

THE DIAPASON

JULY, 1995



Office and test kitchen of Jeff Smith, Seattle, WA
Specification on page 15

Here & There

The Crystal Cathedral, Garden Grove, CA, is sponsoring a Young Artist Series of organ recitals this month: July 7, Peter Baicchi, assistant organist of the cathedral; July 14, Catherine Rodland, organist at First Church of Christ Congregational, Glastonbury, CT; July 21, James Diaz, assistant organist of St. Paul's Episcopal Church, Cleveland Heights, OH; and July 28, Alan Morrison, organist at First Baptist Church, Philadelphia. All concerts take place at 8:15 pm, preceded by a carillon recital by James R. Lawson, Cathedral Carillonneur, at 7:40 pm. For information: 714/971-4000.

The Westfield Center will sponsor a performance workshop, "Spanish and Mexican Organ Culture," August 2-5 at Mission San José, Fremont, CA. Presenters include Guy Bovet, Susan Tattershall, José Suarez Molina, Arturo Salinas, Manuel Rosales, Greg Harrold, and Lynn Edwards. Mission San José is home to Manuel Rosales' Opus 14, an organ inspired primarily by Mexican and Spanish traditions. The schedule will include one day in Berkeley at Greg Harrold's Opus 11 organ, inspired by Spanish organs built in the province Zaragoza during the period 1700-1730. Artists will perform old Spanish repertoire, Mexican-composed repertoire, and improvisations on traditional Mexican melodies. Performance practice, repertoire studies, organ building traditions, and Colonial musical practices will be explored in daily classes and slide lectures. For information: The Westfield Center, One Cottage Street, Easthampton, MA 01027; 413/527-7664.

The Organ Historical Society National Convention takes place August 6-12 in Ann Arbor, MI. The schedule includes organs by Kimball, Reuter, Wilhelm, Noehren, Barton, Casavant, Clough & Warren, Votteler, Andreas Moeller, Granville Wood, E.M. Skinner, Odell, Lyon & Healy, Hook & Hastings, Steere, Hamill, Hinners, Erben, Fisk, Johnson, Wigton, and others, located in Ann Arbor, Detroit, Ionia, East Lansing, Lapeer, Cass City, Dexter, Ypsilanti, and other cities. For information: OHS, P.O. Box 26811, Richmond, VA 23611; 804/353-9226.

The Fifth Annual Congress of the Brazilian Association of Organists and Organbuilders takes place September 6-10 in Porto Alegre, Brazil. The meetings will be held at Igreja São José, Avenida Alberto Bins 467, Porto Alegre. Registration is US\$30. For information: Elisa Freixo, 011-55-31-557-1799 (in Mariana, Minas Gerais, Brazil); Any Raquel Carvalho, 011-55-51-221-5347 (in Porto Alegre); or James Welch, 409 Central Ave., Menlo Park, CA 94025 (415/321-4422).

Selah Publishing Company will sponsor a workshop, "Music in Worship," September 27-29 at Holy Cross Monastery in West Park, NY. The workshop will be led by Carl Daw, Alfred Fedak, and David Schaap, and will include sessions on choral music, worship planning, organ playing, as well as an organ recital and hymn festival. For information: Selah Publishing Co., Inc., P.O. Box 3037, Kingston, NY 12401; 800/852-6172.

A Karg-Elert Symposium will be held in Eberbach, Germany, October 27-29. Eleven lectures and concerts will explore his music for organ, harmonium, and flute. Presenters include Johannes Michel, Thomas Schinköth, Peter Thalheimer, Werner Straube, Klaus Winkler, Thilo Frank, Oliver Hilmes, and Mark Richli. For information: Karg-Elert Gesellschaft, Geschäftsstelle, Lortzingstr. 11, 88214, Ravensburg, Germany.



Hyeon Jeong, 1995 Fort Wayne winner



Fort Wayne finalists: Clair Maxwell, Jin-Sun Cho, Thomas Bara, Hyeon Jeong, Iain Quinn, Eric Plutz



Fort Wayne judges: Craig Cramer, Carla Edwards, Martin Jean

Hyeon Jeong was named winner of the **33rd National Organ Playing Competition** at First Presbyterian Church, Fort Wayne, IN, on April 22. Jeong was awarded a cash prize of \$1,000 and was presented in recital on May 23. A native Korean, Dr. Jeong holds the BMus from Yonsei University in Seoul, Korea; the MMus from the College-Conservatory of Music at the University of Cincinnati; and the DMA from the University of Michigan. Her organ teachers included Robert Glasgow, James Kibbie, and David Mulbury; harpsichord teachers included Eiji Hashimoto and Edward Parmentier. She was first prize winner of the 1993 Flint International Organ Competition, third prize winner of the 1994 Dublin International Organ Competition, a finalist for the 1994 Chartres Competition and the 1991 Gruenstein Competition, and was selected as one of the official contestants for the 1994 AGO Competition and the 1994 Calgary Competition. Dr. Jeong is presently Director of Music Ministry at Lakewood Congregational Church, Lakewood, OH. She is active as an organ and harpsichord recitalist, and her performances have been featured on broadcasts including Minnesota Public Radio's *Pipedreams*.

Second-place winner, **Eric Plutz**, received a cash prize of \$500. A native of Rock Island, IL, he earned the BMus from Westminster Choir College and the MMus from Eastman School of Music, and has studied with David Craighead and Donald McDonald. He won first

THE DIAPASON

A Scranton Gillette Publication

Eighty-sixth Year: No. 7, Whole No. 2028
Established in 1909

JULY, 1995
ISSN 0012-2378

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

CONTENTS

FEATURES

- Organ Music by Israeli Composers:
A Tradition of Diversity
by Brenda Lynne Leach 12
- Off the Beaten Track in England
by Mark Buxton 14

NEWS

- Here & There 2, 3, 4
Appointments 3
Nunc Dimittis 4
Carillon Concert Calendar 6
Carillon News 6

REVIEWS

- Music for Voices and Organ 7
Book Reviews 8
New Recordings 8
New Organ Music 10
New Handbell Music 11

NEW ORGANS

CALENDAR

ORGAN RECITALS

CLASSIFIED ADVERTISING

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

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 \$6 (U.S.A.); \$8 (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 ©1995. PRINTED IN THE U.S.A.

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.

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.

prize at the 1994 San Marino, CA competition; first prize in the 1993 Region VI AGO Competition; second prize in the Deerfield, IL competition; and finalist in the 1989 MTNA Wurlitzer Collegiate Competition. Plutz is assistant organist at St. John's Episcopal Cathedral and organist at Temple Emmanuel, both in Denver, CO. He has made three recordings with the choirs of St. John's, conducted by Donald Pearson, on the Delos label.

Other finalists included Thomas Bara, director of music at Bethany Presbyterian, Rochester, NY, and a DMA candidate at the Eastman School of Music studying with David Higgs; Jin-Sun Cho, a native of Seoul, Korea, an MMus student of Donald Sutherland at the Peabody Conservatory of Music; Clair Maxwell, an MMus student of Todd Wilson at the Cleveland Institute of Music; and Iain Quinn, a native of Wales, and currently director of music at the Church of the Ascension, New York, and a student of John Weaver at the Juilliard School.

Judging the finals were Craig Cramer of Notre Dame University, Carla Edwards of Depauw University, and Martin Jean of Valparaiso University. The finalists were chosen from 28 preliminary tape-recorded entries. Local preliminary judges were Michael Hollman, director of music and organist at Zion Evangelical Lutheran Church; Wayne Peterson, precentor at Trinity Episcopal Church; and C. Kenneth Stein, director of music and organist at Plymouth Congregational Church. The 34th annual competition will take place in 1997.

Second Presbyterian Church, Indianapolis, IN, presented Vaughan Williams' *Serenade to Music* and Haydn's *Mass in D Minor* on April 30. The program was sung by The Sanctuary Choir, Robert Shepfer, conductor, with Martin Ellis, organist, and an orchestra.

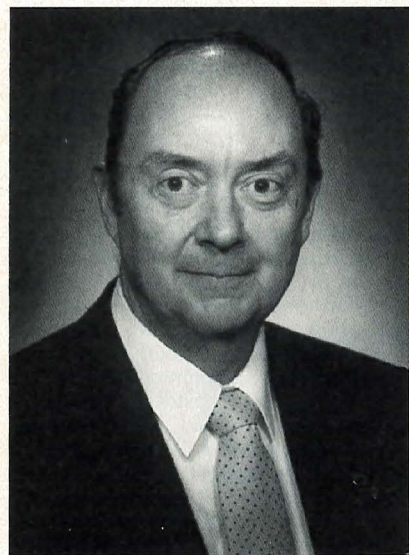
The Lancaster AGO Chapter hosted a Leo Sowerby Centennial Festival on May 1 at St. James Episcopal Church, Lancaster, PA. Performers included Luke Grubb, Peter Brown, DeVaughn Reszczenki, Karl Moyer, Richard Fritsch, Larry Hershey, Gary Garletts, and Frank McConnell, along with the choirs of First Reformed Church, First Presbyterian Church, and St. James Episcopal Church. Repertoire included *Pageant*, *Carillon*, *Ballade for English Horn and Organ*, *Prelude on "Sine Nomine"*, *The Snow Lay on the Ground*, *Benedictus es, Domine, in C*, *Psalm 121*, and the *Passacaglia* from the *Symphony in G*.

La grande tradition française de l'orgue au Québec, a series of five musical events, was held in five Québec towns from May 1 to June 9. The series celebrated Widor's 150th birthday and Casavant Frères' 115th anniversary. The ten Widor symphonies were played by organists Jacquelin Rochette, Gilles Rioux, Benjamin Waterhouse, Jean-Guy Proulx, and Jacques Boucher. The festival was produced in collaboration with Les grandes orgues de la cathédrale de Sainte-Hyacinthe, Pro Organo Mauricie, Les Amis de l'orgue de Québec, and Les Amis de l'orgue de Rimouski, and took

place in Saint-Hyacinthe, Montréal, Cap-de-la-Madeleine, Québec, and Rimouski. For information: Simon Couture, 514/773-5001.

The 8th annual Pentecost Festival Concert and Evensong took place on June 4 at Our Lady of Sorrows Church, Santa Barbara, CA. The festival featured the combined choirs of Our Lady of Sorrows Church, Trinity Episcopal Church, The Santa Barbara Boys Choir, The Santa Barbara Men's and Women's Ensembles, along with musicians Robert Helman, Alessandra Ward, Nicolai Anikouchine, Kevin Rose, Grey Brothers, and David Gell, coordinator of the event.

Appointments



D. Byron Arneson

D. Byron Arneson has joined Austin Organs, Inc., as its representative in Delaware, Maryland, and Virginia. Born and raised in Minneapolis, he began organ lessons while in high school, studying with Arthur B. Jennings at the University of Minnesota. While in college, he spent summers as an apprentice with Aeolian-Skinner, and helped install the organ in Boston Symphony Hall, in 1949. He joined Hillgreen, Lane & Co. in 1956 as a sales and installation representative, and was promoted to general manager and tonal director in 1963. Arneson joined the Moller company in 1977 as a regional sales representative based in Cleveland. In 1988 he became Moller's national sales director, and in 1991 was named design director of the firm. He had similar responsibilities for King of Instruments during the time the firm built Moller organs. He is a fellow of the AGO and was a national finalist in the Guild's first Young Organists Competition in 1950. Arneson holds a master's degree in musicology and a bachelor's degree in music theory and composition, both from the University of Minnesota, and minored in art. He lives in Germantown, MD, with his wife Janet. They have two grown sons and two grandchildren.

Here & There

Philip Crozier & Sylvie Poirier, of Montréal, Québec, will play concerts in Poland, Germany and the Czech Republic in August, including performances at St. Nicholas Church, Prague (August 15) and Ev.-luth. Inselkirche, Norderney (August 18). In late April Crozier served as adjudicator for the Kiwanis Music Festival in Ottawa (organ, choirs, handbells), and in May accompanied the Ottawa Centennial Choir in a performance of the Durufle *Requiem* and the Vierne *Messe Solennelle*. The duo is scheduled to make another CD recording later this year.



Michael Gailit

Michael Gailit is the author of *Julius Reubke (1834-1858): Life and Work*, published by Edition Lade, Langen bei Bregenz, Austria. Available only in German, the 252-page book's chapters include "The Road to Liszt," "Reubke in Liszt's Circle," "After Liszt," "Data, Analysis and Discussion of Works," as well as several appendices. Featured is new data from previously unknown sources, along with an extensive genealogy, the first publication of newly discovered iconography, in-depth analysis of the extant works, and information on the Ladegast organ in the Merseberg Cathedral. Michael Gailit is organist at St. Augustine's Church, Vienna, Austria, professor of organ at the Vienna Conservatory of Music, and piano faculty member at the Vienna University of Music. Since 1984 he has regularly toured the United States, and since 1989 has been represented in the US by Concert Artist Cooperative, San Rafael, CA. His recent concerts have featured Reubke's *Piano Sonata* and *Organ Sonata on Psalm 94*, and he authored a series of articles, "Julius Reubke and His Organ Sonata" in THE DIAPASON (January through April, 1992). The book is available for \$36 (plus \$7 shipping) from: Michael Gailit, Beckgasse 17/1/1, A-1130 Vienna, Austria; tel (011-43-1)877-6841; fax (011-43-1)877-6841-4.



Martin Jean

Martin Jean has been added to the roster of Phillip Truckenbrod Concert Artists. Dr. Jean is winner of the 1992 AGO Young Artists Competition, the 1986 Grand Prix de Chartres, the 1984 University of Michigan Competition, and the 1985 Flint Competition, and was a finalist in the 1990 Calgary Competition. Currently University Organist and Associate Professor of Music at Valparaiso University, he holds the DMA from the University of Michigan, where he studied with Robert Glasgow. His performance career includes soloist appearances with the National Symphony Orchestra at the Kennedy Center in Washington, DC, a recital at the 1993 International Congress of Organists in Montréal, and concert performances on Radio France as part of a Vierne commemorative. Jean is featured on a Prestant compact disc recording of Bach works.

Dan Locklair's *Brief Mass* (for SSAATTBB choir, a cappella) received its world premiere March 5 at a concert by The Choral Art Society of Portland, ME, Robert Russell, music director and conductor. The program took place at the Cathedral of St. Luke and included three other Locklair choral works: *For Amber Waves* (a spatial work for five SATB choirs), *Windswept* (the trees) (A choral cycle in nine movements for SATB choir, woodwind quintet and piano), and *Tapestries* (for SSAATTBB spatial choir, piano and bells).

Ronald Nelson's cantata *Voices from the Passion* received its premiere on May 2 by the choir and orchestra of Hamline United Methodist Church, St. Paul, MN, with the composer conducting, and Randall Egan as organist. The cantata is published by Egan at Kenwood Abbey, Minneapolis.

Daniel Pinkham's *Four Fragments from John Donne* for unaccompanied mixed chorus received its premiere on June 2 in Savannah, GA, conducted by Robert Harris. Recent commissions include *Passion Music* for unaccompanied SATB chorus, commissioned by Ithaca College; *The Inner Room of the Soul* for male voices and piano or string quartet, commissioned by the Maine Gay Men's Chorus; and a work for SATB chorus and small orchestra, commissioned by the Boston ensemble Coro Allegro. The town of Andover, MA, has contracted for three works in observance of the 350th anniversary of its founding: *Festive Processional* for two brass quintets; *The Tenth Muse*, a set of five choral songs for large mixed chorus and orchestra on the poems of 17th-century poet Anne Broadstreet; and *Fantasia on America* for several choruses, audience and large orchestra.



George Ritchie

George Ritchie is featured on a new recording, *J.S. Bach Organ Works, Vol. II: Leipzig Mastery*. The 2-CD set (2 hours, 34 minutes) was recorded on the Taylor and Booddy organs at Holy Cross College, Worcester, MA, and Christ Church Cathedral, Indianapolis, IN, and includes the Great 18 Leipzig Chorales and Canonic Variations on "Vom Himmel hoch," Trio Sonatas in e minor and C Major, and Preludes and Fugues in b minor (S. 544) and e minor (S. 548). Released on the Raven Records label (OAR-300), the set may be ordered from The Organ Historical Society, P.O. Box 26811, Richmond, VA, 23261; tel 804/353-9226 (\$14.98 plus \$2.50 mailing).

Dean Robinson was honored on May 7 for serving as organist of the United Methodist Church of Mazeppa, MN, for 56 years, playing each Sunday its Williams foot-pumped reed organ purchased by the church in 1916 for \$95. He has also served as treasurer of the Southeastern Minnesota AGO Chapter for over 30 years. Mr. Robinson is a graduate of Oberlin Conservatory, and received a graduate degree in organ performance from the McPhail School of Music, Minneapolis. His professional



Dean Robinson at the Williams reed organ, Mazeppa United Methodist Church

life has been devoted to teaching private students and serving as Carillonneur for the Mayo Clinic in Rochester, MN.

Five former students of the late **George Shirley** (see Nunc Dimittis, November, 1994, p. 4) performed a memorial concert in his honor on February 21 at the Cook-DeWitt Center of Grand Valley State University, Allendale, MI. Shirley (1929-1994) was Grand Valley's first University Organist, and had presented the dedication recital of the school's Reuter organ. Performers for the memorial concert included William Klimas, Jeffrey Knibbe, Laura Masters, Carol McNally, and Jean Schuitman.

James Welch performed the inaugural concert of the newly renovated organ at the Interstake Center of the Church of Jesus Christ of Latter-day Saints, Oakland, CA, on May 14. The Schoenstein Company completed a mechanical overhaul of the organ, including new chests and winding system, and tonal regulation. This completes the project that was begun when the organ was equipped with a new 4-manual Austin console. The organ, an 89-rank Lauckhuff/Swain & Kates, was built in 1960 and enlarged in 1968. As part of the program, Jack Bethards, president of Schoenstein, gave a brief description of the renovation process. The concert included Weitz, *Fanfara and Gothic March*; Howells, *Rhapsody*, op. 17, no. 1; and Rheinberger, *Sonata in a*, op. 98, no. 4; along with works by the Valparaiso Singers of Menlo Park under the direction of Judith Stewart.

Students and former students of **David Judge Wilson** performed an anniversary recital on the occasion of his 25th year as Organist/Choirmaster of Grace Episcopal Church, Silver Spring, MD. The concert took place on May 19 (the date of Mr. Wilson's 60th birthday and 40th year as a choirmaster), and featured the Boy and Girl Choristers of Grace Church, instrumental and vocal soloists, Steven Wenthe, organist, and a work by Lisa Schoemaker-Loymeyer.



Max Yount

Max H. Yount performed three of his harpsichord compositions at the annual meeting of the Midwest Historical Keyboard Society on May 20 in Ann Arbor, MI: *Prelude (Suite on 8 Tones)*, *toccata prima* and *toccata seconda*, and *Humble*

Music with pianist Marcellene Hawk Mayall. In June he played organ recitals at St. Paul Lutheran Church, Beloit, WI (June 11); Lutherkirche, Heidelberg, Germany (June 16); Kugelkirche/St. Johannes, Marburg, Germany (June 22); Evangelische Kirche, Bremen-Oberneuland, Germany (June 25); St. Nikolaikirche, Kiel, Germany (June 26); and St. Nikolaikirche, Burg auf Fehmarn, Germany (June 28). Having received a grant from Beloit College for study and preparation of a course in eastern European folk music, Yount is traveling this month in The Czech Republic, Slovakia, Hungary, Romania, and Slovenia.

The Trinity Choir (Trinity Church, Copley Square, Boston) is featured on a new recording, *With Heart & Voice*, on the Gothic label (G 49071), with Brian Jones, director, and Ross Wood, organist. The CD includes 17 selections by such composers as Stanford, Cain, Parker, Britten, Bairstow, Leighton, Parry, and others. For information: Gothic Records, P.O. Box 6404, Anaheim, CA 92806; 714/999-1061.

The San Francisco AGO Chapter's commissioned work for the 1984 national convention, *Souvenir* by **John Cage**, is available on a new compact disc, BMG 09026-61980-21, entitled *In a Landscape*. Stephen Drury performs the 12-minute work. Cage dedicated the work to Fred Tulan, who premiered *Souvenir* during the two dedication concerts of the San Francisco Symphony's concert hall organ. John Rose performed the work during the AGO convention and at a workshop on contemporary music at St. Mary's Cathedral.

A new biography of French organist/composer **Jean Langlais** has recently been published by his former student, colleague, and second wife, Marie-Louise Jaquet: *Jean Langlais, 1907-1991: Ombre et Lumière* (Paris Editions Combre), 440 pp., paperbound. Drawn from the author's Sorbonne dis-

sertation, the book is an in-depth examination of Langlais' life and works. Appendices include a schematic analysis of the works, a chronological listing of compositions, a detailed catalogue of works including dates, publishers, details of first performance and length, a synoptic table of choral masses, a list of liturgical works, a list of plainchant usage, a comprehensive bibliography, discography, and indexes of names and works. For information: (1) 48 24 89 24; fax (1) 42 46 98 82.

The Summer issue (Vol. 4, No. 2) of **The Stentor** is a special issue devoted to the console restoration of the **Wanamaker** organ. Plans call for completion of the console restoration before June 1996, in advance of the July 96 National Convention of the OHS. This is only part of a long-range plan covering some 14 years for a total restoration of the organ. For information: Friends of the Wanamaker Organ, 224 Lee Circle, Bryn Mawr, PA 19010-3726; 610/519-1349.

Geddes Pipe Organs, Austin, TX, has recently completed the renovation of the organ at St. Louis Catholic Church, Austin, TX, as part of an on-going project to update, enlarge, and improve the original 1970 Wicks organ of 3 manuals, 29 ranks to 77 ranks. Completed in this phase was the addition of a V Mixture (also playable as a II Grave Mixture), a IV-V Scharff, 8' Trumpet, and II Sesquialtera (composed from the old Great Mixture) on the Great; 16'-8' Dulzian on the Choir; re-styling and refinishing the console, new key contacts, 101 new drawknobs, solid state switching and relays throughout, the addition of a MIDI system, and a Peterson multi-memory combination system. A Great/Choir reverse system was also installed. Plans include the addition of a 16' 12-note Gamba extension, new Principals 8', 4', 2 $\frac{1}{2}$ ', 2' on the Great; 8' Tuba Major on the Swell; several 16' extensions, additional blower, Choir Mixture, Swell IV Mixture, and at least two 32'

electronic Pedal ranks, all in anticipation of a large church expansion. Rector of the church is Fr. Lawrence Covington; organist is Dr. David Pauley.

Miller Pipe Organ Co., Louisville, KY, held an open house on June 25 in celebration of the 20th anniversary of the firm. The event included tours of the newly remodeled facilities from 2:00 until 5:00 pm and refreshments. For information: 502/451-6616.

During 1994, a ceremony to commemorate the 50th anniversary of the Battle of the Bulge took place in Bastogne, Belgium. A three-manual **Allen** digital computer organ was used for the musical portion of the event. Allen has installed a five-manual custom organ at First Baptist Church of Jacksonville, FL. With more than 302 stops, the organ occupies six chambers.

Greenwood Press has announced the publication of *Paul Creston, A Bi-Bibliography*, by Monica J. Slomski. The volume presents a complete descriptive account of the life of the composer, as well as access to currently available materials by and about him. The author is head of cataloging at the Hartt School of Music, University of Hartford. For information: 203/226-3571.

Bodensee Musikversand has announced the publication of two collections edited by Klaus Beckmann: *Melodeyen Gesangbuch* (BOD 2005; DM 62.00) and *Johann Praetorius Orgelwerke 1* (BOD 2006; DM 68.00). For information: David Michel, Fabrikstr. 16a, D-78224 Singen, Germany; tel 07731/91703-0.

Nunc Dimittis

Michael Schneider died on November 26, 1994, in Cologne, Germany.



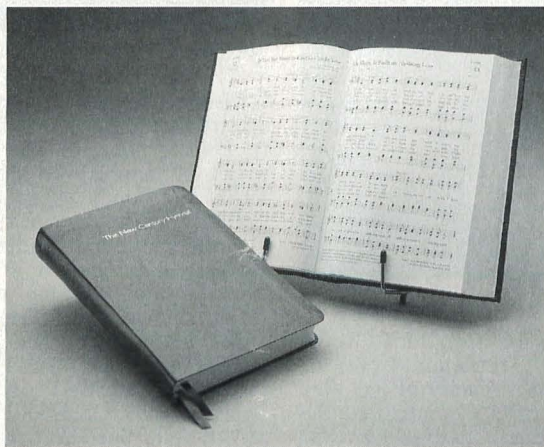
Michael Schneider

Born in Weimar on March 4, 1909, he studied church music at the Weimar Musikhochschule and the Leipzig Institute of Church Music, musicology at the universities of Jena and Munich, and received a doctorate in 1940 at Cologne University. He served as organist at the "Herder" Church in Weimar and lecturer at the Musikhochschule 1931-34. Later he was principal organist and cantor at St. Matthew's Church and conducted the university chorus in Munich. After World War II, he studied with Marcel Dupré, and was appointed professor of organ at the Nordwestdeutsche Musik-Akademie in Detmold, Lippe. In 1958 he was appointed professor of organ at the Berlin Musikhochschule, and from 1958-65 was organist of the Kirche zum Heilsbrunnen, Berlin. In 1965 he returned to the Cologne Musikhochschule, where he taught until retirement. In 1955 Schneider was a visiting professor at Yale University, and thereafter made several tours in the U.S.

THE FUTURE IS IN YOUR HANDS.

The hymns we teach our children will carry the church into the future. Give them the best of the past along with exciting new hymnody of today.

The New Century Hymnal has been created with a high level of musical and theological scholarship — including remarkable new translations of original texts. A rich selection of hymns for ceremonies of the church, exceptional service music, a full psalter,



and compatibility with the *Revised Common Lectionary* make this a comprehensive planning tool for worship.

Recognizing that we worship today in a pluralistic church, The New Century Hymnal has been created with respect for our many musical heritages. Its texts honor those traditions, while at the same time using language that will welcome and affirm all as members of Christ's church.

The New Century Hymnal

Available July 1995. To order or request additional information call 1-800-537-3394.

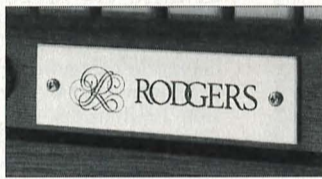


The Pilgrim Press
700 Prospect Avenue East
Cleveland, OH 44115-1100

Five reasons to buy a Rodgers organ. And one not to.

1. Innovation

When Rodgers created the first successful solid-state transistorized classical organ in 1958, we quickly set the standard for other organ manufacturers to follow. Since then, our dedication and innovation have continued with significant advances including our computer-capture combination action in

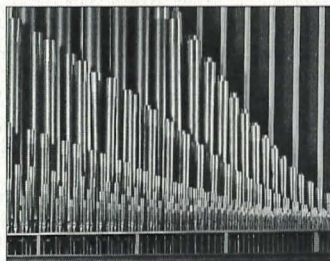


1967, the first successful combination pipe/electronic organ in 1972, and microprocessor-controlled organs in 1980. And now in the digital age, Rodgers continues its tradition of creating the future with Parallel Digital Imaging™ (PDI) technology, changing the way the world hears electronic organs.

2. Sound

To obtain the most realistic pipe sounds, Rodgers went right to the source—real pipes. The actual sounds from carefully chosen pipes were recorded and stored with the same 16-bit resolution used in CDs.

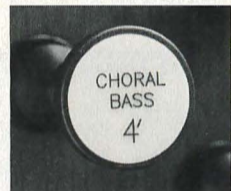
Then, through the use of various proprietary digital advances such as PDI, Digital Domain Expression, and Random Detuning, every subtle nuance of a pipe organ can be reproduced with precise detail. From the opening and closing of shutters to the random tuning discrepancies inherent in every pipe organ, you'll be assured an exciting musical experience every time you play.



3. Pipes

One of the best things about any Rodgers PDI organ is the ability to add real pipes now or at a later date. We know that many congre-

gations start with an electronic organ. We also know that the rich, pure majesty of real pipes is the goal to which all aspire. So it comes as no surprise that the ability to add pipes makes every Rodgers PDI organ a real investment in the future.



4. Features

Our commitment to excellence shows through in everything. Hardwoods and hardwood veneers are meticulously handcrafted to make each console a piece of art. Our lighted stop tabs and drawknobs combine technical advances with the classic operation and feel organists are familiar with. Keyboards are responsive and feature quiet and reliable contact technologies to help ensure trouble-free operation for years.

5. Support

Since our founding, Rodgers has established a reputation for quality, innovation, and musical excellence. And, as a proud member of the Roland® Group, we benefit from the expertise of more than 300 specialized engineers and the financial strength of a 500-million dollar, worldwide company. It's no wonder we've been the preferred choice of congregations time after time.

And, in the unlikely event of trouble, you can be assured that our outstanding

warranties are backed by an extensive, well-trained service network. On-site board replacement, built-in diagnostic systems, and a full-time staff of technical service experts support our commitment to reliability and service.



RODGERS®

Even though there are more than five good reasons to buy a Rodgers organ, there is only one reason not to: if you're not prepared to make a commitment to excellence.

A Member of the Roland Group. Rodgers Instrument Corporation 1300 N.E. 25th Avenue, Hillsboro, OR 97124
Tel: 503/648-4181 Fax: 503/681-0444 Rodgers Canada 5480 Parkwood Way, Richmond, B.C. V6V 2M4 Tel: 604/270-6332

1995 Carillon Concert Calendar

Ann Arbor, MI

University of Michigan Burton Memorial Tower, Mondays, 7 pm
Richard Watson, July 3
Gideon Bodden, July 10
Phillip Burgess, July 17
Tin-shi Tam, July 24
Margo Halsted, July 31

Baltimore, MD

McDonogh School, Tagart Memorial Chapel, Fridays, 7 pm
Frank DellaPenna, July 7
William S. Lyon-Vaiden, July 14
Todd Fair, July 21
Peter Langberg, July 28
Sally Slade Warner, August 4

Bloomfield Hills, MI

Christ Church Cranbrook, 4 pm
Phillip Burgess, July 4
Gideon Bodden, July 9
Brandon Blazo, July 16
Tin-shi Tam, July 23
Phillip Burgess and Beverly Buchanan, July 30
Beverly Buchanan, August 6
Carol Jickling Lens, August 13
Richard Watson, August 20
Jenny King, Dennis Curry, Phillip Burgess, August 27
Phillip Burgess, September 3

Bloomington, IN

Indiana University, Metz Memorial Carillon, 7:30 pm
Jo Haazen, July 1

Chicago, IL

Rockefeller Memorial Chapel, Sundays, 6 pm
Jo Haazen, July 2
Michael Hall, July 9
Geert D'hollander, July 16
Sally Slade Warner, July 23
Thomas Reif, July 30
Jim Fackenthal, August 6
Mark Konewko, August 13
Wylie Crawford, August 20

Glencoe, IL

Chicago Botanic Garden, Mondays, 7 pm
Jo Haazen, July 3
Michael Hall, July 10
Geert D'hollander, July 17
Sally Slade Warner, July 24
Thomas Reif, July 31
Jim Fackenthal, August 7
Mark Konewko, August 14
Wylie Crawford, August 21

Cohasset, MA

St. Stephen's Episcopal Church, Sundays, 6 pm
Geert D'hollander, July 2
Peter Langberg, July 9
Stephen Schreiber, July 16
Frank DellaPenna, July 23
Daniel Kehoe, July 30
Judson Maynard, August 6
Terence McKinney, August 13
John Gouwens, August 20
Sally Slade Warner, August 27

Danbury, CT

St. James Episcopal Church, Wednesdays, noon
Geert D'hollander, July 5
Peter Langberg, July 12

Dayton, OH

Carillon Historical Park, 3 pm
Karel Keldermans, July 8, 9
Todd Fair, July 23

Fort Washington, PA

St. Thomas' Church, Whitmarsh, Tuesdays, 7 pm
Janet S. Dundore, July 4
Geert D'hollander, July 11
Todd Fair, July 18
Peter Langberg, July 25
Sally Slade Warner, August 1
Richard Watson, August 8
Beatrice Gardner, August 15
Frank DellaPenna, August 22
Janet S. Dundore, August 29

Holland, PA

Trinity United Church of Christ, Thursdays, 7:30 pm
Geert D'hollander, July 13
Todd Fair, July 20
Trinity Carillonists, July 27
Sally Slade Warner, August 3
Richard Watson, August 10

Madison, WI

University of Wisconsin, Thursdays, 7:30 pm
Jo Haazen, July 13
Tin-shi Tam, July 27

Middlebury, VT

Middlebury College, Fridays, 4 pm
Jo Haazen, July 7

New Canaan, CT

St. Mark's Episcopal Church, Tuesdays, 7:30 pm
Peter Langberg, July 11

New Haven, CT

Yale University, Harkness Tower, Fridays, 7 pm
Geert D'hollander, July 7
Peter Langberg, July 14
Janet Tebbel, July 21
Lucy Dechène, July 28
Frank DellaPenna, August 4
Judson Maynard, August 11

Northampton, MA

Smith College, College Hall, Mondays, 7 pm
Heather Ewing, July 3
Jo Haazen, July 10
Peter Langberg, July 17
Marietta Douglas, July 24

Norwood, MA

Municipal Building, Mondays, 7 pm
Geert D'hollander, July 3
Peter Langberg, July 10
Stephen Schreiber, July 17
Frank DellaPenna, July 24
Daniel Kehoe, July 31
Judson Maynard, August 7
Terence McKinney, August 14
John Gouwens, August 21
Sally Slade Warner, August 28

Philadelphia, PA

First United Methodist, Germantown, Mondays, 7:30 pm
Luc Rombouts, July 3
Geert D'hollander, July 10
Todd Fair, July 17

Princeton, NJ

Grover Cleveland Tower, Princeton University Graduate College, Sundays, 1 pm
Luc Rombouts, July 2
Geert D'hollander, July 9
Todd Fair, July 16
Peter Langberg, July 23
Sally Slade Warner, July 30
Richard Watson, August 6
Joseph Davis, August 13
Robin Austin, August 20
John Gouwens, August 27
Frank DellaPenna, September 3

Rochester, MN

Plummer Building, 8 pm
Tin-shi Tam, July 7
Geert D'hollander, July 18
James Fackenthal, July 27
Herbert Colvin, August 29

Simsbury, CT

Simsbury Methodist Church, Sundays, 7 pm
George Matthew, Jr., July 2
Jo Haazen, July 9
Peter Langberg, July 16

Stamford, CT

First Presbyterian Church, Thursdays, 7 pm
Jo Haazen, July 6
Peter Langberg, July 13
Lucy Dechène, July 20
Marietta Douglas, July 27

Valley Forge, PA

Washington Memorial Chapel, Wednesdays, 8 pm
Luc Rombouts, July 5
Doug Gefvert, July 12
Todd Fair, July 19
Peter Langberg, July 26
Sally Slade Warner, August 2
Richard Watson, August 9
Janet Dundore, August 16
Frank DellaPenna, August 23
Frank DellaPenna & students, August 30

Washington, D.C.

Washington National Cathedral
Edward Nassor, July 7

Williamsville, NY

Calvary Episcopal Church, Wednesdays, 7 pm
Gloria R. Werblow, July 5
Frank DellaPenna, July 12
Gordon Slater, July 19
Todd Fair, July 26
Marcia de Bary, August 2

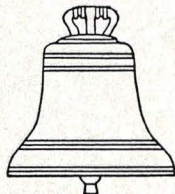
Carillon News by Brian Swager

Iowa State Festival

Iowa State University presented a Spring Carillon Festival, April 28-30. In addition to several carillon recitals, the Festival featured the Iowa State University Dance Tour Company and the University Chorus. Gary White, ISU Professor Emeritus of Music, led a seminar on composition technique for the carillon.

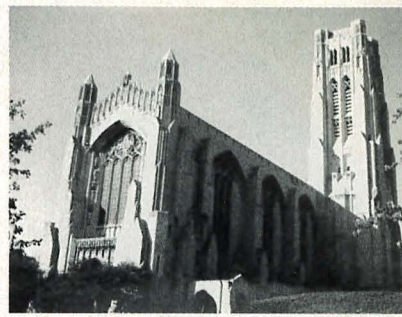
Tin-shi Tam, ISU Carillonist, hosted the Festival. Richard von Grabow and Richard Watson were guest carillonists. Von Grabow is Emeritus Carillonist and Professor of Music History at Iowa State. Watson developed the plans for the redesign and renovation of the Stanton Memorial Carillon at Iowa State. Former and current ISU students also performed: Michiyo Hattori, Chris Nelson, and Rich Valde.

A carillon composition competition for composers under age 35 was held. The winner was Amy Michelle Black from Berea, Kentucky. Her composition, *Tree Modes*, was premiered by Dr. Tam during the Festival.

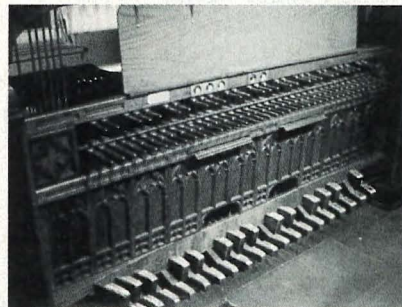


FREE INFORMATION ABOUT
BELLS AND CARILLONS
*The Guild
of Carillonists
in North America*

37 Noel Drive
Williamsville, NY 14221



Rockefeller Memorial Chapel, University of Chicago



Carillon Console (Laura Spelman Rockefeller Memorial Carillon)

Profile: University of Chicago

One of the largest carillons in the world hangs in the tower of Rockefeller Memorial Chapel at the University of Chicago. The Laura Spelman Rockefeller Memorial Carillon was given by John D. Rockefeller, Jr., in memory of his mother. Spanning six octaves, the 72 bells were cast by the Gillett and Johnston Bellfoundry in Croydon, England. Five of the largest bells are mounted to do double duty as a swinging peal which is heard each Sunday morning prior to the church service. The bourdon weighs 38,080 pounds, sounds C#₁ (two octaves below middle C), is keyed to F#₁, and as a carillon bell is second only to the 20½-ton bourdon of the Riverside Church carillon in New York City. The keyboard compass is chromatic through f⁴. Dedicatory recitals were performed in November 24 (Thanksgiving Day), 28, and 30, 1932, by the Belgian Kamiel Lefevère, who was the carillonist of the Riverside Church at that time.

The bells bear noble witness to an era when founders were not yet adept at making resonant treble bells and when bell tuning was somewhat less precise. Nonetheless it ranked among the finest carillons of its day and was the Gillett & Johnston foundry's masterpiece. The elegant playing console with ornate woodwork is in a class of its own; builders now opt to produce consoles that resemble machinery rather than instruments of art.

Frederick Marriott, who had been appointed organist at the chapel in 1928, became the university's first carillonist and continued in both positions until 1953. James R. Lawson was the chapel's second carillonist, serving from 1953-1960. He was succeeded by Daniel Robins from 1960-1969. Robert Lodine followed, from 1969 until 1983. Wylie Crawford then assumed the post and is the present carillonist.

During the university academic session, from about October 1 through June 15, the carillon is played Monday through Friday at 6 pm and on Sundays at 11:30 am. A summer recital series features guest performers on Sunday evenings. The instrument is also played for special occasions such as convocations, musical events, and weddings. Because of the placement of the openings in the tower, the four primary compass points are the best positions to hear the carillon. The picturesque cloister southeast of the chapel is a favored spot

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.



*"They sing to the timbrel
and harp and rejoice at the
Sound of the Organ"*
-JOB 21:12

RIEGER-KLOSS
Pipe Organs Since 1873

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

Organ for Austria Set-Up in factory
Krnov, Czech Republic

because it minimizes traffic noise. The grassy area at the corner of 58th Street and Woodlawn, just north of the chapel, is also an excellent listening area.

Visitors to the carillon tower are welcome at all performances and should meet near the door to the chapel one-half hour before the scheduled performance time. Tours of the bell tower for groups of six or more may be arranged by inquiring at the chapel office, 312/702-2100.

Music for Voices and Organ

by James McCray

Choral Psalm Prayers

People who study the religious life of mankind are aware of two interesting, even exciting, phenomena in this second half of the twentieth century. The first is a widespread interest in the practice of prayer and in different methods of meditation . . . The second phenomenon is the revival and confident spirit of religions other than Christian.

George Appleton
Oxford Book of Prayer

In Appleton's fascinating collection quoted above, he divides the book into various sections such as "Prayers of the Church," "Prayers from Other Traditions of Faith," and "Prayers of the Psalmists." For centuries, the Psalms have been a primary source of prayer and inspiration—in today's churches they continue to resonate through speaking and singing. The Psalm texts have received countless musical settings in every kind of style and format. The early Christians probably sang them while quietly hiding in the catacombs of Rome. As music found its way into the liturgy of the church, the Psalms were an important vessel of communicative spirit. Eventually they received plain-song treatment which then led to Psalmody and more advanced musical treatment. So, from David's harp to our synthesizer the Psalms have nurtured humans with solace and comfort. They command us to "make a joyful noise," and throughout the history of civilization we have been doing that with high frequency and commitment.

The most recent Methodist hymnal has emphasized the singing of Psalms: "The book of Psalms is the hymn book of the Bible. At the heart of the Judeo-Christian worship and prayer, the psalms express the rich spectrum of human emotions, attitudes, and needs in relation to God, God's family, and the world." For my generation, this change required additional instruction to those who grew up in a service where Psalms were spoken antiphonally. Instead, a refrain is sung before and during the reading of the Psalm texts, giving a deeper call and response involvement.

Composers are drawn to these universal messages. Centuries of Latin settings have given way to vernacular treatment in both the Catholic and Protestant wings of the church. There are still some who set the texts in Latin, the church's language, and often these compositions seem to meld the ancient and modern into a singular voice. Stravinsky's *Symphony of Psalms* stands as one of our most endearing musical monuments, for example. The common Lectionary draws significantly from the Psalms. Some of the prayers have become a vehicle for consolation.

The reviews this month all feature various Psalm texts in diverse musical styles. An effective Psalm setting is certain to be used on numerous occasions. Sometimes composers use a paraphrase of the Psalm message—be certain to spend a moment with your choir on text source. Usually the singers will be surprised to see how often they are singing a Psalm as their morning anthem or liturgical contribution to the service. And as Stravinsky pointed out in 1958, "The Church knew what the Psalmist knew: Music praises God."

***I Was Glad*, Frank Ferko. SATB unaccompanied, E.C. Schirmer, No. 4918, \$1.25 (M+).**

Often settings of Psalm 122 reverberate with loud bursts of sound that dance with or hammer at the text. Ferko's gentle setting opens and closes with homophonic, mild dissonances that seem very personal. The middle section has the women singing in rapid, melismatic triplet figures which serve as a liquid background for the more emphatic textual statement from the men. Lovely.

***Fire Psalmers (Four Psalms)*, Op. 74, Edvard Grieg (1843-1907). SATB unaccompanied with baritone solo, Carus-Verlag 70.061/01 (Mark Foster selling agent), no price given (M+).**

Written in 1906, this is Grieg's last work, and his most important church work—he devoted little time to music for the church except for a few "separate, small-scale vocal pieces." As always, these Carus editions are excellent in scholarly background, editing, and typography. Unfortunately only German and Norwegian texts are provided for performance. The soloist appears in the last three Psalms. The music is predominantly homophonic, rhythmic, with divisi and one solo quartet area. At times the tenor range is high.

***Taste and See*, Mark Barnard. SATB, keyboard, and optional congregation, Unity Music Press (Lorenz), No. 15/1150, \$1.10 (E).**

Using simple harmonies with a recurring melody, this easy anthem, adapted from Psalm 34, can be used on numerous occasions. The accompaniment has arpeggios and doubles the choral parts with the right hand. The congregation's part is printed on the back cover and may be reproduced.

***Festival Jubilate*, Daniel Pinkham. SATB and organ and optional brass quintet, ECS Publishing, No. 4712, \$2.95 (M).**

Pinkham's new setting of Psalm 100 is in Latin and is dominated by a recurring ritornello area that draws on the opening text and consists of staggered, five-note melismas. Between these places are contrasting areas for the remaining texts. The music is not difficult and the instruments tend to double the choral parts. An exciting setting that will be enjoyed by the singers and congregation. Highly recommended.

***Unless the Lord Builds the House*, Kenneth Kosche. SATB, C instrument, and organ, Augsburg Fortress, 11-10429, \$1.60 (M).**

Based on Psalm 127, this anthem

includes a brief musical refrain for the congregation. The C instrument suggestion is flute or oboe with alternate parts for each. The music moves through developed settings of the stanzas with an inconsequential keyboard part. Easy choral parts are written on two staves. Useful for most types of churches and designed to celebrate a retiring minister.

***Always, only, for my King*, Robert Wetzler. SATB and organ, A.M.S.I., #675, \$.90 (E).**

The text begins with Psalm 91 and then changes to words of F.R. Havergal. The keyboard is very supportive of the voices which are usually doubled. After a quiet unison opening by the men, the text is repeated in two-part imitation and then moves to a loud four-part closing area. Easy enough for small choirs.

***Psalm 47*, Jacob Handl (1550-1591). SATB/SATB unaccompanied, Roger Dean Publishing Co., 15/1083, \$1.50 (M+).**

Handl's double choir motet has been skillfully edited by Lawrence Doebler so that modern bar lines have been eliminated and proper syllable emphasis is indicated through underlining. The score also contains triangles to assist with metric divisions. This exuberant setting has the choirs in alternation most

world class (wûrld kläs) adj.

1. Surpassing all others in quality; most excellent. 2. Of the very highest quality. 3. The very best.

AUSTIN ORGANS, INC.

Excellence in Organbuilding Since 1893

For information about our fine instruments
or the name of your local Authorized Representative,
please call:

(203) 522-8293 or FAX (203) 524-9828

or write to us at:

156 Woodland Street - Hartford, Connecticut 06105

of the time. Latin only is provided for performance. A large choir will be recommended. This is a wonderful work and highly recommended to school and church choirs having many voices.

Mihi, autem nimis, Thomas Tallis (1505–1585). SAATB unaccompanied, Oxford University Press, TCM 75, no price given (M).

Tallis, a Tudor composer who lived through the change to English, sets a fragment of Psalm 139 in a contrapuntal Latin motet. The alto lines have several very low notes. Only Latin is given for performance.

In the Land of the Living, Carl Johengen. SB, cantor, congregation, piano, and flute, G.I.A. Publications, G-3816, \$1.10 (E).

Based on Psalm 27, Johengen's setting provides a brief congregational statement for duplication; it is used as an echo after it has been sung by the choir. The piano music is flowing with lush chords often in full-measure static arrangements. The flute plays an obbligato part. This SB arrangement makes it particularly useful for summer choirs when attendance is low—most of the music is in unison.

Book Reviews

The Organ in Western Culture, 750–1250, by Peter Williams. Cambridge University Press, 1993. 397 pages. \$74.95.

Peter Williams has been preoccupied with the history of the organ for over 30 years, beginning with the publication in 1966 of his book, *The European Organ, 1450–1850*. His treatment of the very early history of the organ in this latest work represents the culmination of his research into this exceedingly complex topic, covered briefly in several chapters of *A New History of the Organ, From the Greeks to the Present Day*, published in 1980, and in shorter essays in several Festschriften compiled in recognition of distinguished keyboard specialists.¹

Although neither wholesale explanatory hypotheses nor confident summaries have been presented to account for the known facts, the number and nature of speculative questions has increased. In this book the scope of the inquiry has broadened to include such diverse but relevant fields as architecture, art history and iconography, church history, liturgy, musicology, political history, and the history of technology. This interdisciplinary coverage contributes much to our understanding of the factors influencing the evolution of an instrument that was first used as a noisemaker in outdoor public festivities in classical antiquity, and later developed into a significant embodiment of musical and religious culture.

Although this account of the development of the organ is not presented in a linear, chronological order, the starting date of 750 is close to the time when an

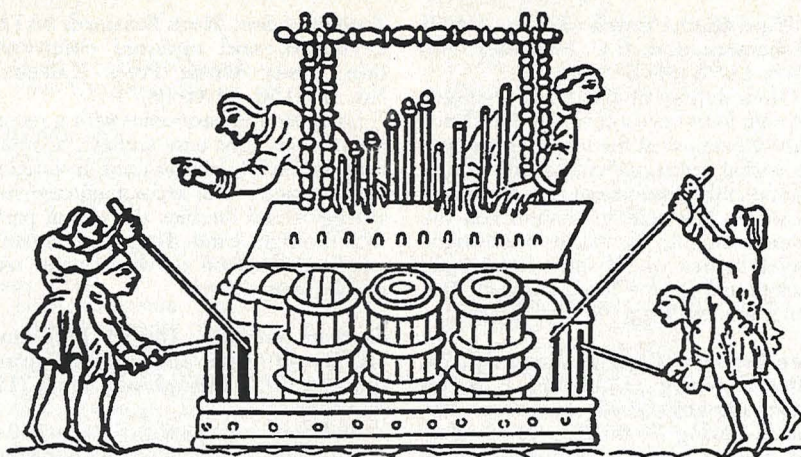


Illustration for Psalm 150 in the Utrecht Psalter (c.816–830). Fact or artistic fiction?

“organ” (*organum*) allegedly was introduced into the western Christian Church by a gift to King Pippin III of the Franks from Constantine, the Byzantine Emperor, in 757. (Whether it was a tuneful ceremonial instrument or a military siren-organ in uncertain, but it was not a church organ.) The end date of 1250 is the time when organs had achieved substantial size.

Both the beginning and concluding chapters share a similar title that constitutes the book's dominant concern and impetus: “How did the organ come to be accepted by the church?” The difference is that one offers some earlier answers, but the other presents some newer hypotheses. The unreliability of much earlier documentation and apparent evidence suggests that the question of who invented or introduced organs reduces to the ultimate question of who invented music. As for newer hypotheses, the same arbitrary, ambiguous, and puzzling body of evidence—or lack of it—still constitutes an obstacle to unequivocal answers to questions about the acceptance of organs in churches; their placement, function, appearance, and mechanical features; and what and when they played. Attempts to resolve differences between alternative explanations are confronted by problems of overgeneralization; relativity of time, place, and context; problematic interpretations of the word *organum*;² lack of consistency between various types of documentation; and gaps between hard facts and circumstantial evidence.

This book moves from earlier answers to newer hypotheses through three major sections: music and architecture (seven chapters), documentation (five chapters), and written technology (six chapters). In the first, the evolution of the organ as a high-pitched, screeching, signalling device into a tuned musical instrument must have paralleled developments in melody, harmony, and polyphony during this period of music history. This connection between organs and chant had a political dimension, in terms of what was or was not authorized by papal decree. The contribution of organs to exceptional public occasions—festivities, weddings, processions, receptions, church dedications—was also

marked by the transition from noise production to a more musical role, particularly in playing alternate verses in the mass. Early organs may have been located near towel-bells (sharing the signalling function), before moving indoors to occupy successive locations in galleries frequented by lay people, openings in nave walls, and (in German churches, for example) “swallownest” galleries of their own.

The section on organs and documentation deals with reports of three organs in the Carolingian courts—Pippin's organ of 757, Charlemagne's organ of 812, and Louis the Pious's organ of 826—and others in the Byzantine courts. The illustrations of organs in the 9th-century Utrecht Psalter and other psalm books are subject to critical doubts about the factual reliability of these drawings and the extent of the artists' knowledge, probably derived from verbal sources. Poetic references, with their pious allusions, turn out to be no more reliable than illustrations, with regard to the function or location of the organ, or its sound and music.

The development of the craft of organ making, covered in the section of written technology, is not easy to trace, for most of the evidence concerning early instruments is indirect, with little explicit information about the wind-raising mechanism (hydraulic or bellows), the number of pipe ranks, the types of pipes and windchests, and keyboards. The probable reason is that organ making was a subculture of general instrument making, sometimes pursued by illiterate priests, and was carried on quite apart from the written theoretical tradition. Because of the wide gap between theory and practice, it is likely that there were wide variations in the details of actual instruments. Although the historical and archeological background is inadequate, advances in organ making probably took place in response to developments in woodworking (with the beginnings of organ casework in the 11th century), and in metal technology (with the advent of iron wire production early in the 12th century) required for making springs and linkwork. Some insights into how organs were made can also be obtained from the shared construction details of medieval clocks.

Even the position of the organist—eventually sitting in front by the 14th century, not behind—lacks firm evidence, but probably was related to liturgical functions and the need to coordinate the music with events taking place on the church pavement below.

It was well into the 15th century before the organ became a fairly uniform instrument, in response to such contributing factors as the increased number of churches, the establishment of the secular trades, the evolution of technical knowledge, and the development of musical styles.

In spite of, or perhaps because of the absence of conclusive evidence and clear answers concerning many questions about the emergence of the organ from the mists of history, this book provides an exciting and exacting excursion—supported by meticulous scholarship, carefully reasoned assertions, and a reference list of over 200 works—through many unresolved mysteries. It is a living example of the adage, “History is seldom tidy,”³ but it is the author's highly commendable achievement to have produced a fascinating account of the early evolution of the instrument we often take so much for granted.

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

Notes

1. Most recently, “How Did the Organ Come to be a Church Instrument? Further Questions About Music and the Church of Rome,” in *Aspects of Keyboard Music: Essays in Honour of Susi Jeans*, ed. Robert Judd (Oxford: Positif Press, 1992), 172–183, in which he touched upon the present state of knowledge, further areas for exploration, the location of the organ in churches, and technical matters.

2. Various: psalter or office-book, musical repertory or chant, vocal polyphony, ensemble of musical sounds, things making a noise, an instrument with pipes and bellows.

3. Simon Nowell-Smith, *Edwardian England, 1901–1914*, (London: Oxford University Press, 1964), preface, v.

New Recordings

Hear my prayer—The RSCM Choirboy & Choirgirl of the Year 1992: Gavin Moralee/Fiona Wight. Rosebery Chamber Orchestra & Chorus; Choristers of St. Barnabas Church, Dulwich; Jeremy Barham, organ; William McVicker, conductor. Works by Mendelssohn, Schubert, Lloyd Webber, Greene, Handel, Jacob, Vivaldi, Franck, Boyce, Bach-Gounod, Head, Hubbard. (Recorded in St. Clement's Church, London.) IMP Classics/Pickwick PCD 1047.

Laureates of the highly prestigious Choirboy/Choirgirl of the Year competition, under the aegis of the Royal School of Church Music, must face many challenges before carrying off the palm. Put yourself for one moment in the shoes of the 1992 winners, Gavin Moralee and Fiona Wight. Having emerged successful from a field of 2000 young singers after a plethora of competitive rounds, recordings and the like, your mettle then

ASHLEY MILLER AT HIS FINEST



THE KING OF INSTRUMENTS PLAYED BY THE MAESTRO HIMSELF

Over 60 minutes of your favorite music in this recording by organist Ashley Miller of Radio City fame. **Unmistakably Ashley** includes *From This Moment On, Spanish Flea, Till, Carioca, The Most Beautiful Girl In The World, I Get A Kick Out Of You, Hungarian Dance No. 5, Stella By Starlight, Take Five, Strike Up The Band, Liebesfreud, Midnight Sun, Fascinating Rhythm, Liza*, and much more. Recorded on the DTOS Senate Theater Wurlitzer.

Midnight Productions, Inc.
P.O. Box 68
Waldwick, NJ 07463
(201) 670-6660



\$18 CD - \$12 Cassette

Send Check or Money Order - Postpaid in the US
"Unmistakably Ashley" - Ashley Miller at the Console

Phil Parkey

AND ASSOCIATES

COMPLETE PIPE ORGAN SERVICE,
TUNING, VOICING AND BUILDING

2480-4 Briarcliff Road
Box #244
(404) 315-7025
(404) 315-0126 FAX Atlanta, GA 30329

fine leather shoes for organists

Organmaster Shoes



whole and half sizes

Fast UPS Delivery

WOMEN'S: 5 Colors, Sizes 4-11, \$41 ppd.

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

Sizes 12½-13, \$52 ppd., Sizes 14-16, \$69 ppd.

Narrow, Medium and Wide widths

CALL OR WRITE (203) 453-1973
282 Stepstone Hill, Guilford, CT 06437



CHARLES M. RUGGLES
PIPE ORGANS

13641 W. Cedar Drive
Conifer, Colorado 80433

Mechanical
Action Organs
and Restorations

Pipe Organs by Bedient...

Where we speak your language, your request is our command and sound is generated by real organ pipes. Send your inquiries!

4221 N.W. 37th Street
Lincoln, NE 68524-1919
(402) 470-3675 FAX 3676



is tested in comprehensive fashion at a high-profile final in St. George's Church, Hanover Square, London. Gruelling? Well yes, especially when you consider that the jury will include the RSCM's Director, Harry Bramma, Sir David Willcocks and Stephen Cleobury.

William McVicker's decision to capture these two voices on record was an inspired one. For Fiona Wight, it will be a fascinating time capsule of her soprano voice in the early years of its career. In years to come, Gavin Moralee will look back—wistfully, no doubt—at a unique period in his musical life.

One of the most treasured possessions of any ex-treble is a recording of his voice at its peak. Since these sound documentaries often are third-rate cassettes of the home-grown variety, Gavin Moralee will be grateful to have such a permanent, high-quality memento.

Both choristers sing with assured technical control and musical maturity that belies their tender years. For example, Fiona Wight's singing of Maurice Greene's *O praise the Lord* has a care-free flair, allied to a firm sense of direction: one would be thrilled indeed to encounter such musicianship in a singer twice her age!

Gavin Moralee's voice is a joy to hear, particularly in Mendelssohn's *Hear my prayer*. So often, boy treble tone is either too fluty and bland or overly aggressive. If the truth be told, there is a good deal of hot air bandied around when it comes to training boys' voices, leading to the perpetration of countless horrors by thoroughly incompetent vocal coaches. Those with the slightest interest in the subject would do well to listen to the results achieved on this disc by truly expert vocal teachers.

The program is a well-chosen mix of solos and duets. The young singers work well together, as witness the two Vivaldi duets (from the *Gloria* and *Magnificat*). Old chestnuts such as Franck's *Panis Angelicus* and Gordon Jacob's arrangement of *Brother James' Air*, so often plagued with performance rigor mortis, receive fresh, clear readings here. *Pie Jesu* movements from two Requiems are included, namely those of Fauré and Andrew Lloyd Webber. Ian Hubbard, an Anglican priest, contributes a delightfully winsome item, *All my desire thou art*; sung by Gavin Moralee and accompanied by strings, it evokes more than a hint of the English countryside in which the composer's parish is situated.

Organist Jeremy Barham provides solid yet subtle support, as does the Rosebery Chamber Orchestra. Choral items feature the Rosebery Chamber Chorus, a professional outfit which, like the orchestra, is top-notch. The choristers from McVicker's own church (St. Barnabas, Dulwich, where Gavin Moralee was Head Chorister at the time of the recording) appear in a couple of tracks. (North American readers will note that Dulwich, a delightful area of South London, was G. Donald Harrison's old stomping ground.) The whole is expertly and sensitively directed by McVicker, one of the most versatile and talented of the younger generation of British church musicians.

A fine disc, with excellent sound and intelligent liner notes. Essential for anybody who runs a children's choir or who has an interest in training younger voices.

Sigfrid Karg-Elert (1877-1933)
Organ Works Vol. 1-4. Wolfgang Stockmeier at the organs of St. Johannis, Osnabrück; St. Martin, Bad Lippspringe; and Herz-Jesu, Bremerhaven-Lehe. cpo 999 019-2 [4 CDs]

Vol. 1: *Symphonic Chorale "Jesu, meine freude,"* op. 87/2; *Symphonic Canzona in E-Flat Minor*, op. 85/1; *Symphony in F-Sharp Minor*, op. 143.

Vol. 2: *Fantasia & Fugue in D Major*, op. 39b; *Improvisation in E Major*, op. 34b; *Sequence I in A Minor*, op. 11; *Kaleidoscope in E Minor*, op. 11; *7 Chorale Improvisations*, op. 65.

Vol. 3: *Ten Characteristic Tone Pieces*, op. 86; *Three Pastels*, op. 92.

Vol. 4: *Triptych*, op. 141; *Sequence II*

in C Minor; 7 Choral Improvisations, op. 65; *Homage to Handel*.

This surely must be a major event in the reassessment of Karg-Elert's life and work. These four discs, splendidly recorded, give us nearly five hours of riveting playing from one of Germany's most distinguished organists. Wolfgang Stockmeier has already committed all the Bach organ works to disc, and has won the highly coveted *Preis der deutschen Schallplattenkritik* for his recording of Widor's magnificent Eighth Symphony. A similar award now sits on his mantelpiece for this stunning account of Karg-Elert's organ works.

Stockmeier serves as Executive Chairman of the Karg-Elert Society, founded in 1984. That same year, Karg-Elert scholar Sonja Gerlach discovered the manuscript of the composer's long-missing *Symphony in F-Sharp Minor* in the Leipzig Music Library; Stockmeier premiered it in Altenberg Cathedral a year later. Besides its importance in terms of the organ repertoire, the Symphony has much wisdom to impart in any evaluation of Karg-Elert's music. For an expert study of the piece, the reader should con-

sult Graham Barber's article ("Symphonic Metamorphosis: Karg-Elert's Symphony for Organ") in the November 1989 *Musical Times*. Stockmeier's recording supplies a commensurately authoritative sound document.

These discs present a thoughtful cross-section of the composer's works. Earlier works are balanced by later offerings; the harmonic luxuriance of the more exotic pieces, reeking of seventh and ninth chords and superimposed fourths, is juxtaposed with the comparative asceticism of works such as the Symphony and the *Gregorian Rhapsody*; delicate miniatures (some of the Op. 65 Chorale Preludes, for example) rub shoulders with music of considerable density and complexity.

The organs used are three manual/pedal instruments of great versatility and character. Stockmeier uses their resources with accustomed good taste and ingenuity. A good demonstration track would be Karg-Elert's most popular piece, the *Marche Triomphale on "Nun danket"*—a fine example of a perfect marriage between organ, repertoire, performer and acoustical setting.

This set is a must for the serious organist wishing to explore the fascinating world of Karg-Elert. Not all of his output is of the highest quality; indeed, at his rambling and self-indulgent worst, Karg-Elert is pretty hard to stomach in anything other than very smallish doses. At his best, however, he produced music of remarkable variety and originality for our instrument; music which deserves to be heard. Very highly recommended!

—Mark Buxton
Toronto, Ontario

"Zeit". Zeitgenössische Orgelmusik. Played by Friedemann Herz. Aulos 3-1389-2. Available from Koch International (516/484-1000). No price given.

The disc (58 minutes) contains five works, written between 1974 and 1980, by composers who have tried to go beyond the bounds of traditional organ music: "Bann, Nachtschwärmererei" (1980), by Wolfgang Rihm; "Z-Zeit" (1976), by Peter Ruzicka; "Principal Sound" (1980), by Morton Feldman; "In Nomine Lucis" (1974), by Giacinto

Two ways to judge the new Allen MDS-6

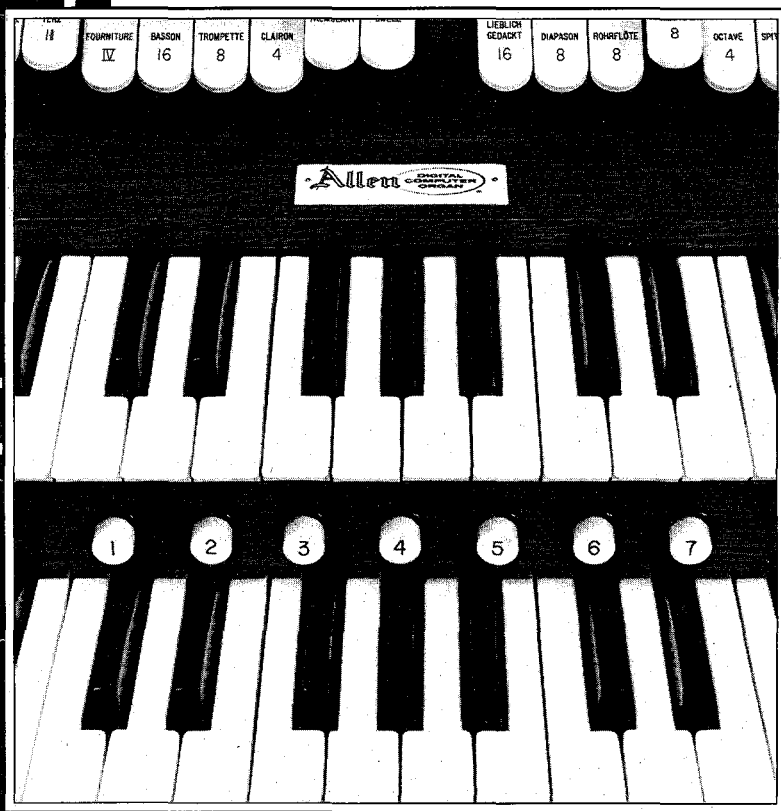
I. For Digital Engineers:

1. 52.5 kHz sampling rate
2. 16-bit DAC resolution
3. 50 megabits of tonal memory

II. For Organists:

1. Just Listen!

Whether you use your eyes or ears, it's easy to tell why the new Allen MDS-6 has redefined the organ industry. On paper, it's impressive, with digital performance that surpasses even the largest competitive organs. In person, the MDS-6 is spectacular! The startling realism of its clear and articulate sounds will make you look for the pipes.



The one MDS-6 statistic that's lower than you'd expect is the price. Because, for all its impressive performance, the MDS-6 is one of the smallest Allen organs. (Just imagine the sound of our larger instruments!) Better yet, visit your nearest Allen dealer and put an MDS organ to the test.

You'll hear that Allen excellence speaks for itself.

Allen organs

Macungie PA 18062-0036
(610) 966-2202

© AOC 1994

Scelsi; and "SNS" (1975), by Hans Joachim Hespos. There are three Germans, one American, and one Italian, but there is little if any trace of national characteristics to be found here.

Friedemann Herz is, together with Gerd Zacher, the most prominent German champion of contemporary and occasionally quite "far-out" organ music. He teaches in Düsseldorf and at special summer courses in Darmstadt.

Rihm's "Bann" appeals primarily to the emotions and relies heavily on varied and intriguing registration: there is no way of knowing exactly what the composer indicated in this regard. Much of the lengthy, at about 16 minutes perhaps too lengthy, piece can be described as quasi-recitative, and there is little evidence of traditional forms.

At one time, Radio Bremen actively encouraged modern organ music, and Ruzicka's "Z-Zeit" was written for one of the Bremen programs. It relies primarily on the repetition, in gradually changing forms, of various chords.

Feldman often reduced his compositions to the exploration of one element, in this case rhythm, or more exactly the overtone structures of rhythm. The notes point out that such explorations require a lot of actual time. This may be true but at more than 18 minutes "Principal Sound" seems too long, particularly since it peters out without a convincing conclusion.

Scelsi (1905-1988) is the earliest of these composers by over twenty years, but "In Nomine Lucis" is as progressive as anything on this disc. It makes extensive and fairly subtle use of unstable wind, produced by choking off the wind supply by partially drawing stops, and so on. The most obvious feature of the music itself is the use of tone clusters—at one point five notes are to be held in the pedal.

The most experimental piece is Hespos's "SNS" (pronounced as German *Essenz* i.e., "essence"). Hespos wants to use the entire resources of the organ, including the sounds of moving drawstops, noisy pistons, tapping on the organ, and further such incidental sounds. This clearly involved both an active assistant and some tricky microphone work.

Herz is certainly a convinced exponent of the music. Since I am familiar with only one of the compositions, I can only assume that his performances mirror the intent of the composers. He is assisted by Peter Korfmacher, also the author of the booklet notes, who must have worked hard in the Scelsi and Hespos items.

The program notes, in German, English, and French, are somewhat frustrating. Discussions of the music are perilously close to critical jargon addressed to those already "in the know." Information about the composers, surely necessary for most listeners, is at best spotty. Feldman (1926-1987), a disciple of John Cage, is moderately well known in this country, while Ruzicka, *Intendant* of the Hamburg State Opera, is widely known in Germany, although probably not as a composer.

However, the others are certainly not household names and there is virtually no concrete information here.

Herz uses the Schuke organ in the Kreuzkirche in Essen, Germany. A four-manual of 69 stops (about 100 ranks), it was built in 1967-1968. Two manuals and part of the pedal are enclosed, and the organ specification is quite different from other Schuke instruments built during the 60s—one thinks of the smaller, but still sizable, instrument in the Brunswick cathedral. I find it impossible to judge the quality of the instrument from this recording; it clearly offers a wide range of voices, but the piano sounds a bit harsh.

The pieces by Rihm and Ruzicka were, to me, the most attractive works, but undoubtedly there will be differing opinions; some will not like any of this music, and many or most audiences would likely find it hard to take. Recommended to all those prepared to investigate new or unfamiliar sounds.

—W.G. Marigold
Urbana, IL

New Organ Music

Morning by Morning, arr. Marilyn Arison, Volume Two. The Designer Music Group, distributed by Brentwood Press, DMBK 1049. No price listed.

This volume includes arrangements of hymns, gospel songs, folk songs and one classical piece arrangement combined with a hymn. Some titles include "America the Beautiful," "The Old Rugged Cross," "Heaven Came Down" . . . so you should be able to tell if the hymnody is of interest to you. The combination of excerpts from "The Swan" from Saint-Saëns' *Carnival of the Animals* with the hymntune "Jesus, the Very Thought of Thee" seemed an unfortunate choice—do we really want to think of a swan when we think of Jesus? Manual and pedal lines are easy throughout, with the exception of the toccata-like "Praise Him! Praise Him!" Variety is often achieved through modulations rather than through real changes of style. This collection is more for the non-professional church organist.

Five Pieces for Organ by Johann Sebastian Bach, transcribed and completed by John David Peterson. Augsburg 11-10317, \$7.00.

Transcribing music for the organ which was originally written for several instruments or voice present some challenges to the transcriber and to the performer. Especially with Bach, lines not originally conceived for the keyboard are often difficult to negotiate smoothly. Such is the case with the music in this publication. Three arias from cantatas, one from the *St. Matthew Passion* and "Jesu, meine Freude" BWV 753 (com-

pleted by the editor using material from the beginning of the piece) are included. Not all of the lines will lie comfortable for hands and feet, especially sections like the dotted eighth-sixteenth run at the end of the first piece (much easier on the cello). Lines intended as duets using two different instruments are here assigned to be played by one hand—eliminating the timbre contrast originally intended (as well as sometimes being challenging to be kept independent when the two lines cross each other). The grace notes given for "In Love My Savior Now is Dying" are not the correct notation of the longer accented dissonances intended by Bach. The pedal part of the aria which carries the soprano melody will be more than a little challenging to play smoothly.

On the one hand, it is nice to have this beautiful music available when the resources for the original versions are not available. On the other hand, they are not an equal substitute for the original versions and, in some cases, deprive us of the original intentions of the music.

6 Preludes for the Time of Easter by Richard Boursy. Concordia 97-6170. \$7.50

The titles in this collection include "Christ the Lord Is Risen Today," "Come, You Faithful, Raise the Strain," "O Day Full of Grace," "Savior, When in Dust to You," "We Sing the Praise of Him Who Died" and "When Morning Gilds the Skies." Most of the melodies are presented in a straightforward manner in either the soprano voice or the pedal line. The melody of "Christ the Lord Is Risen Today" is somewhat disguised in the uppermost voice. A variety of styles appears in these compositions. The melody of "When Morning Gilds the Skies" is practically unrecognizable in the pedal because of the trio texture of the composition with the accompanying voices being much more active than the cantus firmus. Some registration suggestions would have been helpful. These are useful pieces in connection with the singing of the hymn tunes.

Entrata for Christmas Day on "Joy to the World!" by Richard C. Baker. Randall M. Egan #EO-311. \$3.75.

The Entrata (Page 1) treats the hymn melody in canon at the octave between right hand and pedal. The left hand plays sixteenth notes in a generally scalewise manner to accompany these two voices. This could serve as the introduction for the singing of the hymn. Page 2 provides a choir descant for stanzas 2 and 4 of the hymn, the part of which is available separately for the choir (#EC-425). The music is useful, but one might have hoped for more in a publication costing \$3.75 than just these two pages of music.

A Christmas Prelude on In Dulci Jubilo by Charles Callahan. Randall M. Egan #EO-331. \$3.95.

The Christmas Tree; Nine Carol Preludes for Organ by Charles Callahan. Randall M. Egan #EO-315. \$8.95.

Romanza on an English Tune "Faith" by Charles Callahan. Randall M. Egan #EO-317. \$5.50.

Three Pieces for Organ by Charles Callahan. Randall M. Egan #EO-314. \$5.75.

Two Reflections for Organ by Charles Callahan. Randall M. Egan

#EO-329. \$5.75.

Charles Callahan has contributed many wonderful pieces to the organ repertoire in recent years. These five publications continue that winning streak.

The composition on "In Dulci Jubilo" uses a simple pattern of descending scale lines alternating with descending arpeggiated chords to accompany the simple melodic line. The entire composition has a bell-like quality to it.

Nine familiar and not-so-familiar carols are arranged in *The Christmas Tree*. The composer uses a different style for each carol which effectively matches its character. Clever use of modulation keeps interest throughout. The most interesting harmonization is for the carol "I Wonder as I Wander." One might consider using these settings in a service with a Lessons and Carols format—with organ music instead of choir providing the carols.

The Romanza on an English Tune "Faith" also exhibits clever use of getting in and out of keys. It is a simple folk-like tune that serves as the basis for this composition.

The Three Pieces for Organ begins with a Rigaudon (inspired by Campra's famous Rigaudon) which moves from G minor to G major in a Campra-like rhythm. The toccata-like Paean could serve as a festal fanfare. The austere Chorale Modale's beginning is not unlike the hymntune "Christ lag in Todesbanden," and the general mood of the piece is very strong.

Two Reflections for Organ includes movements entitled "Folktune" and "Chant Sans Paroles." They are both rather light, songlike pieces.

These compositions will be useful in service playing and also for recital.

Reflections on the Nativity by John Carter. Hope Publishing Company 1517. No price listed.

Seven familiar hymns for the Advent/Christmas season appear here. The arrangements are not at all challenging, and a different compositional style is employed for each. The parallel fourths used in the right hand of "O Come, O come Emmanuel" recall the plainchant origins of this hymn. The melody of "Lo, How a Rose E'er Blooming" is only hinted at while the piece goes through several different key changes. The setting of "Silent Night" sounds like soft jazz. The last chord of "Let All Mortal Flesh Keep Silence" (with a "20th-century" added 2nd above the tonic) spoils the more mystical harmonies used earlier. Each of the settings is rather short—only two pages long. The compositions provide an interesting 20th-century look at some old standards.

Hymns in Baroque and Classic Style, arranged by Vernon Charter. Fred Bock Music Company BGO898. No price listed.

The arranger takes seven hymns as the basis for an exploration of various compositional styles of the Baroque and Classic periods, such as the sinfonia, the chorale prelude, the minuet, the pastorale and the French overture. Some tunes find happy homes in these styles, others do not. "Praise to the Lord," "O God, Our Help in Ages Past" and "O the Deep, Deep Love of Jesus" work very well in their assigned places. However, the combination of "Jesus, the Very Thought of Thee" with the famous Minuet in G by J.S. Bach sounds more like a parody. When "Fairest Lord Jesus" appears in the middle of a French over-



PINCHI

since 1930
organbuilders
&
organ pipe makers

In the land of St. Francis of Assisi we continue a great tradition handed down from our forefathers. The material used for our organs is of first class quality. All the parts are constructed in our workshop following traditional criteria. Over 400 organs built all over the world.

Choose the highest
quality at an excellent
price!

PINCHI
Pipe Organbuilders
Via F. Fedeli, 24
06034 FOLIGNO - ITALY
Phone/Fax (39-742) 24164

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

Support The Pipe Organ Film

You can help make this hour-long documentary a reality by sending your donation today to:

AGO / Pulling Out All The Stops
c/o American Guild of Organists
475 Riverside Dr. - Suite 1260
New York, NY 10115

ture, some of the music of P.D.Q. Bach comes to mind. The harmonies used in "God Rest You Merry, Gentlemen" and "Silent Night" recall music of the 20th century, not the 17th or 18th. This volume is adaptable to electronic keyboard, harpsichord or piano (NB: not the organ). It is good to see old musical forms still used for composition, but care should be taken that the context of the hymn tune used as the cantus firmus fits that style as well.

Interpretations Based on Hymn-tunes, Book X, by David Cherwien. Summa Publications (AMSI) SP-107. \$11.95.

Interpretations Based on Hymn-tunes, Book XI, by David Cherwien. Summa Publications (AMSI) SP-108. \$11.95.

Rise, Shine, You People! Toccata and Fugue for Organ by David Cherwien. Augsburg Fortress II-10523. \$7.00.

David Cherwien continues his series of organ compositions which seek to "interpret" the text of each hymn through music. Ten compositions are included in each volume and a variety of compositional styles is employed. Many are based on some of the newer hymn tunes in recent hymnals. A number of these works are very challenging, such as "Oh, That I Had a Thousand Voices" in Book X and "Hail Thee Festival Day" and "Immortal, Invisible, God Only Wise" in Book XI. Sometimes melodies will have slight differences from those found in hymnals, such as "Lo, How a Rose." "Amazing Grace" may be the weakest composition with its overuse of sequence and repeated chords. Otherwise, you should find the writing styles and harmonies fresh and exciting, giving new life to hymns both old and new. Helpful registration suggestions are given throughout.

The *Toccata and Fugue on "Rise, Shine, You People!"* is a wild ride which is very challenging. The first four pages (the toccata) are filled with 32nd notes for the hands with the theme announced in the pedal. The fugue does not fully develop the first theme before a second theme is announced. Both themes then appear combined (one for each hand, but the first theme now in five-part harmony) as the hymn tune reappears in double pedal. This challenging piece is one of the few based on the new hymn tune *Wojtkiewicz*.

Two Voluntaries on Melodies from the English Tradition by Alice Jordan. Randall M. Egan #EO-310. \$5.75.

The harmonizations used in *Forest Green* are rather interesting, but the voluntary has a very abrupt modulation up a whole step for the third phrase of the hymn tune. What's the point? *Lauda Anima* progresses from toccata-like alternations between hands to quarter-note chords more in the style of the original hymn tune. Once the hymn tune starts, the toccata-like sixteenth notes act as interlude and filler between phrases. The piece starts in C and ends in D, and this modulation seemed more fitting than the one employed in the previous piece. The pieces bring out the spirit of these two hymn tunes and will be useful for service playing.

Partita on "Hufrydol" by David Lasky. Randall M. Egan #EO-300. \$5.95.

Prelude on "Kingsfold" by David Lasky. Randall M. Egan #EO-326. \$3.95

The partita includes movements entitled: "Fanfare," "Trio," "Verset," "Trumpet Tune," "Cantilena" and "Toccata." This variety of compositional styles adds interest to this set of variations. The melody of the "Verset" is set in the relative minor, which then leads to the "Trumpet Tune" in the relative minor's parallel major. The toccata is very challenging with sextuplets in the hands and two notes required for most of the pedal part. The arpeggiation near the end of the toccata may be a little too pianistic, but the rest of the piece is well suited for

the organ. Helpful registration suggestions are given for each movement. This is a welcome addition to the repertoire based on this hymn tune.

The Prelude on "Kingsfold" is a much different piece. Starting out as a canon at the unison, the tune is then clearly presented in the topmost voice while three other voices accompany. The 2nd Verset is stronger, with the repeated notes of the melody now consolidated into one larger note value. The piece builds to a strong conclusion. The folk-like character of this tune is well preserved in this setting for organ.

—Dennis Schmidt, DMA
The Bach Festival of Philadelphia

New Handbell Music

On Eagle's Wings, Michael Joncas, arr. for 3-5 octaves of handbells by Douglas E. Wagner. Agape, Code No. 1715, \$3.95 (M).

This stirring melody has been heard in nearly every denomination around the world—this is the first I have seen of it in the handbell literature. Three verses are arranged with rhythms adapted to the opening themes. This is a must for any bell library—well written and highly recommended.

Can You Feel the Love Tonight, from Walt Disney Pictures' The Lion King, music by Elton John, lyrics by Tim Rice, arr. Douglas E. Wagner. Agape, Code No. 1743, \$3.95, for 3-5 octaves of handbells (M).

This popular tune from the hit movie is brought to the bell repertoire in a very playable arrangement that should be accessible for most choirs. Mr. Wagner has taken the second statement of the melody a step higher, and the gently syncopated tune is reaffirmed even more brightly.

Candle on the Water, from Pete's Dragon, music by Al Kasha and Joel Hirschorn, arr. Kevin McChesney. Agape, Code No. 1667, \$2.95, for 2-3 octaves of handbells (M-).

This simple, melodic tune from an earlier Disney film is easily translated to the bell medium and would be a nice change of fare for any choir. There are several special effects added in the middle verse to keep the arrangement interesting. It is a gentle, flowing piece that should be well received.

Fantasy No. 1 in F Minor, Arnold B. Sherman. Agape, Code No. 1698, \$2.95, for 3-5 octaves of handbells (D-).

This original composition was the winner of the 1994 AGEHR area IX compo-

sition contest and brings with it a challenge not beyond most choirs. The melodic and harmonic material takes a quarter note "format" with some eighth note melodic material—it is accessible from that standpoint. The main theme is developed at first somewhat flamboyantly and in other parts quite simply. A well written piece that should find its way into your library.

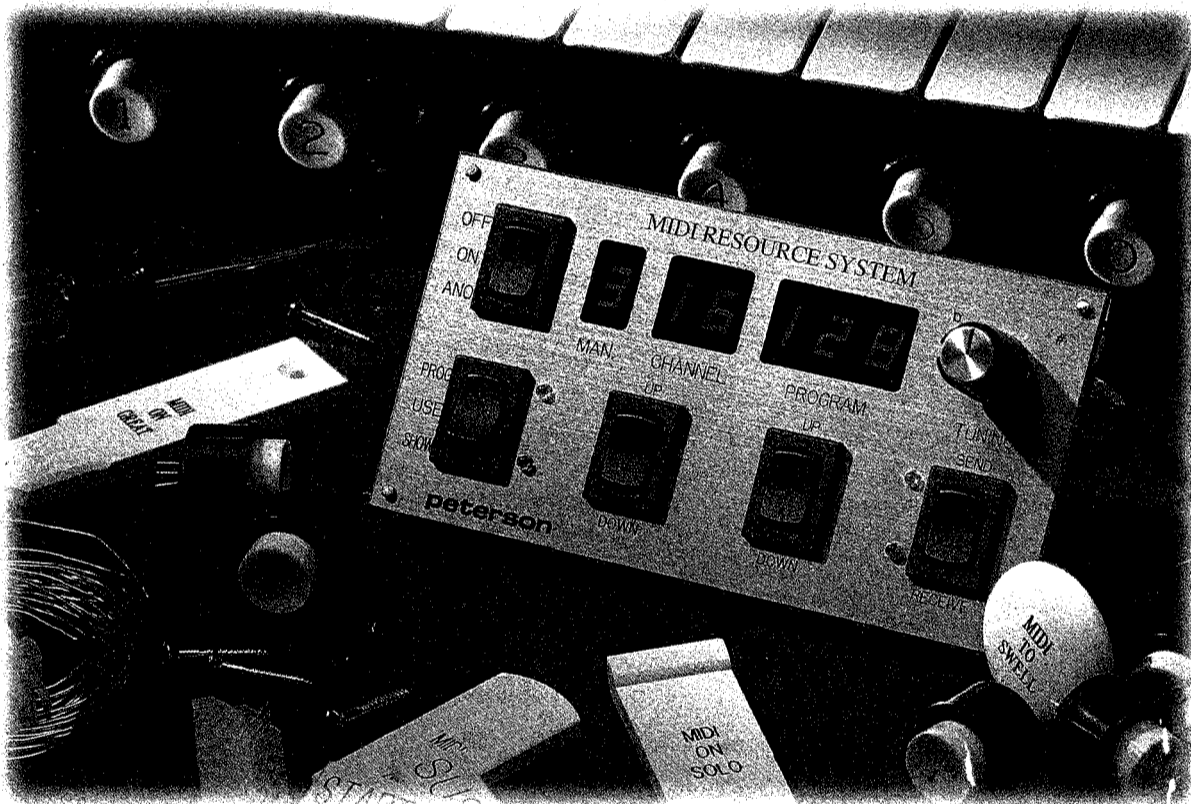
Bells of Our Saviour, James Christensen. National Music Publishers, NMP-162, no price, for 3 octaves of handbells (E).

This piece appears to be an original tune, well written throughout the three pages. I am always curious and many times puzzled by titles of original compositions, as I was with this. However, the dedication is to the Bells of Our Saviour, Orange, California.

An American Fantasy, arr. Cathy Moglebust. Posthorn Press, B1035, no price, for 2-3 octaves of handbells (E).

Written for the 1993 KidsRing! Handbell Festival in Minneapolis, MN, this arrangement features familiar patriotic fare: "The Star-Spangled Banner," "My Country, 'Tis of Thee," and "America the Beautiful." Written simply, yet effectively. Ideal for beginning choirs.

—Leon Nelson



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



Organ Music by Israeli Composers: A Tradition of Diversity

Brenda Lynne Leach

The music composed in Israel is much like the population itself—it defies classification. The country is composed of people representing a spectrum of geographic, religious and cultural backgrounds. This potpourri of influences, interests and traditions is clearly manifested in the music of Israel's composers. While it is difficult to pinpoint a definitive school of composition, it is precisely this diversity which commands interest.

The influences on Israeli composers are many and varied; however, four sources of inspiration emerge as most significant: the Bible, landscape, geographical and cultural heritage and politics. One composer who wrote many Biblically-inspired works was Paul Ben-Chaim. Commissioned by the Koussevitsky Foundation in 1953, Ben-Chaim composed *Sweet Psalmist of Israel*, a symphonic work, which won the Israel State Prize in 1957. The piece was written for Jerusalem's 3000th anniversary as capital of Israel. Other important works composed for the occasion included Schoenberg's *De Profundis* and Milhaud's opera, *David*.

Among landscape-inspired works are Karel Salomon's four-movement romantic symphony, *Nights of Canaan* (1949), and Ben-Chaim's five-movement suite *From Israel* (1951). In the latter, a distinctive Eastern Mediterranean atmosphere is evoked through frequent changes of timbre, avoidance of full orchestra and unusual instrumentation.

An important work exemplifying geographical influence is Salomon's *Four Greek Dances* in which Greek folk tunes are treated symphonically. This work reflects the similarity between Greek and Palestinian folksong.

A fourth influence on music by Israeli composers is politics. Probably the most famous work in this category is Ben-Chaim's *Fanfare for Israel* which is often performed at festive ceremonies. Originally composed for symphonic band or full orchestra, it was later transcribed for organ by Salomon.

Most Israeli composers are quite prolific and many have contributed at least a few works to organ repertory. The two most significant first generation composers were Karel Salomon and Paul Ben-Chaim, both of whom were born in 1897 and settled in Israel, then called Palestine, in 1933. Salomon was one of the most versatile Israeli composers. As a young man, he studied in Strauss' master classes at the Berlin Academy of Arts and played an active role in the Handel revival. In 1936 he was appointed Music Director of the Palestine Broadcasting Service under the British mandate.

Salomon's Western-European roots are evident in his songs, chamber pieces, orchestral compositions and organ works, most of which rely on conventional forms. His *Israeli Youth Symphony* (1950) shows the influence of Hindemith's "Gebrauchsmusik" or "music for use"—music of a practical nature composed for amateurs. This concept is clear in Salomon's work, which may be performed by a large or small ensemble and by a variety of interchangeable instruments. The work is particularly appropriate for youth and amateur orchestras.

Also accessible are his two organ works of moderate difficulty. The brief, yet charming, *Invention* is based on two themes, the first of which is stated in the opening section. (Example 1) The second more playful theme, based on sixteenth and eighth note figuration, opens the following quiet section. (Example 2)

Brenda Lynne Leach received the DMA degree in organ from the Eastman School of Music, where she studied with David Craighead. She lived in Paris for four years where she won the Premier Prix de Virtuosité and the Premier Prix d'Excellence in the class of Marie-Claire Alain. She currently resides in Boston where she is Lecturer and Director of Music at Harvard Divinity School and the Director of Music and Creative Arts at the Church of the Covenant. Her recordings of works by Karel Salomon and Paul Ben-Chaim were heard on a National Public Radio affiliate in July 1992. The author wishes to thank the Boston Chapter AGO for its support of this research project.

After a crescendo, this theme is then heard in imitation building to the final passage on full organ in which the two themes are combined.

Salomon's other significant work, *Six Pieces for Organ*, is based on traditional Hebrew liturgical tunes. In the first piece, "In the Beginning," the disjunct melody is accompanied by repetitive figuration in the left hand and a quiet drone in the pedal. The "Fanfare" which follows is similar in style, but different in mood. Played on the full organ, the melody is heard in stark fourths and is accompanied by arpeggiated seventh chords in the left hand with a persistent drone in the pedal. "For from Zion Came the Law" provides a refreshing change of style in its use of imitation. The ancient melodies heard in the next three pieces are exotic, yet simple. The tune, "At the Sound of the Ram's Horn" is from Carpentras, and that which follows, "Amos," comes from the Isle of Djerba, an ancient Jewish community off the coast of Tunis. The final piece, "In the Hands of the Poor," is a Sephardic tune. (Example 3)

The other first generation Israeli composer, Paul Ben-Chaim, also received a strong musical education in Germany. A graduate of the Munich Academy, Ben-Chaim went to Palestine in 1933. In 1961 he wrote, "I am of the West by birth and education, but I stem from the East and live in the East. I regard this as a great blessing indeed and it makes me feel grateful. The problem of a synthesis of East and West occupies musicians over the world. If we—thanks to our living in a country that forms a bridge between East and West—can provide a modest contribution to such a synthesis in music, we shall be very happy." (Gradenwitz p. 64)

Ben-Chaim became acquainted with Near-Eastern chants and folk music through the singer and folklore collector, Bracha Zefira, of Yemenite descent. He accompanied her; arranged folksongs for her and later composed original songs in the style of folksong.

Ben-Chaim's only organ work, *Prelude* (1966), hints at both the East and West. His fascination with coloristic possibilities is apparent with frequent changes of timbre and dynamics. The over-all implication is a dramatic crescendo and decrescendo.

In addition to his innovative works drawing on East and West, Ben-Chaim composed works which rely on older material. His *Symphonic Metamorphosis on a Bach Chorale* (1968) was inspired by Bach's richly ornamented chorale "Wer nur den lieben Gott lässt walten" and utilizes forms such as the recitative, passacaglia, capriccio, ricercare and fugue. Another Bach chorale, "Vor deinen Thron tret' ich," was set by Ben-Chaim as *An Orchestral Interpretation*.

The organ works of both Salomon and Ben-Chaim were probably written with the Austin organ (1932) at the Jerusalem YMCA in mind. Donated by the Juilliard Foundation, this instrument was supposedly the largest pipe organ in the Middle East at the time of its purchase. It contains 47 speaking stops, 40 ranks, a celesta and a set of chimes. Although the organ is in

Example 1. Karel Salomon, *Invention*. Theme 1 (mm. 1-4)



Example 2. Karel Salomon, *Invention*. Theme 2 (mm. 20-21)



Example 3a. Karel Salomon, *In the Beginning*, mm. 1-6



Example 3b. Karel Salomon, *Fanfare*, mm. 1-3



Example 3c. Karel Salomon, *For from Zion came the Law*, mm. 1-16



poor repair and is largely forgotten today, it was an important influence and resource for the first generation of Israeli composers. (Appendix A)

Paul Ben-Chaim was one of the most influential teachers of the second generation of Israeli composers born between 1910 and 1920. Many of these musicians were exposed to contemporary Western-European innovations such as the twelve-tone system and neo-classicism. Giora Schuster (b. Hamburg 1915), a student of Wolfgang Fortner, settled in Rehovot in 1938. His organ work, *Intrata and Passacaglia Piccola* (1966-67), integrates older structures with the twelve-tone technique. According to notes on the score, "the Intrata presents a forceful, aggressive, and basically monophonic melodic line, divided between the manual and the pedal. The Passacaglia Piccola is constructed upon a basso ostinato consisting of seven tones. The bass line unites the various sections which make up the passacaglia and also supplies the musical material for the rest of the melodic lines. The ostinato is presented in full, in part or with alterations in organ registers. At the end of the work the Intrata returns, in a shortened and more concentrated form." (Example 4)

In 1934 composer Ze'ev Steinberg settled in Palestine. This famous violist who joined the Israel Philharmonic Orchestra in 1942 also had a passion for the organ. He owned a house organ built by Gideon Shamir and wrote two compositions for organ. His *Preambulum, Fughetta, Toccatina and Imitatio I-III* (1967) has characteristics which are decidedly neo-baroque—continuity of rhythm and use of traditional

forms. However, harmonically the piece reflects an adaptation of the twelve-tone system. His other organ work is a transcription of Ockeghem's motet, *Ut Heremita Solus*.

Arthur Gelbrun, the Polish conductor and composer who came to Israel via Switzerland, contributed the important *Passacaglia* to organ repertory. This work is a transcription of a ballet inspired by Rodin's famous sculpture, "Les Bourgeois de Calais."

One of the most important composers of this group is Joseph Tal. In 1950 he joined the faculty of Hebrew University and in 1961 founded the first studio in Israel for the production of electronic music. He has become one of Israel's foremost composers of electronic music and is one of the few composers in Israel to exhibit an interest in opera. He wrote one organ work, *Salve ventis*, in 1983.

There is yet a third group of Israeli composers, all born in the 1940s, who have written for the organ. Joseph Dorfman, a faculty member at Tel Aviv University, composed the colorful *Phantasy*, and Gabriel Iranyi wrote the sonata, *Shir hamaalot*, for organ. Finally, Yoram Paporiz composed the *Fantasia for Organ* in 1975. This work is progressive in its use of tone clusters and glissandi. (Example 5) Notational editing in the score is provided by William Y. Elias, the noted Israeli musicologist and notation expert.

Although Israel is not known as center for organ music, numerous fine instruments exist in Jerusalem and Tel Aviv. Many of the works discussed here have been performed at Dormition Abbey or

Example 3d. Karel Salomon, *At the Sound of the Ram's Horn*, mm. 1-8



Example 3e. Karel Salomon, *Amos*, mm. 1-5



Example 3f. Karel Salomon, *In the Hands of the Poor*, mm. 1-4



Example 4. Giora Schuster, *Intrada and Passacaglia Piccola*, mm. 1-4



Example 5. Yoram Paporisz, *Fantasia for Organ*, mm. 93-97



the Lutheran Church of the Redeemer, both in Jerusalem. (Appendix B and C) Through the efforts of organists Oskar Gottlieb Blarr and Elisabeth Roloff, many of these works have been performed, both in Israel and abroad. Most of these pieces are published by the Israeli Music Institute or Israeli Music Publications, Tel Aviv.

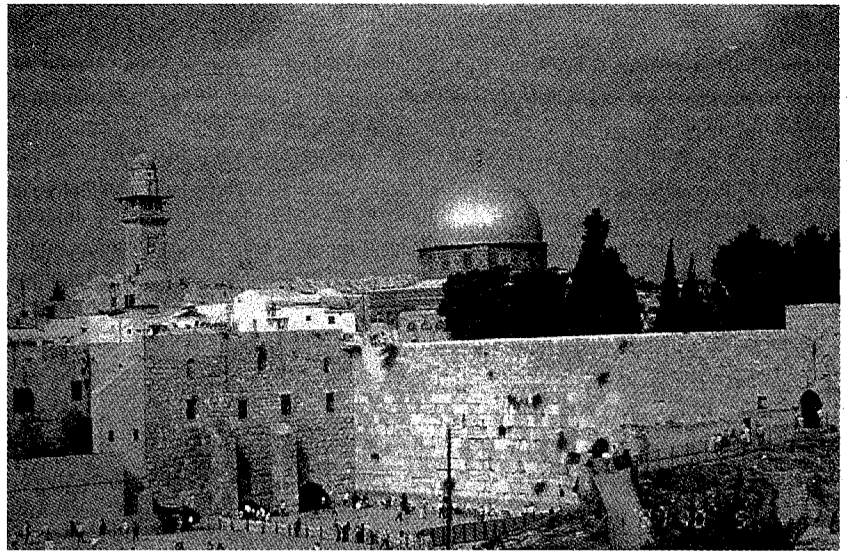
The musical life of Israel was given a new impetus in the 1930s with the arrival of European Jews fleeing the Nazi regime. What resulted was a synthesis of ideas from both the East and West. Is the result an Israeli style? The music is clearly a reflection of Israel's population representing many facets of culture and civilization—a monument to its diversity. ■

Bibliography

- Blarr, Oskar Gottlieb. "Contemporary Organ Music." Paper presented at Rubin Academy, Tel Aviv, April 29, 1985.
 Gradenwitz, Peter. *Music and Musicians in Israel*. Tel Aviv: Israeli Music Publications Limited, 1978.
 Elias, William. Tel Aviv Music Consultants, Tel Aviv, Israel. Interview, October 1991.
 Sadie, Stanley, ed. *Groves Dictionary of Music*. London: MacMillan Publishing Limited, 1980.

Musical Examples

- Karel Salomon, *Invention*. Israeli Music Publications Limited.
 Karel Salomon, *Six Pieces based on Traditional Tunes*. Israeli Music Publications Limited.
 Giora Schuster, *Intrada and Passacaglia Piccola*. Israel Music Institute.
 Yoram Paporisz, *Fantasia for Organ*. Israel Music Institute.



Jerusalem's Old City: Dome of the Rock and the Western Wall

Appendix B

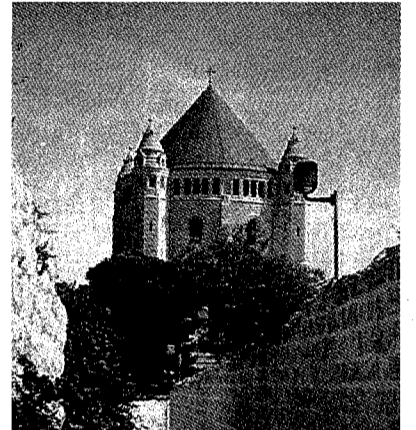
The Organ of the Basilica of the Dormition Abbey on Mount Zion
 Built by the firm of Oberlinger Brothers

- PEDAL**
 16' Principalbass
 16' Subbass
 8' Oktavbass
 8' Pommer
 4' Choralbass
 Hintersatz III
 16' Posaune

- II. MANUAL**
 16' Gedacktpommer
 8' Principal
 8' Rohrflöte
 4' Octave
 4' Kleingedackt
 2 1/2' Quinte
 2' Superoctave
 Mixture V
 Cymbel III
 8' Trompete
 Cymbelstern

- III. MANUAL**
 8' Hohlpipeife
 8' Salicional
 8' Voix celeste
 4' Principal
 4' Koppelflöte
 2' Waldflöte
 1' Octävlein
 Sesquialter II
 Fourmiture V
 16' Dulcian
 8' Hautbois
 4' Clairon
 Tremulant

- I. MANUAL**
 8' Holzgedackt
 4' Principal
 4' Blockflöte
 2' Octave
 1 1/2' Sifflöte
 Cymbel IV
 8' Krummhorn
 Tremulant
 Glockenspiel



Basilica of the Dormition Abbey on Mount Zion, Jerusalem

Appendix C

The Organ of the Evangelical Lutheran Church of the Redeemer, Jerusalem (Built 1971, extended autumn 1984 by Karl Schuke, Berlin)

- I. MANUAL**
 8' Principal
 8' Gemshorn
 4' Oktave
 4' Rohrflöte
 2 1/2' Nassat
 2' Waldflöte
 Mixture IV-V
 8' Trompete

- II. MANUAL**
 8' Krummhorn
 Scharff III
 1 1/2' Quinte
 2' Principal
 4' Blockflöte
 8' Gedackt
 Sesquialter II
 Tremulant

- PEDAL**
 16' Fagott
 16' Subbas
 4' Nachthorn
 8' Oktave
 8' Pommer
 Hintersatz III

Appendix A

Austin Organ Opus 1819
 September 1932
 International YMCA—Jerusalem, Israel

- | | | |
|--------------------------|--------------------|-------------------------------|
| GREAT | SWELL | CHOIR |
| 16' Double Open Diapason | 16' Bourdon | 8' Concert Flute |
| 8' First Open Diapason | 8' Open Diapason | 8' Dulciana |
| 8' Second Open Diapason | 8' Gedackt | 4' Flute |
| 8' Wald Flute | 8' Octave | 8' Orchestral Oboe |
| 8' Dulciana | 8' Salicional | 8' Clarinet |
| 4' Octave | 8' Voix Celeste | 8' English Horn |
| 4' Flute | 8' Aeoline | Celesta |
| 2 1/2' Twelfth | 8' Unda Maris | Electric Tremolo |
| 2' Fifteenth | 4' Flute | |
| 8' Tromba | 2' Piccolo | PEDAL |
| 4' Clarion (Ext) | V Mixture | 32' Contra Bourdon (12 pipes) |
| Chimes (Echo) | 16' Double Trumpet | 16' Diapason |
| ECHO | 8' Cornopean | 16' Bourdon |
| 8' Echo Dulciana | 8' French Trumpet | 16' Echo Bourdon (Sw) |
| 8' Unda Maris | 4' Clarion (Ext) | 8' Gedackt (Sw) |
| 8' Cor-de-Nuit | 8' Vox Humana | 16' Double Trumpet (Sw) |
| 8' Concert Flute | Valve Tremolo | 16' Trombone |
| 8' Vox Humana | | 8' Octave (Ext) |
| Chimes | | 8' Tromba (Ext) |
| Valve Tremolo | | |

Schantz
 Since 1873

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

Returning to the land of one's birth is a peculiar business for the expatriate. Will things have changed beyond recognition? Will those favorite places still be there? Will one still feel at home? Or uncomfortably out of step with current tastes and fashions?

In my own case, happy to tell, things seem pretty much the same since I left England. The great choirs are still great; the great hotels still serve the most wonderful afternoon tea (although, for my money, the Peninsula Hotel in Hong Kong tops them all); and the sense of history is ever pervasive.

Yes: business as usual. "Air Conditioned" still means that the management will, if required, open a door or the odd window to provide a little fresh air (not possible in some hotels, of course, where windows are painted shut); "Hot and Cold Food Served" is just as likely to be an exact description of one's entrée as a proclamation of culinary versatility; customer service, as North Americans know it, is as common a commodity as a three-dollar bill; and the coffee, English protestations notwithstanding, is the worst on planet Earth.

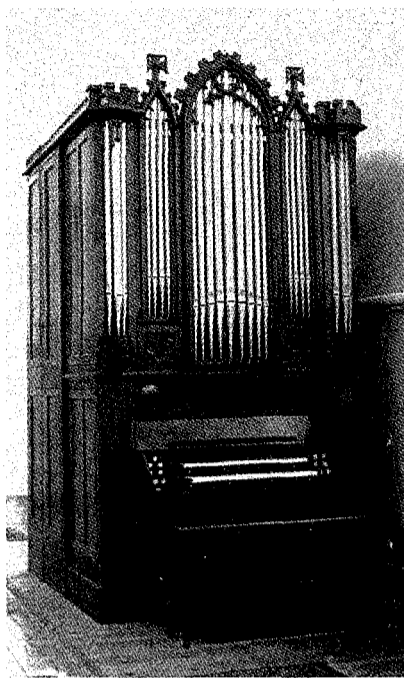
This article, penned at the end of a trip to England, seeks to explore some of the paths less travelled by visiting church musicians. Often, North American friends will chide me for seeing only the most popular spots when in such-and-such a city, thus missing a particularly fine choir or a notable instrument. The same might be said about England, too. There is a fascinating world beyond the horizons, however magnificent, of the famous cathedrals, choirs and organs.

Highgate: Dead Hens, Karl Marx and an Historic Restoration

Highgate lies a couple of miles north of London's city centre, yet retains much of its eighteenth-century village charm. It is a place redolent with history. Here, Sir Francis Bacon died in 1626, attempting to prove his theory that refrigeration was a better means of preserving food than salting (He caught his death of cold in the winter air while stuffing a dead fowl with snow.) The poet Coleridge lies buried in the churchyard of the elegant yet unprepossessing parish church, St. Mary's. And Highgate's famous cemetery is the last resting place for luminaries such as Michael Faraday, George Eliot, Christina Rossetti and Karl Marx. Marx's tomb, while no longer a Mecca for tourists from the former Soviet Union, still attracts a goodly number of Western visitors; his ideology, while no longer common currency in the former Soviet Union, still attracts a goodly number of Western politicians.

The United Reformed Church in Highgate's picturesque Pond Square dates from 1859, and houses an organ of especial interest. It started an eventful life around 1840 as a two-manual of some five speaking stops and, perhaps, an octave of pedals. In the early 1880s, it was enlarged to its present form of 10 speaking stops over two manuals and pedals by J.W. Walker & Sons, who also altered the manual GG compass, taking it from CC to c⁵.

It is possible that this instrument was built for a private residence, a far cry from its pre-Highgate location: a barn in Tamworth, some 100 miles north of London. The organ was acquired for the Pond Square Chapel by Christopher Driver, a member of the church, through the good offices of Lady Susi Jeans, Guy Oldham and William Waterhouse. Driver and Oldham removed the organ from the barn and erected it at Highgate, where it replaced an earlier instrument (Bishop 1890/Hill, Norman & Beard 1933) which had been dismantled to allow structural work in the church during the 1980s. This latter was



Highgate United Reformed Church, London, England. Walker 1840/80, 2 manuals, 10 speaking stops, restored 1992 by B.C. Shepherd & Son.

never replaced, presumably on grounds of cost; part of the 16' Open Wood was used to fashion the large and intriguing cross which now stands at the east end of the chapel.

As may be expected after such peregrinations, the organ was in far from perfect condition when installed at Highgate. Although makeshift repairs to rectify action breakages were made at this time, an overeager heating system in the chapel did little to improve matters.

The firm of B.C. Shepherd & Son was asked to restore the organ in 1992. This company, established by B.C. Shepherd in 1927, is now operated by the late founder's two sons, John and Eric. Familiar figures on the London organ scene, they have an extensive portfolio of tuning contracts and a clutch of fine rebuilds/restorations to their credit. To these may be added the Highgate organ.

The instrument was dismantled in 1992, and the action thoroughly restored. The pipework was repaired and the keyboards overhauled. This latter work necessitated the making of new keys for the Great, since the old ones were severely warped and damaged. The bellows were re-leathered, and the organ cleaned throughout. The scrupulous tonal regulation was carried out by John and Eric Shepherd.

The mahogany casework had suffered considerable mutilation in the past, particularly on the left side. Panels from the right side were fitted on the left, thus replacing the unsightly plywood that had been screwed on to fill in the missing panels. This aspect of the work involved extensive remaking of caseframes and expert woodworking; Nick Hillman, who worked with the Shepherd brothers on this project, deserves much credit for his achievements.

The dummy front pipes are wooden, and have been painted gold by the church administrator, Donald Spencer. Unfortunately, funds to replace the case front's missing carvings were not available.

The end result? An exceptionally musical instrument which acquits itself with grace and distinction in many roles. The unforced quality of its tone is a delight, as are the various ensembles and exquisite voices. I was lucky to hear it in solo and accompanimental roles during part of a Sunday afternoon concert for voice and organ. Dr. Robert Manning, a Purcell scholar and Professor at London's Royal College of Music, is the

church's Director of Music. Together with soprano Adele Stevenson, he demonstrated the organ's versatility and integrity in an eclectic yet artistically satisfying program of music from Monteverdi to Copland. An immensely civilized and pleasurable way of spending a spring afternoon!

GREAT

- 8' Open Diapason
- 8' Stop'd Treble
- 8' Stop'd Bass
- 8' Dulciana
- 4' Principal
- 2' Fifteenth

SWELL

- 8' Keraulophon
- 8' Wald Flute Treb.
- 8' Stop'd Bass
- 4' Flute
- 8' Oboe

PEDAL

- 16' Bourdon

Swell to Great; Swell to Pedal; Great to Pedal

3 composition pedals to Great

Balanced Swell Pedal

Wind pressure: 2 3/4"

Compass: Manuals 61 notes; Pedals 29 notes (pedalboard is 30 note)

542 speaking pipes

Fleet Street: Newspapers, Bones & Wedding Cakes

Fleet Street owes its renown (or ignominy, some would aver—the noted British satirical magazine *Private Eye* dubbed it the "Street of Shame") to its former position as the epicentre of Britain's newspaper industry. No longer does it hum with daily press activity, since many papers have relocated eastwards to the Docklands area of London, where rents are cheaper. Nevertheless, Fleet Street still is to newspapers what Wall Street is to high finance; and that association is likely to remain for many a year to come.

On the south side of Fleet Street is one of London's great churches, St. Bride's. The present building is, in fact, the eighth to occupy this spot since the sixth century. Vestiges of the previous seven buildings, together with a Roman pavement, can be visited in the church crypts.

Samuel Pepys was baptized in the medieval (sixth) church, and his brother was interred in the crypts. By that time, Pepys recounts, things were a tad crowded down in the burial chambers. Only after bribing the gravedigger to "juggle together" some bodies was the famous diarist able to procure a resting place for his late sibling.

That church perished in 1666, a victim of London's Great Fire. Its successor, one of Sir Christopher Wren's most beautiful and costly creations, was capped by the famous steeple that is said to have provided the inspiration for the world's first tiered wedding cake. The church, which witnessed the first performance of Purcell's *Te Deum* and *Jubilate* in 1692, was ravaged by a wartime bomb in 1940. The lengthy restoration that followed enabled archaeologists to examine the history of the church, back to its Roman origins. In 1957, seventeen years after that fateful 1940 evening, Wren's church, now restored, was rededicated. Fleet Street once again had its parish church.

Music plays an important part in the life of St. Bride's. In addition to the regular weekday concerts that draw appreciative audiences of tourists, local workers and musical aficionados, the church is blessed with a Director of Music, an Assistant Director of Music, an Organ Scholar and a professional choir. Besides the weekly Sunday Choral Matins and Eucharist (11:00 a.m.), the choir sings Evensong at 6:30 p.m. Twice per month,

Choral Evensong features a Sermon in Music. Could not this concept of a "choral Sermon" be popularized in North America, one wonders? In places where a good choir exists (and it has to be good!), it would add an extra dimension to the service.

The Director of Music at St. Bride's is Robert Jones, the noted countertenor. When I attended Evensong, he was away; the choir was directed by his Assistant, Matthew Morley, and accompanied by the Organ Scholar, David Terry.

The mixed choir (twelve singers) provided some of the very best singing I've ever heard in a church, British or otherwise. Repertoire from Pelham Humfrey's *Magnificat & Nunc Dimittis in F Minor* to John Ireland's "Greater Love" and Matthew Morley's superb set of Responses (difficult, but as good as any other contemporary set in circulation) emphasised the choir's skill. The contrapuntal intricacies and harmonic twists of the Humfrey were delightfully handled, as were the various elements of the Ireland. A better performance of the latter one could not wish to hear, particularly given the occasion: D-Day Sunday.

The conducting deserves special mention. Observe many conductors of church choirs: judging by their frenetic movements and ferocious expenditure of energy, one might easily believe the task at hand to be Mahler's Eighth, or Schoenberg's *Gurrelieder*, rather than a simple four-part anthem performed by a smallish choir. Often, the director does nothing more than beat time, the choir receiving no assistance with tricky entries or dynamic shading. And, although the conductor's score may be regarded as the route map, it is not the road itself. The conductor who buries his or her eyes in the score will achieve the same results as the driver who scrutinizes the map, not the road.

Economy of gesture, allied to a pair of independent hands—the left should not duplicate the right, or vice-versa for southpaws—and a keen sense of musical shape and direction are the order of the day, together with an ability to use the eyes as an invaluable and essential means of non-verbal communication. Matthew Morley's conducting was exemplary in every way, yielding A1 results every time. Classes and courses in conducting a church choir have their uses and merits, but I am convinced that more beneficial by half is the observation of top-notch practitioners. (Much too can be learned from watching bad conducting and the commensurately inadequate results it produces!)

David Terry's accompaniments, particularly of the psalms, were fine models; decorative, colorful, yet unobtrusive, enhancing the singing rather than detracting from it. Both conductor and organist are still in their early twenties (Terry has recently gone up to Oxford on an organ scholarship), yet evince musicianship of such maturity as to belie their years. Natural talent notwithstanding, it is evident that such polished, creative music-making is the result of many, many hours of hard slog.

The organ at St. Bride's is a large 4-manual Compton, and a very fine one at that. Recent work by Michael Mason and Keith Bance (the latter, one of England's most distinguished voicers) has only added to the instrument's capabilities. It has all the necessary ingredients for doing its job well, from subtle strings and evanescent flutes to meat reed choruses and high pressure solo stops of truly industrial strength. Without hesitation, the music program at this historic church recommends itself in the highest terms. It has always been my experience that visitors whether attending services

New Organs



Cover

Paul Fritts & Co. Organ Builders, Tacoma, WA, has built an organ for the office and test kitchen of Jeff Smith, *The Frugal Gourmet*, in Seattle, WA. Inspired primarily by the organ built by Esias Compenius in 1616 now located in the Frederiksborg Slotskirke, Denmark, the organ has ten stops, all but one of wood. The front pipes (Quintadena 8') are made of vertical grain maple with ebony inlay and are fitted with carved walnut mouths. The three reed stops are closely modeled after the pipes of the Compenius organ and are also primarily of wood. The Rankett 16' stands at the feet of the façade, the Krummhorn 8' is inside at the rear of the case and the Geigend Regal 4' is placed just above the keyboards behind the carved panel. Playing these three reeds together makes a grand chorus that is satisfying in a relatively small room. Wood helps the flues to produce a delicate yet full sound.

Inside the walnut casework also stand the wooden Pedal Bourdon 16' pipes.

The organ is winded by a blower mounted in a soundproofing enclosure that stands to the side of the case. The bellows is of the weighted hinged type located in the base of the case. Tuning is modified meantone.

The commissioning of this organ was uncomplicated: we were given a budget, the number of manuals and a ceiling height not to exceed. Every other decision was left entirely to us. This kind of trust between builder and client enabled the project to include worthwhile elements of organ building seldom attempted today. We are grateful for the opportunity to build this instrument.

Stanford University has commissioned an organ of similar design with one manual and 8 stops to be tuned in meantone temperament and installed in Memorial Church.

—Paul Fritts

MANUAL I

- 8' Gedackt (wood)
- 4' Blockflöte (wood)
- Nasard/Cornet II
- 2' Gemshorn (wood)
- 16' Rankett (wood)
- 8' Krummhorn (wood)

MANUAL II

- 8' Quintadena (wood)
- 4' Geigend Regal (wood)

PEDAL

- 16' Bourdon (wood)
- 8' Gedackt (wood)

Manual II/Manual I
Manual I/Pedal
Manual II/Pedal

Variable Tremulant

► Buxton: Off the Beaten Track

or not, receive a warm welcome from all who work at St. Bride's. Put it on your "To Do" list for a future London trip.

Mozart: A Musical Thief?

Last summer, Alison Robertson, then an eighteen-year-old pupil at Harrogate Ladies' College, one of England's leading private schools, captured the attention of the British press with an unusual musical discovery.

As part of her 'A' Level music examinations¹, she was compiling a comparative study of the several reconstructions of Mozart's *Requiem*, while simultaneously preparing for a performance of Pergolesi's *Stabat Mater*. (Alison was Head of Choir at Harrogate Ladies' College.) Having noticed the similarity between the Mozart's "Amen" theme—Maunder edition²—and the "Amen" theme from Pergolesi's work, she spoke with her school's Director of Music, David Andrews, who suggested she write to the venerable *Musical Times*.

As Alison explains,

The "Amen" sketch for Mozart's *Requiem* was discovered about thirty years ago, and Maunder believes firmly that "the subject is derived by strict inversion from the main *Requiem* theme." In the recapitulation of his continuation Maunder "re-inverts" the "Amen" theme to stress the affinity.

In my view, this "strict inversion" only involves five bars out of the seven, and the last two bars of the "Amen" theme do not correspond with those of the "Requiem" theme. Could Maunder's assumption be wrong? Could Mozart have deliberately or unconsciously remembered Pergolesi's theme?

Thus the burning question: Did Mozart steal another composer's ideas? Pergolesi's *Stabat Mater*, like Mozart's *Requiem*, was written on the composer's deathbed, predating the latter by over half a century. Mozart would undoubtedly have known the Pergolesi, since it was the most frequently printed single work in the eighteenth century. (As a further coincidence, Alison notes, Pergolesi's "Amen" was used in the film *Amadeus*.)

She believes the most plausible verdict is that Mozart is guilty of unconscious borrowing rather than deliberate plagiarism. The question of copyright and intellectual property was less hotly disputed in the eighteenth century, with many composers feeling at liberty to



Alison Robertson

borrow here and there from the music of others.

It certainly is a refreshing change to see something positive in the newspapers, especially when the person making the news is still in their teens. Furthermore, this story *does* give the lie to the wacky theories of those pointy-headed "experts" who howl that exposure to classical music (and other such unconscionable, elitist cultural evils) will turn teenagers into wicked, antisocial psychopaths.

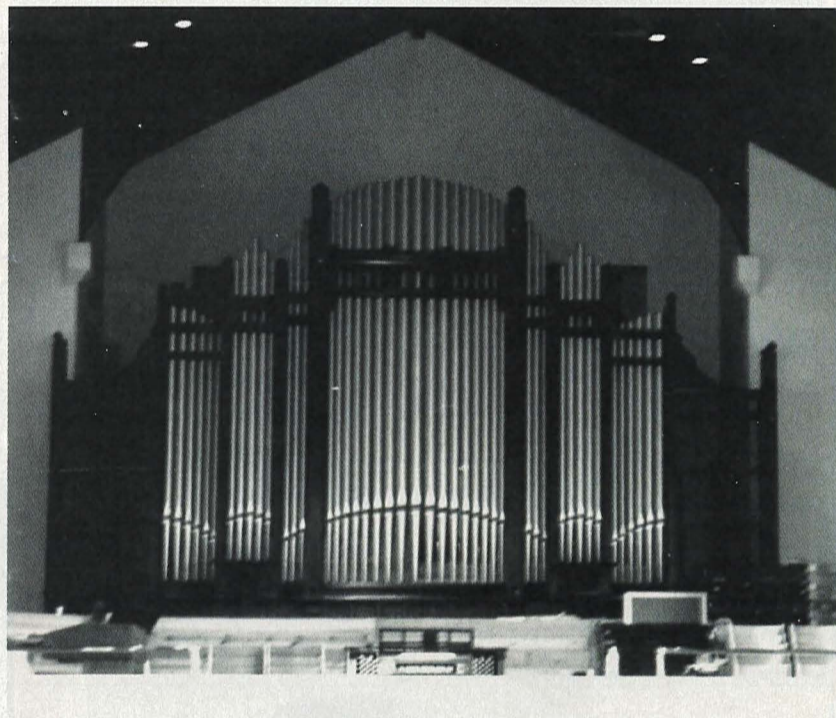
By the time you read this, Alison Robertson will have embarked upon her studies towards a music degree. Let's hope she considers the academic life for her career: a good dose of ingenuity, commonsense and sparkling originality would not go amiss in the halls of academe.

(Interested readers should contact Mark Buxton c/o THE DIAPASON; he will be happy to offer further suggestions and advice to those desirous of exploring the highways and byways of England's organ/choral world.) ■

Notes

1. Advanced or 'A' Level examinations are taken by English sixth form (Grade 13) pupils. In order to enter university, a certain number of 'A' Levels must be obtained, together with specific grades. The number of 'A' Levels and the grades required vary greatly from university to university, from subject to subject, and from student to student.

2. Published by Oxford University Press, 1987.



Austin Organs, Inc., Hartford, CT, has recently completed reinstallation of Opus 1868 for St. David's Episcopal Church, Roswell, GA. This organ was originally installed in Iowa City, IA in 1933. Austin Organs, Inc. factory renovated and added to the instrument,

reconfiguring the layout to adapt to the situation at St. David's, now placed in the rear gallery. The casework/facade originated in an Estey organ and was also factory reconditioned and augmented to meet the requirements of St. David's Church. 45 stops, 2,640 pipes.

GREAT		CHOIR		CHANCEL	
16'	Double Open Diapason	8'	Concert Flute	8'	Holzgedackt (prep)
8'	Open Diapason	8'	Spitz Flute	8'	Flauto Dolce (prep)
8'	Flute Harmonique+*	8'	Spitz Flute Celeste+	8'	Flauto Dolce Celeste (prep)
4'	Octave	4'	Gemshorn Octave	4'	Principal (prep)
2'	Super Octave+*	2 2/3'	Nazard+	2'	Blockflöte (prep)
	Cymbal III	2'	Flautino		
8'	Trumpet+*	1 1/2'	Tierce+		
	Chimes*	8'	English Horn+		
	Zymbelstern		Harp		
	* = enclosed in Choir box		Tremulant		
SWELL				PEDAL	
8'	Geigen Principal			32'	Sub Principal (32 notes)
8'	Stopped Flute			32'	Contra Bourdon (32 notes)
8'	Salicional			16'	Open Wood
8'	Voix Celeste			16'	Open Diapason (Gt)
4'	Chimney Flute+			16'	Lieblich Gedackt
4'	Octave			8'	Octave (Ext)
	Mixture III			8'	Flute (Ext)+
16'	Bassoon+			4'	Choral Bass+
8'	Trumpet			4'	Flautino (Ext)+
8'	Oboe				Rauschquint II+
8'	Vox Humana (separate tremulant)			32'	Contra Trombone (32 notes)
4'	Clarion+			16'	Trombone+
	Tremulant			16'	Contra Bassoon (Sw)
					Chimes

+ = new pipes

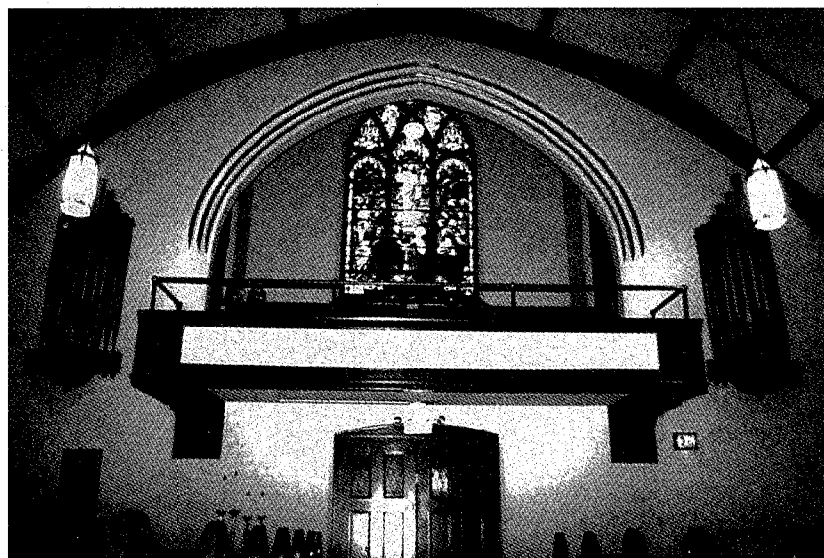


Bedient Pipe Organ Co., Lincoln, NE, has built a new organ, opus 39, for Epiphany Episcopal Church, Atlanta, GA: 9 stops, 11 ranks, 605 pipes; case of white oak; mechanical key and stop action; pipe shades of red gum. Dedication recitalist was David Dahl; organist of the church is Mark Matthews.

GREAT
8' Rohrflute
4' Octave
2' Octave
Mixture II-III

SWELL
8' Gedackt
4' Spitzflute
2' Flute
Cornet II

PEDAL
16' Subbass
Gt/Ped
Pos/Ped
Pos/Gt
Tremulant



The Faucher Organ Company of Biddeford, ME has recently completed their Opus #10 for St. Malachy's Church, Sherburne, NY. The church's former 4-rank Buhl organ was suffering from badly deteriorated electrical contacts and leather. It was also handicapped by a limited tonal design whose few stop registers were almost all at 8' pitch. Faucher added new chests and four additional ranks: Trumpet, Rohrflute, Quint, and Tierce. Most of the original pipework was rescaled, revoiced, and incorporated into the new tonal scheme. The console

was completely rebuilt and a new custom solid-state switching and coupling system was built and installed by the Faucher firm. The ailing basement blower was disconnected and a new blower was installed in the gallery chamber. The organ's 8 ranks are distributed over 34 stop registers. Craftsmen on this project included Larry Ouellette, shop foreman; Dan Labrie & Tom Kovacevic, solid state; Steve Leighton, console; Kevin Lindsay, technician. Tonal finishing was performed by Robert Faucher, president and artistic director.

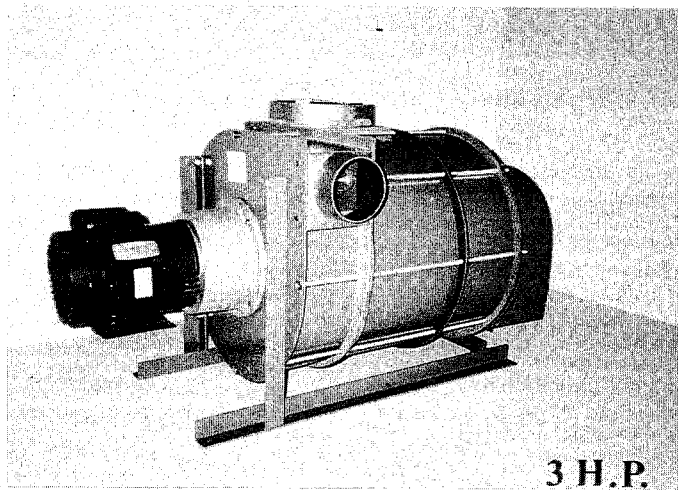
GREAT
16' Violone
8' Open Diapason
8' Rohrflute
8' Dulciana
4' Octave
4' Rohrgedeckt
2 1/2' Twelfth
2' Principal
2' Piccolo
2 1/2' Sesquialtera II
1 1/2' Mixture IV
8' Trumpet
Chimes

SWELL
8' Stopped Diapason
8' Viol
8' Viol Celeste
4' Principal
4' Gedackt
4' Violina
2 1/2' Nazard
2' Fifteenth
1 1/2' Tierce
1 1/2' Quintflute
1' Fife
8' Trumpet
Tremolo

PEDAL
16' Bourdon
8' Principal
8' Bass Flute
8' Violoncello
5 1/2' Quintbass
4' Choralbass
4' Flute
2 1/2' Mixture III
8' Trumpet
4' Clarion

White Blower Mfg. Co.

2540 Webster Rd. ■ Lansing, MI 48917



3 H.P.

3 Stage, Dual Pressure, Slow Speed Blower
with both 8" and 14" Static Pressures
\$3,335.⁰⁰

Slow and High Speed Blowers Available
Starting from 1/4 H.P. @ \$802.⁰⁰

Call for a Free Catalog 1-800-433-4614
★Made in America★



Aebel Organ Co., Novi, MI, has installed a new Wicks organ at St. Paul's Ev. Lutheran Church, New Boston, MI. The instrument consists of 14 ranks on two manuals and pedal; compass 61/32; tracker touch; 64 square feet of cabinetwork, with reflective case for the Great, and expression enclosure for the Swell. The project utilized pipes and chests from the church's 7-rank Wicks organ from 1950.

GREAT
8' Principal
8' Rohrflote
8' Dulciana (Sw)*
4' Octave
4' Rohrflote (12 pipes)
2' Super Octave (24 pipes)
Mixture III
8' Trumpet (Sw)
Chimes

SWELL
8' Gedackt*
8' Salicional*
8' Voix Celeste*
4' Geigen Principal*
4' Waldflote*
2 1/2' Nazard (19 pipes)*
2' Blockflote (12 pipes)*
8' Trumpet*
Tremolo

PEDAL
16' Subbass (12 pipes)*
16' Lieblich Gedackt (12 pipes)*
8' Principal Bass (12 pipes)*
8' Gedackt (Sw)
4' Choral Bass (Sw)
4' Flute (Sw)
8' Trumpet (Sw)
4' Clarion (Sw)

*pipes and chest from 1950 installation

Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, • = RCCO centre event, += new organ dedication, += OHS event. Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

16 JULY
Susan Armstrong; Second Congregational, East Allstead, NH 4 pm
Robert Grogan; National Shrine, Washington, DC 6 pm
Haig Mardirosian; Ripon College, Ripon, WI 4 pm

17 JULY
Harpsichord Workshop; Univ of Michigan, Ann Arbor, MI (through July 21)
Christine Kraemer; Presbyterian Homes, Evanston, IL 1 pm
Haig Mardirosian, workshop; Ripon College, Ripon, WI 10 am

18 JULY
Nancy Wines-DeWan; First Parish Church, Brunswick, ME 12:10 pm
Anne Leahy; Church of the Pilgrimage, Plymouth, MA 8 pm

19 JULY
Peter Krasinski; Mem Music Hall, Methuen, MA 8 pm
Todd Wilson; Cathedral of St Philip, Atlanta, GA 7:30 pm

20 JULY
James Lorenz; Old Dutch Church, Kingston, NY 12:15 pm

23 JULY
Rodney Long; National Shrine, Washington, DC 6 pm
Samuel Soria; Cathedral of the Holy Angels, Gary, IN 3 pm

24 JULY
Harpsichord Workshop; Univ of Michigan, Ann Arbor, MI (through July 28)
Carillon Workshop; Univ of Michigan, Ann Arbor, MI (through July 28)

25 JULY
Ray Cornils; First Parish Church, Brunswick, ME 12:10 pm
Dwight Thomas; Church of the Pilgrimage, Plymouth, MA 8 pm

26 JULY
Stephen Rumpf; Mem Music Hall, Methuen, MA 8 pm

27 JULY
Barbara Lottridge; Old Dutch Church, Kingston, NY 12:15 pm
David Higgs; Interlochen Center, Interlochen, MI 8 pm

28 JULY
David Higgs, masterclass; Interlochen Center, Interlochen, MI

30 JULY
Mark Thomas; National Shrine, Washington, DC 6 pm
Douglas Cleveland; Christ Church United Methodist, Charleston, WV 4 pm

1 AUGUST
Susan Armstrong; First Parish Church, Brunswick, ME 12:10 pm
Russell Lovell; Church of the Pilgrimage, Plymouth, MA 8 pm

2 AUGUST
Glenn Kime; Mem Music Hall, Methuen, MA 8 pm
Marilyn Keiser; St Joseph's, Newport, RI 7:30 pm

3 AUGUST
Sue Quinn; Old Dutch Church, Kingston, NY 12:15 pm

6 AUGUST
Agnes Armstrong, with trumpet; Auditorium, Round Lake, NY 8 pm
John Clodig; National Shrine, Washington, DC 6 pm

7 AUGUST
Agnes Armstrong; Auditorium, Round Lake, NY 12:15, 1 pm

8 AUGUST
Harold Stover; First Parish Church, Brunswick, ME 12:10 pm
Marjim Thoene; SS Peter & Paul, Ionia, MI 4 pm

9 AUGUST
Kyler Brown; Mem Music Hall, Methuen, MA 8 pm

10 AUGUST
Jean Hattersley; Old Dutch Church, Kingston, NY 12:15 pm

13 AUGUST
Brian Thomas; Auditorium, Round Lake, NY 8 pm
Mary Beth Bennett; National Shrine, Washington, DC 6 pm

14 AUGUST
Brian Thomas; Auditorium, Round Lake, NY 12:15, 1 pm

15 AUGUST
Daniel Lemieux; Church of the Pilgrimage, Plymouth, MA 8 pm

16 AUGUST
Harold Stover; Cathedral of the Immaculate Conception, Portland, ME 12:15 pm
David Mulbury; Mem Music Hall, Methuen, MA 8 pm
Todd Wilson, with orchestra; Hoover Auditorium, Lakeside, OH 8:15 pm

17 AUGUST
Robert Palmatier; Old Dutch Church, Kingston, NY 12:15 pm

20 AUGUST
Anne Froidebise, with flautists; National Shrine, Washington, DC 6 pm

21 AUGUST
Brenda Vrendenburg; Auditorium, Round Lake, NY 12:15, 1 pm

22 AUGUST
Steven Young; Church of the Pilgrimage, Plymouth, MA 8 pm

23 AUGUST
Andrés Mojica; Mem Music Hall, Methuen, MA 8 pm

24 AUGUST
Boyd Herforth; Old Dutch Church, Kingston, NY 12:15 pm

27 AUGUST
Frederick Swann; Mem Music Hall, Methuen, MA 4 pm
Joseph Adam; National Shrine, Washington, DC 6 pm

29 AUGUST
Kimberly Hess; Church of the Pilgrimage, Plymouth, MA 8 pm

30 AUGUST
Jonathan Biggers; Mem Music Hall, Methuen, MA 8 pm
Karel Paukert, with flute; Cleveland Museum, Cleveland, OH 5:30 pm

31 AUGUST
Howard Houghtaling; Old Dutch Church, Kingston, NY 12:15 pm

UNITED STATES West of the Mississippi

16 JULY
Junge Kantorei Children's Choir; St Mary's Cathedral, San Francisco, CA 3:30 pm

19 JULY
Marilyn Keiser; Immanuel Presbyterian, Albuquerque, NM 8 pm

21 JULY
James Diaz; The Crystal Cathedral, Garden Grove, CA 8:15 pm

23 JULY
Naoko Maeda; St Mary's Cathedral, San Francisco, CA 3:30 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 & Associate Director of Music
Cedar Springs Presbyterian Church
Knoxville, TN

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

*Your Professional Card
could appear in this space*

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

JOHN FENSTERMAKER

GRACE CATHEDRAL
SAN FRANCISCO

MICHAEL GAILIT

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

John M. 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

VICTOR HILL

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

Harry H. Huber

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

*Your Professional Card
could appear in this space*

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

MICHELE JOHNS

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

Brian Jones

TRINITY CHURCH
BOSTON

KIM R. KASLING

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

JAMES KIBBIE

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

GALE KRAMER

DMA
Wayne State University
Metropolitan Methodist Church
Detroit 48202

Richard Litterst

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

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

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

WILLIAM H. MURRAY

Mus. M.F.A.G.O.
St. John's Episcopal Church
215 North Sixth Street
Fort Smith, Arkansas 72001

LEON NELSON

FIRST PRESBYTERIAN CHURCH
ARLINGTON HEIGHTS, IL 60004
THE MOODY CHURCH
CHICAGO, IL 60614

KATHARINE PARDEE

HENDRICKS CHAPEL
SYRACUSE UNIVERSITY

Ionescu-Whitehouse

Keyboard Artists

312-868-9533 ♦ POBox 31851, Chicago, IL 60631-0851

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

26 JULY
Frederick Swann; St John's Cathedral, Denver, CO 8 pm

27 JULY
Frederick Swann, workshops; Evergreen Conference, Winter Park, CO (through July 29)

28 JULY
Alan Morrison, carillon, organ; Crystal Cathedral, Garden Grove, CA 7:40, 8:15 pm

30 JULY
Paris Opera Boys Choir; St Mary's Cathedral, San Francisco, CA 3:30 pm

6 AUGUST
Mario Balestrieri; St Mary's Cathedral, San Francisco, CA 3:30 pm

13 AUGUST
James Warren; St Mary's Cathedral, San Francisco, CA 3:30 pm

21 AUGUST
Marilyn Keiser; Balboa Park, San Diego, CA 8 pm

INTERNATIONAL

15 JULY
Stefan Klinda; Cathedral, Bourges, France 9 pm
Elisabeth Ullmann, with ensemble; Stift Zwettl, Waldviertel, Austria 8 pm

16 JULY
Stephen Tharp; St Paul's Cathedral, London, England 7:15 pm
David Burton Brown; Auferstehungskirche, Hamburg, Germany
Stefan Klinda; Cathedral, Bourges, France 10 am
Laszlo Deak; Chartres Cathedral, France 4:30 pm

17 JULY
Gillian Weir; Conservatoire de Musique, Luxembourg 8:30 pm
Gillian Weir, International Organ Course; Luxembourg (through July 28)

18 JULY
David Burton Brown; Schlosskirche, Bad Duerkheim, Germany
Bernard Bartelink; Cathedral, Bourges, France 9 pm

20 JULY
Jacques Boucher; St Andrew & St Paul, Montréal, Québec 12:15 pm

21 JULY
François Lombard; Cathedral, Bourges, France 9 pm

22 JULY
Michael Gailit, with Cappella nova Graz; Stift Zwettl, Waldviertel, Austria 8 pm

23 JULY
David Burton Brown; St Maria's Kirche, Geislingen, Germany
François Lombard; Cathedral, Bourges, France 10 am
Christian Schmitt; Chartres Cathedral, France 4:30 pm

25 JULY
Roland Muhr; Cathedral, Bourges, France 9 pm

27 JULY
Bruce Wheatcroft; St Andrew & St Paul, Montréal, Québec 12:15 pm

28 JULY
Robert Parkins; Reformed Church, Dijon, France

29 JULY
David Burton Brown; St Nicholas Kirche, Bad Worshafen, Germany

30 JULY
David Burton Brown; St Anna's Kirche, Augsburg, Germany

Josep Giner-Reus; Cathedral, Bourges, France 10 am

Alessio Corti; Chartres Cathedral, France 4:30 pm
Elisabeth Ullmann, with ensemble; Stiftzwettl, Waldviertel, Austria 6 pm

31 JULY
Stefan Kagi; Lincoln Cathedral, England 7 pm

1 AUGUST
Paul Jessen; St James United Church, Montréal, Québec 12:30 pm
Gillian Weir; St Bavo Cathedral, Haarlem, Holland 8:15 pm
Jean-Pierre Leguay; Cathedral, Bourges, France 9 pm

2 AUGUST
David Burton Brown; Staatkirche, Baden-Baden, Germany

3 AUGUST
Robert Parkins; Cathedral of St Bavo, Ghent, Belgium
Antoine Rebolot; St Andrew & St Paul, Montréal, Québec 12:15 pm

4 AUGUST
Gillian Weir; St Servaae Cathedral, Maastricht, Holland 8 pm
Robert Parkins; Cathedral, Antwerp, Belgium

5 AUGUST
David Burton Brown; Aegedienkirche, Luebeck, Germany

6 AUGUST
Robert Parkins; Abbey, Heeswijk, Netherlands
David Burton Brown; HöchsterKantorei, Frankfurt, Germany
Josef Hofer; Cathedral, Bourges, France 10 am
Olivier Vernet; Chartres Cathedral, France 4:30 pm

7 AUGUST
Jane Watts; Lincoln Cathedral, England 7 pm

8 AUGUST
Tammy-Jo Mortensen; St James United Church, Montréal, Québec 12:30 pm
David Burton Brown; St Steffan's, Cottbus, Germany
André Pagenel, with cello; Cathedral, Bourges, France 9 pm

9 AUGUST
Gillian Weir; Exeter Cathedral, England 7:30 pm
Robert Parkins; Cathedral of St Stephan, Vienna, Austria

10 AUGUST
Corinne Dutton; St Andrew & St Paul, Montréal, Québec 12:15 pm

12 AUGUST
Robert Parkins; Abbey, Wilhering, Austria

13 AUGUST
Stéphane Bechy; Cathedral, Bourges, France 10 am
Gabriel Margheri; Chartres Cathedral, France 4:30 pm

14 AUGUST
International Organweek; Grote Kerk, Vlaardingen, Netherlands (through August 19)
Jean Boyer; Grote Kerk, Vlaardingen, Netherlands 8 pm

15 AUGUST
T. Woolard-Harris; St James United Church, Montréal, Québec 12:30 pm
Sylvie Poirier, Philip Crozier; St Nicholas Church, Prague, Czech Republic 8 pm
J.J. van der Harst; Grote Kerk, Vlaardingen, Netherlands 8 pm
Jacques Boucher, with violin; Cathedral, Bourges, France 9 pm
Patrick Delabre; Chartres Cathedral, France 4:30 pm

16 AUGUST
Aad Zoutendijk; Grote Kerk, Vlaardingen, Netherlands 8 pm

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

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

Don Moore

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

17 AUGUST
Gillian Weir; Altenberg Cathedral, Germany
 7:30 pm

Robert Parkins; St Kilian's Church, Heilbronn, Germany
Sylvain Caron; St Andrew & St Paul, Montréal, Québec 12:15 pm

18 AUGUST
Jan Jansen; Grote Kerk, Vlaardingen, Netherlands 8 pm
Sylvie Poirier, Philip Crozier; Ev.-Luth. Inselkirche, Norderney, Germany, 8:15 pm

19 AUGUST
Iain Quinn; Kaiser-Wilhelm Gedächtnis Kirche, Berlin, Germany

20 AUGUST
Elmar Jahn; Cathedral, Bourges, France 10 am, 5 pm
Henri-Franck Beuperin; Chartres Cathedral, France 4:30 pm

22 AUGUST
James Calkin; St James United Church, Montréal, Québec 12:30 pm
Maija Lehtonen, with violin; Cathedral, Bourges, France 9 pm

24 AUGUST
Jacques Rochette; St Andrew & St Paul, Montréal, Québec 12:15 pm

26 AUGUST
Iain Quinn; Cathedral, Limburg, Germany

27 AUGUST
Steve Gentile; Cathedral St-Étienne, Auxerre, France 5 pm
Françoise Dornier; Chartres Cathedral, France 4:30 pm
Françoise Levechin-Gangloff; Cathedral, Bourges, France 10 am

28 AUGUST
Colin Walsh; Lincoln Cathedral, England 7 pm
Katherine Dienes; Cathedral, Liverpool, England 11:15 am

31 AUGUST
Sylvie Poirier & Philip Crozier; St Andrew & St Paul, Montréal, Québec 12:15 pm

Organ Recitals

WILLIAM ALBRIGHT, organ, piano and harpsichord, St. John's Episcopal Church, Bangor, ME, March 3: *Concerto in a*, S. 593, Bach; *Father we thank thee*, Albright; *Chants d'oiseaux*, Messiaen; *Three Piano Rags, Four Fancies for Harpsichord*, "Hymn" (*Flights of Fancy*), *Organbook III*, Albright.

ROBERT ANDERSON, Southern Methodist University, Dallas, TX, April 17: *Fantaisie*, Racquet; *Suite du Second Ton*, Freinsberg (Guilain); *An Wasserflüssen Babylon*, S. 653, Bach; *Shimah b'koli*, op. 89, Persichetti; *Sonata III*, Hindemith; Very slowly (*Sonatina*), Sowerby; "In the Word was life" (*Méditations sur le Mystère de la Sainte Trinité*), *Apparition de l'Eglise Eternelle*, Messiaen; *Passacaglia per Organo su tema de Hindemith*, Tagliavini.

JAMES ARNOLD, with Nora Hulse, Central Methodist College, Fayette, MO, March 25: Autumn (*Four Seasons*), Vivaldi/Wolff; *Arrival of the Queen of Sheba*, Handel/Rawsthorne; *Sinfonia to Cantata 29*, Bach; *Praeludium in d*, Lübeck; *Herzlich thut mich verlangen*, O Welt, ich muss dich lassen, Brahms; *Toccata*, Dubois; *In the garden, The old rugged cross, Just a closer walk with Thee*, Bock; *Passacaglia* (Symphony), Sowerby; *The Stars and Stripes Forever*, Sousa/Chenault.

BYRON L. BLACKMORE, Our Savior's Lutheran Church, La Crosse, WI, March 5: *Maestoso in c-sharp*, op. 16, no. 1, Vierne; *Dialogue, Tierce en taille (Mass for Parish Use)*, Couperin; *Prelude and Fugue in c*, S.

546, Bach; *Sonata da Chiesa*, Andriessen; *Gammal Fabodpsalm fran Dalarna*, Lindberg; *Tu es petra*, Mulet.

DANIEL ROBERT BOYLE, Bowling Green State University, Bowling Green, OH, March 12 and 13: *Plein jeu, Basse de Cromhorne, Récit de Nazard, Caprice sur les grands Jeux*, Clérambault; *Sonata V in C*, S. 529, *Prelude and Fugue in D*, S. 535, Bach; *Ein feste Burg*, Pachelbel; *Toccata and Fugue in A-flat*, op. 26, Hupchick; *Chorale No. 3 in a*, Franck.

DAVID BOWER, St. Thomas Church, New York, NY, February 19: *Praeludium und Fuge D-dur*, S. 532, Bach; *Praeludium D-dur*, BuxWV 139; *Suite du Second Ton*, Guilain; *Sonata No. 6*, Mendelssohn; *Toccata a-moll*, op. 80/11, Reger.

JEROME BUTERA, Park Ridge Community Church, Park Ridge, IL, March 22: *Boléro de Concert, Lefébure-Wély*; *Scherzo in E*, Gigout; *Triumphal March*, op. 56, no. 3, Grieg; *Intermezzo founded upon an Irish Air*, Stanford; *Semper Fidelis*, Sousa/Linger.

DOUGLAS CLEVELAND, Holy Trinity Lutheran Church, Lynchburg, VA, March 28: *Praeludium in D*, BuxWV 139, Buxtehude; *Récit de Tierce en taille*, de Grigny; *Trio Sonata in G*, S. 530, Bach; Four chorale preludes for Lent, Brahms; *Prelude and Fugue in a*, S. 543, Bach; *Toccata Quarta*, Frescobaldi; *Prelude and Fugue in c*, S. 546, Bach.

MARY ANN DODD, Church Street United Methodist Church, Knoxville, TN, March 3: *Komm, heiliger Geist, Herre Gott*, S. 651, *Prelude and Fugue in A*, S. 536, Bach; *Organbook Two*, Rorem; *Praeludium in E*, BuxWV 141, Buxtehude; *A Proclamation*, Pinkham; *Voluntary in F*, Stanley; *Tierce en taille*, DuMage; *Andante*, Albrechtsberger; *Sonata in G*, K. 328, Scarlatti; *Sonata de primo tono*, Lidon; *Sweet Sixteenths*, Albright; *Choral in a*, Franck.

SHAYNE DOTY, St. Ignatius Loyola, New York, NY, March 19: *Prelude and Fugue No. 3 in E-flat*, op. 99, Saint-Saëns; *Suite du premier ton*, DuMage; *Andante in F*, K. 616, Mozart; *Praeludium*, Zwilich; *Mein Weg hat Gipfel und Wellentäler*, Pärt; *Aubert*, Hamilton; *Variations on Wondrous Love*, Barber; *Fantasy and Fugue in c*, S. 537, Bach; *Prelude and Fugue No. 3 in C*, op. 36, Dupré; *Allegro vivace (Symphony V)*, Widor.

TRUDY FABER, Wittenberg University, Springfield, OH, February 26: *Toccata and Fugue for Organ, Chorale Prelude on "St. Anne"*, Diemer; *Jesus Christus unser Heiland*, S. 688, *Praeludium und Fuge c-moll*, S. 537, Bach; *Introduction and Variations on an Old French Carol*, Bate; "Octaves" (*Six Etudes*), Demessieux; *Quantum Quirks of a Quick Quaint Quark, No. 2*, Richter; *Wie schoen leuchtet uns der Morgenstern*, op. 40, no. 1, Reger.

DAVID GEHRENBACH, with the Franklin Park Brass, Illinois Wesleyan University, Bloomington, IL, March 21: *Prelude in E-flat*, S. 552.1, *Kyrie, Gott, Vater in Ewigkeit*, S. 371.1, 669, *Christe, aller Welt Trost*, S. 371.2, 670, *Kyrie! Gott heiliger Geist*, S. 371.3, 671, *Allein Gott in der Höh' sei Ehr*, S. 260, 675, 676, *Dies sind die heiligen zehn Gebot*, S. 298, 679, 678, *Wir glauben all' an einen Gott*, S. 437, 680, *Vater unser im Himmelreich*, S. 90.5, 682, *Christ, unser Herr, zum Jordan kam*, S. 280, 684, *Aus tiefer Not schrei ich zu dir*, S. 38.6, 686, *Jesus Christus, unser Heiland*, S. 363, 688, *Duetto II in F*, S. 803, *Fugue in E-flat*, S. 552.2, Bach.

MARNIE GIESBRECHT, Young United Church, Winnipeg, Manitoba, March 26: *Prelude and Fugue in E-flat*, S. 552, Bach; *Tierce en taille, Dialogue (Mass for the Parishes)*, Couperin; *Andante (Symphony No. 101)*, Haydn/Lott; *Sonata IV in B-flat*, Mendelssohn; *Totentanz*, Krapf; *Andante sostenuto (Symphonie Gothique)*, Widor; *In*

RICHARD M. PEEK
 Sac. Mus. Doc.
Covenant Presbyterian Church
 1000 E. Morehead Charlotte, N. C.

PREPARING ORGANISTS FOR THE 1990'S
 Workshops for Middle and High School Organists and New and Less-Experienced Organists
 Naomi Rowley, D.M.A. Organist-Harpsichordist Teacher-Recitalist
 Rowley Music Services
 4807 Idaho Circle Ames, IA 50010
 (515) 296-2294

Dennis Schmidt
 DMA
 Executive Director
 The Bach Festival of Philadelphia

Robert Shepfer
 Organist - Choirmaster
SECOND PRESBYTERIAN CHURCH
 Indianapolis, Indiana 46260
 Recitals

KIRSTIN SYNNESTVEDT
 D.M.A.
 St. Mark's Episcopal Church
 Barrington Hills
 Studio, Glenview, IL 708/729-5829

SALLY SLADE WARNER, AAGO, ChM
 Carillonneur
 St. Stephen's Church, Cohasset, MA
 Phillips Academy, Andover, MA
 Recitals

A two-inch Professional Card in THE DIAPASON
 Please write for rates
 380 Northwest Highway
 Des Plaines, IL 60016

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 Fax 708/390-0408

DOUGLAS REED
 UNIVERSITY OF EVANSVILLE
 EVANSVILLE, INDIANA

STEPHEN G. SCHAEFFER
 D.M.A.
 The Cathedral Church of the Advent
 Birmingham, Alabama 35203

LARRY SCHOU
 D.M.A.
 The University of South Dakota
 Music Department
 Vermillion, SD 57069-2390

ROBERT L. SIMPSON
 Christ Church Cathedral
 1117 Texas Avenue
 Houston, Texas 77002

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


KARL WATSON
 TRINITY LUTHERAN CHURCH
 STATEN ISLAND

DONALD W. WILLIAMS
 D.M.A.
 Zion Lutheran Church
 Concordia College
 Ann Arbor, MI

RONALD WYATT
 Trinity Church
 Galveston

LARRY PALMER
 Professor of Harpsichord 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

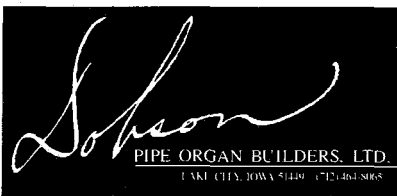
 Mus. Doc., A.S.C.A.P.



ORGAN BUILDERS

L. W. BLACKINTON
and associates, inc.

380 FRONT ST.
EL CAJON, CA. 92020



PIPE ORGAN BUILDERS, LTD.

1341 CITY, IOWA 51401 (712) 461-8065



FABRY
PIPE ORGANS

32 N. HOLLY AVENUE
FOX LAKE, IL 60020
708-587-1992 • Fax 708-587-1994

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

3165 Hill Road
Eagleville, TN 37060
(615) 274-6400

CUSTOM BUILDING & RESTORATIONS

Patrick J. Murphy & Associates, Inc.
Organbuilders

New Organs • Maintenance • Restorations • Additions
Old Reading Pike Suite 1D 610/970-9817
Stowe, PA 19464 Fax 610/970-9297

John-Paul Buzard Organ Craftsmen, Inc.

112 W. Hill St. ♦ Champaign, IL 61820 ♦ 217.352.1955

Journal of
American Organbuilding

This technical journal for organbuilding professionals is also a valuable resource for consultants and musicians involved in pipe organ projects.

Please enter my subscription to the *Journal of American Organbuilding*. Enclosed is a check payable to AIO for \$12 (1 year, 4 issues) \$32 (3 years, 12 issues)

name _____
mailing address _____
city _____ state _____ zip _____

Return this form and payment to:
American Institute of Organbuilders
P.O. Box 130982, Houston TX 77219

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 Baur Boulevard
St. Louis, Missouri 63132
(314) 569-0366

DIAPASON
PIPE ORGAN BUILDERS
OF NIDAIGUA, NEW YORK

4820 Bristol Valley Road, 14424-9309

QUIMBY PIPE ORGANS
INCORPORATED
WARRENSBURG, MISSOURI

P. O. Box 434 Warrensburg, MO 64093
816/747-3066

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

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

ROCHE
Organ Co., Inc.

799 West Water Street
Taunton, Mass 02780
pipe organs

B. RULE & COMPANY
Designing & Building
Tracker Pipe Organs of Singular Merit

P.O. Box 64 • New Market, TN 37820
615-475-9125

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

Send a copy of THE DIAPASON to a friend: Editor, THE DIAPASON, 380 E. Northwest Hwy., Des Plaines, IL 60016; or fax 708/390-0408.

Memoriam: *Johannes Albrecht*, Albright; Final (*Sixth Symphony*), Vierne.

SUSAN GOODSON, Algoma Boulevard United Methodist Church, Oshkosh, WI, March 8: *Prelude and Fugue in e*, S. 533, *O man bewail thy grievous sin*, S. 622, Bach; *My heart is ever yearning*, op. 122, no. 10, *Chorale and Fugue on "O Sorrow Deep,"* Brahms; *Christ lay in death's strong bonds*, S. 625, *Toccata in d*, S. 538, Bach.

WILLIAM D. GUDGER, First (Scots) Presbyterian Church, Charleston, SC, April 3: *Sketch in C*, op. 58, *Study in b*, op. 56, *Fugue No. 6 on BACH*, op. 60, Schumann; *Variations on "Weinen, Klagen, Sorgen, Sagen,"* *Solemn March to the Holy Grail*, At Richard Wagner's Grave, Liszt; *Première Sonate*, op. 42, Guilmant.

JERALD HAMILTON, St. John's Cathedral, Albuquerque, NM, March 26: *Praeludium in a*, BuxWV 153, Buxtehude; *Evening Star*, *Impromptu*, Vierne; Three Fugues: 3. *Mit sanften Stimmen*, 5. *Lebhaft*, 2. *Lebhaft*, Schumann; *Three Prayers for Peace*, Mauldin; *Fantasy and Fugue in g*, S. 542, Bach.

DAVID HURD, St. Ignatius Loyola Church, New York, NY, February 26: *Toccata in d*, BuxWV 155, *Te Deum Laudamus*, BuxWV 218, Buxtehude; *Benedictus*, *Te Deum*, op. 59, Reger; *Prelude and Fugue in b*, S. 544, Bach; *Te Deum Laudamus*, Hurd.

GENE L. JARVIS, Washington National Cathedral, Washington, DC, March 12: *Concerto del Sgnr. Meck*, Walthier; *O Mensch beweine*, Bach; *Christe Eleison*, Raison; *Pasacaglia and Fugue in c*, Bach; *Elevation (Messe pour les convents)*, Couperin; *Choral III in a*, Franck.

CALVERT JOHNSON, Christ Church Cathedral, Houston, TX, March 19: *Toccata in F*, S. 540, Bach; *Suite No. 1*, Price; *Symphony V*, Widor.

VANCE HARPER JONES, First Presbyterian Church, New Bern, NC, April 7: *Hymnus*, von Fielitz; *Twelve Mosaics*, Wilder; *The Heavens Rejoice*, Miller; *Balm in Gilead*, *Fantasy for Organ*, Utterback; *Friends*, Quivrey/Hill; *Uncle Sam March & Two Step*, Noonan & Bell.

ANN LABOUNSKY, Cathedral of St. Paul, St. Paul, MN, March 6: *Mors et Resurrectio (Trois Paraphrases Grégoriennes)*, *Prélude Modal (Vingt-quatre pièces)*, *Chant héroïque (Neuf pièces)*, *Arabesque sur les flûtes (Suite française)*, *Canzona (Folkloric Suite)*, *Scherzo Cats (American Suite)*, *Evocation (Hommage à Rameau)*, *Regina Angelorum (Offrande à Marie)*, *Virgo Dei Genitrix*.

Frank J. Sauter & Sons

4232 West 124th Place • Alsip, Illinois 60658
708/388-3355

Repairing • Contractual Servicing • Rebuilding

Inviolata, Sequence pour la fête de la Dedicace-Salve Regina (*Esquisses Gothiques*), *Mort et Resurrection* (1990), Langlais; Improvisation on a submitted theme.

ARTHUR LAWRENCE, Church of the Good Shepherd, New York, NY, February 3: *Dialogue*, Boyvin; *Toccata in F*, S. 540, Bach; *Prelude on the Introit for Epiphany*, Duruflé; *Wie schoen leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Ich hab mein Sach Gott heimgestellt*, Strungk; *Prelude, Fugue and Variation*, Franck; *Cantabile (Sonata VII)*, Guilmant; *Chorale in a*, Franck.

JOAN LIPPINCOTT, Harvard University, Cambridge, MA, February 19: *Concerto in G*, S. 592, Bach; *Suite in C*, K. 399, Mozart; *Toccata and Fugue in F*, S. 540, Bach; *Fantasia in f*, K. 608, Mozart; *Trio Sonata in E-flat*, S. 525, *Prelude and Fugue in C*, S. 547, Bach.

JOHN OBETZ, Central Presbyterian Church, Des Moines, IA, March 5: *Sonata in c*, Mendelssohn; *By the waters of Babylon*, S. 653, *Prelude and Fugue in E-flat*, S. 552, Bach; *Plein jeu*, *Fugue sur la Trompette*, *Récit de Chromhone*, *Trio*, *Dialogue sur la Trompette et le Nazard*, *Dialogue sur les grands jeux* (Convent Mass), Couperin; *L'Ascension*, Messiaen.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, March 5: *Allegro con spirito*, Lento, *Con spirito (Drottningholm Music)*, Roman/Janacek; *Prelude and Fugue*, Rosenberg; *Ricercar and Volo*, Hemberg; *Sonata in g*, Lindberg, March 12: *Allegro marcato (Sonata in g)*, Hartmann; *Preludes I through X (29 Small Preludes)*, op. 51, Nielsen; Nestor: *Pasacaglia for organ*, Larsen; *Intrada*, op. 11.1a, Sibelius; *Lux aeterna*, Kokkonen; *Toccata*, Viitala, March 26: *Plein jeu*, *Fugue*, *Basse de Trompette*, *Tierce en taille*, *Récit*, *Dialogue*, Marchand; *Partita: O Gott du frommer Gott*, Bach; *Fantasia in C*, Franck.

JOHN SCHMIDT, St. Bride's Church, Fleet Street, London England, March 15: *Double Fugue on "God save the queen"*, op. 2, no. 2, *Prelude in c*, Paine; *Prelude on "Were you there,"* Fantasy for Flute Stops, March (*Suite No. 2*), Sowerby.

STEPHEN J. THARP, St. Thomas Church, New York, NY, February 26: *Symphonie Romane*, Widor; *Fantaise: Straf mich nicht in deinem Zorn*, op. 40/2, Reger.

TODD WILSON, First Presbyterian Church, Battle Creek, MI, March 5: *Pageant*, Sowerby; *A Fancy (Voluntary in F)*, Stanley; *Tuba Tune*, Lang; *Prelude and Fugue in D*, S. 532, Bach; *Variations on "America,"* Ives; *There is a happy land, I love Thee, my Lord*, Shearing; *Variations on a Noël*, Dupré.

SINCE 1902

SUTHERLAND
LEATHER AND FELT CO., INC.

2963 INDUSTRIAL ROW • TROY, MICHIGAN 48064
TEL: (810) 280-0450 • FAX: (810) 280-1034

YOUR COMPLETE SUPPLIER OF MUSIC MATERIAL
FELT, LEATHER, CORK

PIPE ORGAN BUILDERS - EST. 1877

SCHOENSTEIN
SAN FRANCISCO

3101 20th ST. 94110 - (415) 647-5132

HELLMUTH WOLFF
TRACKER ORGANS

1260 rue Tellier
Laval, Québec H7C 2H2

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

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found below

POSITIONS AVAILABLE

American Guild of Organists, New York, NY, seeks Executive Director. Responsibilities include: management and coordination of AGO programs and services, developing and implementing long-range plans, accountability for AGO human and financial resources and fundraising. The Executive Director reports to and works closely with the National Council. S/he will also work with nine regional Councilors. AGO operates with a \$1.5 million budget and headquarters staff of ten people. Qualifications include: knowledge of and interest in music; minimum 8-10 years work experience with most recent as CEO/COO; demonstrated success managing people and finances, fundraising, working with volunteers and effectively communicating verbally and in writing to large and diverse constituencies. Master's degree in Arts Administration or equivalent preferred. Send resume to retained search consultant: **Freda Mindlin, Opportunity Resources, Inc., 25 West 43 St., Suite 1017, New York, NY 10036; fax 212/575-0297.**

The Church of Christ, Congregational, Norfolk, 12 Village Green, Norfolk, CT 06058 seeks organist/choir director to work with church in its ministry of warmth and outreach in small Berkshire town with strong musical tradition. The active congregation has recently re-acted and revoiced the 3-manual, 30-rank Austin organ. Adult choir sings weekly, junior choir sings monthly. One service/week plus special services. No choir in summer. Please contact Malinda Wolter, Coordinator, church address, or call 1-203/542-5721.

POSITIONS AVAILABLE

Director of Music and/or Organist. Coordinate total Christian music program. Direct four vocal and three bell choirs. Applicant must have appropriate church music education and organ skills. 19-rank Schantz/Petty Madden. Please submit resumes to: Search Committee for Director of Music and/or Organist, c/o Addisville Reformed Church, 945 Second Street Pike, Richboro, PA 18954.

Editor or Exec. Sec./Editor for the American Institute of Organbuilders. Interviews April, 1996. Position begins June 1, 1996. Send letter and resume to Roy Redman, 6812 Robinhood Ln., Ft. Worth, TX 76112.

Experienced, solid-state console builder wanted by major New England pipe organ manufacturer. Steady, full-time position with established company. Some road work possible. Good wage scale, generous benefit package. Please reply to BOX JL-3, THE DIAPASON.

Skilled pipemaker wanted by busy Midwestern shop. Excellent wages, benefits and working conditions. Send resume to BOX JL-2, THE DIAPASON.

Seeking affable individual with excellent woodworking or organbuilding skills by small company involved in new and restoration projects. Good wages—medical plan—traditional post & beam workshop in the Appalachian foothills. Contact: John or Kristin Farmer, 3060 Fraternity Church Rd., Winston-Salem, NC 27127; 910/788-3131.

POSITIONS AVAILABLE

Pipemaker wanted to spearhead pipe shop for small, high-quality tracker firm in Utah. Spectacular mountains and recreation. Call 1-800/917-5707.

Organ Technician with experience in tuning and maintenance. Maintain pipe organs throughout the Rocky Mountain West. Lots of travel. Also work on projects in our shop. Send resume and salary history to: W.E. Wilson & Associates, 18 Mount Washington Drive, Colorado Springs, Colorado 80906.

MISCELLANEOUS

Free information. Allow the government to finance your music/small business. Loans/grants to \$687,900. Call 24 hour, free recorded message: 810/825-6700, Dept. 1676.

Attention Organbuilders: Exclusive "En Chamade Reed Kit." Contains materials and instructions to turn any reed into a fabulous Hooded Trumpet! Kit includes various size PVC elbows and extensions, super glue, and easy-to-follow step-by-step instructions. Simply shorten existing resonator, glue on appropriate size PVC elbow and extensions and begin playing spine-chilling fanfares! Easily installed in an afternoon! Hurry, supply limited. Specify American or European voicing, wind pressure, and denomination of church. Address Box "High-Tech" c/o THE DIAPASON.

PUBLICATIONS/ RECORDINGS

A Guide to North American Organbuilders by David Fox, in the format of a biographical dictionary, lists nearly 6,000 organbuilders working in the U.S. in the 18th, 19th, and 20th centuries, with dates, company affiliations, family relationships, etc. 256 pages, hardbound, \$24.95 plus \$1.85 p&h. Published and sold by the Organ Historical Society, Box 26811, Richmond, VA 23261.

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

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.

All replies to box numbers that appear without an address should be sent to THE DIAPASON, 380 E. Northwest Highway, Des Plaines, IL 60016-2282.

Member APOBA (317) 637-5222

Goulding & Wood, Inc.

823 Massachusetts Ave. Indianapolis, IN 46204

A. David Moore, Inc.

TRACKER ORGAN DESIGNERS & BUILDERS
HC 69 Box 6, North Pomfret, Vermont 05053
802/457-3914




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) 451-5310



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) 299-7934
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

PUBLICATIONS/ RECORDINGS

The Organ Literature Foundation, world's largest supplier of organ books and recordings, offers Catalog "CC" listing 772 books, 3,942 classical organ LPs, Cassettes and CDs, etc. Send \$2 or 5 international reply coupons. The Organ Literature Foundation, 45 Norfolk Rd., Brintree, MA 02184-5918. 617/848-1388.

NY Paramount Wichita Wurlitzer, 4/38 theatre pipe organ newsletter, concert schedule, cookbook, recordings. Write WTO-D, 6141 Fairfield, Wichita, KS 67204.

HARPSICHORDS

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

PIPE ORGANS FOR SALE

Rieger, 2M/pedal, 22-rank tracker organ built in the 1950s. Very compact with bass pipes in floor of instrument. Complete or in parts. Contact: John Lyon, 16144 Veronica, Eastpointe, MI 48021. 810/779-1199.

Two-manual, thirteen-stop Aeolian-Skinner organ from early 1950s. Voiced for small church or chapel. Also Moller chests, console, and some pipework. For more information, call 708/209-3060 or Fax 708/209-3176.

1927 Casavant, 4-manual, 105-rank pipe organ. Three ranks of 32's, six ranks of 16' reeds, 25 ranks of mixtures. Professionally packed and in storage. Contact: Organ Committee, 2000 S. Maryland Parkway, Las Vegas, NV 89104. 702/564-7229 or fax 702/565-1082.

PIPE ORGANS FOR SALE

Jaeckel tracker (1980). Two manuals, seven ranks, six stops, 30 pedal. Beautiful oak cabinetry, \$42,000. River of Life Church, 1002 Carlton Ave., Cloquet, Minnesota 55720. 218/879-3461.

Historic organ in excellent condition. 1915 Wicks 9 ranks, two manual, available immediately. \$4000. E-mail: am835@lafn.org 818/347-3768.

1965 McManis organ #62, 9 ranks, 2 manuals, excellent condition, set up and playable. \$18,000. Write for stolist or call 618/654-2191 for inspection. Installation available. Wicks Organ Co., 1100 5th St., Highland, IL 62249.

Aeolian-Skinner, 2 manuals, 26 ranks, 1958, mint condition. Installed in chambers. Best offer. Hope Center, 2410 Fairfield Ave., Ft. Wayne, IN 46807. 219/447-4948.

Two tracker organs: 1-manual & pedal, 9-rank (including 16' oak Subbass); 1-manual 3-rank positiv. Both in excellent condition. Available early summer. For details write: THE DIAPASON, BOX JN-1.

New 1, 2, and 3 rank practice organs available from \$12,500. Call 609/394-7329 for more information and color picture.

2-manual, 3-rank organ: EM action; new reservoirs and solid-state relay. \$5,000 OBO. Call 412/741-9369 after 6 pm EST.

Aeolian large 4-manual, 70+ ranks, 350 player rolls, Duo-Art & non Duo-Art player, 9 divisions, 9-16's, 2-Open Woods, 2-F.R. Clarinet, may consider selling in parts. 301/229-4048.

ELECTRONIC ORGANS WANTED

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

Johannus 1210 AGO with exposed pipes, MIDI, record/playback, extended voice selector. Warranty. Med-oak finish. Retirement forces sale. \$12,500. Roy Goodwin, 4993 Hereford Farm Rd., Evans, GA 30809. 706/863-8770.

Allen Theatre Computer Organ (Horseshoe): 3-manual, 8 cabinets. Voice stops, card reader. \$10,000 or best offer. Alma Moore, 71 Grayrock Rd., Clinton, NJ 08809. 908/638-6063.

Rodgers, Scarborough model. 2-man., AGO-spec. pedal, 40 speaking stops, walnut finish. External speakers, toe studs, dual memory. Speaker enclosure included. \$8,000/best. 804/823-2898.

Rodgers organ; 3-manual drawknob console, 53 speaking stops; custom voicing; available with or without nine pipe ranks; all in excellent condition; \$85K OBO for complete organ; SASE for spec and photos; contact Linwood Campbell, Thomas Road Baptist Church, 701 Thomas Road, Lynchburg, VA 24502; phone 804/832-2003.

Practice organs: used—30% off. Rodgers 785; Galanti Praeludium; Wurlitzer C-300. Call 610/966-2202. Allen Organ Co., Macungie, PA 18062.

REED ORGANS

Christophe & Etienne harmonium, 2 manuals; bellows re-leathered; needs some action repair; \$1000 obo. 318/234-0050.

MISCELLANEOUS FOR SALE

Mixture sale: 1 III, 6In, 1/2'; 1 III, 32n, 1/2'. All spotted, excellent cond., slide tuners. \$150.00 each, \$250 both. Crating, shipping extra. Mr. Wood, First Baptist Church, 111 Park Ave., Worcester, MA 01609. 508/755-6143.

Small antique elec. 1-man. console: "older" Spencer 1 HP, 5" wind; "newer" Spencer 1 1/2 HP, 3PH, 5" wind; new 20' 12" "Flexhaust"; 2-man. Wicks console shell w/manuals. Send SASE to: Lurth Organ Co., 317 Record St., Mankato, MN 56001. 507/388-8864.

Wurlitzer parts including two very large four-manual relays, pipes, chests, tremulants and more. SASE to Shenandoah Organs, 351 Chinquapin Drive, Lynchburg, VA 22952-9404. 703/942-3056.


Wurlitzer/Hope-Jones 16' wood diaphone w/chest \$1200; Austin 8' Clarinet 5" w.p. \$225; Moeller 8' horn 7" w.p. \$225; Skinner (?) 8' english horn (flat top) 5" w.p. \$300. All ranks in excellent condition. 302/655-2669 evenings.

Trumpets, oboes, cornepeans, strings, diapasos, principal chorus, mutations, metal and wooden flutes, manual and pedal bourdons w/chests, 16' double open, Moller and other pipework on slider chests, pitman chest, over 55 ranks in stock; shades, chimes, Moller regulators, winkers, rectifiers, Wurlitzer trem, blowers—consult June issue of THE DIAPASON for Moller listings. Call for scales & prices; package deals avail. Anytime 609/641-9422.



**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 MATTHEUS 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


nowlton 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) 782-5724
(512) 494-1540



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
POBox 1162 6302 LICH W-Germany



HEUSS
ORGELTEILE

CLASSIFIED ADVERTISING

Classified Advertising Rates
will be found on page 21

MISCELLANEOUS FOR SALE

Pipe organ parts: 16 ranks of pipes, Diapason, Strings, Flutes and Reeds, 16" Wurlitzer Diaphone and Bourdon, some chests, magnets, chimes, two blowers, Moller drawknob console, theatre tuned percussions. Best offer for all. 518/374-1187, or REPLY: THE DIAPASON, BOX JL-1.

Klann 2M con. \$800. Moller 2M DK con. \$1,200. Aeolian 3M player con. No. 1402 \$3,000. Estey 2M player \$3,000. 41-note Aeolian Harp \$1,800. Wicks 2M 10-stop organ has case \$6,000. Pfeiffer 1896 1M 8 stops \$6,000. 2 Estey reed organs. Misc: shade frames. St. Louis Pipe Organ Co. 314/521-0085.

Reuter 1967 3M stopkey console, walnut finish, good condition. 6 general pistons/toe studs, 5 each division, Sw. and Cresc. pedals, Szf. Available June, 1995, \$1500. Buyer to remove. First Presbyterian, 214 E. Thayer, Bismark, ND 58501.

Schlicker's magnum opus 4-manual console 1969. Will accommodate: 11 divisions, 160 tilting tablets, 38 couplers, 65 pistons, 5 shoes, excel. cond. Complete accessories with power bench. \$8,000.00 or best offer. First Congregational Church, L.A. Call 213/385-1345.

New Giesecke pipework, 25 ranks, unvoiced, \$30,000. 612/721-4619 or 612/631-1056.

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

Dismantling home pipe organ. Pipes, reservoirs, blower, two main chests (5 and 7 ranks) separate chests for 3rk mixture and viola. Deagan Xylophone. Light wood console with ivory keys excellent key action and nice cabinet. Combination action needs adjustment. Write or call Art Kennedy, 128 Camelot Drive, Huntington, WV 25701; 304/522-4406.

MISCELLANEOUS FOR SALE

Older Ventus .45 hp 3-phase blower, \$750; OSI Mixture IV 2', 244 pipes, scale 46 @ 8'C, \$1950 OSI 2 1/2' \$725 (Qty 3); Tellers tapered 2' frosted tin \$600. Nichols & Simpson, Little Rock, AR; 501/661-0197.

Used organ pipes, high and low wind pressure; hundreds of Reisner pneumatic and electric action magnets \$1.50 each. Tons of other parts and material - state your needs. Must include self-addressed envelope. A.E. Schlueter Pipe Organ Sales and Service, P.O. Box 838, Lithonia, GA 30058.

Violone 16', 1-25; \$750 or best offer. Buyer to remove. 413/739-8819.

100 German action magnets less adjustment knob or spring, but with metal extension for action wire, etc. A-1 condition, \$8.00 each plus shipping. Also one Estey bench, one Kilgen bench, both oak. Make offer. 216/821-3875.

SERVICES/ SUPPLIES

Pitman chests, most compact ever made, also unit pouch and D.E. with exp. chambers; most simple and responsive regulator/reservoirs; consoles, all styles. 816/232-2008; Fax 816/364-6499.

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.

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.

SERVICES/ SUPPLIES

Releathering services for professionals, churches, and amateurs at wholesale prices to include pouch boards, all types pneumatics, primary actions, reservoirs and stop actions. Highest quality materials used and quick turn around assured. Shenandoah Organs, 351 Chinquapin Dr., Lynthurst, VA 22952. 703/942-3056.

Dual pressure slow speed blowers. 1 H.P. @ \$1,937.00 thru 7 1/2 H.P. @ \$3,999.00. Single pressure slow speed very quiet blowers. 1/2 H.P. @ \$1,664.00 thru 3 H.P. @ \$3,046.00. European quiet high speed blowers. 1/4 H.P. and higher. 1/2 H.P. @ \$1,000.00. All blowers available with top or side outlets. Call for catalog and detailed information 1-800/433-4614. White Blower Mfg. Co., 2540 Webster Road, Lansing, MI 48917.

Columbia Organ Leathers sells the finest leathers available for organ use. We also sell pre-punched pouches and pre-assembled pouches ready for application. Call for catalogue and price list. 800/423-7003.

"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.

SERVICES/ SUPPLIES

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.

Austin actions recovered. Over 25 years experience. Units thoroughly tested and fully guaranteed. Manual motor, \$34.00 f.o.b. Technical assistance available. Foley-Baker, Inc., 1212 Boston Trnkp., 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.

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.

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
NEWBURGH, NY 12550

36 CARTER STREET

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 12804-1930

DURST PIPE ORGAN & SUPPLY COMPANY

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

William R. Durst

Reservoirs Chests Termolos
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

Name _____

Street _____

City _____

State _____ Zip _____

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

- 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

Karen McFarlane

Artists

12429 Cedar Road, Suite 29
 Cleveland, Ohio 44106
 (216) 721-9095/9096
 (216) 721-9098 (FAX)



William Albright



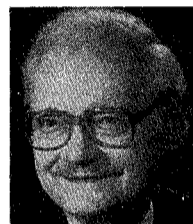
Diane Meredith
Belcher



Guy Bovet +



Stephen Cleobury* +



David Craighead



Michael Farris



Gerre Hancock*



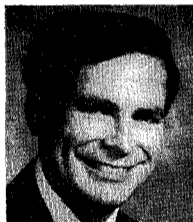
Judith Hancock



Martin
Haselbock +



David Higgs



Clyde Holloway



Peter Hurford



Marilyn Keiser



Susan Landale +



Olivier Latry +



Joan Lippincott



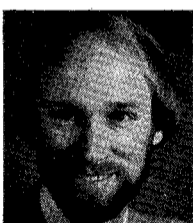
Thomas Murray



Peter Planyavsky +



Simon Preston* +



George Ritchie



Daniel Roth



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 1995-96