

# THE DIAPASON

AUGUST, 1997



Brick Presbyterian Church, New York, NY  
Specification on page 16

# Letters to the Editor

## About Restoration

Last year THE DIAPASON published an article on a very important project: "The restoration of the Baroque organ in the Cathedral of the Virgin Mary in the Snow, Olomouc (Moravia), Czech Republic," by Zdenek Fridrich-Kvetuse Fridrichosa (June, 1996, pp. 12-14). The work is presented as a fine example of historical organ restoration, conducted according to "all requirements of the Historical Monument Care manual, which are codified in technical literature and which are respected worldwide." It has taken me some time to decide to comment, not only because the magazine reaches my office by boat about two months after publication, but also because it is never easy to decide to swim against the stream.

There is no question in my mind that the work was performed by a competent firm with skill and all due care. What I object to is the use of the word "restoration" under the circumstances described in the article. For those unfamiliar with it, I will briefly re-cap the most important characteristics of the instrument described and the work which has been carried out.

According to the author of the article, the organ is the most important instrument by Gottfried Halbrich, built between 1728 and 1729, and one of the largest of its time in Moravia. It is, therefore, of no small relevance. It is located in a beautiful baroque cathedral, which according to the author "belongs among the world's most beautiful." Two elegant photographs testify that the instrument is of rare beauty indeed, having an extraordinary case decorated with carvings and sculptures.

At the time of construction, the instrument consisted of 25 stops and two 45-note manuals (C<sup>1</sup> to C<sup>5</sup> with short low octave), a common compass at the time in several countries. The pedalboard consisted of 18 notes, presumably C<sup>1</sup> to A<sup>2</sup> with short octave.

According to the article, the "restoration" was no easy task. Virtually untouched during the nineteenth century, the organ underwent a massive modification in 1916-17. Only 60 per cent of the original pipes were found, largely revoiced, but fortunately the original Positiv windchest was preserved in its original location. The Main Division windchests were also found, stored underneath the choir floor, and also parts of the wind trunks and original mechanical action were found.

What appears in the article and is highly commendable is that great care was devoted to restoring each stop by repairing the damaged pipes, reconstructing the missing ones and restoring the original voicing parameters. We all know that this is one of the most delicate procedures in historical organ restoration. But this alone is certainly not enough to make a project carried out on an antique instrument a "restoration."

Several organbuilders' associations in various countries have developed codes in regard to work performed on ancient instruments. Most of them do not simply give general principles or guidelines but also go into great detail.<sup>1</sup> It is commonly stated that the work must be conducted in such a way that the new parts can always be identified, that any process must be reversible, etc. Some "codes" are not so specific, but all, to my knowledge, include two fundamental principles:

1. The original configuration of the organ must not be altered to make the instrument "more versatile," easier to play or to expand its performing possibilities.
2. All original parts must be carefully restored. No matter how badly damaged, every effort must be carried out to bring them back to their original function within the instrument.

The following is what the article reports:

- The original windchests, built in 1728 and luckily found preserved under the choir floor, were not restored and re-installed. New windchests were built "which permit a full chromatic range" and which have a 56-note compass: C to g''' with complete low octave. New windchests were also built for the pedal (30 notes, C-F' with first complete octave). It is not specified whether any of the 18th-century pedal windchests were still present before the recent work on the instrument.
- The extension discrepancy with the original Positiv windchest, which was kept and restored, is presented as a "problem" which was solved by adding new electro-magnetic windchests for the extra pipes (including those for the first short octave). These were placed inside the main case, away from the Positiv, which is located on the balcony rail.

Even without going into further details, such as pitch, "established at A440cps," or the restoration of the temperament, not mentioned in the article, it seems to me that what is being presented as a comprehensive "restoration" should fall under a different classification. By changing not only the original characteristics but also some vital original components (understanding that every original part is equally important), an instrument has been produced which certainly makes beautiful sound and is ideal for concerts and the accompaniment of soloists and choirs, but it is no longer what the builder Gottfried Halbrich intended it to be.

It is to be regretted that this type of work is being presented as a fine example of restoration. Everyone today is aware of the importance of preserving antique instruments of all kinds, not only organs, as close to their original configuration as it is possible. And it is sad to record that the work was carried out—certainly with all due care and attention by the organbuilder in charge—with the approval and under the supervision of experts and local authorities. If this trend continues in Moravia, we will soon have many efficient instruments but little left of the original masterpieces.

Countries which are beginning to make the great financial sacrifice necessary to preserving their ancient organs, an asset which belongs to all, should look more closely at other countries where principles and techniques have been developed and refined over decades of study, research, and restoration work. This would be a step in the right direction to at least reduce what are often irreversible mistakes.

Francesco Ruffatti  
Fratelli Ruffatti  
Padua, Italy

## Notes

1. The Code of the A.I.O., the Italian Association of Organbuilders, for example, is extremely detailed and it specifies the procedures that must be followed for the restoration of each organ component, with the objective of preserving as much as possible of the original. It is clearly stated, as a general principle, that the primary objective of the restorer is to preserve and bring back to its original function every part of the ancient organ, without making any changes dictated by personal criteria.

## Smyth & Brahms

Thank you so much for Sarah Mahler Hughes' article ("The Oboe and the Titan," June, pp. 13-15) comparing Dame Ethel Smyth's and Johannes Brahms' Preludes and Fugues on *O Traurigkeit*, long a favorite pairing of mine on concert programs. Not only is the intertwining of the composers' biographies fascinating, but the pieces themselves serve to illumine the puzzling question: Is there, in fact, a discernible difference in the writing of

# THE DIAPASON

A Scranton Gillette Publication

Eighty-eighth Year: No. 8, Whole No. 1053  
Established in 1909

AUGUST, 1997  
ISSN 0012-2378

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

## CONTENTS

### FEATURES

Interpretive Suggestions for Modern Czech Organ Works, Part 2  
by Earl Holt 10

Celebrating the centennial of Wanda Landowska's secretary: Momol  
by Larry Palmer 14

### LETTERS TO THE EDITOR

2

### NEWS

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

### REVIEWS

Music for Voices and Organ 6  
New Recordings 8  
New Organ Music 8

### NEW ORGANS

16

### CALENDAR

17

### ORGAN RECITALS

18

### CLASSIFIED ADVERTISING

21

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

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

music by men and by women?

Brahms was a genius and knew it; he received critical approbation from his earliest professional days. His fugue on *O Traurigkeit* is a display of contrapuntal mastery. In what Hughes accurately describes as its "uniform gravitas" I hear the composer's absolute self-assurance. Smyth, in contrast, had to persevere against all manner of obstacles to compose and be heard. Her Prelude & Fugue, so much more rhapsodic, its concluding pianissimo harmonization of the chorale so poignant, speaks to me more of struggle.

I think of the pair as depicting the difference between conviction and courage, between knowing you're right and having total societal encouragement and approval, and believing you're right despite the lack of it.

Dame Ethel had something to say, and nothing could stop her from saying it. And so does Sarah Mahler Hughes in her outstanding article. Brava to them both!

Christa Rakich  
Bloomfield, CT

## Horning on Brahms

Thank you for Joseph Horning's article, "Brahms Chorale Preludes" (May, pp. 13-17). I find his words inspiring and his scholarship thorough and insightful.

Remembering how my undergraduate teacher called these chorale preludes "little gems of the organ literature," I frequently use them at various times of the church year. Listeners find

**Editor** JEROME BUTERA

**Associate Editor** WESLEY VOS

**Contributing Editors** LARRY PALMER  
Harpsichord

JAMES McCRAY  
Choral Music

HERBERT L. HUESTIS  
The Diapason Online—  
OrganNet Report  
Osiris Organ Archive

<http://osiris.wu-wien.ac.at/ftp/pub/earlym-l/organs/>  
e-mail: 70771.1047@compuserve.com

BRIAN SWAGER  
Carillon

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Des Plaines, IL 60016-2282. Phone (847) 298-6622. Fax (847) 390-0408. Telex: 206041 MSG RLY.

Subscriptions: 1 yr. \$20; 2 yr. \$30; 3 yr. \$40 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$30; 2 yr. \$45; 3 yr. \$65. Single copies \$6 (U.S.A.); \$8 (foreign).

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

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

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

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

Copyright ©1997. PRINTED IN THE U.S.A.

even the passiontide chorale-based preludes quite affirming and uplifting.

Had they been readily available on organs of his day, would Brahms have used the string celestes? Agreeing with Mr. Horning, absolutely. And here's another secret: J. S. Bach would have also!

David Perry Ouzts  
St. Barnabas Episcopal Church  
DeLand, FL

## Here & There

St. Mary's Cathedral, San Francisco, continues its series of summer concerts on Sundays at 3:30 pm: 8/3 Roberto Bertero; 8/10 John Karl Hirten; 8/17 Parma City Choir; 8/24 Paolo Butti; 8/31 William Mahrt. The cathedral will present a César Franck Festival in September on Sundays at 3:30 pm: 9/7 David Hatt and Christoph Tietze, 9/14 David Hatt, 9/21 Raymond Garner, 9/28 Christoph Tietze. For information: 415/567-2020, x213.

The Plymouth Music Series of Minnesota has announced its 1997-98 season: September 9, the Choir of King's College, Cambridge; October 18, "The Shoemakers' Holiday" by Dominick Argento; November 14, Handel's *Judas Maccabaeus*; December 7, 13, 14, Welcome Christmas, premiere of Ian Kellam's cantata "The Jolly Shep-

herd"; February 13, Witness; March 20, 21, American Originals; May 9, The Sounds of Glory. For information: 612/870-0943. For the third time, the Plymouth Music Series has won the Award for Adventurous Programming. The award is given by ASCAP and Chorus America. Conductor Philip Brunelle and the 24-voice Ensemble Singers of the Plymouth Music Series completed a five-concert tour of Europe May 28-June 9. The group performed in the Czech republic; London, England; Paris, France; and Kortrijk, Belgium.

**The University of Nebraska-Lincoln** will present its 20th annual Organ Conference September 18-20 on the topic of Organ Pedagogy. Featured presenters include Roberta Gary and Warren Hutton. The schedule includes lecture-demonstrations, a masterclass, a panel discussion, and visits to organs in Lincoln. In addition, Dr. Gary will perform a recital on the 1977 Bedient organ at Cornerstone UMHE Chapel. For information: Dr. George Ritchie, School of Music, University of Nebraska, Lincoln, NE 68588-0100.

**Orgelfestival "Fugato"** takes place September 19-28 at Bad Homburg v.d. Höhe, near Frankfurt. Featured soloists include Gillian Weir, Alexander Fiseisky, Daniel Chorzempa, and Jean Guillou, as well as the Musica Antiqua Köln. For information: Orgelfestival Bad Homburg, Postfach 1845, 61288 Bad Homburg v.d. Höhe; ph 49 (0)6172/675-110, fax 675-127.

**The Music Series at South Church**, New Britain, CT, will present "Happy Birthday to Our Gress-Miles Organ" on September 28. The concert will be a festive celebration of the church's 25-year-old organ with music by the Chancel Choir including hymns, carols, and readings. For information: 860/223-7555.

**An Improvisation Symposium**, The Language of Improvisation—Eighteenth-Century Chorales, takes place October 9-11, hosted by the Improvisation Society and Eastern Michigan University. Presenters include Keith Hill, Marianne Ploger, and Pamela Ruiter-Feenstra. For information: Dr. Pamela Ruiter-Feenstra, Eastern Michigan University, 310 Alexander Music Building, Ypsilanti, MI 48197; 313/487-1314.



John Weaver, Christopher Babcock, and Arthur Lawrence

**The New York City AGO chapter** recently received a check for its work sponsoring the 1996 National Convention. The money will establish a New York City AGO Chapter Foundation. Shown in the photo are John Weaver, treasurer of the 1996 convention; Christopher Babcock, general chairman of the convention; and Arthur Lawrence, Dean of the chapter.

**Boston AGO member Art Stewart** and his communications firm Reputation Management has completed planning and development of a long-term marketing and public relations program for the Boston chapter. The program will help support Pipes 2000, the chapter's multi-

year fund-raising campaign, and drive audience development for upcoming events.

Representatives from the AGO and various denominations met on April 21 to discuss how the current cultural climate is affecting church music. The guild sponsored the **9th Conference of Denominational Representatives**, titled "Uncommon, Common, and Holy Ground," to explore areas that divide and connect clergy, church musicians, and others in the church.



Eunice and Robert Buckle, directors of F.J. Rogers

The English organ pipe-making firm of **F.J. Rogers** celebrated its 100th anniversary on May 16 with a reception honoring its employees, suppliers, and clients. The firm, located in Leeds, employs about 20 persons, and fabricates custom designed and built metal organ pipes for organbuilders around the world. Nearly three-quarters of the firm's production is exported as far afield as Australia, Japan, and the United States. The firm was founded by Fred Rogers, a pipe maker for organ-builder J.J. Binns, in 1897. The company has expanded several times, and a succession of former employees has risen to become directors of the company. The present managing director, Robert Buckle, took over running of the company in 1959.

**The University of Florida** held its fourth Summer Organ Festival June 7-9. The schedule included a website workshop and recitals by Willis Bodine and Marya Fancey.

Philadelphia's University of Pennsylvania has announced a major interior renovation of Irvine Auditorium, home of the **Curtis Sesquicentennial Exposition Organ** (Austin opus 1416, built in 1926). Penn officials engaged an organ consultant and state that all exposed pipes in the four-manual, 162-rank organ will be safely stored offsite. Less certain are plans of architects Venturi, Scott, Brown for the cathedral-like interior, famed for its patterned stencilling. The U-shaped first balcony is slated to be replaced with new sound-reflecting side walls to rise to the height of the organ chambers, making the octagonal hall shorter and narrower. Officials state that the sound and reverberation will be not affected. Members of Penn's **Curtis Organ Restoration Society** have expressed concerns about the redesign. Securing realistic funding and protection for the organ and its 11,000 pipes during heavy construction are other important issues. CORS members urge removal of all pipework for safe-keeping and cleaning, with full restoration of both organ and hall. For information, contact the Curtis Organ Restoration Society, 4325 Pine St., Philadelphia, PA 19104-3919; website: <http://www.upenn.edu/curtisorgan/>

**Davidson United Methodist Church** of Davidson, NC, has signed a contract for a new 3-manual, 49-rank organ. The organ will be built and installed by **Goulding & Wood, Inc.** of Indianapolis. Completion is scheduled for Easter 1998. For information: 317/637-5222.

## Appointments

**Natalie Pessin Bliss** has been appointed Marketing Director at Theodore Presser Company, Bryn Mawr, PA. Presser's Advertising Manager since 1988, Ms. Bliss attended Temple University and graduated from the Philadelphia Musical Academy, where she received the BMus, magna cum laude. At Presser she re-designed the firm's stock order and professional catalogs, designed and produced its first full-color gift merchandise catalog and its first comprehensive indexed rental catalog. She also expanded Presser's magazine program, currently consisting of publications and products from Orpheus Publications and Musical Times Publications, as well as The String Letter Press and SparrowHawk Press.



Kyler Brown

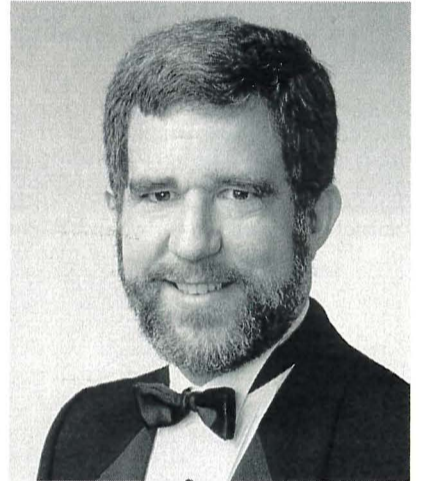
**Kyler Brown** has been appointed Music Director and Organist at the Church of the Holy Family, New York City. Formerly music director and organist at the Church of St. Mary the Virgin, New York, he was responsible for the completion and restoration of its Aeolian-Skinner organ. Brown continues as director of the St. George's Choral Society and the Virgin Consort. He holds degrees from the State University of New York (Purchase) and the New England Conservatory. He recently completed two CD recordings for Gothic Records, *Masterpieces from St. Mary's* and *Music from the Court of Louis XIV* (works by Charpentier), and is preparing a recording on Holy Family's recently-installed five-manual Turner organ. Brown serves on the music commission for the Archdiocese of New York and serves as a consultant in concert promotion for the Orpheus Chamber Orchestra of New York.



Lynne Davis

**Lynne Davis** has been appointed Professor of Organ at the French National Regional Conservatory of Caen in Haute Normandie. She is the first American to be appointed to such a position in the French national conservatory system. Miss Davis is a graduate of the University of Michigan and holds

diplomas from the Schola Cantorum and the Ecole César Franck in Paris. She is the first American to earn the French "Certificat d'Aptitude de Professeur d'Orgue" and leaves a professorship of organ at the Conservatoire de Musique in Clamart to assume the national position in Caen. A past winner of the St. Alban's Organ Competition in England, she played a major role in the organization of the 1992 exhibition "The Organs of Paris," and served as artistic coordinator for the recordings made by Erato of 20 instruments in the French capitol in conjunction with the exhibition. An international concert artist, Miss Davis returns frequently to perform in the United States. She performed and lectured at the recent symposium at Rice University, and is on the roster of Phillip Truckenbrod Concert Artists. She is married to Pierre Firmin-Didot, president and founder of the Grand Prix de Chartres competition and festival.



Ronald A. Hemmel

**Ronald A. Hemmel** has been appointed Assistant University Organist for the chapel at Princeton University, where Joan Lippincott serves as Principal University Organist. The chapel organ, built in 1928 by E.M. Skinner, was rebuilt and enlarged in 1991 by N.P. Mander Ltd. to its current 135 ranks over four manuals. Dr. Hemmel currently teaches in the Department of Music Theory and History at Westminster Choir College of Rider University. He holds the BMus from Westminster Choir College, MMus from James Madison University, and both the Master of Philosophy and PhD from Rutgers, The State University of New Jersey. His organ teachers include Rodney Schuller, Robert Carwithen, and Richard McPherson.

## Here & There



Charles Callahan

*Mosaics*, a symphonic suite for orchestra with organ by **Charles Callahan**, had its world premiere by the St. Louis Symphony Orchestra on May 9. David Loebel was the conductor and **John Romeri** the organ soloist. The work is in four movements and scored for full orchestra; performance time is 18 minutes. For information regarding the score and parts, contact the composer at Box 84, Orwell, VT 05760.

**Delbert Disselhorst** presented an all-Bach concert at St. Mark's Cathedral, Seattle, WA, on May 9. Entitled "Farewell Fanfare on the Flentrop," the program was the last concert before the organ was wrapped for six months of cathedral construction.



**Robert Glasgow, Arthur Lawrence, Dean of the New York City AGO chapter, and Stephen Hamilton, Sub-Dean of the chapter**

The New York City AGO Chapter presented the International Performer of Year award to **Robert Glasgow** on May 16 at the Church of the Holy Family. Dr. Glasgow presented a concert of music by Franck, Sowerby, and Widor on the recently-installed five-manual Robert Turner organ. Previous recipients of the award include Marie-Claire Alain, David Craighead, Catharine Crozier, Jean Guillou, Marilyn Mason, Thomas Murray, Robert Noehren, Simon Preston, and Gillian Weir.

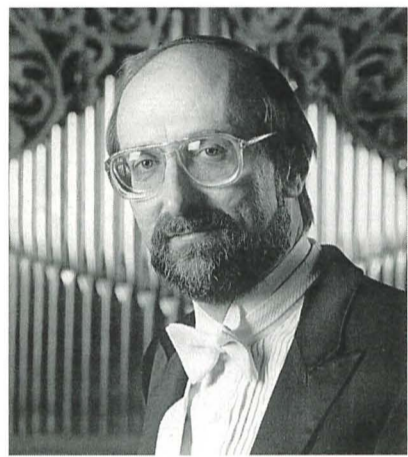


**Thierry Mechler**

**Thierry Mechler** made his fourth United States recital tour during April and May. He performed at First Congregational Church, Los Angeles; St. Brigid Church, San Diego; and the Boston Avenue United Methodist

Church, Tulsa, OK. His program included works of de Grigny, Bach, Tournemire, Alain, Duruffé, and an improvisation. Mechler resides in Lyon, France, where he is titular organist for the Cathedral Primatiale St. Jean, and is curator of the Cavaillé-Coll organ in the Maurice Ravel Auditorium. Plans are underway for his fifth U.S. tour in mid-April/May 1998. Mechler is represented by Artist Recitals, Los Angeles, CA.

**Andrew J. Peters**, a junior from St. Olaf College, won the 8th annual John R. Rodland Memorial Scholarship. Sponsored by the Northern New Jersey AGO chapter, the final round of the competition took place on April 27 at the Ridgewood United Methodist Church. Peters received a \$5,000 scholarship awarded in memory of John Rodland, and played at a community hymn festival at Our Lady of Mt. Carmel Church on June 1. **Jason Leister**, a student at the Eastman School of Music, received the \$500 second place scholarship.



**David Spicer**

**David Spicer** will perform in the inaugural event of the Albert Schweitzer Organ Festival in the USA, September 7 at First Church of Christ, Wethersfield, CT. The program will be a multimedia musical dramatization by Thurston Moore, "Words of Albert Schweitzer and the Music of Bach," which includes 160 slides of Schweitzer's life and work in Africa. The script for three narrators includes the words of Schweitzer and his favorite organ selections performed by Mr. Spicer, along with guest organists **Ronald Ebrecht, Ellen Landis Hunt, Ezequiel Menendez, and Ralph Valentine**. In addition, performance memorabilia from the Schweitzer archives—including Schweitzer's small reed organ which he used in Africa—will



**Geoffrey Greene, Tomoyo Wakamatsu, John Rose, Christina Fischer, Christopher D.H. Row, Michael Zadig and Floyd Higgins at Trinity College**

Several former organ students of **John Rose** at Trinity College, Hartford, CT, returned to perform in a joint recital at the school's chapel to celebrate the 25th anniversary of the Austin organ there. Performers included **Geoffrey Greene** (Episcopal Church of the Transfiguration, Cranston, RI), **Tomoyo Wakamatsu** (a chemist with Loctite Corporation), **Christina Fischer** (organist with Boston Brass), **Christopher D.H. Row** (doctoral stu-

dent at Harvard University), **Michael Zadig** (faculty of Wilbraham and Monson Academy), **Floyd Higgins** (South Congregational Church, Hartford), and Mr. Rose. The program, which featured works from the French symphonic school, was narrated by Trinity College professor Gail Hilson Woldu. The Trinity College Chapel main organ was designed by the late Clarence Watters. John Rose was appointed College Organist at Trinity College in 1977.

be on display. The festival will also include an annual competition for high school and college-age organists, beginning in 1998. For information: David Spicer, Minister of Music, The First Church of Christ, 250 Main St., Wethersfield, CT 06109; ph 860/563-7759; fax 860/721-7861.

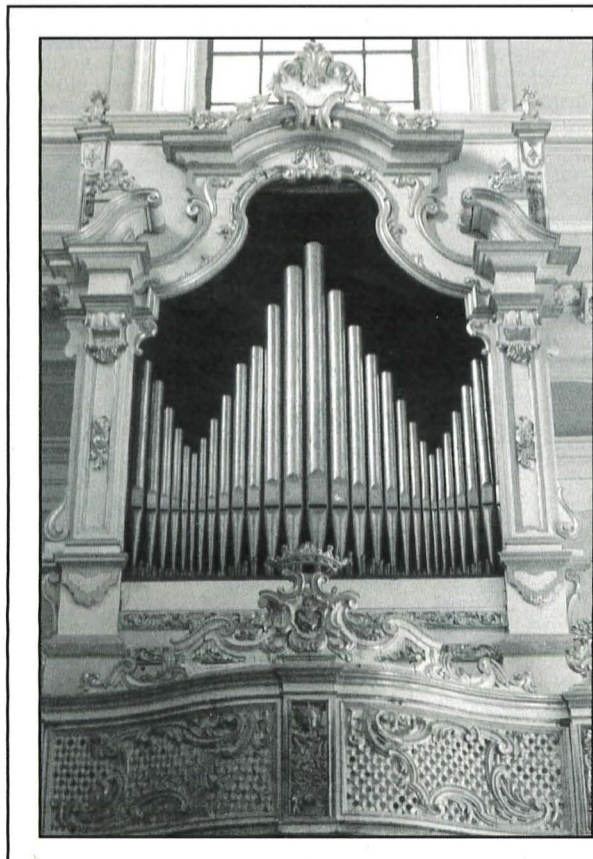


**F. Anthony Thurman**

**F. Anthony Thurman** has been promoted to the position of Associate Director of Community Outreach and

the Orchestral Performance Program at Manhattan School of Music. The outreach department produces over 150 concerts each season in three series: Music Reaches, Music Heals, and Music Teaches. Through the orchestral program, a series of masterclasses features concertmasters and principal players from orchestras visiting New York. Thurman also serves as music director and organ consultant for The Irvington Presbyterian Church, and ancillary organist for Park Avenue Christian Church. Before moving to New York, he served for five years as minister of music for Douglass Boulevard Christian Church, and for three years as organist/choirmaster for Concordia Lutheran Church, both in Louisville, KY. Thurman holds BMus and MMus degrees from the University of Louisville, where he was a student of Melvin Dickinson. He is a doctoral candidate at the Manhattan School of Music, studying with McNeil Robinson.

**James Welch** presented a recital on January 29 as part of the Salesian Centennial at the Church of SS. Peter and Paul in San Francisco. The program included works of Jongen, Bach, Estrada, Bossi, Lemare, Duruffé, and Tikker.



## RUFFATTI

Builders of fine  
pipe organs.  
Restorers of some of the most  
important historical organs  
in Italy.

*Fratelli Ruffatti*

Via Facciolati, 166 • 35126 Padua, Italy  
Phone (39-49) 750-666 • Fax (39-49) 850-483

*Worth & Betten Associates*

314 Liberty Street • San Francisco, CA 94114  
Phone/Fax (415) 648-5335

Gaetano Callido, Op. 35, 1766,  
Corinaldo (AN), restored by Fratelli Ruffatti

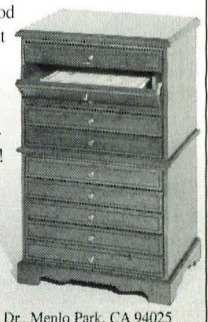
**Pipedreams** has announced the release of its new recording, *Pipedreams Live-Treasures from the Pipedreams Archives*. Featured organs were taped at the Methuen Music Hall (MA), Ocean Grove Auditorium (NJ), Grace Cathedral (San Francisco), Meyerson Symphony Hall (Dallas), Alice Millar Chapel (Evanston, IL), Christ United Methodist Church (Rochester, MN), and St. Mark's Cathedral (Minneapolis). Performers include Peter Conte, Cherry Rhodes, Anne Wilson, Wolfgang Riibsam, Robert Scoggin, George Lamphere, and John Scott. For information: 800/756-8742 or 804/353-9226.

### Sheet Music Cabinets

This classic, fine hardwood sheet music cabinet is just one of many pieces of music room furniture we design and manufacture. FREE catalog available—send for your copy today!

Call Toll Free  
**1-800-324-5200**  
email: aldenlee@aol.com

**Alden Lee** Dept. DPNO  
1215 Chrysler Dr., Menlo Park, CA 94025





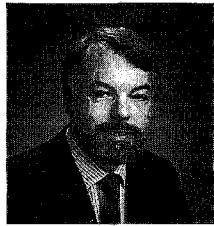
David Briggs



The Chenaults



James David Christie



Michael Corzine



Matt Curlee  
Grand Prix de Chartres



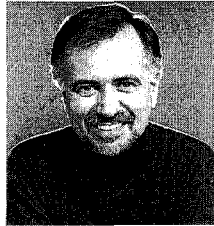
Lynne Davis



Jesse Eschbach



Stephen Farr



Jon Gillock



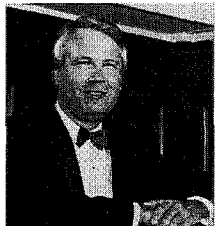
Concerto delle Donne



Paul Bisaccia



Robert Glasgow



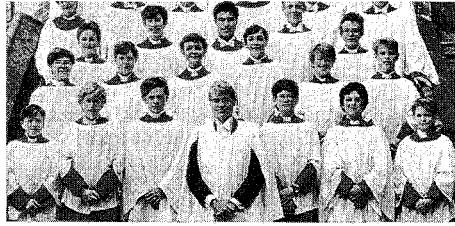
Stephen Hamilton



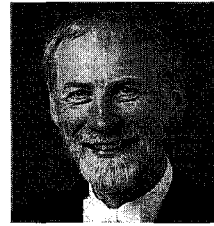
Kin Heindel



Oxford Cathedral Choir 1999



Eton College Choir 1998



Christopher Herrick



Richard Heschke



David Hurd



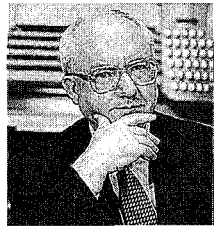
New England Spiritual Ensemble



Martin Jean



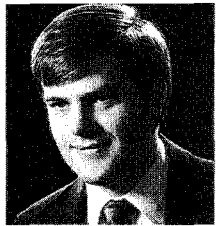
Kei Koito



Nicolas Kynaston



Jean-Pierre Leguay



Huw Lewis



Andrew Lumsden



Boston Brass with organist Christina Fischer



Haig Mardiroian



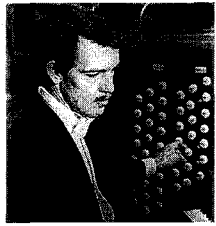
Bruce Neswick



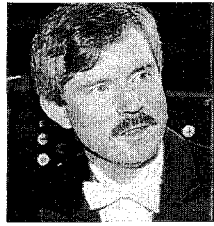
Katharine Pardee



Mary Preston



McNeil Robinson



John Rose



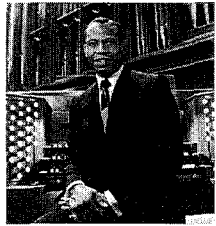
John Scott

# PHILLIP TRUCKENBROD CONCERT ARTISTS

PO Box 331060 • West Hartford CT 06133-1060

Phone (860) 560-7800 • (860) 560-7788 Fax

Charles Miller, Booking Director



Herndon Spillman



Carole Terry



John Walker



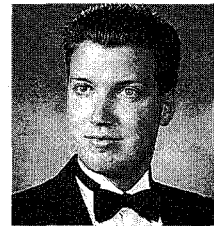
Jane Watts



Marianne Webb



John S. Whiteley



Stewart Wayne Foster  
Dallas International  
Organ Competition

## Nunc Dimittis

**Robert L. Garretson**, 76, of Fort Collins, CO, died on June 11. He was Professor Emeritus at Colorado State University. Born on June 26, 1920, in Superior, NE, he earned the BMus and MMus from Colorado State Teachers College, now the University of Northern Colorado, and a doctorate from Columbia University Teachers College. He taught in public schools in Nevada and Nebraska, and also at the University of Illinois, the University of New Hampshire, and the University of Cincinnati. He then headed the music department at Colorado State University from 1968 to 1978, and taught at CSU until his retirement in 1985. One of the country's leading choral music educators, his book on choral conducting, now in its eighth edition, remains a standard in the field.



**Ernest E. Hardy**

**Ernest E. Hardy** died on May 30 in Winthrop, MA, at the age of 86. He was born in Cambridge, MA, on August 5, 1910. A long time member of the Boston AGO chapter, Mr. Hardy first served as assistant organist and choir member of Emmanuel Church, Boston, from 1922-1926 and studied with Albert

Snow. From 1935 to 1960 he held organist positions at numerous churches including the Church of the Holy Name (Swampscott), St. John's (Winthrop), All Saints (Belmont), and the Church of the Redeemer (Chestnut Hill), as well as singing in the choir of St. Paul's Cathedral (Boston) under George Faxon. In addition to his love of music, Mr. Hardy ran a successful insurance agency in Winthrop; was Paul Harris Fellow and past president of the Rotary Club; and active in the local chamber of commerce as well as trustee of the local bank and hospital.

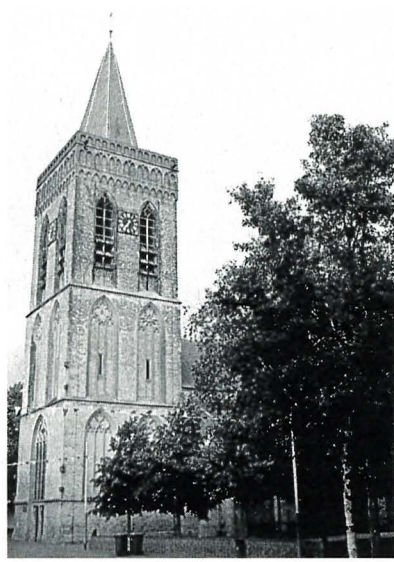
**Homer S. Taylor**, 87, died on April 29 at Copeland Oaks Retirement Community, Sebring, OH, after a long illness. Born on April 8, 1910, in Salem, OH, he served as organist at Salem First United Methodist Church for 56 years, retiring on June 30, 1990. He was also adult and junior choir director, accompanist, soloist, and music teacher. Mr. Taylor held the BA in Music from Dana School of Music, Youngstown, OH, and was an organ student of Walter Hirst. He was a past president of the Music Study Club and a member of the Youngstown AGO chapter.

## Carillon News

by Brian Swager

### Profile: Ede, The Netherlands

The Dutch Reformed Church in Ede is a late gothic pseudo basilica built primarily of brick. The tuff stone substructure of the tower dates from the end of the 15th century, and in the 17th century a brick section was added with a typical raised, arched frieze and series of niches. Inside the church, a carved pulpit and some pews date from 1674. The organ was built in 1877 by P. van Dam in Leeuwarden and was originally in the Dutch



**Dutch Reformed Church, Ede, The Netherlands**

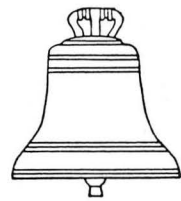
Reformed Church in Nieuwe Niedorp.

This small town near Arnhem in the central Netherlands has a healthy musical culture for its size. The church boasts regular organ recitals, the music school is blossoming, the city hosts a German/Dutch Recorder Festival, and a carillon resounds gloriously.

One proven manner of collecting funds in order to acquire a new carillon is to sell individual bells to sponsors. Or rather, one seeks donors who are willing to pay for a bell in return for having the text of their choice cast on the bell for eternity. The carillon committee of Ede successfully used this tactic according to a bronze memorial plaque which reads: "This carillon, realized through contributions from commerce, industry, and citizens, was presented to the city government on October 31, 1987."

The 47-bell carillon was made by the Petit & Fritsen Bellfoundry of Aarle-Rixtel, The Netherlands. While 44 new bells were made in 1987, the three heaviest bells in the carillon had been made as tolling bells in 1949 by the same firm. These three now function in both capacities. The instrument transposes up a minor third. The 3053-pound bourdon sounds E-flat and is keyed to C. The refined mechanical action works unusually well.

Henry Groen and Boudewijn Zwart serve as the municipal carillonneurs for the weekly playing schedule. A special summer series on Wednesday evenings at 7:00 during July and August features both Groen and Zwart as well as guest carillonneurs from The Netherlands and abroad.



FREE INFORMATION ABOUT BELLS AND CARILLONS

The Guild of Carillonneurs in North America

37 Noel Drive  
Williamsville, NY 14221

## Music for Voices and Organ

by James McCray

### Choral music from Italy

The knowledge of past times and of the places on earth is both ornament and nutriment to the human mind.

Leonardo da Vinci  
(1452-1519)

*Buon giorno!* My recent sabbatical leave from the university included a week's trip through Italy, with visits to Milan, Florence, Rome, and Venice. The history of Italy is intertwined with singing. Although today's street singers may be less common than in the past, they have been chronicled by many foreign visitors throughout history. Mozart as a boy, in 1770 Milan, was surprised by their vocal agility, and the British musicologist Charles Burney had many comments not only about their natural ability but also the fact that this was so common. In the early 19th century, during the opera season, the educated classes normally went to the opera four or five times a week. The sway of their discerning judgments from the past linger today. I attended a performance at La Scala, and when the trumpet player made a tiny error on his solo, unforgiving shouts came from the audience.

St. Peter's in Rome, the Duomo in Florence, and St. Mark's Cathedral in Venice are truly remarkable environments. Their large size and general lack of warmth (real and imagined!) do not generate a sense of community as most American churches. Yet, they have been repositories of great art and music. Today the music of Palestrina, Vivaldi, and Monteverdi is rarely found in our churches. Their devotional music has been relegated to the concert hall (museum). Europe continues to use it for services, but generally, attending a Catholic service in America today will not result in hearing this level of quality music. Sadly, just as boom boxes have replaced street musicians, guitar masses have superceded Palestrina settings.

The music reviewed this month features Italian composers. The term *maestro di cappella* (master of the chapel) denoted a local composer, and the word *conservatorio*, which we associate with the French form conservatoire, originally meant "refuge." Here, in the waning years of the twentieth century, these faded terms still have relevancy for us.

**Deus, qui beatum marcum, Giovanni Gabrieli (1557-1613). Two mixed choirs (SATTB/SATTB) unaccompanied, Schott, SKR 16001, no price given (D).**

The difficulty primarily is in the need for two choirs each having double tenor parts; the musical lines themselves are not demanding. The choirs sing in block style chords with a mixture of alternating and simultaneous singing. One third of this motet is an Alleluia; there is no

Considering A New Organ?  
You Owe it to Yourself to Experience a

# RIEGER-KLOSS



1997 Rieger-Kloss Installation, Trinity Lutheran Church (LCMS), Roselle, Illinois  
4-Manuals and Pedal, Dual Action (Tracker and Electric), 39-Stops, 65-Ranks, Full MIDI Interface

Exclusive North American Distributor  
**EURO MUSIK CORPORATION**

104 West Lake Street                      Bloomingdale, Illinois 60108

Toll-Free Telephone and Fax

**- 1-800-21-ORGAN -**

Send \$8.00 check (to cover shipping and handling) to address above to receive a video and program of the Trinity Inaugural Concerts performed by Merrill N. Davis III.

Music of Copland, Bach, Schumann, Boellmann, Stravinsky, Eben, plus a Major Improvisation.

A recent Rieger-Kloss News Bulletin and Specification Booklet will also be included.

## Not for organbuilders only!

Five days in historic Williamsburg, Virginia for intensive study of the King of Instruments. . . October 5-9, 1997

### Exciting and informative lectures:      World-class concerts:

- Historic organs in Williamsburg
- Colonial organbuilding
- Reed scaling and design
- Organ case design
- Mixture design
- Acoustical properties of organ pipes
- Electronic sounds and the organ
- Restoration and rebuilding
- Joyce Jones and James Kibbie

### Organs, organs, organs

- Aeolian-Skinner
- Andover
- Beckerath
- 18<sup>th</sup>-century organs in Williamsburg
- Kenneth Jones
- Létourneau
- Noack
- Petty-Madden
- Taylor & Boody

### Superb accommodations!

For information and registration write:  
AMERICAN INSTITUTE OF ORGANBUILDERS  
1997 Williamsburg Conference Committee  
1027 South Clinton Avenue  
Trenton, New Jersey USA 08611

Large exhibit area with the latest products and components for the organ!  
Meet organbuilders in a casual environment!

translation of the Latin text. The music, edited by Paul Hindemith, is majestic; a three-minute motet.

**Stabat Mater (The mother stands at the cross), Gioachino Rossini (1792-1868). SSTB chorus, SSTB soli and orchestra, Carus-Verlag 70.089/03 (vocal score), no price given (D).**

This extended work has ten movements with six for the soloists who also have solos in the choral movements. The orchestra uses paired woodwinds and nine brass in addition to the strings. Rossini's opera style is prevalent, especially in the accompaniment. The choral music is not particularly difficult and its role seems less than that of the soloists and orchestra.

**Credo, RV 591, Antonio Vivaldi (1678-1741). SATB, strings, and thorough-bass, Ricordi Co., #131562, no price given (M).**

Vivaldi was fond of setting individual mass movements. This Credo is divided

into four movements of varying tempi. There are no solos and the choir is usually in a homophonic texture. A Latin and English version is given for performance. The music is easy to sing, very rhythmic, with typical repeated-note accompaniment; its duration is twelve minutes.

**Pater Noster (Our Father), Giuseppe Verdi (1813-1901). SSATB unaccompanied, Oxford University Press, no number or price given (M+).**

Most of Verdi's church music was written near the end of his life. This setting of The Lord's Prayer is edited with an alternative English and Italian performing text and a keyboard reduction for rehearsal. There are some contrapuntal areas, but the texture is largely homophonic. Lush harmonies and dramatic dynamic shifts make this five-minute work very attractive. The editor, Judith Blezzard, offers scholarly performance commentary.

**I Have Rejoiced (Laetatus Sum), Antonio Vivaldi (1678-1741). SATB with strings and thorough-bass, Augsburg Fortress, 11-0669, \$.65 (E).**

This could be performed with a violin, viola and organ. The harmony is very repetitive, and the choral music tends to be less dramatic than some of his other works. Both Latin and English versions are provided for this short setting of Psalm 121.

**Gloria a7, Claudio Monteverdi (1567-1643). SSATTBB, SSATTBB soli, violins and continuo, Carus-Verlag, 40.436/01, no price given (M+D-).**

Taken from his 1641 *Selve morale et spirituale*, with optional trumpets, trombones and violas, this exciting setting of the Gloria uses concertato style. It is divided into ten movements, several lasting only one page and structured simply because of a tempo change. Many of the melismatic lines are sung by soloists. The music is very festive

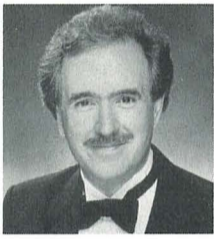
with only a Latin text. Highly recommended.

**When fully came the day of Pentecost (Dum compleretur dies Pentecostes), Giovanni Palestrina, arr. Dwight Weldy. SSATBB unaccompanied, Concordia Publishing House, 98-3339, \$1.60 (M).**

There are three short Latin phrases, each followed by a contrapuntal, melismatic alleluia. Latin and English versions for performance are given. Typical Palestrina style with low alto notes and modal harmony.

**Sanctus (Holy), Antonio Lotti (c. 1667-1740). SATB unaccompanied, Golden of National Music Corp. GW001, no price given (M-).**

Lotti, along with Gabrieli, Vivaldi, and Monteverdi, was a Venetian composer. This simple mass movement is only five pages long, is completely contrapuntal, has a high tenor tessitura, and includes Latin and English performing versions.



**Colin Andrews**  
Organist/Lecturer/  
Recording Artist  
Solo and Duo Organ  
with Janette Fishell  
London, England  
Greenville, North Carolina



**Nancy Joyce Cooper**  
Organist/Lecturer  
Visiting Assistant Professor of Music  
The University of Montana  
Organist/Choir Director  
Holy Spirit Episcopal Church  
Missoula, Montana



**Mary Ann Dodd**  
Organist/Lecturer  
University Organist Emerita  
Colgate University  
Hamilton, New York



**Linda Duckett**  
Organist  
Professor of Music  
Department of Music Chair  
Mankato State University  
Mankato, Minnesota



**Margaret R. Evans**  
Organist/Lecturer  
Professor of Music  
Southern Oregon State College  
Ashland, Oregon  
Director of Music  
St. Mark's Episcopal Church  
Medford, Oregon



**Janette Fishell**  
Organist/Lecturer  
Assistant Professor of Music  
East Carolina University  
Greenville, North Carolina



**Michael Gailit**  
Organist/Pianist  
Organ Faculty Conservatory of Music  
Piano Faculty Academy of Music  
Organist St. Augustine's Church  
Vienna, Austria

# Concert Artist Cooperative 10<sup>th</sup> ANNIVERSARY



**Lee Garrett**  
Organist  
College Organist  
Professor of Music  
Lewis and Clark College  
Portland, Oregon



**Eileen Guenther**  
Organist  
Minister of Music  
Foundry United Methodist Church  
Adjunct Professor of Music  
Wesley Theological Seminary  
WGMS "The Royal Instrument" Host  
Washington, D.C.



**Eileen Hunt**  
Organist/Lecturer  
Organist and Music Director  
Green's Farms Congregational Church  
Westport, Connecticut  
Southern CT State University Faculty  
Organ and Oboe/English Horn  
with Caesar Storlazzi



**Amy Johansen**  
Organist/Lecturer/  
Recording Artist  
Sydney, Australia  
Regular U.S. Tours

Beth Zucchini  
Director  
892 Butternut Dr.  
San Rafael  
California 94903  
415/479-3532



**William Kuhlman**  
Organist  
College Organist  
Professor of Music  
Luther College  
Decorah, Iowa



**Susan Dickerson Moeser**  
Organist  
Assistant Professor of Music  
University of Nebraska - Lincoln  
Lincoln, Nebraska



**Larry Palmer**  
Harpichordist/Organist  
Professor of Harpichord and Organ  
Meadows School of the Arts  
Southern Methodist University  
Dallas, Texas



**Clair Rozier**  
Organist  
Director of Music  
Ardmore Presbyterian Church  
Ardmore, Pennsylvania

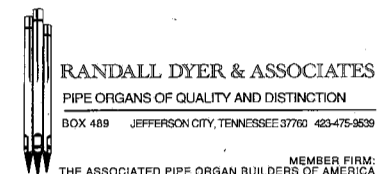


**Martha H. Stiehl**  
Organist/Harpichordist  
Soloist and Continuo Player  
Milwaukee Symphony Orchestra  
Milwaukee Chamber Orchestra  
Wisconsin Baroque Ensemble  
Milwaukee, Wisconsin

## Pipe Organs by Bedient...

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

4221 N.W. 37th Street  
Lincoln, NE 68524-1919  
(402) 470-3675 FAX 3676  
Email: bedientORC@aol.com  
www.4w.com/bedientorgan

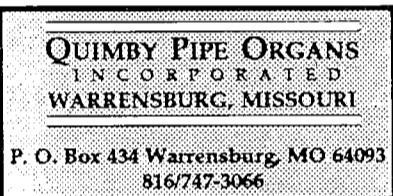


## A. David Moore, Inc.

TRACKER ORGAN DESIGNERS & BUILDERS

HC 69 Box 6, North Pomfret, Vermont 05053

802/457-3914



SCHLICKER

EST. 1930

1530 MILITARY ROAD  
BUFFALO, N.Y. 14217  
(716) 874-1818

**Lamentations of the Prophet Jeremiah (Incipit Lamentatio Jeremie), Giovanni Nasco (c. 1510-1561). SATB unaccompanied, Paraclete Press, PPM09638, no price given.**

Designed for Maundy Thursday, there are three short "lessons" with a total time of fifteen minutes. Only a Latin text is provided for performance. There is a mixture of polyphonic and homophonic textures, some very low alto notes, and a keyboard reduction for rehearsal.

**Et vitam venturi from Credo, Gaetano Donizetti (1797-1848). SATB unaccompanied, Boccaccini of Theodore Presser Co., 312-41344, \$.70 (M-).**

This year is the 200th anniversary of Donizetti's birth. This brief contrapuntal setting dates from 1838 and is published here for the first time. The text is from the conclusion of the Credo. The music flows and contains many melismas.

## New Recordings

**Musiques pour Orgue Mécanique. Beethoven-Haydn-Mozart. Played by Jean-Pierre Leguay. Euromuses EURM 2016. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. \$16.00 plus \$3.00 postage per order.**

This CD (a scant 57 minutes) includes *Trois pièces pour orgue mécanique* (adagio, allegro, scherzo) and *Deux préludes à travers les 12 tons majeurs* opus 39, by Beethoven; *Huit pièces pour horloge à flûtes* (8 of 32) by Haydn; *Fantasies* (K. 594 and K. 608) and the *Andante* (K. 616) by Mozart.

For whatever reason, Euromuses apparently assembled this recording without much care. The organs used are those of the Collégiale de Semur-en-Auxois and the Cantate Domino church in Frankfurt am Main. We are not told which pieces are played on which organ; a remark in the accompanying brochure and some fine print enable us to conclude that Beethoven and Mozart are played on the Frankfurt instrument and Haydn in Semur. The Frankfurt portion was recorded in 1976 (!) for Calloipe, and the Semur portion in 1994.

Leguay, one of the titular organists of Notre Dame, Paris, is well known as recitalist, teacher, and composer. Unfortunately, his playing here is simply unexciting. Like most organists who play this repertory, he opts for a sensible, flexible approach to this music, all of which was written for mechanical instruments of very limited resources. The Haydn pieces, the Mozart andante, and (with some qualification) the Beethoven works are played on stops that evoke the sounds that the composers presumably expected. K. 594 is given a small-scale performance that is remarkably clear and that does give something of the effect of a *Flötenuhr*, while K. 608, though avoiding the massive sounds often heard in modern performances of this work, is played using the resources of a sizable and basically very suitable organ.

The Haydn pieces are charming, delightful miniatures; in this performance they simply sound mechanical and they lack sparkle. Leguay seems

more at home in the Mozart fantasias, which receive stylish, standard performances. I do not think the performance was helped by the engineers. The flutes of the Semur organ have a pleasant tone, but, on this recording, they do not produce the requisite clear sound; the Frankfurt instrument is either in a very dead room or the microphone placement was not helpful. This recording is not actually bad—Leguay's playing is more than acceptable—but simply not exciting.

I hesitate to say much about either of the organs, since only limited use is made of their resources here. The Semur instrument (III/35) was built in 1776 by Rabiny, supposedly using materials from the shop of the much more famous Riepp; the organ was badly mangled by the Callinets in 1833 and restored by Jean Delanoye in 1992. The Frankfurt organ (III/32) was built by Ahrend; no date is given here, but I believe it dates from the early 1970s. The specification is quite neo-baroque.

There is little reason to recommend this recording. Olivier Latry, on a disc reviewed some time ago (*THE DIAPASON*, March 1993), offers a better value: 78 minutes of music, including most of the same works, plus many more, on the superb 18th-century organ in Kirchheimbolanden, and livelier, if perhaps less authentic performances. Those who wish more authentic performances of the Haydn pieces and other small-scale works should try to locate older recordings, on small Austrian 18th-century organs, by Franz Haselböck and others.

—W. G. Marigold  
Urbana, IL

**Pipe Organs of Adelaide. Harold Fabrikant, organist. Vol. 1, Knud Smenge organ, Anglican Church of the Epiphany, Crafers, South Australia. Vol. 2, J.W. Walker & Sons organ, Adelaide Town Hall, Adelaide, Australia. Vol. 3, J.W. Walker & Sons organ, Adelaide Town Hall. Vol. 4, Bishop & Son organ, St. Michael's Anglican Church, Mitcham, Australia. A\$22 per volume; Academy Music, P.O. Box, Lenswood, SA 5240; ph/fax 618-8389-8344; e-mail: Academy@ctel.com.au**

Of great interest to organ enthusiasts the world over are four volumes of organ recordings by Harold Fabrikant made on contemporary and historic organs of Adelaide, Australia. Featured are the J.W. Walker & Sons organ of Adelaide Town Hall, the Knud Smenge organ of the Anglican Church of the Epiphany, Crafers, Australia, and the Bishop & Son organ of St. Michael's Church in Mitcham, Australia. The Walker and Smenge organs are new, while the Bishop & Son organ is over 100 years old.

These four volumes feature a broad range of 19th-century music including works by Brahms, Mendelssohn, Merkel, Reger, Rheinberger, Guilmant, Karg-Elert. They are attractively packaged with a wealth of printed information—a real find.

Of special note is the 4th volume, which features the Bishop & Son organ of St. Michael's Church in Mitcham, Australia. This organ was built in 1878 as opus number 1325, and installed by then Adelaide organ builder Robert Mackenzie. In 1994 the church was able to consider replacement or rebuilding of this organ, and happily, they elected a

restoration by George Stephens, an Adelaide organ builder. Stephens, who apprenticed with Rushworth and Dreaper in England, patterned and scaled new pipework on existing Bishop organs in the area. Repairs to existing pipes were made using original pipework as reference, with great care that the tonal aspects of the organ would conform to the original.

The recording on this CD demonstrates the unique tonal qualities of this and other organs of the period. It is a compelling and interesting sound, unique in its ability to speak in a relatively dry acoustic. It is a rare opportunity to hear an organ so carefully restored with such pains taken to preserve its tonal integrity. The music recorded by Harold Fabrikant is characteristic of 19th-century English repertoire. As one might expect, it works very well on this organ. Voluntaries by Green and Wesley set the stage for a simple Anglican service. More elaborate short pieces and hymn preludes show the hand of composers we often associate with larger works—Merkel, Elgar, Rheinberger, Mendelssohn, and Parry. They are all brought to life on this magnificent example of 19th-century organ building.

This series of recordings begins a notable and unique survey of the organs of Australia. Future volumes are promised and will no doubt contain some rare and unexpected surprises, particularly for the enthusiast of historic English organs. The comment is oft heard, that "If you want to hear authentic and untouched English organs, you must go to the land of Oz..." For in far flung corners of the former British empire such as New Zealand and Australia, a number of 19th-century English organs have survived with little alteration.

—Herbert L. Huestis  
Ladner Village, BC

## New Organ Music

**Organ Works, Franz Liszt. Dover O-486-29083-2. \$13.95.**

This edition is reproduced from the two volumes of organ works by Liszt that were edited by Karl Straube and contains the complete contents of Edition Peters No. 3628a and 3628b, including the *Prelude and Fugue on the Name BACH*, *Fantasy and Fugue on "Ad nos"* and *Variations on a theme of Bach*. A glossary and background notes have been added by Alan Walker. This volume is inexpensive and Staube's many performance and registration suggestions certainly offer invaluable insights into appropriate performance practices; however, one should compare carefully against an urtext or clean edition, such as Martin Haselböck's edition for Universal or Sandor Margittay's edition for Boosey and Hawkes, to differentiate between Straube's copious interpolations and emendations and the original text. Since the Peters edition is already available as a reprint in the Kalmus edition, the introduction of another identical edition is duplicative and, perhaps, unnecessary. A reprint of several of these pieces from the Merseburger, Eckhardt or Breitkopf and Härtel editions that were prepared under Liszt's own direct supervision would be of much greater interest.

**Première Suite, Pierre Vidal. Leduc AL 28.948, Theodore Presser Co., sole selling agent. \$23.75.**

Pierre Vidal's suite was composed between 1979 and 1995 and includes five movements titled *Ceux qui rient*, *ceux qui pleurent*; *Le saint et les oix-eaux*; *Pan et Syrinx*; *Narcisse*; and *Noun, Râ, Thot*. Each of these rather evocative titles is given an appropriate musical depiction in a musical language that derives heavily from Messiaen. Although the suite is rather difficult, it is playable. The rhapsodic bird song of movement 2 is especially effective.

—Warren Apple  
First United Methodist Church  
Salisbury, NC

GEORGE BOZEMAN, JR.  
AND COMPANY  
ORGAN BUILDERS

Telephone: (603) 463-7407  
41 Raymond Road  
(Route 107)  
Deerfield, New Hampshire 03037

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

Wicks

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

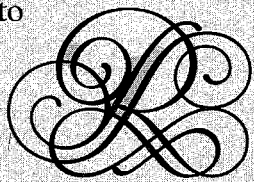




# All people are created equal. All church organs are not.

When the Bel Air Presbyterian Church's 67-rank pipe organ was damaged by the Northridge earthquake, the church did what all great churches do. They focused on the size of the opportunity, not the size of the problem. The committee selected Rodgers Instrument Corp. to create an organ with the flexibility to provide strong musical leadership, regardless of the worship format or style operative at any particular time in the life of the church.

Together they designed what is now the largest digital/pipe instrument ever built – a masterful combination of 60 of the original pipe ranks with a custom Rodgers digital console and pipe interface. The result is a stunningly beautiful instrument that preserves the tonal integrity of the original organ and provides flexibility through the addition of digital voices and MIDI. To find out how Rodgers can help make your musical dreams a reality, call us at (503) 648-4181.



## RODGERS®

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

Rebuild and additions by Robert Tall & Associates, Inc., San Dimas, CA.

Photography by Richard Williams Photography.

Part 1 of this article appeared in the July issue, pp. 16–18.

### Mutationes by Petr Eben

**Background**  
Petr Eben was born in Zamberk, Czechoslovakia in 1929. He began piano studies from 1939 to 1943, but at age fifteen was interned in the Buchenwald concentration camp by German occupation forces during the last two years of World War II. After the war ended, he studied composition with Pavel Borkovec and piano with Frantisek Rauch from 1948 to 1953 at the Prague Academy of Musical Arts, where he graduated in 1954. He taught form and analysis, history of instruments and orchestration, aural training, and score-reading at Charles University in Prague from 1955 to 1990. Since 1991 he has been a professor of composition at the Prague Academy.<sup>22</sup>

Eben has composed three orchestral concertos, and numerous works for voice, choir, chamber ensemble, and solo instruments (principally organ and piano). Church music constitutes a large body of his work, and he professes a humanist mission for art. He has produced, by far, a larger number of organ works than any other recent Czech composer, and his works are published by international publishing houses. Unlike most of his contemporaries, Eben views the organ as a church instrument as well as a concert instrument.

Eben's organ works are *First Concerto for organ and orchestra: Sinfonia gregoriana* (1954), *Sunday Music* for organ solo (1957–59), *Laudes* for organ solo (1964), *Ten Chorale Overtures* for organ solo (1971), *Two Chorale Fantasias* for organ solo (1972), *Chagall Windows* for trumpet and organ (1976), *Small Choral Partita on "O Jesu, all mein Leben bist du"* for organ solo (1978), *Faust* for organ solo (1979–80), *Mutationes* for two organs or organ solo (1980), *Fantasia* for viola and organ (1982), *Second Concerto* for organ and orchestra (1982), *Versetti* for organ solo (1982), *Landscapes of Patmos* for organ and percussion (1984), *A Festive Voluntary: On Good King Wenceslas Carol* for organ solo (1986), *Hommage à Dietrich Buxtehude* for organ solo (1987), *Job* for organ solo (1987), *Tres iubilations* for four brasses and organ (1987), and *Two Movements* for trombone and organ (1988). Eben writes that he has just finished *Two Biblical Dances*, a four-movement cycle for organ and two dancers.<sup>23</sup>

The work selected for this article, *Mutationes* (Mutations), was composed in 1980 and published in 1983. A work for one or two organs, it was commissioned by the Welsh Arts Council for the 1981 Cardiff Festival, where it was first performed on March 25, 1981, by John Scott. The derivation of the title remains nebulous, perhaps resulting from different shades of meaning in Czech and English. According to Janette Fishell, the title refers, in part, to mutation stops used in the second, fourth, and seventh movements.<sup>24</sup> In a recent attempt to explain the derivation of the term, Eben wrote: "What I have meant with the word *Mutationes* is the alternation of the two instruments with all the contrasts, which they offer and the other, which I have added in my composition."<sup>25</sup>

In the preface to the score, Eben writes about the conception of the work:

The idea of the alternation of two organs came to me when I had the opportunity to play an instrument in the Polish town of Oliwa near Gdansk. Here it is possible to sit at one console and play three separate

organs situated at different places in the interior of the church. I was enthralled by the tonal contrast and the spatial effect.<sup>26</sup>

Eben also wrote about his inspiration for *Mutationes*:

I have written many cycles for organ solo. But the man is a discontented being; if he has one car, he would like to have two of them, if he has one house, he dreams of a second one; that may be unwholesome in most branches [areas], but probably not in the artistic one. Thus it was perhaps not a bad idea, if I asked myself the question: if one organ sounds so gorgeous, how would two organs sound together? The result is this cycle, in which both organs are first playing alternatively [*sic*] and then combine in a final duet.<sup>27</sup>

### Structure

*Mutationes* is a suite with seven separate movements. One performer plays the first, third, and fifth movements on a large organ, and another performer plays the second, fourth, and sixth movements on a smaller, chamber organ; the seventh movement is a duet for both instruments. If a single player performs the work, Eben instructs that the seventh movement be replaced by a repetition of the first movement.

In a recent letter, Eben wrote about the contrast between the two instruments in *Mutationes*:

So it happened that I decided to dedicate one of my organ cycles to such a pair of organs which first play alternatively [*sic*] and then combine in a final duet. This cycle consists of six preludes. Nos. 1, 3, and 5 for a big organ (which with the exception of No. 3 are large in dimension as well), nos. 2, 4, and 6 are for a small organ with Baroque sound, contrasting with the plenum of the organ in the big preludes. This contrast in dimension and sound is reinforced by other components such as full register in the big preludes and transparency/delicacy in the small ones; a modern approach and dissonance in the big ones, an archaic approach in the small ones; atonality or polytonality in the big ones, clearer/brighter/tonality in the small ones which are composed "in a," that is with a conspicuous tonal centre. The final Duo then not only combines the sound of the two instruments but it also reintroduces a few ideas reminiscent [of] the preceding preludes.<sup>28</sup>

Eben describes the structure in the score's preface: "From a formal point of view, the cycle is a centrally planned structure. In both versions [one or two players], movements I and VII provide a clear framework, while the true center of gravity lies in the golden section, in movement V."<sup>29</sup> Eben is apparently referring to movement V as a golden section in the sense that it is the longest of the five internal movements and has greater variety than any of the other movements: it is a fantasia with four sections of varying tempos and compositional styles, of which he writes: "Here the mightiness and the sharpness of the sound reaches its climax."<sup>30</sup> A true golden section, calculated in time or by measures, does not exist; it would change, anyway, depending on whether or not the first movement is substituted for the seventh.

Tempos, prescribed by metronome speeds marked in the score, are generally fast throughout the work. The dynamic on the large organ is loud (usually *ff*), and on the chamber organ is softer (usually *pp* to *mf*). Changing simple meter occurs in all movements except the third, which has free meter, and the fourth, which is 4/4 throughout. Bitonality is the compositional technique that occurs most frequently, especially in the first and last movements. As described above by Eben, the even-numbered movements of the suite have the pitch A as a tonal center, although

Table 5.—Structural Outline of *Mutationes*

Mvt.	Mm.	Tempo	Dynamic	Instrument
I	1–136	$\text{♩} = 72$	<i>Impetuoso</i> <i>ff</i>	Large
II	1–57	$\text{♩} = 116$	<i>Allegretto</i> <i>p–mf</i>	Chamber
III	1–23	$\text{♩} = 144$	<i>Vehemente</i> <i>ff–più ff</i>	Large
IV	1–57 58–63 64–66	$\text{♩} = 116$ $\text{♩} = 132$ $\text{♩} = 116$	<i>Scherzando</i> <i>p–mf</i> <i>Più mosso</i> <i>p–mf</i> <i>Tempo I</i> <i>p</i>	Chamber
V	1–16 17–56 57–64 65–81	$\text{♩} = 76$ $\text{♩} = 126$ $\text{♩} = 72$ $\text{♩} = 60$	<i>Rapsodico</i> <i>ff</i> <i>Allegro</i> <i>ff–p</i> <i>Rapsodico</i> <i>fff</i> <i>Solenne</i> <i>fff–Tutti</i>	Large
VI	1–57	$\text{♩} = 126$	<i>Grazioso</i> <i>p–mf</i>	Chamber
VII	Free	$\text{♩} = 132$	<i>Agitato</i> <i>p–Tutti</i>	Both

Table 6.—Chamber Organ Stop List for *Mutationes*

Division	Stops or Couplers Required
I: Great	Rohrflöte 8', Flöte 4', Blockflöte 2' Nasatquint 2-2/3', [Larigot] 1-1/3' Reed Stop 8' Zimbel, Mixture II/I Coupler
II: Choir	Gedackt 8', Spitzflöte 4', Flöte 2'
Pedal	Soft 16', Gedackt 8', Quintadena 4' Subbass 16', Subbass 8' I/Ped. Coupler

they are not completely tonal.<sup>31</sup>

Fishell's 1988 dissertation, cited above, is the best source of information about the motivic structure and cyclic organization of *Mutationes*. Table 5 is a structural outline of the work.

### Registration

*Mutationes* is ideally performed by two organists on two separate organs. Eben describes the desired contrast between the two instruments as "the alternation of a full, large-scale organ sound and, as it were, a more chamber music, Baroque sound."<sup>32</sup> In the seventh movement, the only movement in which both organs play simultaneously, the large instrument is labeled "organo grande" and the small instrument "organo piccolo."<sup>33</sup>

Eben composes with specific registrations in mind. In an interview with Fishell, he describes his approach to timbre:

In symphonic music, as well as in chamber music, the element of color [has] gained the same importance as the component of melody, harmony, or form. Composers of earlier times often wrote for the organ [in] abstract voices and left it up to the performers to make the choice of the organ stops. For me, I must admit that, in the same way as I do not invent abstract music for orchestra and reflect afterwards which instrument I would entrust with the various motifs and themes, analogically, I have no abstract ideas for the organ.

What I invent are concrete combinations of stops and colors, for instance a Quintadena theme in the left hand with Flute 8' and 2' accompanying in the right hand, etc. That is the reason I write all my compositions sitting at and playing the organ and why I prescribe all the suggested stops in my music, as I feel that they are really a part of the composition.<sup>34</sup>

Eben specifies stops and ensemble registrations for both instruments used in *Mutationes*. Although the chamber organ is called "a small Baroque organ,"<sup>35</sup> it is more than a small flute organ. Table 6 presents a stop list, based on the score, for the chamber instrument.

The chamber organ must have a manual compass of C to *f'''* and a pedal com-

pass of C to *g'*. Only one expression pedal marking occurs—a diminuendo from *p* to *pp* in the second movement (mm. 54–55). Because the Gedackt 8' is the only stop drawn on the Choir manual at that point, the diminuendo may be omitted with little consequence, if an expressive division is unavailable. Throughout the work, the performer can make the necessary stop changes, so a console assistant is not required at the small organ.

The performer on the large instrument, however, will require either a console assistant or an adjustable combination action for quick stop changes. The large instrument has three manuals, and must have a manual compass of C to *e'''* and a pedal compass of C to *d#'*. The large instrument's part can be played effectively on two manuals, if three are not available. Expressive divisions are not required. Table 7 presents a list of stops and ensemble registrations, based on the score, for the large instrument.

In the preface to the score, Eben comments on adapting the registration, if necessary. He states that the 16' plenum in the first movement should be reduced to an 8' plenum, if the 16' stop sounds "too thick in the low register." Also, he suggests that a 4' flute be added to the Rohrflöte 8'/Nazard 2 2/3' combination in movements II and IV, if the Nazard is excessively penetrating.

In addition, Eben gives registration instructions for only one performer to play the work: "If two organs—playable from one console—are not available, then the even-numbered movements (II, IV, VI) should be performed in a registration which imitates a small Baroque organ."<sup>36</sup> If one instrument is used, therefore, it is of paramount importance to create the illusion of two contrasting instruments by careful registration.

### Interpretation

As presented above, *Mutationes* is optimally performed by two players on two separate organs. If only one player is to perform the work, the seventh movement is replaced by a repetition of the first movement. In addition, if the player is able to control two instruments

**Imagine**

**the**

**potential**

**of**

**unlimited resources,**

Some might wait a lifetime for such an instrument.

**infinite control**

Others may say it can only be imagined.

**and**

But a new era of organ building has begun.

**unprecedented responsiveness.**

The 21st century standard for organ building, an instrument that presents musicians with such vast new possibilities it could only be one thing...

...a Renaissance.

  
**Renaissance**<sup>TM</sup>

The possibilities are infinite.

Call Allen today at 610-966-2202 for your free Renaissance<sup>TM</sup> brochure  
or visit an Allen Organ representative near you.

**Allen** organs<sup>®</sup>

Macungie, Pennsylvania 18062-0036 USA

Tel: 610-966-2202 • Fax: 610-965-3098 • E-mail: [aosales@allenorgan.com](mailto:aosales@allenorgan.com) • <http://www.allenorgan.com>

© AOC 1997

from a single console, the odd-numbered movements are played on one organ and the even-numbered movements on the other, thus preserving the individual characters of the two organs.

In a 1989 journal interview, Eben commented on the interpretation of his music:

Most of my pieces need to be played in a coherent, fluent manner, with a clear sense of direction. One should avoid halting the music in order to change registrations and one should also avoid breaking a phrase for exaggerated agogic accents. Mostly I prefer a unified, consistent tempo and appreciate a sense of drive from beginning to the end.<sup>37</sup>

Eben's comments are appropriate for *Mutationes*, because of the fast tempo, loud dynamic, and rhythmic drive of the work. Eben also links the contrasting timbre and dynamic inherent in the two required organs to stylistic interpretation:

The tonal opulence of the large organ goes hand in hand with a more volatile, tonally freer style, whereas the shorter pieces with their more restricted tonal scope are somewhat archaic in manner and have their tonal centre 'in A,' as it were.<sup>38</sup>

The rhythmic ostinato of the first movement, *Impetuoso*, comes from "an ostinato of Balkanic origin [that] carries the piece forward with energy and drive."<sup>39</sup> Manual figuration is *marcato* and the pedal is *ben marcato*. Eben undoubtedly has in mind for the work the live acoustic that is common in large, cathedral churches, since such churches are more likely to have two organs than are small churches. The performer(s) must therefore listen carefully to the acoustic at the performance site, and articulate appropriately. Clarity often concerns Eben; as quoted above, he allows a 16' plenum for the first movement only if the sound is not too thick.

The first movement may be begun on the Choir manual, although the score does not designate a specific manual. In m. 34 the Great plenum is preferred for the right-hand solo line—for timbral independence—but the Great registration may be changed to principals, and the Choir coupled to the Great, if necessary. Manual and pedal trills (mm. 42-43 and 88) begin on the principal note. For the *tutti*, the Swell manual may be coupled to the Great at m. 89. The final measures, mm. 135-36, are marked *pesante*, imparting length and weight to the final chords. Because the articulation has been *marcato* to this point, the term *pesante* indicates a less-detached articulation and, perhaps, a ritardando. A short reference to the plainsong *Veni Creator* is in mm. 95-99.

The eighth-note triads that occur in the left hand ostinato in movement II, *Allegretto*, (mm. 1-16 and 35-45) should not be articulated with a mechanical staccato, but should have greater emphasis (length) given to

strong beats. An entirely legato articulation is impossible anyway, because of the fingering, and would lack a sense of motion. Some staccato articulation is marked in mm. 19-20 and 46-56.

Movement III, *Vehemente*, is played with furious rhythmic drive. Although playing the widely scattered eighth notes at the correct tempo ( $\text{♩} = 144$ ) is technically difficult, the phrasing marked in the score should nevertheless be observed. The performer must mentally count eighth notes constantly, since there is no consistent number of notes or beats per measure. The  $f^{\#}$ - $c^{\#}$  intervals that begin in the left hand in m. 12 are marked with an accent; they should be sharply detached. Eben describes this aspect of the movement in the preface to the score:

The crux of this largely monophonic piece lies in the recurrent fifth which, after ascending gradually, establishes itself on the notes  $f^{\#}$  to  $c^{\#}$ . Consequently, these notes need to be "emphasized," as suggested by the tenuto and the accent marks. This can be achieved by the use of an agogic accent, that is a very short delay before the interval concerned, while still playing the full note values—three quarters—of the fifth.<sup>40</sup>

At the *pù ff* in m. 19, additional stops or couplers are added. There is no ritardando at the end of the movement.

The eighth-note accompanimental figuration in movement IV, *Scherzando*, is always staccato, but the solo lines are legato. The fourth movement is the only one with a consistent meter, 4/4. The two sextuplets per measure in mm. 58-62, with the accompanying increase in tempo, imply 2/2 meter, however. Moreover, the entire movement may be felt at two pulses per measure instead of four; the eighth-note figuration, half notes in the pedal and solo voices, and the fast tempo support this interpretation. Although the original tempo returns for the last three measures of the movement (mm. 64-66), there is no ritardando.

Movement V begins *ff* with a five-note left-hand cluster that is sustained in mm. 1-16. Eben states that "in order to attain the desired initial impetus it is possible to play the introductory chord first on the first manual and in bar 2 to change imperceptibly to the second manual."<sup>41</sup> This maneuver would have to be accomplished in the last two beats of m. 2 by using the right hand to play the cluster on the second manual, and then substituting the left. The large right-hand chords in the *Rapsodico* (mm. 1-16) are marked *tutti quasi accentati*, and are therefore played with agogic emphasis.

In the *Allegro* that follows (mm. 17-56), the performer alternates rapidly between the Great and Choir manuals. Although the dynamic is *ff* for the Great, and *p* for the Choir, Eben notes that "there must be an adequate distinction between the two manuals, but not so great that the second manual is engulfed by the echo of the first."<sup>42</sup> The *ff* passages are marked by brackets to aid the performer in executing the man-

Table 7.—Large Instrument Stop List for *Mutationes*

Division	Stops and Couplers Required
I: Great	16' Plenum, Mixtures Reeds Soft 16' Tutti II/I, III/I Couplers
II: Choir	Plenum, Mixtures [Flutes] 8', 4', 2-2/3', 2', 1-3/5', 1-1/3' III/II Coupler
III: Swell	Plenum, Tutti
Pedal	16', 8', 4' Tutti <i>ff</i> I/Ped., II/Ped., III/Ped. Couplers

Table 8.—Structural Outline of *Pražské Panorama*

Section	Tempo	Mm.	Material
1	<i>Maestoso</i>	1-10	Pedal solo
		11-38	Homophonic chords, 7-9 voice texture
2	<i>Poco più mosso</i>	39-57	Fugato (3 voices)
3	<i>Poco meno</i>	58-97	Homophonic chords, 7-9 voice texture
4	<i>Maestoso</i>	98-105	Ascending chords, 7-12 voice texture
5	<i>Allegro</i>	106-112	Fugato theme in triplets, against 16th notes
		113-17	Long cluster, resolving to C octave
		118-20	Short pedal solo, based on mm. 1-10
		121-37	Homophonic chords, 7-9 voice texture

Table 9.—Registration for *Pražské Panorama*

Section	Mm.	Registration
<i>Maestoso</i>	1-38	I, II, Ped.: Tutti
<i>Poco più mosso</i>	39-58	I: Princ. 8', 4', 2'
		II: 8', 4' with reeds, <i>mf</i>
		III: 8', 2', 1', cymbale, <i>poco f</i>
		Ped.: <i>f</i>
		I: <i>f</i>
		I: <i>mf</i> , Ped.: <i>mf</i>
<i>Poco meno</i>	59	II: <i>poco f</i>
		I: <i>f</i>
		II: <i>f</i>
		II: <i>ff</i>
<i>Maestoso</i>	71	I: <i>mf</i> , Ped.: <i>mf</i>
		II: <i>poco f</i>
<i>Allegro</i>	81	I: <i>f</i>
		II: <i>ff</i>
<i>Poco meno</i>	84	I: <i>f</i>
		II: <i>ff</i>
<i>Poco meno</i>	88-97	I, Ped.: <i>ff</i>
<i>Maestoso</i>	98-105	I, Ped.: Tutti
<i>Allegro</i>	106-119	I: add 2', 1', mixture <i>ff</i>
		III: <i>pp</i> , Ped.: 16', 8' <i>p</i>
		I and Ped.: <i>poco a poco cresc.</i> to Tutti
<i>Allegro</i>	120-31	I and Ped.: <i>poco a poco cresc.</i> to Tutti
		132-37

ual changes.

In the arpeggios of the second *Rapsodico* in movement V (mm. 57-64), the left-hand notes are played and released, and the right-hand notes are sustained. This arrangement allows the free left hand to move toward the next arpeggio more quickly. The process is reversed for the flourishes in the *Solenne* (mm. 65-81); this time the left-hand notes are sustained, and the right-hand notes are released. Eben writes about the end of the movement:

Finally, four bars before the end of this movement it will be advisable on some organs to change with the right hand to the second manual so that the fanfare in the left hand comes through. In the last bar the right hand should then return imperceptibly to the first manual.<sup>43</sup>

In the sixth movement, *Grazioso*, articulation—the main technical challenge—is clearly marked with slurs, staccato dots, and accents. The trills in mm. 30, 32, and 34-35 are begun on the principal note.

Movement VII, *Agitato*, is a duet between the two organs—organo piccolo (the chamber organ) and organo

grande (the large instrument). Because of overlapping passages of free meter and polyrhythm, rehearsal numbers, instead of measure numbers, are used in the score. In this movement there are two kinds of interactive passages between the two organs: strictly metered dialogues between the instruments, and *liberamente* (free meter) passages in which one instrument repeats an ostinato as the other introduces new material (rehearsal nos. 2, 4, 17, and 18). During the free passages, the ostinato is not metrically aligned with the material played by the other organ.

Phrasing and articulation in movement VII are intricately marked with slurs and staccato dots. Rehearsal no. 11 is entirely staccato, and nos. 14-16 are *marcato*; the organo grande part in nos. 20-23 is also *marcato*. The organo piccolo part in no. 17 is marked *tutti uguale*, indicating that the thirty-second notes are played equally—without rubato and without an attempt to align the part metrically with the organo grande ostinato. The organo piccolo trill at the end of the passage is the signal for the organo grande ostinato to stop. Rehearsal nos. 20 and 23 require metrical alignment of the parts: six sixteenth notes per measure in the organo piccolo part are played against five sixteenth notes per measure in the organo grande part.

*Contemporary Composers* lists two commercial recordings of *Mutationes*, on Lyrix 8204032 and Supraphon

## The Austin Literary Society

Presents

### Part three of six

A fire in Detroit set the stage  
for pipe organ building's new age  
As New England beckoned  
John Turnell reckoned  
'twas time to turn history's page

He founded the company - Austin  
and settled in Hartford (not Boston)  
Whilst all the world thrilled  
he proceeded to build  
the windchest a man could get lost in ...

## AUSTIN ORGANS, INC.

156 Woodland Street • Hartford, Connecticut 06105  
Phone (860) 522-8293 • Fax (860) 524-9828

Request a free sample issue of THE DIAPASON for a student, friend, or colleague: write to the Editor, THE DIAPASON, 380 E. Northwest Hwy., Des Plaines, IL 60016; or fax 847/390-0408.

11113375. Eben confirms that they are the only recordings of the work. A project by Multisonic to publish the entire organ works of Eben has produced three compact discs, but financial problems arose before *Mutationes* was recorded; it is uncertain whether the series will continue.<sup>44</sup>

No notation errors were found in the score, and Eben knows of none. The performance time for the entire work is sixteen minutes and thirty-five seconds, broken down by movement as follows:

I	[1:54]
II	[1:50]
III	[0:49]
IV	[2:25]
V	[3:33]
VI	[1:48]
VII	[4:16]

If a second player is unavailable, and the first movement is repeated in place of the seventh, the performance time would, of course, be shorter—fourteen minutes and thirteen seconds.

## Pražské Panorama by Otomar Kvech

### Background

Otomar Kvech was born in 1950 in Prague. From 1965 to 1969 he studied organ with J. Kuban and composition with Miroslav Raichl, Frantisek Kovarčík, and Frantisek Bartos at the Prague Academy of Music. Further composition study was with Jiri Pauer at the Prague Academy of Fine Arts from 1969 to 1974. Besides military service in the Nejedly Army Artistic Ensemble, Kvech has been coach of the National Theatre Opera Ensemble (1973-76), music producer of Czechoslovak Radio (1976-80), and creative secretary for the Union of Czech composers (1980-89). Since 1990 he has been dramaturge of Czechoslovak Radio and a professor of composition at the Prague Academy of Music. He is described in a preface to volume six of *Nuove Composizioni* as one of the "leading representatives of the younger generation of composers whose works include all music genres."<sup>45</sup>

Kvech has composed numerous vocal and choral works, four children's operas, and chamber pieces, including five string quartets. In 1974, he was the recipient of the Czech Ministry of Culture's Young Composers Competition Prize for *When the Road Ended*, a song cycle for soprano and piano. He has composed three works for organ: *Symphony for Organ and Orchestra* (1973-74), *Pražské Panorama* for organ solo (1982), and *Portrait: Sonata-fantasy* for organ solo (1986). Two additional works, the *Christmas Eulogium* for soloists, mixed choir, and orchestra (1973), and the *Requiem* (composed after 1987) also have organ accompaniment.<sup>46</sup>

Czech organist Ales Bárta played the premiere of *Pražské Panorama* (Panorama of Prague), the work selected for this article, at the interpretation competition of the Prague Spring International Music Festival in 1984.<sup>47</sup>

### Structure

*Pražské Panorama* has five continuous sections that are delineated by tempo changes. The work has recurring motives, although they are not linked to any identifiable formal structure. Traditional Italian terms are used to designate tempo at the beginning of each section but no metronome settings are given. Kvech uses frequently changing, simple meter throughout, although there are extended sections of triplets.

The pitch C acts as a tonal center; it begins and ends the phrases in the opening pedal solo (mm. 1-10), appears prominently as a pedal point (mm. 29-36, 98-103, and 127-34), and is often embellished by neighboring tones in the manual parts (mm. 39-42, 63-65, and 106-109). Traditional tertian harmony or major/minor tonality does not occur, however, with one exception—the C major chord that ends the work.

In contrast to the other Czech works selected for this article, little dynamic

change occurs in *Pražské Panorama*. A loud dynamic (*mf* to *tutti*) prevails, except for a short passage in the last section (mm. 113-22). Table 8 shows the structural organization of *Pražské Panorama*.

### Registration

Manual changes in the *Pražské Panorama* score indicate a three-manual instrument, but the work can be performed adequately on two manuals. The manual compass is C to e<sup>7</sup>, so no limitations will occur on an instrument with a short upper octave. In addition, the pedal compass is limited to two octaves, C to c, thereby accommodating virtually any pedal clavier.

Only one instance of gradual dynamic change occurs: the *poco a poco cresc.* to *tutti* in mm. 120-131. The change is apparently intended to be accomplished in terraces by stop additions, since breathing points, or *luftpausen*—indicated by a slanted vertical line intersecting the top line of the staff—are marked at five strategic spots in the passage.<sup>48</sup> Either the performer or a console assistant could add the stops. Expressive divisions are not indicated anywhere in the work.

Kvech lists some specific stops or ensembles, but primarily uses dynamic marks to indicate registration. Changes in registration occur at the beginning of each main section. In addition to the

crescendo in mm. 120-131, a few stop additions will have to be made in mm. 59-84 of the *Poco più mosso*. Registration for the work is presented in Table 9.

### Interpretation

The work is not technically difficult, in comparison with many modern works, but will nevertheless require the performer to spend significant preparation time. Accidentals precede most notes; complex chords are difficult to read and, in some cases, to reach. For example, the five notes that are played by the left hand in m. 104 can be played with the left thumb taking the top two notes, B<sup>7</sup> and C<sup>7</sup>.

The most difficult rhythm occurs in mm. 106-110, where eighth-note triplets in the right hand are played against four sixteenth notes in the left. Also, quintuplets occur in mm. 93 and 111. The trills in mm. 63-64 begin on the principal note.

No errata were found, and the composer confirms that he knows of none. No readily available commercial recordings of the work were found, although the composer writes that a live recording was once made for Radio Plzen. The work has a performance time of five minutes.<sup>49</sup>

### Notes

22. Sadie, s.v. "Eben, Petr;" Brian Morton and

Pamela Collins, eds., *Contemporary Composers* (Chicago: St. James Press, 1992), s.v. "Eben, Petr," by Edvard Herzog.

23. Morton, s.v. "Eben, Petr;" Eben, Letter to this writer, November 9, 1993.

24. Janette Fishell, "The Organ Works of Petr Eben" (D.Mus. diss., Northwestern University, 1988), 113.

25. Eben, Letter to this writer, November 9, 1993.

26. Petr Eben, *Mutationes* (Vienna: Universal Edition, 1983), preface.

27. Eben, Letter to this writer, November 9, 1993.

28. *Ibid.*

29. Eben, *Mutationes*, preface.

30. Eben, Letter to this writer, November 9, 1993.

31. Eben, *Mutationes*, preface.

32. *Ibid.*

33. *Ibid.*, 32.

34. Janette Fishell, "A Conversation with Petr Eben," *The American Organist* 23, no. 2 (February 1989): 55.

35. Eben, *Mutationes*, preface.

36. *Ibid.*

37. Fishell, "A Conversation with Petr Eben," 55.

38. Eben, *Mutationes*, preface.

39. Susan Landale, Program notes from her 1984 United States tour.

40. Eben, *Mutationes*, preface.

41. *Ibid.*

42. *Ibid.*

43. *Ibid.*

44. Morton, s.v. "Eben, Petr;" Eben, Letter to this writer, November 9, 1993.

45. Morton, s.v. "Kvech, Otomar;" Rabas, preface.

46. Morton.

47. Otomar Kvech, *Pražské Panorama*, ed. Václav Rabas, in *Nuove Composizioni per Organo*, vol. 6 (Prague: Panton, 1983); Id., Letter to this writer, November 3, 1993.

48. Kvech, *Pražské Panorama*, 11-12.

49. Kvech, Letter to this writer, November 3, 1993.



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

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

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

That system is available now.

Peterson Electro-Musical Products, Inc.

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

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

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



# Momo!

Larry Palmer

Oscar Wilde once wrote, "I have many acquaintances but few friends." Among *my* many acquaintances, a few have become friends. Special among these was Mrs. Putnam Aldrich—Momo—who possessed an exceptional gift for friendship. This gift was well utilized, for the "cast of characters" who were part of her long and colorful life included some of the 20th century's most intriguing personalities.

On August 21, 1897, Madeleine Momot was born in the Vosges region of France. Madeleine acquired the nickname "Momo" in 1927 when Wanda Landowska told her to "forget the Madeleine; you are Momo Momot!" "Momo" stuck; the "Momot" changed to "Aldrich" at her marriage.<sup>1</sup>

The defining events of Momo's life occurred at Landowska's villa and school in St.-Leu-la-Forêt (near Paris) when Momo sat in on some of the interpretation classes there. She was a student of art history at the École du Louvre, where her special interest was the depiction of musical instruments to be found in medieval cathedral carvings. A friend who had heard Landowska play persuaded Momo to visit the musical instrument collection at St. Leu, and suggested that Momo audit some of Landowska's sessions.

After several days, Landowska met the mystery student, and invited her to lunch. And Wanda inscribed, on the title page of her pioneering book *Musique Ancienne*, "à Madeleine Momot, écouteuse compréhensive, sensible, charmante, en souvenir de nos heures de soleil et de musique à Saint-Leu-la-Forêt; Août 1927."<sup>2</sup> The "complete auditor" made continuation of the "hours of sun and music" a permanent part of her life: first she agreed to take care of Landowska's mail while the harpsichordist was away on a concert tour in the United States. Upon Landowska's return, Momo joined the household at St. Leu, becoming Landowska's first secretary-in-residence.

What were the duties of a private secretary? The job included taking down Landowska's lectures, writing her business letters (all in longhand: Momo did not take shorthand or type), reading to Wanda when she suffered from insomnia, helping to entertain the steady succession of guests at this temple of early music, and working at any time of the day or night, for there were no specific business hours at St. Leu.

Almost immediately Momo became an intimate confidante, partly because there was no one else to help Landowska bring to a "beautiful close" her love affair with Jean Grémillon.<sup>3</sup> That this affair caused extreme emotional upheaval in the harpsichordist's life is made vividly clear in a series of letters to Momo penned during the American concert tour of 1927:

Momo, I have just come back from my second concert where I played . . . two Mozart concertos with Mengelberg, the most admirable of all conductors, a friend, before 3,000 people. For the first time in so long I forgot my pain—but as soon as I finished playing—it came back. Still, I am better. That is to say the terrible crisis . . . was followed by an exhaustion, a prostration, a profound melancholy . . .<sup>4</sup>

I am better, I am better! I still don't believe my senses, but I think I am better. What joy! . . . and for the first time I resented Grémillon for the night that I played Mozart without relish, without joy, dead, beaten, almost slaughtered. I resented his having tormented me to the point of robbing me, for a whole evening of the voluptuousness of the music. For an entire evening! What an atrocious rape!<sup>5</sup>

Do you know, Momo, that you are the *only person in the world* to whom I write letters? I have only written to Gré—otherwise, never! never—My life is so full of duties, my heart so heavy with love that it would be impossible for me to write. And yet, I am doing it now . . . I have no scruples about having made you abandon the École du Louvre. I know that your life will only be richer at the École de St. Leu . . .<sup>6</sup>

The intoxication of the stimulating musical and intellectual life at St. Leu

permeates Momo's own memoir of her years there.<sup>7</sup> Candid snapshots she took recall some of the visitors to this "temple of music"—Ansermet, Auric, Honegger, Schaeffner, and, above all, the young composer Francis Poulenc, whose harpsichord concerto was worked through, note by note, with Landowska. Visiting the villa one day, Poulenc implored Momo to ask Wanda to include his boyfriend, a banker, at the play-through of the new work. Momo was "orified" by Poulenc's situation, but she tried to appear "worldly."<sup>8</sup>

Momo's future arrived at St. Leu in 1929 in the person of the young American pianist Putnam Aldrich. Graduate of Yale University (with a degree in French literature), piano student of Tobias Matthay in London, the shy young man was directed to Landowska's summer classes by the virtuoso pianist José Iturbi, who credited Landowska with much of his admired technical prowess. Although Aldrich came to study piano technique, he soon fell under the spell of the harpsichord, and he decided to specialize in the older instrument. He fell under Momo's spell, as well; it took him a while, but eventually he overcame his reticence and asked her to dance with him at the costume ball which traditionally closed each summer session. Their marriage in 1931 meant that Momo accompanied him to the United States when his study with Landowska was completed.<sup>9</sup>

At first a married life in the US must have seemed complicated to Momo. Her English was minimal, and Putnam's austere, socially-conscious mother was afraid that Momo might be "the illegitimate child of Wanda Landowska!" This strange idea was, in part, the result of Landowska's habit of referring to Momo as "ma fille," and the admonitions "write to your mother" found in her letters.<sup>10</sup>

By June of 1933, however, it was a charming domestic life (even with Putnam's sometimes-recalcitrant Pleyel harpsichord) portrayed in an article for *The Boston Herald*:

It is a pleasant and typical home scene at the Aldriches, when "Put" sits at the harpsichord insulting the neighbors with exquisitely played Bach, Mrs. Aldrich curled up on the window seat in a lemon yellow dress, daintily nibbling a pretzel and applying herself to a mug of beer, and Allegra running round and round her compound, showing [her] two teeth in a smile of appreciation at the music her father draws from the nervous instrument under his fingers.<sup>11</sup>

Working toward the Harvard MA which he achieved in 1936, playing recitals throughout New England, appearing as harpsichordist with Koussevitzky's Boston Symphony Orchestra, and giving concerts with the Boston Society of Ancient Instruments (formed in collaboration with Alfred Zighera) kept Putnam occupied. Momo stayed busy raising their daughter.

Putnam's life in academe began in earnest when, after completing his PhD in musicology at Harvard and filling visiting lectureships at Princeton and the Berkshire Music Center, Tanglewood, he accepted a full-time faculty position at the University of Texas in Austin. Momo's life as an academic wife began with her husband's next appointment: a two-year stint teaching at Western Reserve University in Cleveland (she had remained in New England with Allegra during the "Texas years"). Two

years at Mills College in Oakland, CA, brought a rich association with fellow faculty member, composer Darius Milhaud and his wife Madeleine. It was, however, Aldrich's nineteen years on the faculty of Stanford University that produced the most enduring professional satisfaction and brought Putnam and his wife into contact with a large number of talented students.

The "flavor" of this time was captured in Constance Crawford's "George Houle and la Soupe à l'Oignon" from her book *The Muse of Menus: Stories from Life and Cooking*. In this charming reminiscence she described how she acquired both her cooking skills and her first husband, George, who was studying with Aldrich at Stanford.

[Aldrich, a] diminutive, nut-brown eccentric had a brilliant mind, a passion for sunbathing, and a French wife . . . By the early 1950s Momo and Put were living on the Stanford campus in a small, Spanish-style house with a tile roof, and it was there that George and I experienced our first real dinner parties . . .

Momo Aldrich was a genteel, hospitable woman whose basic conservatism showed in the way she spoke English—a fore-ment of French grammar and inflection perfectly preserved within a thin pastry of English vocabulary . . . But Momo knew how to give a dinner party, how to invite a good balance of guests, how to seat them and authoritatively hand plates around the small dining room, and she knew how to prepare—superbly—a few classic menus.

One of these dinner parties featured a traditional French onion soup, which Houle subsequently learned to make under Momo's strict tutelage. Her exacting modus operandi is detailed in Crawford's book, as is the recipe.<sup>12</sup>

It was, fittingly enough, Wanda Landowska who posthumously insured my introduction to Momo. After Putnam's retirement from Stanford the Aldriches settled in France, in Cannes, where he died in 1975. Daughter Allegra and her husband Rashad Tarantino were living in Hawaii, where Momo came to visit them in 1978. Although the Tarantinos returned to the mainland the next year, Momo decided to remain in Honolulu. There I first visited her in December 1979, after we had become "corresponding acquaintances" because of her article for *THE DIAPASON*'s "Tribute to Landowska" issue, published in July of that year. How fortunate that Virginia Pleasants suggested Momo as a contributor to this endeavor! The annual visits I enjoyed with Momo for more than a decade provided a unique source of information for many segments of my emerging book on the 20th-century harpsichord revival; ultimately her contributions were so important, her friendship so cherished, that I dedicated this volume to her. And, since she refused to write her own story, it was especially fortuitous that some of this history should be recorded.<sup>13</sup>

One characteristic of Momo's friendship was a constant flow of short letters or quick notes, allowing us to keep in touch quite consistently during the eleven and a half months each year when we didn't see each other. I kept her informed of musical happenings in Dallas and elsewhere, so the interchange formed quite a lively correspondence, most of which has been preserved.<sup>14</sup> From this material, I have culled short extracts, allowing Momo to comment in her own inimitable way on a wide variety of matters remembered, or new items of interest to her probing intellect:

Sorry to have been so late in sending the Xerox's, but I needed Richard Kurth's help, being a rather awkward woman with machines of all kind.

. . . Many thanks for the lovely photo of you and David [Williams, my harpist



Landowska and Momo in the garden, St. Leu.



Landowska plays for an interpretation class, St. Leu.



Landowska and Elizabeth de Gramont, Duchesse de Clermont-Tonnerre with the concert hall in the background, St. Leu, 19 March 1930.



At Tanglewood: choral conductor G. Wallace Woodworth, Putnam, and Momo.



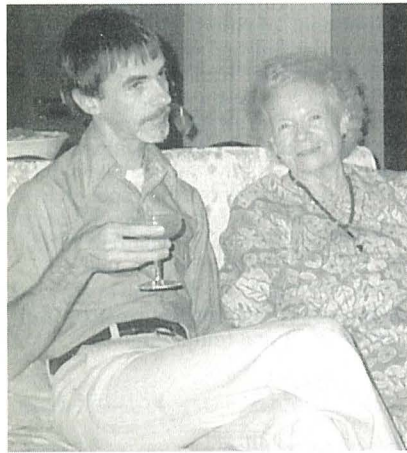
Darius Milhaud and Momo, Rome, April 1972.



Putnam and Momo (front row, center) at St. Leu.



Momo and Put in Japan, Spring 1965.



Toasting the new year: Larry Palmer and Momo, Honolulu, January 1, 1981.

friend]. His harp is a beauty; alas his open sport shirt next to it is a wrong note!

... I enjoyed again Picasso's [drawing of] Stravinsky—so much like him with his extraordinary hands. His youngest son Soulima the pianist has also the same giant hands.

... How sweet of you to have sent me the cassette of Wanda's interview [the soundtrack to the NBC Wisdom series film]. I didn't remember that Wanda had such a strong accent speaking English.

... A thousand thanks for... Wanda's caricature on her 103rd [birthday]... True fame, as you said! Fame also for Natalie Barney and her entourage [included as background to the Landowska drawing]—Duchesse de Clermont-Tonnere, Princesse Soutza (later wife of Paul Morand), Lucie Delarue-Mardrus (divorced wife of the translator of "Thousand and One Nights"), and Wanda of course. And never forget that she is the recipient of Rémy de Gourmont's famous book "Lettres à l'amazone"! I wrote her several times (de la part de Wanda of course). She would always answer to me; I kept her letters...

... Organ sonata from Hindemith? Has he composed many for organ? We knew him well in the days at Tanglewood. His wife was a solid chorus singer.

... After listening to so many 300 centenary radio concerts, one cannot help thinking 'Poor Johann Sebastian!! How much sawing of wood and virtuoso prestidigitation of bad taste committed in thy name!

... Went to hear Gertrud Roberts' concert. Having a good knowledge of the key-

board, her own compositions can pass; but all the pieces that we know were packed with fantaisie [false] notes! As for the painting of the harpsichord [lid]—your 'striking' is the word. That jungle's green is simply sickening. [Roberts was a local harpsichordist in concert at the Honolulu Academy of Arts. Her Challis instrument had a lid painting by the modern artist Jean Charlot.]

In a letter asking for biographical information about the singer Ganna Walska, Momo recounted one of her favorite stories: "I first met her, at Landowska's, when, one day around the years 1928-30 she had come for a lesson [in the] interpretation of Mozart that she had to sing at the Concerts Starom that spring. It's after hearing her that Wanda said to me, perplexed, 'Well, she gave the maximum of her minimum! Genial, no?'"

Of course Momo, like every one of us, was far from perfect. She did not suffer fools gladly, and she was not restrained in her comments to a person who annoyed her with platitudes or unwanted attention. One such frequent visitor who always brought little gifts finally exceeded the limit of Momo's tolerance when she presented her with a papaya. "Enough of 'zat," snapped Momo. "You are a crashing bore. Do not come back to see me!"

More tragic was a treatable chemical imbalance for which Momo refused to take medication. This led her, far too often, to break off contact with close friends, imagining them to be "dangerous." In one such instance, she wrote me in June, 1986, that she had "cut off all communication" with our mutual friend Richard Kurth, who served as host for all my Hawaiian sojourns, and who was Momo's most consistent friend. (Richard, who taught French at Kamehameha School, drove Momo to meetings of the local Alliance Française, as well as accompanying her to concerts, films, and many culinary outings.) It was he who had transported me to my first meeting with Momo after their mutual discovery that Richard and I had met, many years previously, when each of us, home from college to visit parents, had dinner together in the small southern Ohio farming community where my father pastored the church attended by Richard's family! It was Momo's DIAPASON article, shared with Richard, which prompted him to get my address from her and to re-establish contact after nearly twenty years!

The first draft of *Harpsichord in America* reached Momo, as I intended it should, as a greeting for her 90th birthday in 1987. She offered several astute corrections to my manuscript. And then, her eyes began to fail. What a sadness for one who had been such a voracious reader! In 1989 she managed, however laboriously, to read the published version completely through at least twice. Her notes got shorter, the handwriting shakier, and then, after 1990, there were no more written communications. Much sadder was the gradual loss of Momo's vibrant memory and the deterioration of her sharp mind. I last saw her in January 1991. She seemed pleased with the gift of a brilliant red flower lei I had received at a harpsichord recital played in the Central Union Church of Honolulu. She also consented at that time to see Richard Kurth again. Perhaps the only benevolence to result from her progressive loss of memory was the chance to put this one imaginary "demon" to rest.

Since she did not remember old acquaintances, it was the decision of her family that we should not visit her in her last years. Thus, the sense of loss at her leaving came several years before her death, at age 97, in November 1994.

Even vibrant, beautiful Honolulu seems less so now without Momo. But as I contemplate the last tins of the macademia nuts she sent at every opportunity (after observing that I liked them so much); as I open my daily mail using the koa-wood letter-opener she gave me; as I pore over her treasured letters from Landowska and the wealth of historic photographs from Momo's private collection, it would be impossible to forget the hours of animated conversations about fascinating people, the helpful references to a wide range of literature, the scores of generously-hosted dinner parties at superb Honolulu restaurants, the convivial cocktail hours with mai-tai's and macademia's, or our first, exhaustive tour of Oahu (which left only octogenarian Momo vigorous enough to continue activity at the end of a ten-hour day!).

I remember her, standing between us at a French-language Catholic Mass to which my companion Clyde Putman and I had accompanied her, singing lustily, joining the congregation in a well-known song about the Three Holy Kings. With radiant face she enjoyed again this Christmas carol, learned so many years ago during her French childhood. Thus she remains, in memory, Landowska's "écouteuse compréhensive;" a lover and sharer of music, books, art, the good life; the most fascinating and treasured of friends: Momo!

#### "Thus Spake Landowska"—from Momo Aldrich's Notebooks:

• Interpretation, as Wanda sees it, is explanation, elucidation of the form of the work. "Clarity is one element of my interpretation, STRUCTURE is the aim."

• Ornamentation: "When in the past I was preoccupied by the 'little notes,' no one played them, no one knew how to read them, and they were no longer played. Look at all the manuscripts re-edited by Saint-Saëns; you'll find that all the ornaments have been 'shaved off.'" Work on ornaments... so that the students may have a sure base, rather than perpetually to feel around, worried at the sight of an ornament sign."

• Teaching: "Many people imagine that the difficulty of the harpsichord resides in the pedals and the two keyboards. As if it weren't entirely in the touch—more wood than notes."

• "Ridiculous to say that the touch of the harpsichord can't vary—just listen to two pupils playing the same phrase!"

• [November 13, 1929]: After all these years of work, Wanda is disheartened to hear her students phrasing and fingering the concertos of Bach so unintelligently. "Why have they so little talent?"

• "How do you expect me to give my students a work like the *Chaconne* of Chambonnières to study (or any other pieces that I love with such a deep affection)? It would be like giving away my lover while explaining how to make love to him!"

• "Was Bach inferior because he would let himself be influenced by Couperin? Isn't this, rather, a sign of superiority?"

• A propos C. P. E. Bach: "What a genius! He is one precisely because he wasn't able to recall his father."

• During the time Wanda was recording the *Goldberg Variations* I asked her if it was difficult. "No, that's not the question; one cannot say; Bach's music is of equal difficulty. At the harpsichord it flows and sounds a thousand times more intelligible, a thousand times more enjoyable than on the piano. These variations are formidable because they are at the same time adorable, but one has to be a musician to taste that, except for certain grand pieces of virtuosity which will have a lot of effect on the general public. I will play them at St. Leu, but I will have to make a lot of

hoo-ha about it because most of [the listeners] will swallow it without any idea of what they contain and what they are worth. I'll invite Dukas [composer of the orchestral tone poem *L'apprenti sorcier*] and Pirro [musicologist, author of a well-regarded biography of J. S. Bach]."

• "My favorite *Goldberg Variation*? The 26th [the ornamented aria in G minor, which Landowska nicknamed the "Black Pearl"]."

• "I love Poulenc's *Concert Champêtre*," Wanda said, "not because, as Poulenc says, there are soldiers who are sleeping with nannies, but because, compared to Falla's, it is not pretentious. Falla's *Concerto*, pretentious and lacking originality, is much too well written. The solidity of the work is in disproportion to the contents. This perfection of form, applied to an insignificant content, is ridiculous. Poulenc's concerto, at least, even if it isn't original, isn't naughty. It is a worldly reunion where one meets all one's friends; it isn't constructed as he likes to boast it is; it is cleverly put together; it can certainly be said that it is invented from lots of pieces!"

• With much emotion Wanda told about her meeting with Édouard Risler [1873-1929] in New York, after his recital, which was a complete flop. Wanda told him that she was happy to meet him so that she could tell him, at long last, what a revelation it had been for her to hear him play the Mozart *Concerto* in Cologne, so many years ago. "Your first ten measures," Wanda told him, "were for me an illumination and a revelation." Then she witnessed this moving scene: Risler wept and told her that never had any words done more good for him, nor given him more joy, and that it was worth living just to hear her tell him, one day, such a thing.

• [October 10, 1928] "Is it my nature, is it a kind of sickness, or is it the weak state I am in which accentuates this? I feel a black depression come over me when the sun disappears, and I know that only one thing will make me forget, and that is to play [the harpsichord]."

• "Jealousy is a natural occurrence, but so is farting, and there's nothing beautiful about that."

• "I may understand why people are crazy about my playing, yet I only play what is written. I don't invent anything."

—Translated from the original French by Momo's daughter, [Allegra] Mardijah Tarantino.

#### Notes

1. Ben Hyams, "Wanda Landowska Called Her Momo," *Honolulu Magazine*, September 1980, p. 107. Also these confirming lines from a letter to the author, 30 April 1979: "Although my name is Madeleine Momot, I would like to keep the *Momo* because it was given to me by Wanda who had amputate (sic) the t of my maiden (sic) name to make it also my first name... I have never been called by another name since."

2. Momo's copy of Landowska's book is now in the collection of the author.

3. Conversation with Momo Aldrich, 11 January 1985, Honolulu.

4. October 21, 1927.

5. October 23, 1927.

6. November 2, 1927. No wonder Momo treasured these letters and preserved them! The astounding variety of addresses and letterheads from hotels, trains, ships; and the number, both of brief notes and of longer descriptive letters, demonstrates just how important it was for Landowska to have such a confident to whom she could write. Translations by Mardijah Tarantino.

7. "Reminiscences of St. Leu," *THE DIAPASON*, July 1979, pp. 3, 8-9.

8. Conversation, 11 January, 1985.

9. The purported resultant "riff" with Landowska was not as great as some sources made it out to be: Wanda attended Momo as witness to the wedding in Paris in 1931. See Larry Palmer, *Harpsichord in America*, pp. 70-71.

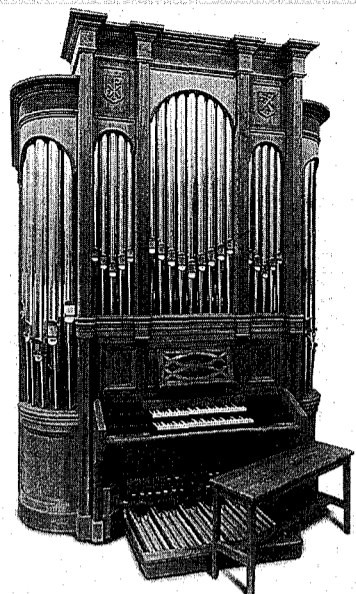
10. Landowska had asked Momo and Putnam to name their child "Wanda" if it should turn out to be a girl. Instead they chose the name "Allegra" (as Momo later wrote, "in remembrance of St. Leu"). Momo told me that they decided against the name Wanda so as not to fuel further the rumors of Momo's supposed family tie to Landowska.

11. Elizabeth Borton, "Talking It Over With Unusual Bostonians: No. 17—Putnam Aldrich," *Boston Herald*, Sunday, 25 June 1933, Section B, p. 7.

12. Constance Crawford, *The Muse of Menus: Stories from Life and Cooking*, Santa Barbara, 1988, pp. 48-55. Quotations found on pp. 50-51.

13. She was mightily pleased with the book and with its dedication: "Your dedication fills me with pride and modesty. Thank you!" (Letter to the author, 10 October 1987).

14. My letters to Momo, which she kept, were returned to me after her death.



### GRAND-ORGUE

- 16' Bourdon
- 8' Montre
- 8' Flûte harmonique
- 8' Salicional
- 4' Prestant
- 2' Doublette
- Plein Jeu III-IV
- Réc/G.O.

### RÉCIT EXPRESSIF

- 8' Cor de nuit
- 8' Voie de gambe
- 8' Voix celeste
- 4' Flûte octaviante
- 2' Octavin
- Cornet V
- 8' Basson-Hautbois
- 8' Trompette
- Trémolo

### PÉDALE

- 16' Soubasse
- 8' Violoncelle
- 8' Bourdon
- 16' Basson
- G.O./Ped
- Réc/Ped

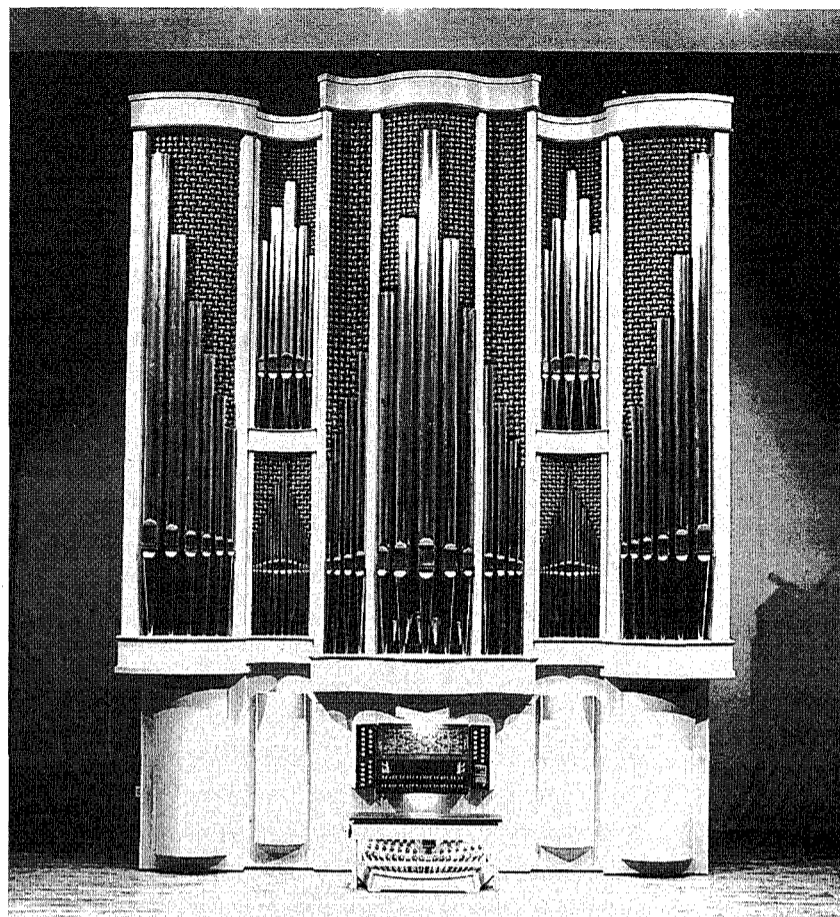
### Cover

**Guilbault-Thérien, Inc.**, St.-Hyacinthe, Québec, has built a new organ for the Chapel of the Reformed Faith at Brick Presbyterian Church, New York, NY. The firm's opus 42, a two-manual mechanical action organ, comprises 19 stops and 26 ranks. Its specification was drawn up in consultation with Keith S. Toth, Minister of Music at Brick Church. The overall design is strongly influenced by the French choir organs (*orgue de chœur*) of the second part of the 19th century. Although not an exact copy of such instruments, it is built in the manner of Cavaillé-Coll with adaptations to late 20th-century organ-building practices.

The case is of solid American black walnut, stained to match the chapel's woodwork. Case design closely resembles the *orgue de salon* built by Cavaillé-Coll for Charles Gounod. Hand carved ornaments and moldings are pat-

terned after the chapel's architectural details. The console is patterned after those by Cavaillé-Coll. The suspended action keyboards have mammoth tusk ivory naturals and ebony sharps. The pedalboard is of maple with ebony caps for the sharps. All pipe scalings, materials, construction and on-site voicing reflect the Cavaillé-Coll tradition with consideration given to the chapel's size and acoustic. The organ is equipped with a state-of-the-art, touch-screen controlled combination and sequencer system designed by Syncordia International of St.-Lambert, Québec. Compass 58/30.

Lynne Davis Firmin-Didot, titular organist of the Church of St.-Pierre in Dreux, France, played the opening recitals in October 1996. Following recitals in the dedicatory series were given by K. Bryan Kirk, Mollie H. Nichols, and Keith S. Toth. (Photo © PhotoGraphex, André Tremblay 1996.)



**Dobson Pipe Organ Builders, Ltd.**, Lake City, IA, has completed a new organ, opus 65, for the University of South Carolina School of Music. Located in the school's small recital hall seating about 200 people, the organ contains 34 ranks, 29 stops, on two manuals and pedal. Both the Great and Swell divisions contain off-unison ranks, in the Swell of wide scale, and in the Great of narrow scale. The Swell string stops are patterned after French stops of the 19th century, while the 8' Cromorne is based on 18th-century French models. Two tremulants of different speed and depth are provided. The balanced key action is combined with an electric stop action and 32-level memory system. Rising almost 30 feet above the stage floor, the solid maple case has

a curved, three-dimensional design reminiscent of South German Rococo cases and is finished with pickling-white stain and garnet trim. Facade pipes, of 70% tin, are from the Great 16' Violone and Pedal 8' Prestant. Music rack and stop jambs are of Carpathian elm burl, walnut, and ebony; manual keys have ebony naturals and rosewood sharps. Completed in the fall of 1995, the organ was inaugurated on November 15 and 16, 1995, by Dr. William H. Bates, professor of organ at the university and design consultant for the organ. Compass 58/32; equal temperament.

### GREAT

- 16' Violone
- 8' Principal
- 8' Chimney Flute
- 4' Octave
- 4' Open Flute
- 2 1/2' Twelfth
- 2' Super Octave
- 1 1/2' Seventeenth
- IV Mixture
- 8' Trumpet
- Tremulant P (slow)
- Tremulant F (fast)
- Sw/Gt

### SWELL

- 8' Bourdon
- 8' Salicional
- 8' Celeste (FF)
- 4' Principal
- 4' Flute
- 2 1/2' Nazard
- 2' Gemshorn
- 1 1/2' Tierce
- IV Mixture
- 8' Oboe
- 8' Cromorne

### PEDAL

- 16' Violone (Gt)
- 16' Bourdon
- 8' Prestant
- 8' Spire Flute
- 4' Choral Bass
- IV Mixture
- 16' Trombone
- 8' Trumpet (ext)
- Gt/Ped
- Sw/Ped



**ORGAN  
SUPPLY  
INDUSTRIES**

# SKILL

**A developed aptitude or ability.**

**T**he team at Organ Supply Industries is made up of individuals skilled in such areas as pipe making, voicing, wood working, cabinetry, leathering, wiring...even the safe packing of your order. We take pride in this reservoir of experience and talent. We invite you to use it as an extension of your shop. When your projects require a special skill, call on us. You won't be disappointed.

P.O. Box 8325 • Erie, PA 16505-0325  
814-835-2244 • FAX 814-838-0349



# 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

17 AUGUST  
**Heather Hinton**; First Presbyterian, Charleston, WV 4 pm  
**Frank Ferko**; Holy Name Cathedral, Chicago, IL 4 pm

19 AUGUST  
**Gordon Turk**; City Hall, Portland, ME 7:30 pm  
**Elaine & Gary Zwicky**, organ & piano; Union Chapel, Oak Bluffs, MA 8 pm

20 AUGUST  
**Erik Wm Suter**; Mem Music Hall, Methuen, MA 8 pm

21 AUGUST  
**Gillian Weir**; Alice Tully Hall, New York, NY 8 pm  
**Robert Palmatier**; Old Dutch Church, Kingston, NY 12:15 pm  
**Andy Walch**; Renaissance Theater, Mansfield, OH 11:30 am

24 AUGUST  
**Tom Hazleton**; Mem Music Hall, Methuen, MA 4 pm  
**Kathleen Custer**; North United Methodist, Indianapolis, IN 4, 7 pm  
**David Hatt**; Holy Name Cathedral, Chicago, IL 4 pm

25 AUGUST  
**Peter DuBois**; First Presbyterian, Glens Falls, NY 7:30 pm

26 AUGUST  
**Alan Morrison**; City Hall, Portland, ME 7:30 pm

27 AUGUST  
**Bruce Adami**; Mem Music Hall, Methuen, MA 8 pm  
**Peter Sykes**; First Congregational, Orwell, VT 7:30 pm

28 AUGUST  
**Howard Houghtaling & Rosemary Mancuso**; Old Dutch Church, Kingston, NY 12:15 pm  
**Dick Jacoby**; Renaissance Theater, Mansfield, OH 11:30 am

30 AUGUST  
**John Gouwens**, carillon; Culver Academy, Culver, IN 4 pm

31 AUGUST  
King's College Choir; St Wenceslaus Church, Chicago, IL 7:30 pm

3 SEPTEMBER  
**Patricia Snyder**; Mem Music Hall, Methuen, MA 8 pm

4 SEPTEMBER  
**Karel Paukert**; Museum of Art, Cleveland, OH noon  
**Fred Lewis**; Renaissance Theater, Mansfield, OH 11:30 am

7 SEPTEMBER  
Albert Schweitzer Organ Festival; First Church of Christ, Wethersfield, CT 7:30 pm  
**Alan Morrison**; Christ Church, Reading, PA 4 pm  
**David Binkley**; Camp Hill Presbyterian, Camp Hill, PA 4 pm  
**Ralph Tilden**; Appalachian University, Boone, NC 4 pm  
**Douglas Cleveland**; The Presbyterian Church, Coshocton, OH 4 pm

9 SEPTEMBER  
King's College Choir; Cathedral of St Paul, St Paul, MN 8 pm

10 SEPTEMBER  
**Susan Armstrong**; Old Whaling Church, Edgartown, MA 4 pm

11 SEPTEMBER  
**Karel Paukert**; Museum of Art, Cleveland, OH noon

12 SEPTEMBER  
King's College Choir; Princeton University Chapel, Princeton, NJ 7:30 pm

13 SEPTEMBER  
**Marilyn Keiser**, workshop; St Mark's Episcopal, Toledo, OH 9:30 am

14 SEPTEMBER  
King's College Choir; Washington Cathedral, Washington, DC 4 pm  
**Daniel Roth**; Chapel of Our Lady of the Angels, Baltimore, MD 2, 5 pm  
**Michael Farris**; Christ Episcopal, Alexandria, VA 6 pm  
**David Binkley**; Trinity Lutheran, Lemoyne, PA 4 pm  
**Marilyn Keiser**; St Mark's Episcopal, Toledo, OH 4 pm

16 SEPTEMBER  
King's College Choir; St Thomas Church, New York, NY 7:30 pm  
**Peter Planyavsky**; First Presbyterian, Columbus, GA 7 pm  
**Heather Hinton**; Central Presbyterian, Louisville, KY 8 pm

17 SEPTEMBER  
**Carolyn Shuster-Fournier**; Old Whaling Church, Edgartown, MA 4 pm

18 SEPTEMBER  
**George Stauffer**, with trumpet; St Paul's Chapel, Columbia Univ, New York, NY noon  
**Stephen Cleobury**; All Saints Episcopal, Winter Park, FL  
**Karel Paukert**; Museum of Art, Cleveland, OH noon

19 SEPTEMBER  
**Peter Planyavsky**; St Luke Lutheran, Silver spring, MD 8 pm

20 SEPTEMBER  
**Stephen Cleobury**; Church of the Redeemer, Sarasota, FL 7:30 pm

21 SEPTEMBER  
**Carol Williams**; Mem Music Hall, Methuen, MA 4 pm  
**Peter Planyavsky**; Cleveland Museum, Cleveland, OH 3 pm  
**Jonathan Hall**; Pullman United Methodist, Chicago, IL 4 pm

23 SEPTEMBER  
**Peter Planyavsky**; First Trinity Presbyterian, Laurel, MS 7:30 pm

24 SEPTEMBER  
**John Whiteside**; Old Whaling Church, Edgartown, MA 4 pm

25 SEPTEMBER  
**Karel Paukert**; Museum of Art, Cleveland, OH noon

26 SEPTEMBER  
**Gerre Hancock**; St Paul's Episcopal, Winston-Salem, NC 8 pm  
**Marilyn Keiser**; St John's Episcopal, Charleston, WV 7:30 pm  
**Todd Wilson**; St Mary's Cathedral, Memphis, TN 7:30 pm

27 SEPTEMBER  
**John Ferguson**, workshop; Camp Hill Presbyterian, Camp Hill, PA 9 am  
**William Aylesworth**; Scottish Rite Cathedral, Chicago, IL 3 pm (also September 28, 3 pm)

28 SEPTEMBER  
Choral/Organ Concert; South Church, New Britain, CT 4 pm  
**John Ferguson**, hymn festival; Camp Hill Presbyterian, Camp Hill, PA 4 pm  
**Joan Lippincott**; Trinity Avenue Presbyterian, Durham, NC 4 pm  
**Kim Heindel**; Palmetto Presbyterian, South Miami, FL 4 pm  
**Thomas Murray**; Christ Church Cranbrook, Bloomfield Hills, MI 8 pm (also September 29, 8 pm)

29 SEPTEMBER  
**Thomas DeWitt**; Morrison United Methodist, Leesburg, FL 7:30 pm

## UNITED STATES West Of The Mississippi

17 AUGUST  
Parma City Choir; St Mary's Cathedral, San Francisco, CA 3:30 pm

## PATRICK ALLEN

ST. THOMAS CHURCH  
NEW YORK

## ROBERT CLARK

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

## DELBERT DISSELHORST

A. Mus. D.  
University of Iowa

## JOHN FENSTERMAKER

GRACE CATHEDRAL  
SAN FRANCISCO

## MICHAEL GAILIT

*Beckgasse 17/1/1  
A-1130 Vienna, Austria*  
Organist *St. Augustine's Church  
Vienna Conservatory of Music*  
Pianist *Vienna University of Music*

## John M. Gearhart III

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

## Antone Godding

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

## WILL HEADLEE

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

## A two-inch Professional Card in THE DIAPASON

Call for rates  
Phone 847/391-1045  
Fax 847/390-0408

## THE DIAPASON

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

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_

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

## WILLIAM AYLESWORTH

D. M.

*Evanston, Illinois*

## WALLACE M. COURSEN, JR.

F.A.G.O.

Montclair, N.J. 07042

## STEVEN EGLER

Central Michigan University  
First Presbyterian Church  
Mt. Pleasant, Michigan 48858  
SOLO Shelly-Egler  
RECITALS Flute and Organ Duo

ELLEN KURTZ

## FUNK

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

## CHRISTOPHER GARVEN

Organist & Associate Director of Music  
Cedar Springs Presbyterian Church  
Knoxville, TN

## Robert Glasgow

School of Music  
University of Michigan  
Ann Arbor

## JanEl B. Gortmaker

D.M.A.  
Bruton Parish Church  
Williamsburg, Virginia 23187-3520

## VICTOR HILL

Harpichord and Organ  
Williams College  
Williamstown, Mass. 01267

## DAVID BURTON BROWN

Organ Recitals



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

**Harry H. Huber**  
D. Mus.  
Kansas Wesleyan University, Emeritus  
University Methodist Church  
SALINA, KANSAS

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

**Brian Jones**  
TRINITY CHURCH  
BOSTON

**KIM R. KASLING**  
D.M.A.  
St. John's University  
Collegeville, MN 56321

**JAMES KIBBIE**  
The University of Michigan  
Ann Arbor, MI 48109-2085  
313-764-1591 FAX: 313-763-5097  
email: jkibbie@umich.edu

**GALE KRAMER**  
DMA  
Wayne State University  
Metropolitan Methodist Church  
Detroit 48202

**Richard Litterst**  
M.S.M.  
First Presbyterian Church  
Freeport, Illinois

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

**BETTY LOUISE LUMBY**  
DSM • FAGO  
UNIVERSITY OF MONTEVALLO  
MONTEVALLO, ALA. 35115

 **Sue Mitchell-Wallace**  
A.S.C.A.P.  
FELLOW, AMERICAN GUILD OF ORGANISTS  
345 SADDLE LAKE DRIVE  
ROSWELL-ATLANTA, GEORGIA 30076  
(770) 594-0949

**William H. Murray**  
Mus. M.F.A.G.O.  
*Fort Smith, Arkansas*

**LEON NELSON**  
FIRST PRESBYTERIAN CHURCH  
ARLINGTON HEIGHTS, IL 60004  
NORTH PARK UNIVERSITY  
CHICAGO, IL 60625

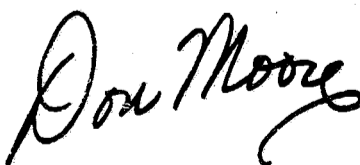
**Charles Page**  
Old First Church, Court Square  
Springfield, MA 01103

**KATHARINE PARDEE**  
HENDRICKS CHAPEL  
SYRACUSE UNIVERSITY

**MARILYN MASON**  
CHAIRMAN, DEPARTMENT OF ORGAN  
UNIVERSITY OF MICHIGAN  
ANN ARBOR  
"... Ginastera's ... was by all odds the most exciting ... and Marilyn Mason played it  
with awesome technique and a thrilling command of its daring writing."  
*The American Organist*, 1980

**SYLVIE POIRIER**  
**PHILIP CROZIER**  
ORGAN DUO  
3355 Queen Mary Road, Apt 424  
Montreal, H3V 1A5, P. Quebec  
Canada  
(514) 739-8696

**DAVID GOODING**  
St. Peter's Episcopal Church  
18001 Detroit Avenue  
Lakewood, OH 44107

  
ASCAP AWARD WINNING  
COMPOSER • ARRANGER • AUTHOR  
ROCKY RIVER, OHIO  
donmoore10@aol.com

**A two-inch  
Professional Card  
in  
THE DIAPASON**  
Call for rates  
Phone 847/391-1045  
Fax 847/390-0408

Celebrant Singers; Lake Ave Church, Pasadena, CA 7 pm

18 AUGUST  
**Law Williams**; Balboa Park, San Diego, CA 8 pm

19 AUGUST  
**Merrill N. Davis III**; Christ United Methodist, Rochester, MN 12:20 pm

24 AUGUST  
**David Cherwien**, Hymn Festival; Trinity Lutheran, Lynnwood, WA 7 pm  
**Paolo Butti**; St Mary's Cathedral, San Francisco, CA 3:30 pm

25 AUGUST  
**Todd Wilson**; Balboa Park, San Diego, CA 8 pm

26 AUGUST  
**Stephen Distad**; Christ United Methodist, Rochester, MN 12:20 pm

31 AUGUST  
**William Mahrt**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
Abendmusik; Trinity Episcopal, Santa Barbara, CA

2 SEPTEMBER  
King's College Choir; St Louis Cathedral, St Louis, MO 7:30 pm

3 SEPTEMBER  
King's College Choir; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm

5 SEPTEMBER  
**Charles Boyd Tompkins**; Univ of Iowa, Iowa City, IA 8 pm

7 SEPTEMBER  
**David Hatt & Christoph Tietze**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
**Frederick Swann**; Grace Cathedral, San Francisco, CA 5 pm  
King's College Choir; St James Episcopal, Los Angeles, CA 3:30, 7:30 pm

14 SEPTEMBER  
**David Hatt**; St Mary's Cathedral, San Francisco, CA 3:30 pm

18 SEPTEMBER  
Organ Pedagogy Conference; University of Nebraska, Lincoln, NE (through September 20)

20 SEPTEMBER  
**Michael Farris**, masterclass; University of Texas, Austin, TX 10 am

21 SEPTEMBER  
**Mark Huth**; Mt Olive Lutheran, Forest Grove, OR 4 pm  
**Michael Farris**; University of Texas, Austin, TX 4 pm  
**Raymond Garner**; St Mary's Cathedral, San Francisco, CA 3:30 pm

26 SEPTEMBER  
**Peter Planavsky**; St Stephen's Episcopal, Seattle, WA 7:30 pm

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

**INTERNATIONAL**

15 AUGUST  
**Christian Iwan**; St Augustin, Vienna, Austria 11 am

16 AUGUST  
**James Johnson**; Stadtkirche Maria Himmelfahrt, Landsberg, Germany noon  
**Christoph Lorenz**; St Stephen's, Bournemouth, England 7:30 pm

17 AUGUST  
**Michael Gallit**; St Augustin, Vienna, Austria 11 am

18 AUGUST  
International Organweek; Vlaardingen, The Netherlands (through August 23)  
**Gillian Weir**; Armagh Cathedral, masterclass; Northern Ireland 9 am, (recital, 7:30 pm)  
**Frederick Swann**; St Paul Street United Church, St Catharines, Ontario

19 AUGUST  
**Frederick Swann**, workshop; Queen Street Baptist Church, St Catharines, Ontario 9 am  
**Sylvie Poirier & Philip Crozier**; St James United Church, Montréal, Québec 12:30 pm

20 AUGUST  
**Katherine Dienes**; Norwich Cathedral, England 8 pm

21 AUGUST  
**Gisèle Guilbord**; Church of St Andrew & St Paul, Montréal, Québec 12:15 pm

22 AUGUST  
**James Johnson**; Stadtkirche Zell am See, Austria 8 pm

24 AUGUST  
**Thomas Schmögen**; St Augustin, Vienna, Austria 11 am

25 AUGUST  
**David Leahey**; Liverpool Cathedral, Liverpool, England 11:15 am  
**Wijnand van de Pol**, masterclasses; S. Maria della Speranza, Battipaglia, Italy (through August 30)

26 AUGUST  
**Yves Castagnet**; Westminster Cathedral, London, England 7:30 pm  
**Kurt-Ludwig Forg**; St James United Church, Montréal, Québec 12:30 pm

27 AUGUST  
**Gillian Weir**; Harmony Hall, Matsumoto, Japan 6:45 pm  
**Kurt-Ludwig Forg**; Christ Church Cathedral, Montréal, Québec 12:30 pm  
King's College Choir; St Michael's Cathedral, Bridgetown, Barbados 8 pm

28 AUGUST  
**Malcolm Archer**; Wells Cathedral, Wells, England 7:30 pm  
**Kola Owolabi**; Church of St Andrew & St Paul, Montréal, Québec 12:15 pm

29 AUGUST  
King's College Choir; St Paul's Anglican, Toronto, Ontario 7:30 pm

30 AUGUST  
**Gillian Weir**; Aichi Art Center, Nagoya, Japan 2 pm  
**Geoffrey Morgan**; St Stephen's, Bournemouth, England 7:30 pm

3 SEPTEMBER  
**Adrian Gunning**; Notre Dame de France, London, England 7:45 pm

4 SEPTEMBER  
**Guy Bovet**; St Paul's Cathedral, London, England 6:30 pm

5 SEPTEMBER  
King's College Choir; St Andrew's Wesley Church, Vancouver, BC 8 pm

9 SEPTEMBER  
**Daniel Roth**; Westminster Cathedral, London, England 7:30 pm

11 SEPTEMBER  
King's College Choir; Christ Church Cathedral, Ottawa, Ontario 8 pm

13 SEPTEMBER  
**Roy Massey**; Tewkesbury Abbey, England 7:30 pm

17 SEPTEMBER  
**Simon Lindley**; St Giles' Cathedral, Edinburgh, Scotland 8 pm

22 SEPTEMBER  
**David Norris**, lecture; St Paul's Cathedral, London, England 6:15 pm

25 SEPTEMBER  
**Colin Walsh**; Wells Cathedral, England 7:30 pm

**Organ Recitals**

JANET AHREND & JIM BARRETT, Cathedral of Our Lady of Lourdes, Spokane, WA, March 9: *Sonata for Two organs*, Cherubini; *Concerto No. 6*, Soler; *Menuet I*, *Menuet II*, *Polonaise*, CPE Bach; *Concerto No. 1 in g*, Handel; *Prelude, Fugue and Variation*, Franck; *Fugue No. 1*, Handel; *A Fancy for Two to Play*, Tompkins; *Toot Suite*, PDQ Bach; *Slavonic Dances*, op. 46, no. 3 in A-flat, no. 8 in g, Dvorák.

COLIN ANDREWS, Holy Trinity Lutheran Church, Lynchburg, VA, March 9: *Prelude in E-flat*, S. 552a, *O Mensch, beuein' dein' Sünde gross*, S. 622, *Prelude and Fugue in G*, S. 541, *Ach Gott und Herr*, S. 692, *Jesu meine Zuversicht*, S. 728, *Prelude and Fugue in G*, S. 550, *Das alte Jahr vergangen ist*, S. 614, *Fugue alla gigue*, S. 577, *Passacaglia and Fugue in c*, S. 582, Bach.

GORDON ATKINSON, First Presbyterian Church, North Palm Beach, FL, March 3: *Prelude in e*, Bruhns; *Soliloquy*; Atkinson; *Andantino*, Pasticcio (*Organ Book*), Langlais; *Elegy*, Thalben-Ball; *Communion*, op. 8, Final (*Symphony No. 1*), Vierne.

JAMES E. BARRETT, with Robert Beaumier, cellist, Cathedral of Our Lady of Lour-

des, Spokane, WA, March 5: *Six Studies in English Folksong*, Vaughan Williams; *Meditation, Spring Song, Bridge, Three Easy Pieces*, Hindemith; *Sonata in c*, Scarlatti.

DIANE MEREDITH BELCHER, First Presbyterian Church, Lancaster, PA, April 6: *Passacaglia on a theme by Dunstable*, Weaver; *Andante in F*, K. 616, Mozart; *Vision of the Church Eternal*, Messiaen; *Fantasia and Fugue in g*, S. 542, All glory be to God on high, S. 662, Bach; *O world, I now must leave thee*, Brahms; *Sometimes I feel like a motherless child*, Bolcom; *Impromptu, Etoile su soir, Carillon de Westminster*, Vieme.

PHILIP CROZIER & SYLVIE POIRIER, St. James United Methodist Church, Atlanta, GA, May 4: *Trilogie*, Bédard; *Habanera, Mazurka (Suite Montréalaise)*, op. 93, Jackson; *Variations on an Easter theme*, Rutter; *Prelude and Fugue in B-flat*, Albrechtsberger; *Sonata in d*, op. 30, Merkel; *A Fancy for two to play*, Tomkins; *Suite on Famous Christmas Carols, Méditation nuptiale, Toccata on "Happy birthday"*, Bolting.

ROBIN DINDA, The First Church, Nashua, NH, April 11: *Toccata, Foote; Prelude on an old folk tune: "The fair hills of Eire, O"*, Beach; *The Primitive Organ, Yon; Roll, Jordan, roll*, Simpson; *Toccata in F*, Bach; *Four Preludes on Christmas Hymns*, Dinda; *Final (Symphony No. 1)*, Vieme.

CARLA EDWARDS, North United Methodist Church, Indianapolis, IN, February 23: *Praeludium in C*, Böhm; *Sonata IV*, Mendelssohn; *Sonata in One Movement on "Kalenda Maya"*, Larsen; *A Triptych of Fugues*, Near; *Variations sur un vieux Noël*, Tikker; *Final (Cinquième Symphonie)*, Vieme.

MICHAEL FARRIS, United Methodist Church, Berea, OH, May 16: *Prelude and Fugue in D*, S. 532, *An Wasserflüssen Babylon*, S. 653, *Von Gott will ich nicht lassen*, S. 659, *Nun komm' der Heiden Heiland*, S. 659, *Trio VI in G*, S. 530, *Concerto in d*, S. 596, *Christus, der ist mein Leben*, S. 1112, *Prelude and Fugue in e*, S. 548, Bach.

MICHAEL GAILIT, St. Augustine's Church, Vienna, Austria, May 23: *Toccata, Adagio and Fugue in C*, S. 564, Bach; *Prelude in d, Three Fugues in d, g, d*, Mendelssohn; *Toccata and Fugue in E*, S. 566, Bach; *Andante in D, Passacaglia in c, Chorale Variations "Wie gross ist des Allmächt'gen Güte"*, Mendelssohn.

PHILIP GEHRING, with Betty Gehring, violinist, Valparaiso University, Valparaiso, IN, April 6: *Offertoire sur les grands jeux (Messe pour les convents)*, Couperin; *Offertoire pour le jour de Pâques, "O filii et filiae"*, Dandrieu; *Prelude and Fugue in b*, S. 544, Bach; *Ballade for violin and organ*, Gehring (premiere); *Organoedia ad Missam Lectam*, Kodaly.

STEVE GENTILE, La Trinité, Paris, France, January 23: *Frau dich sehr o meine Seele*, Böhm; *Prelude and Fugue in A*, S. 536, Bach; *Trumpet Voluntary*, Dupuis; *Sonata II*, Hindemith; *Adoro te devote*, Chagnol; *Fugue*, Tambyeff; *O sacrum convivium*, Messiaen, trans. Bauzin; *Toccata in Seven*, Rutter.

MARY GIFFORD, Grace Lutheran Church, LaGrange, IL, May 4: *Prelude and Fugue in d*, Lübeck; *Novellette, Canon, Risoluto*, op. 68, nos. 3, 1, 5, Parker; *Five Diversions: A Suite for Organ*, Hawes; *O that I had a thousand voices*, Burkhardt; *Variations on "My old Kentucky home"*, Gifford; *Suite Gothique*, Boëllmann.

JAMES W. GOOD, Franklin Baptist Church, Franklin, VA, April 27: *Fanfara*, Mathias; *Liebster Jesu*, S. 731, *Nun freut euch*, S. 734, *Prelude and Fugue in C*, S. 547, Bach; *Cortège et Litanie*, Dupré; *Concert Variations, "The Star-Spangled Banner"*, Buck; *Introduction and Passacaglia*, Reger; *Nettleton, Caricature of a Sunday School Song*, Wood; *Carillon de Westminster*, Vieme.

WILLIAM D. GUDGER, St. Luke's Chapel, Medical University of South Carolina, Charleston, SC, April 29: *Voluntary in d/D*, op. 6, no. 1, Wesley; *Voluntary in F*, Russell; *Dirge in d*, Attwood; *Fugue in b*, Wesley; *Prelude and Fugue in G*, Mendelssohn; *Prelude and Fugue in e*, Walmisley.

TIMOTHY E. GUENTHER, with W. James Benshoff, cornet; Martin S. Kral, euphonium; and David R. Wolbert, percussion, Ashland University, Ashland, OH, March 23: *Voluntary in A*, Selby; *Voluntary on the Old 100th Psalm Tune*, Purcell; *The Old 100th Psalm Tune*, Blow; *Offertoire pour le jour de Pâques*, Dandrieu; *Prelude and Fugue in A*, S. 536, *Herzlich tut mich verlangen*, S. 727, *O Lamm Gottes, unschuldig*, S. 656, Bach; *Allegro in F*, Haydn; *Toccata IV, Canzon dopo l'Epistola*, Frescobaldi; *Epilogue (Hommage à Frescobaldi)*, Langlais; *Introduction and Passacaglia in d*, Reger; *Sketches*, op. 58, nos. 3, 4, Schumann; *Psalm Prelude*, op. 32, no. 3, Howells; *When Jesus Wept*, Schuman; *Meditation VIII: God is one being—three in one (Méditations sur le Mystère de la Sainte Trinité)*, Messiaen; *G Major Toccata (Fresh Aire IV)*, Davis.

GERRE & JUDY HANCOCK, First United Methodist Church, Schenectady, NY, April 6: *Phantasie f-moll*, K. 608, Mozart; *Sonata II in C, Sonata VIII in F*, Pasquini; *My soul doth magnify the Lord*, S. 649, *Art thou, Lord Jesus, from heaven to earth now descending?*, S. 650, Bach; *Duet for Organ*, Wesley; *Toccata, Villancico y Fuga*, Ginastera; *Sonata d-moll*, op. 30, Merkel.

DAVID HIGGS, Epworth Euclid United Methodist Church, Cleveland, OH, May 13: *Praeludium in g*, BuxWV 149, Buxtehude; *Ballo del Granduca*, Sweelinck; *Pièce héroïque*, Franck; *Schmücke dich, o liebe Seele, Herzlich tut mich verlangen, Herzlich tut mich erfreuen*, Brahms; *Sonata in F*, Mendelssohn; *Sweet Sixteenths*, Albright; *Prelude and Fugue on BACH*, Liszt.

HEATHER HINTON, First Baptist Church, Nashville, TN, May 5: *Toccata in F*, S. 540, Bach; *Variations on "Onder een linde groen"*, Sweelinck; *Sonata No. 8 in b*, op. 178, Merkel; *Canon in b*, op. 56, no. 5, Schumann; *Pastorale and Toccata*, Conte; *Canitène, Dialogue sur les mixtures (Suite Brève)*, Langlais; *Allegro vivace (Symphonie V)*, Widor.

DAVID HURD, Fourth Presbyterian Church, Chicago, IL, April 6: *Fantasia and*

## RICHARD M. PEEK

Sac. Mus. Doc.

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

PREPARING ORGANISTS FOR THE 1990'S  
Workshops for Middle and High School Organists  
and New and Less-Experienced Organists

Naomi Rowley, D.M.A. Organist-Harpsichordist  
Teacher-Recitalist  
Rowley Music Services  
4807 Idaho Circle  
Ames, IA 50010  
(515) 296-2294

## Dennis Schmidt, DMA

The Bach Festival of Philadelphia  
St. Stephen's Lutheran, Wilmington, DE

Your Professional Card  
could appear in this space

Call 847/391-1045  
Fax 847/390-0408

## KIRSTIN SYNNESTVEDT D.M.A.

St. Mark's Episcopal Church  
Barrington Hills  
Studio, Glenview, IL 847/729-5829

## SALLY SLADE WARNER, AAGO, ChM Carillonneur

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

## A two-inch Professional Card in THE DIAPASON

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

## LARRY PALMER

Professor of

Harpichord and Organ

Meadows School of the Arts

SOUTHERN METHODIST UNIVERSITY

Dallas, Texas

75275

Musical Heritage Society recordings



British Concert and  
Recording Organist

Carol  
Williams

Future Recitals: St Sulpice, Paris • Queen's College, Oxford  
~ Yale University Chapel Organist ~  
Pursuing advanced post-graduate study  
with Professor Thomas Murray at Yale.

Representation: Melcot Music Promotions  
242 Prospect Street, Apt 7, New Haven, CT 06511  
Tel/fax: (203) 865 1087

## DOUGLAS REED

UNIVERSITY OF EVANSVILLE  
EVANSVILLE, INDIANA

## STEPHEN G. SCHAEFFER D.M.A.

The Cathedral Church  
of the Advent  
Birmingham, Alabama 35203

## LARRY SCHOU D.M.A.

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

## ROBERT L. SIMPSON

Christ Church Cathedral  
1117 Texas Avenue  
Houston, Texas 77002

## David Wagner DMA

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

## KARL WATSON

ST. MARY'S CHURCH  
STATEN ISLAND

## DONALD W. WILLIAMS D.M.A.

First United Methodist, Chelsea, MI  
Concordia College  
Ann Arbor, MI

## RONALD WYATT

Trinity Church - Galveston  
representing AUSTIN ORGANS in TX and LA  
409/762-3913

## DAVID SPICER

First Church of Christ  
Wethersfield, Connecticut



House Organist  
The Bushnell Memorial  
Hartford

## GORDON YOUNG



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



## A radio program for the king of instruments

AUGUST

PIPEDREAMS  
is produced by  
Minnesota  
Public Radio  
and broadcast  
over stations of  
the Public Radio  
International  
network. For  
more  
information,  
contact your  
local public  
radio station,  
call PRI at  
612-338-5000,  
or access  
www.mpr.org.

- #9731 A Joyful Noise... hardly profound but sonically stimulating playthings from the organist's bench... works by Marchand, Purcell, Bridge, Wolstenholme and others.
- #9732 From Methuen Memorial Music Hall... recordings and recital performances by Anne and Todd Wilson, Michael Murray, Barbara Bruns and the Boston Cecilia Chorus, featuring one of America's most famous historic concert organs.
- #9733 Speaking English... a celebration of British contributions to the organ's repertoire over five centuries, including works by Howells, Whitlock, Purcell, Hollins and Boyce.
- #9734 Reger Rhetoric... some dramatic examples of the still profoundly moving and monumental compositions by famous turn-of-the-century German master, Max Reger.

**FREE**

**Planning Space for  
Pipe Organs  
an Architects Guide**

offered by APOBA,  
the organization dedicated to  
expanding and perfecting the art of  
pipe organ building in North America.

**The guide includes:**

- The Types of Pipe Organs
- Locating the Pipe Organ in a Building
- Optimum Acoustical Conditions
- Components of the Pipe Organ
- Electrical Requirements
- General Guidelines

For your **FREE** copy, contact:

Associated Pipe Organ  
Builders of America  
P.O. Box 155  
Chicago Ridge, IL 60415  
**1-800-473-5270**



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

NEW INSTRUMENTS  
MAINTENANCE • RESTORATIONS



**FABRY**  
PIPE ORGANS

32 N. HOLLY AVENUE • FOX LAKE, IL 60020  
847-587-1992 • Fax 847-587-1994

**Geddes Pipe Organs**

Restorations—Additions  
Electronic Enhancements  
Since 1957

P.O. Box 18343 Austin, Texas 78760  
512-385-2710

24 Hour Service  
Serving North & South Carolina



**John's Pipe Organ Service**  
Specializing In A.P. Miller Pipe Organs  
Maintenance • Tuning • Additions  
Selective Rebuilding

JOHN W. BURKETT  
14213 Woodhurst Ln.  
Charlotte, NC 28227  
Phone (704) 573-2762  
Fax (704) 573-1511

Journal of  
**American  
Organbuilding**

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

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

name \_\_\_\_\_

mailing address \_\_\_\_\_

city \_\_\_\_\_ state \_\_\_\_\_ zip \_\_\_\_\_

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

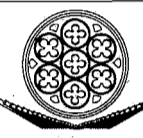
**Gabriel Kney**  
Consultant  
Pipe Organs & Tonal Design  
1006 Wellington St, London, Canada,  
Tel: (519) 438-7340 N6A 3T4

Repair and Service Tuning and Additions

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



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



**Phil Parkey AND ASSOCIATES**  
Distinguished Pipe Organ Builders  
2480-4 Briarcliff Road, Box #244 Atlanta, GA 30329 (404) 315-7025 FAX (404) 315-0126

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




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

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

PIPE ORGAN BUILDERS - EST. 1877



**SCHOENSTEIN**  
SAN FRANCISCO  
3101 20th ST. 94110 • (415) 647-5132




**TEMPLE ORGANS**  
1717 Belle Street St. Joseph, MO 64503  
(816) 232-2008 Fax (816) 364-6499



**WALKER**  
J.W. WALKER & SONS LTD • BRANDON • SUFFOLK • IP27 0NF • ENGLAND  
TELEPHONE: +44 (0) 1842 810296 • FACSIMILE: +44 (0) 1842 813124  
USA TOLL FREE: 1 800 628 3275 • EMAIL: organs@jwwalker.co.uk

**P & S Organ Supply Company Ltd.**  
Brandon Suffolk England



Providers of quality pipe organ parts to builders world wide.  
NORTH AMERICAN OFFICE  
9090 SKILLMAN RD. 182-A, DALLAS, TX 75243  
1.800.364.0649 1.817.321.7204 FAX

*Fugue in g*, Bach; *Partita on "Detroit," On the name "Maurice Duruflé," Arioso and Finale*, Hurd; *Sonata VIII*, Guilmant.

LEE JESSUP, Holy Family Catholic Church, South Pasadena, CA, March 20: *Christ's Entry into Jerusalem*, Saxton; *In Paradisum*, Mulet; *Sonata No. 2*, Mendelssohn; *Variations on "Holy God, we praise Thy name,"* Hemmer; *Finale*, Franck.

VANCE HARPER JONES, First Presbyterian Church, New Bern, NC, April 4: *Trumpet Voluntary in D*, anon; *Herzlich tut mich verlangen*, S. 727, Bach; *The glory of these forty days*, Powell; *Welcome, happy morning*, Ore; *Toccata on "O filii et filiae,"* Farnam; *Scenes of Childhood*, Leavitt; *Stigma Alpha Epsilon March*, Clements.

ANN LABOURSKY, St. Luke's United Methodist Church, Houston, TX, March 2: *Prelude in E-flat*, Bach; *Tierce en taille*, de Grigny; *Arabesque sur les Flûtes (Suite Française)*, Regina Angelorum (*Offrande à Marie*), Langlais; *Covenants*, Nyctch; *Grande Pièce Symphonique*, Franck.

SHELLY MOORMAN-STAHLMAN, Lebanon Valley College, Annville, PA, March 11: *Allegro, Adagio (Symphony VI)*, Widor; *Deuxième Fantaisie*, Alain; *Prelude and Fugue on "Alain,"* Duruflé; *Sonata VI*, Bach; *Five Dances*, Hampton.

ALAN MORRISON, Cleveland Museum of Art, Cleveland, OH, March 2: *Toccata in F*, S. 540, Bach; *Concerto in d*, Vivaldi/Bach; *Andante sostenuto (Symphonie Gothique)*, Widor; *Scherzo, op. 2*, Duruflé; *Fête*, Langlais; *Ayre for the Dance*, Locklair; *Five Dances*, Hampton.

KARL E. MOYER, First United Church of Christ, Reading, PA, March 23: *Allegro (Symphony No. 6)*, Widor; *Ronde Française*, Böellmann; *Chorale prelude on "Martyrdom,"* Parry; *As the dew from heaven distilling*, Dayne, arr. Schreiner; *Prelude and Fugue in b*, Bach; *Sonata in E-flat*, Parker.

JOHN OBETZ, Fairmount Presbyterian Church, Cleveland Heights, OH, March 2: *Sonata in c*, op. 65/2, Mendelssohn; *Herzlich tut mich erfreuen, Herzlich tut mich verlangen*, Brahms; *Prelude and Fugue in E-flat*, S. 552, Bach; *Sonata No. 3*, Hindemith; "O God of Love" (*The Ghosts of Versailles*), Corighano; *Wachet auf, ruft uns die Stimme*, op. 52/2, Reger.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, February 16: *Fantasia*, Byrd; *Voluntary in e*, Walond; *Allegro molto moderato (Sonata No. 4 in c)*, op. 153, Stanford; *Vesper Voluntaries*, op. 14, nos. 5-8, Elgar; *Paeans*, Leighton. March 9: *Prelude in e*, Bruhns; *Orgelmusik (Prelude, Chorale and Fugue on an Old Theme)*, Thórarinnsson; *Preludiae organo: Gone is the light of day, My life hurries along as if in flight*, Funeral chorale—As in a meadow, Leifs; *Chaconne*, Isólfsson; *Concerto in G*, Bach.

WILLIAM PICHER, St. William's Catholic Church, Naples, FL, March 14:

*Trumpet Tune in D*, Johnson; *Prelude, Fugue and Chaconne*, Buxtehude; *Sketch in D-flat*, *Sketch in f*, Schumann; *Stabat Mater*, Hebble; *The Virgin Mary had a baby boy, God Father, praise and glory*, Picher; *Will o' the wisp*, *Toccata in d*, Nevin; Antiphon V "How fair and pleasant art Thou," Magnificat VI "Gloria" (*Fifteen Pieces*, op. 18), Dupré; *Jesu, joy of man's desiring, O sacred head surrounded, In Thee is joy*, Bach; *Prière à Notre-Dame, Toccata (Suite Gothique)*, Böellmann.

CHRISTA RAKICH, St. John's Episcopal Church, Naples, FL, March 16: *Prelude and Fugue in A*, S. 536, Trio *Sonata No. 6 in G*, S. 530, Bach; *Three Preludes and Fugues*, op. 16, Clara Schumann; *Praeludium in F*, Fanny Mendelssohn; *Lotus*, Strayhorn; *Allegro (Symphony No. 6)*, Widor.

NAOMI ROWLEY, Collegiate Presbyterian Church, Ames, IA, March 5: *Prélude (Suite Médiévale)*, Langlais; *Erbarm dich mein, o Herre Gott*, S. 721, Bach; *Prelude and Fugue in d*, op. 16, no. 3, Clara Schumann; *Jesus comforts the women of Jerusalem (Le Chemin de la Croix)*, Dupré; *Variations on "Breslau,"* Willcocks.

SANDRA SODERLUND, Christ the King Lutheran Church, Houston, TX, March 3: *Da Pacem*, Schlick; *Allein Gott in der Höh sei Ehr*, Sweelinck; *Magnificat primi toni*, Buxtehude; *Fantasia*, Pachelbel; *Prelude and Fugue in e*, S. 548, Bach; *Sonata III*, Mendelssohn; *Prelude and Fugue in g*, Brahms; *Four Preludes on "Lobe den Herren"* (Canon, Scherzo, Meditation, Toccata), Bielawa.

FREDERICK SWANN, Cason United Methodist Church, Delray Beach, FL, February 11: *Bells of Riverside*, Bingham; *Prelude on Psalm 34:6*, Howells; *Sonata in c*, Mendelssohn; *Woodland Flute Call*, Dillon; *Toccata and Fugue in d*, S. 565, Bach; *Tuba Tune*, Cocker; *Jesu dulcis memoria*, Davies; *Toccata for Flutes*, Stanley; *Fantasia and Fugue in G*, Pary.

STEPHEN THARP, Marienbasilika, Kevelaer, Germany, March 2: *Sonata No. 3 in A*, Mendelssohn; *Évocation Poème Symphonique*, Dupré; *Larghetto (Symphonie V)*, Vierne; *Totentanz*, Liszt/Tharp.

MARIJIM THOENE, with David Gradin, boy soprano, and Bonnie Lake, flutist, Cathedral of Mary Our Queen, Baltimore, MD, April 6: *Ave Maria, Ave Maris Stella*, Langlais; *Ave Maria*, Alain; "Les Anges" (*La Nativité*), Messiaen; *Cantilena*, Bourland; *Adoro te*, Atkinson; *Toccata, Fugue et Hymne sur Ave Maris Stella*, op. 28, Peeters.

SR. MARY KATHRYN TRENARY, Cathedral of Our Lady of Lourdes, Spokane, WA, March 12: *Prelude in G*, S. 568, Bach; *Berceuse*, Vierne; *Fugue in g*, S. 578, Bach; *Gelobet seist du, Jesu Christ*, Walcha.

WESLEY VOS, First Congregational Church, Crystal Lake, IL, March 1: *Flourish*, Held; *Upon an Old English Hymn Tune*, *Arioso, Deo gratias*, (Six Pieces for Organ), Jenkins; *Chant de paix (Neuf Pièces)*, Langlais; *Komm, Gott Schöpfer, heiliger Geist*, S. 667, Bach.

RON VANASDLEN, Cathedral of Our Lady of Lourdes, Spokane, WA, March 19: *Gott ist mein Heil, mein Hilf und Trost*, S. 1106, Bach; *O Lamm Gottes unschuldig*, Pachelbel; *Warum sollt ich mich denn grämen*, Walther; *Partita on "Crucifer,"* Callahan.

JUDITH A. WEBB, University of Illinois, Urbana-Champaign, IL, March 21: *Sonata in A*, op. 65, no. 3, Mendelssohn; *Petite rhapsodie improvisée*, Tournemire/Duruflé; *Prelude and Fugue in D*, S. 532, Bach; *Praeludium in G*, Bruhns; *Fantasy on the chorale "Hallelujah! Gott zu loben,"* op. 52, no. 3, Reger.



ORGAN BUILDERS  
tools and supplies

**TRACKER-TOOL  
SUPPLY CO.**  
799 West Water Street  
Taunton, Mass 02780

**Wolff & Associés**  
facteurs d'orgues  
organ builders

1260, rue Tellier, Laval Québec, H7C 2H2  
Téléphone : (514) 661-2073

# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found below

## POSITIONS WANTED

**Experienced, well-rounded organbuilder** with extensive resume and take-charge attitude desires key position with well established firm. REPLY THE DIAPASON BOX JL-1.

## POSITIONS AVAILABLE

**Director of Music/Liturg.** Full-time position for 3,000 family parish. Minimum two years parish work; at least Bachelor's degree in music/liturg. Must possess strong organ/piano skills, choral/cantor training ability, good vocal skills, a thorough knowledge of liturgical music and liturgy and an ability to work collaboratively with Pastoral Staff. Salary commensurate with qualifications. Send resume and references to: Ms. Helen M. Gabel, St. Mary Star of the Sea Parish, 6435 S. Kilbourn Ave., Chicago, IL 60629. FAX 312/735-3894.

**Director of Music.** Part-time position responsible for the musical programs within the congregation. Duties include direction of the adult choir and the handbell choir. Current staff includes organist and children's choir director. Reply to the First United Methodist Church of Park Ridge, 418 Touhy Avenue, Park Ridge, IL 60068; attention: Nancy Olson.

**Openings for organbuilders** with experience in cabinetmaking, pipe voicing, chest construction, console construction, drafting. Good pay with benefits in a pleasant working environment and moderate climate. Please send a resume for additional information Randall Dyer & Associates, Box 489, Jefferson City, TN 37760. 423/475-9539.

## POSITIONS AVAILABLE

**First Congregational Church.** 540 S. Commonwealth Ave., Los Angeles, California 90020, 213/385-1341. Organist at historic church with demanding schedule of Sunday morning services. Two public organ recitals weekly, annual recital series, Bach Festival, many special services, and school chapel. Must have improvisational skills and excellent service-playing ability; must be first rate accompanist for choral works. Salary and benefits negotiable. Sanctuary organ of 320+ ranks/5M, 16 divisions, Skinner, 1932; Schlicker, 1969; Muench/Zeller, 1997; duplicate consoles in chancel and gallery of Gothic edifice; 30 ranks, 3/M in Chapel. Position open 1/1/98. Send resume, expected compensation requirements and recording to Director of Music, Dr. Thomas Somerville, at church.

**Director of Music/Choir Director.** Responsible for church music program including adult choir and some work with children's music. Part-time position; one rehearsal and one service weekly; traditional liturgy, open to innovation; small but enthusiastic choir; pipe organ and new professional studio model Weinbach piano; professional organist on staff. Send resume to St. Paul United Church of Christ, 144 E. Palatine Rd., Palatine, IL 60067. Attn. Chair, Music Search Committee.

**Church Musician JobBank.** Monthly list of dozens of positions in most denominations and geographic areas. Three months—\$25.00; 6 months—\$45.00. Pomo d'Oro Publications, P.O. Box 947, Granite Quarry, NC 28072.

Request a free sample issue of THE DIAPASON for a student, friend, or colleague: write to the Editor, THE DIAPASON, 380 E. Northwest Hwy., Des Plaines, IL 60016; or fax 847/390-0408.

## MISCELLANEOUS WANTED

**We need a used 3-manual electronic relay** for our theatre organ. Anyone abandoning an older one? Mike Foley 1-800/621-2624.

**Electric action for Deagan Chimes** and/or player mechanism. Jon Carpenter, 17436 S. R. 1, Spencerville, IN 46788. 219/627-2501. jcarppccarp@aol.com

## MISCELLANEOUS

**Visiting London?** Bed and Breakfast accommodation available in large parish house minutes away from Westminster Abbey, the Thames, St. James's Park and the Underground. Modern kitchen and laundry available. For information write: St. Matthew's House, 20 Great Peter Street, Westminster, London, SW1P 2BU. Tel. 0171 222 3704, FAX 0171 233 0255, e-mail PAE222@aol.com2

## PUBLICATIONS/ RECORDINGS

**OHS Catalog 1997** of organ and theatre organ CDs, Books, and Sheet Music, 48 illustrated pages in black and red ink, free. Mailed *gratis* to subscribers of THE DIAPASON in November, 1996. If yours has disappeared, please request another. Organ Historical Society, Box 26811, Richmond, VA 23261.

**Organ Music bought and sold.** Many out-of-print and rare items. Catalog (\$1.00) from Pomo D'Oro Publications, P.O. Box 947, Granite Quarry, NC 28072.

## HARPSICORDS/ CLAVICHORDS

**Harpichord for sale:** single manual Flemish instrument with 8' and 4' stops. Professionally made. Knight Vernon, Harpsichord Maker, 8201 N. Keystone, Skokie, IL 60076. 847/679-2809.

## PIPE ORGANS FOR SALE

**Wicks 4-rank pipe organ,** complete, in case-work. Wicks 7-rank pipe organ, complete. Call 248/471-1515; fax 248/471-9968.

**New organ, for residence or chapel:** French classical style, 6 stops, one manual, independent pedal, elegant oak case, by French builder. Description in June issue. \$50,000 negotiable, flexible terms. Contact Michael Korchonoff, 206/843-9323.

**1892 J.W. Steere & Son tracker,** 2—19 stops. Professionally restored. Approx. 17'W x 20'H x 13'D. Can be acquired and professionally installed for under \$100,000. Contact: Patrick J. Murphy & Assoc., Inc. 610/970-9817 Voice or 610/970-9297 Fax.

**Restored 13-rank Kimball pipe organ.** Good pipe works including some Johnson and Hook Hastings. Church of the Brethren, Dixon, IL. 815/284-2711.

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

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

Member APOBA (317) 637-5222  
**Goulding & Wood, Inc.**  
823 Massachusetts Ave. Indianapolis, IN 46204

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

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

**J.F. NORDLIE COMPANY**  
PIPE ORGAN BUILDERS  
504 South Charlotte Avenue • Sioux Falls, SD 57103-2612  
(605) 335-3336 (800) 456-0834 Fax (605) 334-8843  
email:jfnordlie.com http://www.jfnordlie.com

**TAYLOR & BOODY ORGANBUILDERS**  
George K. Taylor John H. Boody  
Route 1, Box 58B, Staunton, Virginia 24401  
Telephone: (540)886-3583

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

**NICHOLS & SIMPSON, INC.**  
ORGANBUILDERS  
P.O. BOX 7375  
LITTLE ROCK, ARKANSAS 72217  
501-661-0197  
YOUR INQUIRIES CORDIALLY INVITED  
C. JOSEPH NICHOLS PRESIDENT  
WAYNE E. SIMPSON, III VICE-PRESIDENT  
501-738-6904 501-372-5111

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

**ROBERT M. TURNER ORGANBUILDER, INC.**  
15732 Tetley Street, #39  
Hacienda Heights, CA 91745  
(818) 814-1700 • FAX (818) 814-0872  
e-mail RTurner279@aol.com

## CLASSIFIED ADVERTISING RATES

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

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

Regular Classified, per word	\$ .60
Regular Classified minimum	10.00
Display Classified, per word	.80
Display Classified minimum	25.00

Additional to above charges:  
Box Service (mail forwarding) 8.00

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

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

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

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

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

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

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

**PAYMENT MUST ACCOMPANY ORDER**

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

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

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

# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 21

## PIPE ORGANS FOR SALE

**32 Aeolian Skinner Duo-Art**, opus 899 Player Organ; 11 stops with chimes and harp. Two manuals with pedal. Ideal residential organ. Recently re-leathered, pipework in mint condition. Organ is crated and currently in storage. Buyer moves. \$30,000 OBO. Contact for specification and dimensions. Direct inquiries to Patricia Schrock, Holy Trinity Church, 3513 N St. NW, Washington, DC 20007. 202/337-2840, ext. 115. FAX 202/337-9048.

**3-rank, 23-stop Moller practice organ**, AGO-standard, detached console with 6 general pistons. Excellent condition. \$9,500. Call 615/274-6400 or FAX 615/274-2022.

**2/11 with very good pipework**, D.E. chests, new regulators. Very compact. Asking \$7,500. 313/994-5144.

**2/5 EM, 34 stops, 1985 rebuild**; console switching; dry storage, many parts like new. \$3,500. 941/284-5602.

**1890 Wilson Reiley tracker** 2-10; 10'w x 13'h x 6'd, freestanding walnut-cherry case, restored, playable in church; excel. cond. Contact David M. Storey 301/574-1743 DMS1518@aol.com

**Reuter organ**; 2 manuals, 8 ranks, circa 1930's. Asking \$6,000 (negotiable). Contact: Wilson Associates Pipe Organs, P.O. Box 38550, Colorado Springs, CO 80937. 719/495-1570.

**1853 Erben tracker** 1-9; 10'w x 15'h x 8'd, freestanding, grain painted case, handsome moldings and tower crowns, unrestored, in storage. Contact David M. Storey 301/574-1743 DMS1518@aol.com

## PIPE ORGANS FOR SALE

**3/27 Kemper, built in Lübeck, Germany, 1952, baroque voicing, electropneumatic action, unique 'Deco' console. Featured at '93 AGO Convention. \$17,000. 313/994-5144.**

**Skinner Residence Organ** for sale; 2/23 with 6 reeds included. Mint condition. To be ready for installation by Christmas, 1997. For further details, write BOX JN-1, THE DIAPASON.

**Paul Ott tracker, 1969**: 8 stops, 2-man. (56 notes)/AGO ped, suitable for home or small worship space; dim. 10'w x 8'h x 5'd. For details: Gober Organs, Inc. 416/588-0064; FAX 588-0660.

**1869 E. & G.G. Hook Opus #505**, 2 manuals, 16 stops, 17 ranks. Approx. 12'W x 17'H x 10'D. Completely restored including restencilled facade. Instrument can be seen. Contact: Patrick J. Murphy & Assoc., Inc. 610/970-9817 Voice or 610/970-9297 Fax.

## REED ORGANS FOR SALE

**Two antique pump organs**, one-manual, drawknobs; one Estey, one Cornish. Need repairs. Photos/descriptions available. Send SASE to: Organs, 502 Edward St., Johnstown, PA 15905.

## THEATRE ORGAN PARTS

**Large inventory of Wurlitzer parts for sale.** Theatre organ society clearing its warehouse. FAX request for list to 201/402-0097.

## THEATRE ORGAN PARTS

**Theater Organ Parts**: Wurl, Kimball, brass trumpet, sax, etc. New Wurl primaries, all sizes, \$3.25 each, leathered with gaskets. Chests. Wurlitzer chamber piano. Write, call Steele Organ Service, 151 Thorpe, Pontiac, MI 48341. 810/334-9131.

**Kimball theatre pipework**: 8' Saxophone, bright spotted metal, adj. cone top, mint, \$2,500; 8' Orch. oboe, mint, \$1,500; Harmonic tuba \$1,500; 8' diap. phonon \$250. Barton 8' tibia \$750; 3-valve reg, \$125; 2 linear swell motors \$350 ea.; 2 blowers 1 hp & 2 hp, both 1 phase, \$175 & \$250; more. Write or call for details: R. Markworth, 13535 N 73rd Plaza, Omaha, NE 68122; 402/573-9071 after 6 pm.

## THEATRE ORGANS FOR SALE

**3/22 Wurlitzer** with large Kimball theatre console. All late model equipment. Instrument will be completely reconditioned and readied for installation by Foley-Baker. A special organ for a special project. Foley-Baker, Inc. 800/621-2624.

**3/7 Moller Opus #5337**. Tuba with 16' Trombone, Vox, Clarinet, Tibia, Diapason, two Viola d'Orchestras, Percussions, Peterson switching system. Buyer to remove. \$6,000 OBO 609/641-9422 <http://www.stockton.edu/~skwarloj/organ>

## ELECTRONIC ORGANS FOR SALE

**Hammond BA Player Organ**; plays 116-note Aeolian rolls; approx. 120 rolls included; has PR 40-tone cabinet, also extra cabinet for organ console; very ornate. Asking \$12,000 or best offer. Bill Shrive, Florida. 813/546-0564.

## ELECTRONIC ORGANS FOR SALE

**Rodgers 441, 4 years old, 2 manuals**, 28 digital independent stops, 5 generals, external speakers available, \$8,000 (negotiable); located in Colorado Springs. 719/575-9355.

**Save Big \$\$, Great values, trades welcome.** Allen ADC221, self-contained, abridged, 32 pedals, oak, \$6,950. Baldwin C-360, new, dealer left over, drawknob, 2-manual, \$24,500. Rodgers 840, 3-manual, 8 speakers w/antiphonal, pipe ready, \$22,500. Rodgers 850, 2-manual, drawknob, complete external speaker complement, \$12,900. Rodgers 740, 2-manual, oak cabinet, stop tab, pipe ready, with speakers, \$14,500. Nationwide delivery available. Keyboard Exchange International, 8651 Portside Ct, Orlando, FL 32817. Tel/Fax 407/671-2272. e-mail B3World@aol.com

**Allen digital computer organ, Model 603**: large 2-manual, 40 stops plus computer cards and speakers; 2-level memory, excellent condition. Our Lady of Mercy Church, Plainville, CT. 860/747-6825.

## ELECTRONIC ORGANS WANTED

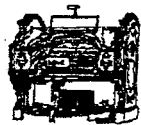
**Hammond B-3/C-3/A-100 wanted.** Nationwide pickup. Keyboard Exchange International, 8651 Portside Ct, Orlando, FL 32817. Tel/Fax 407/671-2272. e-mail B3World@aol.com

## MISCELLANEOUS FOR SALE

**Chests, blowers**, Reisner and Peterson relays and combination actions, magnets. 8' Trumpet ranks. SASE. Randall Dyer & Associates, Box 489, Jefferson City, TN 37760.

## American Theatre Organ Society

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



Contact: Michael Fellenzer  
P.O. Box 551081  
Indianapolis, IN 46205-1081 ph 317/251-6441



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

**For Sale This Space**  
For advertising information contact:  
**The Diapason**  
380 E. Northwest Hwy.  
Des Plaines, IL 60016-2282  
or Fax 847/390-0408

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

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



Benjamin K. Williams  
Owner  
**Nowlton Organ Co.**  
Member:  
American Institute of Organbuilders

## VISSER-ROWLAND

713/688-7346  
2033 JOHANNA B  
HOUSTON 77055

Member  
International Society of Organbuilders  
Associated Pipe Organ Builders of  
America

## ANDOVER

P.O. Box 36  
Methuen, Massachusetts 01844  
Telephone (508) 686-9600  
Fax (508) 685-8208

The World's Foremost Restorers of 19th Century American Organs  
New Mechanical Organs Based on the Heritage of Great Organbuilding

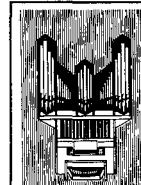
## ARNDT ORGAN SUPPLY COMPANY

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

■ Engraving ■ Blowers ■ Tremolos  
■ Pipe Organ Supplies ■ Solid Sate Systems  
Send \$7.50 today (U.S.A.) for our catalog.  
Quality Since 1966

## Prestant Pipe Organs, Inc.

P.O. Box 2128, Boerne, Texas 78006  
(210) 249-9527  
(210) 698-1642



**Redman Organ Co.**  
816 E. VICKERY BLVD.  
FORT WORTH, TX 76104  
(817) 332-2953

MEMBER, INTERNATIONAL SOCIETY OF ORGANBUILDERS, ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

## ORGAN BUILDING/RESTORATION

**T. R. RENCH & CO.**  
RACINE, WIS. 53403

1405 SIXTEENTH ST. • 414/633-9566



P.O. Box 486 Lawrence, KS 66044  
(913) 843-2622



**A.F. Schlueter**  
Pipe Organ Sales  
and Service, Inc.

New Organ Sales • Rebuilding and Additions  
Maintenance and Tuning  
Box 838, Lithonia, Georgia 30058 • (404) 482-4845

## BELLS

CAST BRONZE BELLS  
RESTORATIONS / ELECTRIFICATIONS  
SOLID-STATE USER-FRIENDLY CARILLONS  
TOLL FREE  
1-800-544-8820 **VanBergen**  
BELLFOUNDRIES, INC. - est 1795

*Known for Quality*

Manufacturer of Organparts:  
OTTO HEUSS KG  
PO Box 1162, 35419 LICH - Germany  
Phone 0049 - (0)6404-9169-0  
Fax 0049 - (0)6404-9169-50

**HEUSS**  
ORGELTEILE

# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 21

## MISCELLANEOUS FOR SALE

**Full-length 16' Posaune** (Stinkens) 6-inch scale, 56N, \$1,500; 16' Lieblich Gedeckt, 73N, \$250; 8' Gedeckt, 61N, \$100; 8' Gedeckt, 73N, \$200; 4' Harmonic Flutes, \$150, \$100; 3-rank Moller chest, \$150; Century blower 1/4HP, \$150; Mayland Chimes, \$500; 2-manual stopkey console with Klann solid-state combination action, \$500. Buyer must pick up. Phone or FAX 609/455-8038.

**Aeolian 3M player console #1402**, \$3,000. Aeolian 61-note Harp, \$1,200. Aeolian 16' Tibia pipes and chest, \$2,000. St. Louis Pipe Organ Co. 314/521-0085.

**8' Trompette by A.R. Schopp**, parallel, domed shallots. Also many ranks from 20's Moller rebuilt in 70's including krummhorn and some upperwork. Call 610/282-0483.

**New Giesecke Pipework**, unvoiced: Prin. 8' (polished tin facade), \$5,000; Nachthorn 4', \$800; Tuva 8', \$2,850; Bdn. 8', \$1,800; Sal. 8', \$2,580; Quinte 1 1/2', \$620; Pdl. Flute 4', \$990; Pdl. Schalmei 4', \$1,500. 612/721-4619, 612/582-2849.

**G.D. Harrison (A-S ca.1954) Zimbel III** (1/4-1/6-1/8) 183 pipes. Frosted tin, 2 1/2" W.P., breaks every 6 notes; \$330 incl. shipping. A.M.S., P.O. Box 17145, Louisville, KY 40217.

**Zephyr blower, 3-phase, Mix., windchest**, toy counter, keyboards, arch punches, other tools. John West 510/937-2914.

**Console and pipes:** Möller 4-manual console, 1947, releathered 1985, drawknobs, expression pedals, keys in good condition. Some pipe ranks available, possibly including original 1918 Steere & Son ranks. Chicago church downsizing large organ; console & pipes avail. separately, summer 1997. Irving Park Baptist Church, 4401 W. Irving Park Rd., Chicago, IL 60641. Call Jeffrey Taylor, 773/282-9747 or 773/286-6800.

## MISCELLANEOUS FOR SALE

**More used pipes and parts.** Send SASE for a complete list and prices to: Geddes Pipe Organs, P.O. Box 18343, Austin, TX 78760.

**M.P. Moller:** Opus #R573 (circa 1960) 3 1/2" WP 8' Harmonic Tuba, 5" sc/73, new reeds, \$1,200; 4' Oboe Clarian, 2 1/2" sc/61, \$1,050; 8' Vox Humana w/chest + box, new reeds, \$1,000 OBO; 8' Principal 42sc/54 (ten F up), \$300; 8' Wald Flute w/chest, 85 notes, \$950; 8' Flute Traversa, \$350; 8' Bourdon 73, \$350; 8' Aeoline w/D.E. chest, \$700; 8' Viola Dolce 56sc/73, \$350; 8' Viola cello 58sc/TC49, \$250; 8' VDO 64sc/73, \$200; Haskell & Son: Opus #170, 2 1/2" WP Diapasons: 42sc/61 \$250; 40sc/44, \$150; Organ Parts: 8' capped Oboe, 3 1/2" sc/5" WP Trivo, \$1,400; 8' capped Oboe, 2 1/2" sc/TC49, \$500; 8' Diapasons: 42sc/73, \$200; 43sc/73, \$200; 48sc/61, \$300; 8' Salicionals & Celestes, \$400 & \$300; 4' Octave 58sc/61, \$300; 4' Harmonic Flutes: 73 notes, \$300; 61, \$200; 8' Strings, \$150 or less: VDO, 64sc, Dulcianas 61 & 57 scales; Salicionals: 62 & 58 scales, Oboe Gamba; two 16' pedal Bourdons w/chests, \$400 & \$300; 8' & 4' stopped Flutes, \$225 & \$350; 25-note Schulmerich cathedral chimes w/electric action & remote keyboard, floor mountable walnut finish case, chimes polished brass, like new, \$1,500 OBO; 3-manual Klann drawknob console built for Conn Organ Co. 60 knobs AGO specs, dark oak finish, \$3,500 OBO; 3-manual drawknob console (Klann) built for E.M. Skinner Co. in 1972, 56 knobs (room for more), oak/mahogany finish, \$5,000 OBO. Shipping available; 609/641-9422. <http://www.stockton.edu/~skwarloj/organ>

**K D Kaps. Mixture tuning simplified.** Set of 7, \$20.00. Box 9223, Bolton, CT 06043.

## SERVICES/ SUPPLIES

**Salzman Releathering.** 16 years with midwest builder—reservoirs, pouch boards, valves, tremolos, pneumatics. 1706 N. Division St., Appleton, WI 54911. 414/731-4325.

## SERVICES/ SUPPLIES

**Pitman chests, most compact ever made,** also unit pouch and D.E. with exp. chambers; most simple and responsive regulator/reservoirs; consoles, all styles. 816/232-2008; fax 816/364-6499. e-mail [jons@ponyexpress.net](mailto:jons@ponyexpress.net)

**MIDI Compatible Organ Control Modules.** Keyboard control of MIDI sound modules. Record/Playback with MIDI Sequencer. Transposition available with Record/Playback as an option. Not a kit. Contact Devtronix Organs, Inc. Phone 916/971-9074, FAX 916/971-1926.

**Reeds.** We specialize in renovating and voicing vintage and romantic pipework. Send one pipe or a set for repair, revoicing, or new tongues, to: Herbert L. Huestis, 1574 Gulf Rd., #1502, Point Roberts, WA 98281; ph 604/946-3952; FAX 604/946-5739; e-mail: 70771.1047@compuserve.com Special discount: Computemp. Computerized recording thermometer. Records temperature every hour for up to one year, with time and date of each observation. Two sensors record on a diskette. Easily transported or may be permanently installed to monitor date, time and temperature. Operation is easy: just turn it on and it does its thing. No commands, keyboard or monitor required. Value: \$750. Free with a project for \$3,500 or more for labor, rebuilding, revoicing or rescaling reed pipes.

**White Blower Mfg., Inc.** Manufacturing pipe organ blowers since 1972. Offering a wide variety of blowers to meet demands for pressure and volume. Factory direct pricing. For free catalog and consultation call 800/433-4614. FAX 517/323-6907. 2540 Webster Rd., Lansing, MI 48917.

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

## SERVICES/ SUPPLIES

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

**Austin actions recovered.** Over 25 years experience. Units thoroughly tested and fully guaranteed. Manual motor, \$34.00 f.o.b. Technical assistance available. Foley-Baker, Inc., 1212 Boston Trnkp., Bolton, CT 06043. 1-800/621-2624.

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

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

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

**Complete professional releathering service to include all types of pouch boards, primary actions, reservoirs, stop actions, and wind chest pneumatics. Highest quality materials used and quick turn around assured. R.G. Lent, Shenandoah Organs, 351 Chingapin Drive, Lyndhurst, VA 22952-9404; 540/942-3056.**

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

7047 S. Comstock Avenue, Whittier, California 90602 U.S.A. • (310) 693-3442

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

## HAGERSTOWN ORGAN COMPANY, INC

*New • Rebuilding • Solid-State Updating  
Musical Instrument Digital Interface (MIDI) Systems*

P.O. Box 945 • 901 Pope Avenue • Hagerstown, Maryland 21740  
(301) 797-4300



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

ARCHIE MARCHI & JOE CORKEDALE

(914) 561-1480

36 CARTER STREET NEWBURGH, NY 12550

## JULIAN E. BULLEY

**New Organs — Rebuilding  
Service  
SINCE 1906**

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

## H.W. DEMARSE TRACKER ORGANS

518-761-0239  
2 Zenus Dr., Queensbury, NY 12804-1930

## DURST PIPE ORGAN & SUPPLY COMPANY

130 Cable Road  
Jonesborough, TN 37659-5306  
(423) 753-4521

William R. Durst

Reservoirs Chests Tremolos  
Swell Engines Swell Fronts

*Quality from the Past Competitive for the Future*



**Norman A. Greenwood**

"Three Generations at Organ Building"

CHARLOTTE, NORTH CAROLINA 28218

P.O. Box 18254

704/334-3819  
fax 704/544-0856

## GUZOWSKI & STEPPE

ORGAN BUILDERS INC

NEW INSTRUMENTS  
REBUILDS - ADDITIONS  
TUNING & SERVICE

1070 N.E. 48th Court  
FT LAUDERDALE, FL 33334  
(954) 491-6852

## Lewis & Hitchcock, Inc.

*Pipe Organ Builders Since 1915*

8466-A Tyco Road  
Vienna, VA 22182

1-800/952-PIPE

## CHARLES W. McMANIS

**Voicer & Tonal Finisher**

20 Cowles Road

Woodbury, CT 06798

*Patrick J. Murphy  
& Associates, Inc.  
Organbuilders*

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

**PROSCIA ORGANS**  
OFFICE & SHOP  
P.O. BOX 547 • 168 BARR AVE.  
BOWDON, GA 30108

**MICHAEL PROSCIA  
ORGANBUILDER, Inc.**  
(770) 258-3388



Tel: 030-6913827  
Fax: 030-6920620

*Your personal wishes  
are in good hands*

**Jacques Stinkens** 3701 VE ZEIST  
Organ pipe makers B.V. Holland

**W. Zimmer & Sons**  
*pipe organ builders*

P.O. Box 520  
Pineville, NC 28134  
(803) 547-2073

## THE DIAPASON

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

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_

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

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

- NEW SUBSCRIBER
- RENEWAL
- ENCLOSED IS**
- \$40.00—3 years
- \$30.00—2 years
- \$20.00—1 year
- Foreign subscriptions:
- \$65.00—3 years
- \$45.00—2 years
- \$30.00—1 year

# Karen McFarlane

## Artists

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



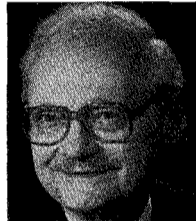
William Albright



Diane Meredith  
Belcher



Guy Bovet +



David Craighead



Michael Farris



Gerre Hancock\*



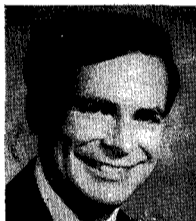
Judith Hancock



Martin  
Haselbock +



David Higgs



Clyde Holloway



Peter Hurford +



Marilyn Keiser



Susan Landale +



Olivier Latry +



Joan Lippincott



Alan Morrison



Thomas Murray



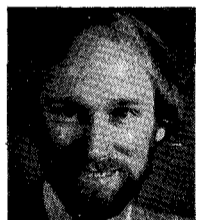
Jane Parker-Smith



Peter Planyavsky +



Simon Preston\*



George Ritchie



Daniel Roth



Donald Sutherland



Frederick Swann



Ladd Thomas



Thomas Trotter +



John Weaver



Gillian Weir +



Todd Wilson



Christopher Young

### Choral Conductors\*

Stephen Cleobury  
 George Guest  
 David Hill  
 Martin Neary

+ = European artists available 1997-98