

# THE DIAPASON

MARCH, 1997



First Congregational Church, Crystal Lake, IL  
Specification on page 18

## Editor's Notebook

In this issue, we offer three tributes in memory of Mark Buxton, whose sudden death on December 18, 1996, has deprived the world of a remarkable musician, writer, and friend. His many interviews, reports, and reviews have enriched this journal beyond measure, and continue as his legacy to our profession.

Elsewhere in this issue R.E. Coleberd examines the status of the pipe organ in academe, and presents a rather grim account of the treatment our beloved instrument has suffered in the realm of higher education. His article is also a call to action to inspire all of us to assume the role of advocate for the pipe organ. Mr. Coleberd invites response via the Internet from readers who know of success stories of the organ in academe. We look forward to publishing a follow-up article based on readers' response to the present article.

—Jerome Butera

## 1997 Summer Institutes Workshops & Conferences

### Skills for Success

June 11–14. Orlando, FL.

National conference on practical skills of serving the local church; time management, church politics, dealing with difficult people, mobilizing volunteers.

Contact: David Patton, Professional Resources, 953 Courtyard Lane, Suite 41, Orlando, FL 32825; ph 407/380-2055.

### Worship & Music Conference

June 15–21, 22–28. Montreat, NC.

Lectures, classes, lessons, seminars, worship, rehearsals. Bruce Neswick, Roberta Gary, Sandra Willetts, others.

Contact: Montreat Conference Center, P.O. Box 969, Montreat, NC 28757; ph 1-800/572-2257; fax 704/669-2779.

### RSCM Training Courses

June 23–29, Ohio course for boys & adults with George Guest.

July 1–6, Atlanta course for girls & adults with Geraint and Lucy Bowen.

July 8–13, New England course for girls & adults with Bruce Neswick.

July 8–13, Winston-Salem course for girls & adults with Hazel Somerville.

July 20–27, San Francisco course for boys & adults with John Bertalot.

July 21–27, Carolina course for boys & adults with Simon Lole.

July 27–August 3, Kings College course for boys, girls & adults with David Briggs.

August 17–24, Montréal course for boys & adults with David Hill.

Sponsored by the Royal School of Church Music.

Contact: Benjamin Hutto, Christ Church, P.O. Box 6124, Charlotte, NC 28207; ph 704/333-0378, ext 235; fax 704/333-8420.

### 3rd Annual Summer Church Music Conference

June 28. Concordia University, Mequon, WI.

This year's presenters include Carl Schalk, David Held, Ken Kosche, John Behnke, and others; music exhibit by Patti Music, Madison, WI.

Contact: Concordia University, 12800 N. Lake Shore Dr., Mequon, WI 53097; 414/342-4405.

### French Organ Music Seminar

June 30–July 10. Paris and Southern France.

Classes, lessons, excursions; Marie-Louise Langlais, Daniel Roth, Olivier Latry, Susan Landale, Naji Hakim, Jacques Taddei, others. Sessions at Notre-Dame, La Trinité, La Madeleine, Ste-Clotilde, St-Sulpice, and other sites. London extension July 10–14.

Contact: Christina Harmon, P.O. Box 12068, Dallas, TX 75225; 214/860-1545; 972-270-3334.

### 18th Course in Interpretation of Spanish Organ Music

July 1–11. Salamanca, Spain.

Lectures, masterclasses, lessons, concerts, excursions, held in the Old and New Cathedral of Salamanca on three historical instruments, and in the University Chapel which has an 18th-centu-

ry organ; works of Cabézon, Heredia, Arauxo, Jiménez, Cabanilles, Bernabé, Lidón; taught by Guy Bovet.

Contact: Cours d'Interprétation, Marisa Aubert, CH-1323 Romainmôtier, Switzerland.

### Academie d'Orgue Nemours-St-Pierre

July 6–13. Nemours, France.

Sponsored by the Association des Amis de l'Orgue et de la Musique de Nemours, the week includes courses, concerts, excursions, led by André Isoir and Éric Lebrun.

Contact: Syndicat d'Initiative Nemours-St-Pierre, 41, Quai Victor-Hugo, 77140 Nemours, France; ph 01.64.28.03.95.

### Romainmôtier Cours d'Interprétation

July 13–25. Romainmôtier, Switzerland.

Lectures, masterclasses, private study; Frescobaldi, Couperin, Bach, Franck, Alain. Faculty: Marie-Claire Alain, Luigi F. Tagliavini, Guy Bovet. Most of the teaching takes place on the Alain family organ (IV/45) and the 1706 Italian organ in the Prior's House.

Contact: Cours d'Interprétation d'Orgue, Marisa Aubert, Place du Prieur, CH-1323 Romainmôtier, Switzerland; ph 41 24 452 17 18 or 453 14 46; fax 41 24 453 11 50.

### In Tempore Organi

July 13–26. Arona (Lake Maggiore), Italy.

Masterclasses, lectures, concerts, visits to historical organs; Luigi F. Tagliavini, Michael Radulescu, Guy Bovet, Lorenzo Ghielmi, Jacques van Oortmerssen, others.

Contact: In Tempore Organi, c.p. 68, I-28041 Arona, Italy; ph 39 322 77011; fax 39 322 7310.

### Hymn Society Annual Conference

July 13–17. Savannah, GA.

In celebration of the society's 75th anniversary; hymn festivals, lectures, over 30 sectionals, worship, tours.

Contact: The Hymn Society, Boston University School of Theology, 745 Commonwealth Ave., Boston, MA 02215-1401; ph 1-800/The-Hymn.

### Westminster Conference on Worship & Music

July 13–18. Westminster College, New Wilmington, PA.

Workshops, seminars, rehearsals, worship; organ, choral, handbells, liturgy. Todd Wilson, Lucy Ding, Allen Pote, James Jordan, others.

Contact: Rebecca Borthwick-Allen, 890 Liberty St., Meadville, PA 16335; 814/333-2161; fax 814/336-2088.

### Summer Harpsichord Workshops

July 14–18, 21–25. University of Michigan.

François Couperin and his contemporaries, and J. S. Bach; for harpsichordists, organists, and pianists of intermediate and advanced levels; taught by Edward Parmentier.

Contact: Edward Parmentier, School of Music, University of Michigan, Ann

## THE DIAPASON

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Arbor, MI 48109-2085; ph 313/665-2217; fax 313/763-5097.

### Lahti Organ Festival Competition

July 24–29. Lahti, Finland.

Competition events take place at the Church of the Cross in Lahti and at Janakkala Church. First round July 24–25; final round July 28–29.

Contact: Lahti Organ Festival, International Organ Competition, Mr. Petri Vähätalo, Kirkkokatu 5, SF-15110 Lahti, Finland; ph 358-3-7823 184; fax 358-3-7832 190.

### Master Schola '97

August 5–11. Community of Jesus, Orleans, MA.

Conference of "hands-on" courses and seminars for choirmasters and organists. Faculty includes George Guest, Columba Kelly, Bruce Neswick, Dorothy Robinson.

Contact: Master Schola, P.O. Box 2831, Orleans, MA 02653; ph 508/255-3999; fax 508/240-1989.

### SMU Harpsichord Workshop X

August 10–16. Ft. Burgwin, NM.

Daily masterclasses, faculty recitals, four harpsichords available for practice; pedagogy, technique, repertoire, tuning, maintenance, and harpsichord history. Larry Palmer, Barbara Baird, Lynn Tettenbaum, Richard Kingston.

Contact: Dr. Larry Palmer, SMU Division of Music, Dallas, TX 75275; ph 214/768-3273; 214/350-3628; fax 214/768-4669.

#### Editor

JEROME BUTERA

#### Associate Editor

WESLEY VOS

#### Contributing Editors

LARRY PALMER  
Harpsichord

JAMES McCRAY  
Choral Music

#### HERBERT L. HUESTIS

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e-mail: 70771.1047@compuserve.com

#### BRIAN SWAGER

Carillon

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### 2nd Paris International Organ Competition

September 21–29. Paris, France.

Open to organists of any nationality born after December 31, 1962; held in various churches of Paris, including St-Sulpice, Ste-Clotilde, St-Gervais. Artistic director is Jacques Taddei, in collaboration with Marie-Louise Langlais.

Contact: Anthes, Concours International d'orgue, 146 rue de Rennes, 75006 Paris, France; ph 01 45 44 56 50; fax 01 45 44 26 85.

## Here & There

### The Arthur Poister Competition in Organ Playing

has been cancelled for this year. The judges for the tape elimination round reported that they could not find a minimum number of qualified finalists. The competition committee decided not to hold the final round this year. There will be a Poister Competition in 1998. Judges included Katharine Pardee, Joseph Downing, and Bonnie Beth Derby.

### The Cleveland Museum of Art

is presenting its series of Celebrity Organ Recitals: Young American Stars. The series featured Diane Meredith Belcher on February 2, and continues with Alan Morrison (March 2) and Stephen Tharp (April 20). For information: Cleveland



**Choir of Trinity College, Cambridge**

Museum of Art, 11150 East Blvd., Cleveland, OH 44106; 216/421-7340

**Christ Church Cathedral**, Hartford, CT, is hosting a Three Choirs Festival on March 8. Participating in the festival will be the boys' choirs from the cathedral; Trinity Church on the Green, New Haven, CT; and All Saints Church, Worcester, MA. The 50 boys will be joined by the Cathedral Men's Choir and augmented by local singers. Guest conductor is Bruce Neswick. Repertoire includes works of Neswick, Brewer, and Tavener. For information: 860/527-7231.

**The Historical Keyboard Society of Wisconsin** will present "The American Bach Project" March 14-23 in Milwaukee, WI. The program includes concerts and lectures, with Musiqua Antiqua Köln, Vivian Montgomery, Martha Folts, Apollo's Fire, Joan Parsley, David Schulenberg, Trio Sonnerie, Edward Parmentier, Laurence Libin, and others, at various locations in the Milwaukee area. For information: 414/226-BACH (2224).

The series of Monday afternoon organ recitals continues at **Elliott Chapel** of the Presbyterian Homes, Evanston, IL: Mar 24, Mary Simmons; Apr 28, Robert Finster; May 19, Uwe Karsten Gross; June 16, Noriko Miyata. For information: 847/492-4800.

**The Choir of Trinity College**, Cambridge University, England, will make an American tour under the representation of Phillip Truckenbrod Concert Artists in April. The choir will perform 15 times in 12 states: Connecticut, Illinois, Kentucky, Louisiana, Massachusetts, Minnesota, Michigan, Ohio, Rhode Island, South Carolina, Tennessee, and Texas. Richard Marlow, who has been Director of Music at Trinity since 1968, will conduct the mixed voice choir on tour. Trinity College is a royal foundation dating from 1317 whose Master is still appointed by the British monarch, and whose flag is the royal standard of Edward III. The choir tours regularly and has over 30 CD recordings available on the Conifer label. This is the choir's third tour under Truckenbrod management.

**The First Triennial Dallas International Organ Competition** takes place April 7-15. Screening auditions have taken place in Stuttgart, Germany (January 9-10), Dallas, TX (January 22-23), and Gifu, Japan (February 1). Of the more than 50 organists representing 13 nationalities who entered the competition, 16 were invited to audition in Stuttgart, 19 in Dallas, and seven in Gifu. A total of twelve contestants will appear in Dallas in April to perform on the Fisk organ at Southern Methodist University before an international jury chaired by Robert Anderson: Marie-Claire Alain, Hans Fagius, Tsuguo Hirono, Ludger Lohmann, and Gillian Weir. For information: ph 214/871-4000; fax 214/871-4049.

**The Hymn Society in the United States and Canada** will sponsor a tour of England, Wales and Scotland from July 31-August 16, in conjunction with the International Hymnological Conference in York, England, August 11-15. The schedule includes visits to Hamp-

ton Court, Winchester Cathedral, Salisbury Cathedral, Bath Abbey, Tintern Abbey, Caernarfon Castle, Chester Cathedral, Carlisle Cathedral, Dunblane Cathedral, Balmoral Castle, St. Giles Cathedral, and other sites. For information: Daniel E. Lewis, Jr., tour coordinator, 219/362-5158.

**The 15th Swiss Organ Competition** takes place September 30-October 9, with theme "Organs of Today: Tradition and Creation—Neuchâtel." The program includes concerts, a public interpretation course given by Piet Kee, and the competition rounds, and features the organ in the Collégiale, Neuchâtel (St-Martin SA, 1996, IV/39), and the organ in the Reformed Church of Boudry (Felsberg, 1994, II/21). The jury includes Bernard Heiniger, Guy Bovet, Pierre-Laurent Haesler, and Piet Kee. Deadline for cassettes and applications is May 1. For information: Swiss Organ Competition, Marisa Aubert, CH-1312 Romainmôtier, Switzerland; ph (41)(0)24 453 17 18, or 453 14 46; fax (41)(0)24 453 11 50.

## Appointments



**Laura Ellis**

**Laura Ellis** has been appointed Associate Professor of Music at McMurry University in Abilene, TX. In addition, she has accepted the position of organist at the Episcopal Church of the Heavenly Rest in Abilene. Ellis previously served as Associate Professor of Music and University Organist at the University of the Ozarks in Clarksville, AR, from 1991-96. A graduate of Luther College in Decorah, IA, she received the DMA and MM degrees from the University of Kansas. Major instructors have included William Kuhlman and James Higdon. Her debut CD, entitled *Legacy: Laura Ellis Plays Works of Jeanne Demessieux*, is available on the Pro Organo label. Demessieux is the subject of Ellis' doctoral dissertation and an article in the October 1995 issue of THE DIAPASON.

## Here & There

**Lee Dettra** is featured on a new recording, *West Point Classics*, performed on the organ at the Cadet Chapel of the U.S. Military Academy,



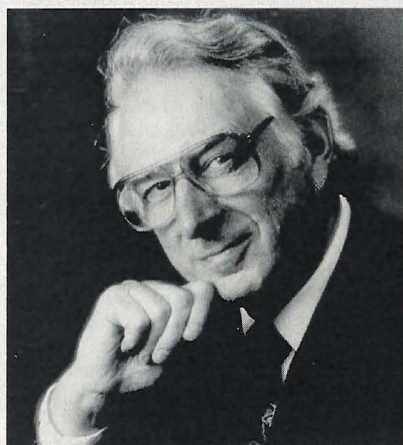
**Lee Dettra**

West Point, NY, where he has served as organist since 1985. At present the organ boasts 325 ranks and over 20,000 pipes. The program includes works of Handel, Bach, Franck, Preston, Sibelius, and Vierne. Joining Dettra on the recording is soprano Claudia Cummings in selections by Gounod, Mendelssohn, and Mozart. CDs may be ordered for \$17, chromium-dioxide cassettes for \$12 (including shipping) from Psalter Recordings, 23 Carriage Lane, West Milford, NJ 07480-1822.



**Michael Gailit**

**Michael Gailit** will perform a series of recitals featuring the complete organ works of Mendelssohn and the complete toccatas and trio sonatas of J.S. Bach from May 23-June 20 at St. Augustine's Church, Vienna, Austria. The programs will feature the both the Reil and the Rieger organs of the church and take place May 23, May 30, June 6, June 13, and June 20. For information: ph 011-43-1 877 68 41; fax 011-43-1 877 68 414.



**Pierce Getz**

Camp Hill (PA) Presbyterian Church has commissioned two works for Easter in recognition of the ministry of Senior Pastor William J. Murphey, Jr., who was ordained in 1954 and has served the Camp Hill church for the last 14 years. Mr. Murphey will retire on March 31. The commissioned works were underwritten by the Charles A. & Elizabeth Guy Holmes Foundation. Mrs. Holmes was a former choir director of the church. *Christ the Lord Is Risen Today*, for four-part adult choir and brass quartet, was written by **Pierce A. Getz**, director of music at Market Square Presbyterian Church, Harrisburg, PA, and director of the Alumni Chorale of Lebanon Valley College, Annville, PA. *Marche Pontificale* for organ was written by **Robert Clark Lau**, director of music at Camp Hill's Mt. Calvary Episcopal Church and director of the Har-



**Robert C. Lau**

risburg Choral Society. Under Mr. Murphey's leadership, the multiple choir program and the Music, Art & Drama Series of the church have been led by organist/choirmaster David Binkley, who has served the congregation since 1973.

**Dan Locklair's Holy Canticles** (A Suite of Three Canticles for SSAAT-TBB choir, a cappella), received its premiere on October 18, 1996 at Wake Forest University, Winston-Salem, NC, by Bel Canto Company, David Pegg, Artistic Director. Billed "The Choral Music of Dan Locklair," subsequent performances of *Holy Canticles*, along with other works of the composer, occurred on October 19 and 21 at Christ United Methodist Church, Greensboro, NC. Assisted by grants from the A.J. Fletcher Foundation and the North Carolina Arts Council, the Greensboro-based Bel Canto Company commissioned the 20-minute work in 1995. The three movements are Magnificat, Nunc dimittis, and Te Deum laudamus.

**James McCray's** choral composition, *Sing a Song of Seasons*, for SATB, flute, oboe, clarinet, keyboard, and small percussion, won first place in the Colorado Composers Contest, sponsored by the Colorado Music Educators' Association. In addition, for the second year in a row, the University Alumni Association designated him one of the best teachers at Colorado State University. Dr. McCray is the choral editor for THE DIAPASON.



**Jane Parker-Smith**

Karen McFarlane Artists has announced the addition of English organist **Jane Parker-Smith** to their roster. Internationally acclaimed as a virtuoso organist, Ms. Parker-Smith has appeared in major concert halls throughout the world in solo recital as well as with orchestras such as the London Symphony, the London Philharmonic and Royal Philharmonic Orchestras, the Philharmonia, the City of Birmingham Symphony, the Stockholm Philharmonic, and the Prague Chamber Orchestra. She has recorded a wide range of repertoire for RCA, L'Oiseau Lyre, EMI, Motette, and AVS, and has performed frequently on radio and television. Ms. Parker-Smith is also a visiting professor at Trinity College of Music, London, and Director of Music and Organist of the German Christ

Church in Knightsbridge. Her most recent U.S. appearance was at the 1996 AGO national convention in New York City. She will make a major tour of North America in late April and May of 1998. For information: 216/721-9095.

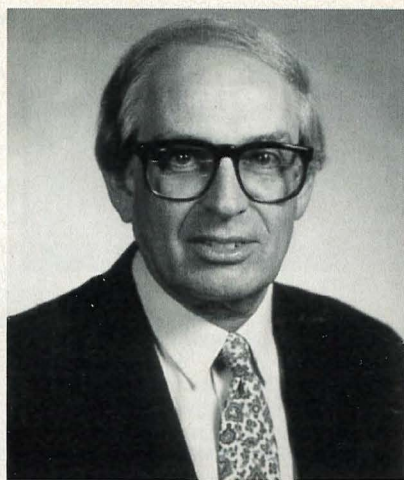


**Christa Rakich with Shaw Center and St. John's United Methodist Church music committee members**

The Organ Restoration Campaign of St. John's United Methodist Church of Watertown, MA, together with the Anna Howard Shaw Center for Women's Studies sponsored an organ recital by **Christa Rakich** on the church's 1924 E.M. Skinner organ. The program featured works by women composers as well as orchestral transcriptions.

**Wolfgang Rübsam** is featured on a new recording, J.S. Bach, Organ Chorales, Preludes and Fugues, on the Naxos label (8.553629). The program includes BWV 714, 717, 718, 720, 722, 724, 725, 733, 734, 735, 738, 741, 551, 533, 569, 575, and 563, performed on the Brombaugh organ at Lawrence University. For information: 1/800-75-NAXOS.

**Robert Shepfer** retired on December 31, 1996, after 30 years service as organist/choirmaster at Second Presbyterian Church, Indianapolis, IN. Shepfer came to Second Church in May 1966 from Royal Oak, MI, where he was organist/choirmaster at First Presbyter-



**Robert Shepfer**

ian Church. He was responsible for starting Second's choir-school program, which features choirs for children of ages five years through ninth grade, and also started the Artist Concert Series. In addition to leading the choirs in Sunday worship, Shepfer has led the Sanctuary Choir at other locations including the Presbyterian Musicians' National Conference at Montreat, NC, a national convention for the Scottish Rite in Indianapolis, and the choir's recent tour of Scotland and England. He has completed advanced studies in organ and has given concerts throughout the country, including the Air Force Academy for six seasons and Pittsburgh Carnegie Hall for two seasons. For the past six years, he has studied voice with Virginia MacWalters. A concert and reception was given in Shepfer's honor on January 10, at which time he was made Emeritus Organist/Choirmaster of the church.



**Russell Stinson**

**Russell Stinson**, associate professor of music and college organist at Lyon College, has just published the first major monograph ever devoted to Bach's *Orgelbüchlein*. The book, entitled *Bach: The Orgelbüchlein*, is part of the "Monuments of Western Music" series published by Schirmer Books (George Stauffer, general editor). It contains 208 pages, numerous musical examples, photographs from original manuscripts, and a performing edition of CPE Bach's arrangement of "Ich ruf zu dir." The book is priced at \$35.00 (cloth); for information: 1-800/223-2336. Stinson has also just signed a contract with Oxford University Press for a book entitled *The Organ Chorales of Johann Sebastian Bach*.

**Carol Williams**, Yale University Chapel Organist, will play an all-Tournemire recital on April 5 on the Hook organ at St. Mary's Roman Catholic Church in New Haven, CT. The program will include the *Cinq Improvisations* which Tournemire recorded live in the early 1930s and which were subsequently reconstructed by his pupil Maurice Duruflé.

**James Welch** presented a New Year's Eve concert on the 3-manual, 58-rank Marcussen organ at The Center for Near Eastern Studies in Jerusalem, Israel. The large complex on Mt. Scopus is operated by Brigham Young University. Current resident organists and directors of the concert series at the center



**Marcussen organ at The Center for Near Eastern Studies, Jerusalem, Israel**

are Robert and Jerry Evans of Tacoma, WA. The program included works of Parry, Bach, Hobby, Wood, Hebble, Brown, Manookin, and Travis. Welch was joined by soprano Barbara Cramer in works of Handel, Head, and Courtney.



**Boston Brass**

Phillip Truckenbrod Concert Artists has announced representation of **Boston Brass**, a quintet which has toured throughout the country from its artist-in-residency base at Boston College. The group's touring schedule will include performances with organ. Boston Brass was a prize winning ensemble at the 1992 International Brass Quintet Competition in France, the 1990 Yellow Springs National Chamber Music Competition, and both the 1989 and 1988 Raphael Mendez International Brass Quintet Competitions. The group includes trumpets Richard Waddell and Jeff Conner; trombone Ed Clough; horn J.D. Shaw; and tuba Randy Montgomery. Boston Brass has commissioned a number of new works for organ and brass ensemble, including *Pluto: The Last Planet* from Bruce Edward Miller, and *Vault* from Robin Dinda.

**The Cambridge Singers**, of Pasadena, CA, will present the U.S. premiere of Alexander Gretchaninoff's *Seven Days of Passion* on March 16 at Francis Episcopal Church, Palos Verdes Estates, and on March 23 at St. Anthony's Greek Orthodox Church, Pasadena. The concerts, under the direction of the group's founding director Alexander Ruggieri, will also feature *Four Hymns for the Time of Penitence* by Francis Poulenc. For information: 818/584-0088.

**Cathedral Classical** has announced its new mail order service, specializing in recordings of cathedral, choral, sacred, and organ music. The firm will offer the following services: monthly lists that will build into a comprehensive catalog; newsletter for special offers and reviews; large selection from lesser known labels. For information: ph 0191 262 0119; fax 0191 262 0125.

**Methuen Memorial Music Hall** has released a cassette recording of highlights from the 1996 series of organ recitals on the Walcker/Aeolian-Skinner organ of 84 stops, 115 ranks and 6,027 pipes. Featured performers include David Schrader, Christopher Lundell, David Gallagher, Stephen Rumpf, Harold Stover, Susan Armstrong-Ouellette, Henry Lowe, Brenda Lynne Leach, Andrew Fletcher, Michael Kleinschmidt, and Robert MacDonald. Available for \$12 postpaid; for informa-

tion: Methuen Memorial Music Hall, 38 Chestnut Ct., North Andover, MA 01845-5320; ph/fax 508/686-2323.

**Concordia Recordings** has announced the release of *The Choral Music of René Clausen, Vol. 1*. The recording features The Concordia Choir, The Dale Warland Singers, and the Manitou Singers of St. Olaf College. The program includes Clausen's *Crying for a Dream*, a new 23-minute work based on Lakota Sioux texts. For information: 800/801-4564.

**Scarecrow Press** has announced the publication of *Catalog of Choral Music Arranged in Biblical Order*, 2nd Edition, by James H. Laster. Designed as an aid to church musicians seeking to coordinate anthems with appropriate scripture lessons, this second edition doubles the number of entries of the first edition. Entries are arranged from Genesis to Revelation, including the Apocrypha. Each title is listed first by the book of the Bible, then by chapter and verse, and contains composer or arranger, voicing and accompaniment, publisher, date, and octavo number. Composer and title indices are provided; 717 pp., cloth, \$75.00. For information: Scarecrow Press, Inc., 4720 Boston Way, Lanham, MD 20706; ph 301/459-3366; fax 301/459-2118.

**The Holtkamp organ at General Theological Seminary**, New York City, has recently been restored by the Holtkamp Organ Company of Cleveland, OH. Built in 1958, the organ was featured on several recordings by Carl Weinrich in the early 1960s. The console, all reed stops, pouch boards and other components were shipped back to Cleveland for refurbishing, while flue pipes were cleaned on site. Improvements include the addition of a Voix Celeste to the Swell, provision of a tremolo on the Positiv, addition of a Zimbelstern, and upgrading of the electrical systems including a 64-level combination action. A series of dedication recitals includes programs by David Hurd, Gerre Hancock, Gregory Eaton, and Bruce Neswick. For information: 212/243-5150.



**Allen/Guzowski & Steppe organ**

**Allen Organ Company and Guzowski & Steppe Organbuilders** have built a digital computer organ with two ranks of pipes and an Allen Expander for the residence of Birger and Marianne Wiresee in Mount Dora, FL. The organ was designed to be as compact as possible for the couple's home. The windchest includes casework slightly larger than the traditional two-manual Allen console. Casework panels are of walnut veneered plywood with solid poplar core finished to match the console. Five panels are removable on three sides of the case.

# ConnFab '97

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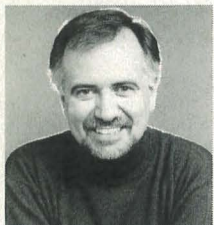
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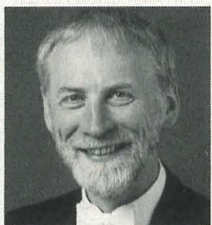
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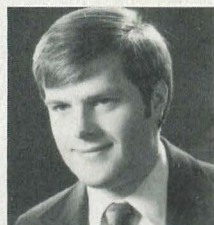
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## Harpsichord News

### Harpsichord Workshop IX: SMU-in-Taos

SMU's ninth summer harpsichord workshop took place at its Fort Burgwin campus near Taos, New Mexico, August 11-17, 1996. Fourteen registrants from California, Illinois, Missouri, New Mexico, New York, Pennsylvania, Texas, Virginia, and Washington participated in the week-long course led by Jane Clark and Stephen Dodgson (London) and Larry Palmer (Dallas).

Each morning Jane Clark's master class on the keyboard music of François Couperin focused on the background to the pieces in his *Pièces de Clavecin*. Clark's insights into society, royalty, and the history of the time helped to explain the meanings for many of the titles and gave direction toward an effective interpretation. Participants performed many of the pieces for Ms. Clark, who guided them with comments on performance practices and technique.

Early afternoon sessions were led by Larry Palmer. During the first four days Dr. Palmer concentrated on the eight preludes of Couperin's *L'art de toucher le clavecin*. He emphasized articulation, ornamentation, and the pedagogical value of these pieces. On the final day, he turned to some of Bach's *Little Preludes*. Participants took turns playing for the class, and Dr. Palmer worked with each student in such a way that all participants, regardless of background, discovered something new about the music or the composer.

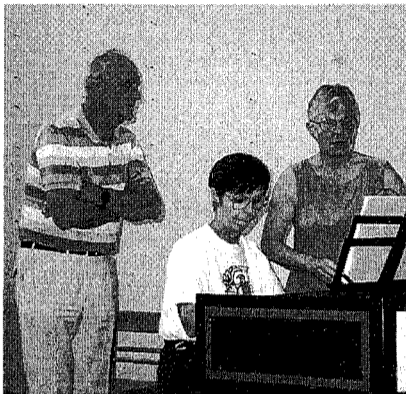
Later afternoon sessions were in the hands of Stephen Dodgson, who received his training at the Royal College of Music, London, where he taught composition and theory for many years. He discussed his long-term fascination with the harpsichord and his extensive repertoire of solo and ensemble music for the instrument. Each student had been sent a set of Dodgson's pieces prior to the class, so many participants opted to play works for the composer. Dodgson gave special insight into his pieces through liberal sharing of anecdotes, by the example of his own playing, and by both coaxing and coaching players through these attractive pieces.

Single- and double-manual instruments by Dowd, Kingston, Wolf, and Martin had been transported from Dallas for the workshop, so all participants were able to practice on fine harpsichords in a variety of styles. Because of the size of the class, everyone had an opportunity to play each instrument.

In the evenings there was a variety of events throughout the week. On Monday Larry Palmer gave a recital of works by Louis, François, and Armand-Louis Couperin; Frescobaldi; J.S. Bach; Mart-



Participants in Workshop IX pose "al fresco" outside the Fine Arts Building at Fort Burgwin (photo by Joyce Patton)



Composer Stephen Dodgson listens to Nora Hulse play his *Sonata-Divisions* as Jane Clark follows the score (photo by Joyce Patton)

inu; and Dodgson. On Tuesday Richard Kingston, resident harpsichord maker for the week, lectured on harpsichord styles as the class moved from Italian to French to German-style instruments. On Wednesday many people chose to attend the Santa Fe Opera production of Stravinsky's *The Rake's Progress* (which, fittingly enough, includes harpsichord in its scoring). On Thursday evening Jane Clark played works by François Couperin, Domenico Scarlatti, Frescobaldi, and her husband Stephen Dodgson, whose *Carillon for Two Harpsichords* concluded her program. Larry Palmer was her partner for this performance.

The week concluded on Saturday with a lunch and impromptu harpsichord recital (by any participant who wished to play) at the home of Charles and Susan Mize (outside the village of Tesuque, near Santa Fe). Hummingbirds swooped to their feeders on the patio of this charming adobe retreat

while workshop participants enjoyed a gourmet lunch and music in a relaxed atmosphere.

Harpsichord Workshop IX was an inspiring and invigorating week of study for all the participants, amateur performers and professional musicians alike.

—Nancy Ypma

Dr. Nancy S. Ypma teaches organ at McKendree College, Lebanon, Illinois.

## Carillon News

by Brian Swager



James B. Slater

### Slater to Retire

James "Bud" Slater will retire from his position as Carillonneur of the Metropolitan United Church in Toronto, Ontario. With his final Sunday on the job on March 28, Slater will mark the conclusion of his 35th year as carillonneur of the church. His association with the instrument actually commenced in late 1954, and his first official recital was played before the Sunday evening service May 22, 1955 under the watchful eye of his tutor, Stanley James. Slater was appointed Assistant Carillonneur in 1959. During his tenure at Metropolitan, he had temporary appointments at other Ontario carillon locations, i.e., in Toronto at Exhibition Place and the University of Toronto, as well as Niagara Falls. He appeared frequently as guest carillonneur at the towers in Simcoe, Hamilton, and Ottawa, as well as Montréal, Que., and Victoria, B.C.

Slater became a student member of the Guild of Carillonneurs in North

America in 1955 and qualified as a carillonneur member in 1957 upon passing an exam at the Guild's congress in Cleveland, Ohio. From 1969 to 1971 Slater served as GCNA president and subsequently, he and his wife, Cecilia, hosted the Guild's Toronto Congress in 1972. James Slater is the father of Gordon Slater who since 1977 has served as Dominion Carillonneur at the Peace Tower Carillon in the Houses of Parliament in Ottawa.

On the eve of his 70th birthday in January, 1997, Bud cites stairclimbing, cranky knees and reluctant elbows as his reasons for retirement.

### 1997 GCNA Congress

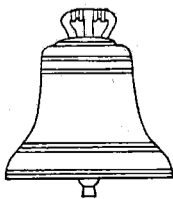
The Department of Music and Dance and Professor of Music Albert Gerken have announced that the 1997 Congress of the Guild of Carillonneurs in North America will be held at the University of Kansas, June 4-7. Major presenters will include Bill De Turk, George Gregory, Mark Holmberg, Associate Professor of Music Theory at KU, Karel Keldermans, Roy Hamlin Johnson, Brian Swager, and Edward Williams, Associate Dean of the Graduate School of Penn State.

With ca. 28,000 students, the University of Kansas is in Lawrence, a community of ca. 70,000. Directly off Interstate 70, Lawrence is located about 250 miles from the geographical center of the U.S.A. The picturesque campus of the University of Kansas is situated atop Mount Oread overlooking the Kaw River valley to the north and the Wakarusa valley to the south. Not flat as most foreigners picture Kansas, there will be some climbing to do to get to various places. The Campanile is central to the campus overlooking the football stadium and Kansas river valley. It was provided by alumni and friends of the University as a memorial to the 276 KU students and faculty who died in World War II.

Unquestionably the most prominent and central feature of the campus, the 120-foot tall World War II memorial tower houses a 4½-octave carillon, cast in 1950 by the John Taylor Foundry. Transposing down a half step, the 53 bells range in weight from 13,490 lbs. to 12 lbs. The instrument, which was dedicated in May, 1951, with Anton Brees playing the dedicatory recitals, was rededicated on April 26, 1996, following a complete renovation by the I.T. Verdin Company with new consoles supplied by Meeks, Watson & Company. The new radial action is void of any counter weights and assisted only by coil springs. The sound is full and resonant but light in the top register, typical of Taylor bells of that vintage.

Major funding for the renovation was provided by Honorary members of The GCNA, and Keith and Joan Bunnell of Pittsburgh, Pennsylvania. Both were born and raised in Holmboldt, Kansas, not far from Lawrence, and Keith Bunnell attended the University of Kansas, graduating in 1946. He was president of his class and served on the World War II committee that selected the Campanile and carillon as the memorial project to honor those who were killed in battle.

The importance of the University of Kansas carillon has been significant in that it has been at the center of a new genre of carillon composition since the 1950s. Indeed, until the mid 1950s, very little music of any significance had been written for the carillon. It was the likes of Ronald Barnes, the first carillonneur at the University of Kansas, Roy Hamlin Johnson, formerly of the KU piano faculty, John Pozdro, Professor Emeritus of Composition and Music Theory at the University, and Gary White, one of Pozdro's former graduate students in



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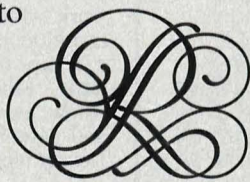
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composition, who were the central figures responsible for creating this wealth of marvelous and exciting new music. Their works brought about recognition for the carillon as an instrument worthy of recital status.

Because of the significance of their tremendous contribution to the art form, many of their works will be featured in recitals during the congress. It will be a meaningful experience to hear many of these works that were written for this instrument or carillons of similar timbre. Two new carillon compositions by Roy Hamlin Johnson and John Pozdro, commissioned by the KU Department of Music and Dance and The GCNA respectively, will be premiered at the congress.

Tours of the Reuter Organ Company will be made available to participants and the beautiful new Wolff concert organ in the recently completed Bales Recital Hall will be demonstrated and played. This is a one-of-a-kind instrument you must see and hear.

Registration information is available from congress host Albert Gerken, Department of Music and Dance, Murphy Hall, The University of Kansas, Lawrence, KS 66045.



New Philadelphia Phenomenon

#### "Overtones"

Beginning last October, new bells rang out up and down the Avenue of the Arts (Broad Street) in Philadelphia. Thirty-nine Eijsbouts bells were installed, each on top of a light post, weighing from 40 to 300 pounds. The creator, Robert Coburn, a sound artist and composer from California, describes the "worlds longest horizontal carillon" as a half-mile long piano with the capability of playing pre-programmed or live music on an electronic ivory keyboard which will be located in the basement of the Academy of Music.

In observance of the 68th anniversary of The Rochester Carillon, two special performances were given. Dean Robinson's program on September 16 included favorite songs of the Mayo brothers. David Johnson of St. Paul, MN, was the guest recitalist on September 17. The Rochester Carillon was dedicated on September 17, 1928, and

is located in the Mayo Clinic in Rochester, Minnesota.

David McCain sends word of a new 49-bell carillon at the First Baptist Church on the Square in LaGrange, Georgia, replete with "ninety-two electrical connections from the bells to the keyboard and computer."

In response to a request from Unesco for a program commemorating the tenth anniversary of the accident at Chernobyl, carillonners Charles Semovich and Pieter Blonk gave a recital at the Albany City Hall in Albany, New York, on April 26, 1996. Works performed included *Lagrima* by Francisco Tárrega, *Bells of Hell* by Theophil Rusterholz, and Larence Curry's *Prelude on "Dies Irae."* Both Charles and Pieter were shown playing the Albany carillon on the Channel 13 news broadcast.

The fourth annual Keyboard Explorations junior high school summer music camp was hosted by the Iowa State University Music Department from June 17-22, 1996. Participants had the opportunity to learn about various kinds of keyboard instruments and had hands-on experiences in playing them. Eight participants studied carillon under ISU University Carillonner Tin-shi Tam. Two carillon concerts were performed by students towards the end of the week.

After over a decade of silence, inactivity, and exposure to the elements, the 23-bell carillon located on the property of Schulmerich Carillons, Inc. in Sellersville, Pennsylvania, rang again in a recital given by Lisa Lonie (Trinity Church, Holland, PA) on September 21. Approximately 250 listeners attended the recital which marked the end of a five-day sales and service conference. The carillon, cast in 1928 by Gillett and Johnston, was moved to its present location in 1952 from Belmont College in Nashville, Tennessee. In 1979, Frank Law, carillonner at Valley Forge, began a nightly summer recital series in Sellersville which continued for six years.

#### Competition winners

The Guild of Carillonners in North America has awarded Second Prize to two composers in its 1996 Carillon Composition Competition. (No First Prize was awarded.) The winning compositions were *Nocturne* by Ennis Fruhauf, of Santa Barbara, California (USA) and *Prelude con Fughetta* by Marcel Siebers, of Cuyk, The Netherlands. Both compositions were given their première performance by Todd Fair, of Amsterdam (Netherlands), at the congress of the GCNA on June 4, 1996 at St. Stephen's Episcopal Church, Cohasset, Massachusetts. Both composers received a cash prize, and both pieces will be published by the guild in the near future. Another competition is planned for January of 1998.

#### Premières

A new carillon composition, *Winter Song*, by Roy Hamlin Johnson, was given its première performance by John Couwens on June 26, 1996 on the caril-

lon of the Town Hall in Norwood, Massachusetts, at the congress of the Guild of Carillonners in North America. The new piece was commissioned by the Johan Franco Composition Committee of the GCNA and is published by the guild. Many of Dr. Johnson's earlier compositions are staples of the repertory of carillonners throughout North America, Europe, Australia, and New Zealand. This is the sixth carillon composition to the commissioned by the GCNA.

## Music for Voices and Organ

by James McCray

1997 Anniversary year  
Schubert (1797-1828)  
Mendelssohn (1809-1847)  
Brahms (1833-1897)

*The art of music here entombed a rich possession, but even far fairer hopes.*

Schubert's epitaph in Währing cemetery

1997 hosts anniversaries for many reasons; three which stand out for church musicians are those of Franz Schubert (200th of birth), Felix Mendelssohn (150th of death), and Johannes Brahms (100th of death). The legacy they left is significant and it seems appropriate for all of us to remember them in this year by performing their music. The quotation above by Franz Grillparzer (1791-1872), which is taken from Schubert's epitaph, could easily be used for all three of these giants.

The German-Austrian tradition of music has been remarkable in producing composers whose church music has continued long after their death. These 19th-century composers follow the paths of Haydn, Mozart, and Beethoven. Before them Bach, Buxtehude and Schütz brought musical enlightenment into the church.

So how should we commemorate these musicians? First of all, this is a good time to read the biography of each composer. Delve into their background in depth, or simply read the wonderful articles on each of them found in the *New Groves Dictionary of Music and Musicians*. That would be quick, useful, and provide a fine overview for each composer. Then share that information with your singers in the rehearsal. Performing their music is important. Consider having one Sunday's musical offering for each composer. Perhaps a special concert by the choir and organist could be arranged. 1997 offers us a suggestion for how to move in a new musical direction through the music of these three eminent composers. Take advantage of this anniversary year and celebrate their lasting contributions to our choral art.

**Intende Voci, D. 963, Franz Schubert. SATB, tenor solo, and orchestra (or keyboard), Carus-Verlag, 70.046/03, no price given (M+).**

This may be described as a tenor aria with choir; the soloist sings alone and with the choir, and is involved throughout the entire work. Only a Latin text is provided for this, Schubert's last sacred work, which features a broad orchestral introduction before the tenor entrance; a recap of opening material appears later. Like the last Mozart church works, this speaks of ultimate wisdom and serenity beyond earthly suffering. Lovely music.

**Missa in G, D. 167, Franz Schubert. SATB, STB soli, strings and organ with optional 2 trumpets and timpani. Carus-Verlag, 40.675/03, no price given (M).**

Schubert wrote six masses and several additional mass movements. This setting dates from his youth (age 16) and is one of his most popular choral works. Most of the singing is homophonic with

easy ranges. The soprano soloist is featured with a high tessitura. This is a short mass (20 minutes) and one useful for advanced high school choirs. Orchestra parts are more challenging than choral music.

**O Jesus, Crucified for man (Begrabt dem Leim in seinen Gruft), Franz Schubert. SATB and organ (or piano), National Music Publishers, CH-10, \$90 (E).**

The accompaniment is simple, primarily doubling the choral parts. Both English and German performing texts are supplied. This brief, easy setting would be useful for Good Friday. The fermati and sforzandi give a dramatic spirit to the music.

**Holy, holy, holy from German Mass, Franz Schubert. SSA with keyboard, arr. Mark White, Coronet Press of Theodore Presser Co., 392-41984, \$1.25 (E).**

Schubert's famous Sanctus setting is arranged in three female parts, with English text only. The keyboard part is a block-chord setting which primarily doubles the voices. Very easy music.

**O Savior, rend the heav'ns on high, op. 74, no. 2, Johannes Brahms. SATB unaccompanied, C. F. Peters Corp., No. 6560, no price given (M+).**

Both English and German texts are provided for performance. This extended motet has five verses and is contrapuntal in style. The "chorale" is heard throughout and is passed among the voices as it moves into various tempos and harmonies. Beautiful, sophisticated music that will require good singers in all sections.

**Songs of Mary (Marienlieder), op. 22, Johannes Brahms. SATB unaccompanied, C. F. Peters Corp., 6897, no price given (M).**

There are seven choral songs in this set, with such titles as The Angel's Greeting, Mary's Pilgrimage, Prayer to Mary, etc. Each song is two to three pages' duration, usually with a strophic set of verses, and generally a homophonic treatment. The music is not difficult and has various moods, tempos, etc.

**Let nothing cause you anguish (Lass dich nur nichts dauern), op. 30, Brahms. SATB and organ, National Music Publishers, CH-13, no price given (M).**

This is one of Brahms' most frequently performed church settings. Both English and German texts are provided for performance. The organ music is linear with contrapuntal lines that often serve as instrumental interludes. The choral music is contrapuntal with short phrases. It closes with a broad Amen.

**Der 144 Psalm, op. 51, Felix Mendelssohn. SSAATTBB and orchestra, Edition Breitkopf, No. 8528 (keyboard edition), no price given (D-).**

The full score of Breitkopf/Härtel is available (No. 5188). This extended eight-part Psalm setting has a German text only and moves through numerous key/tempo changes, but is conceived as a single movement. Mendelssohn's setting is dramatic with the instrumental music treated as accompaniment.

**For the Lord is a Mighty God, Felix Mendelssohn. SA/TB and organ, Mark Foster Music Co., MF 233, \$.50 (E).**

This two-part setting has been arranged by James McKelvy, and is at times canonic. The accompaniment is important and adds much to the spirit of the music. English text only and easy enough for small church choirs.

**Christus: Das leiden Christi, op. 97, no. 2, Felix Mendelssohn. Tenor solo, SATTBB, and orchestra, Carus Verlag (Mark Foster), 40.170/03 (M+).**

This is an oratorio fragment that con-

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tains 13 short movements; each chorus movement is preceded by a tenor recitative. The German/English text tells the Holy Week Story. This keyboard version will work well on organ. It is cantata length and suitable for church or concert. Highly recommended.

## Book Reviews

**Pape, Uwe (ed.). *Restaurierung pneumatischer Orgeln*. Berlin: Pape Verlag 1995. 189 pp. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. \$35.00 plus \$3.00 shipping per order.**

The book is primarily the published report of an international conference held in Berlin in 1993. The impetus for the meeting was undoubtedly the recently completed restoration of the big Sauer organ in the Berlin Cathedral.

Alfred Reichling summarizes the musical developments in the 19th century that seemed to require new types of organ action, and sketches briefly the various early pneumatic systems contrived by German builders such as Weigle, Sander, and Sauer. He mentions also the considerable opposition to newer types of windchest. Any organist would benefit from Martin Rost's discussion of the relationship of late Romantic organs to late Romantic repertory. Other articles deal in detail with the restoration of the Berlin Cathedral organ, and with specific problems, both theoretical and practical, in restoring pneumatic instruments. Throughout the book, there is agreement on the need for preserving and restoring significant pneumatic organs, particularly in what was West Germany, where post-war prosperity too often led to the replacement of what were, at least until recently, "unfashionable" organs. Arguments for complete restoration, including console arrangements and registration aids, on the grounds that this is desirable for a true understanding and appropriate performance of much late-Romantic organ music, are rather convincing. After all, Reger and others were in all likelihood as attached to one particular type of organ as were the French late Romantics!

Actually, two-thirds of the book are taken up by two appendices. The first contains discussions of the work of three turn-of-the-century German organ-builders, Johann Hinrich Röver, Gustav Sander, and Gustav Heinze; Röver developed a particularly simple and reliable pneumatic action. There are detailed lists of the organs built or renovated by Sander and Heinze. The second appendix contains three reports from a meeting held in Hamburg in 1993. These deal with Hans Henny Jahnn, one of the leaders of the *Orgelbewegung*. Though Jahnn is often regarded as an uncompromising foe of modern actions, either pneumatic or electric, it seems possible that his position has been both misinterpreted and abused, and the reports are not entirely out of place in this volume.

The book contains a few pertinent photographs and excellent drawings that show various types of pneumatic action.

This is probably a book for specialists only, and, one hopes, for many libraries. It is a valuable contribution to a discussion that is likely to continue, and not only in Germany, for some time.

—W. G. Marigold  
Urbana, IL

**Pamela L. Poulin. *J.S. Bach's Precepts and Principles For Playing the Thorough-Bass or Accompanying in Four Parts* (Leipzig, 1738). Oxford: Clarendon Press, 1994. Oxford University Press, Walton St., Oxford OX2 6DP. xxvii, 112 pp., \$49.95 hardbound.**

During his lifetime, Johann Sebastian Bach established himself not only as a celebrated organist in northern Germany, but was also considered a master

teacher, counting among his students (besides his sons) such eminent theorists as Johann Friedrich Agricola, Johann Philipp Kirnberger, and Friedrich Wilhelm Marburg. In spite of this, he apparently did not find it necessary to publish or write extended manuals or treatises on composition, in contrast to many of his contemporaries, preferring instead a more "hands-on" approach to the study of musical composition. Besides the various reports on Bach's teaching methods passed on by his sons and students, the most significant document to provide an insight into Bach's approach to teaching composition is the *Precepts and Principles* (*Vorschriften und Grundsätze*) dated 1738, a student's hand-written codification of the rules and constructs of four-part harmony based on Bach's teaching activities (dictation?) at the Leipzig Thomasschule.

Appearing as Volume 16 in Oxford University Press's *Early Music Series* is Pamela Poulin's edition of J.S. Bach's *Precepts and Principles*. In addition to an impressively researched and most thorough and enlightening introductory commentary on the genesis and contents of the *Vorschriften*, this volume also presents a fine translation of the original text plus a complete facsimile of the treatise, providing a most welcome access to Bach's hands-on approach to

the teaching of figured bass and harmony" (Christoph Wolff, *Preface, Precepts and Principles*, viii).

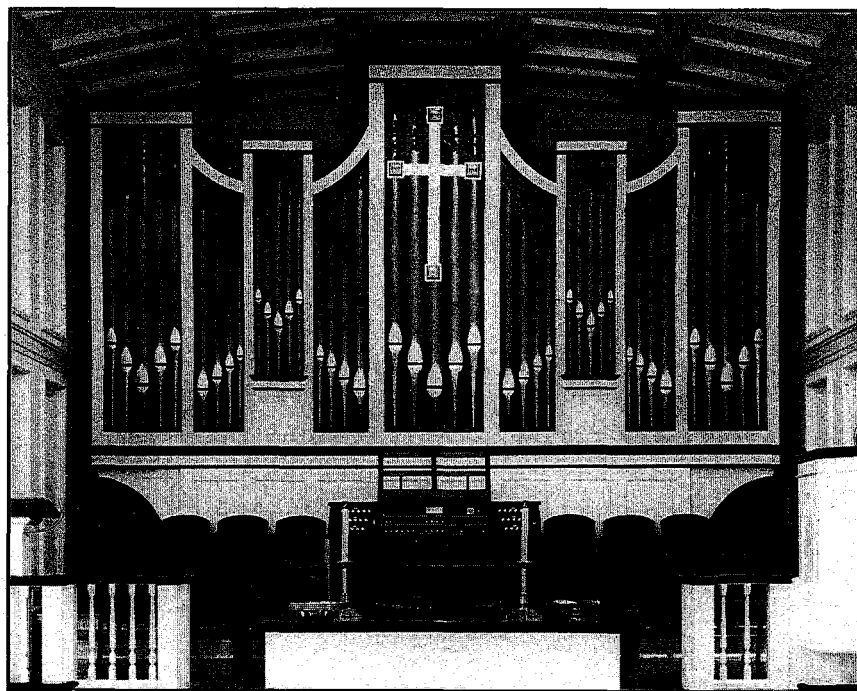
The *Vorschriften* is divided into five sections. The first, which "bears a striking resemblance to 'Some Rules of Thorough-Bass' from the 1725 *Klavierbüchlein* for Anna Magdalena Bach" (Poulin, xiv), includes a short overview of thorough-bass. The ten chapters of the most substantial second section are based primarily on Friederich Niedt's *Musicalische Handleitung oder Gründlicher Unterricht* (Hamburg, 1700). This is followed by sixteen exercises worked out by a student, including five fugal examples. The fourth section consists of fourteen figured bass exercises (with accompanying instructions), while the fifth section presents seventeen of 'The Most-Used Final Cadences,' complete with figured bass lines for the student to realize.

In the Introduction, Poulin provides a helpful introduction to Friederich Niedt (Poulin, with the collaboration of Irmgard Taylor, published a translation of Niedt's publications in *The Musical Guide*, Oxford, 1989), as well as to Niedt's teacher, Johann Nicolaus Bach. Poulin goes on to compare Bach's *Vorschriften* with Niedt's treatise, pointing out Bach's significantly deviating emphasis on consistent four-part realization of the bass line. Underlining

this difference is the "Table on Doublings in the Thorough-Bass" which opens Bach's treatise: "In general, Bach places more emphasis on doubling, voice-leading, and preparation than does Niedt, providing more detailed instruction on these subjects" (Poulin, xxi). The fugal exercises included in the *Vorschriften* suggest a similar approach to teaching fugue writing to that employed by Handel, prompting Poulin to include a comparison of the *Vorschriften* with Handel's exercises for Princess Anne. Poulin ends her Introduction with some comments on the influence of the *Vorschriften* with its emphasis on voice-leading on Heinrich Schenker's evolving theories: "Thus did Bach's refinement of what Niedt had transmitted apparently find its way into the music theory of the twentieth century" (Poulin, xxvii).

In Poulin's translation, the reader is presented both with a very readable and reliable English version of the treatise. However, while the volume includes a complete facsimile of the treatise, it is unfortunate that the translation is not accompanied by a parallel version of the original text, particularly as the original treatise is hand-written in German 'Gothic' script. (The table of German script letters, Appendix C, is of limited help here.) There will be occasions when the reader may have an interest in

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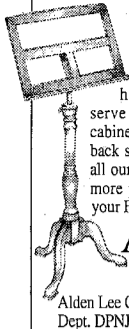
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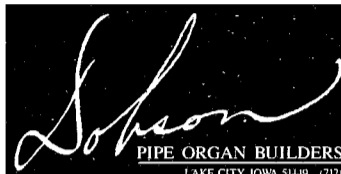
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a particular original German term or expression. This becomes of significant importance when comparing this text with other contemporary treatises. For example, does the treatise consistently use the term "Durchläuffer" (Poulin, 21) for "passing notes," a term not yet included in Walther's *Lexicon*? Might this then be one of the earliest appearances of the term, replacing the more common *transitus*, *commissura*, or *celeritas notae*? Is there a significant difference or development in terminology between the *Regeln* in the Anna Magdalena Notebook and the *Vorschriften*? On the other hand, Poulin is to be commended on the detailed and meticulous 'footnote commentary' which accompanies the translation, pointing out the many variations on and deviations from Niedt's and Handel's treatises, the Anna Magdalena *Regeln*, and other sources, including frequent references to numerous related secondary sources.

Following the fine facsimile reproduction of the *Vorschriften*, which is published here for the first time, are three appendices, including a translation plus facsimile of the *Regeln* from the 1725 Anna Magdalena Notebook. Appendix B provides a helpful rearrangement of the Table on Doublings found at the beginning of the *Vorschriften*, while Appendix C reproduces the alphabet in German script, the knowledge of which is essential for those who wish to read the original document.

—Dietrich Bartel  
Associate Professor of Music  
Canadian Mennonite Bible College  
Winnipeg, Manitoba

## New Recordings

**Olivier Messiaen: Intégrale de l'œuvre d'orgue.** Played by Jennifer Bate, Naji Hakim, Jon Gillock, Louis Thiry, Thomas Daniel Schlee and Hans-Ola Ericsson at La Trinité, Paris. 7 CDs. Editions Jade, 165 Boulevard de Valmy, 92606 Colombes Cidex, France. Distributed by Harmonia Mundi in France and BMG Classics elsewhere. No price given.

Here is an important boxed set of Messiaen—all his organ works performed in La Trinité for the first time by someone other than Messiaen himself. This is, of course, the organ where Messiaen made music for over sixty years, and for which most of his organ works were written. The fact that the set gives the viewpoints of a variety of performers, most of whom worked directly with Messiaen, offers a fascinatingly broad basis for insight into this remarkable body of organ music.

In the spring of 1995, two priests who had been associated with Messiaen (one as the pastor of the parish of La Trinité, the other as a former pianist who studied with Yvonne Loriod, Messiaen's widow) organized a festival of Messiaen's music there, inviting six organists to play the complete organ works in the order in which they were written. Jennifer Bate, Naji Hakim, Jon Gillock, Louis Thiry, Thomas Daniel Schlee and Hans-Ola Ericsson returned shortly after the well-attended public concerts to record the music. Only Jennifer Bate had recorded any Messiaen there

before, the recording premiere of *Livre du Saint Sacrement*, prepared under Messiaen's supervision. Bate, Thiry and Ericsson have all recorded the complete Messiaen elsewhere, and, along with Gillock and Schlee are well-known Messiaen performers.

Lifting the music off the page into Messiaen's sound universe presents formidable challenges. The performer must translate his other-worldly phantasms into comprehensible expressions, a most difficult task, since the range of musical ideas in his organ music exceeds that of anything else he wrote. Here are his most personal musical statements—indeed, the instrument and its infinite tone production realized perfectly his sense of timelessness. Improvisations lie at the heart of his organ output—we see this most in the last two big cycles, which are visions of color, chant, bird-song and time in all its dimensions. But how does an organist bring off the incredibly slow melodies of, for example, "Le Verbe" from *La Nativité*, or "Combat de la mort et de la vie" from *Les corps glorieux*? In similar movements, such as "Louange à l'éternité de Jésus" from *Quatuor pour la fin du temps*, a cellist has more immediate tools of expression such as crescendo, varieties of tone color, and vibrato. How does an organist find the threads that tie together the wildly disparate elements of *Méditations sur le mystère de la Sainte Trinité*? And how does one make music of the geometric mobiles of *Livre d'Orgue*? The cycles which obviously came out of improvisations (*Messe de la Pentecôte*, *Méditations* . . . , and *Livre du Saint Sacrement*) certainly offer greater scope for individual interpretation than do the earlier works. All in all, though, it is the performer's conviction about the music that ultimately makes the most convincing case.

At the outset, these are fine performances, and demonstrate why Messiaen regarded these players with admiration. They all capture the sense of bigness and space in time inherent in the music. There is excitement in all the fast movements; there is expressiveness in the slower movements, and there is charm and grace throughout. All follow the score closely, aside from the occasional details of registration or of tempi indicated in the score, but at variance with Messiaen's own change of mind (for example, in the Communion of *Messe de la Pentecôte*, Messiaen marks *Vif* on p. 20, but he really intended *Lent*; Hakim plays it quickly, however).

Bate's *Nativité* is considered yet imaginative, and stylish even to the point that her rhythmic mannerisms sound like those of Messiaen himself (comparing recorded performances). "Les Anges" and "Les Mages" stand out for their charm, in particular. Hakim gives straight-ahead, no-nonsense accounts of *L'Ascension* and *Messe de la Pentecôte*, brilliant, and strong, if tending to hurry. Gillock's *Corps glorieux* is elegant and suave, leaning towards relaxed tempi and a very legato approach in slower movements that does not always project enough the inner rhythm of pieces such as "L'Ange aux parfums." Thiry handles the fiendish *Livre d'Orgue* with technical ease, but rhythmic uncertainty takes away from the strength of Messiaen's most penetrating exploration into levels of time (in particular, the extended Trio).

The two performances which literally leap out are those by Schlee (*Méditations* . . . ) and Ericsson (*Livre du Saint Sacrement*). In both, there is an identification with the music, and a conviction about it that is unmistakable. The timing is right, and there is a palpable sense of the animation of discovering the music for the first time. Schlee's sensibility to rhythm marks his performance throughout; more specifically, he leaves indelible impressions in the onrushing toccata of the Wind of the Holy Spirit (No. V), the sense of exaltation in the paean of No. VI, and the wonderfully free birdsong in No. VII.

In *Livre du Saint Sacrement*, music and performer embrace in an especially

profound culmination. By the time he wrote the Blessed Sacrament cycle in 1984, Messiaen had such command of his language that simple chords and melodies had become profound expressions, and an ever widening imagination gave new and often startling meanings to familiar musical ideas. Ericsson's comprehension of this monster cycle radiates throughout. He realizes perfectly Messiaen's timeless sense of the consecration of the host (No. VIII); he gives a gripping account of the parting waters of the Red Sea (No. XIII); his birdsongs of Communion are rapturous (XV), and his colors and lights in No. XVIII give a hair-raising conclusion. It is Ericsson who comes closest to matching the excitement and intensity of Loriod in her performances of his piano music—she is the musician whom Messiaen thought his ideal interpreter.

The value of this set rises further in the inclusion of the single pieces under one box cover. The most engaging performances are Thiry's *Verset pour la Fête de la Dédicace*, and Bate's *Le Banquet céleste*.

Such a complete project invites comparison with Messiaen's own recordings made on this instrument in the 1950's and '60's (available on CD, by EMI). Easily dismissed on first hearing as idiosyncratic and even quirky, they are nonetheless a benchmark as the composer's own realizations. It is especially informative to hear what he does in the extremely slow movements such as *Diplytique*, "Le Verbe," "Combat de la mort et de la vie," and *Le Banquet céleste*: he achieves a sense of time standing still, yet there is movement across the expanses. Further, his articulations and experienced handling of the huge acoustic clarify the rhythms and make them dance, more so than some of the performances on the new set. Most of all, a personality comes across, where performance matches an unearthly music. There is still much to learn from these documents.

The organ certainly sounds better on the new recordings—in tune, and speaking firmly. The acoustic proves to be a problem, however; the microphones seem to have been placed too far from the organ to give enough clarity to musical textures, muddled in movements such as the toccata of "Combat de la Mort et de la Vie," and the "Offertoire," to name a few. Here again, Ericsson seems best able to bring life to the inner rhythmic landscape.

These performances are indispensable to the Messiaen lover—a definite "must have"!

—David Palmer  
University of Windsor  
Windsor, Ontario

**Le Livre d'orgue de Montréal.** Kenneth Gilbert, organ. Analekta AN 2 8214-5. (2 Compact discs. No SPARS Code. TT = 2:21:55) Distributed by Albany Music Distributors, Inc., P.O. Box 5011, Albany, NY 12205; 518/453-2203.

Jean Girard was a member of the Sulpician order who received his musical training in the Paris of Louis XIV. In 1724 Girard crossed the Atlantic bound for what was then New France to become organist at Montréal's Notre Dame Church. Among the items he brought to North America was a bound collection of over 500 pages of organ music in manuscript. After Girard died in 1765, the book fell into obscurity until it was rediscovered over two hundred years later by musicologist Elisabeth Gallat-Morin. This "Organ Book of Montréal" contains versets for settings of the Magnificat, the Mass, the Te Deum, as well as miscellaneous free pieces exploiting tonal resources peculiar to the French Classic organ. No composers are identified in the manuscript. Only fifteen of the pieces can be attributed (all those to Nicolas Lebègue), but the stylistic similarities shared by all the music in the manuscript suggest the volume is the largest known collection of late seventeenth-century Parisian organ literature. Gal-

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lat-Morin and Kenneth Gilbert prepared the volume's modern edition (Les Éditions Jacques Ostiguy), and Gilbert gave the first modern performances of music from the book at the 1981 dedication of the Wolff organ at McGill University.

Gilbert's discography, the lion's share of which is made up of harpsichord recordings, has long documented his approach to French Baroque style. Music of this period has always required a special sensitivity not always apparent on the printed page, and Gilbert has successfully and consistently reinvented a "bon-goût" in his blend of scholarship, technique, tradition, and sentiment. The nearly 100 selections from the Montréal manuscript recorded here have, for the most part, a severe aspect. The performances are restrained, serious yet not somber, and touches of pathos, tenderness, and wit stand out all the more for their economy. Once established, the metric pulse is carefully observed, and rhythmic regularity is also as primary quality of ornaments. The Wolff organ used for the *Organ Book's* modern première is recorded with a tight, close up sound that is transparent but underplays the instrument's tonal variety.

This 1994 recording has been preceded by only one other, a single disc released in 1987 on the Ariane label but no longer available in this country. Organist Rejean Poirer, who counts Gilbert among his teachers, chose many of the same movements as Gilbert. The resonant acoustics of the eighteenth-century French church where the recording was made resulted in slower tempos than Gilbert's, while clarity and intimacy were lost in a distant recording perspective. Gilbert's recording was not a "first," but it is satisfying musically, technically, and just for the sheer quantity of music. This is a fine sampler, especially for those who plan to explore the *Organ Book* in its modern edition.

—Randy Neighbarger  
Durham, NC

**Spiritual Pairs—Marilyn Keiser plays the Goulding & Wood organ (Opus 25) at Christ Church Cathedral (Episcopal), New Orleans. Pro Organo CD 7067, total time: 69:30 [DDD]. Contents: Mulet, Carillon-Sortie; Sowerby, Carillon; Powell, That Easter Day with Joy was Bright; Wyton, This joyful Easter-tide; Howells, Psalm-Prelude opus 32 #1; Cook, Fanfare; Phillips, If you will only let God guide you; Jones, Olivet; Vierne, Organ Symphony #1 in D, op. 14: Prelude and Fugue; Locklair, A Spiritual Pair; Dupré, Two Sketches, opus 41. Available from: Pro Organo Direct, PO Box 8338, South Bend, IN 46660-8338, 1-800/336-2224, fax 219/271-9191. \$15.00.**

In this, Marilyn Keiser's second Pro Organo compact disc release, we hear the 4-manual, 94-rank Goulding & Wood organ, Opus 25, which resides in the beautiful Episcopal Cathedral located in the Garden District of New Orleans. This sanctuary, which sits only half an intersection away from the busy St. Charles Avenue street car line, is noted for its historic architecture, but resonant Cathedral-like acoustics is not one of its celebrated attributes. Nonetheless, this CD recording captures every possible bit of the room, and shows off the installation by Goulding & Wood as a most successful one, even in spite of the space and acoustical limitations. The challenge for the organ-builder in this room is to refrain from over-building the organ to compensate for a moderate resonance. Temperance and discipline seem to have won in this case, as the organ heard on this disc seems equally balanced with regard to families of tone color, with brilliance and strength that is never overbearing.

The concept of the CD program, as related in liner notes by Thomas Wood, is based upon the occurrence of pairs of works as was present in the dedicatory recital for this organ, which was performed by Dr. Keiser.

The simple idea of works in pairs does work well indeed. The lush and dreamy *Carillon* of Leo Sowerby follows eloquently after the robust *Carillon-Sortie* of Henri Mulet. The program contains a pair of Eastertide organ chorale-preludes and as well as a pair based upon contemplative hymn-tunes. Psalm-inspired works of English composers Herbert Howells and John Cook are contrasted back to back. The program illustrates that the first two movements from Vierne's First Organ Symphony, a prelude and fugue, are a satisfactory pair of works which can stand quite well on their own. Following in the French mode, Dr. Keiser gives a dazzling conclusion to this recorded program with a pair of works with which she has so successfully toured, the *Two Sketches* of Marcel Dupré.

The pair of works on the program from which the album title is obviously drawn is the premiere recording of *A Spiritual Pair* by North Carolina composer Dan Locklair. This brings to mind the many similarities between *Spiritual Pairs* and Dr. Keiser's previous Pro Organo CD *The people respond-Amen*.

Both albums have programs primarily of 20th-century literature; both albums feature recently-completed installations by American builders; both feature a new organ work by North Carolina composer, Dan Locklair, and both have album titles drawn from one of the titles of the Locklair work. The first of the two movements of Locklair's *A Spiritual Pair*, entitled *Swing Low*, is based upon the spiritual "Swing Low, Sweet Chariot," while the second of the two, entitled *Go Tell It!* is based upon the hymn-tune "Go Tell It on the Mountain." These two movements, the one meditative and the other boisterous, are stylistically similar to two of the five movements from *Rubrics*, the five-movement work found on *The people respond-Amen!*

In this album, as with her similar previous album, Marilyn Keiser shows her technical and musical strengths quite admirably in virtuosic selections, and brings a sense of serene spirituality to the hymn-based settings. By comparison with Dr. Keiser's previous recordings, I sense that her interpretations in *Spiritual Pairs* are the most sensitive, expressive and compelling of those she has yet committed to disc. This serves to illustrate an adage which is so applicable to performing arts, that a true artisan always finds a way to make great art better.

—Bernard Durman

## New Organ Music

**Variations on "Maker of the Earth and Heaven" (violin and organ), Jan Bender. Augsburg 11-10048. Score and instrumental part \$6.00.**

The chorale is followed by seven variations of the tune. The melody is heard in whole or in parts by both violin and organ in these variations. The style of writing and tempo suggestions provide variety from one stanza to the next. The organ part is written for manuals only, so could be played by piano, harpsichord or other keyboard instrument. Registration suggestions for organ would have been helpful. The fourth variation is cadenza-like for violin alone, while variation five features dotted rhythms and is for keyboard alone. Playing this piece requires the delicate skill one would need for a Baroque suite. While the hymn tune is eight measures long, the variations frequently are extended to 11-21 measures with a free treatment of the notes and rhythms of the original melody.

**Organ Works Volume I, Claude Balbastre (Organa Gallica series). Editions du Triton TR 0004 OC e. No price listed.**

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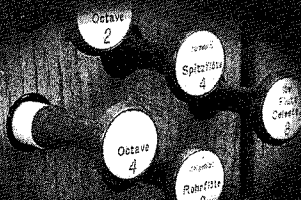
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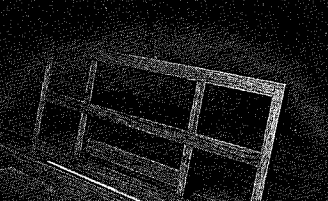
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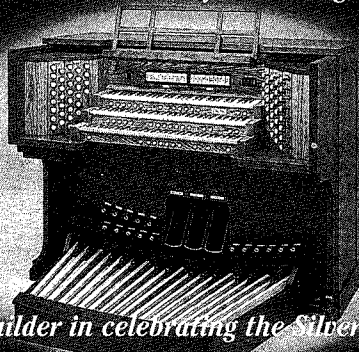
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classic and post-classic music presented in an attractive and readable form. No additional marks or registrations are added, except to correct scribal errors. This gives the performer a look at the music as it originally appeared and, based on the most recent research, one can interpret the piece without barriers. Fifteen pieces of Balbastre are included in this collection, ranging from a four-part concerto to several fugues, duos and trios. The quality and clarity of the printing is noteworthy (since no price was given with the review copy, I hesitate to think how much this quality may cost). Thirteen pages of critical notes conclude the volume. The organist looking for an excellent edition of Balbastre's music representing fine French classic organ music will not be disappointed with this volume.

**Prelude and Meditation on "Olivet,"** John G. Barr. H. W. Gray GSTC01126. \$3.50.

"My Faith Looks Up to Thee"—maybe as pictured by Lowell Mason in 1832 and a version if he had written it in 2032. The prelude is in the 19th-century version with running 8th-note harmonies accompanying the hymn tune. Hands reverse roles for the ending. Sandwiched in between is a curious rendition of the tune in C minor (Lowell Mason's dark side?). The Meditation is a fascinating treatment of the tune featuring whole-tone scales. The theme metamorphosizes itself through various keys over an undulating accompanimental figure. The ending departs from the mystery of what precedes it, perhaps to assure us that Lowell Mason might have liked cool jazz, too.

**Intermezzo,** Hugh Blair. Banks Music Publications. No price listed.

Regal, lush and wonderful . . . if you like passionate arias from 19th-century operas or English Victorian church anthems, you will love this piece. Contrasting in dynamics from *pp* to *ff* with both solo/accompaniment and chordal

textures, this will be a wonderful addition to recitals and services. It might even be used as a procession. Highly recommended for your inspection and purchase.

**Partita on "Azmon,"** Paul Bouman. Concordia 97-6506. \$7.95.

Known chiefly as the tune for "O for a Thousand Tongues to Sing," the chorale is followed by five interesting variations. The first transfers the melody to a slow 4/4 statement in the pedal accompanied by a "two sixteenths-/one eighth-note" figuration. The second variation is dominated by sixteenth- and eighth-notes with the melody hidden in these fast notes—it may remind you of Bach's "Nun freut euch" BWV 734a. The third variation, in 12/8 time, presents the melody in the original key while the surrounding harmony gives the suggestion of the relative minor (difficult to do, but quite successful here). The fourth variation is in the form of a three-part (sometimes two-part) fugue in 12/8 time, with the subject based on the shape of the hymn tune's first phrase. The last variation is a Vierne-like toccata, with the theme presented in 4/4 time in the pedal. Because of the shortness of the hymn tune, this toccata seems too short as compared to its inspiration. This is a well-written set of variations on this solid hymn tune which will be very useful in the service.

**Five Solo Airs,** Roy Brunner. H. W. Gray GB9504. \$6.96.

The five pieces in this volume all feature different solo stops of the organ: flute, krummhorn, oboe, pedal principal and trumpet. The flute and trumpet pieces are probably the most conventional of the set, following a fairly standard A-B-A pattern (with B in the relative minor key). The "Cantabile for Pedal Principal" contains a plaintive and memorable melody which is the best of the set. The "Krummhorn Elegy" is the most exploratory of key relationships. Although the melody for the "Arioso for

Oboe" is very nice, the accompaniment seems too pianistic. Since these pieces contrast effectively from one to the next, they make a nice set of pieces to demonstrate the various solo colors of the organ.

**Prelude on "Sine nomine" (For All the Saints) for Organ, Trumpet, and Narrator,** Donald Busarow. Concordia 97-6195. Score and parts \$6.50.

This is an interesting piece combining three different forces to put the hymn "For All the Saints" in its context for an All Saints or memorial service. The organ introduces the piece, and the trumpet soon enters with a somewhat decorated form of the melody. As organ and trumpet play softer in the next stanza, the narrator reads Revelation 7:13-17. Organ and trumpet return to *forte* in a third section written in 6/8 time. Harmonic choices are solid and conservative.

**Four Preludes on Favorite American Hymns, arranged by Rulon Christiansen.** Belwin Mills BHS 00002. \$4.50.

**Toccata in D Major by Rulon Christiansen.** H. W. Gray GSTC9504. \$4.00.

The first three preludes of the first volume are based on hymns: "Amazing Grace," "Simple Gifts" and "Rock of Ages." They follow a basic pattern of solo melody with accompaniment. The first two pieces contain some rather surprising and jarring harmonies which seem to be thrown in just to spice things up. "Rock of Ages" follows a more conventional path. The last piece is a combination of three spirituals: "Lord I Want to Be a Christian," "Let Us Break Bread Together" and "Swing Low, Sweet Chariot." Many times phrases of two melodies occur at the same time in different voices. There is limited pedal in each of these pieces.

By contrast, the "Toccata" is an extremely virtuosic piece with florid manual activity and melodies in the pedal as well as the manuals. The sixteenth-note activity does not let up, even in a softer middle section. Written in the style of French improvisation and/or final movements of French organ symphonies, there is lots of interest in continual key movement and active accompanimental arpeggiations. This will be a great concluding piece to recitals and festive services.

**Flourish on "McKee,"** V. Earle Copes. Selah 160-656. \$2.50.

A short, festive treatment of this hymn tune begins with the melody in C major played by the left hand on a trumpet stop. The next section moves to a statement of the theme in the topmost voice in the key of F. Some rather demanding parallel tenths present challenges here. The final statement of the theme returns to C major and is elongated and marked *Maestoso*. Here we find some of the most interesting chordal writing of the piece.

—Dennis Schmidt, DMA  
The Bach Festival of Philadelphia

From the special effects with mallets along with other percussive techniques, this piece is great fun to play and creates an energy that moves beyond the bell tables and to the listeners. There is rich melodic choral material in c minor set against an ostinato bass line that makes this spiritual come to life. A real winner for any library.

**Virginia Highlands Suite,** Cynthia Dobrinski. Agape (Hope Publishing Company), Code No. 1886, \$3.25 for 3-5 octaves of handbells with optional flute, AGEHR Level 3 (M+).

This beautifully written original composition with a Scottish flavor is set in four movements: I. Abingdon (*A Grateful Heart*), II. Mountain Mist (*Meditation*), III. Strolling the Barter Green (*A Joyful Heart*), IV. Abingdon Revisited. The titles in parentheses are alternate titles for use in worship services. The keys of G and e minor are used, and the last movement recaps the first with a coda which adds a flute part surrounded with a more deliberate and final close. The suite is unusual and particularly lovely bell music. Any one of these pieces can stand on its own. Highly recommended.

**The Wings of the Morning,** Joan A. Fyock. Broadman Press (Genevox, a division of GMG), #3197-18 (no price), for 3 octaves of handbells with flute (E+).

Based on Psalm 139:9, this original tune flows almost effortlessly in the key of c minor. There are no special effects to interrupt the warmth of the melody; the flute creates additional harmony throughout. In the absence of a flutist, this line could be played by bells. Here is some new material by a new composer in the field.

**Praise and Worship, written and arranged by Kevin McChesney.** #3197-16, Genevox (no price), for 2-3 octaves of handbells (E-).

For any beginning choir, this collection should be perfect. There are several titles, including "Come, Christians, Join to Sing," "Doxology," "Fairest Lord Jesus," "How Firm a Foundation," "Jesus Loves Me," "Lead Me, Lord," "Lord, I Want to Be a Christian," and several titles by the composer: "Glory," "Honor," and "Power." All of the pieces are written in half and whole notes, making any rhythmic problems almost nil. This set could be useful to many.

**Glorious Triumph,** Cynthia Dobrinski. Agape (Hope Publishing Company), Code No. 1899, \$2.95 for 3-5 octaves of handbells, AGEHR Level 3 (M).

A fanfare-like flavor dominates this original composition which is brilliantly displayed in one large movement. There are a couple of tricky passages that include triplet patterns, along with luscious key changes that restate the catchy tune in a rousing finale. One will be whistling this piece after the first reading!

**Siyahamba,** Hal H. Hopson. Hope Publishing Company, Code No. 1869, \$3.25, for 3-5 octaves of handbells with optional percussion and SATB choir, AGEHR Level 3 (M).

This popular piece, translated "We Are Singing, for the Lord Is Our Light," is based on Zulu traditional song and original music and has become a popular piece in many choral circles, especially with younger choirs. Mr. Hopson has created an arrangement that includes several options—drum accompaniment and choral and congregational involvement. An energetic and rhythmic introduction sets the pace for the tune which is separated by two interludes for the three rounds. The congregation/choir score is included in four parts on the back cover with permission granted to copy for performance with the handbell edition.

—Leon Nelson

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# Is the Pipe Organ A Stepchild in Academe?

R. E. Coleberd

Pipe organs advertised for sale by colleges and universities raise serious questions about the vitality of the King of Instruments in institutions of higher learning. Organs that are abandoned or replaced are routinely advertised in the classified columns of *THE DIAPASON* and *The American Organist*, an economical and efficient way of reaching potential buyers. However, until now, solicitations by schools have clearly been the exception.

In discussions with active and retired organ faculty and music department personnel across the country, the author has discovered what he finds to be a disturbing nationwide phenomenon symptomatic of a paradoxical trend in higher education. The advertised sales seem to be the tip of an iceberg. Many organs, having too often been systematically neglected and abandoned, are now being sold-off at an increasing rate. The experiences of the schools cited below, together with comments by faculty who, all too often, have watched the sad spectacle of the pipe organ fading into the sunset, demonstrate that we are witnessing a crisis with profound implications for cultural life in America.

The purpose of this paper is to create awareness of the gravity of the situation. We will analyze causes of the phenomenon and give examples to illustrate the scope of the problem in both auditorium, concert hall, practice and studio instruments. The reader will, no doubt, be aware of similar examples elsewhere. Each one differs but there are common threads through all of them. We will offer recommendations on how persons who are deeply distressed by these ominous developments—because their lives are so closely connected to the instrument: faculty, students, alumni and concerned laymen—can protect and promote the pipe organ in an academic setting. In retrospect, we believe the S.O.S. should have been tapped out thirty years ago.

## Background

We begin with the premise that a pipe organ on a college campus is an integral part of the intellectual, cultural, artistic and musical resources of the school, standing alongside the telescope in the observatory, the paintings and sculpture in the art gallery and the book collections in the library. These time-honored treasures of a campus setting constitute the *raison d'être* of institutions of higher learning, traditionally the trustees of our culture and the guardians of our future in science and the arts. They make possible its mission and accomplishments, and define its status and recognition among its peers.

We continue with the admonition that a pipe organ is symbolic of the achievements of western civilization and the legacy of our European origins. It embodies the collective experience of generations in its recognized prominence in the creativity and expression of music as well as in architecture, technical developments and craftsmanship. Without the King of Instruments, the great music it made possible would not have been written, and without this rich tradition the instrument would not have enjoyed its glorious position in history. The pipe organ embraced the finest craftsmanship in Europe, just as precision workmanship survives in organ-building today, symbolic of the artistry of hand-crafted objects. In technical strides, the instrument was the equal of any developments in the 19th and early 20th centuries. At the turn of this century, the pipe organ was perhaps the most complex mechanism ever developed. The combination action and other features of the console, particularly the unrivaled Austin combination action, were an example of binary algebra and an immediate predecessor of the computer. The Skinner player mechanism on residence organs employed a pneumatic/mechanical computer to decipher the rolls; in retrospect a further development of Charles Babbage's difference engine dating back to the 1820s.<sup>1</sup>

Therefore, a pipe organ is not merely an appliance or teaching device. Its value and contribution, along with other cornerstones of a campus setting, are in the perpetuation of an atmosphere of excellence in learning and human aspirations in culture and the arts. Sadly,

these timeless elements have gone largely unnoticed today by college administrators and state legislatures who fail to recognize the stature of the instrument in their budgetary deliberations and who base their decisions on square feet of space required, number of credit hours generated and dollars of support necessary.

The fate of the instrument and the crux of the problem is, in many ways, a manifestation of the unique characteristics of the pipe organ which set it apart from other campus resources. The pipe organ in an institutional setting suffers from a spatial, temporal and what some might call an existential problem. In comparison with other musical instruments it is quite large, requires considerable space, is fixed in location and, therefore, its musical delivery is confined to the proximity of the instrument. In contrast, violinists and pianists perform in a variety of venues the world over thereby fostering a close symbiotic relationship between themselves, their music and the instrument. Moreover, as Will Headlee points out, because of the nuances and complexities of the pipe organ, requiring a close interaction with the performer, music making on the organ is akin to chamber music which necessitates a chamber music mentality versus a soloist mentality.<sup>2</sup> The linkage between organists and the instrument is not so close in part because they play many different instruments. The problem is exacerbated when the music-going public think of themselves as deciding first to go to hear an organ, and second, to hear a particular organist. Sadly, they don't go very often. Furthermore, those interested in organ music *per se* have available compact discs of the world's great instruments, and in the course of listening to them they become less interested—and less supportive—of instruments of lower quality and reputation.

The pipe organ is no longer a priority item with music school deans and department chair persons, who must compete for students and who struggle to maintain their share of a diminishing campus budget in an atmosphere of financially strapped institutions. Tragically, pipe organs are too often considered expendable. As Western Washington's Albert Smith explains: in contrast to other musical instruments, a pipe organ is a "terribly expensive musical medium to purchase and maintain."<sup>3</sup> In physical and dollar terms it is rather like comparing an ocean liner to a rowboat. A violin may require a new string or two, an oboe a reed. But Smith doesn't have funds in his budget for a routine service call.

The instrument is also the victim of the pronounced secular trend in policy decisions in the upper echelons of university administration. In all but the few remaining traditional church-related liberal arts colleges which enjoy a very close and continuing denominational affiliation, religious beliefs are intellectually suspect in the quest for "truth" and perhaps nothing is more "politically incorrect" on campus today than organizational religion. Religious faith and cor-

porate worship are sometimes viewed as a sign of personal weakness and dependency. Perhaps because the pipe organ is so closely tied to the church in the layman's mind, it is perceived as an antique or museum piece and is, therefore, irrelevant to the pursuit of knowledge in our time, particularly in the frantic search for "hot buttons" such as computer science and genetic engineering to generate publicity and garner public and private financial support.

The declining fortunes of the pipe organ in academe are also, without doubt, a reflection of the waning interest in high culture in the baby boom generation. The prior generation, the war babies, were deeply involved in cultural pursuits, as measured by attendance and financial support. But their offspring, as surveys show, are two-career families who are often pre-occupied with television, movies and pop culture, and who frequently spend their limited time working out at the health club or surfing on the Internet. Baby boomers' education levels, though higher than their parents, differed significantly: fewer chose liberal arts degrees with the corresponding affinity for the arts; more chose business and engineering. Judith Balfe, author of a forthcoming study comments: "For their parents' generation, those who had higher education and higher income, the arts were far more important to their understanding of themselves and their civic responsibility." Today, audiences are segmented and targeted by advertisers, and "the sense of a culture—at least a popular culture—which transcended generations" is gone.<sup>4</sup>

In the economic and political exigencies of state legislatures and often their private school counterparts as well, cost-benefit analysis has emerged, in this era, as the overriding criterion for the allocation of funds in higher education. Under these mandates, the pipe organ is acutely vulnerable to changing patterns of student enrollment and facilities use. One conspicuous development in this trend is the designation of professional schools as "stand alone" enterprises (the law school at the University of Virginia and the business school at Duke University are examples) with sole responsibility for their financial well-being. Presumably they can be funded adequately by tuition, alumni giving, endowments and continuing education fees, all a manifestation of the economic fortunes of these professions in our society. In contrast, these sources of support are decidedly limited for the arts. It is difficult to imagine that the income of a church musician would ever endow a pipe organ let alone a music department or school.

We must emphasize that there are decided limits to the market-driven mentality which so pervades our colleges today. An institution of higher learning is not a consumer products business, like detergents or toothpaste, in which products (curriculum) are changed to suit every whim of a fickle public. It is not a middle eastern bazaar in which the travelers (students) shop in passing for rugs and brass (courses). If a college or university "sells out" to the marketplace and surrenders every vestige of intellectual-rigor and vitality, it risks becoming a trade school. Over time, the application of cost-benefit analysis in the funding of state supported schools erodes the distinction of an institution of higher learning from any other state agency (prison, mental hospital, orphanage, etc.). The resulting minimum level of funding substantially diminishes its unique and time-honored function. Can an academic institution, let alone a pipe organ, survive in such an atmosphere? The well-known social critic Thorstein Veblen in his polemic

*The Higher Learning in America: A Memorandum on the Conduct of Universities by Business Men*, identified what we now term the market mentality; the prevailing emphasis on "practical or useful" curricula as measured by the payoff in the job market. If Veblen's acid critique was premature in 1918, it couldn't have been more prophetic of the sad situation today.<sup>5</sup>

## Auditoriums and Concert Halls

In the earlier decades of this century, the college auditorium was customarily a focal point of the campus landscape, and often an architectural masterpiece. As a convocation center it symbolized the collegial atmosphere of the institution. No auditorium was complete without a large pipe organ, often a superb instrument by a renowned builder such as George Hutchings or E. M. Skinner. This was also a period in which the university organist enjoyed high visibility and a prominent position in the faculty hierarchy beyond his appointment in the music department, in part because, frequently, he had studied in Europe, a mark of distinction and status in the professoriate of that era. Presiding at the auditorium console, his heroic and inspiring music welcomed student and faculty gatherings for convocations, and he accompanied the singing of the national anthem and the alma mater. He played the processional and recessional for commencement, and accompanied the glee club. The auditorium and the pipe organ thus served as a unifying force in the undergraduate experience, contributing to that vital sense of community, identity and the search for meaning so tragically lacking in many schools today. No more! In our time campus speakers are specialized and appeal only to certain disciplines and departments. Schools have become too large for campus-wide convocations, and commencement has been moved to the football field to accommodate the crowd. Moreover, in the politicized atmosphere of a college campus today, there is too often no common culture or purpose, no collective embrace of the universal values of an institution of higher learning. Instead, each self-serving school or department has become "privatized," looking out for its own interests and grasping aggressively for its share of the diminishing public and private funding. Whereas in earlier times the pipe organ was an integral part of the auditorium and its function, now the instrument is too often underutilized and dismissed as redundant. In the current use of the building it is merely in the way, something to be ignored or cast aside.

The rebirth of the tracker organ in the 1950s, first with widely-publicized European imports, and then with instruments by small domestic builders, polarized the academic community and called into question the efficacy of the American classic organ and its romantic and orchestral ancestors. Music departments philosophically and functionally moved toward earlier instruments, including the harpsichord. Large auditorium organs were suddenly deemed out of date and expendable. This was also a time when budgets allowed for obsolescence and replacement. But not today! Gone are the times when instruments could be changed every generation in compliance with nationwide fads and fashions, or to suit the demands of the teaching profession who argued that a tracker instrument was necessary to attract students and who were most likely expressing their desire to emulate their peers. Not that obtaining a tracker was any assurance of protecting the status of the organ in the school. True, they are smaller and require less space. But because of the fundamental connection

of the organ with church music, there is still the risk of its being alienated by the deeply-entrenched secular outlook on campus.

### James Madison University

James Madison University, named for our fourth president, is a school of 12,500 students in Harrisonburg, Virginia, southwest of Washington, D.C. In 1937, the then Madison College, one of three teachers' colleges or "normal schools" in the state, installed a landmark four-manual fifty-two rank Möller pipe organ in Wilson Hall, scaled and voiced by the legendary Richard O. Whitelegg. According to the late John Hose, Möller tonal director, this instrument was one of the first four-manual Whitelegg Möllers.<sup>6</sup> The dedicatory recital was played by the nationally known keyboard artist Charlotte Lockwood. In a Möller advertisement in the January, 1937 edition of *The American Organist*, the builder stated that the instrument "... has already been adjudged as definitely outstanding among the best organs in the East."<sup>7</sup> This pronouncement was validated by Senator Emerson Richards, who, reviewing the instrument in the September edition of the same journal added: "Organ history has begun a new chapter and M. P. Möller Inc. is to be congratulated upon having written one of the first verses."<sup>8</sup> Apart from its place in the resources of the university, this instrument is an important milestone in the organ reform movement, and in the history of the Möller Company, for decades one of the premier companies in the American organ industry and now defunct. It is a signature instrument in the career of Whitelegg, an important figure in the twentieth-century legacy of the pipe organ in America. Yet tragically, these factors were overlooked when Wilson Hall was renovated in 1986. The stage was extended to accommodate a variety of venues, but no thought was given to the future of the organ. During remodeling the console was disconnected and stored in an unheated construction trailer which turned out to be its death sentence. As is well-known among organbuilders, a console stored under such conditions will deteriorate; in this case, it disintegrated. A local newspaper story soliciting community support to restore or replace the console of the now-forgotten organ fell on deaf ears. The university administration has made it known that campus investments in the arts will, at the present time, most likely depend upon private funding. In locked chambers today, this majestic instrument stands mute, perhaps never to speak again.

The events at James Madison illustrate another common problem in the academic fortunes of the pipe organ: the conflict between the music and drama departments in multi-purpose facilities. In 1968, the university built a fine arts center and installed a three-manual Möller organ, a welcome sign that the administration recognized music and the place of the organ in its concept of the arts. However, as a result of poor space planning and failure to anticipate overlap in facilities use, the music department soon tangled with the drama department for use of the performance area. In due course, the music department lost the turf battle and the Möller organ was taken out and sold to a church in Ohio. A large four-story building to house the music department was built in 1989, but budget limitations prevented the inclusion of a recital hall, which precluded the addition of a pipe organ as an integral and visible part of the resources of the facility. The only hint of a pipe organ on campus today is the two practice instruments in the music building. The faculty uses five instruments in town churches for teaching and student performances.

### New England Conservatory

The sad situation in Jordan Hall at the New England Conservatory of Music in Boston, is the result of discontinuities, conflicts and budget priorities, beginning in many cases several decades ago,

which are seemingly endemic to the fate of concert hall instruments today. Built in 1902, Jordan Hall featured a three-manual Hutchings organ which was a notable addition to the cultural and musical resources of the city. It symbolized, no doubt, the importance of organ study in the musical philosophy and mission of the Conservatory, as well as the significance of a recital and instructional instrument in a concert hall.

Rebuilt and enlarged by Ernest M. Skinner in 1920, this renowned instrument was widely used and well maintained, with a new console in 1928 and further work by Aeolian-Skinner in 1947. As tastes changed in the 1950s, the organ fell out of fashion and other demands for the hall took precedence. In 1957, its status was seriously diminished when George Faxon, an icon figure in the New England organ fraternity, left the Conservatory. His successor, Donald Willing, ordered two European trackers (Metzler and Rieger) to define the "new look" in pipe organs for the school. By the mid-1960s, the Jordan Hall organ was passé and neglected; ten years later it was unplayable. In 1995, in an all too familiar policy decision, the instrument was omitted from a \$12 million renovation of Jordan Hall on the grounds of expense and limited use—the busy hall schedule allows no time for organ students. One wonders if it is only a matter of time until the instrument is sold. When an organ is both unplayable and inaccessible, the chances of its survival are slim indeed.

### University of South Dakota

At the University of South Dakota in Vermillion, the twenty-eight rank, four-manual E. M. Skinner organ of 1928 was put in the dock two years ago, a victim of deteriorating leather and wind leaks. The school administration, under pressure to conform to enrollment and credit hours as the overriding criteria for budgeting, and answering the call of the state legislature to cut expenses, is uninterested in restoring the instrument. This experience, common in publicly supported institutions, illustrates the fact that there are seemingly no appropriations for maintenance, a situation which is especially devastating for the pipe organ which requires scheduled routine maintenance, as well as major expenses in the periodic renewal of chest leather, and today in an electrical upgrade of the console. Today the "Why do we need it?" reasoning asserts itself as well as the "Look what we can do with the \$100,000 (or more) required when only a few students play it and hardly anybody listens to it."<sup>9</sup>

### Western Washington University

The 1200-seat auditorium at Western Washington University in Bellingham, houses a 1951 three-manual Möller organ, which fell into disrepair and has been unplayable for twenty years. Campus politics have dictated that the auditorium be used primarily for drama productions. Albert Shaw, former music department chairman, estimates it would require \$100,000 to restore the instrument to its original condition, an outsized figure as maintenance budgets go and a sum virtually impossible to justify given the primary use of the building.

In 1978 Western Washington constructed a 700-seat concert hall and installed a two-manual tracker instrument to complement three practice organs. Then, in a familiar story, the theory professor who taught the handful of organ students retired and was not replaced. Organ instruction was then terminated only to be resumed after three years and then discontinued again. Because a service call from Canada, two days at a minimum of \$350-\$500, is prohibitive under current department budgets, neither the concert hall tracker nor the three practice organs are maintained on a regular basis.

### The University of Indianapolis

The University of Indianapolis, formerly Indiana Central College, a United

Methodist affiliated school, is yet another example of how changing priorities and the economics of space use impact the fortunes of an auditorium organ. It also illustrates the decision to consign the organs on campus arbitrarily to a music facility and view them primarily as a teaching and performance vehicle in a specialized and exclusive curriculum.

The recently-sold three-manual Möller organ was installed in 1963 when the auditorium was used for convocations and chapel services, campus-wide functions that were discontinued years ago. With the auditorium now assigned to the drama department, the instrument was deemed redundant and expendable. The possibility of enlarging and relocating the Möller was briefly considered some years ago, but the idea ended when a new Fine Arts Center was built with a 500-seat recital hall to house a new tracker instrument yet to be installed.

The evidence to date at James Madison University, the University of South Dakota, the New England Conservatory, Western Washington University, The University of Indianapolis and perhaps countless others, strongly suggests that unless determined action is taken, auditorium pipe organs may be doomed, especially if the building is the only performance facility on campus.

The provision of a separate "Jewel Box" recital hall for the pipe organ, as for example at the universities of Arizona and Iowa, is viewed by some observers as a mixed blessing. On one hand, it would appear to guarantee a permanent position for the instrument, insulating it from the competition for space elsewhere in the building. On the other hand, removing the organ from the mainstream of the music department, as well as the rest of the campus, threatens to isolate it and erode the much-needed support of the university community.

The greater use of off-campus organ resources by music departments is an emerging trend that is viewed positively in certain quarters of the teaching profession. At the University of Washington, Carole Terry considers contractual arrangements with Seattle churches to be one of the strengths of her program. These instruments, of various periods and tonal design, complement the Paul Fritz tracker on campus, and afford the students a much broader orientation to the pipe organ and to the spectrum and interpretation of its literature. They also offer attractive teaching and performance opportunities.

This is the position of Frostburg State University in Maryland which recently sold a 1970 Tellers organ, an instrument that had suffered from a poor location and whose installation had never been satisfactorily completed due to budget limitations. The faculty have long used two excellent and recently updated Möller organs in Cumberland, within walking distance of the campus, for teaching and performances. That this is viewed as a permanent solution to the organ resource needs of the school is reflected in the fact that the recital hall in the recently completed multi-million dollar fine arts center omitted any space provision for a pipe organ. A small, five-rank portable organ, to be used largely for accompaniment, will be the only hint of a pipe organ on campus.

Arrangements between schools and local churches bodes well for the pipe organ by reinforcing the linkage between the instrument and its music in a liturgical setting. Yet it also suggests a lack of commitment to the organ program in resource and curricular decisions of the school and a tragic neglect of organ music as a foundation for a high quality education in music. In the tenor of this paper, it ignores the place of a pipe organ in the broader cultural dimensions of an institution of higher learning. A small portable instrument to accompany other music offerings is indicative of a very minor and largely supportive role for the instrument. The absence of a recital instrument in a prominent campus gathering place

ignores the time-honored place of the pipe organ in the visible (and in this case articulate) jewels of a college or university.

### Practice and Studio Instruments

The sale of practice and studio organs by Concordia (Nebraska), Cornell University, Frostburg State (Maryland), Kent State (Ohio), Stevens Point (Wisconsin), Syracuse, and UCLA among others, with more to come no doubt, is the final phase in the lockstep sequence of events that marks the diminishing fortunes of the pipe organ in academe. Step one, declining enrollment, began with economic forces impacting the organist profession in the 1970s. Wolfgang Rübbsam of Northwestern University explains: "When it became generally known that the poorly paid church organist market would no longer justify parental tuition investment in an organ education, organ enrollment collapsed."<sup>9</sup> This was especially true if the degree was to be financed by loans which could never be repaid on a church organist's salary. Graduate degrees, frequently at comparatively costly yet highly visible and quality private schools or conservatories, were likewise unattractive because the academic market had dried up.

Step two was idle instruments, and the emerging "opportunity costs" of the space which clamored for other use. Step three was to sell the instruments. To appease penurious state legislatures, campus budget officers liquidated the under utilized resources and converted the space to a current "hot button" at the school, perhaps a computer lab. With budget officials breathing down their necks, the music department meekly acceded to the cuts, hoping to save what they could in a campus-wide scramble for funds. Step four is to not replace the organ professor when he retires (Corliss Arnold at Michigan State and Will Headlee at Syracuse are examples). The final step in this sad progression is the "outsourcing" of organ instruction; i.e., to contract with a local organist to teach the few students on a per diem basis with no benefits.

### Concordia College

Concordia College in Seward, Nebraska is one of numerous Concordia schools in the Lutheran denomination, whose traditional purpose was to train teachers for their parochial schools. The school master or his associates were also expected to be the parish musician, a tradition dating back to colonial times; for example, with Gottlieb Mittelberger in the 1750s in Pennsylvania.<sup>10</sup> The teaching-and-parish-musician position reflected, no doubt, the influence of Henry Melchior Muhlenberg, founder of Lutheranism in America and an ardent champion of the pipe organ.<sup>11</sup> Every student at Concordia was automatically enrolled in organ lessons, which necessitated fifteen instruments, most of them practice organs, to service a student body of 600. In recent years, the number of students preparing for church vocations has fallen to 40 percent of the enrollment, resulting in "excess capacity" in pipe organ resources. The decision to sell five instruments was prompted in part by the desire to convert one practice room into a piano studio and another into a computer lab. This example is perhaps exceptional in view of the high percentage of the student body using the instruments. Nevertheless, it underscores the close relationship between enrollment and resource needs, and how swiftly an adjustment occurs when need declines.

### Kent State University

Kent State University, a public institution in northeast Ohio, with 22,000 students, including 300 enrolled in the music department, dropped organ instruction in the Spring of 1981. The number of students in the combined degree program in sacred music and applied organ performance had dropped to six, far below the number needed to justify a tenured faculty position and to continue practice room

space begging for other uses. Ironically, the school had formerly counted as its organ instructors two of the most promising young keyboard artists and teachers in the country in John Ferguson, now at St. Olaf College, and Larry Smith, now at Indiana University. The enrollment collapse was the direct result of the dismal outlook for organ graduates in the marketplace. This was confirmed in an informal survey by Dr. Walter Watson, then head of the music department, which revealed that the number of full-time organ positions in the greater New York City area, had fallen from 600 in the 1950s to between 150 and 200 in the 1980s, a situation thought to prevail throughout the country.<sup>12</sup>

The absence of supporting curricula at Kent State in philosophy and theology to augment the sacred music degree added to the rationale for discontinuing the program. Two small practice organs were sold to churches and some thought has been given to selling the 20-rank studio organ and using the proceeds to update the auditorium instrument, now in need of restoration. In recent years the financial fortunes of the school were severely impacted by the statewide budget crunch, which forced the music department to cancel the marching band temporarily, to remove telephones from faculty offices and require faculty to pay for photocopying materials for their classes. A small foundation stipend carried them over until budgets were restored but the organ instruction situation has not changed. This may be an extreme example of the financial indigence of music departments, but it is certainly not an isolated one.

### University of Wisconsin, Stevens Point

The University of Wisconsin at Stevens Point is a striking illustration of the predicament of public institutions which are acutely sensitive to enrollment shifts and budget constraints. When organ enrollment collapsed and the organist retired, the faculty position was eliminated and the decision made to sell the four pipe organs and channel the diminishing resources elsewhere. The plan now is to also sell the Ronald Wahl tracker instrument and use the proceeds to rebuild the Steinway concert grand piano. Organ programs in the majority of schools in the state university system, not including the University at Madison, are reported to be severely curtailed or defunct.

### Syracuse University

In view of its stellar position in post-war graduate organ study, the experience of Syracuse University is revealing and particularly significant. The Syracuse program rose to prominence under the leadership of Arthur Poister, a much-admired teacher and an eloquent spokesman for the organist profession, together with his colleagues and successors Will Headlee and Donald Sutherland. With the University of Michigan and the Eastman School of Music, Syracuse shared the distinction of being three premier graduate schools for organ study in the country. In the 1950s, the programs benefited enormously from "degree inflation," as Headlee calls it, which was then capturing the profession: the DMA supplanted the MMus as the terminal degree in organ performance and became the "union card" for an academic appointment.

The halcyon days at Syracuse were a manifestation of promising academic job opportunities for organists, the attraction of the trophy Holtkamp instruments in Crouse Auditorium and Hendricks Chapel, the magnetism of Poister and his staff, and the all-important pipeline from Oberlin to Syracuse where Poister had earlier taught. But Poister knew it couldn't last. He often said to Headlee, "When will the bubble burst?"<sup>13</sup> When it did, in the late 1970s, the university moved swiftly to drastically curtail the organ program. Four of the six Holtkamp "Martini" practice organs were sold. When student credit hours plummeted to near zero, the

administration elected not to replace Headlee upon his retirement and to outsource organ instruction with a part-time teacher, Katherine Pardee. She was the director of music at Hendricks Chapel whose funding is totally separate from the instructional budget of the school. The experience at Syracuse is an all-to-frequent example of how rapidly a once proud program that educated a generation of prominent teachers and performers can decline and virtually disappear.

The linkage between the initial investment and now disinvestment decisions in pipe organs as a function of student enrollment (demand) is an expression of the "imputation" theory of value (zürrechnung) propounded by the eminent Austrian economist Carl Menger (1840-1921) wherein the demand (bedarf) for and value of an economic good echoes backward into its resource base. In a market analogy, if the demand for cigarettes falls, the demand and price for leaf tobacco declines and then the need for and rent on tobacco growing land recedes.<sup>14</sup>

Within the music department curriculum and faculty, the organ teacher is often odd man out. This sad situation is attributable to more than the decline in students and credit hours. It is primarily a reflection of what Arthur Birkby of the University of Wyoming calls the "softening" or "dumbing down" of the pedagogical approach to music education.<sup>15</sup> The contemporary emphasis upon country, gospel, jazz and rock-based music means students have decided that it is no longer necessary to be well-grounded in classical precepts. Thus the core curriculum in theory, counterpoint, analysis and composition, where the pipe organ and its music would be recognized, has been cast aside.<sup>16</sup> Given this mindset, is it any wonder the organ is viewed today as a "fuddy duddy" instrument, as Birkby laments? Riibsam adds that with organs and pianos being pushed into the corner in churches in favor of electronic keyboards and all manner of audio-mixing devices, a career in church music is no longer attractive to the serious musician.

### A Call to Action

In the foregoing analysis we have demonstrated how economic and political realities in higher education together with the indifference of campus leaders and state legislatures, with their slide-rule mentality (and without shame), have resulted in a tragic loss of recognition of the pipe organ's time-honored place in academe. These examples of the liquidation of pipe organs are perhaps logical and defensible in view of the vice-grip economics overshadowing our institutions of higher learning today. Yet the impression lingers that the decisions are based primarily on expediency and without proper recognition of the place of the instrument among the "untouchables" which would certainly be true of other campus jewels. One cannot imagine, for example, that if enrollment in astronomy courses declined, the school would sell-off the telescope and turn the observatory into a laboratory for genetic engineering.

The following are suggestions that can and must be implemented to stem the tide of indifference, neglect and abandonment, and to protect and promote the King of Instruments in institutional settings.

The first step is an awareness of the urgency of the problem and the need to take determined action. Pipe organ aficionados—professors, alumni, organists and concerned laymen—must be ready to "lie down in front of the bulldozer" (so to speak) to stop the carnage. This begins with periodic inquiries on the status of the organs on campus and expressions of ongoing interest in their well-being. The "Friends of the Northrop Organ" at the University of Minnesota, described by Charles Hendrickson in an article in the March, 1996 edition of THE DIAPASON, is a fine example of the type of organization that should be established at every school.<sup>17</sup>

The organ professor must be visible, articulate, and proactive in promoting the instrument. In short, he or she must become an evangelist with fire in the belly, or as one observer said: "The organist has got to come out of his hole, and fight!" They must interact more frequently with the faculty and campus at large, and use every opportunity to make sure the organ and its music are included in applicable courses. For example, to advance the organ as an intellectual and cultural resource to the larger campus community the organist, in cooperation with professional organizations, could develop a slide lecture for presentation to classes in history (western civilization), philosophy (aesthetics), architecture, engineering and others.

The organist should solicit a firm commitment from the university administration to recognize and maintain the instruments on campus. To protect the fine Holtkamp organs at Syracuse, Will Headlee orchestrated a celebration of the Centennial of Crouse Auditorium. The Organ Historical Society citation for "an instrument of historic merit worthy of preservation" was read to the gathering which included the chancellor on the platform. In responding the chancellor gave assurances that the organ was recognized and would continue to be honored. Headlee cautions that every time there is a changing of the guard one has to go in and sell the situation all over again.

Yale University, under the inspired leadership of Thomas Murray, university organist, and Nicholas Thompson-Allen and Joseph Dzeda, the two associate organ curators, has reached out to various constituents on campus. In a well-conceived effort to promote high visibility and awareness of the pipe organs at Yale, these men have encouraged music students, technology classes, and other university organizations to schedule tours and demonstrations of the instruments. Undergraduates expressing an interest in the pipe organs and occasionally using them as a topic for a class term paper are welcomed and given full co-operation.

During Alumni Reunion Weekend each Spring, Friday morning and afternoon tours are conducted of the trophy Hutchings-Steere-Skinner organ in Woolsey Hall for alumni and their families. Murray demonstrates and plays the instrument and then the curators guide the visitors on a brief walk through the chambers. This creates in the alumni a sense of "pride of ownership" in the instrument and they recognize it and the other fine pipe organs on campus as an integral part of the heart and soul of Yale University. This effort was rewarded two years ago when an alumnus, who had joined the group, was moved to finance the restoration of a rank of pipes which had been taken out of the organ more than sixty years ago.

The music department should work closely with other departments to establish maintenance funding in the budgetary process and encourage the administration to persuade the state legislature of the legitimacy and necessity of maintenance allocations. At the University of Washington, the organ professor, Carole Terry, can submit a requisition for tuning or repairs but bureaucratic guidelines have thus far ruled out a service contract. In an effort to confront the realities of the budgetary process and yet find a way to work within the system, Larry Schou, at the University of South Dakota, is attempting to consign the Skinner auditorium organ to the music instruments museum budget to promote its restoration.

Pipe organs should be given maximum coverage in campus publicity. This includes descriptions and photos in promotional material and catalogs, post cards for sale in the bookstore (now at University of Wyoming), and descriptions and comments in campus tours for visitors and prospective students. The campus radio station could be requested to play classical organ music every week.

The instruments can be promoted to non-music students throughout the

campus, encouraging them to sign up for lessons, perhaps by student teachers, and practice time. This might include "open console," periods when students, under the supervision of the faculty, can reserve time to play at their leisure. Who knows, perhaps some engineering student who elects to relax at the organ a couple of hours a week, will come back in twenty years, having made a fortune in computers or genetics, and endow the whole department!

Given the realities of diminished funding, organ teachers may well have to perform routine maintenance, primarily tuning but perhaps also minor repairs. In their devotion to the instrument, they must do everything possible to keep it playing. When a pipe organ is no longer playable, it is half way out the door.

As a last resort, schools may come to rely on volunteers to keep organs playing. This has worked successfully at the University of Minnesota where the devoted service of Gordon Schultz is well recognized. Professional organ technicians throw up their hands at this prospect, but it may be the only recourse. The American Theater Organ Society has been notably successful in harnessing the skills and energies of enthusiasts. Many of their members play a major role in the restoration and preservation of these period instruments.

Workers and community leaders now speak of themselves as "stakeholders" in the fortunes of the businesses and community where they work and live, with a vested interest that transcends the exigencies of competition and profit. Perhaps this concept should be applied in a college setting with professors, students and alumni viewed as stakeholders in the cultural jewels of the campus.

In a followup article the author will explore promising developments in the academic fortunes of the pipe organ. Research for this paper has disclosed several situations where institutional recognition is encouraging, endowments are forthcoming and student enrollment is growing. Readers who know of such illustrations are encouraged to reply to the author on his e-mail: recoleberd@aol.com

R. E. Coleberd is an economist and petroleum industry executive.

For research input and critical comments on earlier drafts of this paper, the author gratefully acknowledges: Corbiss Arnold, Nelson Barden, Jack Bethards, Dean Billmeyer, Arthur Birkby, Joan DeVee Dixon, Joanne Domb, Joseph Dzeda, John Ferguson, Laura Gayle Green, Yuko Hayashi, Will Headlee, Herbert Huestis, Dale Jensen, the late Stephen Long, Richard McPherson, Charles McManis, John Near, Albert Neutel, Charles Orr, Katherine Pardee, Robert Rosen, Wolfgang Riibsam, Larry Schou, Steve Shoemaker, Albert Smith, Larry Smith, John Chappell Stowe, Carole Terry, and Walter Watson.

### Notes

1. Campbell-Kelly, Martin ed., *Charles Babbage: Passages from the Life of a Philosopher*, New Brunswick: Rutgers University Press, 1994, Introduction and Chapter V and VII.
2. Telephone interview with Will Headlee, July 9, 1996.
3. Telephone interview with Albert C. Shaw, October 1, 1996.
4. Proffitt, Steve, Interview with Judith Balfe, "Is Support for the Arts Literally Dying Off?", *Los Angeles Times*, February 23, 1996, p. M-3.
5. Veblen, Thorstein, *The Higher Learning in America: A Memorandum on the Conduct of Universities by Business Men*, New York: B. W. Huebsch, 1918. See also Joseph Dorfman, *Thorstein Veblen and His America*, Seventh Edition, Clifton, N.J.: Augustus M. Kelley, 1972, pp. 234, 395-410.
6. Interview with John Hose and Adolph Zajic, 1964. Another was the four-manual sixty-rank instrument for Wilson College in Chambersburg, Pennsylvania with a stoplist designed by Virgil Fox. The famous Whitelegg diapason chorus on the erecting room floor in Hagerstown was purchased by Trinity Methodist Church in Youngstown, Ohio in 1942, and later incorporated in the great division of the four-manual eighty-nine rank instrument completed in 1947. Whitelegg died in 1944. See *The Diapason*, August, 1937, p. 1, June, 1943, p. 22, August, 1947, p. 1.

# Mark Buxton: An Appreciation

March 23, 1961—December 18, 1996

by Charles Callahan, Albert Neutel, Herbert Huestis

Mark Buxton's sudden and unexpected death on December 18, 1996 was a loss to all of us in the organ world. See his "Nunc Dimittis" notice on page 4 of the February 1997 issue of THE DIAPASON. His work as a church organist, recitalist, and organ consultant was well-respected and of an enduring quality. Even more so, his voluminous writings will remain as a significant legacy to our profession. The following tributes are offered in his memory.

## In Memoriam—Mark Buxton by Charles Callahan

The sudden passing of a fine musician and writer has left a sadness in all of our hearts. A graduate of Durham University, Mark spoke French fluently and was an especially gifted improvisateur, having studied with Jean-Jacques Grunewald in Paris. As the author of countless articles on matters of interest to the organ world, Mark was known here in North America and abroad. But for those of us who knew him not only as a colleague but also as a friend, the loss is intense.

For Mark personalized a quality of idealism that has become all too rare today. His standards of excellence were accompanied by high hopes for a renaissance in the best possible standards in church music, organ playing, and indeed business and personal relationships. As a sensitive and dedicated musician, Mark was certainly out of step with the many clerical types sadly all-too-prevalent in today's church music circus.

For this alone, he would have earned much admiration! But he "moved ahead" and carved a well-respected name for himself through his many recitals, reviews, and feature articles. Those of us who were blessed by his friendship cherished his calls and cards that demonstrated his care for us, his true friendliness, and his great civility in a world that sadly needs much more of the same.

Only days before his passing, I received a postcard from him from St. Mary Redcliffe in Bristol—saying "what a superb organ it is!" Of course he knew how I would revel in his enthusiasm for one of the supreme examples of English organ building.

Our thoughts and prayers go now to his wife Sandy and the two children. May he rest in peace, and may perpetual light shine upon him.

## ► page 15 Coleberd: Stepchild

7. *The American Organist*, vol. 20, no. 2, February, 1937 p. 41.

8. *The American Organist*, vol. 20, no. 9, September, 1937, p. 308.

9. Telephone interview with Wolfgang Rübsum, Northwestern University, February 1, 1996.

10. Mittelberger, Gottlieb, *Journey to Pennsylvania*. Edited and translated by Oscar Handlin and John Clive, Cambridge: The Belknap Press of Harvard University Press, 1960. See also Robert E. Coleberd, Jr., "Journey to Pennsylvania: The Adventures of an Organist in the New World," *The Tracker*, Vol. XVII, No. 1, Fall 1972, pp. 1-4.

11. "To supply that want [organs] Muhlenberg arranged to purchase instruments in Germany for shipment to his congregations in America. At the arrival of the organs Muhlenberg presided over their consecration with great pleasure." Mittelberger, op. cit. page xiii.

12. Telephone interview with Walter Watson, January 3, 1997.

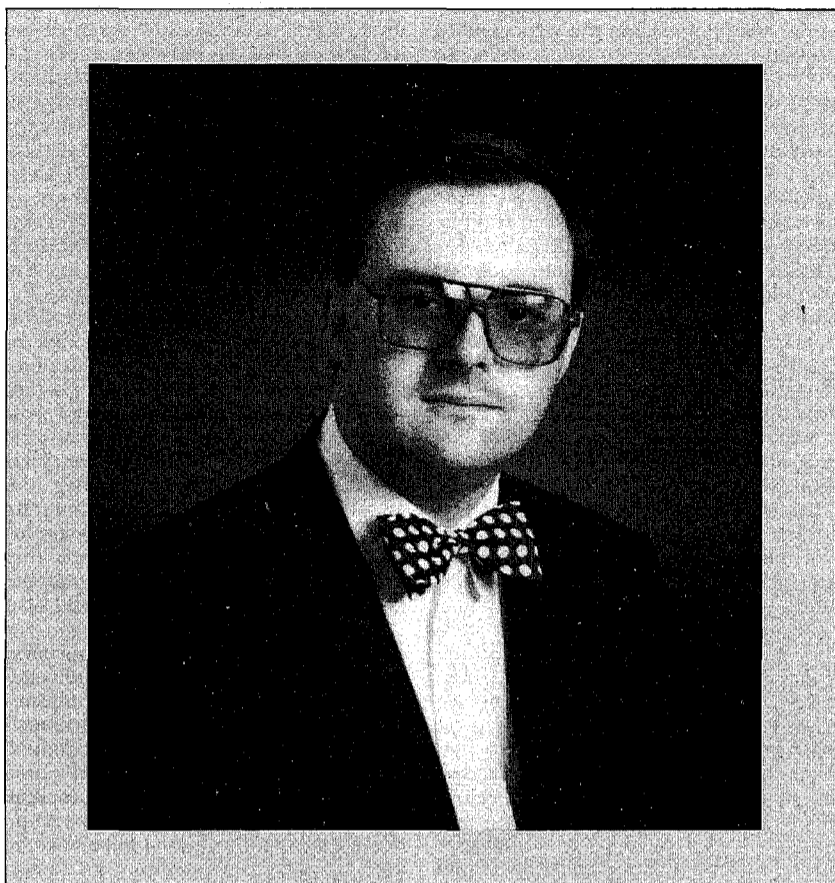
13. Headlee, op. cit.

14. Bell, John Fred. *A History of Economic Thought*, New York, The Ronald Press, 1953, pp. 419-426.

15. Telephone interview with Arthur Birkby, January 30, 1996.

16. For a general discussion see William E. Simon, "The Dumbing Down of Higher Education," *The Wall Street Journal*, March 19, 1996, p. A-14.

17. Hendrickson, Charles, "Northrop Auditorium: University of Minnesota," *The Diapason*, whole no. 1036, March, 1996, no. 3, pp. 12-14.



## Mark Buxton by Albert Neutel

To write about Mark Buxton is about as difficult as it was to get to know him. No, I don't mean to imply that Mark was a difficult person, in fact, quite the opposite was true. It was difficult in that Mark was "many faceted" and a complex man while at the same time one of the clearest thinkers and most articulate writers of our time. Does one write about his phenomenal keyboard skills, his keen understanding of the literature, his interest in research and writing? I will leave these to others who have a deeper understanding of the subjects. One thing was very clear about Mark: he suffered no fools or idle talk. His respect for worship and the meaning of the liturgy helped to make Mark what he was: a consummate musician with great skills to communicate the beauty of all styles of music to the listener with simplicity and ease.

It was my privilege to have known Mark for almost three years. It all started with discussions about what a church organ ought to be. To Mark's mind there are only two kinds of organs: good organs and bad organs. The size of the organ had no influence on his simple philosophy. A good organ could consist of four stops and he had many examples of bad organs that consisted of 40 or more stops. His simple philosophy extended also to organists as musicians.

During our many discussions, several times Mark insisted that we go back to visit the small eight-stop "Willis on wheels" organ in St. Paul's Cathedral, London, to prove his point of how a few stops, well chosen, wisely scaled and exquisitely voiced can fill the space of a room, accompany the choirs and be a perfectly fine solo instrument.

It was a real honor and treat to have had Mark as our colleague at Reuter. All of us have learned much, gained a deeper appreciation and found a new desire to continue to build instruments worthy to be placed in a house of worship to serve the people and our Creator. He will be missed by us as well as his many friends around the world. Our heartfelt sympathy to his family Sandy, Kevin and Joanna in Toronto, as well as to his

mother, brother and sister in Manchester, England.

## Mark Buxton — An Icon of Political "Independence" in the Organ World by Herbert L. Huestis

Mark Buxton's untimely death at the age of 35 ended a writing career that was just hitting full stride. He published over 50 articles, music, book and record reviews in *THE DIAPASON* and brought to the magazine a refreshing perspective filled with musicality and personal experience. He was a master reviewer, able to discover the essence of a book or recording, abstract it, and reveal its essentials quickly. He did all that and kept an engaging personal style, filled with pithy quotes that helped sustain the reader's interest. He could sneak in bits of musical philosophy by telling a story—its conclusion would reveal his point of view.

Mark preferred the eclectic in organs as well as organists. He was always open to individualism in organ building, but was particularly aghast at what he considered "slavish" copying by organ builders who subscribed to what he considered "historical trendiness." That point of view came to light with a delightful story in a review which was published in December 1995. He told a tale of attending a reception after a recital where he dubbed both food and program as "provender of dubious provenance." He declared that this fare caused him to "repair to a pub to fix the damage with pork pie and real ale."

He disliked the performance of big Bach works on "tiny scale registrations, which robbed them of their dignity." He put this notion into especially colorful language:

The organ world suffers from a pandemic surfeit of Cassandras, blithering on about how large, unwieldy instruments are bad for our communal health.

He contended that a certain disk by Frederick Swann "answered the prayers of those who crave deliverance from the 'Organ Lite' movement."

Here is a top-notch musician, who really knows how to play and project a large organ with spectacular conviction. Hats off to one of this continent's finest exponents of our instrument for his devotion to music-making rather than musical trendiness. This disc will win friends for the organ, and might just remind some of us why we took up playing in the first instance. It would be gratifying to think that Mr. Swann likes Lincolnshire pork pipe and ale, and that he sautées his food in real butter.

There were no holds barred in the reportage of the organ world for Mark Buxton. Yet humor was always lurking between the lines and often bubbled up between them. His vocabulary was extensive and often colorful. He was adept at the sometimes necessary situations where he felt compelled to remark on various aspects of organs that he didn't like. This he could do with a certain penache that belied the negative impact of his commentary.

For example, in a review where he did not take a shine to the organ, he put it this way:

The organ and the repertoire are not always the most comfortable of bedfellows. Frankly, I found it an unlovable instrument, although some smiles are coaxed from what often appears to be a sullen beast in an unflattering acoustical cage.

He could be relied on to find a sly way to deliver a swift kick, when an organ could not do the musical job at hand:

The various undulants go some way to imparting a bloom to the sound that otherwise would be absent . . .

Mark had a definite preference for large, eclectic and interesting organs. In his commentary on the famous Longwood Gardens Aeolian, he said the organ was "a sumptuous behemoth if ever there was one." He continued . . .

The instrument's seemingly endless and eclectic tonal palette, including strings by the desk and entire clans of Vox Humanas will curl the ponytails of the purist fraternity . . .

Writing can be a solitary job, especially for free lance reporters like Buxton. He divided his time between England, his birthplace, Canada, where he lived with his wife, and the U.S., where he eventually hoped to settle. On the subject of expatriate writers, Brian Moore, the author of *The Lonely Passion of Judith Hearne*<sup>1</sup>, observed: "When you emigrate, you are never quite from anywhere—you are not at home at home . . ."<sup>2</sup>

Mark put it this way in "Off the Beaten Track in England" (April, 1995):

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?

Like Brian Moore, Mark Buxton was a chronicler and had the knack of making a strong start in his writing. He could hook the reader's interest and hang on to it until the end of the article, whether it was an interview, record review or opinion piece.

The tragedy of his early death denied him the happy ending most of us anticipate. But within the short period of six years, he contributed extensively to *THE DIAPASON*. Within that opus we can see an enthusiastic, upbeat and independent spirit, always communicating the presence (or absence) of music as the real subject for all that he wrote.

This adds up to a terrific loss for *THE DIAPASON* and other journals which



benefited from his free-flowing pen. Filling in that gap will be a demanding burden that will probably require a team effort. One can only imagine from such beginnings, how magnificent his contribution to organ reportage would have been. However, the opus that remains with us is full of insight, sparkle and wit, often punctuated with a good story. If you collect the issues of THE DIAPASON with Buxton offerings, you'll have a 2-inch thick pack to go through, but it will be worth the effort. You'll chuckle at his witticisms, revel at his insights and weep that he is no longer with us.

#### A few "Buxtonisms"

On Richard Strauss: "Would that the composer of *Salome* and *Electra* have favored our instrument with a piece from his top drawer!"

On Edwin Lemare: "Thomas Murray's recording of music by Lemare, yet another step in the composer's rehabilitation, serves to prove one again that Fortune's Wheel does indeed turn . . . After a lengthy period in musical purgatory (a spacious resort, one would imagine) Lemare's name is back in recital programs, and in recording catalogs."

Reflecting on an English Organ: "I cannot disguise a lack of affection for some of the chuffy flues and assertive upper work heard here . . . The Tuba Mirabilis has the requisite hint of good flat lukewarm British beer!"

#### Some recommended reading

These references do not include all of Mark Buxton's writings in THE DIAPASON. They are those selections which are most highly recommended by the author.

#### Articles and Interviews

October 1992 Daniel Roth at 50  
April 1994 Ralph Downes: An Appreciation  
May 1994 A Conversation with Thomas Murray  
August 1994 A Conversation with Oliver Latry

February 1995 George H. Guest: A Guest at Cambridge  
June 1995 Stephen Cleobury—A Profile  
March 1996 A Conversation with Martin Neary

#### Surveys of Organs and Organ Builders

May 1995 An American Landmark in Canada, The Schoenstein Organ at Islington Church, Toronto, Ontario, Canada  
July 1995 Off the Beaten Track in England, A Survey of Interesting English Organs  
July 1996 Restoration of the Casavant Organ at Redlands University, Redlands, California  
February 1997 Rieger-Organbau: The First 150 Years, History of the firm and interview with Christoph Glatter-Götz

#### Reviews of recordings

June 1991 An Evening with Edwin H. Lemare, Thomas Murray, Austin Organ, Portland, Maine  
January 1992 The Symphonic Organ Thomas Murray, Skinner Organ, Woolsey Hall, Yale  
February 1992 Marcel Dupré—*Le Chemin Du Croix*, François Renet plays the Cavallé-Coll organ at St. Sernin de Toulouse  
February 1993 The Mystic Organ, Frederick Swann, Möller organ, Shrine of the Immaculate Conception, Washington, DC  
February 1993 Romantic Organ Music, Mikael Wahlen plays the Organ of The Jacobskyrka, Stockholm, Sweden  
May 1993 Daniel Roth interprets César Franck on Three Cavallé-Coll Organs  
September 1993 Charles-Marie Widor: Symphonies III and IV, Ben van Oosten plays the Cavallé-Coll organ of St. François-de-Sales  
October 1993 *Poesie de l'orgue symphonique*, Odile Pierre plays two Cavallé-Coll organs  
October 1993 Music of Alexandre Guilmant, François Lombard plays the Cavallé-Coll organ of St. Omer Cathedral  
November 1993 Organ Duets, Sylvie Poirier and Philip Crozier play the Aurèle Laramée Organ in the Chapel of the

Maison Provinciale des Frères Maristes, Iberville Québec. Organ built by Mariste brother Aurèle Laramée  
March 1994 The Organs of Oxford, Nine Organists Play The Organs at Oxford  
April 1994 Organ Music of Franck, Boëllmann, Mendelssohn, Reger, and Grunenwald. Veronique Choplin plays Cavallé-Coll at St-Sulpice. (Note: Mark Buxton studied with Grunenwald, former organist.)  
August 1994 Anthems and Motets, Choir of St. John's Episcopal Church, Samuel Carabetta, director. Lafayette Square, Washington, DC ("Church of the Presidents")  
September 1994 César Franck—Music for Harmonium and Piano, Joris Verdin and Jos Van Immerseel play harmonium and nineteenth-century piano  
October 1994 Reger-Organworks—Heinz Wunderlich at St. Jacobi and St. Michael's, Swabish Hall. Nelly Soregi, violin  
December 1994 Vierne—Works for organ, Wolfgang Rübsum, E.M. Skinner organ at Rockefeller Chapel, Chicago, IL  
January 1995 Well Tempered Organ, John Wells plays the Letourneau organ at St. Paul's Collegiate School, Hamilton, NZ  
May 1995 Organ works of Basil Harwood. Roger Fisher plays the organ of Chester Cathedral Whitley organ, rebuilt by Gray & Davidson, Hill, and Rushworth & Dreaper  
July 1995 Sigfried Karg-Elert—Organ Works, Wolfgang Stockmeier plays the organs of St. Johannes, Osnabruck, St. Martin, Bad Lippsprige and Herz-Jesu, Bremerhaven-Lehe  
July 1995 Hear My Prayer—Choir boy and choir girl competition—RSCM choir boy and choir girl of the year, 1992  
August 1995 The Historical St. Thomas Organ, Pierre Cochereau plays the organ of St. Thomas Church, NY  
September 1995 The Organ Music of Alfred Hollins, David Liddle plays the organ of Hull City Hall  
November 1995 Stars and Stripes Forever: Organ Duets, Elizabeth and Raymond Chenault, Skinner organ of Washington National Cathedral  
November 1995 Longwood Pops—The Longwood Gardens Organ, Michael

Stairs plays the Longwood Aeolian Organ  
December 1995 Four Masterworks—Frederick Swann at the Crystal Cathedral—Ruffatti organ  
June 1996 George Walker—A Portrait  
September 1996 Olivier Messiaen—Complete Organ Works, Gillian Weir, Frobenius Organ, Aarhus Cathedral, Denmark—Early Frobenius with French reeds

#### Book Reviews

May 1991 Charles Callahan—*The American Classic Organ: A History in Letters*  
August 1994 Jane Langdon—*Divine Inspiration*, A review of the "organ" novel

#### Reports

October 1992 AGO National Convention, Atlanta, GA (with Jess Anthony)  
March 1993 Herbert Howells Centenary Concert, Westminster Abbey  
April 1994 21st Lahti Organ Festival, August 2-7, 1993


#### Notes

1. Moore, Brian. *The Lonely Passion of Judith Hearne*. Toronto: McClelland and Stewart, 1988.  
2. Wyman, Max "Profile—The loneliness of the long-distance writer". Vancouver: *Vancouver Sun*, January 1997.

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HOHL FLUTE 8'	GEDACKT 8'	OPEN FLUTE 4'	VIOLA 8'
FLUTE CELESTE 8'	CHORALBASS 4'	NAZARD 2 2/3'	CELESTE 8'
GAMBA 8'	BASSFLUTE 4'	CONICAL FLUTE 2'	OCTAVE 4'
OCTAVE 4'	NACHTHORN 2'	OCTAVE 1'	ROHRFLUTE 4'
OPEN FLUTE 4'	RAUSCHPFEIFE 1V	SESQUIALTER II	SALICIONAL 4'
TWELFTH 2 2/3'	BOMBARDE 32'	CYMBAL III	FLUTE TWELFTH 2 2/3'
SUPEROCTAVE 2'	CONTRA TRUMPET 16'	REGAL 8'	OCTAVE 2'
CONICAL FLUTE 2'	TRUMPET 8'	TREMULANT 4'	WALDFLUTE 2'
CORNET IV	CLARION 4'		TIERCE 1 3/5'
MIXTURE VII		<b>COUPLERS</b>	NAZARD 1 1/3'
CONTRA TRUMPET 16'	<b>ACCESSOIRES</b>	POSITIF TO GREAT	OCTAVE 1'
TRUMPET 8'	CHORUS	SWELL TO GREAT	SCHARFF III
VOX HUMANA 8'	INTONATION 2	SWELL TO POSITIF	FAGOTTO 16'
TREMULANT	WERCKMEISTER	POSITIF TO PEDAL	FESTIVAL TRUMPET 8'
	AUT. BASS	GREAT TO PEDAL	CROMORNE 8'
<b>EXTRA VOICES</b>	AUT. SOLO	SWELL TO PEDAL	OBOE 8'
CHIMES	TRANSPOSER	MIDI POSITIF 1	SCHALMEI 4'
HARPSICHORD	PITCH	MIDI GREAT 2	
STRINGS	PRESETS	MIDI SWELL 3	
GOSPELORGAN		MIDI PEDAL 4	

## PERFECTION in SOUND and CRAFTSMANSHIP

## Cover

**John-Paul Buzard Pipe Organ Builders**, Champaign, IL, has built a new organ for First Congregational Church, Crystal Lake, IL: opus 16, 18 stops, 24 ranks. Although the original church was built in 1867, this is the congregation's first pipe organ. The first instrument was a reed organ which served faithfully for nearly 100 years. The reed organ's handsome case was made into the church's pulpit, still in use today. A Hammond electronic instrument followed, which the new pipe organ replaces.

The church expanded its crowded chancel to accommodate the large music program and the new organ, installed front and center as a backdrop for the worship space. The project incorporated the organ's design into the greatly expanded chancel, harmonizing with the stately American colonial architecture of the building.

The tonal design is a contemporary adaptation of American organbuilding styles prevalent when the church was originally built. One notes a large percentage of wood pipes as in earlier times. There are more open and har-

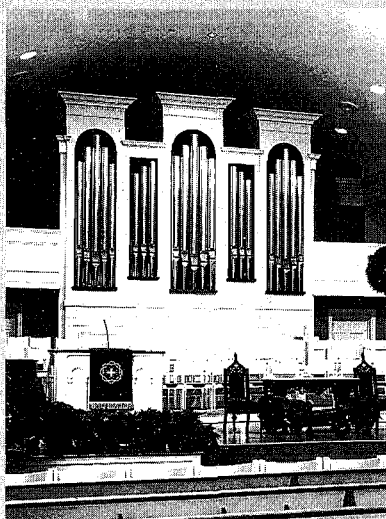
monic stops than one might typically see in new "eclectic" instruments. The disposition of the flute choruses, large-scaled Great Open Diapason, and plaintive English Oboe are also reminiscent of many 19th-century organs. The inclusion of mixtures on both manuals, a full battery of Swell reeds, employment of contemporary voicing techniques and classic scaling concepts provides a contemporary sound for leading hymn singing, accompanying choral and instrumental ensembles, and rendering a wide variety of solo literature.


The Great division is located in the left side of the organ case, with the Swell enclosed on the right side. The Pedal is divided between both the Great and Swell. Facade pipes are from the Pedal 8' Octave and Great 8' Open Diapason, made from lightly polished English tin. Members of the Buzard staff include: Phillip Campbell, Brian K. Davis, Stephen Downes, Charles Eames, Michael Fisher, Charles R. Leach, Stuart Martin, Jay Sallmon, and Ray Wiggs. Eva Wedel is minister of music of the church; Barbara Thorsen is organist.

**GREAT**  
 16' Lieblich Gedeckt (wood)  
 8' Open Diapason (tin - facade)  
 8' Melodia (open wood)  
 4' Octave  
 4' Flute d'Amour (wood)  
 2' Fifteenth  
 1 1/2' Fourniture IV  
 8' Minor Trumpet (Sw 16')  
 Cymbalstern  
 Ct 16-UO-4  
 Sw 16-8-4

**SWELL**  
 8' Stopped Diapason (wood)  
 8' Salicional  
 8' Voix Celeste (TC)  
 4' Principal  
 4' Harmonic Flute (open metal)  
 4' Flageolet (harmonic)  
 2' Plein Jeu IV  
 16' Basson  
 8' Trompette  
 8' Oboe  
 4' Clarion (ext 16')  
 Tremulant  
 Sw 16-UO-4

**PEDAL**  
 32' Subbass (1-12 elect ext Bourdon)  
 32' Lieblich Gedeckt (1-12 elect ext Ct)  
 16' Bourdon (wood)  
 16' Lieblich Gedeckt (Ct)  
 8' Octave (tin - facade)  
 8' Bass Flute (ext)  
 8' Gedeckt Flute (Ct)  
 4' Choral Bass (ext)  
 16' Trombone  
 16' Basson (Sw)  
 4' Clarion (Sw 16')  
 Ct 8-4  
 Sw 8-4





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**B. Rule & Co.**, New Market, TN, has recently completed a four-stop practice organ for a residence in Knoxville, TN. A simple mechanical action of cherry backfalls and correctly-sized pallet valves ensure a responsive touch, including a definite sense of "pluck." The action compensates for seasonal humidity changes. Several ranks of 19th-century pipework, small-scaled and gently voiced, were incorporated into the organ. The old Vox Humana was revoiced into a regal-type reed. The Principal 4', made by Paul Byron of York, ME, has eight polished tin pipes in the facade. The customer, who has experience with building harpsichords from kits, was able to do some of the work, including painting the case, recovering the recycled keyboards (c. 1865) with boxwood, and cutting out the patterns in the ornamental center door panels. Windpressure 2 1/4"; temperament 1/6 comma, after van Biezen; compass 56/30; couplers I/Ped, II/Ped, III.

**MANUAL I**  
 8' Chimney Flute  
 4' Principal

**MANUAL II**  
 8' Gedeckt  
 8' Vox Humana

**PEDAL**  
 I/Ped  
 II/Ped

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**The Schlicker Organ Company,** Buffalo, NY, has built a new organ for Forest Park United Methodist Church, Fort Wayne, IN: three manuals, 36 ranks. The new organ replaces an instrument that was severely damaged by fire. Some of the pipework was restored, rescaled, and revoiced in keeping with the concept of the new instrument. The 3-manual English style console is moveable, and the choir has flexible seating, allowing a variety of performance possibilities. Chest design is electric slider with a solid state combination action.

**GREAT**

- 16' Gemshorn (prep)
- 8' Principal
- 8' Hohl Flute
- 8' Gemshorn (ext, prep)
- 4' Octave
- 4' Spitz Flute
- 2' Octave
- IV Mixture
- 8' Trompete
- Chimes
- Zimbelstern

**SWELL**

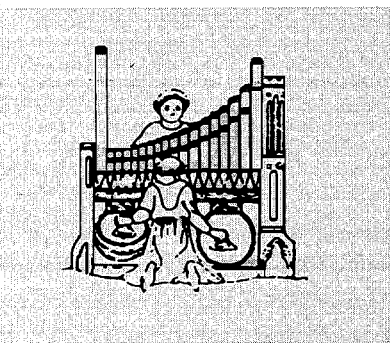
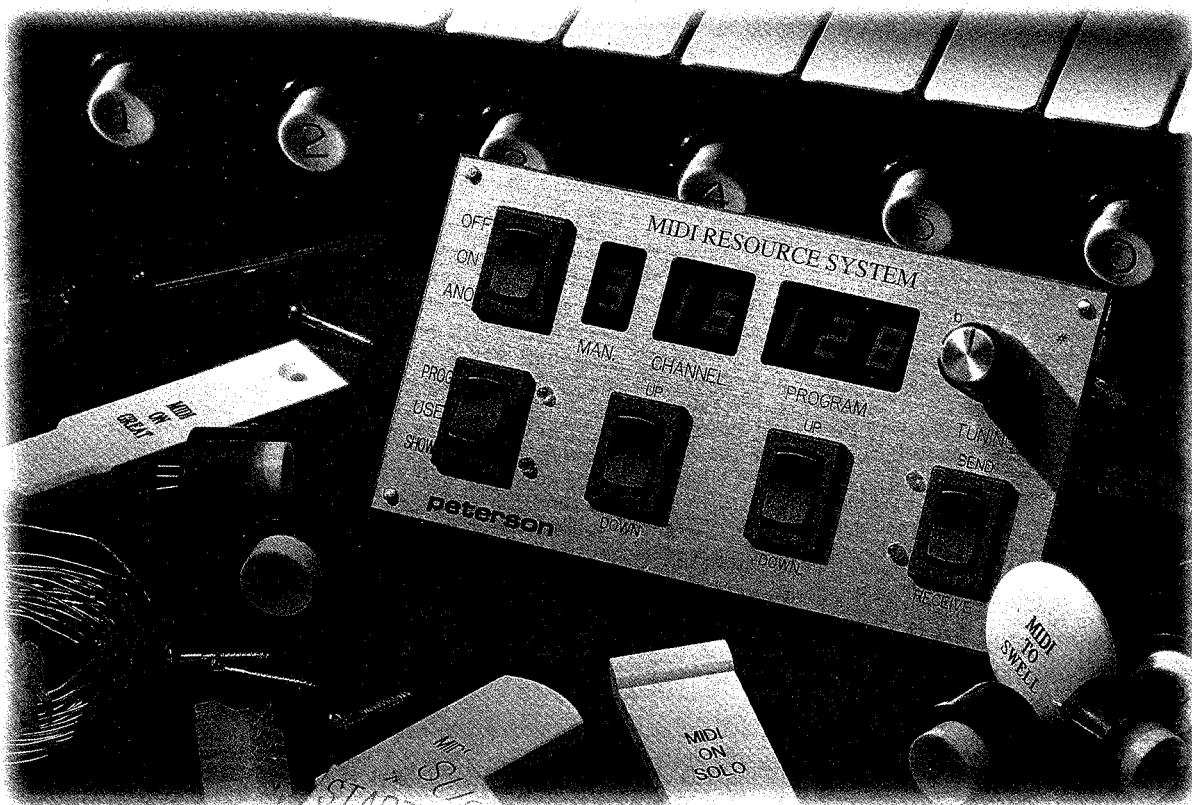
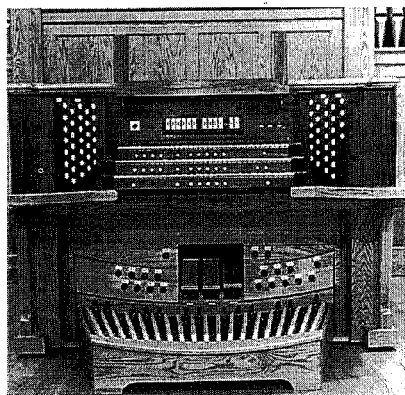
- 16' Bourdon
- 8' Bourdon (ext)
- 8' Viole
- 8' Celeste
- 4' Principal
- 4' Harmonic Flute
- 2' Doublette
- 1 1/2' Quint
- III Scharf
- 16' Oboe/Bassoon
- 8' Trompette
- 8' Oboe (ext)
- 4' Clarion (ext)
- Tremolo

**CHOIR**

- 8' Spire Flute
- 8' Flute Celeste
- 4' Rohr Flute
- 2 1/2' Nazard
- 2' Principal
- 1 1/2' Tierce
- III Cymbal
- 8' Clarinet
- Tremolo

**FANFARE (prep)**

- 16' Trompeta (tc, ext)
- 8' Trompeta
- 4' Trompeta (ext)



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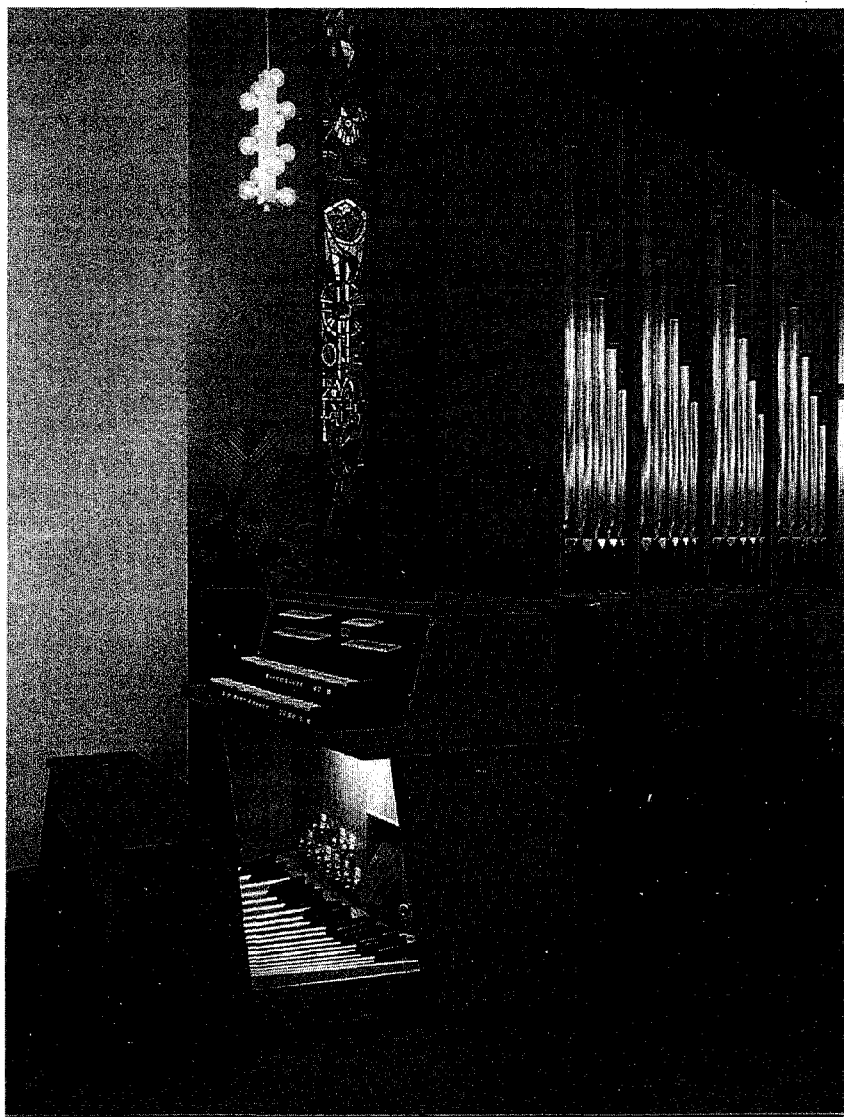
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**J.F. Nordlie Company**, Sioux Falls, SD, has built a new organ for Edina Community Lutheran Church, Edina, MN: an electro-mechanical action instrument of six ranks. The free standing case and open keydesk are constructed of rift sawn red oak. The low 20 pipes of the Principal 8' are made of polished aluminum and make up the facade. The console is connected to the organ by a single fiber optic cable allowing flexibility in placement. The integrated combination/relay action as built by Matters, Inc., allows complete programmable control over the switching system and a sophisticated combination action complete with transposer and player mechanism. Carsten Slostad is Music Director for the church and served as consultant on the organ project. The organ was built in the Nordlie shop by craftsmen John F. Nordlie, Paul E. Nordlie, Trintje Nordlie, David L. Beyer, Martin D. Larsen, Eric Grane, James Greenwald, and Beth MacDonald.

#### Analysis

- A Bourdon 16' 85 pipes, 13-85 enclosed, 1-24 wood, variable scale, 1-40 Gedackt, 41-54 Rohrflöte, 55-85 Blockflöte
- B Principal 8' CC-g'' 44 open metal pipes unenclosed, 1-20 aluminum facade
- C Octave 4' c°-g''' 56 open metal pipes unenclosed
- D Gemshorn 8' 85 pipes, enclosed, variable scale
- E Quinte 1 1/2' CC-d''' 51 pipes, enclosed, variable scale
- F Terz 1 1/2' c°-d''' 39 pipes, enclosed
- G Trumpet 16' prepared

- GREAT**
- 16' Bourdon A
  - 8' Principal B
  - 8' Gedackt A
  - 8' Gemshorn D
  - 4' Octave C
  - 4' Rohrflöte A
  - 2 1/2' Quint E
  - 2' Octave C
  - 1 1/2' Terz F
  - 1' Mixture II-III D&E
  - 16' Trumpet G (prep)
  - 8' Trumpet G (prep)
  - 4' Clairon G (prep)

- SWELL**
- 8' Gedackt A
  - 8' Gemshorn D
  - 4' Rohrflöte A
  - 4' Gemshorn D
  - 2 1/2' Quinte E
  - 2' Principal C
  - 2' Gemshorn D
  - 1 1/2' Terz F
  - 1 1/2' Quint E
  - 16' Trumpet G (prep)
  - 8' Trumpet G (prep)
  - 4' Clairon G (prep)

- PEDAL**
- 16' Bourdon A
  - 8' Principal B
  - 8' Gedackt A
  - 8' Gemshorn D
  - 5 1/2' Quint A
  - 4' Octave C
  - 4' Gedackt A
  - 2' Octave C
  - 1 1/2' Mixture III C&E
  - 16' Harmonics D
  - 16' Trumpet G (prep)
  - 8' Trumpet G (prep)
  - 4' Clairon G (prep)

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**T. R. Rench and Co.**, Racine, WI, has completed a new organ for Coon Valley Lutheran Church, Coon Valley, WI. This is the third pipe organ in this Norwegian Lutheran church, and replaces a theatre organ installed in the 1950s. (The style 135 Wurlitzer is being re-installed in its original theatre in nearby Viroqua, WI.) Containing 17 sets of pipes (19 ranks), the new organ is of electro-pneumatic construction, and all windchests are of the unit type. Windpressures are 5" for the 16" Trumpet and 3 1/2" for the organ in general. The

stoplist reflects 19th-century American and German Romantic tonal styles. However, a Cornet group is provided and the Swell division contains the basic elements of a Positive division. The layout of the instrument has the Swell in the organ chamber and the Great in front, contained by casework of walnut and mahogany. The front display pipes are from the church's first organ, restored to the original stencil designs and colors. Consultant to the church council was John Henley of Sauk City, WI.

#### GREAT

- 16' Sub Diapason (ext)
- 8' Open Diapason
- 8' Melodia
- 8' Dulciana
- 4' Octave
- 4' Wald Flute
- 2' Fifteenth
- III Mixture
- 8' Trumpet
- 8' Cromorne (Sw)

#### SWELL

- 16' Lieblich Gedeckt (ext)
- 8' Diapason
- 8' Gedeckt
- 8' Salicional
- 8' Celeste
- 4' Principal
- 4' Harmonic Flute
- 2 1/2' Nazard
- 2' Principal
- 2' Piccolo
- 1 3/4' Tierce
- 1 1/2' Larigot (ext)
- 8' Cromorne
- Tremulant
- 8' Trumpet (Gt)

#### PEDAL

- 16' Sub Bass
- 16' Lieblich (Sw)
- 8' Open Bass
- 8' Bourdon (ext)
- 8' Gedeckt (Sw)
- 4' Choral Bass (ext)
- 16' Trumpet (ext)
- 4' Cromorne (Sw)



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# Calendar

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

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

## UNITED STATES East Of The Mississippi

### 15 MARCH

Bachathon; Ridgewood United Methodist, Ridgewood, NJ

**Sue Mitchell Wallace**, hymn festival & church music workshop; First Presbyterian, St Petersburg, FL

**Vivian Montgomery**, harpsichord, with recorder; All SS Cathedral, Milwaukee, WI 4, 8 pm

Bach Young Artist Showcase; Music on KK, Joyce Parker Productions, Milwaukee, WI 3 pm (also 7 pm, Barnes & Noble Booksellers, Brookfield, WI)

Aebersold & Neiwem, piano duo; St Giles, Northbrook, IL 8 pm

### 16 MARCH

Schutz, *The Seven Last Words*, with orchestra; First Congregational, Madison, CT 10 am

**David Hurd**; Trinity College, Hartford, CT 3 pm

**Mark Engelhardt**; Cathedral of All SS, Albany, NY 4:30 pm

Bach, *St Matthew Passion*; Trinity Church, New York, NY 3 pm

**Mary Fenwick**; St Francis of Assisi Cathedral, Metuchen, NJ 4 pm

American Boychoir; Emmanuel Church, Chestertown, MD

**William Stokes**; Church of the Holy Cross; Tryon, NC 4 pm

Miami String Quartet; St Gregory's Episcopal, Boca Raton, FL 4 pm

**Marvin Mills**; Calvary Episcopal, Pittsburgh, PA 7:30 pm

**John Weaver**; West Liberty State College, West Liberty, WV 3:30 pm

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

**Robert Quade**; St Paul's Episcopal, Akron, OH 8 pm

**Cj Sambach**; Grace United Methodist, Kokomo, IN 3:30 pm

Lenten Choral Concert; First Presbyterian, Evansville, IN 4 pm

Bach Young Artist Showcase; Betty Brinn Children's Museum, Milwaukee, WI 3 pm

**Martha Folts**, harpsichord; Brass Light Gallery, Milwaukee, WI 7:30 pm

**Richard Hoskins**; St Michael's Episcopal, Barrington, IL 4 pm

**Heather Hinton**; Westminster Presbyterian, Peoria, IL 3:30 pm

**Jay Pontius**; Second Presbyterian, Memphis, TN 4 pm

American Boychoir; St James Church, Fairhope, AL

**Frederick Swann**; Christ Church Cathedral, New Orleans, LA 4 pm

### 17 MARCH

The King's Singers; Immanuel Congregational, Hartford, CT 8 pm

American Boychoir; Washington College, Chestertown, MD

**John Mitchener**; Peace College, Raleigh, NC 8 pm

Apollo's Fire Baroque Orchestra; Wisconsin Lutheran College, Wauwatosa, WI 7:30 pm (lecture at 6:30 pm)

Singing Boys of Pennsylvania; Southern Hills United Methodist; Lexington, KY 7:30 pm

### 18 MARCH

Bach, *St Matthew Passion*; St Thomas Church, New York, NY 7:30 pm

**Mary Monroe**; St Paul's Chapel, Columbia Univ, New York, NY noon

**Karl E. Moyer**; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm

**Wayne Wold**; Mt St Mary's College, Emmitsburg, MD 7:30 pm

**Hazel King**; St Luke's Chapel, Medical Univ of South Carolina, Charleston, SC noon

**Frederick Swann**; First Scots Presbyterian, Charleston, SC 8 pm

**James Diaz**; First Wayne Street United Methodist, Ft Wayne, IN 7:30 pm

Bach Young Artist Showcase; Piano Gallery, Milwaukee, WI 7 pm  
Singing Boys of Pennsylvania; St John Lutheran, LaGrange, IL 7:30 pm

### 19 MARCH

Singing Boys of Pennsylvania; Zehnder's Restaurant, Frankenmuth, MI 7:30 pm (also March 20, 1 pm)

**David Schulenberger**, harpsichord; All SS Cathedral, Milwaukee, WI 7:30 pm

### 20 MARCH

**Mary Monroe**; St Paul's Chapel, Columbia Univ, New York, NY noon

**Brian Davey**; St Gregory's Episcopal, Boca Raton, FL noon

Singing Boys of Pennsylvania; First Presbyterian, Jackson, MI 7:30 pm

**Joan Parsley**, harpsichord, with viola da gamba; St John's Ev Lutheran, Wauwatosa, WI 7:30 pm

### 21 MARCH

Bach, *St Matthew Passion*, with orchestra; University of Florida, Gainesville, FL 8 pm

Bach Birthday Ensemble Concert; St Bartholomew's Episcopal, Atlanta, GA 3 pm

Trio Sonnerie; All SS Cathedral, Milwaukee, WI 7:30 pm (lecture at 6:30 pm)

**Edward Parmentier**, harpsichord; All SS Cathedral, Milwaukee, WI 10 pm

**Stefan Engels**; Fourth Presbyterian, Chicago, IL 12:10 pm

### 22 MARCH

**Cj Sambach**; Calvary United Church of Christ, Crestline, OH 7 pm

Bach Young Artist Showcase; Wauwatosa Public Library; Wauwatosa, WI 3 pm

**Edward Parmentier** & **Joan Parsley**, harpsichords (Bach concert); All SS Cathedral, Milwaukee, WI 7:30 pm (Lecture at 6:30 pm)

### 23 MARCH

**Susan Armstrong**; Cathedral of All SS, Albany, NY 4:30 pm

Handel, *Messiah Parts II & III*, with orchestra; Madison Ave Presbyterian, New York, NY 4 pm

**Christopher Young**; St Thomas Church, New York, NY 5:15 pm

**William Miller**; First Presbyterian, Trenton, NJ 10:30 am

Handel, *Messiah*; Our Lady of Mt Carmel, Doylestown, PA 8 pm

**Don Kinnier**; Longwood Gardens, Kennett Square, PA 2:30 pm

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

St Paul's Choral Society; St Paul's Episcopal, Akron, OH 8 pm

**Edward Parmentier**, harpsichord; All SS Cathedral, Milwaukee, WI 7:30 pm (lecture at 6:30 pm)

### 24 MARCH

**Mary Simmons**; Presbyterian Homes, Evanston, IL 1:30 pm

### 25 MARCH

**Peter Stoltzfus**, with tenor; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm

**Ward Moore**; St Luke's Chapel, Medical Univ of South Carolina, Charleston, SC noon

### 26 MARCH

Brahms, *Requiem*, with orchestra; St Bartholomew's, New York, NY 8 pm

### 27 MARCH

Josquin, *Missa L'homme armé*; Church of the Advent, Boston, MA 6:30 pm

**Cj Sambach**; Central United Methodist, Asheville, NC 3 pm

Schubert, *Mass in G*, with orchestra; St Mark United Methodist, Augusta, GA 7:30 pm

### 28 MARCH

Singing Boys of Pennsylvania; St Pius X Church, Southgate, MI 7:30 pm

Dubois, *The Seven Last Words*; Second Presbyterian, Indianapolis, IN noon

Dubois, *The Seven Last Words*; Lindenwood Christian, Memphis, TN 5:30 pm

### 29 MARCH

Vaughan Williams, *Mass in G Minor*; Church of the Advent, Boston, MA 7 pm

**Marc Cheban**; Longwood Gardens, Kennett Square, PA 2:30 pm (also March 30)

### 30 MARCH

**Patrick Allen**; St Thomas Church, New York, NY 2:30 pm

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

### 2 APRIL

**David Higgs**; St Bartholomew's, New York, NY 8 pm

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### 3 APRIL

**Andrzej Trembicki**; St Paul's Chapel, Columbia University, New York, NY noon  
**Stephen Alltop**, with oboe; Presbyterian Homes, Evanston, IL 7:15 pm

### 4 APRIL

**Susan Armstrong**; Trinity Church, Melrose, MA 7:30 pm

### 5 APRIL

**Carol Williams**; St Mary's Church, New Haven, CT 7:30 pm

### 6 APRIL

**L. Frederick Jodry**; Church of the Advent, Boston, MA 5:30 pm

**Renée Louprette & Scott Lamlein**; Immanuel Congregational, Hartford, CT 4 pm

**Trudy Faber**; Cadet Chapel, West Point, NY 3:30 pm

**Hugh Wilson**; Cathedral of All SS, Albany, NY 4:30 pm

**Gerre & Judith Hancock**; First United Methodist, Schenectady, NY 4 pm

**Michael Kleinschmidt**; St Thomas Church, New York, NY 5:15 pm

Trinity College Choir-Cambridge; Westerly Chorus Hall, Westerly, RI 4, 8 pm

**Els Swinnen**, organ & piano; Longwood Gardens, Kennett Square, PA 2:30 pm

**Diane Meredith Belcher**; First Presbyterian, Lancaster, PA 4 pm

Lutheran Theological Seminary Choir; Lutheran Church of the Good Shepherd, Lancaster, PA 4 pm

**Marijim Thoene**; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

**Wayne Wold**; Hood College, Frederick, MD 3 pm

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

**Alan Morrison**; Zion Lutheran, Sandusky, OH 7 pm

**Joan Lippincott**; Christ Presbyterian, Canton, OH 4 pm

**David Hurd**; Fourth Presbyterian, Chicago, IL 7:30 pm

**+Carla Edwards**; First Congregational, Crystal Lake, IL 4 pm

### 7 APRIL

Trinity College Choir-Cambridge; First Congregational, Rockport, MA 7:30 pm

**Joan Lippincott**, masterclass; Christ Presbyterian, Canton, OH 7-9 pm

**Pamela Ruiter-Feenstra**; Eastern Michigan Univ, Ypsilanti, MI 8 pm

### 8 APRIL

**Kimberly Hess**; Stonehill College, North Easton, MA 8 pm

Trinity College Choir-Cambridge; St Patrick-St Anthony, Hartford, CT 8 pm

**Preston Smith**, with bass; St Luke's Chapel, Medical University of South Carolina, Charleston, SC noon

### 9 APRIL

Trinity College-Cambridge; St Luke's Episcopal, Darien, CT 7:30 pm

**McNeil Robinson**; St Bartholomew's, New York, NY 8 pm

**Gregory Eaton**; General Theological Seminary, New York, NY

### 10 APRIL

**Susan Armstrong**; St Paul's Cathedral, Boston, MA 12:30 pm

Trinity College-Cambridge; First Baptist, Chattanooga, TN 7:30 pm

### 11 APRIL

**Janette Fishell**; Cathedral of SS Peter & Paul, Providence, RI 8 pm

Trinity College-Cambridge; First Presbyterian, Sumter, SC 8 pm

### 12 APRIL

**Francesco Cera**, workshop; Old West Church, Boston, MA 10 am

**Lee Dettra**, with Eastman Trombone Choir; Cadet Chapel, West Point, NY 7 pm

Trinity College Choir-Cambridge; Ebenezer Lutheran, Columbia, SC 7 pm

**Marilyn Keiser**, workshop; First Presbyterian, Saginaw, MI 10 am

### 13 APRIL

**Donald Ingram**; Cathedral of All SS, Albany, NY 4:30 pm

**Victor Fields**; St Thomas Church, New York, NY 5:15 pm

Choral Music of Richard Frey; Ridgewood United Methodist, Ridgewood, NY 7 pm

**Heather Hinton**; Grace Church, Newark, NJ 4 pm

**Todd Wilson**; St Stephen's Episcopal, Durham, NC 8 pm

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

**Alan Morrison**; First Congregational, Columbus, OH 4 pm

**Marilyn Keiser**; First Presbyterian, Saginaw, MI 3:30 pm

Choral Concert; First Presbyterian, Arlington Heights, IL 4 pm

**Larry Palmer**, organ & harpsichord; House of Hope, St Paul, MN 4 pm

The Merling Trio; Christ Church Cathedral, New Orleans, LA 4 pm

### 14 APRIL

Franck Festival; Cathedral of St John the Baptist, Charleston, SC 7:30 pm

### 15 APRIL

**Timothy Tikker**; Medical University of South Carolina, Charleston, SC noon

Trinity College-Cambridge; Second Presbyterian, Louisville, KY 7:30 pm

**\*Jerome Butera**; Chapel of St John the Divine, Champaign, IL 8 pm

### 16 APRIL

**Mollie Nichols**; St Bartholomew's, New York, NY 8 pm

### 18 APRIL

**Bruce Neswick**, hymn festival; Immaculate Conception, Baltimore, MD 7:30 pm

**Gillian Weir**; Peachtree United Methodist, Atlanta, GA 8 pm

**Martin Jean**; Grosse Pointe Memorial; Grosse Pointe, MI 7:30 pm

Trinity College-Cambridge; Christ Church Episcopal, Winnetka, IL 7:30 pm

Brahms, *Requiem*, with orchestra; Divine Word Chapel, Northbrook, IL 7:30 pm

### 19 APRIL

Bloch, *Sacred Service*; Ursinus College, Collegeville, PA 8 pm

**Donald Sutherland & Phyllis Bryn-Julson**, organ & soprano; Spencerville 7th-day Adventist, Silver Spring, MD 4 pm

**Bruce Neswick**, masterclass; Brown Memorial Woodbrook Presbyterian, Baltimore, MD 9 am

Trinity College-Cambridge; St John's Episcopal, Lancaster, OH 8 pm

American Boychoir; Trinity Episcopal, Niles, MI

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

**+Merrill Davis III**; Trinity Lutheran, Roselle, IL 7:30 pm (also April 20, 4:30 pm)

**Stephen Hamilton**, masterclass; Our Savior's Lutheran, Virginia, MN 9:30 am

### 20 APRIL

**Patrick Barrett**; SUNY, Buffalo, NY 5 pm

**Mary Bon**; Cathedral of All SS, Albany, NY 4:30 pm

**Lewis Brunn**; St Thomas Church, New York, NY 5:15 pm

American Boychoir, with orchestra; State Theatre, New Brunswick, NJ

**G. Dene Barnard**; St Stephen's Episcopal, Millburn, NJ 4 pm

**Keith Thompson**; Longwood Gardens, Kennett Square, PA 2:30 pm

**Todd Wilson**; Pine Street Presbyterian, Harrisburg, PA 4 pm

**+Martin Jean**; First Lutheran, Ellicott City, MD 4 pm

**John Weaver**; Myers Park Presbyterian, Charlotte, NC 7:30 pm

**Robert Parkins**; Duke University, Durham, NC 5 pm

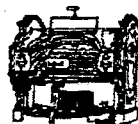
**Crys Armbrust**, with violin; Church of the Holy Cross, Tryon, NC 4 pm

Mozart, *Coronation Mass* with orchestra; St Gregory's Episcopal, Boca Raton, FL 4 pm

**Richard Webster**, hymn festival with brass; St Bartholomew's Episcopal, Atlanta, GA 6 pm

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**Catherine Rodland**; Calvary Episcopal, Pittsburgh, PA 7:30 pm  
**Stephen Tharp**; Cleveland Museum, Cleveland, OH 3 pm  
**Thomas Trotter**; St Paul's Episcopal, Akron, OH 8 pm  
**Jelani Eddington**; Renaissance Theater, Mansfield, OH 4 pm  
 Trinity College Choir-Cambridge; Nardin Park United Methodist, Farmington Hills, MI 7:30 pm  
 American Boychoir; Church of the Holy Spirit, Lake Forest, IL  
 Brahms, *Requiem*, with orchestra; Divine Word Chapel, Northbrook, IL 7 pm  
 Choral Concert; Glenview Community Church, Glenview, IL 4 pm  
 His Majesty's Clerkes; Quigley Chapel, Chicago, IL 7:30 pm  
**Stephen Hamilton**; Our Savior's Lutheran, Virginia, MN 3:30 pm

22 APRIL  
**Mary Julia Royall**; St Luke's Chapel, Medical University of South Carolina, Charleston, SC noon  
**\*Sue Mitchell Wallace**, workshop; First Presbyterian, Greenville, SC 7:30 pm  
**Gillian Weir**; First Congregational, Sarasota, FL 7:30 pm

23 APRIL  
**Daniel Moriarty**; St Bartholomew's, New York, NY 8 pm  
 American Boychoir; Ferris State Univ, Big Rapids, MI

24 APRIL  
 American Boychoir; Milliken Auditorium, Traverse City, MI

25 APRIL  
**Jean Boyer**; Old West Church, Boston, MA 8 pm  
 Ferris Chorale; Mt Carmel Church, Chicago, IL 8 pm  
**Gillian Weir**; Illinois College, Jacksonville, IL 8 pm  
 Univ of Montevallo Concert Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

26 APRIL  
**Jean Boyer**, Brahms workshop; Old West Church, Boston, MA 10 am  
**Stephen Cleobury**, with choir; Church of St James-the-Less, Scarsdale, NY 7:30 pm  
**McNeil Robinson**; Clayton State College, Morrow, GA 8:15 pm  
**Gillian Weir**, masterclass; Illinois College, Jacksonville, IL 9 am-12 noon

27 APRIL  
**James David Christie**; King's Chapel, Boston, MA 5 pm  
**Carol Williams**; Yale University, New Haven, CT 8 pm  
**Steven Rosenberry**; Cathedral of All SS, Albany, NY 4:30 pm  
**Patrick Allen**; St Thomas Church, New York, NY 5:15 pm  
 American Boychoir; First Presbyterian, Sag Harbor, NY  
 American Boychoir; Richardson Auditorium, Princeton, NJ  
**Gerre Hancock**; United Methodist Church, Red Bank, NJ 4 pm  
 Choral Concert, with brass; Lutheran Church of the Holy Trinity, Lancaster, PA 4 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**John Sherer**; Cathedral of the Holy Angels, Gary, IN 3 pm  
 Organ Concert; Second Presbyterian, Indianapolis, IN 4 pm  
 \*Organ Music of African-American Composers; Sherman Park Lutheran, Milwaukee, WI 3 pm

Caldara, *Mass in G*, with orchestra; Park Ridge Community Church, Park Ridge, IL 10:30 am  
**Paul Manz**, hymn festival; Trinity Lutheran, Roselle, IL 4:30 pm  
 28 APRIL  
**Martin Jean**; Calvary Episcopal; Cincinnati, OH 5 pm  
**Robert Finster**; Presbyterian Homes, Evanston, IL 1:30 pm

29 APRIL  
**Michael Farris**; Crouse Auditorium, Syracuse, NY 8 pm  
**William Gudger**; St Luke's Chapel, Medical University of South Carolina, Charleston, SC noon  
**Gillian Weir**; Christ Church, Oak Brook, IL 8 pm  
 American Boychoir; Zorn Arena, Eau Claire, WI

30 APRIL  
**William Trafka**; St Bartholomew's, New York, NY 8 pm

**UNITED STATES  
 West Of The Mississippi**

15 MARCH  
 Bach, *St Mark Passion*; St Francis Xavier (College) Church, St Louis, MO 7:30 pm  
**David Higgs**, masterclass; First Presbyterian, San Anselmo, CA 10 am  
**Edward Murray**; Immanuel Presbyterian, Los Angeles, CA 8 pm

16 MARCH  
**Pamela Ruiter-Feenstra**; Wartburg College, Waverly, IA 4 pm  
**James Johnson**; First Baptist, Austin, TX 4 pm  
 Bach, *Cantata 182*; Christ the King Lutheran, Houston, TX 5 pm  
**Kurt Rappf**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
**David Higgs**; First Presbyterian, San Anselmo, CA 4 pm  
 Cambridge Singers; St Francis Episcopal, Rancho Palos Verdes, CA 3 pm  
**Christopher Herrick**; First Congregational, Los Angeles, CA 4 pm

17 MARCH  
 Honegger, *King David*; Ted Mann Concert Hall, Minneapolis, MN 7:30 pm

18 MARCH  
**James David Christie**; Pittsburg State Univ, Pittsburg, KS 7:30 pm

21 MARCH  
 Bach Birthday Organ Concert; St John's Cathedral, Denver, CO 8 pm  
 Bach Birthday Bash; Trinity Episcopal, Santa Barbara, CA noon

22 MARCH  
 Singing Boys of Pennsylvania; First Presbyterian, Davenport, IA 7:30 pm  
 Rosales Organ Workshop Tour; UCLA Fowler Museum, Los Angeles, CA 12:30 pm

23 MARCH  
 Singing Boys of Pennsylvania; Golden Valley Lutheran, Golden Valley, MN 7:30 pm  
 Arvo Part, *St John Passion*; St John's Cathedral, Denver, CO 7 pm  
 Bluebonnet Brass Ensemble; St Stephen Presbyterian, Ft Worth, TX 7:30 pm  
**J. Melvin Butler**; Trinity Lutheran, Lynnwood, WA 7 pm  
**Christoph Tietze**; St Mary's Cathedral, San Francisco, CA 3:30 pm

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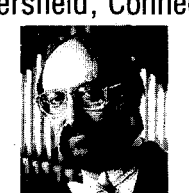
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Cambridge Singers; St Anthony's Greek Orthodox Church, Pasadena, CA 3 pm  
Festival of Choirs; Lake Ave Church, Pasadena, CA 6 pm

25 MARCH  
Singing Boys of Pennsylvania; Iowa Wesleyan College, Mt Pleasant, IA 7:30 pm

30 MARCH  
**Christoph Tietze**; St Mary's Cathedral, San Francisco, CA 3:30 pm

4 APRIL  
**Heather Hinton**; St John's Cathedral, Denver, CO 8 pm

6 APRIL  
**+Carlene Neihart**; Harper Chapel United Methodist, Osage Beach, MO 2 pm  
**David Higgs**; First Presbyterian, Tulsa, OK 4 pm

Easter Lessons & Carols; St Stephen Presbyterian, Ft Worth, TX 5 pm

**Christoph Tietze**; St Mary's Cathedral, San Francisco, CA 3:30 pm

7 APRIL  
**Linton Powell**; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

First Triennial Dallas International Organ Competition; Meyerson Symphony Center, Dallas, TX (through April 15)

8 APRIL  
**Francesco Cera**; Stanford University, Palo Alto, CA 8 pm

**Douglas Cleveland**; Westwood United Methodist, Los Angeles, CA 7:30 pm

11 APRIL  
Schubert Bicentennial Weekend; Immanuel Presbyterian, Los Angeles, CA (through April 13)

13 APRIL  
**Douglas Cleveland**, with St Olaf Band; Wooddale Church, Eden Prairie, MN 4 pm  
Trinity College Choir-Cambridge; First United Methodist, Shreveport, LA 4 pm

**Ludger Lohmann**; Christ the King Lutheran, Houston, TX 5 pm

**Gillian Weir**; University of Texas, Austin, TX 4 pm

**Joseph Hanson**; St Mary's Cathedral, San Francisco, CA 3:30 pm

**John Obetz**; St Mark's Episcopal, Berkeley, CA 5:30 pm

**Richard Cleary**, lecture; UCLA Fowler Museum, Los Angeles, CA 2 pm  
Cathedral Choir; Immanuel Presbyterian, Los Angeles, CA 8 pm

14 APRIL  
**Geoffrey Morgan**; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

Trinity College Choir-Cambridge; St Andrew's Episcopal, Ft Worth, TX 7:30 pm

16 APRIL  
Trinity College Choir-Cambridge; Bethany Lutheran College, Mankato, MN 7:30 pm

18 APRIL  
**Richard Heschke**; Bethany College, Lindsborg, KS 7:30 pm

19 APRIL  
**Richard Heschke**, masterclass; Bethany College, Lindsborg, KS 10 am

**John Walker**, workshop; First Presbyterian, Albuquerque, NM 9:30 am

**Manuel Rosales & Michael Barone**, lecture; First Presbyterian, Granada Hills, CA 4 pm

**Lyn Larsen**; Nethercutt Collection at San Sylmar, Sylmar, CA 8 pm

20 APRIL  
**John Obetz**; Liberty United Methodist, Liberty, MO 3 pm

**John Walker**; First Presbyterian, Albuquerque, NM 4 pm

**Gillian Weir**; St Barnabas Episcopal, Scottsdale, AZ 4 pm

**David Craighead**; Trinity Cathedral, Portland, OR 5 pm

**Richard Bush**; St Mary's Cathedral, San Francisco, CA 3:30 pm

**James Welch**; RLDS Church, Palo Alto, CA 7:30 pm

**Mary Preston**; All SS Episcopal, Beverly Hills, CA 5 pm

**Manuel Rosales**, lecture; UCLA Fowler Museum, Los Angeles, CA 2 pm

25 APRIL  
**Donald Pearson**; Westminster Presbyterian, Lincoln, NE 7:30 pm

St Martin's Chamber Choir; St John's Cathedral, Denver, CO 8 pm

26 APRIL  
**Tom Harmon**; UCLA Schoenberg Hall, Los Angeles, CA 2 pm

27 APRIL  
**Stephen Hamilton**; Clear Lake United Methodist, Clear Lake, IA 4 pm

**Alan Morrison**; Central Presbyterian, Des Moines, IA 4 pm

**Gillian Weir**; Central Presbyterian, St Louis, MO 4 pm

Rachmaninoff, *Vespers*; St Louis Cathedral, St Louis, MO 7 pm

**Christopher Young**; St Mary's Cathedral, Cheyenne, WY 2 pm

Archdiocesan Choir Festival; St Mary's Cathedral, San Francisco, CA 3:30 pm

29th Annual Festival of Choirs; La Jolla Presbyterian, La Jolla, CA 9, 10:30 am

29 APRIL  
**Ray Ferguson**; Stanford University, Palo Alto, CA 8 pm

30 APRIL  
American Boychoir; Calvary Episcopal Church, Rochester, MN

#### INTERNATIONAL

15 MARCH  
**Alan Morrison**; Jack Singer Concert Hall, Calgary, Alberta 8 pm

16 MARCH  
**Alan Morrison**, masterclass; Mt Royal College Conservatory, Calgary, Alberta 1:30 pm

**Jean Gillou**; Konzerthaus, Vienna, Austria 11 am

31 MARCH  
**Ian Tracey**; Liverpool Cathedral, Liverpool, England 11:15 am

2 APRIL  
**Christoph Lorenz**; Parr Hall, Warrington, England 7:45 pm

12 APRIL  
**David Craighead**; Deer Park United Church, Toronto, Ontario 8 pm (masterclass 10 am-12 noon)

27 APRIL  
**Thomas Daniel Schlee**; Konzerthaus, Vienna, Austria 11 AM

**James Johnson**; St Mathew's Anglican, Montréal, Québec 5 pm

## Organ Recitals

ELIZABETH & RAYMOND CHENAULT, Bethel Lutheran Church, Madison, WI, September 22: *Variations on an Easter Theme*, Rutter; *Eclogue*, Shephard; *Allegro*, Moore; *The Emerald Isle*, Callahan; *Rhapsody*, Hakim; *Shenandoah*, White; *Rag-time*, Callahan; *Toccata on "God rest you merry, gentlemen,"* Hobby.

MICHAEL GAILIT, Vasa Church, Göteborg, Sweden, August 11: *Symphonic Poem "Prometheus,"* Liszt, arr. Guillou; *Pilgrim Chorus (Tannhäuser)* (arr. Liszt), Prelude to *Lohengrin* (arr. Gailit), Wagner; *Sonata on the 94th Psalm*, Reubke.

JAMES E. JOHNSON, University of Alaska, Fairbanks, AK, September 29: *Canzona in d*, S. 588, *Trio Sonata No. 1 in E-flat*, S. 525, *Pastorale in F*, S. 590, Partita: *Sei gegrüßet*, S. 768, *Prelude and Fugue in A*, S. 536, *Concerto in d*, S. 596, *Passacaglia and Fugue in c*, S. 582, Bach.

KARL E. MOYER, University of Pennsylvania, Philadelphia, PA, October 8: *Toccata: Thou art the rock*, Mulet; *Ronde française*, Boëllmann; *As the dew from heaven distilling*, Daynes; *Prelude and Fugue in G*, S. 550, Bach; *Allegretto, Fugue (Sonata in E-flat minor)*, Parker.

JOHN OBETZ, Reorganized Church of Jesus Christ of Latter Day Saints, Ann Arbor, MI, October 12: *Sonata in A*, Mendelssohn; *Fantasy in G*, S. 572, *An Wasserflüssen Babylon*, S. 563, Bach; Three Hymn Tune Preludes: *Duke Street*, Tallis' *Canon*, *Lasst uns erfreuen*, Kemner; "O God of Love" (*The Ghosts of Versailles*), Corigliano; *Te Deum*, Langlais; *Postlude pour l'Office de Complies*, Alain; *Choral III in a*, Franck.

KAREN SCHNEIDER, Cathedral of the Holy Angels, Gary, IN, October 27: *Toccata in F*, Buxtehude; *Offertoire sur les grands jeux*, Couperin; *Prelude and Fugue in C*, S. 547, Bach; *Andante in F*, K. 616, Mozart; *Toccata and Fugue in d*, S. 565, Bach; Introduction and *Allegro risoluto (Sonata VIII)*, Guilman; *Fantasy: Torah Song*, Phillips; *Toccata in F*, Lanquetuit.

RUDOLF ZUIDERVELD, Illinois College, Jacksonville, IL, November 3: *Prelude and Fugue in D*, S. 532, Partita: *Sei gegrüßet*, S. 768, *Six Schübler Chorales*, S. 645-650, *Passacaglia in c*, S. 582, Bach.

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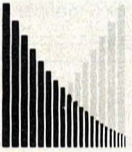
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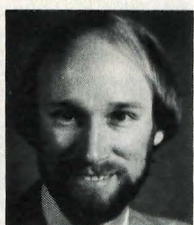
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