be noted that the terms "collected organ works" and "all the organ works" are not used quite the same way in the two volumes; Davidsson carefully explains his position with regard to the inclusion or exclusion of other keyboard works. The edition contains 14 works. There are indications of possible variant readings, and every effort has been made to combine a readable, useful performing edition with musical scholarship. Davidsson explains his practice in the pertinent section of the first volume. Note for note, the transcriptions of the sources differ very little from those of Seiffert and others, but this edition is carefully prepared for the performer! We can only hope that Davidsson will eventually edit the chorale-based works that arguably contain Weckmann's finest music for organ.

When I reviewed Jesper Madsen's Weckmann recording (THE DIAPASON, July, 1994), I did not expect to be faced so soon with a much longer and more complete Weckmann recording. Davidsson offers about 156 minutes, and the recording includes virtually everything that Weckmann intended specifically for the organ. Davidsson plays the famous Schnitger organ (3 manuals, 46 stops, 77 ranks) in the Ludgerikirche in Norden, Germany. His claim that the organ represents in every respect the kind of instrument played by Weckmann is perhaps a bit of an exaggeration, for we can scarcely be sure that even the most careful restoration (by Ahrend in 1985) is totally faithful to the original, but the Norden organ is marvelously suitable for this music and it is certainly possible to realize Weckmann's registrations on it.

Particularly welcome are the performances of the complete chorale cycles, above all the two long (almost 30 minutes each) works, *O Lux Beata Trinitas* and *Es ist das Heyll uns kommen her*. These should put an end to the assumption that Weckmann's organ works are more or less primitive forerunners of those of Buxtehude or Bach. I am not aware of any previous complete recordings of these works.

Davidsson's performance mirrors faithfully the conclusions reached in his critical study, yet the result is exciting, vibrant playing with no hint of dusty scholarship. The articulation is neat and crisp, the tempi well chosen and on the lively side, and the registrations varied and intriguing. The organ sound is wonderful. Clearly, any serious library must have this work, and anyone seriously

## Yale Institute of Sacred Music Worship and the Arts

Thomas Murray  
Charles Krigbaum  
Gerre Hancock

Professor of Music in Organ  
Professor of Music in Organ  
Lecturer in Organ Improvisation

Newberry Memorial Organ  
Rudolf von Beckerath Organ  
Holtkamp Organ  
Skinner Organ

Woolsey Hall  
Dwight Memorial Chapel  
Battell Chapel  
Marquand Chapel

The Institute is a center for interdisciplinary graduate study in music performance and history, theology, liturgy and the arts, based in the School of Music and the Divinity School at Yale University.

Master's and Doctoral Degrees are offered.

Full tuition scholarships are available.

For admissions and financial aid information contact:

Ruth Lackstrom  
Yale Institute of Sacred Music  
409 Prospect Street  
New Haven, CT 06511  
(203) 432-5180



Thomas Murray,  
Professor of Music in Organ  
University Organist



By Appointment to Her Majesty Queen Elizabeth II  
Pipe Organ Builders and Tuners

# WALKER

J.W. Walker & Sons Ltd.

Brandon, Suffolk, England.

Makers of fine Tracker Action organs  
in the best English tradition.

Call our Cincinnati office for brochure: 1-800 628 3275



interested in Weckmann or his North German contemporaries should study it carefully. More surprising is the fact that the recording will appeal to a very much wider audience!

—W. G. Marigold  
Urbana, IL

## Book Reviews

***Interpreting Bach at the Keyboard*, by Paul Badura-Skoda, translated by Alfred Clayton. Oxford: Clarendon Press, 1993. 573 pages. \$55.00.**

In addition to his long and distinguished career as a concert pianist and recording artist, the Viennese musician Paul Badura-Skoda has been studying problems associated with musical texts for over four decades, including a preoccupation with the works of Bach for most of that time. His influential book on Mozart, written in collaboration with his musicologist-wife Eva Badura-Skoda, appeared in English translation in 1962. Other publications have dealt with textual and performance aspects of Bach, Beethoven, Chopin, and Haydn (including a performing edition of the four *clavier sonatas*), along with several articles of a more general nature.

This latest study, first published in German in 1990, was prompted by several factors: the increasing number of performances of Bach's works, the diversity of their interpretation, the recent stagnation in the assimilation of new insights and historical facts, and the author's desire to prepare the way for stylistically authentic performances. The result is an analytical excursion through several aspects of Bach's keyboard works: rhythm, tempo, articulation, dynamics, the sonorities of appropriate instruments, and ornamentation. The synthesis of these findings should contribute to expressive interpretations and clear renderings of larger musical structures that aim at the fulfillment of the composer's intentions.

Part One of the book deals with general problems of interpretation. The opening chapter is an immediate attention grabber, for Badura-Skoda is the first performer to draw conclusions regarding the authentic rendition of Baroque music from organ-barrels of a slightly later time, played on surviving mechanical instruments. His study of the repertoire of these old barrel-organs, ranging from popular tunes to Handel organ concertos, along with other musicological evaluations, yields these generalizations: embellishment was standard 18th-century practice, tempos were much faster and livelier than today, and rigorously strict time was modified by slight irregularities within beats. On the other hand, extreme over-dotting was absent, a minority of ornaments began on the main note (although their execution generally followed the rules of French and English theorists), and some ornaments were played that did not occur in the treatises of the time, indicating a permissible degree of freedom. Allowing for other variables affecting inferences from a limited number of mechanical instruments, these conclusions are cautiously applied in the detailed analyses of the specific issues which follow.

Frequent cross-connections between the formal and expressive aspects of Bach's keyboard music are found throughout the book; the first of these occurs in the discussion of rhythm. For example, the more or less strict maintenance of meter with few modifications in tempo supports the intuitive view of the "personality" of much of Bach's music as utterances of reassurance, confidence, courage, and unshakable faith. These are the kind of emotional characteristics ("affections") the performer must recreate and convey through a direct appeal to the listener's senses. The performer must also be aware of the large-scale rhythms of longer works, sometimes merged with non-musical mathematical or number-mystical elements.

Mozart wrote that tempo was the

most essential, difficult, and requisite aspect of music; can a "correct" tempo be assigned to Bach's various keyboard works? Relevant suggestions are found in Bach's own markings (the exception rather than the rule), commentaries by his contemporaries, a consideration of the kind of step involved in the numerous pieces in dance form, recent musicological studies, and, of course, the organ-barrels. While no conclusive answer is possible, the safe generalization is that lively tempos are more appropriate than solemn and sentimental ones.

Badura-Skoda, deviating from Mozart's dictum on rhythm, maintains that incorrect articulation is the most common fault in modern performances of Bach. A simple rule governing different genres is that stepwise passages should be played legato, while intervals and leaps should be detached, although this generalization can be modified by harmonic considerations as well as by different styles of playing the organ, harpsichord, or modern piano. Here, as elsewhere, the author advocates a level of emotional involvement and musicality in performance that goes

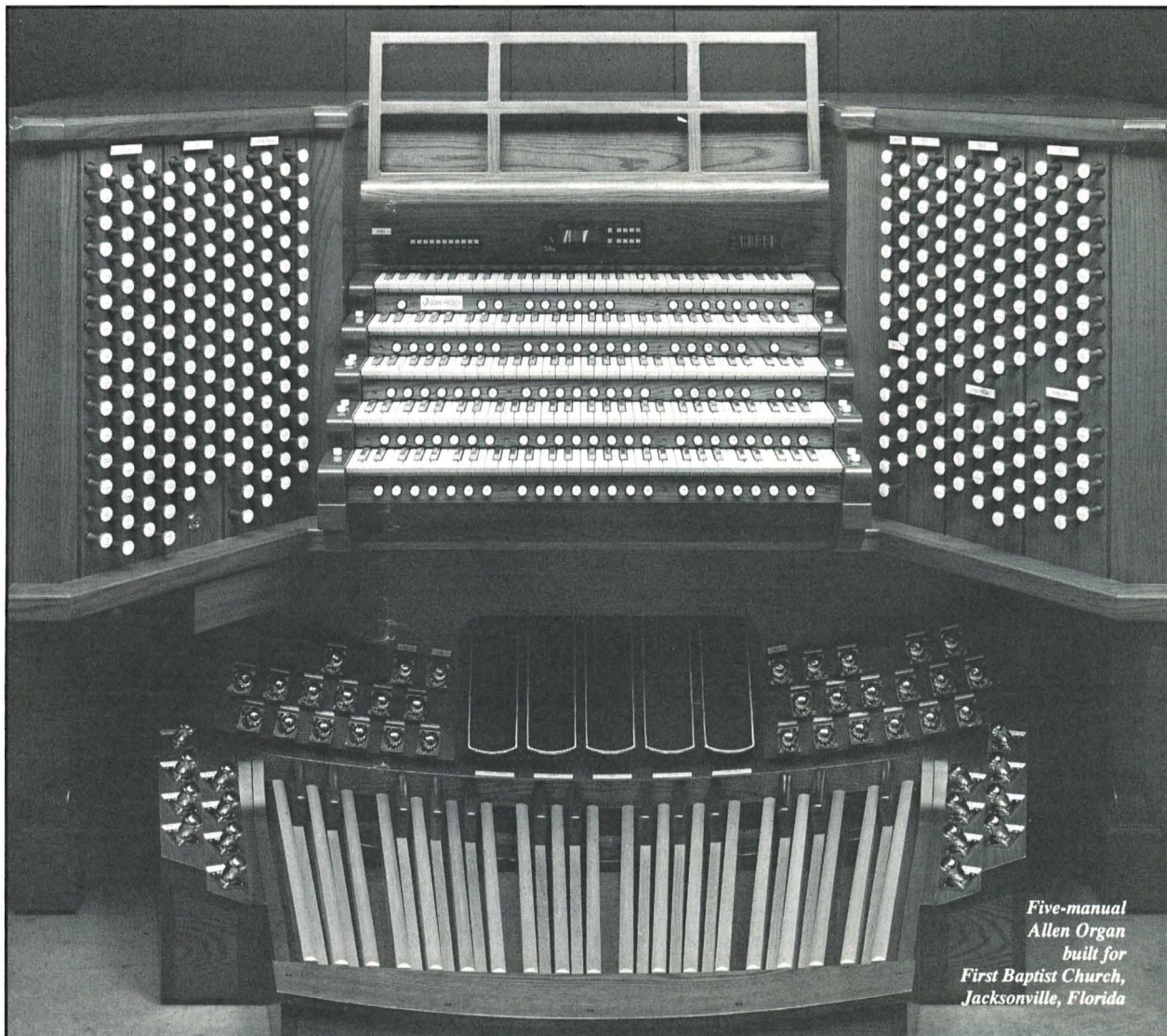
beyond the knowledge of simple rules.

A brief discussion of terrace dynamics, echo effects, loud and soft playing, gradations, and endings leads directly to a chapter by Eva Badura-Skoda on the variety of keyboard instruments available in Bach's time and their sonorities: church and chamber organs, stringed and plucked instruments, and stringed keyboard instruments (harpsichords, clavichords, fortepianos, combination instruments, and other rarities). Her stand on the ongoing debate concerning the respective merits of the harpsichord and the piano is thoughtfully open-ended: not either-or, but both. While the historical sonorities of well-preserved older instruments or well-constructed copies have acknowledged advantages in clarity and transparency of sound, the modern grand piano can reveal inner structures more effectively, in spite of its relatively colorless tone. Since Bach the transcriber adapted his works for all sorts of instruments, it is safe to assume that he would have welcomed the sonorous capabilities of the modern piano. In the final analysis, however, sonorities are secondary to the

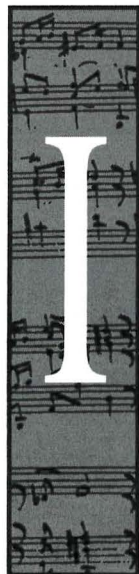
higher goals of expressive playing, the subject of an entire chapter in Part One.

Part Two of the book, *Studies in Ornamentation*, begins with a survey of the development of ornamentation in Italy, France, and Germany in the 17th and 18th centuries, with references to the influential treatises of C.P.E. Bach, J.J. Quantz, and others. The profuse historical and analytical detail which accompanies the treatments of the major ornaments—*Praltriller*, *appoggiaturas*, longer trills, mordents, and arpeggios—should be understood with the realization that Bach's ornamentation was not a carefully-designed system, but a wholly practical matter. Even the controversial "Explanation" table for his son Wilhelm Friedemann cannot resolve all the problems of ornamentation, but should be regarded as no more than a series of hints. The emphasis throughout is on the subservience of ornamentation to the melodic, harmonic, and rhythmic structures of the music and its expressive performance.

Reflecting Bach's concern for practicality, the many fragmentary examples in this book are supplemented by analyses of several complete works: a Prelude



Five-manual  
Allen Organ  
built for  
First Baptist Church,  
Jacksonville, Florida



© AOC 1994

# Let your imagination run wild!

Instead of trying to convince you that less is more, Allen invites you to indulge yourself. Create the stoplist of your dreams. Allen can build the organ you've always wanted for a lot less than you'd expect to pay. Why compromise?

## Go ahead, dream a little...

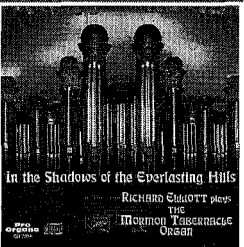
# Allen organs

Macungie Pa 18062-0036  
Tel: 610-966-2202  
FAX: 610-965-3098




**Two New Pro Organo CD Releases: \$15 each postpaid**

**CD 7036**  
**IN THE SHADOWS OF THE EVERLASTING HILLS**  
**RICHARD ELLIOTT**  
 1:13:23 [DDD]



**THE MORMON TABERNAACLE ORGAN**  
 Richard Elliott, recent addition to the organist staff at the world renowned Salt Lake Mormon Tabernacle, joins the Pro Organo family of artists with his debut recording. His program includes both the Alexander Schreiner and Robert Cundick versions of the radio organ sign-off theme which has become a tradition with the Mormon Tabernacle Choir broadcasts. The Aeolian-Skinner organ specification is included in the CD booklet. The program is full of variety and color, and contains Edwin Lemare's transcription of Wagner's *Ride of the Valkyries* and other works by Percy Fletcher, Karg-Elert, Franck, Vierne, Daquin, Mulet, Mendelssohn & J.S. Bach.

**CD 7053**  
**Great Cathedral Music**  
 1:13:58 [DDD]



**THE MEMPHIS BOYCHOIR & MEMPHIS CHAMBER CHOIR**  
**JOHN AYER, MUSIC DIRECTOR**

*They just keep getting better!* In their 4th CD with Pro Organo in as many years, these choirs present 3 choral Evensongs, each sung in a different Memphis locale. The 70+ minute program spans the Renaissance through 20th-century, with composers: Walford Davies, Peter Philips, Thomas Tallis, Herbert Howells, Francis Jackson, T. Frederick H. Candy, Harold Friedell, Philip Moore, Henry Purcell, T. Tarius Noble, Richard Dirksen, Charles Wood, Edward Bairstow, and others. Both a cappella and accompanied works.

Mail check, money order or MC/VISA information to:  
**PRO ORGANO Direct Sales**  
 PO Box 6494  
 South Bend, Indiana 46660-6494  
 FAX orders: 219-271-9191  
 MC/VISA orders may phone: 800-336-2224

and Fugue from *WTC I*, BWV 853, and the Chromatic Fantasia and Fugue, BWV 903. Badura-Skoda also offers several examples of his own stylistically accurate embellishments, including two Sarabandes. One of the Appendices contains a list of recommended editions of Bach's major keyboard works.

This exceedingly comprehensive work is particularly significant not only as a revelation of the musical perceptions of one of the foremost keyboard artists of our time, but also for the sound musicological evidence it presents for the illumination of a wide range of performance problems inherent in Bach's keyboard works. The author's demonstrated ability to convey the composer's intentions to present-day performers in the interests of musical perfection undoubtedly will enrich the experience and understanding of Bach's music for audiences for many years to come.

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

## New Recordings

**Piet Kee at the Concertgebouw.** Franck, *Fantaisie en la majeur*; Mendelssohn, *Sonata No. 2 in C minor*, op. 65; Schumann, *Fugue on B-A-C-H*, op. 60, no. 3; Andriessen, *Sonata da Chiesa*; Saint-Saëns, *Variatione e Fugue*; *Saint-Saëns, Fantaisie No. 2* and *Le jardin suspendu*; Messiaen, *Les Corps glorieux*; *Joie et clarté des corps glorieux*. Chandos Records (Chan 9138), 1993.

The Amsterdam Concertgebouw is known the world over as a result of the many recordings by its resident orchestra. The Concertgebouw organ, built in 1890-1891 by Michael Maarschalkerweerd, one of the best Dutch organ builders of the late nineteenth century, wonderfully complements the stately interior of the Concertgebouw.

When built, the three-manual tracker-action organ had 46 speaking stops. A reconstruction during 1954-1962 enlarged the organ to four manuals, 59 stops, and an "updated" electric action. It appears to have been partly due to this reconstruction combined with a gradual deterioration over the years that the organ was seldom used in recent years. The 1993 renovation, carried out by the respected Dutch organ firm Flentrop Orgelbouw, has restored both the original number of manuals and the tracker action, while adding fourteen new stops (though the total of speaking stops now stands at sixty).

The nineteenth-century organ lends itself exceptionally well to romantic music, hence the choice of organ literature. Maarschalkerweerd's admiration for Cavallé-Coll, evident in the Concertgebouw organ, allows for fine rendition of the French repertoire as well as the German Romantics heard on this disc. A noteworthy composition is Hendrik Andriessen's *Sonata da Chiesa* which, although not often performed in North America, is a most deserving work.

Piet Kee, who was for thirty-five years city organist of the St. Bavokerk in Haarlem, lives up to his reputation in the performance of these works, and Chandos Records similarly produces a fine CD. Program notes in English, Dutch, French, and German include detailed information about the organ, and a biographical sketch of the musician.

**This is The Feast: Music of Richard Hillert.** *Festival Canticle: Worthy is Christ, The Magnificat, He Shall Give His Angels Charge over You, Lord Jesus, from Your Wounded Side, How Great is Your Name, Alleluia! Praise God in His Holy Temple, Three Pieces for Brass, Organ, and Timpani, What News This Bitter Night, In Dulci Jubilo, Coventry Carol, What Sweeter Musick, To Jesus Who is King, Alleluia! Voices Raise, Prepare Us, Lord, The Lord's My Shepherd, Surely He Has Borne Our Grievs, When in the Hour of Deepest Need, We Rely on the Power of God, The Lord's Prayer, Alleluia! I will Sing to the Lord, So Teach Us to Number Our Days, Fantasia on the Nunc Dimittis*. Available from Canticle, P.O. Box 5894, River Forest, IL 60305. CD \$15.00, Cassette \$10.00.

Richard Hillert's name is well-known among Lutherans, as he has contributed some fine liturgical music as well as a great number of hymn harmonizations to *Lutheran Book of Worship* (1978) and *Lutheran Worship* (1982). Hymns and hymn settings of his hand have also appeared in hymnals of other denominations, including *The Hymnal 1982*, *The United Methodist Hymnal*, and *The Presbyterian Hymnal*. His "Setting One of Holy Communion" enjoys great popularity among Lutheran churches in North America. Dr. Hillert has arranged his "Setting One" as a "Festival Setting," scored for instruments and percussion; the first selection on this recording is from this arrangement, and the CD takes its title from the festival canticle "Worthy is Christ," which commences with the words "This is the Feast."

The disc contains an eclectic mixture of chiefly choral repertoire—all based on sacred texts—but also includes two instrumental compositions: one an absolute work for brass, organ, and timpani, the other an orchestral fantasia on the composer's melody for "Lord, Now You Let Your Servant Go in Peace."

Each of the pieces is given a brief description in the accompanying booklet, and followed by the text when applicable. The copyright information with the selections is a good lead for the publisher of the sheet music. The notes also provide a biographical sketch of Dr. Hillert, as well as the Schola Cantorum of Saint Peter's in the Loop, and its director.

Hillert's music possesses great musical appeal, is accessible to many choirs, and displays fine choral writing. Noteworthy is the marvellous singing of the Schola Cantorum of Saint Peter's in the Loop, Chicago, and the fine orchestra under the direction of J. Michael Thompson. Their wonderful musicianship together with Dr. Hillert's superb

compositions make for an excellent CD.  
 —P. Janson  
 Augustana University College  
 Camrose, Alberta

**Gaston Litaize—Oeuvres pour Orgue.** Antoine Bouchard plays the Casavant/Guibault-Thérien organ of La Basilique Notre Dame de Québec, Canada. TT: 69'21" (REM 31128)  
*Prélude et Double Fugue; Lied; Intermezzo Pastoral; Final; Lamento; Cinq Pièces Liturgiques; Vingt-Quatre Préludes Liturgiques (extracts); Noël Basque.*

"This magnificent record will surely be of the greatest interest to all lovers of fine organ music." So says Antoine Reboulot in his liner notes: who would disagree? This really is a fine disc of some entrancing repertoire, played by a tip-top interpreter on a suitably sympathetic instrument.

One of the great scandals of the organ world is the lack of attention paid by our profession to the music of Gaston Litaize. (Another is the similar neglect of André Fleury's output—but that's a matter for another review!) Perhaps there is an explanation for this seemingly inexplicable lacuna. There's certainly no excuse. With this offering, Antoine Bouchard, a Québec priest and Litaize pupil, redresses the balance somewhat.


Litaize's music is always polished, ever refined. No matter how complex the texture, there is a sense of clarity that is almost luminescent. This was evident too in the late master's playing; although Litaize never quite achieved the fame accorded to some of his compatriots, he was, without any shadow of a doubt, one of the finest organists France has produced this century. In addition, he was an acclaimed teacher, whose legacy lives on in the work of his many distinguished pupils.

Bouchard's selection avoids works such as the *Prélude et Danse Fuguée*, which has been recorded a number of times. Rather, he gives us five extracts from the early *Twelve Pieces*; the *Five Liturgical Pieces* from 1951; four of the *Twenty-Four Liturgical Preludes*, written between 1953 and 1955; and the *Basque Noël* of 1949. The playing shines with insight and mature musicianship. Particularly memorable are Father Bouchard's readings of the liturgical works, which, for this listener at least, evoke especially happy memories of Litaize's improvisations during masses at St. François-Xavier in Paris.

Antoine Bouchard plays with grace, flair and understanding. With so many recorded tributes, I am often reminded of those irritating people who cavort behind TV reporters, waving at the cameras while sporting mindless grins. Father Bouchard's tribute to his teacher is devoid of any self-aggrandizement, evincing rather a genuine, heartfelt altruism. The Casavant organ of 1927, rebuilt by Guibault-Thérien in 1985, possesses the fauvist ensemble and appropriately nervous colors, and is tailor-made for Litaize's music. The recording is good, and the notes, by the performer and Antoine Reboulot, are exemplary.

All in all, a truly lovely disc—and a great tribute to a very great musician.

—Mark Buxton  
 Toronto, Ontario



**FABRY**  
 PIPE ORGANS

**DAVID J. FABRY**  
 President

32 North Holly Avenue  
 Fox Lake, Illinois 60020  
 708-587-1992 Fax 708-587-1994

## RIEGER-KLOSS

Pipe Organs Since 1873

Grand Organ	Swell Organ	Pedal Organ
16' Violonprestant (fuciale)	8' Flute harmonique	32' Acoustic Bass IIrks.
8' Principal	8' + 4' Voix celestes IIrks.	16' Violonprestant
8' Holzgedackt	4' Flute octaviante	16' Sub Bass
8' Spitzgamba	2-2/3' Sequialtera II-IIIrks.	8' Principal
4' Octave	2' Principal	8' Gedackt Bass
2-2/3' Fourniture IVrks.	1' Plein Jeux IVrks.	4' Choral Bass
2' Blockflöte	8' Hautbois	16' Fagott
8' Trompette	Tremulant	

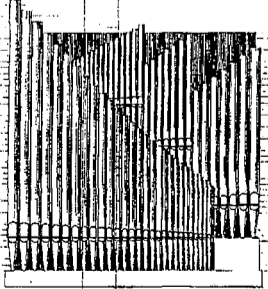
- Encased in Oak • Electric Slider Chests •
- Moveable Console • MIDI Interface •
- Multi-Key Transposer •
- Multi-Organ Combination System •
- 17 Pipe Registers • 25-26 Pipe Ranks

**Comes to America!**

Call or Fax toll-free:  
**1-800-21-ORGAN**

**EURO MUSIK CORPORATION**  
 104 West Lake Street  
 Bloomington, IL 60108


Matt Bechteler, President  
 Merrill N. Davis III, Director/Consultant



Saint Daniel the Prophet Wheaton, IL installed October 1994



**M. L. BIGELOW & Co.**  
 ORGAN BUILDERS  
 (801) 756-5777  
 130 W. 1st S., American Fork, UT 84003



**Johnson**  
 PIPE ORGAN BUILDERS, LTD.  
 LAKE CITY, IOWA 51449 (712) 464-8165



**Hindemith: Concerto for Horn and Orchestra** (arr. Fine); **Sonata for Alto Horn and Piano** (trans. Ruff and Murray); **Sonata for Horn and Piano**. Willie Ruff, horn. Thomas Murray, organ (*Concerto and Alto Horn Sonata*). Durwood Entrekin, organ (*Concerto*). Boris Berman, piano (*Horn Sonata*). The Kepler Label, P.O. Box 1779, New Haven, CT 06507 (digitally recorded chrome cassette).

In the early 1950s, Yale student Willie Ruff played horn for faculty member Paul Hindemith in a readthrough of one of the composer's chamber works. Ruff, now on the Yale faculty himself, plays Hindemith in a recording with yet other New Haven connections. After hearing fellow faculty member Thomas Murray in a recital using the symphonic resources of Yale's Newberry Memorial Organ, Ruff proposed a joint performance of Hindemith's *Horn Concerto*. For the resulting recording, Murray arranged an organ accompaniment based on a four-hand piano reduction Sidney Fine had previously made for Ruff. The *Sonata for Alto Horn and Piano* is also accompanied here by organ, while the *Sonata for Horn and Piano* appears in its original format. With EMI's matchless Hindemith/Dennis Brain recording of the concerto and good recent performances of both sonatas all available on CD, this tape can only be considered as a supplemental offering. The music making is distinguished regardless. The concerto is especially enticing, as the three performers (Durwood Entrekin joins Murray at the Newberry console in the concerto) create a chamber music intimacy impossible in even the most disciplined orchestral reading. This is a specialty offering, but interested listeners will not be disappointed.

—Randy Neighbarger  
Durham, NC

**Bach Organ Works**. Played by Kalevi Kiviniemi. Digimix DMX CD-9101. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. \$20.00 plus \$3.00 postage per order.

This appears to be a private recording. It was manufactured in Switzerland, there is no normal company label, and the copyright is in the performer's name.

Contents: *Tocatta and Fugue in D minor* (BWV 565); *Nun komm der Heiden Heiland* (BWV 659); *Pedal-Exercitium* (BWV 598); *Prelude and Fugue in G minor* (BWV 535); *Fantasia in C minor* (BWV 562); *Prelude and Fugue in E minor* (BWV 533); *In dich hab' ich gehoffet, Herr* (BWV 640); *Liebster Jesu, wir sind hier* (BWV 731); *Ich ruf zu dir, Herr Jesu Christ* (BWV 639); *Pasacaglia and Fugue in C minor* (BWV 582).

This disc (54 minutes) offers a well-assorted Bach program in fairly standard interpretations. Kiviniemi's performance of the *Pedal-Exercitium*, done entirely on full (coupled) pedal, is not very interesting, and I do not find his interpretation of the *Pasacaglia and Fugue* convincing. He opens with a very hearty registration for the theme, and plays the first sections at a fairly high volume level. Both the *pasacaglia* and the *fugue* surely need more climax than Kiviniemi provides. Admittedly, this may be as much a comment on the organ as on the performer. The other works receive quite standard performances.

In a recent review (THE DIAPASON, December 1993), I referred to Kiviniemi's Romantic affinities. His Bach playing shows no such tendencies, except, perhaps in *Ich ruf zu dir*, which seems a bit sentimental. A certain fondness for very detached playing occasionally disturbs the contrapuntal flow—this was most disturbing in the *fugue* in G minor.

The recording was made on the organ in Naantali, Finland, built in 1990 by Kangasala Organ Builders. It is a three-manual of 36 stops in North German style. (For some strange reason, Manual III, a Brustwerk with operable doors, is

called Echo.) The printed information does not mention the number of ranks. One suspects that the pedal relies on borrowing, for Kiviniemi finds it necessary to use nearly full pedal much of the time, and the pedal sound, while definitely loud enough—at least when any of the reeds are drawn—seems lacking in depth. The stops of the principal chorus increase noticeably in power in the higher octaves; on this recording, one at times wishes for a better-balanced chorus. On the other hand, the organ sound, helped by rather dry acoustics, is extremely clear; parts of the *Tocatta in D minor* are unusually effective, simply because the manual changes come across so well.

The ease with which CDs can be made leads to a proliferation that sometimes poses problems for both purchasers and reviewers. Some collectors and some libraries will want this recording as an example of Finnish organ-building or organ-playing. Otherwise, one is compelled to ask, "Why should I buy this recording?" Kiviniemi plays Bach well, but not better than many others, and he certainly has no great new insights to offer. (Since he is only 35 years old, one should perhaps add "yet.") In the crowded field of Bach organ recordings, I am afraid there is little room for another good, but standard performance on a good, but not terribly exciting, organ.

**Marcel Dupré, played by Matti Pesonen and Kalevi Kiviniemi. mils 8925. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. \$20.00 plus \$3.00 postage per order.**

The disc (67'40") contains a nice Dupré program: *Trois Préludes et Fugues* (op. 7); *Variations sur un Noël* (op. 20); and *Symphonie-Passion* (op. 23). Kiviniemi plays the symphony, Pesonen the rest.

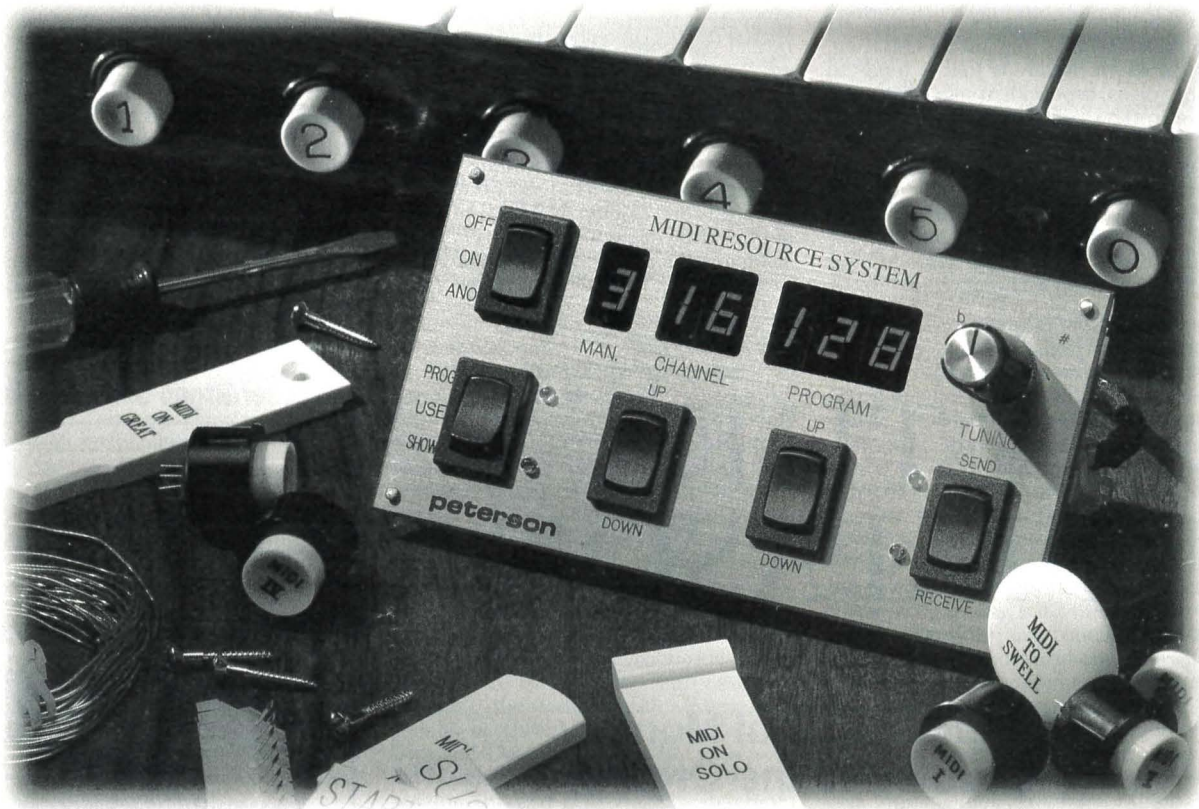
Acoustical, or possibly engineering problems make it difficult to judge the performances. Both players have toured widely in Europe and have appeared in North America as well. Kiviniemi's performance of the *Symphonie-Passion* ranks with the best; this is the finest playing I have heard by Kiviniemi. Pesonen's performances are quite standard. He has no technical problems, but he does tend to slightly mushy phrasing and an ultra-legato touch that compound the difficulties discussed below. His best playing is undoubtedly in the "Variations," where some of the registrations are somewhat unusual (but appropriate).

The organ used is the main organ of Turku Cathedral, Finland's only large medieval cathedral and something of a national shrine. The instrument, built in 1980 by Veikko Virtanen Organ Builders, is a four-manual of 81 stops and about 120 ranks. The descriptive material in the accompanying booklet, in Finnish and

English, is obviously misleading. It refers to the organ as the largest tracker in Finland, but pictures of the console, the presence of an echo division some 80 meters from the main case, a floating "Trompeteria," and so on, indicate that this is no tracker! There are some fine flutes, fiery chorus reeds, and impressive, if slightly harsh principal choruses. The sound of the instrument is somewhat more Romantic than the printed specifications would suggest.

Unfortunately, this recording is sabotaged by sound problems. There is a detailed description of the microphone placement and of the attempt to reproduce realistically the sound in the cathedral. Possibly the acoustics of the building defeated the engineers, for the results are not good. The contrast in the volume of various divisions is so great that I found it necessary to adjust my audio equipment several times, the sound of full organ with reeds is a wash of impressive sound that obscures the actual notes, and many passages are simply blurred. The G-minor fugue is perhaps the worst example. The two organists made their recordings about 18 months apart; strangely, the recording of the "Symphonie," made first, is much more successful. Perhaps Kiviniemi worked harder at "playing the building."

The accompanying booklet contains useful notes and much material about Dupré and, in connection with the sym-



## You're ready for MIDI. We have the answer.

As a church musician you play a vital part in the life of your congregation. Music helps enhance and focus the worship experience. And you must accomplish this task.

What you need is a reliable, versatile system. One which holds to the integrity and tradition of your performing art, yet allows you to expand your talent in new and exciting ways.

That system is available now.

Peterson Electro-Musical Products, Inc.

has made it possible to combine the classic beauty of the pipe organ with the power of MIDI Technology. It's done through the Peterson MIDI Resource System™. With a pipe organ that's MIDI compatible, you'll have musical options never before attainable.

Ask your organbuilder or contact us for information about the Peterson MIDI Resource System™... and then you'll know.

**peterson**  
Solid-state systems for the pipe organ





phony, the Wanamaker organ.  
The problems outweigh the virtues on this disc, and it is not possible to judge the performers or their interpretations fairly. Not recommended.

—W. G. Marigold  
Urbana, IL

## Music for Voices and Organ

by James McCray

### Anthems with trumpets

When the people heard the sound of the trumpet, and the people shouted with a great shout, that the wall fell down flat, so that the people went up into the city.

Old Testament  
Joshua

Even though most choir directors do not want trumpets to play so loud that walls fall (or singers cannot be heard), the use of trumpets with the choir adds a spirit of excitement. Trumpets have been a part of worship music since the days of the Old Testament. In the New Testament in the Revelation of St. John the Divine we hear, "I was in the Spirit on the Lord's day, and heard behind me a great voice, as of a trumpet."

Composers generally use the trumpet in church music for moments of festivity, especially in anthems of praise. Its natural sound is strong and penetrating. The problem usually is that it tends to cover voices, especially if more than one is used. This, of course, can be controlled through dynamics, separating them from the choir, having them play into their stands, etc.

Each year numerous works employing one or more trumpets are published for church choirs. That music tends to treat the trumpet as an accompaniment to the

singers; often the score indicates that this "obbligato" part could be played on other instruments as well. Many anthems sound better when the trumpet is used because it helps clarify the text and overall character of the music. The anthems reviewed this month all use trumpet with choir.

**For Builders Bold Whose Vision Pure**, Stephen Folkemer. Two-part mixed choir, two trumpets, and organ, Concordia Publishing House (CPH), 98-3152, \$1.25 (E).

Often it is difficult finding two-part music which uses trumpets, but here is a pragmatic anthem suitable for a small choir. There are four verses with the melody always prevalent; sometimes the choir sings in unison with the vocal descant used only on the last verse. The trumpets have easy music and serve as an introduction and background for the voices.

**Blow out the Trumpet**, Joseph Martin. SATB, organ, piano, and optional trumpet, Malcolm Music of Shawnee Press, Inc., A-6884, \$1.25 (M).

A driving rhythmic keyboard part adds energy to the music. The trumpet should be used (not optional) to enhance both text and mood. The choir has divisi, some choral dramatic ideas (Sfz-pp) and bravura harmonies. Most of the work is loud with the trumpet having countermelodies to the choir. It is an exciting work that may require a large choir because of the high tessitura and dynamics. Highly recommended.

**Proclaim with Me**, Donald Busarow. SATB, congregation, organ, and optional trumpet, Concordia Publishing House, 98-3127, \$1.50 (M-).

Based on Psalm 34, this service anthem has the congregation join the singing of the refrain. The trumpet plays melody and a brief descant at the end,

but its part is always doubled by voices or organ, and truly is an optional part. The score contains the transposed trumpet part and a page for the congregation that may be duplicated in the bulletin.

**Festival Alleluias**, William Ferris. SATB, four trumpets, timpani, optional cymbals, and organ, Oxford University Press, 94.233, \$1.00 (chorus part) (M).

These alleluias are set to the famous "Toccata" from Charles-Marie Widor's *Symphony No. 5*. Obviously, organists will either love it or hate it! There is divisi in the choral parts, and their only text is Alleluia. This choral score does not have the other parts so it is difficult to know exactly what else is taking place. Yet, for some festive occasion (Easter, etc.), this would be a setting that could really add great spirit to a service.

**O Praise the Lord Who Reigns Above**, Gilbert Martin. SATB, organ, with options for children's choir and three trumpets, The Sacred Music Press, 10/1084, \$1.25 (M-).

Here the trumpets' music is doubled in the organ; their separate transposed parts are included at the end of the choral score. The choir music is relatively easy with some moments of divisi and the children's choir has a counter-melody (obbligato line) that occurs toward the end of the setting. The lush harmonies used in the organ and vocal music will have immediate appeal. Lovely music written for the Crystal Cathedral and a setting that will be attractive to singers and congregation.

**Glory to God**, G. F. Handel (1685-1759). SATB, keyboard, with optional B-flat trumpet, Carl Fisher, CM8392, \$1.15 (M-).

Taken from Handel's oratorio *Susanna*, this typical setting has the trumpet playing throughout as both an interlude solo line and with the choir. Its music is provided in a separate transposition at

the end of the choral score. The music is fast and joyful with primarily bold, block chords. The keyboard is on two staves and is easy.

**Concertato on Regent Square**, arr. Arnold B. Sherman. SATB, congregation, organ and optional trumpet trio, H.W. Gray (CPP Belwin), GCMR03608, \$1.10 (M).

This familiar Henry Smart hymntune is set with a general text (Praise, my soul, the King of heaven) and a Christmas text (Angels from the realms of glory), making it a particular bargain. Only one of the four verses uses a four-part choral setting; most are in unison or with a descant. The trumpet trio is used throughout often with fanfare flourishes. Very useful setting.

**O God, O Lord of Heaven and Earth**, Jan Bender. SATB, organ, congregation, and optional two trumpets, Augsburg Fortress, 11-10481, \$1.60 (M).

The back cover includes the congregational part which may be duplicated in the bulletin; the trumpet parts also are placed separately at the end. This anthem has four verses with the trumpets used only as a descant on the last one. It begins with a long keyboard introduction. The choral parts are contrapuntal but tuneful. Verse two has the men in unison and only the third verse employs a four-part setting. Festive.

**Lord for the Years**, Allen Pote. SATB, organ, and two optional trumpets, The Sacred Music Press, 10-1131, \$1.10 (M-).

The trumpets are used as fanfare motives rather than as an obbligato line to the voices. Their music is transposed at the end. The choral writing is simple in a busy hymn-style format and generally doubled by the keyboard. This anthem would be useful for any size choir and has a fine spirit without challenging the performers.

# THE DIAPASON

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

Official Journal  
International Society for Organ History and Preservation

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

## THE DIAPASON

380 E. Northwest Highway • Des Plaines, IL 60016-2282

Name .....  NEW SUBSCRIBER  
Street .....  RENEWAL  
City .....  ENCLOSED IS  
State ..... Zip .....  \$36.00 — 3 years  
 \$27.00 — 2 years  
 \$18.00 — 1 year  
Foreign subscriptions:  
 \$60.00 — 3 years  
 \$43.00 — 2 years  
 \$28.00 — 1 year

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

### Faucher Organ Company, Inc.

24 Pearl St., Biddeford, ME 04005

- New Instruments
- Rebuilding & Restoration
- Professional Maintenance

Robert R. Faucher 1-800-370-PIPE

fine leather shoes for organists

### Organmaster Shoes



Fast UPS Delivery

WOMEN'S, 3 Colors, Sizes 4-11, \$41 ppd.

MEN'S, Black, Sizes 6-12, \$48 ppd.

Sizes 12 1/2-13, \$52 ppd., Sizes 14-16, \$69 ppd.

CALL OR WRITE (203)-453-1973

282 Stepstone Hill, Guilford, CT 06437

## JOHANNUS

Classical Organs for Home, Concert hall and Church

Dealer Information:

P.O. Box 66498 Chicago IL 60666

YOUR BETTER JUDGEMENT IS THE BEST CHOICE FOR YOUR PLACE OF WORSHIP

# Wicks

FOLLOW YOUR INSTINCTS  
1-800-444-WICK  
1100 5TH STREET • HIGHLAND, IL 62249

# Schantz

Since 1873

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



# Twentieth-Century Clavichord Music: Its Richness and Variety

Frances Bedford

One hundred years ago, on January 11, 1893, George Bernard Shaw wrote in *Music in London* a challenge to "any swaggering pianist" to "let him try his hand on a clavichord and see what he can make of an instrument which depends for its 'action', not on the elaborate mechanism of Erard or any modification thereof, but on the dexterity of the player. Not to mention, by the bye, that clavichord music is mostly of that sort in which every wrong note or rough touch betrays itself at once, unlike your modern thickly harmonized pieces, in which one fistful of notes is as good as another when a grandiose chord is wanted. There is no sort of doubt that the pianoforte must succumb sooner or later to the overwhelming objection that you can hear it next door."

Thus evincing such elegant taste, favoring delicacy and restraint over bombast, perhaps Mr. Shaw would have liked to see the soft-spoken clavichord, which snoozed during most of the nineteenth century, awaken to be fully embraced once again as his "preferred instrument." In other words, G.B.S. à la J.S.B. Many others had similar feelings and before long the clavichord was once again back on the scene and the instrument that had been largely cast aside for decades—a sleeping beauty, perhaps—in time was a charmer again, this time to a new set of admirers. This renaissance of the clavichord also inspired composers to create a new literature that thus far in the 1900s totals nearly 200 compositions (including at least 140 solo pieces). The best of these works richly deserve to be programmed alongside the best of the baroque.

The earliest published clavichord composition of this century is *Lambert's Clavichord* by Herbert Howells, which honors Herbert Lambert, clavichord builder and photographer of Bath. Changing rhythms, modal colors, and cross relations punctuate these twelve short Elizabethan miniatures, each of which is dedicated to a mutual friend of Lambert and the composer.<sup>1</sup> The first piece in this set is dated May 14 in 1926, which was also the composition year of the landmark work for the harpsichord revival, Manuel de Falla's *Concerto for Harpsichord*, written for Wanda Landowska. *Lambert's Clavichord* was first privately printed by the Double Crown Club in 1928 and then was published by Oxford University Press in 1929. The work is still in print.

Writing for the clavichord continued in the 1930s and 1940s, producing such works as Theodore Chanler's *Prelude and Fugue* (1934), dedicated to Ralph Kirkpatrick, Canadian composer Barbara Pentland's *Little Scherzo* (1937), and Ernst Pepping's three-movement *Sonata* with the inscription "für mein Klavichord Februar 1937." Kurt Hesenberg's moderately easy *Zehn kleine Präludien*, op. 35, published by Schott, is dated 1945, while Gorman Hills' four-movement *Suite for Clavichord* was written in 1947.

Activity on the clavichord compositional scene began in earnest during the 1950s with solo works by Joyce Barrell, Lennox Berkeley, Jan van Dijk, Walter Pach, Griffith Rose, Haward Clarke, Beryl Price, and Claude Roland. Then also Herbert Howells wrote his second collection for clavichord, a two-book set titled *Howells' Clavichord* (1956, published by Novello in 1961). Whereas Howells dedicates the overall work and

the first of the twenty pieces to yet another English clavichord builder, Thomas Goff, he dedicates each of the other nineteen pieces to a different English musician—all of them illustrious. The list of dedicatees is impressive: In addition to Thomas Goff they are Patrick Hadley, Gordon Jacob, Thurston Dart, Malcolm Arnold, H. K. Andrews, Sir Adrian Boult, Edmund Rubbra, Max Newman, Sir George Dyson, Sir Ernest Bullock, Ralph Vaughan Williams, Gerald Finzi, Lennox Berkeley, George Malcolm, Sir Arthur Bliss, Julian Bream, Reginald Jacques, and Sir William Walton.

In some of the pieces Howells quotes musical material from works of dedicatees who themselves are composers. An edition of the twenty pieces combined in one volume, also published by Novello, displays a handsome cover showing a clavichord built in 1939 by Thomas Goff and richly decorated by Rex Whistler.

Forty years after Howells wrote his first clavichord collection and dedicated it to a clavichord builder, another English composer, Stephen Dodgson, wrote his *Suite No. 1 for Clavichord* (1967), dedicating it to Thomas Goff. Valda Aveling's premiere of this *Suite* in London's Purcell Room, in July, 1967, inspired her to commission Dodgson to write *Suite No. 2 for Clavichord* in 1969. This work was premiered in April, 1971, at Fenton House during London's Camden Festival. Aveling is an example of the clavichordists who have been catalysts for the creation of new works.

Compositional activity greatly accelerated during the 1960s, resulting in the creation of at least thirty new compositions, two of them—works by Bengt Hambraeus of Sweden and the American David Loeb—now placing the clavichord in an instrumental ensemble.

The decade of greatest creative activity, the 1970s, produced some seventy new compositions, many of which reflect certain changes started during the 1950s and 1960s. The late 1960s and 1970s were a period of aesthetic strife as well as a time of unstructured openness and greater freedom. A new vocabulary of sound was part of the general expansion of the musical language. Clavichord pieces of the 1970s represented a much broader range of compositional styles and techniques along with the adoption of new notational systems. Performing this music—some of it trivial, some of it significant—made much greater musical and technical demands on the players. Some of it called for the player to indulge in a new freedom and excursions of fantasy.

Musical indeterminacy was part of the new attitude and compositions using improvisation, aleatory procedures, and chance found their place among the 1970s works by Fulkerson, Haubenstock-Ramati, De Laet, Boguslawski, and Ferrero. Some of these works also employed graphic notation for a visual incitement and concept of sound.

Nontraditional notation appears in Gillian Bibby's *Musik für drei Hörer* for single stringed clavichord, whispering bass voice, and one percussion player on antique cymbals, bamboo curtain, and zebra-skin drums (1971). Some of the notation systems turn into elaborate sets of playing instructions to the performer.

Probably few clavichord scores using graphic notation exceed in visual interest the unique appearance of Roman Haubenstock-Ramati's mobile piece, *Chordophonie 2 for Clavichord* (1976). More visual than aural, this picturesque collage of musical shapes and designs is an artistic attraction worthy of framing for display.

Another technique engaging interest at this time was the repositioning of the per-

*Sonata in Miniature*  
John BABOUKIS

3. Molto Allegro (ma non troppo molto) 197

Baboukis's *Sonata in Miniature* provides an example of a twentieth-century work for solo clavichord. The first system of the third movement is shown. This short movement is distinguished by frequent metric changes—thirteen within its seventeen measures.

formers in an ensemble. John Lambert, in his work *Waves* (1979), calls for the players to be set apart from one another in three groups. The resulting spatial independence of the groups creates a new relationship of the streams of sound.

In addition to reading from scores using new notational systems, players were adapting to other new techniques required in the performance of this music. An example is found in Danish Per Nørgård's work, *Turn* (1973). The title suggests turning, revolving, or changing. Instead of having the same duration for each of the 3, 4, or 5 notes of the chords, the player gives each note its own length, depending on its significance. By considering the length of each tone separately, the player creates a sort of rhythmic micropolyphony. In another technique new to the clavichord, Boguslawski's work, *4 + 1 per clavicordo* (1973), calls for playing on prepared clavichord. A further instance of the variety of clavichord music is Douglas Leedy's *The Leaves Be Green* (1975), for which he advises using mean-tone temperament.

Pieces identified as using "extended techniques" call for the player to engage in such nontraditional procedures as rapping the instrument, strumming directly on the strings, playing note clusters with the palms of the hands, or in some additional way playing other than with the fingers on the keys in the traditional style. Clavichord works in the 1970s by Boguslawski, Goeyvaerts, Lachert, Michel, and Maxwell Davies call for such techniques. For example, Peter Maxwell Davies' *Four Lessons for Two Keyboards* (1978), one of three works written for two clavichords during this period, calls for pizzicato effect by plucking the string inside the instruments in three of the four *Lessons*. Maxwell Davies notes on his score that "although *Four Lessons* was originally written for two clavichords," the separate *Lessons* "may be played on two balanced keyboard instruments of any kind, alike or contrasting." This ten-minute work, a Boosey & Hawkes publication, was first performed on August 23, 1978, at Dartington Hall Summer School by Sylvia Junge and Bernard Roberts.

Experiments in combining new sounds, such as tape or electronic music (either taped or live), with the solo clavichordist was another resource utilized in the 1970s by Robert HP Platz, Gotfried-Willem Raes, Dieter Kaufmann, Piotr Lachert, Annette Vande Gorne, Paul-Baudouin Michel, and Stephen Montague.

At least ten composers in the 1970s wrote clavichord works for a new kind of music theater. On its smallest scale the solo player was called upon also to sing or use the voice in a speaking manner. For example, the instrumentalist is involved with some singing and speaking in Joanna Bruzdowicz's little theater piece, *Equivocità* (1978). Dieter Kaufmann takes the participation another step in his *Boléromanique (Olympic Games for Keyboard Instrument)* for clavichord and tape (1975). In this satirical theater piece the clavichordist talks, acts, and does various things with little objects. In another theater piece the performer uses a puppet. Expanding still

further, Yugoslav coposer Luna Alcalay's successful 1984 theater piece *Ich bin in Sehnsucht eingehüllt* includes female reciter, mezzo-soprano, and tape with clavichordist in an extended work of forty minutes. Most of these works were written for clavichordist Annette Sachs, who has presented them in experimental theater venues in western Europe.

But not all pieces of the 1970s were of the avant-garde. John Baboukis's three-movement *Sonata in Miniature* (1977, duration three minutes) is shaped in neoclassic form speaking in a twentieth-century language. The short third movement is distinguished by frequent metric changes—thirteen within its seventeen measures.

Increased interest in generating new clavichord works during this period is seen with the practice of commissioning pieces, either by individuals or by government agencies. Jacques Bank, John Lambert, Stephen Dodgson, David Loeb, Bengt Hambraeus, and John Beckwith were composers who received such commissions.

As we have seen, in clavichord music the 1970s might be called the "decade of the avant-garde." In contrast, the 1980s receded, generally speaking, in a conservative direction with much less experimentation and with reduced dependence on nontraditional notation. The clavichordist is less often called upon to engage in unusual performance practices and also is less often confronted with options and choices while developing a work for performance. Neoclassic forms now in use (i.e., the toccata, the sonata, the suite) are couched in a language of the modern idiom. Mary Lou Paschal's slow movement of her *Suite on the Augmented Fourth for Clavichord* (1985), reverts to an older technique by exploiting the *bebung*. Also far removed from the avant-garde, Jane Johnson's easy *Appalachian Excursion* (1985), is a free fantasy of appealing simplicity on Appalachian tunes collected by Cecil Sharp. An unusual instrumentation is found in Robert Moran's *Basha* (1983), written for four amplified clavichords. Keith Jarrett's *Book of Ways (The Feeling of Strings)* (1986), is a collection of nineteen short pieces. These works, averaging five minutes each, exist only as Jarrett's performance on commercial recording—there is no manuscript. This unnotated method is part of Jarrett's improvisatory style.

While the total output of the 1980s was about half that of the 1970s, it included one opera with clavichord, *Jeanne La Folle* by Paul-Baudouin Michel (1987). An earlier opera, *Pearl Girl*, by the American Frederick Demi, calling for eight singers, two dancers, clavichord, and ten instruments, was written in 1978. The 1980s also witnessed another large-scale work, Jorge Peixinho's *Mémoires-Miroirs*, for amplified clavichord and string orchestra. Annette Sachs, for whom the work was written and to whom it was dedicated, gave its premiere at the fourth meeting of *Musique Contemporaine* at the Festival of the Calouste Gulbenkian Foundation in Lisbon in June, 1980. Later in the decade, in Stockholm, Kristine Scholz

Frances Bedford, Professor of Music at the University of Wisconsin-Parkside, is author of the just published *Harpsichord & Clavichord Music of the Twentieth Century* (Fallen Leaf Press).



# A Concert Tour in Mexico

James Welch

For over two decades I have had the opportunity to travel, conduct research, and perform on the organ in Latin America, a fascinating part of the world and always full of surprises. Making arrangements for a tour in Mexico is different than for Europe or the USA. Since many arrangements in Mexico seem to be made at the last minute (often after the artist arrives on location), a certain amount of faith is required. I like to have an air-tight schedule worked out before I leave on most trips, with details of concert dates, lodging, practice times, and fees decided well in advance. But timely correspondence by mail is not part of the tradition in Latin America, and communication by phone is expensive and can involve language problems, although fax machines have simplified arrangements considerably.

It is surprising to discover how old many of the churches and organs in Mexico are. Before there was much of anything to speak of organwise in what is now the United States, Mexico was replete with hundreds of splendid churches and organs, many of them still extant. On a recent tour I played concerts in cathedrals in Guanajuato, Guadalajara, and Morelia, all of them built in the 1600s or earlier!

Most of this tour was arranged through the auspices of the International Organ Festival in Morelia, Michoacan, under the direction of Alfonso Vega Núñez. (For a more complete article on this festival, see Donald Joyce's "An Interview with Alfonso Vega Núñez," *The American Organist*, May 1992, pp. 68-69.) The festival, now in its 28th year, is well-publicized throughout Mexico and has the support of the city and state governments. In fact, the mayor, governor, other Mexican officials from the departments of cultural affairs, and even a representative from the US Embassy were in attendance.

Managers of concert series in other cities in Mexico often take advantage of the fact that foreign artists are in the country for the Morelia Festival. As a result I was invited to perform at three other parallel festivals in Guanajuato, Guadalajara, and Chihuahua. (My schedule did not permit me to accept the invitation in Chihuahua, unfortu-

*James Welch is University Organist at Santa Clara University, Santa Clara, CA, and organist of St. Mark's Episcopal Church, Palo Alto, CA, and previously taught at the University of California, Santa Barbara. He holds a DMA in organ performance from Stanford University. He has concertized worldwide, and has conducted research on Latin American organ music on a Fulbright award.*



Juan Estrada, Javier Garduño, James Welch

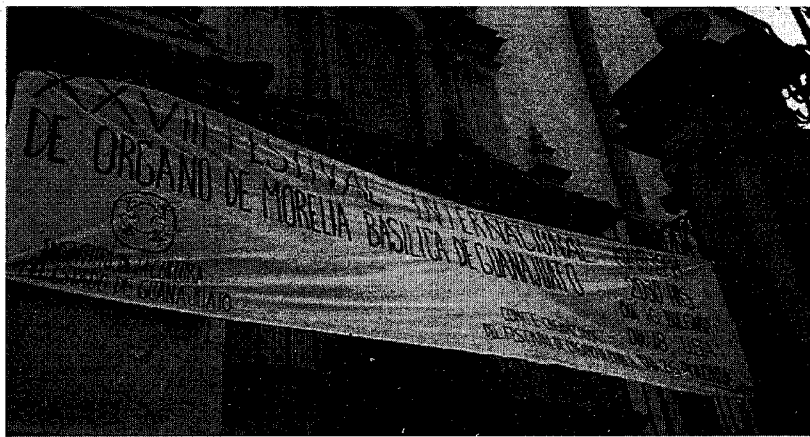


Hermilio Hernández, Guadalajara Cathedral organist

nately.) This year's other festival performers included Zygmunt Strep, a Polish organist now living in Hamburg, and Yanka Heknova, a Bulgarian organist living in Paris.

My first stop in the country was Mexico City, as the guest of Javier Garduño and his wife. We toured the capital a bit, visiting the Instituto Nacional de Bellas Artes where Javier teaches organ (on a big Tamburini) and other music courses. We also visited Christ Church, an English-speaking Anglican church, where Javier is music director and keyboardist. The church has a piano now and hopes to get an organ soon.

Javier also arranged for a formal



Banner in front of Basilica in Guanajuato advertising organ festival



Gloria Tapia, Javier Garduño, Gonzalo Ruiz Esparza Torrez, Jesús Villaseñor, James Welch

brunch meeting with several leading Mexican organ composers. In attendance were Gonzalo Ruiz Esparza Torres, Jesús Villaseñor, and Gloria Tapia. They shared copies of their compositions, and we discussed various aspects of having their works published, since there is virtually no market for organ music in Mexico. Since scores for even the most standard repertoire are very difficult to obtain in Latin America, photocopying is widely accepted. These composers were surprised to hear how much stricter copyright laws are in the US. We discussed the importance and advantage of having their music published, rather than seeing it vanish in a pile of crumbling photocopies.

Before leaving Mexico City I was able to meet with Juan Estrada, the son of the late José Jesús Estrada, who was definitely one of the greatest Latin American composers of organ music in this century. I have played most of Estrada's compositions and am happy to report that we finalized arrangements for publishing his music in the very near future.

I couldn't write this report without mentioning one of the highlights of the trip, and that is the marvelous food. Real Mexican food bears relatively little resemblance to that found in Mexican restaurants in the States. Enchiladas, tacos, and tamales are quite different from what we have come to expect here. Tacos are served more fajita-style on soft tortillas, with plenty of grilled onions and a variety of salsas, and the seafood is remarkable. I had some surprises, such as a tasty lentil soup with fresh pineapple and bananas in it, made by Javier's wife Maria de Lourdes. Breakfasts are likely to consist of chilaquiles (a type of spicy tortilla casserole), a variety of pastries, eggs with Mexican sausage, and beans. And of course fresh fruit was everywhere, my favorites being the monster pineapples, papayas, guavas, and many other items we have yet to see in markets north of the border—all ripe and at bargain prices.

My first concert stop in Mexico was Guanajuato, a fascinating colonial town

famed for its silver mines. I had had the opportunity of visiting here last year for the first time on a Westfield Center tour of historical organs led by Susan Tattershall. This town boasts a wonderful plaza, where at any moment three or more mariachi bands within a few feet of each other may be playing simultaneously at full tilt, and in different keys; an ornate Paris Opéra-style theatre; and narrow streets winding into the hillsides with all sorts of surprising open-air markets, shops, and restaurants. The Diego Rivera Museum, the Chavez Morado gallery, and a museum devoted to Cervantes and Don Quixote are particularly worth visiting.

The Basilica San Diego in Guanajuato, built in 1633 by Franciscan missionaries, houses a curious late 19th-century instrument by an unknown Mexican builder. The manuals are on the back side of the organ, along with horizontal reeds and a short pedalboard with toe-studs for keys. In traditional Spanish style, some of the stops are divided between treble and bass. Joaquin Wesslowski, the well-known organ builder from Mexico City, has restored much of this organ. The acoustics of the basilica are splendid.

Since the console is not visible to the audience, the concert organizers brought in a closed-circuit TV and large screen, which was very much appreciated by those in attendance. The enthusiastic crowd didn't seem to mind the constant hubbub on the street outside which was audible inside the church—it just added to the general festivity of the evening.

My program consisted of works for manuals only: Agincourt Hymn; *Sonata*, C. P. E. Bach; *Toccata*, Sorge; *Trip to Nahant*, Hewitt; *Offertoire pour le jour de Pâques*, Boëly; *Gavotte*, Wesley; *Fugue on "Pink Panther"*, Guy Bovet (who coincidentally has travelled and recorded in Mexico); *Fugue in G minor*, Reincken; *Sonata*, Carvalho; *Variations*, Kabalevsky; *Sonata*, Lidon; *Tower Hill*, Farnaby; and *Bolero de Concert*, Lefébure-Wély. The program afforded

## ► Bedford: 20th-Century Clavichord Music

premiered Peter Schuback's *Risonanzi di Euridici*, version 1, on February 16, 1989. Other works late in the decade were composed by Timothy Broege, Thomas Donahue, and Isaac Nagao. Vanessa Brown's four-minute solo, *A Serpentine Piece*, was written in 1990.

William Ortiz's *Quodlibet* was premiered on January 24, 1990, in New York City by Andrew de Masi, who also on June 9, 1988, in New York City, gave the first performance of Chris DeBlasio's *Dances for Clavichord*.

In many cases a clavichordist served as the catalyst for the creation of a new piece by being the performer for whom the work was written and, consequently, by giving its premiere. Surely the Belgian Annette Sachs is the forerunner among first performers of new works. She has premiered some forty of this century's clavichord pieces. Among other clavichordists with first performances of new works to their credit are Kathleen Crees, Andrew de Masi, Joan Benson, Valda Aveling, Silvia Kind, Caecilia Andriessen, Lidia Gerberof, Sylvia Junge, Bernard Roberts, Karen Hudson-Brown, and Kristine Scholz.

At least a dozen performances of twentieth-century clavichord pieces are available through commercial recordings on either long playing records or compact discs. The works of Howells, Keith Jarrett,

Ton de Leeuw, Lennox Berkeley, Peter Benary, Robert Still, Anthony Scott, and Eugene Goossens are represented.

An inventory of the nationalities of modern-day clavichord composers reveals that the greatest number of works are written by American and English composers. Polish and Dutch compositions are next in number, then works by the Belgians, Germans, and Swiss. Composers from other countries, such as France, Canada, Italy, Sweden, Spain, Romania, Portugal, Wales, Yugoslavia, Hungary, Austria, Japan, Iceland, and Denmark and the commonwealth of Puerto Rico have contributed in lesser numbers.

The complete twentieth-century oeuvre for clavichord offers a full menu of music. It represents differing musical styles and language, from neo-Elizabethan and neobaroque to the most avant-garde. This contrasting music, with its rich pool of newer sounds, textures, rhythms, colors, and expressive possibilities, will appeal to a variety of musical tastes. ■

### Notes

1. For background information, titles, and identification of the dedicatees, see Larry Palmer, "Harpsichord Repertoire in the 20th Century II: Herbert Howells' 'Lambert's Clavichord,'" in *THE DIAPASON*, December 1974, pp. 7-8.





Guadalajara Cathedral

opportunities to explore every color on the organ, the hitch-down swell box, and all of the reeds and mutations.

The inter-city public transportation in Mexico is excellent. I travelled next to Guadalajara on a spacious bus with reclining seats, videos, and a kitchenette with refreshments. It is usually more rewarding to travel on the ground than to fly over everything; one can get a good sense of the countryside and imagine what the Spaniards thought of this territory when they first arrived. My performance in the cathedral of Guadalajara (begun in 1561) was arranged by Martha González de Hernández Allende. The series there was well publicized, with posters all over town, in the local newspapers, and even a mention in Frommer's guide to Mexico!

The organ, originally by Merklin, is about a hundred years old. It was rebuilt by Walcker, and most recently by Tamburini. The young curator of the organ, Miguel Arcangel Sandoval, is very dedicated to keeping this organ in good shape and was an excellent guide to several other organs in the city. Of particular note was the large Expiatorio church with its two new Tamburini organs, one an electric action in the rear gallery, another a one-manual mechanical organ with electric pulldowns, both playable from an electric-action console in the chancel area.

For formal study Latin American church organists tend to go to Italy more than any other place, which probably explains the preponderance of Tamburini organs in Mexico. A son of the Tamburini family now lives in Guadalajara and works in the organ business. However, it is not always clear who plays these organs. For instance, a visitor from the Vatican will play the dedication concert at the Expiatorio, but apparently no arrangements have been made for a regular organist there.

While in Mexico I wanted to meet with and interview as many of the leading Mexican organists as possible. This posed somewhat of a challenge, since there is nothing like the AGO or a national roster of organists, and there is relatively little communication between organists in different geographical areas. The annual festival in Guadalajara is sponsored and funded by the local Department of Cultural Affairs rather than by the cathedral, so it was only by special arrangement that I was able to meet with the cathedral organist, Maestro Hermilio Hernández. He shared with me copies of several of his interesting compositions, and explained that while he plays the big Tamburini for Sunday masses, he plays an Allen organ in the chancel for weekday services.

The concert in Guadalajara was somewhat of a riot! They turned all the pews in the cathedral around to face the rear gallery. Several reporters and photographers came from local newspapers, and enthusiastic autograph-seekers mobbed the visiting artist, anxious to try a few words of English. During the concert I had to compete with a rock band playing full blast in the plaza in front of the

cathedral, a veritable freeway of trucks and buses roared right outside the front door of the church, and there was some pretty nasty feedback from a P.A. system (are all P.A. system operators deaf, or what?!). But no one seemed to mind, and again, a real party atmosphere seemed to reign.

For Guadalajara I tried to design a program that would show off the organ, and entertain as well as educate: Bach, Dubois, Charpentier, Vieme, Horatio Parker, and *Variations on "Amazing Grace"* by George Shearing. But what really endeared the program to the audience was a set of pieces by Mexican composers, with works by Estrada and Noble. I had fun playing an arrangement of "La Bamba," too, which was a big hit.

The final stop was Morelia, the home of the most famous organ festival in Mexico. The organ here is very similar to the one in the cathedral in Guadalajara, except it isn't quite as reliable mechanically. The acoustics of this splendid cathedral, built 1640-1744, make up for most of the flaws in the organ. Here I was the houseguest of an American organ enthusiast now retired and living in Morelia in a sumptuously restored colonial home from the 1700s, adjacent to the famed aqueduct built in 1789 in the downtown area.

Whereas the concerts in Guanajuato and Guadalajara were free and drew large crowds, there was an entrance fee of 30 pesos (about \$10), which is prohibitively expensive for most Mexicans and resulted in a much smaller audience. The program was similar to the one in Guadalajara, with a variety of literature and the inclusion of Mexican repertoire. I was honored by the presence of Ramón Noble, the composer from Mexico City whose composition I have played frequently.

Again there were eager reporters and photographers from the media. Following the concert was a very splashy reception in the courtyard of the city hall, attended by a number of high-level dignitaries, and the presentation of several lovely gifts—a beautiful ceramic plate, a solid copper tray embossed with my name and a design of the cathedral, and a certificate done in calligraphy on real parchment.

Although I am anything but fluent in Spanish, I had spent a whole week doing my best to learn the vocabulary of organ and concert terminology. After several brief presentations and flowery speeches by the mayor and governor, it was my turn to respond. A translator was available to me, but I decided to give my Spanish a try. I'm sure I didn't conjugate all the verbs correctly, but it was worth it to see faces light up as I attempted to convey to them my gratitude for all of their hospitality and my sincere appreciation for their efforts to provide these organ festivals and to invite me to participate. I look forward to a return visit!

For further information, please feel free to contact me: James Welch, Music Department, Santa Clara University, Santa Clara CA 95053. 415/321-4422. ■

## An Index to the Organ and Harmonium

### Works of Franz Liszt, part 3

by William H. Bates

Part 1 of this Liszt Index appeared on pages 12-14 of the September issue of THE DIAPASON, and Part 2 on pages 17-19 of the October issue.

#### B. WORKS FOR SOLO HARMONIUM (OR PIANO)

Composition	S	R	SE	ME	HE
*Angelus! Prière aux anges gardiens <sup>53</sup> MEDIUM: harmonium or piano DATE: 1877 (rev. 1880, 1882) PUBLISHED: 1883	163/1	10e/1	I:48	I:60	VI:61
**Ave Maria (II; in D) <sup>54</sup> MEDIUM: piano or harmonium DATE: 1869? PUBLISHED: 1871	504/1	193/1	—	I:68	VI:59
**Ave Maria (IV) <sup>55</sup> MEDIUM: harmonium or piano DATE: 1881 PUBLISHED: posth. (1958)	545	194	—	—	VI:69
*Ave maris stella (first version) <sup>56</sup> MEDIUM: harmonium DATE: 1868-1871? PUBLISHED: 1871	(669/2)	(394/2)	—	—	VI:41
*Weihnachtsbaum (selections) <sup>57</sup> Psallite O heilige Nacht! Die Hirten an der Krippe (In dulci júbilo) Adeste fideles MEDIUM: harmonium or piano DATE: 1866 (rev. 1876) PUBLISHED: 1882	186	71	—	—	IV:8 IV:10 IV:13 IV:16 VI:46 VI:49 VI:52 VI:55

#### C. WORKS FOR ORGAN (OR HARMONIUM) AND "AD LIBITUM" INSTRUMENT/VOICE

Composition	S	R	SE	ME	HE
**Hosannah! <sup>58</sup> MEDIUM: organ and trombone "ad libitum" DATE: 1862 PUBLISHED: 1867	677	409	—	II:82	VIII:10
**Sposalizio" — (Trauung), nach dem gleichnamigen Bilde Raphael's ("Ave Maria III"; "Zur Trauung") <sup>59</sup> MEDIUM: organ or harmonium and voice "ad libitum" DATE: 1883 PUBLISHED: posth. (1890)	60	498	II:102	IV:46	IX:44

#### D. WORKS FOR SOLO INSTRUMENT AND ORGAN (OR HARMONIUM)

Composition	S	R	SE	ME	HE
**Benedictus aus der ungarischen Krönungsmesse <sup>60</sup> MEDIUM: violin and organ or harmonium DATE: 1871? PUBLISHED: 1871?	678/2	411a/1	—	—	VIII:5
***"Cujus animam" Aric aus dem Stabat mater v[on] Rossini <sup>61</sup> MEDIUM: trombone and organ DATE: 1860-1870? PUBLISHED: unpub.?	679	410	—	—	VIII:17
**Offertorium aus der ungarischen Krönungsmesse <sup>62</sup> MEDIUM: [violin and organ or harmonium] DATE: 1871? PUBLISHED: 1871?	678/1	411a/2	—	—	VIII:14



**E. WORKS FOR OBLIGATORY VOICE(S) AND ORGAN  
(OR HARMONIUM/PIANO)**

Composition	S	R	SE	ME	HE
<b>**Aria ["Cujus animam"] aus dem Stabat mater von G. Rossini<sup>63</sup></b> MEDIUM: tenor and organ DATE: 1862? PUBLISHED: 1874	682	643a	—	—	IX:56
<b>**Ave Maria (II)<sup>64</sup></b> MEDIUM: mezzo-soprano and organ or harmonium DATE: 1869 PUBLISHED: unpub. (in <i>LMW V/6</i> )	681	639	—	—	IX:26
<b>*Ave Maria (IV)<sup>65</sup></b> MEDIUM: voice and piano or harmonium [or organ] DATE: 1881 PUBLISHED: posth. (1906)	341	640	—	—	IX:30
<b>**Ave maris stella<sup>66</sup></b> MEDIUM: voice and harmonium DATE: 1868 PUBLISHED: unpub.? (1868?)	680	641	—	—	IX:23
<b>*Cantico [del Sol] di San Francesco<sup>67</sup></b> MEDIUM: baritone, unison male chorus "ad libitum," and organ or harmonium DATE: 1862 PUBLISHED: unpub.	4	479	—	—	IX:1
<b>*/**Dall'alma Roma<sup>68</sup></b> MEDIUM: two voices and organ "ad libitum" DATE: 1867 or after PUBLISHED: unpub.	36	502	—	—	IX:19
<b>**De profundis clamavi (Aus der Tiefe rufe ich)"<sup>69</sup> ([Psalm 129])<sup>69</sup></b> MEDIUM: bass or alto and organ or piano DATE: 1881 PUBLISHED: unpub.?	16/2	492b	—	—	IX:32
<b>*O sacrum convivium<sup>70</sup></b> MEDIUM: alto, mezzo-soprano and alto chorus "ad libitum," and organ or harmonium DATE: after 1880? PUBLISHED: unpub. (in <i>LMW V/6</i> )	58	515	—	—	IX:50
<b>**Pater noster (del Rosario)<sup>71</sup></b> MEDIUM: bass [or unison male chorus] and organ or harmonium DATE: 1879 PUBLISHED: unpub. (in <i>LMW V/7</i> )	56/4	527/4	—	—	IX:28
<b>*Sancta Caecilia<sup>72</sup></b> MEDIUM: alto and organ or harmonium DATE: after 1880 PUBLISHED: unpub. (in <i>LMW V/6</i> )	343	643	—	—	IX:41

**F. WORKS FOR OBLIGATORY VOICE(S) AND PIANO  
(OR HARMONIUM)**

Composition	S	R	SE	ME	HE
<b>*Le Crucifix, poésie de Victor Hugo<sup>73</sup></b> MEDIUM: 3 settings for alto and piano or harmonium DATE: 1884 PUBLISHED: 1884	342	642	—	—	IX:68
<b>*O Meer im Abendstrahl<sup>74</sup></b> MEDIUM: soprano and alto, mezzo-soprano/alto chorus, and piano or harmonium DATE: 1880-1883? PUBLISHED: 1883	344	637	—	—	IX:64

**Notes**

53. *Angelus!* is the first composition in the "Troisième année" of Liszt's *Années de pèlerinage* (S. 163). Unlike the other pieces in this collection, however, *Angelus!* has the designation "Klavier oder Harmonium," and Haselböck has therefore included the piece in his edition, removing all "pedalings" for piano and giving only the harmonium version of mm. 157-164 (see *NLE I/8:3-7* for the piano version). Winkhofer (*ERM*, under S. 163) suggests that the composition was written in 1877 and revised in 1880 and 1882.

54. Date: 1869 (Haselböck), c1870 (Searle). Based on *Ave Maria* (II; S. 38). In the autograph MS (and also in the first edition?) certain passages have appropriate alternate readings for piano and harmonium; evidently only the latter are printed in the Margittay and Haselböck editions. Under "E" see also the note to *Ave Maria* [II], S. 681.

55. Also printed in *NLE I/8:64-65*. For the original version see *Ave Maria* (IV; S. 341, under "E").

56. Date: 1868 (Haselböck), after 1868 (Searle). Based on the second choral setting of *Ave maris stella* (S. 34/2). In two Liszt sources of the harmonium setting certain passages have alternate readings for piano and harmonium; only the latter are printed in the Haselböck edition. Under "A" see also *Zwei Kirchenhymnen*, "Ave maris stella" (second version; S. 669/2). *Ave maris stella* also appears in a setting for voice and harmonium (S. 680; see under "E").

57. In the original print four of the twelve pieces in *Weihnachtsbaum* have the designation "Piano ossia Armonium" and Haselböck has therefore included these four in his edition (the eight other pieces are for piano only). According to Winkhofer (*ERM*, S. 186), *Weihnachtsbaum* was "sketched" in 1866 (manuscript in D-WRgs) and revised in 1876.

58. Based on *Cantico di San Francesco* (S. 4—see under "E"). See also *San Francesco. Preludio per il Cantico del Sol di San Francesco* (S. 665/1, listed under "A"). Haselböck (VIII:[viii]) indicates that some thematic material in *Hosannah!* is similar to the melody of the chorale "Heilig ist Gott der Vater," which appears in the *Braunschweiger Gesangsbuch* of 1543.

59. Publication: 1890 (Raabe and Searle); n.d. (Haselböck). Based on the piano composition "Sposalizio" from the "Deuxième Année" of *Années de pèlerinage* (S. 161). The text consists only of the words "Ave Maria" (Searle gives "Ave Maria III" as an alternate means of identification).

60. Date: 1871? (Searle and Haselböck). Publication: 1871? (on September 2, 1871, Liszt wrote that he had sent the revised proofs of the violin and organ arrangement of the [Benedictus and Offertorium] to the printers to be published" [*TAO*, p. 60]). Taken from Liszt's *Ungarischen Krönungsmesse* (S. 11), the violin-keyboard setting of "Benedictus" was first printed along with the violin-keyboard setting of "Offertorium" (S. 678/1—see under "D"). Although this print has no indication of performance medium, the MS copy of "Benedictus" (with emendations by Liszt) has "Violine / Orgel [by Gottschalg] (oder Harmonium) [by Liszt]." See also versions of "Benedictus" for piano (S. 581/1), violin and piano (S. 381/1), and violin and orchestra (S. 362).

61. Date: 1860-1870 (Searle and Haselböck). Publication: unpublished (Haselböck), 1874 (Searle), n.d. (Raabe). The title given here appears in the trombone part, which is "in [Alexander] Gottschalg's hand with numerous markings and emendations in Liszt's hand" (Haselböck VIII:[viii]). According to the same source, the fragmentary autograph MS of the organ part has no title. Under "E" see also *Aria ["Cujus animam"] aus dem Stabat mater* for tenor and organ (S. 682). A setting for piano (S. 553/1) also exists.

62. Date and publication: 1871? (see the note to the violin/keyboards setting of "Benedictus," S. 678/2). No MS source of the "Offertorium" is known. Liszt also prepared versions of "Offertorium" for organ (S. 667; see under "A"), for piano (S. 581/2), and for violin and piano (S. 381/2).

63. Date: 1862? (Haselböck); n.d. (Searle). Under "D" see also the version for trombone and organ (S. 679). A setting for piano (S. 553/1) also exists.

64. From Liszt's *Ave Maria* (II) for mixed chorus and organ (S. 38). See also the D-major version for piano or harmonium (S. 504/1; listed under "B"—see that entry's note), the D-flat major version (S. 504/2; see *NLE I/12:22-27*), and the "Offertorium" in *Missa pro organo* (S. 264; listed under "A").

65. The autograph MS of *Ave Maria* (IV; S. 341) indicates accompaniment on piano or harmonium, whereas the first print indicates organ, harmonium, or "Klavier." This work is also known in a piano-harmonium version (S. 545; see under "B").

66. Publication: unpublished (Haselböck), 1868 (Raabe and Searle). From the second choral setting of *Ave maris stella* (S. 34/2). Haselböck (HE-IX:[ix]) indicates that the autograph MS has the "autographic (?) title: *Souvenir (?) Liszt. Weimar 1882*." Also existing are versions for harmonium (S. 669/2; see under "B"), for organ or harmonium (under *Zwei Kirchenhymnen* see "Ave maris stella," S. 669/2), and for piano (S. 506).

67. Searle and Raabe catalog the organ/orchestral version of *Cantico di San Francesco* as the original setting (S. 4 and R. 479 respectively); Haselböck (IX:[ix]), however, indicates that the present version (for baritone, keyboard instrument, and male chorus "ad libitum") is the original and that the work was not orchestrated until 1880-1881. There exist an alternate piano accompaniment (no Searle number?; no modern edition?) for the version being considered, separate settings of the prelude for organ and for piano (S. 665/1 and S. 665/2 respectively, under "A" see *San Francesco. Preludio per il Cantico del Sol di San Francesco*), and a free arrangement for piano (S. 499; see *NLE I/17:59-74*). *Hosannah!* for organ and trombone "ad libitum" (S. 677; see under "C") is derived from *Canico*.

68. Date: 1867 or after (under "A" see the date for *Tu es Petrus*, S. 664), c1867 (Haselböck). *Dall'alma Roma* uses material from *Der Papst-Hymnus* (under "A" see S. 261) and *Tu es Petrus*.

69. Publication: 1883 (Raabe), unpublished? (Searle and Haselböck). Liszt prepared two versions of *De profundis clamavi*—one for baritone, male chorus, and organ (S. 16/1), and the other (two separate but similar settings—S. 16/2) for bass or for alto, both with piano or organ accompaniment. Because the musical texts of the two latter settings are identical, Haselböck prints only the one for alto.

70. Date: ?, late work (Haselböck), after 1800 (Searle). Under "A" see also Liszt's setting for organ or harmonium (no Searle or Raabe number).

71. "Pater noster" is the fourth and concluding movement of *Rosario* (S. 56) for mixed chorus (movements 1-3), baritone and unison male chorus (movement 4), and organ/harmonium. See also *Rosario* (S. 670, listed under "A").

72. Date: ?, late work (Haselböck), after 1880 (Searle).

73. Date and publication: 1864 (Raabe and Searle), n.d. (Haselböck).

74. Date: c1883 (Haselböck), c1880 (Searle). In the first edition of *O Meer in Abendstrahl*, the piano and harmonium parts are printed in simultaneous notation. Haselböck prints only the harmonium version.



# New Organs

## Cover

**Hellmuth Wolff & Associés**, Laval, Québec, Canada, has built a new organ, opus 33, for Knox College, University of Toronto. Knox College is housed in a Norman-style stone building from around 1915. The chapel, as well as a chancel organ built by Casavant and still in use, date from the same period. The chapel holds 250 people and has fairly good acoustics. The new organ is on a new gallery in the rear of the chapel. The steel beams of the gallery and the concrete slab are covered with oak. The case and the gallery railing are painted in two shades of green. The tonal design follows examples of Baroque organs in Sweden and Germany, but to be consistent with its environment, the case is more Gothic than Baroque.

It was college organist Dr. John Derksen's fondness for the North German baroque organ music that directed us towards a North-European organ type. We chose the style of the Swedish master Johan Niclas Cahman, whose organ at Leufsta Bruk I greatly admire. I was also encouraged (and supplied with a wealth of documentation) by my Swedish friend and colleague, Herwin Troje, to build an instrument after Cahman. The organ at Leufsta Bruk was to be our model for the pipework, but for the case design and the technical construction of the Knox College organ we interpreted independently how a "historic" organ ought to be built. Apart from the Gothic case, there are some other departures from Cahman's style, for example the two-story pedal tower and the addition of a Brustwerk.

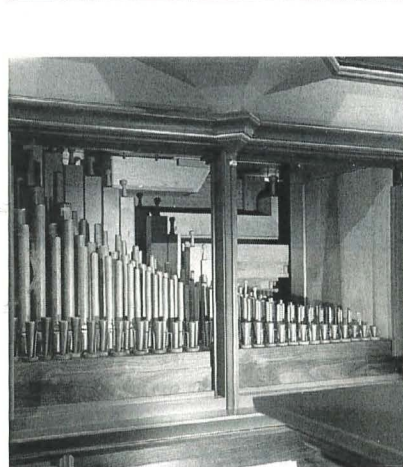
At Knox College, the Brustwerk as a third manual division is intended to serve the repertoire of the North European masters of the seventeenth century. The short octave squares well with the "older" character of this division and it also enhances the organ's usefulness as a teaching instrument. The keyboard divisions are placed in the typical Northern European fashion with the Positiv set into the gallery railing. The Pedal is in a two-story tower behind the main organ. Because of their length, the first 10 pipes of the Basun—a Posaune and not a Bassoon!—stop are on separate chests flanking the pedal case on each side.

The wind system is made with two single-fold wedge bellows, which may be pumped with foot levers or used as reservoirs when operated with a blower. The wind pressure is 84mm throughout. It takes 30 seconds for a single bellows to empty without playing; playing a full chord on the plenum requires pumping

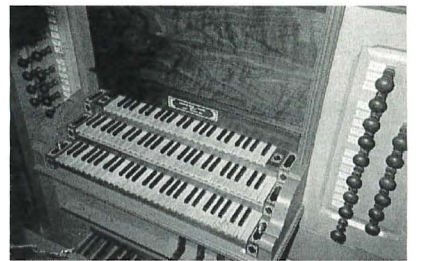
the bellows four times in ten seconds. The sections of the windtrunks are based on measurements from the Leufsta Bruk organ. The wind at Knox is quite lively. One can notice that hand-blown wind responds better to repeated chords and runs in the left hand when there are sustained notes in the treble. The reason is quite obvious: when hand-blown, the mass of the bellows moves only downwards. When operated by blower, the bellows may have to reverse their movement quickly, which can perturb the wind.

The playing action is suspended throughout. The rollers of the rollerboards are made of well seasoned wood from Estey swell shades. The stop action is made with rollers and traces of oak. Three reeds have pedal reversers in addition to the draw stops. The front pipes are made from 83% tin, polished and thinned towards the top. The inside metal pipes are made of an alloy of 28% tin, lead and traces of copper, silver, bismuth and other metals. The upper surface of the cast metal is silver-grey and is used untreated for the outside of the pipes. The inside is hand planed and thinned towards the top. The metal pipes are made by the firms of Ulrich Meisinger and Marti Pasi. Wood pipes and boots and reed assemblies were made in our shop. Trumpets and Dulcian pipes are made in Cahman's fashion, i.e., the shallot is fitted into a cylindrical extension of the resonator.

The organ is tuned in a fifth comma meantone temperament after Harald Vogel's recommendation for the tuning of the Schnitger organ St. Ludgeri in Norden, Germany, following Jürgen Ahrend's restoration in 1985. This temperament is also very similar to that devised by Herwin Troje after eighteenth-century Swedish and French sources. Other persons who gave valuable advice for the building of the Knox College organ are organists John Derksen, John Grew, Bengt Hambræus, Harald Vogel, and builders John Brombaugh, Gerhard Hradetzky, Mads Kjersgaard, Johannes Rohlf, Jakob Schmidt, George Taylor, and John Boody. The organ was built by the following staff members: Claude Armand, François Beauchemin, François Couture, Susanne Giroux, Gérald Gingras, Marguerite Howells, James Louder, Jens-Peter Petersen, Stephen Sinclair and Hellmuth Wolff. The pipe shades were designed by François Beauchemin and carved by Jean Dutil. The gallery was designed by Denis Lamarre, architect, in collaboration with Hellmuth Wolff.



Brustwerk



Key desk



Hauptwerk

### MANUAL (Hufwudwerket)

- 16' Qwintadena
- 8' Principal (facade)
- 8' Ror Fleut
- 4' Octawa
- 4' Spets Fleut
- 2½' Qwinta
- 2' Super Octawa
- Mixtur III (V with Tierces)
- 8' Trumpet

### RYGG-POSITIW

- 8' Gedagt
- 8' Qwintadena
- 4' Principal (facade)
- 4' Gedagt Fleut
- II Sexqwaltera
- 2½' Qwinta (from Sexqwaltera)
- 2' Octawa
- II Mixtur (IV with Tierces)
- 8' Dulcian

### BRUSTWERK (Bröstwerket)

- 8' Gedagt
- 4' Fleut
- 2' Wald Fleut
- II Tertjan
- 1½' Qwinta (from Tertjan)
- 8' Regal

### PEDAL

- 16' Subb Bass
- 8' Principal
- 8' Gedagt
- 4' Octawa
- V Mixtur
- 16' Basun
- 8' Trumpet
- 2' Cornett

Tremulant  
Winker  
Fogelsång  
Shove coupler for POS to HW  
HW/P and POS/P couplers  
Pitch a 440 Hz at 20°C

Cahman's mixture compositions are reproduced, but in half-draw position the manual mixtures break in fifth and fourth and the 16' harmonics and the tierce ranks are omitted.

Mixtur III/V HW	5 ranks after Cahman, with tierce, octave breaks:			
	C	c	c''	
	1½'	2½'	5½'	
	1'	2'	4'	
	½'	1½'	3½'	
	¾'	1½'	2½'	
	½'	1'	2'	

on half-draw:	3 ranks "cymbalisant" with fifth and fourth breaks:			
	C	G#	c	f#
	1'	1½'	2'	2½'
	¾'	1'	1½'	2'
	½'	¾'	1'	1½'

Mixtur II/IV POS	4 ranks after Cahman with tierces, octave breaks:			
	C	f	c''	f''
	1½'	2½'	5½'	
	1'	2'	4'	
	¾'	1½'	3½'	
	½'	1½'	2½'	

on half-draw:	2 ranks "cymbalisant", with fifth and fourth breaks:			
	C	f#	f#	f#''
	1'	1½'	2'	2½'
	¾'	1'	1½'	2'

Mixtur V PED	(without breaks)	2½'-2'-1½'-1½'-1'
--------------	------------------	-------------------

More information on the Knox College Organ and on eleven American builders' work can be found in the book *The Historical Organ in America* published by the Westfield Center.

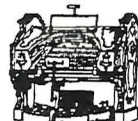
(Nomenclature after Abraham Abrahamsson Hülphers' *Historisk Afhandling om Musik och Instrumenter*, West-erås 1773)

## American Theatre Organ Society

An organization of more than 6,000 members dedicated to the preservation and enhancement of the theatre organ.

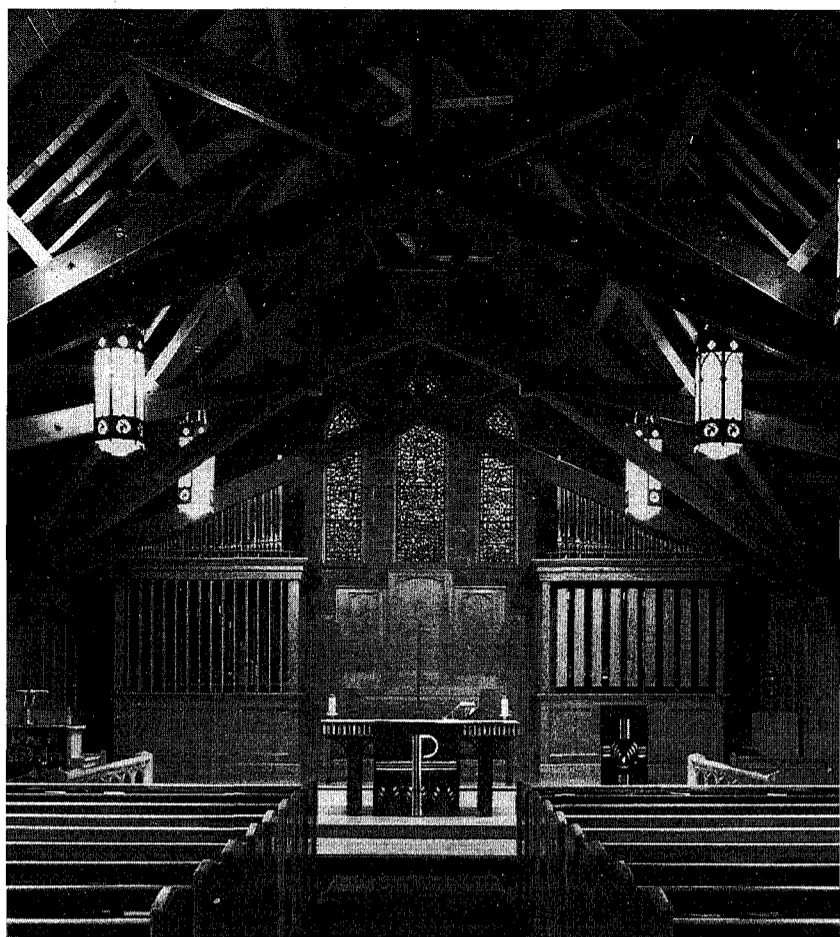
We urge you to join others with similar interests for:

- CONCERTS ♦ COMPETITIONS
- EDUCATIONAL PROGRAMS ♦ WORKSHOPS
- REGIONAL & ANNUAL CONVENTIONS
- WITH NATIONALLY KNOWN ARTISTS



Contact: HARRY HETH  
P.O. Box 130463 • Houston, Texas 77219-0463  
713/523-8214





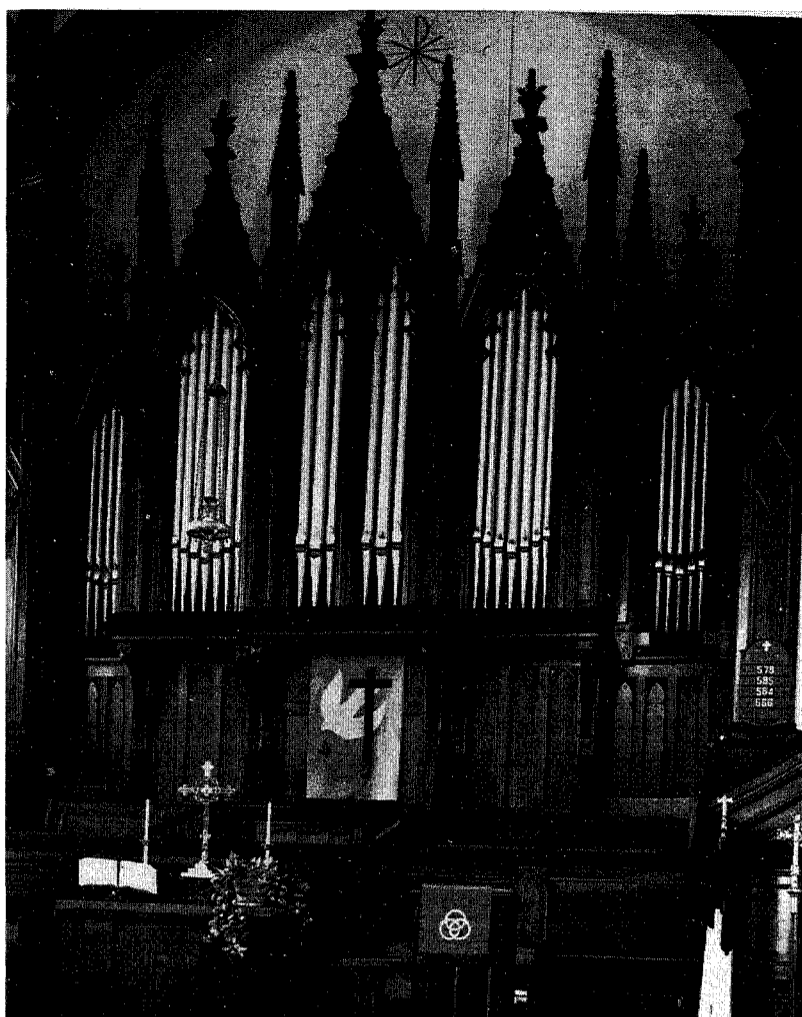
**Berghaus Organ Company, Inc.**, Bellwood, IL, has built a new organ for Trinity Lutheran Church, Evanston, IL. The church was extensively renovated in conjunction with the addition of the new organ, and the organ builder coordinated efforts with the interior designer, Interior Effects, Inc., of Evanston. This resulted in moving the altar to the crossing, between the transepts on a platform and placing the organ at the front of the chancel where the altar once stood. As the church is small, seating 150, and funds were limited, it was decided that a small unit organ represented the best option. The principal chorus, which is not unified, provides a rich, warm sound in addition to which there is a Gedackt, a Gemshorn and a Fagott. The Koppelflöte, Sesquialtera and Harfprincipal are prepared. When complete, the instrument will have nine registers and twelve ranks. The Rev. Randy Lee is the pastor. Dr. Paul Manz was the dedication recitalist.

**GREAT**  
 8' Principal  
 8' Gedackt  
 4' Octave  
 4' Koppelflöte \*  
 2' Gemshorn  
 III Sesquialtera \*  
 II Mixture  
 8' Fagott

**SWELL**  
 8' Gemshorn  
 8' Gedackt  
 4' Harfprincipal \*  
 4' Gedackt  
 2' Koppelflöte \*  
 1' Gemshorn  
 8' Fagott  
 Tremulant

**PEDAL**  
 16' Subbass  
 8' Principal  
 8' Gedackt  
 4' Choralbass  
 4' Koppelflöte \*  
 II Mixture  
 16' Fagott  
 8' Fagott  
 4' Fagott

\*Preparations



**Goulding & Wood, Inc.**, Indianapolis, IN, has built a new organ for Trinity United Methodist Church, Lafayette, IN. The original organ and case for this church was built by Pomplitz of Baltimore, MD circa 1872. A 1954 renovation by M.P. Moller placed a 24-rank organ duplexed over three manuals behind the Pomplitz case. The removal of the existing Pomplitz weakened front case supports and the facade began to separate over the years—it was not known until recently that the case was leaning dangerously. G & W totally dismantled, restructured, and refinished the solid walnut case. New burl panels were made to match in where the tracker console existed, and the entire structure was moved forward 1½ feet to accommodate a larger instrument.

A three-manual design was considered, but it was not reasonably possible to place three divisions within the existing area. A large two-manual approach was adopted that provides a soft flute and celeste in the Great, full principal choruses in each division, and a complete 16-8-4' reed chorus in the Swell. The new instrument of 33-ranks is Goulding & Wood Opus 24 and incorporates their exclusively designed, electro-

pneumatic slider/pallet windchests. The new walnut console has maple naturals and rosewood sharps, and utilizes the latest in solid state features.

**GREAT**  
 16' Spitz Flute  
 8' Principal (case)  
 8' Rohr Flute  
 8' Spitz Flute (ext)  
 8' Flute Celeste (TC)  
 4' Octave  
 4' Block Flute  
 2½' Nazard (TC)  
 2' Gemshorn  
 1½' Tierce (TC)  
 II Mixture 1½'  
 II Cymbal ¾'  
 8' Cromorne  
 Tremolo  
 Great to Great 16-UO-4

**SWELL**  
 16' Bourdon  
 8' Bourdon (ext)  
 8' Viole  
 8' Viole celeste (TC)  
 4' Principal  
 4' Spiel Flute  
 2' Octave  
 1½' Spitz Quint  
 III Scharf (1')  
 16' Bassoon-Hautbois  
 8' Trompette  
 8' Hautbois (ext)  
 4' Clarion  
 Tremolo  
 Swell to Swell 16-UO-4

**PEDAL**  
 32' Resultant  
 16' Spitz Flute (Gt)  
 16' Subbass  
 16' Bourdon (Sw)  
 8' Octave (case)  
 8' Spitz Flute (Gt)  
 8' Bourdon (Sw)  
 4' Octave (ext)  
 4' Bourdon (ext)  
 2' Octave (ext)  
 II Mixture 1½'  
 16' Posaune  
 16' Bassoon-Hautbois (Sw)  
 8' Posaune (ext)  
 8' Hautbois (Sw)  
 4' Hautbois (Sw)

## FREE

### Pipe Organ Planning & Fund Raising Guide

offered by APOBA, the organization dedicated to expanding and perfecting the art of American pipe organ building. Includes:

- Planning requirements & specifications
- Qualifying & selecting builders
- Educating the congregation
- Organizing your fund raising committee
- Establishing realistic goals and time tables
- Raising the funds you need.

For your free copy, contact:

**Associated Pipe Organ Builders of America**  
 • P.O. Box 155 •  
 Chicago Ridge, IL 60415

**1-800-473-5270**

## A Free Copy of THE DIAPASON

Send a free sample issue of THE DIAPASON to a friend, colleague or student by filling in the form below. If you know someone who would enjoy the news, reviews and feature articles published each month in THE DIAPASON, take a moment to request a free issue.

Mail to: The Diapason, Attention: Editor, 380 E. Northwest Hwy., Des Plaines, IL 60016. Or FAX to: 708/398/0408.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

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

11040 West Bluemound Road, Wauwatosa, Wisconsin 53226  
 (414) 771-8966



# 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

**Thomas Murray**; North Meridian United Methodist, Indianapolis, IN 8 pm

### 16 NOVEMBER

**Stephen Hamilton**; Holy Trinity Episcopal, New York, NY 8 pm  
**Marilou Kratzenstein**; St John's Church, Washington, DC 12:10 pm

### 17 NOVEMBER

**Robert Lowther**; St Paul's Chapel, New York, NY noon

### 18 NOVEMBER

**Brian Jones**; Trinity Church, Boston, MA 12:15 pm  
**Gillian Weir**; St John's Lutheran, Allentown, PA 8 pm  
**Thomas Murray**; First Congregational, Evanston, IL 8 pm  
**Betty Louise Lumby**; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

### 19 NOVEMBER

American Boychoir; Westminster Choir College, Princeton, NJ

### 20 NOVEMBER

**Daniel Lamoureux**; Grace Episcopal, New Bedford, MA 3 pm  
Vespers & Solemn Te Deum; St Paul's Cathedral, Worcester, MA 4 pm  
**Martin Jean**; Cadet Chapel, West Point, New York 3:30 pm  
**David Little**; St Ignatius Loyola, New York, NY 4 pm  
**Marsha Long**; St Thomas Church, New York, NY 5:15 pm  
Hofstra Chamber Singers; Christ Church, Oyster Bay, NY 3 pm  
Singing Boys of Pennsylvania; Boyertown Area High School, Boyertown, PA 8 pm  
**+Richard Heschke**; Trinity Ev Lutheran, Richmond, VA 4 pm  
**Eddie Huss**; St Philip's Episcopal, Charleston, SC 4 pm  
**Preston Smith**, with orchestra; St Michael's Episcopal, Charleston, SC 7 pm  
**David Higgs**; St Paul's-by-the-Sea Episcopal, Jacksonville Beach, FL 4 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Todd Wilson**; St John United Church, Genoa, OH 3 pm  
Choral Concert; First Congregational, Columbus, OH 4 pm  
**\*Trudy Faber**, organ and harpsichord; Advent Lutheran, Cedarburg, WI 3 pm  
**John Bryant**; St Gall Church, Chicago, IL 4 pm

### 22 NOVEMBER

**Michael Fortson**; Irvine Auditorium, Philadelphia, PA 12:05 pm

### 23 NOVEMBER

**Marvin Mills**; St John's Church, Washington, DC 12:10 pm

### 25 NOVEMBER

**David Little**; Trinity Church, Boston, MA 12:15 pm

### 26 NOVEMBER

**Thomas Murray**; Spencerville Seventh-Day Adventist, Silver Spring, MD 4 pm  
**Peter Conte**, with choir; Longwood Gardens, Kennett Square, PA  
**Frederick Swann**; Presbyterian Homes, Evanston, IL 7:30 pm

### 27 NOVEMBER

Baroque Concert; King's Chapel, Boston, MA 5 pm

NOVEMBER, 1994

**H. Ross Wood**; Church of the Advent, Boston, MA 5:30 pm

Lessons & Carols; Grace Church, Utica, NY 4 pm

**K. Bryan Kirk**; St Thomas Church, New York, NY 5:15 pm

**Mark Bani**; St Ann & Holy Trinity Episcopal, Brooklyn, NY 4 pm

Lessons & Carols; St Peter's Episcopal, Morristown, NJ 4 pm

Advent Carol Concert; St Philip's Episcopal, Charleston, SC 4:30 pm

**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

**Frederick Swann**; Presbyterian Homes, Evanston, IL 3:30 pm

**Carole Terry**; Independent Presbyterian, Birmingham, AL 4 pm

### 29 NOVEMBER

**Ralph Fisher**; Irvine Auditorium, Philadelphia, PA 12:05 pm

### 30 NOVEMBER

**Theodore Guerrant**; St John's Church, Washington, DC 12:10 pm

**Preston Smith**; St Philip's Episcopal, Charleston, SC noon

### 2 DECEMBER

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

Christmas Concert; Trinity Church, Boston, MA 8 pm

Lessons & Carols; Good Shepherd Lutheran, Lancaster, PA 7 pm

Choral & Organ Concerts; Longwood Gardens, Kennett Square, PA 7 pm (through January 1)

**Tom Sullivan**; St Philip's Episcopal, Charleston, SC 12 noon

Christmas Concert; St Philip's Episcopal, Charleston, SC 8 pm

Handel, *Messiah*; Orchestra Hall, Chicago, IL 8 pm (also December 7)

Choral Concert; Mt Carmel Church, Chicago, IL 8 pm

### 3 DECEMBER

Christmas Concert; Mem Music Hall, Methuen, MA 7 pm (also December 4)

Carols Concert; St Peter's Episcopal, Morristown, NJ 8 pm

Menotti, *Amahl*; Cathedral of St John, Milwaukee, WI 8 pm

James Chorale; St John's Lutheran, Forest Park, IL 7:30 pm

### 4 DECEMBER

Lessons & Carols, Glorie Dei Cantores; Community of Jesus, Orleans, MA 2 pm

Lessons & Carols; Church of the Good Shepherd, New York, NY 11 am

**Allen Mills**; Bardavon Opera House, Poughkeepsie, NY 3 pm

Handel, *Messiah*; Cadet Chapel, West Point, NY 3:30 pm

**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

James Chorale; St John Cantius, Chicago, IL 4 pm

Lessons & Carols; St Paul & The Redeemer, Chicago, IL 4:30 pm

Christmas Spectacular; Lindenwood Christian Church, Memphis, TN 7:30 pm

### 6 DECEMBER

Handel, *Messiah*; St Ignatius Loyola, New York, NY 8 pm (also December 7)

**Robert Sutherland Lord**; Univ of Pittsburgh, Pittsburgh, PA noon

### 7 DECEMBER

Holiday Concert; St Bartholomew's, New York, NY 8 pm

**Mary Mozelle**; St John's Church, Washington, DC 12:10 pm

**Douglas Reed**; Univ of Evansville, Evansville, IN 12:15 pm

Distler, *A Little Advent Music*; Cathedral Church of the Advent, Birmingham, AL noon

### 8 DECEMBER

**Karel Paukert**, clavichord; Cleveland Museum, Cleveland, OH 3:30 pm

### 9 DECEMBER

**Mark Dwyer**; Trinity Church, Boston, MA 12:15 pm

Singing Boys of Pennsylvania; Charlemagne Park Restaurant, Mt Bethel, PA 7:30 pm (also December 10)

**Ward Moore**; St Philip's Episcopal, Charleston, SC 12 noon

**Stephen Tharp**; Southminster Presbyterian, Arlington Heights, IL 8 pm

### 10 DECEMBER

Christmas Pops Concert; St Peter's Episcopal, Morristown, NJ 7:30 pm

## PATRICK ALLEN

ST. JOHN'S CATHEDRAL  
WILMINGTON, DE

## WILLIAM AYLESWORTH

D. M.

*Evanston, Illinois*

## WALLACE M. COURSEN JR.

F.A.G.O.

Holy Trinity Episcopal Church  
West Orange, NJ 07052

## STEVEN EGLER

Central Michigan University  
First Presbyterian Church  
Mt. Pleasant, Michigan 48858

SOLO Shelly-Egler  
RECITALS Flute and Organ Duo

## ELLEN KURTZ

## FUNK

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

## CHRISTOPHER GARVEN

Organist/Conservatory Director  
Ormond Beach First Baptist, FLA  
recitals, call: (904)672-1822

## Robert Glasgow

School of Music  
University of Michigan  
Ann Arbor

## BRUCE GUSTAFSON

Franklin and Marshall College  
Lancaster, Pennsylvania

## robert anderson

SMD FAGO  
Southern Methodist University  
Dallas, Texas 75275

## ROBERT CLARK

*School of Music*  
ARIZONA STATE UNIVERSITY  
TEMPE, ARIZONA 85281

## GEORGE W. DECKER

St. Paul's Cathedral  
Syracuse, NY 13202

## JOHN FENSTERMAKER

GRACE CATHEDRAL  
SAN FRANCISCO

## MICHAEL GAILIT

*Austria*  
Organist *St. Augustine's Church*  
*Augustinerstrasse 3, 1010 Vienna*  
Pianist *Hochschule fuer Musik*  
*Lothringerstrasse 18, 1030 Vienna*

## John W. Gearhart III

B.A., M.Mus.  
St. John the Divine (Episcopal)  
2450 River Oaks Blvd.  
Houston, TX 77019

## Antone Godding

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

## Instruction - Talks - Consulting

## CARILLON

Margo Halsted  
University of Michigan School of Music  
Ann Arbor, MI 48109

Gruenstein Award Sponsor

## CHICAGO CLUB OF WOMEN ORGANISTS

Dolores B. Soderberg, President

Founded 1928

## A two-inch Professional Card

## in THE DIAPASON

Call for rates  
Phone 708/298-6622  
Fax 708/390-0408

## DAVID BURTON BROWN

Organ Recitals



Contact:  
Aurand Management  
19651 Hickory Leaf  
Southfield, MI 48076  
(313) 424-9217



**WILL HEADLEE**

1650 James Street  
Syracuse, NY 13203-2816  
(315) 471-8451

**Harry H. Huber**

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

**MICHELE JOHNS**

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

**KIM R. KASLING**

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

**GALE KRAMER**

DMA  
Wayne State University  
Metropolitan Methodist Church  
Detroit 48202

**David Lowry**  
School of Visual and  
Performing Arts  
Winthrop University  
Rock Hill, SC 29733

**DAVID McCAIN**

ORLANDO

**WILLIAM H. MURRAY**

Mus. M F.A.G.O.  
St. John's Episcopal Church  
215 North Sixth Street  
Fort Smith, Arkansas 72201

A two-inch Professional Card  
in  
**THE DIAPASON**

Please write for rates  
380 E. Northwest Highway  
Des Plaines, IL 60016-2282 Fax 708/390-0408  
708/298-6622

**MARILYN MASON**

CHAIRMAN, DEPARTMENT OF ORGAN  
UNIVERSITY OF MICHIGAN  
ANN ARBOR

"... Ginastera's ... was by all odds the most exciting ... and Marilyn Mason played it with awesome technique and a thrilling command of its daring writing."  
The American Organist, 1980

**SYLVIE POIRIER****PHILIP CROZIER****ORGAN DUO**

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

**DAVID GOODING****St. Peter's Episcopal Church**

18001 Detroit Avenue  
Lakewood, OH 44107

**VICTOR HILL**

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

*Your Professional Card*  
could appear in this space

Call 708/298-6622  
Fax 708/390-0408

**Brian Jones**

TRINITY CHURCH  
BOSTON

**JAMES KIBBIE**

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

**Richard Litterst**

M.S.M.  
First Presbyterian Church  
Freeport, Illinois

**BETTY LOUISE LUMBY**

DSM • FAGO  
UNIVERSITY OF MONTEVALLO  
MONTEVALLO, ALA. 35115



*Sue Mitchell-Wallace*

A.S.C.A.P.  
FELLOW, AMERICAN GUILD OF ORGANISTS

345 SADDLE LAKE DRIVE  
ROSWELL-ATLANTA, GEORGIA 30076  
(404) 594-0949

**LEON NELSON**

FIRST PRESBYTERIAN CHURCH  
ARLINGTON HEIGHTS, IL 60004

THE MOODY CHURCH  
CHICAGO, IL 60614

His Majesty's Clerkes; Mallinckrodt Chapel,  
Wilmette, IL 8 pm

11 DECEMBER  
Handel, *Messiah*; Trinity Church, Boston, MA  
6:30 pm  
Britten, *Ceremony of Carols*; St Thomas  
Church, New York, NY 4 pm  
Handel, *Messiah*; Church of the Holy Trinity,  
New York, NY 5 pm  
Mozart, *Coronation Mass*; Church of the  
Good Shepherd, New York, NY 11 am  
Handel, *Messiah* Sing-In; Church of the Good  
Shepherd, New York, NY 4 pm  
Vaughan Williams, *Hodie*; Wayne Presbyter-  
ian, Wayne, PA 7:30 pm  
Handel, *Messiah*; Performing Arts Center,  
Gainesville, FL 3 pm

**Elizabeth & Raymond Chenault**; Clayton  
State College, Morrow, GA 3 pm  
**Karel Paukert**; Cleveland Museum, Clevel-  
and, OH 2 pm  
His Majesty's Clerkes; Holy Family Church,  
Chicago, IL 2:30 pm  
James Chorale; St Nicholas Church,  
Evanston, IL 4 pm  
Pergolesi, *Magnificat*; Park Ridge Community  
Church, Park Ridge, IL 10:30 am  
**Fr. Jim Brobst, Fr. Tom O'Connell**; Church  
of Our Lady of the Snows, Alton, IL 3 pm  
Lessons & Carols; Christ Church Cathedral,  
New Orleans, LA 4 pm

12 DECEMBER  
New York Madrigal Singers; St. Paul's  
Chapel, New York, NY noon

13 DECEMBER  
Handel, *Messiah*; St Thomas Church, New  
York, NY 7:30 pm (also December 15)

14 DECEMBER  
**Samuel Carabetta**; St John's Church, Wash-  
ington, DC 12:10 pm  
Advent Musicians; Cathedral Church of the  
Advent, Birmingham, AL noon

16 DECEMBER  
**Thomas Handel**; Trinity Church, Boston, MA  
12:15 pm  
Brevard Boys Choir; First United Methodist,  
Brevard, NC 7:30 pm  
**Preston Smith**, with tenor; St Philip's Episco-  
pal, Charleston, SC 12 noon  
The New Oratorio Singers; St Francis de  
Sales, Lake Zurich, IL 7:30 pm

17 DECEMBER  
His Majesty's Clerkes; St Procopius Abbey  
Church, Lisle, IL 8 pm

18 DECEMBER  
Carol Service; Trinity Church, Boston, MA 4, 7  
pm  
Lessons & Carols; South Church, New Britain,  
CT 4 pm  
Lessons & Carols; Church of the Holy Trinity,  
New York, NY  
Lessons & Carols; St Thomas Church, New  
York, NY 4 pm  
Lessons & Carols; St John's Church, Wash-  
ington, DC 11 am  
Lessons & Carols; First Presbyterian, Burling-  
ton, NC 5 pm  
Lessons & Carols; St Philip's Episcopal,  
Charleston, SC 9:30, 11 am  
The New Oratorio Singers; Divine Word  
Chapel, Techny, IL 5:30 pm  
Pinkham, *Christmas Cantata*; Fourth Presby-  
terian, Chicago, IL 8:30, 11 am  
His Majesty's Clerkes; Quigley Chapel,  
Chicago, IL 2:30 pm  
Lessons & Carols; Fourth Presbyterian,  
Chicago, IL 6:30 pm

19 DECEMBER  
Handel, *Messiah*; St Paul's Chapel, New York,  
NY noon, 1:15 pm  
Christmas Concert; St Ignatius Loyola, New  
York, NY 4 pm

20 DECEMBER  
Lessons & Carols; St Peter's Episcopal, Mor-  
ristown, NJ 5:30 pm

23 DECEMBER  
**Brian Jones**; Trinity Church, Boston, MA  
12:15 pm

**David Woolsey**; St Philip's Episcopal,  
Charleston, SC 12 noon

24 DECEMBER  
Vivaldi, *Gloria*, with orchestra; St Philip's Epis-  
copal, Charleston, SC 7, 10:30 pm

30 DECEMBER  
**Edwin Starnes**; Trinity Church, Boston, MA  
12:15 pm

31 DECEMBER  
Lessons & Carols; Church of the Advent,  
Boston, MA 6 pm

**UNITED STATES**  
**West of the Mississippi**

15 NOVEMBER  
**Douglas Cleveland**; St Paul's United  
Methodist, Houston, TX 7:30 pm

18 NOVEMBER  
**Louis Patterson**; Westminster Presbyterian,  
Lincoln, NE 7:30 pm  
**Jon Gillock**; St Stephen Presbyterian, Ft  
Worth, TX 8 pm

19 NOVEMBER  
**Jon Gillock**, masterclasses; St Michael & All  
Angels, Dallas, TX 10 am, 1:30 pm  
Phoenix Bach Choir; First United Methodist,  
Phoenix, AZ 8 pm  
**James Welch**; LDS Church, Arcadia, CA 7:30  
pm

20 NOVEMBER  
Bach Aria Festival; Second Presbyterian, St  
Louis, MO 4 pm  
**Dorothy De Rooij**; St Mark's-on-the-Campus  
Episcopal, Lincoln, NE 8 pm  
Choral Concert; St Stephen Presbyterian, Ft  
Worth, TX 7:30 pm  
**Diane Meredith Belcher**; Coker United  
Methodist, San Antonio, TX 3 pm  
Phoenix Bach Choir; First United Methodist,  
Mesa, AZ 4 pm  
Archdiocesan Choir Festival; St Mary's Cathed-  
ral, San Francisco, CA 3:30 pm

21 NOVEMBER  
**Bruce Neswick**, masterclass; Washington  
Univ, St Louis, MO 7:30 pm

22 NOVEMBER  
**Bruce Neswick**; Washington Univ, St Louis,  
MO 8 pm

27 NOVEMBER  
**Tim Short**; St Mary's Cathedral, San Francis-  
co, CA 3:30 pm

29 NOVEMBER  
**John David Peterson**; Lyon College,  
Batesville, AR 7:30 pm

30 NOVEMBER  
**John David Peterson**, workshop; Lyon Col-  
lege, Batesville, AR 11 am

4 DECEMBER  
**Russell Stinson**, with flute; Christian Science  
Society, Batesville, AR 4 pm  
**Allan Blasdale**; St Mary's Cathedral, San  
Francisco, CA 3:30 pm  
**John Fenstermaker**, with brass; Grace  
Cathedral, San Francisco, CA 5 pm  
**James Welch**; LDS Church, Palo Alto, CA  
7:30 pm

5 DECEMBER  
Schola Cantorum of Texas; St Stephen Pres-  
byterian, Ft Worth, TX 8 pm

8 DECEMBER  
Handel, *Messiah*; St Mark's Cathedral, Seat-  
tle, WA 8 pm (also December 9, 10)

9 DECEMBER  
Christmas Concert; Central College, Pella, IA  
8 pm (also December 10)  
**Marilyn Keiser**, with orchestra; Abraham  
Chavis Theater, El Paso, TX 8 pm (also Decem-  
ber 10)

**BRENDA LYNNE LEACH**  
Doctor of Musical Arts  
*Premier Prix de Virtuosité*

Harvard  
University  
Adjunct  
Faculty



Clark  
University  
Adjunct  
Faculty

Director of Music & Creative Arts  
Church of the Covenant  
67 Newbury Street  
Boston, MA 02116  
H 617/723-5087 W 617/266-7480

*Don Moore*

ASCAP  
ORGANIST-CHOIRMASTER  
THE PILGRIM UNITED CHURCH  
OF CHRIST  
130 BROAD BLVD.  
CUYAHOGA FALLS, OHIO 44221



10 DECEMBER

**Marilyn Keiser**, workshop; St Paul's Lutheran, El Paso, TX 10 am  
Christmas Choral Concert; First United Methodist, Mesa, AZ 8 pm  
Choir of Men & Boys; Grace Cathedral, San Francisco, CA 4 pm (also December 11, 17, 18, 21)

11 DECEMBER

Handel, *Messiah*; Christ United Methodist, Rochester, MN 7:30 pm  
Lessons & Carols; St Stephen Presbyterian, Ft Worth, TX 6 pm  
Christmas Choral Concert; ASU West, Phoenix, AZ 3 pm  
Choral Concert; Church of the Beatitudes, Phoenix, AZ 7 pm  
Christmas Choral Concert; First United Methodist, Phoenix, AZ 8 pm  
**Christoph Tietze**; St Mary's Cathedral, San Francisco, CA 3:30 pm

15 DECEMBER

Menotti, *Amahl*; Central College, Pella, IA 7:30 pm

18 DECEMBER

**James Welch**; LDS Church, San Bruno, CA 7:30 pm

21 DECEMBER

Bach Society Christmas Concert; Powell Symphony Hall, St Louis, MO 8 pm  
Handel, *Messiah*; First Baptist, Phoenix, AZ 7:30 pm

22 DECEMBER

Handel, *Messiah*; Chandler Center, Chandler, AZ 7:30 pm

29 DECEMBER

**David Craighead**; St Mark's Episcopal, Little Rock, AR 8 pm

31 DECEMBER

James Welch; St Mark's Episcopal, Palo Alto, CA 8 pm

**INTERNATIONAL**

9 DECEMBER

**Christian Zwoelfer**; St Augustin, Vienna, Austria 6:15 pm

12 DECEMBER

**Gillian Weir**; St John's Smith Square, London, England 1 pm

23 DECEMBER

**Arno Hartmann**; St Augustin, Vienna, Austria 6:15 pm

26 DECEMBER

**Michael Gailit**; St Augustin, Vienna, Austria 11 am

**Organ Recitals**

AMES ANDERSON, Bethlehem Lutheran Church, Mankato, MN, August 2: *Prelude in E-flat, Allein Gott, Fugue in E-flat*, Bach; Scherzo, Adagio, Finale (*Symphony IV*), Widor.

TIMOTHY BUENDORF, Christ United Methodist Church, Rochester, MN, July 12: *Chaconne in f*, Pachelbel; *Choral in b*, Franck; *Moto ostinato*, Eben.

BRINK BUSH, Methuen Memorial Music Hall, Methuen, MA, June 8: *Toccata de la Liberation, Saint-Martin; Cantabile*, Franck; *Scherzo, op. 2, Durufle; Sonata No. 3*, Hindemith; *Prelude and Fugue in e*, Mendelssohn, transc. Best; *Sonata No. 2 in d*, op. 60, Reger.

CHARLES CALLAHAN & THOMAS RICHNER, Methuen Memorial Music Hall, Methuen, MA, June 1: *Chromatic Fantasy and Fugue in d*, S. 903, Bach; *Andante in F*, K. 616, Mozart; *Cortège et Litanie*, op. 19, no. 2, Dupré; *Suite Évocatrice*, op. 74, Tournemire; *Meditation (Thais)*, Massenet; *Reflets dans l'eau*, Debussy; *Meditation on a Medieval Hymntune, "Divinum Mysterium," Suite in C*, Callahan.

NORA CHRISTENSEN, First United Methodist Church, Sioux Falls, SD, August 3: *Prelude and Fugue in C*, S. 531, Bach; *Récit de Tierce, Offertoire sur les grands jeux (Messe pour les Couvents)*, Couperin; "All things bright and beautiful" (*Folk Hymn Sketches*), Diemer; *Prière à Notre-Dame, Toccata (Suite Gothique)*, Boëllmann.

GARRY E. CLARKE, Emmanuel Church, Chestertown, MD, June 10: *The Emperor's Fanfare*, Soler; *Wir glauben all einem Gott*, S. 1098, O Lamm Gottes unschuldig, S. 1095, Jesu, meines Lebens Leben, S. 1107, Ach Herr, mich armen Sünder, S. 742, Herr Gott, nun schleuss den Himmel auf, S. 1092, Bach; *Chorale in a*, Franck; *Toccata: Psalm 117, Hope; Pièces d'Orgue*, Dandrieu; *Melcombe*, Parry; *Festival Toccata*, Fletcher.

PHILIP T.D. COOPER, Berks County Historical Society, Reading, PA, July 8: *Praeludium in C*, Zachow; *Nun komm der Heiden Heiland, Vater unser im Himmelreich*, Krieger; *Fuga aus g*, Vetter; *Der Tag der ist so freudenreich, Ach Gott vom Himmel sei herein, Fuga ex D*, Pachelbel; Partita: *Meinen Jesum lass ich nicht*, Walther; *Praeludium und Fuga ex C*, Pachelbel; Captain Sargent's Quick March, The London March, The Unknown, Soldier's Joy, General Washington's

KATHARINE PARDEE

HENDRICKS CHAPEL  
SYRACUSE UNIVERSITY

RICHARD M. PEEK

Sac. Mus. Doc.

Covenant Presbyterian Church  
1000 E. Morehead Charlotte, N. C.

DOUGLAS REED

UNIVERSITY OF EVANSVILLE  
EVANSVILLE, INDIANA

STEPHEN G. SCHAEFFER  
D.M.A.

The Cathedral Church  
of the Advent  
Birmingham, Alabama 35203

Dennis Schmidt  
DMA

Executive Director  
The Bach Festival  
of Philadelphia

LARRY SCHOU

D.M.A.

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

Robert Shepfer

Organist - Choirmaster  
SECOND PRESBYTERIAN CHURCH

Indianapolis, Indiana 46260

Recitals

ROBERT L.

SIMPSON

Christ Church Cathedral  
1117 Texas Avenue  
Houston, Texas 77002

Your Professional Card  
could appear in this space

Call 708/298-6622

Fax 708/390-0408

David Wagner  
DMA

St. Paul Church  
Grosse Pointe Farms, Michigan 48236  
WQRS-FM Detroit

SALLY SLADE WARNER, AAGO, ChM  
Carillonneur

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

Recitals

KARL WATSON

TRINITY LUTHERAN CHURCH  
STATEN ISLAND

A two-inch  
Professional Card  
in  
THE DIAPASON

Please write for rates  
380 Northwest Highway  
Des Plaines, IL 60016

DONALD W. WILLIAMS

D.M.A.

Zion Lutheran Church  
Concordia College  
Ann Arbor, MI

RONALD WYATT

Trinity Church  
Galveston

TODD WILSON

F.A.G.O., ChM.

The Church of the Covenant  
11205 Euclid Avenue  
Cleveland, Ohio 44106

Head of the Organ Dept., Cleveland Institute of Music  
Organ Faculty, Baldwin-Wallace College, Berea, Ohio

A two-inch Professional Card

in

THE DIAPASON

Please write for rates  
380 E. Northwest Highway  
Des Plaines, IL 60016-2282

708/298-6622

Fax 708/390-0408

A radio program for  
the king of instruments

- NOVEMBER #9444 **Widor Thou Goest**... soloists Lawrence Archbold, Susan Armstrong-Oulette, Edward Berryman, Charles Krighbaum and the composer himself play some of the least known music by one of the best known French organ composers, Charles-Marie Widor.
- #9445 **For Two to Play**... duets at one or two keyboards prove that you do double your pleasure when organists pair up in performance.
- #9446 **Pipedreams Live!**... excerpts from a concert celebrating the release of the first *Pipedreams Premieres* compact disc, featuring some of the musicians who appear on that album.
- #9447 **Going On Record**... an autumn quarterly sampler of recent organ recordings, a "buyer's guide" to the best and boldest.
- #9448 **Advent Awaiting**... selections by Bach, Scheidt, Ahrens, Piccolo, Genzmer and Karg-Elert in anticipation of the festival of Christmas.



PIPEDREAMS is a weekly radio series produced by Minnesota Public Radio and broadcast over stations of the Public Radio International network. For more information, contact your local public radio station, or call APR at 612-338-5000.

LARRY PALMER

Professor of

Harpichord and Organ

Meadows School of the Arts

SOUTHERN METHODIST UNIVERSITY

Dallas, Texas  
75275

Musical Heritage Society recordings

PRESTON SMITH

ORGANIST-CHOIRMASTER

SAINT PHILIP'S EPISCOPAL CHURCH

142 CHURCH STREET

CHARLESTON, SOUTH CAROLINA 29401

O: (803) 722-7734

H: (803) 577-5342

DAVID SPICER

First Church of Christ  
Wethersfield, Connecticut



House Organist  
The Bushnell Memorial  
Hartford

GORDON YOUNG



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



**AUSTIN**  
**ORGANS**  
ORGAN ARCHITECTS AND BUILDERS  
156 WOODLAND STREET HARTFORD, CT 06105  
(203) 522-8293

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

**PAUL FRITTS & CO.**  
ORGANBUILDERS  
630 East 121<sup>st</sup> Street  
Tacoma, WA 98445-3030  
(206) 535-3374

**GEDDES PIPE ORGANS**  
Tuning and Maintenance  
\*Custom Voicing \*Rebuilding \*Restorations  
\*New Instruments  
P.O. Box 18343 Austin, Texas 78760  
512-385-2710

Repair and Service Tuning and Additions  
**Milliman Organ Co.**  
ROBERT L. MILLIMAN  
3300 Patricia Dr.  
1-515-270-6913 Des Moines, Iowa 50322

**MILNAR ORGAN COMPANY**  
CUSTOM BUILDING & RESTORATIONS  
3165 Hill Road  
Eagleville, TN 37606  
(615) 274-6400

**NICHOLS & SIMPSON, INC.**  
ORGANBUILDERS  
P.O. BOX 7375  
LITTLE ROCK, ARKANSAS 72217  
501-661-0197  
YOUR INQUIRIES CORDIALLY INVITED  
C. JOSEPH NICHOLS WAYNE E. SIMPSON, III  
PRESIDENT VICE-PRESIDENT  
501-758-6904 501-372-5111

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

**KOPPEJAN**  
Pipe Organs Inc.  
48228 Yale Rd. E., Chilliwack, B.C.  
Canada, V2P 6H4  
(604) 792-1623

**NOACK**  
THE NOACK ORGAN CO. INC.  
MAIN AND SCHOOL STREETS  
GEORGETOWN, MASS. 01833  
TELEPHONE: (508) 352-6266

New March, anon c. 1780; *Sonata I in C*, Moller; Constance, Greenwich, Country Dance, Reel D Dur, The Vice President's March, *William Schoener Book*, anon 1821; *The Bristol March*, Trip to Pawtucket, Shaw; *The Duke of York's Troop and Waltz*, anon c. 1800.

PHILIP CROZIER & SYLVIE POIRIER, Liebfrauen-Kirche, Bottrop-Eigen, Germany, July 17: *Stinfontia*, Bédard; Lyric Melody (*Six Sketches*), Gibbs; *A Trumpet Minuet*, Hollins; *Praeludium und Fugue C-Dur*, Albrechtsberger; *Prelude in C*, Bairstow; *Petit Prélude*, Jongen; *Suite Montréalaise*, op. 93, Jackson.

ROBIN DINDA, First Parish Church, Brunswick, ME, July 5: *Concert Variations on Old Hundredth*, Paine; *Yankee Doodle with Variations*, Hewitt; *Prelude and Fugue in a, Bach*; *Psalm 42, Wacht auf*, Dinda; Allegro maestoso; *Fuga Hail Columbia (Grand Sonata in E-flat)*, Buck.

RICHARD GRANT, Methuen Memorial Music Hall, Methuen, MA, July 6: *Pageant*, Sowerby; *Festive Flutes*, Tumb; *Tribute to Duke Ellington*, arr. Faxon; Allegretto (*Sonata in e-flat*), Parker; *Carnival Suite*, Crandell; *Gershwin Medley—A Rhapsody in Blue*, Gershwin/Faxon; *Donkey Dance*, Elmore; *Silhouette*, McKinley; *The Stars and Stripes Forever*, Sousa, arr. Snyder & Faxon.

JEAN GUILLOU, University of St. Thomas, St. Paul, MN, July 18: *Prelude and Fugue in e*, Bach; *Concerto in D*, Vivaldi; *Pictures at an Exhibition*, Mussorgsky/Guilou; Improvisation.

CLIVE HARRIES, Emmanuel Church, Chestertown, MD, July 30: *Prelude and Fugue in D*, Buxtehude; *Ich ruf zu dir*, S. 639, Bach; *Es ist ein Ros entsprungen, Schmücke dich*, Brahms; *Rhosymedre*, Vaughan Williams; *Psalm Prelude*, op. 32, no. 1, Howells; *Toccata and Fugue in F*, S. 540, Bach; *Now Thank we all our God*, Karg-Elert; *Alle breve*, S. 589, Bach; *Prelude in d*, Stanford; *Trumpet Tune and Air in D*, Purcell; *Largo*, Allegro, *Aria and two variations*, Festing; *Suite Gothique*, Boëllmann; *Toccata*, Mushel.

JARED JACOBSEN, The Amphitheatre, Chautauqua, NY, July 28: *The Ride of the Valkyrs*, Wagner/Dickinson; *Prelude and Fugue in D*, S. 532, Bach; *Pièce Héroïque*, Franck; *The Prince of Denmark's March*, Clarke; *The Burning Bush*, Berlinski; *Roulade*, Bingham; *Concertstücke in the Form of a Polonaise*, op. 80, Lemare; *The Stars and Stripes Forever*, Sousa/Biggs; *Toccata (Symphonie V)*, Widor.

JAMES KIBBIE, First United Methodist, Sioux Falls, SD, July 20: *Praeludium in C*, BuxWV 137, Buxtehude; *Prelude, Fugue and Variation*, op. 18, Franck; *Toccata and Fugue in d*, S. 565, Bach; *Cantilene*, Tournemire; *Sweet Sixteenths (A Concert Rag for Organ)*, Albright; *Westminster Carillon*, Vierende.

JEAN LADOUCEUR, St. James United Church, Montréal, Québec, Canada, July 26: *Fantasia and Toccata in d*, Stanford; *Epithalame*, Vierne; *Fantaisie en la*, Franck; *Introduction und Passacaglia*, Reger.

THÉRÈSE LAFLAMME, St. James United Church, Montréal, Québec, Canada, July 19: *Prelude and Fugue in E*, BuxWV 141, Buxtehude; *Prélude, fugue et variation*, Franck; *Mein Jesu der du mich, O wie Selig, O Gott du frommer Gott, Herzlich dich mich verlangen, O Welt ich muss dich lassen*, Brahms; *Fantasia and Fugue in g*, S. 542, Bach; *Litanies*, Alain.

LINDA LYSTER, Methuen Memorial Music Hall, Methuen, MA, July 20: *A Lesson*, Selby; *Four Variations on "Nettleton"*, Munding; *Wondrous Love*, Barber; *Jehovah is His Name*, Martin; *Foundation*, Held; *Prelude and Fugue in C*, S. 547, Bach; *Suite Brève*, Langlais; *Apparition de l'église éternelle*, Messiaen; *Choral-Improvisation sur le Victimae Paschali*, Tournemire.

MARY MOZELLE, Washington National Cathedral, Washington, DC, July 17: *Toccata and Fugue in F*, S. 540, Bach; *Fantasia in f*, K. 608, Mozart; *Choral No. 3 in a*, Franck; *Carillon*, Sowerby; *Alluvas*, Preston.

ADRIENNE M. PAVUR, Methuen Memorial Music Hall, Methuen, MA, August 10: *Praeludium in g*, BuxWV 149, Buxtehude; *Variations on Est-ce Mars*, Sweetlinck; *Tierce en Taille (Mass for the Parishes)*, Couperin; *Toccata and Fugue in F*, S. 540, Bach; *Prelude and Fugue on the Name of Alain*, op. 7, Durufle; *Andante sostenuto (Symphonie Gothique)*, Widor; *The Primitives*, *At the Ballet*, *Everyone Dance*, Hampton.

CRAIG PHILLIPS, Methuen Memorial Music Hall, Methuen, MA, August 3: *Trumpet Tune*, Phillips; *Schmücke dich, o liebe Seele*, S. 654, Bach; *Grande Pièce Sym-*

*phonique*, Franck; *Sonata in c on the 94th Psalm*, Reubke.

IAIN QUINN, Methuen Memorial Music Hall, Methuen, MA, July 13: *Introduction and Passacaglia in d*, Reger; *Elegie*, Masson; *Romance in G*, Beethoven/Best; *Concerto in a*, S. 593, Vivaldi/Bach; *Sonata in d*, Mendelssohn; *Romance in f*, Barcarolle in g, Rachmaninov/Quinn; *Choral no. 3 in a*, Franck.

MARY CATHERINE RACE, Methuen Memorial Music Hall, Methuen, MA, July 27: *Dialogue*, Marchand; *Trio Sonata No. 6 in G*, S. 530, Bach; *Choral No. 3 in a*, Franck; *Variations sur un thème de Clément Jannequin*, Alain; *Pastorale and Aviaire*, Roberts; *Master Tallis' Testament*, Howells; *Toccata in Seven*, Rutter; *At the Ballet (Five Dances)*, Hampton; *Allegro (Symphonie No. 6)*, Widor.

DANIEL ROTH, Brown University, Providence, RI, March 8: *Fantasia and Fugue in B-flat*, *Larghetto in c-sharp*, *Allegro ma non troppo in f*, Boëly; *Chorale (Symphonie Romane)*, Widor; *Prelude and Fugue in e*, Mendelssohn/Best; *Redemption*, Franck/Roth; *Scherzo (Symphony II)*, Vierne; *Le jardin suspendu*, Alain; *Final Te Deum*, Roth.

NAOMI ROWLEY, Our Savior's Lutheran Church, Sioux Falls, SD, July 18: *Tuba Tune in D*, Lang; *Prelude and Fugue in d*, C. Schumann; *Breslau*, Willcocks; *Concerto in F*, Albinoni/Walther; *Farewell good friends*, Diemer; *Amazing grace*, Shearing; *Jacob's Ladder*, Simpson; *Toccata on Now thank we all our God*, Hovland.

MICKEY THOMAS TERRY, Basilica of the National Shrine of the Immaculate Conception, Washington, DC, July 31: *Improvisation sur le Te Deum*, Tournemire; *Andante sostenuto (Symphonie Gothique)*, Widor; *The wrath of God*, Hancock; *Reverie for Strings*, Kerr; *Prelude and Fugue in g*, Dupré; *Fantasia and Fugue on BACH*, Liszt; *Variations on Nettleton*, Moore; *Communion (Messe Basse)*, Finale (*Symphony V*), Vierne.

F. ANTHONY THURMAN, Cathedral of the Holy Angels, Gary, IN, July 24: *Fugue in E-flat*, *Trio Sonata No. 2 in c*, Bach; *Flute Solo*, Arne; *Sonata No. 2*, Hindemith; *When in our music God is glorified*, Robinson; *Sonata No. 1 in f*, Mendelssohn.

GILLIAN WEIR, Adolphus Busch Hall, Cambridge, MA, May 1: *Six Dances*, d'Attaignant; *Sonata in C*, Scarlatti; *Noël: Bon Joseph*, *écoutez-moi*, Dandrieu; *Offertorio in C*, Zipoli; *Ciaccona in G*, Muffat; *Trio Sonata III in d*, Bach; *Toccata in F*, Buxtehude; *Concerto in d*, Vivaldi/Bach; *Aria Sebaldina*, Pachelbel; *Aria*, Leonce de St. Martin; *Première Fantaisie*, *Fantasmagorie*, Alain; *Toccata*, Jongen.

RUDOLF ZUIDERVELD, Aa-Kerk, Groningen, the Netherlands, July 30: *Praeludium in D*, BuxWV 139, *Vom Gott will ich nicht lassen*, BuxWV 220, Buxtehude; *O Gott du frommer Gott*, S. 767, Bach; There is a spirit that delights to do no evil (*Quaker Reader*), Rorem; *Sonata No. 2 in c*, Mendelssohn.

Statement of Ownership, Management and Circulation  
Required by 16 C.F.R. 300.61

1. Publication Title	2. Issue Date	3. Issue Frequency	4. Number of Issues Published Annually	5. Annual Subscription Price	6. Number of Copies of this Issue Published
7. Total Number of Copies of this Issue (Sum of 6a, 6b, 6c, 6d, 6e, 6f, 6g, 6h, 6i, 6j, 6k, 6l, 6m, 6n, 6o, 6p, 6q, 6r, 6s, 6t, 6u, 6v, 6w, 6x, 6y, 6z)	8. Total Number of Copies of All Issues Published During Preceding 12 Months	9. Total Number of Copies of All Issues Published During Preceding 12 Months (Sum of 8a, 8b, 8c, 8d, 8e, 8f, 8g, 8h, 8i, 8j, 8k, 8l, 8m, 8n, 8o, 8p, 8q, 8r, 8s, 8t, 8u, 8v, 8w, 8x, 8y, 8z)	10. Total Number of Copies of All Issues Published During Preceding 12 Months (Sum of 9a, 9b, 9c, 9d, 9e, 9f, 9g, 9h, 9i, 9j, 9k, 9l, 9m, 9n, 9o, 9p, 9q, 9r, 9s, 9t, 9u, 9v, 9w, 9x, 9y, 9z)	11. Total Number of Copies of All Issues Published During Preceding 12 Months (Sum of 10a, 10b, 10c, 10d, 10e, 10f, 10g, 10h, 10i, 10j, 10k, 10l, 10m, 10n, 10o, 10p, 10q, 10r, 10s, 10t, 10u, 10v, 10w, 10x, 10y, 10z)	12. Total Number of Copies of All Issues Published During Preceding 12 Months (Sum of 11a, 11b, 11c, 11d, 11e, 11f, 11g, 11h, 11i, 11j, 11k, 11l, 11m, 11n, 11o, 11p, 11q, 11r, 11s, 11t, 11u, 11v, 11w, 11x, 11y, 11z)

**PARSONS**  
PIPE ORGAN BUILDERS  
OF VIRGINIA, NEW YORK  
4820 Bristol Valley Road, 14424-9309

**QUIMBY PIPE ORGANS**  
INCORPORATED  
WARRENSBURG, MISSOURI  
P. O. Box 434 Warrensburg, MO 64093  
816/747-3066

**Reisner**  
...Since 1897  
P.O. Box 71 / Hagerstown, MD USA 21741

**John-Paul Buzard** Organ Craftsmen, Inc.  
112 W. Hill St. ♦ Champaign, IL 61820 ♦ 217.352.1955

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

**B. RULE & COMPANY**  
Designing & Building  
Tracker Pipe Organs of Building Merit  
P.O. Box 64 • New Market, TN 37820  
615-475-9125

**Frank J. Sauter & Sons**  
4232 West 124th Place • Alsip, Illinois 60658  
708/388-3355  
Repairing • Contractual Servicing • Rebuilding

PIPE ORGAN BUILDERS - EST. 1877  
**SCHOENSTEIN**  
SAN FRANCISCO  
3101 20th ST. 94110 • (415) 647-5132

**WESLEY**  
Affordable Classical Organs  
Starting at \$ 5,995.00  
Dealer Information:  
P.O. Box 66498 Chicago IL 60666

HELLMUTH WOLFF  
TRACKER ORGANS  
1260 rue Tellier  
Laval, Québec H7C 2H2

FREE INFORMATION ABOUT BELLS AND CARILLONS  
*The Guild of Carillonners in North America*  
37 Noel Drive  
Williamsville, NY 14221



# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found below

## POSITIONS AVAILABLE

**Director of Music/Organist**, 1/2-time for 420-member suburban Atlanta church. Strong interest and skills in developing and leading a dynamic contemporary and traditional music program. Adult, youth and children's choirs. Resumes to: Church of St. Andrew (Pres. USA), 5855 Riverside Dr. N.W., Atlanta, GA 30327; tel 404/252-5287

**Voicer, tuning technician position** available with a growing Midwestern firm. Candidate to eventually occupy department head position. Wages and benefits commensurate with abilities. Our current employees know of this opening. Send resume with references to: BOX OC-1, THE DIAPASON.

## POSITIONS WANTED

**Well-rounded organ builder**, experienced in tracker and electro-pneumatic actions, desires key position with established company. 25+ years experience, strong in production (tonal and mechanical), field work and administration. REPLY BOX NV-2, THE DIAPASON.

## MISCELLANEOUS WANTED

**Bright chorus reed**: 4' Clarion or 8' Trompette, 4" WP, playing condition. Bill, 316/685-0249 after 5 pm.

**Classified Ads must be prepaid and may be ordered for 1, 2, 3, 4, 5, or 6 months.**

## PUBLICATIONS/ RECORDINGS

**Used organ music for sale**. Many rare and out-of-print items. List (\$1.00) from Pomo D'Oro, P.O. Box 2264, Mt. Pleasant, SC 29465.

**Six Chorales for Organ by Frederic Goosen** in handsome Peer-International edition again available. Ideal for recital or church use. Supply limited. \$10 postpaid. Order from composer: Box 21121, Tuscaloosa, AL 35402.

**Allen organ owners: 15 MIDI performance disks** are available, featuring Devon Hollingsworth, organist, playing over 125 major works. Simple connection to any MIDI-equipped Allen organ, and can be adapted to any MIDI keyboard, including pipe organs. For catalog, send \$3 to: Devon Hollingsworth, 234 58th Place, Willowbrook, IL 60514.

**Free Catalog of Pipe Organ CDs, tapes, and books** from the Organ Historical Society. With 56 pages, this catalog lists organ recordings, videos, publications, and other items, some of which are produced by the OHS. The catalog also includes many items that are hard to find or unavailable elsewhere. OHS, Box 26811, Richmond, VA 23261. Call or FAX 804/353-9266.

**The Organ Literature Foundation**, world's largest supplier of organ books and recordings, offers Catalogue "BB" listing 761 books, 3,652 classical organ LPs, Cassettes and CDs, etc. Send \$2 or 5 international reply coupons. The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. 617/848-1388.

## PUBLICATIONS/ RECORDINGS

**Free Audio-Video Catalog**. CDs, audio & videocassettes: Classical, 2-Organ, Gospel, Theatre, and Instructional. Write to: Allen Organ Co., P.O. Box 36, Macungie, PA 18062-0036; or phone 610/966-2202.

**Send a free sample copy of THE DIAPASON** to a colleague, student, or friend. Write to Editor, THE DIAPASON, 380 E. Northwest Highway, Des Plaines, IL 60016-2282; or fax 708/390-0408 with your request.

## HARPSICHORDS

**Harpsichords by Knight Vernon**. Replicas of antique instruments carefully made and elegantly decorated. 8201 Keystone, Skokie, IL 60076. 708/679-2809.

## PIANOFORTES

**Upright Pedal Piano**. Built 1898, Henry Miller. Original condition. Asking \$3,000. Call 603/529-2141 evenings.

## PIPE ORGANS FOR SALE

**Important original French Romantic organ**. Neo-Classic rebuild under direction of Marcel Dupré. 44 stops, 3 manuals, electric action. Restored or unrestored. Information: Gerhard Grenzing, E 08754 Papiol. C. Salut S.N., Spain. Tel & Fax 34 3 673-0002.

## PIPE ORGANS FOR SALE

**21-rank Reuter pipe organ**, rebuilt 1975; well-maintained, kept under continual service contract. Good condition, must sell to make room for new pipe organ. Will accept best offer. If interested contact: First Presbyterian Church, 113 W. 5th, Junction City, Kansas 66441, or 913/238-1191.

**Three pipe organs: II/8, II/3, II/3**. Professionally installed with warranty. Serious inquiries to 404/258-3388, 407/282-8735.

**2M 4-rank Moller**: built 1973, separate console and case. Excellent condition, \$10,000.00. For further information call First Presbyterian Church, 815/727-9259.

**1953 ten-rank Hillgreen-Lane**; 1965 three-rank Cannarsa/Reisner; 1968 TC-1 solid state Allen; for price and complete specs, send SASE to Virgil Cannarsa & Assoc., 335 Orchard Ave., Altoona, PA 16602.

**Beautiful 11-rank Wicks pipe organ** now available. Installation optional. 810/545-6066.

**Reiley tracker organ** (c. 1890). Two manuals, 9 ranks, 10 speaking stops, 4 couplers, 10'5" wide, walnut and cherry case. Excellent condition. Asking \$50,000. Call Lutheran Church of the Redeemer, 410/644-6780 (Baltimore area).

**New 2-manual, 25-rank straight organ**, separate drawknob console; new 2-manual self-contained 6-rank unified organ; new 6 rk positiv organ. For particulars write: E.E. Goetz, 1647 Ridge Ave., Holly Hill, FL 32117.

Member APOBA

(317) 637-5222

# Goulding & Wood, Inc.


823 Massachusetts Ave.

Indianapolis, IN 46204




**BERGHAUS ORGAN CO. INC.**  
708-544-4052 Fax 708-544-4058  
537 South 25th Avenue • Bellwood, Illinois 60104

ORGANS BY  
**Gabriel Kney**  
137 FALCON STREET,  
LONDON, ONTARIO, CANADA.  
N5W4Z2 (519) 431-5310



**J.F. NORDLIE COMPANY**  
PIPE ORGAN BUILDERS  
504 South Charlotte Avenue  
Sioux Falls, South Dakota 57103-2612  
1-800-456-0834

**TAYLOR & BOODY**  
ORGAN BUILDERS  
George K. Taylor John H. Boody  
Route 1, Box 58 B, Staunton, Virginia 24401  
Telephone: (703) 886-3583



**Bunn - Minnick Company**  
Excellence in Pipe Organ Building and Service  
875 Michigan Avenue  
Columbus, Ohio 43215  
(614) 299-7954  
1-800-292-7934



**LEVSEN ORGAN COMPANY**  
P.O. BOX 542 BUFFALO, IOWA 52728 (800) 397-1242



**ROSALES ORGAN BUILDERS INC.**  
2939 EAST ELEVENTH STREET • LOS ANGELES, CALIFORNIA 90023  
(213) 262-9253

**Robert M. Turner**  
Organbuilder, Inc.  
15732 Tetley Street, #39  
Hacienda Heights, CA 91745 (818) 814-1700

## CLASSIFIED ADVERTISING RATES

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

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

Regular Classified, per word	\$ .50
Regular Classified minimum	8.00
Display Classified, per word	.75
Display Classified minimum	25.00

Additional to above charges:  
Box Service (mail forwarding) 7.00

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

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

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

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

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

Category \_\_\_\_\_  Regular  Boldface

Ad Copy \_\_\_\_\_

**PAYMENT MUST ACCOMPANY ORDER**

Name \_\_\_\_\_ Phone \_\_\_\_\_

Address \_\_\_\_\_ Total Enclosed \_\_\_\_\_

City/State \_\_\_\_\_ Zip \_\_\_\_\_ Date Sent \_\_\_\_\_



# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 21

## PIPE ORGANS FOR SALE

**2M, 5-Rk organ, 32 stops**, EM action, 4 level C.A., set up and playing. For specs and dimensions send SASE to Box 2061, Knoxville, TN 37901.

**1M, 6-stop Flentrop with AGO pedal**, c.1960. Excellent condition, may be seen and played. St. Ignatius Church, 552 West End Ave., NYC 10024. 212/580-3326.

**Small swell 2/3 Frazee pipe organ** c.1930. Complete w/ivory keys and AGO pedal like new. 21 stop tabs. Principal (73 notes), flute (97 notes) and dulciana (61 notes). For use in a residence or chapel. Complete with blower, swell shades, tremulant and chimes. Main chest (measuring 66 1/2" x 39 1/2") and 3 small offset chests all fit under an 8' ceiling. \$7500 firm. 401/253-9345 evenings.

**Three-manual 38-rank "American Classic" pipe organ**, built c.1965. Austin console; pipes by Stinkens of Holland; Great and Positive and Pedal upperwork on electropneumatic slider windchests; Swell on Pitman windchest. In fine condition; ideal for medium to large church, home, or hall. Located in Old Lyme, Connecticut; may be seen and played. Buyer to remove. Contact: Winston Burt, 185 North Poland Road, Conway, MA 01341; 413/586-9225 (daytime); 413/369-4469 (evenings).

**Kilgen organ for sale**. Swell, Great, Pedals, 16' Bourdon, 8' vox humana, 8' oboe, 8' string, Chimes, 4 ranks. Great condition, asking \$2800. Our Lady of the Snows. Monica Bachmann, 618/397-6700 ext 2276.

**3M Moller**: drawknob console, chimes, completely releathered, well maintained, and in excellent condition in all departments. New reeds, mixtures, and other flue ranks. Contact: 714/497-8583.

## PIPE ORGANS FOR SALE

**1901 Bates & Cully tracker**, 2-10 stops. Complete facade. 12'6" w x 14'4" h x 9' d. \$50,000 w/o installation. Or for sale unrestored, negotiable. 1895 Hook & Hastings tracker 2-21 ranks. Complete free standing instrument w/casework and facade. 14' w x 17' h x 11' d. \$95,000 restored, plus installation. Patrick J. Murphy & Associates, Inc., 300 Old Reading Pike, Suite 1D, Stowe, PA 19464. 610/970-9817.

**2M, 11R unit organ**. Instrument is under construction. Ideal for small church/chapel. Pipework will be scaled, built, and voiced accordingly. REPLY BOX JN-1, THE DIAPASON.

**2/11 Tellers with D.E. chests** and new leather elsewhere (all flue ranks). Must sell. Asking \$8,000. 313/994-5144.

**Moller "Haus Orgel" opus 9570**, II/4 EP unit. Fits under 8', ideal for studio or chapel, \$25,000 or best offer. 214/221-3784.

**Vintage 1947 Moeller Artiste**, 2-manual, 3 ranks, 32 pedal, 19 stops, blower self-contained. Unmodified. In excellent condition. To be sold to the highest bidder. Owner reserves the right to reject any or all bids. Buyer to remove immediately after purchase. For further information contact Levsen Organ Company, 229 Maple, Buffalo, IA 52728; 319/381-1242 or Dr. Calvin Grimes, 306 Peyton Road S.W., Atlanta, GA 30311; 404/996-2977.

**Tracker years old: 8' Ged., 4' Rohrl., 2' Princ., Mix. III, 54-note compass, blower in bench, movable on casters. \$8,000 O.B.O. 310/473-2058.**

## THEATRE ORGAN PARTS

**2-manual horseshoe theatre organ console**. Make offer. Must sell. Alliance Antiques, 319 E. Main St., Alliance, OH 44601.

## REED ORGANS

**1891 Lehr one-manual reed organ**, 3 mirrors. Make offer. Must sell. Alliance Antiques, 319 E. Main St., Alliance, OH 44601.

**3MP, 12-rank Mason & Hamlin**. 2MP, 16-rank Vocalion. Pipetops: 9, 10, 11-rank Estey. Perfect for church or home. Why commute to practice? Specs: \$1 and SASE. Also one-manual instruments. Seek reeds and portable organs. Phoenix Reed Organ Resurrection, HC 33 Box 28, Townshend, VT 05353.

## ELECTRONIC ORGANS WANTED

**Wanted-Allen Custom church organs**, 1957 and 1958 vintage only, 3 or 4 manual, in any condition, complete instruments or parts, especially tone generators, relay panels, etc. Phone: Tom Previte 617/926-0801. Fax 617/926-0803.

**Hammonds B-3/C-3 wanted**. Top cash paid. Nationwide pick up. Dealer needs these organs for small churches, etc. Let's find a good home for your instrument. We pay by cashier's check before organ leaves your home/church. Call now or send pictures to: Keyboard Exchange International, 8651 Portside Ct., Orlando, FL 32817; 407/671-0730; fax 407/671-2272. (Not ready to sell yet? Save this ad.)

## ELECTRONIC ORGANS FOR SALE

**Three-manual Allen digital 8350 organ**, 100 organ, \$49,500. Three-manual Rodgers 990 organ with festival trumpet, \$14,500. Call 201/728-1675 after 6 pm Eastern.

**Johannus opus 260 AGO church organ** 4 yrs. old; 24 generals, 6 presets, split expression pedals. \$6,900. Phone 716/685-2918.

**Rodgers Essex 655** 2-manual classic-concert organ. Excellent condition with additional features. Complete information upon written request: Harold Hockman, 46372 La Duke Rd., Westfir, OR 97492.


## MISCELLANEOUS FOR SALE

**1950 Pels console**, 2 manuals, oak, winded, controlled 21 ranks. \$100 obo. 616/396-4304.

**Available: Estey player console**, circa 1920, "Residence" model. Structurally sound; needs work. Call 812/633-4294.


**Four-manual Aeolian-Skinner console**. 67 knobs (room for more), 28 tablets, 50 pistons plus many reversibles. White painted case; walnut trim. Original remote machines and console pneumatics need releathering (rebuilding services available). 508/664-4140.

**Pipe organ company for sale in Midwest**. Excellent shop facilities for building and rebuilding pipe organs. Well established service and contract clients. Sale includes maintenance contracts, tools, equipment, and supplies. Terms available to qualified buyer. Commercial building also for sale. REPLY BOX NV-1, THE DIAPASON.



**ORGAN SUPPLY INDUSTRIES**

A vital part of American Organ Building, providing quality pipe organ supplies.  
P.O. Box 8325 • Erie, PA 16505 • 814-835-2244



**SEBASTIAN MATTHAUS GLUCK ORGELBAU**  
PIPE ORGAN CONSERVATORS, ARCHITECTS, AND BUILDERS  
175 FIFTH AVENUE  
SUITE 2198  
NEW YORK, NEW YORK 10010  
TELEPHONE (212) 979-7698

Traditional Quality Craftsmanship  
Electro-Pneumatic Actions • New Organs  
Tracker Restorations • Electrical Renovations

P.O. Box 24 • Davidson, NC 28036  
1-800-446-2647  
Fax 704-892-4266

Benjamin K. Williams  
Owner


**Knowlton Organ Co.**  
Member:  
American Institute of Organbuilders

**VISSER-ROWLAND**

713/688-7346  
2033 JOHANNA B  
HOUSTON 77055

Member  
International Society of Organbuilders  
Associated Pipe Organ Builders of  
America

**For Sale This Space**  
For advertising information contact:  
**The Diapason**  
380 E. Northwest Hwy.  
Des Plaines, IL 60016-2282  
or Fax 708/390-0408




**ANDOVER**  
P.O. Box 36  
Methuen, Massachusetts 01844  
Telephone (508) 686-9600  
Fax (508) 685-8208  
The World's Foremost Restorers of 19th Century American Organs  
New Mechanical Organs Based on the Heritage of Great Organbuilding

**ARNDT ORGAN SUPPLY COMPANY**  
1018 Lorenz Dr. • Box 129 • Ankeny, IA 50021-0129  
Phone/Fax (515) 964-1274

■ Engraving ■ Blowers ■ Tremolos  
■ Pipe Organ Supplies ■ Solid Sate Systems

Send \$7.50 today (U.S.A.) for our catalog.  
Quality Since 1966

**Prestant Pipe Organs, Inc.**  
P.O. Box 5099 San Antonio, Texas 78201  
(512) 782-5740  
(512) 494-1524



**Redman Organ Co.**  
816 E. VICKERY BLVD.  
FORT WORTH, TX 76104  
(817) 332-2953  
MEMBER INTERNATIONAL SOCIETY OF  
ORGANBUILDERS ASSOCIATED PIPE  
ORGAN BUILDERS OF AMERICA

ORGAN BUILDING/RESTORATION

**T. R. RENCH & CO.**  
RACINE, WIS. 53403  
1405 SIXTEENTH ST. • 414/633-9566



**Reuter**  
Preferred Pipe Organs  
P.O. Box 486 Lawrence, KS 66044  
(913) 843-2622



**A.F. Schlueter Pipe Organ Sales and Service, Inc.**  
New Organ Sales • Rebuilding and Additions  
Maintenance and Tuning  
Box 838, Lithonia, Georgia 30058 • (404) 482-4845

**BELLS**  
CHIME SYSTEMS • CARILLONS • ELECTRIFICATION  
TOLL FREE 1-800-544-8820  
**vanBergen Bellfoundries, Inc.**

**Known for Quality**

Manufacturer of Organparts:  
OTTO HEUSS KG  
PO Box 1162 630 LICH W-Germany



**HEUSS**  
ORGELTEILE

THE DIAPASON



# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 21

## MISCELLANEOUS FOR SALE

**New, never used, still in original boxes:** 23 SLIC slider motors. Will sell entire lot for \$2,000.00 f.o.b., Bowdon, GA, plus crating mat'ls. & labor. Or \$100.00 ea. plus S&H. Contact: Proscia Organs, Michael Proscia Organ-builder, Inc., Box 547, Bowdon, GA 20108; 404/258-3388.

**8' Diap. early 1800's:** 3 rk Hinners tracker chest; other used pipes, magnets, chests and parts. SASE for list. Make offers. Vincent Gilbert, 8555 S. Clinton St., Dixon, IL 61021.

**Spencer Orgoblo/1.5HP/1750RPM/4"** pressure/1150 CPM. Best offer. Call or write Bill Eberle at 103 N. Main St., London, OH 43140-1144; 614/852-2345.

**2-manual, electric/part pneumatic,** white/walnut trim console, 39 tabs, swell and cresc. pedals, \$250 o.b.o.; located in Trenton, NJ. Call 610/258-4842.

**Used Organ Supply Pitman chest** w.o. pipes, 6 stops, 8 ranks, 10' x 4' chromatic layout. Like new. Includes 3 x 4 regulator, windtrunk, bearings and floorframe. Make offer. 310/473-2058.

**Sixteen (16) ranks of good organ pipes,** chests and console good for hobbyist. Two blowers available. Toy counter items. Xylophone by Deagan. Write/call for list. 128 Camelot Dr., Huntington, WV 25701; 304/522-4406.

**Maas-Rowe 21-note chime set,** complete. \$375. 216/821-3875.

**3-rank and single rank Barton unit chests,** very good condition, \$100 per rank. Aeolian unit flute with chests \$300. Aeolian roll player, no cabinet (not Duo-Art) \$200. Blowers: 3/4 H.P. 3-1/2"; 3/4 H.P. 5"; \$100 each. Deagan electric Chimes with underkey contacts and walnut cover for exposed mounting, like new, \$700. 313/994-5144.

## MISCELLANEOUS FOR SALE

**Echo division, 1922 Casavant, complete;** includes Gedeckt 8', Muted Viol 8', Viol Celeste 8', Orch. Oboe 8', Vox Humana 8', Chimes, chest, blower, shades. \$5,000. 313/994-5144.

**Selection of used pipes, chests for sale.** SASE. A & J Reed & Pipe Organ Service, 36 Carter St., Newburgh, NY 12550. 914/561-1480.

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

**Principals, Mixtures, reeds, blowers, chests,** etc., new and used, over 100 ranks. Send for current list. John Lyon, 16144 Veronica, Eastpointe, MI 48021. 810/779-1199.

**Classical French reeds:** Trompette 8'; Trompette 8', Clairon 4' (Ped.). Best offer. Call 919/660-3315 or 919/684-2181.

**1932 Aeolian Antiphonal Division:** 14 stops (pipework only). Best offer. Call 919/660-3315 or 919/684-2181.

## SERVICES/ SUPPLIES

**Hand Carved Pipe Organ Ornament: American carver well studied with European masters, in all periods. Original detailed design or will work from your drawings. Macartney Classical Woodcarving, 631 East 8th Street, Duluth, Minnesota 55805. Phone 218/723-1548; Fax 218/723-1307.**

**Organ Releathering.** Quality workmanship guaranteed. Specializing in reservoirs. Also all types of pneumatics, pipe stoppers, valves, and tremolos. Renaissance Pipe Organ Company, 2520 Kimberly, Ann Arbor, MI 48104. 313/668-6941.

## SERVICES/ SUPPLIES

**New Organ Pipes,** produced by European craftsman. All styles and materials. Virgin metal only. Scaling, voicing, etc. to your specification. Sample pipes available. Jozef Lasota & Sons, P.O. Box 244, Highmount, NY 12441 tel. 914/254-9876.

**Releathering. Burness Associates** can provide all your releathering in our modern well-equipped shop. We specialize in Skinner, Casavant, and Moller pouch boards and actions. We can also provide services on the actions of other manufacturers. Burness Associates, P.O. Box 564, Montgomeryville, PA 18936. 215/368-1121.

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

**MIDI COMPATIBLE MODULAR CONTROL SYSTEM** for pipe & electronic organs using +10V to +17V keying, stop & magnet voltage. This modular system has been designed for small to medium size instruments. Each module uses just three types of circuit boards: Input, Output & Processor. They can be arranged to become one of any combination of the following systems: 1) Organ Keyboard to sound module interface. 2) Record-Playback using a MIDI Sequencer. 3) Sequencer to magnet drivers. 4) Eight memory level capture type combination action. Features are low cost & simplicity of wiring. All interconnections are by ribbon cable with plug-in junction strips and MIDI connectors. Phone or write Devtronix Organs, Inc., 1823 Avondale Ave., Sacramento, CA 95825. 916/971-9074; fax 916/971-1926.

**REEDS—Extend resonators to tune Trumpet pipes at the "flip" point. Full tone and tuning that lasts! Cleaning, repair, and voicing of complete stops or single pipes. We send packing materials for safe transport. Call: Herbert L. Huestis, 604/946-3952. Shipping: 1574 Gulf Road, Point Roberts, WA 98281.**

## SERVICES/ SUPPLIES

**Austin actions recovered.** Over 20 years experience. Units thoroughly tested and fully guaranteed. Manual motor! \$29.25 f.o.b. Technical assistance available. Foley-Baker, Inc., 1212 Boston Trpk., Bolton, CT 06043. 1-800/621-2624.

**Solid State relay for pipes.** Save 50% by assembling these simple printed circuit modules to make any relay configuration required. Highest quality components supplied. Write for information: Devtronix Organs, Inc., 1823 Avondale Ave., Sacramento, CA 95825.

**Combination Action, capture type.** Least expensive and most reliable system available. Modular form lets you buy only what is required. Compatible with any relay. Not a kit. Write for information: Devtronix Organs, Inc., 1823 Avondale Ave., Sacramento, CA 95825.

**Low note pedal generator for pipes.** Will supply all 32 notes at pitches and voices required. Single tuning adjustment. Power amplifiers and speakers to match the installation. Compare our low price to others. Write for information: Devtronix Organs, Inc., 1823 Avondale Ave., Sacramento, CA 95825.

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

**Classified Ads must be prepaid and may  
be ordered for 1, 2, 3, 4, 5, or 6 months.**

# Harris Precision Products *Builders of high quality Pipe Organ Components*

7047 S. Comstock Avenue, Whittier, California 90602 U.S.A. • (213) 693-3442

David C. Harris, Member: International Society of Organ Builders, American Institute of Organ Builders, Associated Pipe Organ Builders of America

## Hagerstown Organ Company, Inc.

Pipe Organs • Additions • Consoles

New • Rebuilding • Solid State Updating

P.O. Box 945 • 901 Pope Ave. • Hagerstown, MD 21741 • (301) 797-4300



**A & J Reed &  
Pipe Organ Service**

ARCHIE MARCHI & JOE CORKEDEALE

(914) 561-1480

36 CARTER STREET NEWBURGH, NY 12550

## JULIAN E. BULLEY

New Organs — Rebuilding  
Service  
SINCE 1906

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

## H.W. DEMARSE TRACKER ORGANS

518-761-0239

2 Zenus Dr., Queensbury, NY 12804-193C

## DURST PIPE ORGAN & SUPPLY COMPANY

817 Old Boones Creek Road  
Jonesborough, TN 37659  
(615) 753-4521

William R. Durst

Reservoirs Chests Termolols  
Swell Engines Swell Fronts

Quality from the Past Competitive for the Future

## Greenwood Organ Co.

"Three Generations at Organ Building"

CHARLOTTE, NORTH CAROLINA 28218

P.O. Box 18254

704/334-3819

## GUZOWSKI & STEPPE

ORGAN BUILDERS INC

NEW INSTRUMENTS  
REBUILDS - ADDITIONS  
TUNING & SERVICE

4717 NORTHEAST 12TH AVENUE  
FT LAUDERDALE, FL 33334  
(305) 491-6852

## Klug & Schumacher, Inc.

PIPE ORGANS

Tuning, Repairs, Rebuilds

Additions, Relocations

1708 Atlanta Ct.

Lakeland, Florida 33803

Phone (813) 687-9425

## Lewis & Hitchcock, Inc.

Pipe Organ Builders Since 1915

8466-A Tyco Road

Vienna, VA 22182

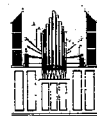
1-800/952-PIPE

## CHARLES W. McMANIS

Voicer & Tonal Finisher

20 Cowles Road

Woodbury, CT 06798



**PROSCIA  
ORGANS**

MICHAEL PROSCIA ORGANBUILDER, Inc.  
BOX 547 • BOWDON, GEORGIA 30108 • (404) 258-3388

## W. Zimmer & Sons

pipe organ builders

Nations Ford Road / P. O. Box 520  
Pineville, NC 28134  
704/588-1706



## THE DIAPASON

380 E. Northwest Highway • DesPlaines, IL 60016-2282

NEW SUBSCRIBER  
 RENEWAL  
 ENCLOSED IS

\$36.00—3 years

\$27.00—2 years

\$18.00—1 year

Foreign subscriptions:

\$60.00—3 years

\$43.00—2 years

\$28.00—1 year

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

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_



# Karen McFarlane

## Artists

12429 Cedar Road, Suite 5  
 Cleveland, Ohio 44106  
 (216) 721-9095/9096  
 (216) 721-9098 (FAX)



William Albright



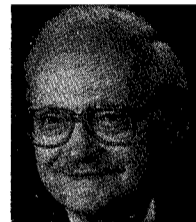
Diane Meredith  
Belcher



Guy Bovet +



Stephen Cleobury\* +



David Craighead



Michael Farris



Gerre Hancock\*



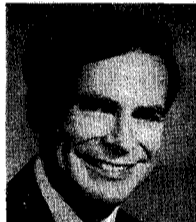
Judith Hancock



Martin  
Haselbock +



David Higgs



Clyde Holloway



Peter Hurford



Marilyn Keiser



Susan Landale +



Olivier Latry +



Joan Lippincott



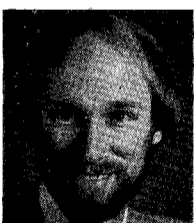
Thomas Murray



Peter Planyavsky +



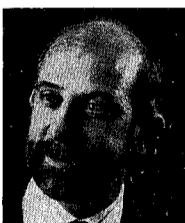
Simon Preston\* +



George Ritchie



Daniel Roth



Larry Smith



Donald Sutherland



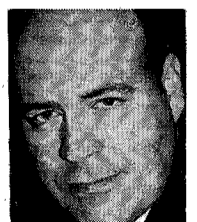
Frederick Swann



Ladd Thomas



Thomas Trotter +



John Weaver



Gillian Weir +



Todd Wilson



Christopher Young

**Choral Conductors\***  
 George Guest  
 David Hill  
 Martin Neary

+ = available 1994-95