

# THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN, THE HARPSICHORD AND CHURCH MUSIC

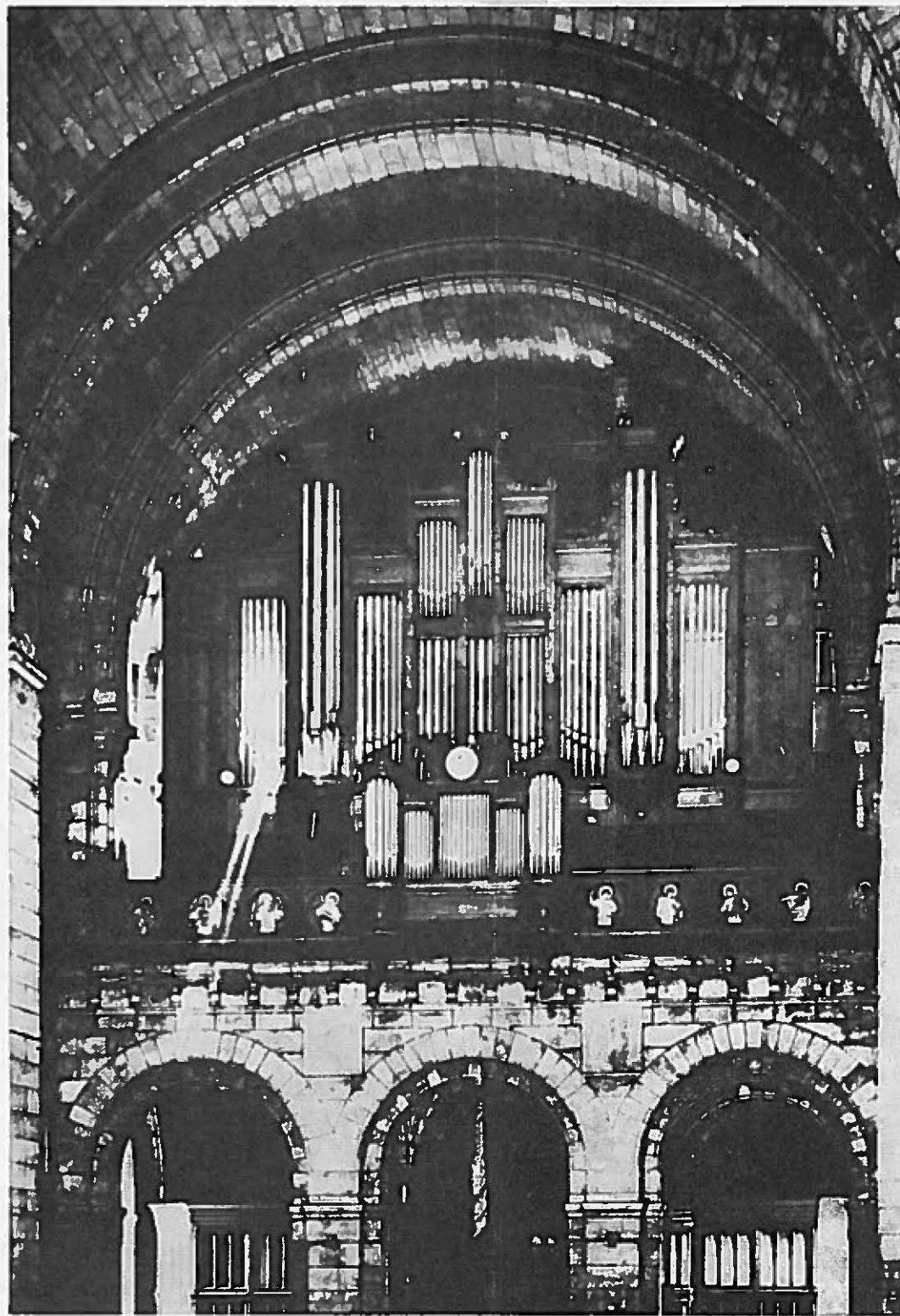
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## The Great Organ of Sacre-Coeur in Paris, France by J. L. Coignet



The organ case before 1959

The great organ in the Sacred Heart Basilica (Sacr -Coeur) is fundamentally an instrument built by Cavaill -Coll for a rich amateur, the Baron de l'Ep e. This gentleman had a 74-stop organ put up in the music room of his castle in Biarritz in 1898.<sup>1</sup> The case was very similar to that of the Cavaill -Coll organ in Sheffield, and so was the general design of the instrument which contained four manuals, three enclosed divisions, three reeds "en chamade", and three 32' stops in the pedal.

Unfortunately, the Baron soon had to leave his castle and he resold the organ to the Cavaill  firm; the instrument was then re-erected in the workshops on the rue du Maine in Paris.

In 1875, construction began in Paris on the Basilica of the Sacred Heart, on the hill of Montmartre, and a large organ was needed; the authorities at the basilica bought the organ exhibited at Cavaill 's, and Charles Mutin, Cavaill 's successor, began to transfer it to its definitive home. The architect of the basilica, L. Magne, discarded the beautiful renaissance case which was out of style with the Roman-Byzantine architecture of the church, and designed a new case with a false positif to hide the huge console. The instrument was nearly finished just before World War I, and the inauguration took place on October 16, 1919, during the consecration of the basilica; C. M. Widor, A. Decaux (first titular organist) and M. Dupr  were at the console.

(Continued, page 10)

The French organ is an instrument of increasing interest to Americans, since its music and traditions figure rather strongly in our own musical background. Many of our native organists have gone to France for study, and many of the Gallic virtuosi have toured over here. A list of the great organist-composers of the late nineteenth and early twentieth centuries — Franck, Widor, Vierne, Tournemire, Dupré — is a list of those whose music is studied and played in our schools and churches. In our present day, we hear the music of Langlais, Messiaen, Guillo, Fleury, Grunenwald, and others. It follows, then, that the more we know about the remaining monuments of French organbuilding, the more we can understand the music written for those instruments.

Many of the great organs are in Paris and are well-known to pilgrims of the organ world. Certainly, the Basilica of the Sacred Heart — Sacré-Coeur — is a shining white building seen by every tourist who visits the French capital. It stands on a hill to the north with a commanding vista of the city below it and it contains a large organ, but that instrument is not well-known to us, for various reasons. The descriptive-pictorial essay on it in this issue was written especially for *The Diapason* by a native Frenchman who knows the instrument well. To accompany that account there is a narrative stemming from an interview with the organist of the church, which may provide a further glimpse into the French organ scene.

Entirely different is the review of the annual congress of the Guild of Carillonneurs in North America, which took place during the summer but has only now found its way into print. The carillon is a relative newcomer to our activities, but it occupies a place of interest and growing importance. We hope you will also find it interesting.

— A. L.

## Announcements

The 20th annual national Organ Playing Competition sponsored by the First Presbyterian Church of Ft. Wayne, IN, will be held on Sat., Mar. 17, 1979. It is open to all organists who have not passed their 35th birthday by that date. Applicants must submit a tape recording no later than Jan. 31 for the preliminary judging. That tape will include a major work by a composer born prior to 1750, a work by a composer born between 1750 and 1900, and a work by a composer born in the 20th century. Judges will select no more than eight finalists who will compete for a separate panel of prominent musicians. The winner will receive a cash prize of \$500 and will appear on the church's annual recital series May 1. The first runner-up will receive a cash award of \$300, and travel subsidation up to \$100 each will be paid to the remaining finalists.

Contestants representing every state, many Canadian provinces, and several foreign countries have participated in the competition since it was established in 1959 as an incentive for young organists. The religious arts program of the church is under the direction of Lloyd Pinkerton, minister of music; Jack Ruhl, organist and theater manager; and John Tolley, drama director. Complete details and entry blanks may be requested from: National Organ Playing Competition, First Presbyterian Church, 300 West Wayne St., Ft. Wayne, IN 46802.

The West German supply house Aug. Laukhuff has issued two large new catalogs, one of metal pipes and one of parts and supplies. Both are illustrated, with texts in English and German. Further information is available from the firm at Postfach 80, 6992-Weikersheim, West Germany.

The International Society for Organ History and Preservation has been formed and the first issue of its journal, *International Organ Preservation*, has appeared. Charter members are from Australia, Canada, Switzerland, England, Spain, South Africa, the United States, Japan, Denmark, France, the Netherlands, and West Germany, but membership remains open to persons from these and other countries who are interested in furthering the causes of organ history and preservation throughout the world. The initial work of the society and publication of the journal have been made possible by charter and founding members and by a grant from Susquehanna University. Membership information is available from the secretary pro tempore, James Boeringer, Susquehanna University, Selinsgrove, PA 17870.

During the past year, The Hymn Society of America has added over 400 new members to its ranks. Membership in this group is a "must" for all persons interested in hymnody and includes subscription to a newsletter, *The Stanza*, and journal, *The Hymn*, as well as access to various resource materials. Further information on the organization is available from executive director W. Thomas Smith at Wittenberg University, Springfield, OH 45501.

Earlybirds in making plans for next summer may be interested in a 22-day European Organ Study Tour, which is planned for May 14-June 4 (1979) under the direction of Warren Hutton, organ professor at the University of Alabama. The trip will include modern and historic organs in the Netherlands, Germany, and France. Further information is available from Mr. Hutton at 76 Woodridge, Tuscaloosa, AL 35401.

# THE DIAPASON

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An International Monthly Devoted to the Organ, the Harpsichord and Church Music  
Official Journal of the American Institute of Organbuilders

OCTOBER, 1978

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John Alldis will be the conductor for a concert sung by seven New York choirs, "Choral Music of Five Centuries," which will mark the 500th anniversary of Oxford University Press. The event will take place on Nov. 4 at Carnegie Hall; all the works to be heard are published by the well-known English press which first began publishing music in 1609. The expenses of the program are being underwritten by the press as a gift to the city of New York. Works to be heard will range from the Renaissance to the present day and are largely by English composers. The 40-part motet "Spem in alium" by Thomas Tallis will be among the featured works, and the concert will be Mr. Alldis' New York debut.

The Tenth International Boy Singers Festival has been announced for Saltillo, Mexico and will take place from Dec. 28 through Jan. 1. Optional pre-festival rehearsals will be in San Antonio the preceding two days. Further information is available from Dr. Fielding Fry, director, at (412) 696-3058.

A highlight among events planned for next summer's national convention of the Royal Canadian College of Organists will be the production of Michael Tippett's "A Child of Our Time," conducted by Sir David Willcocks, who will also take the final rehearsals. The performance will take place in All Saints' Cathedral, Edmonton, Alberta, on the evening of Aug. 16. The convention itself will last from Aug. 13 to 18. Other artists participating in organ recitals, lectures, workshops, and panel discussions will include Gerre Hancock, Peter Planovsky, Karl Hochreither, Dale Wood, and Gerald Bales. There will also be a banquet, a barbeque, and a special luncheon. The Edmonton portion of the convention will center around the University of Alberta, while concluding events will be held in Calgary and Banff. Canadian composers Violet Archer and Hugh Bancroft have been commissioned to write new works for the convention. Potential registrants are reminded that the lowest fees for attending will be in effect prior to Jan. 31.

The New York City AGO chapter is again sponsoring a composition contest as part of its annual activities, for an original organ work and an original choral work. The choral work should have an organ accompaniment and may also include a part for congregation. The winning work in each category will be published by Minshaw Music and the composer of each will receive a \$200 prize; they will be performed at the chapter's annual guild service on Feb. 5. Entries must be post-marked no later than Dec. 1. Further information is available from Warren Swenson, Packer Collegiate Institute, 170 Joralemon St., Brooklyn, NY 11201.

The Flentrop Orgelbouw has announced that, effective this year, all the shares in the company formerly owned by Dirk A. Flentrop, are now owned by his successor, Hans Stokete, and by his former employees. The philosophy behind this decision is to have the full ownership of the firm in the hands of those who are actually working with the company and to support the continuation of the firm. Mr. Flentrop retired as president on May 1, 1976.

## Interview with Daniel Roth

As a companion preparation for the article on the organ of Sacré-Coeur which begins on the first page of this issue, I arranged to meet the *titulaire* of that church, Daniel Roth. I had been to the great basilica in Paris several times, but I had met Mr. Roth only briefly at the International Congress of Organists in Philadelphia during the summer of 1977. Now he was touring this country and I hoped to be able to go to one of his concerts, but none took place in my area. We therefore arranged to meet for breakfast at Chicago's O'Hare airport, where he would be spending the night en route to the east coast from the west.

Thus it was that I found myself driving through the pre-dawn darkness one cold morning last February. As I made my way across the layer of snow and ice to the airport motel, I looked forward to meeting this organist who, though still young, was well enough known to be considered one of the leading French organists of our day. He had already been in residence for two years at the Catholic University of America and the National Shrine in Washington, he had made recordings, he had toured, he was a conservatory teacher, and, of course, he was the chief organist of one of the principal churches of Paris.

The interview had to take place during breakfast, since his plane left shortly thereafter, and we spoke of many, not necessarily related, topics over the restaurant clatter. Of particular interest, needless to say, was the church where he plays. Mr. Roth indicated some of the peculiarities of the position. Because this church is a shrine wherein there is perpetual adoration of the Blessed Sacrament, canonic rules do not allow organ performances. There has never been an organ concert or recording there, and even regular practice is difficult. One supposes that there are problems scheduling maintenance work on the organ, yet it is one of only two large Cavallé-Coll instruments remaining in more-or-less original condition in Paris, the other being at Saint-Sulpice.

This large organ exemplifies the French tradition of having such an instrument to sound at specified points during the mass, and Mr. Roth's use of it still follows that tradition today. He indicated that he generally plays a prelude before the mass, then during the offertory, again during the communion, and finally at the conclusion. He improvises, of course, perhaps on the Gregorian chants appointed for the day, perhaps on some other musical subject. Then again, he might play composed pieces. There are no weddings or funerals, but there are always many people present for the masses, since Sacré-Coeur is a pilgrimage church. Usually he plays on Friday afternoon, Saturday evening, and Sunday morning.

In France, the organist is usually separate from the choirmaster, and Mr. Roth again fits into that pattern. There is a regular choir, not a feature of every Parisian church, but it has its own director. Although there is a two-manual Mutin choir organ in a side gallery toward the front of the church, the choir organist had retired, and Mr. Roth accompanies the choir now from the main organ. Naturally, when he is on tour, there is a substitute.

I asked Mr. Roth what styles or composers had influenced his development, particularly with regard to improvising, and he mentioned immediately his admiration for Tournemire, whom he felt to be a fine musician and composer: "He was such an incredible improviser and such an incredible musician!" He was apparently very different from, say, Vierne, whose works tended to be symphonic in conception. Tournemire often played very quietly just when others expected a crescendo!

Going on to other influences, he related how impressed he had been by Albert Schweitzer. He, Daniel Roth, was very young then. Later he began his organ studies, at age 13, and three years later prepared his entrance examination for the Conservatoire in Paris. There he studied for three years with Rolande Falcinelli. "She gave me everything for the Romantic, symphonic, and twentieth-century styles." He also studied counterpoint, fugue, keyboard accompanying, transposing — all the traditional studies of the French conservatory system. After the conservatory, he studied privately with Marie-Claire Alain. Later, Mme. Falcinelli asked him to assist her at Sacré-Coeur, where she was then the *titulaire*; ten years after that, she nominated him to be her successor.

On quite a different subject, I asked Mr. Roth how he liked American organs, and he agreed that there were many fine ones, although the typical dry acoustics encountered often detract from what would otherwise be good organs. He mentioned some of the period pieces of Aeolian-Skinner as being good for certain French works, especially those of Tournemire. He also liked the great Woolsey Hall instrument. For earlier music, he thought there were some fine trackers being built, both here and in Europe, by American, Canadian, and European builders.

There were other topics, all interesting. Mr. Roth is a charming person, gracious and easy to converse with. But there was a plane to be caught, and I prolonged the conversation to such an extent that the sortie was *très vif*. We rushed to the airport, ran down the jetway, and I saw Daniel Roth off to the next engagement on his tour. A pleasant meeting and interview was concluded.

— Arthur Lawrence

## Letters to the Editor

### Replies to Overpaid

To the Editor:

Ms. Caroline Cooney's letter caught my eye (August issue). From her description, she must be living in somewhat of a musically "deprived" area and with a constructive attitude can undoubtedly help to raise the standard of church music there. But methinks the tarbrush she has used is rather overwide, and wielded a bit more broadly than even she would like, on reconsidering.

None of us admire the lack of dedication she describes. The expedient, the what's-in-it-for-me approach to living is undoubtedly most offensive in the religious field, where all is overtly and consciously offered up to the glory of God. But to say that the "bulk" of organists she's heard are looking for a quick buck, imputes inferior motives far too carelessly.

There are several points which I think she raises invalidly. For instance, the hours of preparation can't be used as a rule of thumb for a salary scale, beyond the barest observance of the need for more than sitting at the console for services and choir rehearsals. Nor can there even be a denominational differentiation — should a liturgist who knows the liturgy need to run through it every day? A college music professor (would he really know only 13 preludes and 13 postludes???) is working with music consistently and on a level of expertise which supports his performance in church, even if he is not specifically "practicing." Should he somehow be expected to put in the hours that a novice would need? How many years of preparation went into his position; they would surely relate to his performance level. What about the organist who is talented in improvisation — surely one can clearly see that the "hours of practice" consist of more than those in the 7-day span between services. I remember visiting the church where a friend played, and asking her later why I didn't recognize the piece she had played, when I knew the name as it appeared in the bulletin. She had left the music at home, she said. And so she had substituted another Bach chorale prelude — Herr Jesu Christ, dich zu uns wend, BWV 655 — which she had played "without practice" and virtually flawlessly. The kind of expertise and musicianship she brought to that and every performance precluded the need for pedantic rigidity of the hours she spent at the console.

All of us have heard organists whose efforts seem to fall short of what we would like. That particular disappointment most often is probably a personal thing — we feel that we ourselves should have done better. And renewed dedication and inspiration in what we are doing and why, will help us to establish priorities for ourselves. Perhaps we can witness Ms. Cooney's anguish and be moved to more individual dedication.

Another problem, though: on the one hand she condemns lack of practice and artistic integrity in organists, and on the other she condemns art as a "frill" because it "is not contributing to the economy." If art is truly a "frill" then it is economically prudent to do the job with as little work as possible, and get the money in return (to buy those widgets) — wouldn't that be consistent? In my estimation it is far better to base discussion on the economic principle of supply and demand, because after all even widgets have no intrinsic worth unless people want, need, use, buy them. If the demand of people is for good church music, then it is economically logical that good church musicians will and can expect to be fairly paid for their efforts.

If the survey of organist salaries is some sort of pressure campaign to take advantage of congregations and demand excessive money for our specialized group, then the motivation of the survey needs to be examined again. But if it is to inform

Letters should be addressed to The Editor and confined to one subject. All letters accepted for publication are subject to editing, for reasons of clarity and space.

of a valid fact, that church musicians generally put in much more effort, planning, expertise, nervous tension if you will, more heart into their work than a congregation may realize, then the motivation seems to me okay. And in a day and age of mass communication and interrelation, such a survey needn't be regarded as inordinately self-seeking on the part of the AGO.

Please be reassured, Ms. Cooney, by someone who also has had permanent and substitute organ jobs for many years, that there are many fine and dedicated church musicians whose motivations are of the highest, who work hard and play well, who strive toward and succeed in achieving artistry in their field, whose efforts consistently bless choirs, congregations, individuals, churches, both through their music and their lives. Of course there are situations where "someone else" could do a "better" job. But there are innumerable services played all over the country which are heard by hundreds of thousands of churchgoers, where with grandeur or humility, with elaborateness or simplicity, even with expertise or extremely modest capability, one sees reaffirmation of the true purpose of man — to glorify God.

Sincerely,

Adrienne M. Tindall  
Kenilworth, Illinois

To the Editor:

Having been in church music for many years, I have always felt the church pays me to be available to them, much as I retain a lawyer. In my moderate-size parish there is simply not enough to do to keep me busy eight hours a day — but I am available at all times. I spend my free hours doing volunteer work, playing for three funeral homes, and doing organ consultation work.

I have in years past gone the route of having a 9-5 job to make up for the luxury of working for the church, and it was never satisfactory — always I had one employer unhappy (IBM takes a dim view of a funeral in the church at 11 am). I was the one caught in the crossfire, and it is not a happy feeling.

I receive my ample check from the parish with a completely clear conscience, and I feel I have earned my wages for being available 24 hours a day. That is a good deal, I feel.

Regards,

William F. Brame  
Kinston, NC

### Organist Identified

To the Editor:

I want to commend *The Diapason* for publishing the excellent series of articles on the tonal evolution of the E. M. Skinner organ by Dorothy J. Holden. Part III, published in the June issue, was of particular interest to me because it dealt with the Skinner Company's involvement in building theatre organs, the subject of my forthcoming book which will be published by the University Press of Kentucky in 1979. The picture which was published with the article, which appeared on page 12, is a picture of John Priest who was a well-known theatre organist in the New York area in the early 1920's. He was organist of the Colony Theatre in New York for a number of years and made some records of this organ on the Brunswick label of which I have two samples in my own collection. Mr. Priest was for a time president of the American Society of Theatre Organists in New York City. Unfortunately he died suddenly in 1926 at the age of 40. He was a highly qualified organist and managed to boost Skinner theatre organs of which he was very fond.

Sincerely,

John W. Landon  
University of Kentucky  
Lexington, KY

## American Institute of Organbuilders



Convention  
October 8-11

Moorhead  
Minnesota

# Reviews . . . . . Music & Books

by Arthur Lawrence

## Small Choral Works

*Born Today.* Richard Proulx, unison and 10 handbells, GIA Publications, G-2069, 30¢ (E).

Choral works involving some kind of chant usually have the useful characteristic of being easily negotiated by all sorts and conditions of choirs. When clothed with a simple accompaniment of bells, such pieces are often surprisingly lovely. This is an arrangement of the mode 1 chant *Hodie Christus Natus Est* which became well-known by its inclusion in the Britten *Ceremony of Carols*. Here it is treated in alternating phrases between SA and TB, with a bell part which begins on a single note and increases to delicate clusters at the conclusion. It could be an effective processional.

*The King shall come when morning dawns.* David N. Johnson, SAB and flute, Augsburg 11-1829, 40¢ (E).

*Consolation* (also known as *Morning Song*) is the tune set here in four simple verses. The modal character is enhanced by the solo flute interludes; although marked optional, their omission would rob the setting of its beauty.

*Our Dear Lord Jesus Christ.* Johann Friedrich Peter (1746-1913), SATB and organ or piano, Boosey & Hawkes 5919, 75¢ (M).

Edited by Karl Kroeger from Moravian archives, this is in the style of an extended chorale, with interludes originally for strings. The composer's SSAB texture has been editorially rescored for today's normal voicing. Both English and German texts are given.

*The Light Invisible.* Arthur Willis, SSAATTBB and organ, Boosey & Hawkes W.141, 65¢ (D).

This work was commissioned by the Royal School of Church Music for the service marking the 50th anniversary of the school and is scored for chorus and semi-chorus, each of which has divisi parts. The text by T. S. Eliot is dramatically set, with considerable range of dynamics. The choral parts are mildly dissonant but the organ part is more pithy, making a colorful and pungent combination. It will make an impressive festival piece when large and well-trained forces are available.

## Collections

*Six Easy Three-Part Anthems*, ed. Anthony Greening, SAB and organ, Royal School of Church Music, \$2.50 (E).

Designed for choirs with limited resources, these pieces are intended for SAB but might also be done by ATB or SAT. The optional organ parts are editorial, except for two arrangements which require accompaniment. The works are *O sing unto the Lord*, Morley; *Agnus Dei*, Taverner; *O crux benedicta*, Monteverdi; *O Word Incarnate*, Gibbons (arr.); *Anthem for Spring*, Petri (arr.); *The Lord is risen*, Morley. Only English texts are given.

*Carols*, ed. Hughes M. Huffman and Mark E. Hunt, SATB and keyboard accompaniment, Inter-Varsity Press, \$4.95 (E-M).

This softbound collection of 71 carols will be useful for those seeking good but straightforward arrangements. In many cases, the "normal" setting is followed by an alternate setting and several carols have two sets of words. Most of the traditional carols are included, along with a number which are less well-known, as well as a few original ones.

*Six Psalms of John Calvin*, ed. Stanley Tagg, 1-4 parts with keyboard accompaniment, Baker Book House, \$1.95 (E-M).

These are melodies from 16th-century German psalters, with new but conservative accompaniments and some alternate stanzas in 2, 3, and 4 parts, to contrast with the normal unison. The simpler ones might be sung by almost any combination of voices. The English texts are occasionally awkward in their syllable stresses.

## Larger Choral Works

*Missa Pange Lingua*, Josquin des Prez (c.1440-1521), SATB, University of North Carolina Press, Early Musical Masterworks series, \$13.95 (D).

This beautifully-produced hardbound edition of one of the most famous of Renaissance masses is more likely to grace a bookshelf or be given as a gift than it is to be used for actual performance, although only the cost of multiple copies would prevent the latter. The large-format book has 62 pages, which include thorough notes on the edition, a general introduction, performance suggestions, the text, and analytical essay, and a facsimile of two folios of the manuscript in Rome (Biblioteca Vaticana, Cappella Sistina, MS. 16) which was used as the basis of this edition. The score itself is neatly laid out and uses modern clefs. The edition and notes are by Thomas Warburton, who has produced a definitive work which is clearly above the usual run of music reviewed.

*Magnificat.* Johann Pachelbel (1653-1706), SATB with keyboard, Theodore Presser 312-41142, 95¢ (M+).

This is an adequate edition by John Carlton of a 5-minute work in typical mid-Baroque style. The alternating sections of polyphony and homophony correspond to the divisions in the text, which is given in Latin only. The editorial keyboard realization could be doubled by strings, although the availability of parts is not indicated. The work is fairly robust and should be rewarding for an enterprising choir.

*Mass for . . . the passing of all shining things . . .* Allen Hoffman, SATB with T or B solo, Edition Peters 66542, \$2.50 (D+).

This 20-minute work with two a cappella choirs and many divisi parts will be a challenge to the most advanced group. Intonation will be the chief problem, although occasional unison passages will assist in bringing the ensemble together. Whispered, spoken, and half-spoken effects are employed, as well as a wide dynamic range in the sung portions. The traditional text is troped with passages from various POEMS of e.e. cummings; the work will be more likely to find a place on a concert than in liturgies. The movements are *Introitus*, *Kyrie*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei*.

*Erzittert und fallet.* Wilhelm Friedemann Bach (1710-1784), SATB soli, SATB and orchestra (keyboard reduction), Belwin-Mills BC 2, \$3.00 (M+).

This interesting 7-movement Easter cantata ("Oh, tremble and falter") by the oldest son of J. S. Bach lasts c. 30 minutes. The edition, by Oscar Foellmer and Friedrich Schall, has texts and notes in both English and German, but is definitely of the "practical" rather than "scholarly" sort. Although the music is worth hearing, it ought to have its original orchestral accompaniment for an adequate rendition, yet there is no consistent indication of the instruments required nor whether parts and full score are available. Only the initial chorus will require effort on the part of the ensemble, since the closing chorale is straight-forward. The tenor and soprano arias and the soprano-bass duet might be advantageously extracted as separate pieces.

*Die Himmel erzählen (Cantata No. 76)* J. S. Bach, SATB soli, SATB and keyboard reduction, Belwin-Mills 9302, \$2.50 (D).

Various publishing alliances produce some strange creatures from time to time, and this is apparently a representative example from the publisher's complete run of Bach cantatas in its Kalmus Division. It appears to be an older Breitkopf edition reprinted (not so stated), replete with Pianoforte part, to which a poorly-reproduced English translation has been appended in typescript. The score itself has German text only, without editorial notes. This edition can certainly be used — it has all the right notes — but most conductors knowledgeable enough to wish to perform it will probably require a more critical edition.

## New Organ Music

Anton Heiller: *3 kleine Choraltvorspiele*. Verlag Doblinger (Munich and Vienna), 02 310 (no price given).

Written in 1975, these are somber, severe works by one of the most famous organists of our day. The style is quasi-tonal, but quite dissonant; the slow tempos and quiet registrations will mask the severity somewhat. The first of these chorale preludes, *Valet will ich dir geben*, has the unadorned melody in the tenor (pedal 4'), surrounded by a thick accompaniment. The second, *Der Tag ist hin*, is a gentle trio somewhat reminiscent of Distler, with the cantus firmus taken by a reed in the left hand. *Mit Fried und Freud ich fahr dahin* is the last setting and employs 4 to 8-part harmony over the pedal solo.

These gentle, introspective pieces are relatively easy; each is two pages in length. They can serve as a good introduction to Heiller's works, which are otherwise rather difficult from a technical standpoint.

Anton Heiller: *Jubilatio*. Verlag Doblinger 02 315 (no price given).

This is a big virtuosic piece of about 5 minutes' duration and stands in complete contrast, technically and musically, to the chorale preludes above. It was written for the 100th anniversary in 1976 of the founding of the Doblinger firm and is a three-part toccata. The opening and closing sections, at a broad tempo on full organ, have double pedal parts and large chords for the hands to

negotiate. The fast middle section has a chromatic ostinato-like figure and shifts constantly between  $\frac{3}{8}$  and  $\frac{7}{8}$ . It will be a brilliant recital piece for those who can surmount its difficulties.

Augustinus Franz Kropfreiter: *Exsultet*. Verlag Doblinger 02 311 (no price given).

This is a large-scale piece written in 1975 and dedicated to Monika Henking. Based on the plainchant *Exsultet jam Angelica*, sung during the lighting of the Paschal candle at the Easter eve vigil, it has eight contrasting sections which follow one on the other to make a continuous work. It is characterized by the rather bold parallel dissonances the organist of St. Florian, near Linz in Austria, is said to be fond of improvising, and there are frequent double pedal parts. A difficult work, it will require flair and colorful registrations for a convincing performance, but it could be impressive.

## Books

Uwe Pape (compiler-editor). *The Tracker Organ Revival in America*. Berlin: Pape Verlag (1978). xii, 470 pp. Available in the US from Visser-Rowland Associates, Inc., 2033 Johanna, Suite B, Houston, TX 77055; \$35 postpaid (ISBN 3-921140-16-1).

*The Tracker Organ Revival in America* is one of the most important books on the organ to appear in recent years. It documents the tracker revival in this country with the thoroughness that might be expected of a German organ scholar. In conjunction with a well-balanced survey of the mechanical-action instruments themselves, it provides a great deal of information on builders, and is copiously illustrated. I suspect that it will become to our time what the original Blanton book was to the late 50's. It will be mandatory for all libraries, and practically anyone interested in the contemporary pipe organ — builder, player, listener, or buyer — will want a personal copy.

The book is handsomely produced, hardbound, with a larger-than-usual format (8 1/4" x 9 1/2"), yet still convenient to read or carry. The paper quality is good, there are large margins, and the print is relatively easy to read. In addition to the text proper, there are in excess of one hundred high-quality black and white photographs of organs.

The contents are divided into six main sections: essays on contemporary tracker building, opus lists of organs installed in America by European builders, opus lists of American and Canadian builders, representative specifications of instruments from all three groups, photographs of many of the same organs, and biographical information on the builders, with photographs of many of the same. It should be noted that "America" in the title is synonymous with "United States," since organs outside this country are not included.

The editor indicates his intentions in producing the book as follows: "I decided to explore the young history of mechanical organs in America with the intent of gathering data for a survey . . . In America and Canada, organ-builders have produced instruments worthy of the highest technical and artistic acclaim, even when compared with the classical organbuilding of France, Holland, and North Germany . . . [I decided] to prepare a publication which would reveal this process to Europeans, presently widely unknown to them, and at the same time, document the organs with sliderchests and mechanical action built since 1930."

The essays with which the book begins range considerably in content, but, since all are interesting, the subjects are worth citing here: *The Beginning of*

Mechanical Action Organ Building in the Eastern United States (John Fesperman), The Organs in the Germanic Museum of Harvard University (E. Power Biggs), The First von Beckerath Organ in the United States (Uwe Pape), The Revival of Tracker Organbuilding in Texas (Roy Redman), Rieger Organs in the United States (Josef von Glatter-Götz), The Organ's Breath of Life (Charles Fisk), Influences on Contemporary Mechanical-Action Organbuilding in America (George Bozeman, Jr. and Alan Laufman), and Future Trends (James Louder and Hellmuth Wolff). The Rieger article is particularly amusing, since it frankly relates how near to disaster that firm's initial ventures in building organs for this country came (it also reminds us of our too-common acoustical travesties: "Wall-to-wall carpet, open windows, porous masonry and acoustical tile, banners and drapes — all demanded by blue-haired little old ladies. This is THE AMERICAN TRAGEDY"). Other articles, such as the Louder-Wolff one, have more serious ideas. All are printed in English, followed by a German translation (or original), and all except that by Fisk (reprinted from this journal) appear to have been written expressly for the book.

The opus lists are very useful, since they reflect, as nearly as the editor could determine, the trackers built for this country by any given builder, foreign or domestic. Naturally, the detail varies according to the information which was provided, but these lists constitute better starting points than are otherwise available. The selected specifications which follow also vary somewhat in detail but seem generally accurate.

From a visual standpoint, the section of full-page photographs is a joy to leaf through. Here one may browse through a representative selection of all styles of tracker work, ranging from a c.1935 Holtkamp to the new Brombaugh in Eugene. Most of the large instruments of this country are included, as are many smaller ones.

Finally, the appendix of information on organbuilders provides a biographical summary for 81 individuals and firms, as well as an address list for the Europeans (why is there no address list for the Americans?). There are indices of organbuilders and organists, as well as one of organs by place.

Although Prof. Pape surely has his own likes and dislikes, the slant of his work is remarkably even; the treatment seems equally thorough and fair to all. Some omissions are inevitable, but the book seems relatively complete as is. There are, however, a few points regarding which there may be legitimate complaints, some of which could be corrected in a revised edition. There are some misspellings, perhaps the result of non-English proofreaders, but they are obvious enough so as not to impair the meaning of passages. The photograph section does not have an apparent organization and it lacks cross-references to the pages where the specifications are printed. Among the essays, identical illustrations have often been used for both English and German versions, where additional illustrations would have been more useful.

Anyone, builder or purchaser, whose instruments are mentioned or depicted in this book, has an obligation, it seems to me, to check the appropriate information for accuracy and inform the editor of any mistakes, a process he has solicited in the preface.

In summary, this is a one-of-a-kind book which no serious organist or organbuilder can afford to be without, and the relatively few errors can be overlooked in view of the scope of the work. This is a tome which furnishes a compendium of information that should make every American organ enthusiast proud of the exceptional rise of quality organ building our country has witnessed during the past few years. It will make an excellent gift, to oneself if necessary.

Albert F. Robinson. *Historic American Organ Builders*. Privately printed, 1977; 26 pp. Available from the author at 12 Kings Highway East, Haddonfield, NJ 08033; \$1.25.

This pamphlet is a reprint of a 7-part series of articles which appeared in *Music Magazine* during 1976. The ar-

ticles survey the highlights of American organbuilding from Johann Gottlob Klemm to George and Dudley Jardine. The pages have been reproduced as they originally appeared, minus any extraneous matter, making a handy guide to our native organ heritage.

James O. Wilkes, editor. *Pipe Organs of Ann Arbor*. Privately printed, 1977; 89 pp., softbound. Available from the editor at 805 Colliston Rd., Ann Arbor, MI 48105; \$3.50 postpaid.

This useful survey was compiled last year as a project of the Ann Arbor AGO chapter and is a model of its kind. It includes accounts, stoplists, and photographs of the known instruments in the Michigan university city. These range from the large Frieze Memorial organ at Hill Auditorium (Acolian-Skinner and others) to a one-manual Bedient positive. It will be of interest to organists of the area and others interested in surveys of existing instruments.

Ned Rorem. *An Absolute Gift: a New Diary*. New York: Simon and Schuster, 1978. 286 pp.; \$9.95 (ISBN 0-671-22666-5).

Not by or about an organist, this collection of essays is by a prominent contemporary composer who has written an important organ piece (*A Quaker Reader*; see this journal, Mar. 1978, p. 16) and who has had much contact with organists. Anyone expecting a sequel to the same author's *Paris Diary* will be disappointed, since this "diary" is neither as risqué nor as flamboyant. Actually, it's not a real diary but takes the form more of a series of vignettes — glimpses of the writer's thoughts, rather than scenes of his life. The title comes from a line in W. H. Auden's poem "The Composer," quoted as a frontispiece, but the fourteen chapters are from various notes, speeches, and papers, gathered together into this collection. "Why I Write as I Do" is self-explanatory, "Lies" is a ramble through various literary thoughts (with the help of Sondheim and "JH"), and "Criticism" covers the artistic gamut from Susan Sontag through Pauline Kael to Anais Nin. Sometimes Rorem says things about us ("Organists hear differently from real people. They spend their lives in echo chambers."), sometimes for us ("Ask not what music can do for the Church, but what the Church can do for music. Performances are generally lousy . . ."). Sometimes he is funny (. . . the current example of an *enfant terrible* is not even an Alice Cooper or a loud Lukas Foss, but a muffled Morton Feldman or a gentle George Crumb.), sometimes controversial ("Our Bach is actually closer to Beethoven than to the Bach of 1785 . . ."); sometimes outrageous ("The best way to learn a new language is in bed."), sometimes tantalizing ("In 1948 I gave to Kinsey, who was then formulating notes for a book on sexual behavior in the artist, my observations about who 'was' and who 'wasn't' in the field of music . . ."). But, whatever the subject or tone, the comments are always very perceptive.

I would not be surprised to discover many readers judging Rorem's literary compositions more interesting than his musical ones. Be that as it may, his grounding in both fields makes him a fascinating commentator on the music of others (on Ravel's *Bolero*: "French logic drenched in Basque mystery . . . *Bolero* has nothing to do with French music, yet only a Frenchman could have composed it"; on Poulenc: "He enriched that plainest of all rhythmic devices, the *ostinato*"; on Stravinsky: "How clean, how Haydn-esque *Le Sacre* looks now, with no note superfluous . . ."; on French composers in general: "Lacking natural pulse, all French music becomes impressionist.").

The final chapter, "Notes on Death," reveals most clearly the author's obsession with aging, mortality, and sexuality. These subjects have no direct connection with music, of course, but they do tell something of this composer-author who has been, and continues to be, an important force on the contemporary musical scene.

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Earl Eyrich has assumed the position of director of music for The Church of Our Redeemer (Episcopal) in Lexington, MA, where he will direct the parish and youth choirs as well as administer an active music

## Appointments

program in the large suburban church. He received the BMus from the New England Conservatory and the MMus from Boston University, where he has also completed the course work and performance requirements for the DMA degree. He has studied organ with Marion Hutchinson, Donald Willing, and George Faxon; harpsichord with Margaret Mason and Joseph Payne; and conducting with Frederik Prausnitz, Lorna Cooke de Varon, and Attilio Poto.

Mr. Eyrich leaves a similar position at St. Stephen's Church in Providence, RI. He has taught at the MacPheill College of Music in Minneapolis, the University of Minnesota, the New England Conservatory, and Rhode Island College.



Richard Morgan has recently been appointed organist-choirmaster of St. Peter's Church in Morristown, NJ, where he will direct a choir of men and boys, a mixed choir, and a girls' choir. He received the BMus degree from Drake University, where he studied with Carl Staplin and Arthur Poister. In the fall and winter of 1975-76, he studied with André Marchal in Paris, France, where he was assistant organist at the American Church. During the past year, Mr. Morgan has served as assistant organist-choirmaster at Christ Church, Greenwich, CT, while completing his MMus degree at Yale University, where he was a student of Charles Kriegbaum.



Richard Webster has returned to his position as organist-choirmaster of St. Luke's Episcopal Church, Evanston, IL, after a year's sabbatical leave as a Fulbright scholar to Great Britain. Mr. Webster spent his year in England at Chichester Cathedral, where he studied the English choral tradition under the supervision of cathedral organist John Birch. In addition to assisting in the services and activities of the choral foundation, he was a member of the teaching staff at the cathedral choir school and took part in the Southern Cathedrals Festival at Winchester. Mr. Webster also performed as organist on the BBC broadcast "Choral Evensong" from Chichester Cathedral.



Robert Kenneth Duerr has been appointed interim organist and choirmaster of All Saints Episcopal Church, where he will work with interim associate choirmaster Sara Hubbard. Mr. Duerr, winner of the 1976 AGO national organ competition, is founder and conductor of the Pasadena Chamber Orchestra. He is presently pursuing the MMus degree in orchestral conducting at the University of Southern California, where he is a student of Daniel Lewis. His organ teachers have included Cherry Rhodes and Ladd Thomas.

Christopher B. Kane has been appointed organist-choirmaster of All Saints Episcopal Church in Fort Lauderdale, FL. He holds a master's degree in church music from Westminster Choir College, where he was an organ student of John Weaver. He has previously been assistant to the music director at Old South Church in Boston, as well as organist-choirmaster of the First Baptist Church of Boston.

John H. Thiess has been appointed organist-choirmaster of the Church of the Sacred Heart of Jesus in Baltimore, MD. Mr. Thiess will direct the choir of men and boys as part of the music program at the church.

Grady Wilson has been appointed director of music at West Park Presbyterian Church in New York City. He leaves a position as organist of St. Paul's Episcopal Church, Flatbush, Brooklyn. Dr. Wilson is on the faculties of Teachers College of Columbia University and Jersey City State College. He is represented by Murtagh/McFarlane Artists Management.

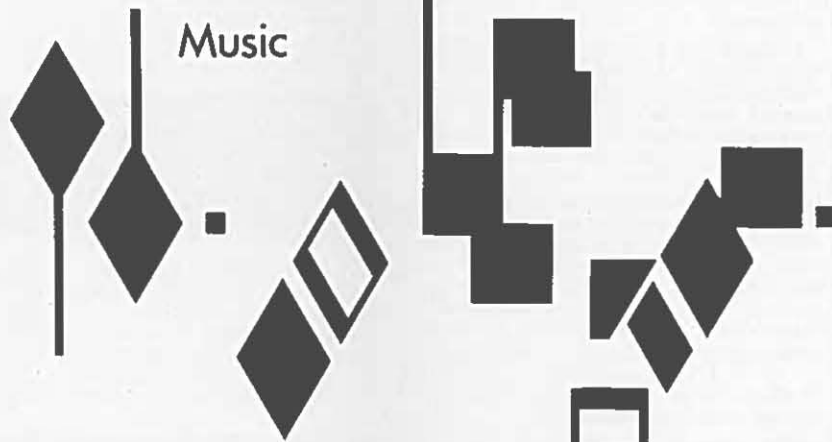
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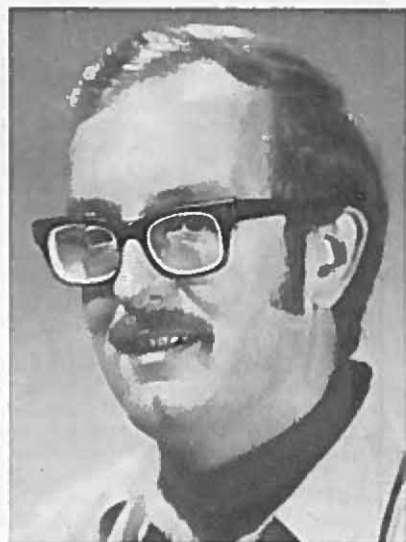
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Wayne A. Kallstrom has been appointed to the faculty of Minot State College in Minot, ND, where he will fill a one-year position teaching organ and piano. Mr. Kallstrom is a former student of Russell Saunders, David Craighead, and the late Cecil Neubecker. He has previously held positions at Whitworth College and at Oklahoma State University.

David F. Hewlett has been appointed organist-choirmaster of S. Stephen's Church in Providence, RI. He was educated at the Juilliard School of Music and at Westminster Choir College, and has formerly held positions in church music at the Church of the Resurrection, Calvary Church, both in New York City, and Christ Church in Fitchburg, MA. Mr. Hewlett remains director of the Conservatory of Music in Winchester, NH, where he will continue to teach part-time.

## artist recitals

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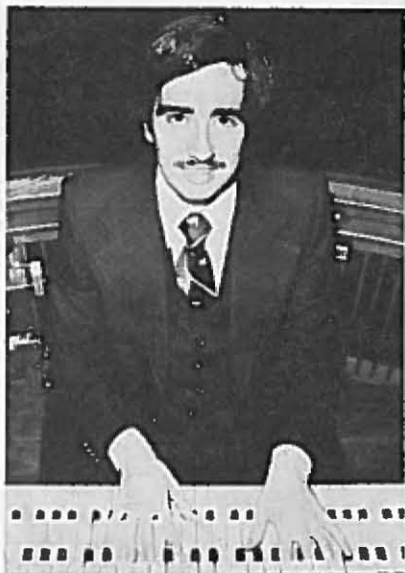
## Appointments



**A. Robert Chapman** has been appointed organist-choir director at the First Presbyterian Church, Roanoke, VA. He leaves a position as minister of music at Lakewood Congregational Church (UCC) in Cleveland, OH, where he had been since 1969. He is a graduate of Westminster Choir College and Northwestern University, and has served several Roman Catholic parishes in the Cleveland diocese. He has also conducted workshops in choral music and handbells.

**Irving Lowens**, noted music historian and critic, has been appointed dean of the Peabody Conservatory of Music in Baltimore. He succeeds James Hustis, who is returning to full-time teaching. Mr. Lowens holds degrees in American studies, music, and music education, and has been chief music critic of "The Washington Star" for 18 years. He has also served as assistant head of the reference section of the music division at the Library of Congress and has been active in raising the professional level of American music criticism. Among his writings, which

number approximately 1000 items, are twelve books; his article "Our Needy Organists — Musicians who Cannot Earn a Living" was reprinted in the June issue of this journal.



**Timothy E. Albrecht** has joined the faculty of Lebanon Valley College in Annville, PA, where he will be an assistant professor of music, teaching organ, theory, and sacred music. He received BA and BMus degrees at Oberlin College, and earned his MMus and DMA degrees in organ at the Eastman School of Music. A member of Phi Beta Kappa, Dr. Albrecht has served two years as a teaching assistant in organ at Eastman and has taught at Middlebury College. He also was organist-choirmaster at the Lutheran Church of the Incarnate Word in Rochester.



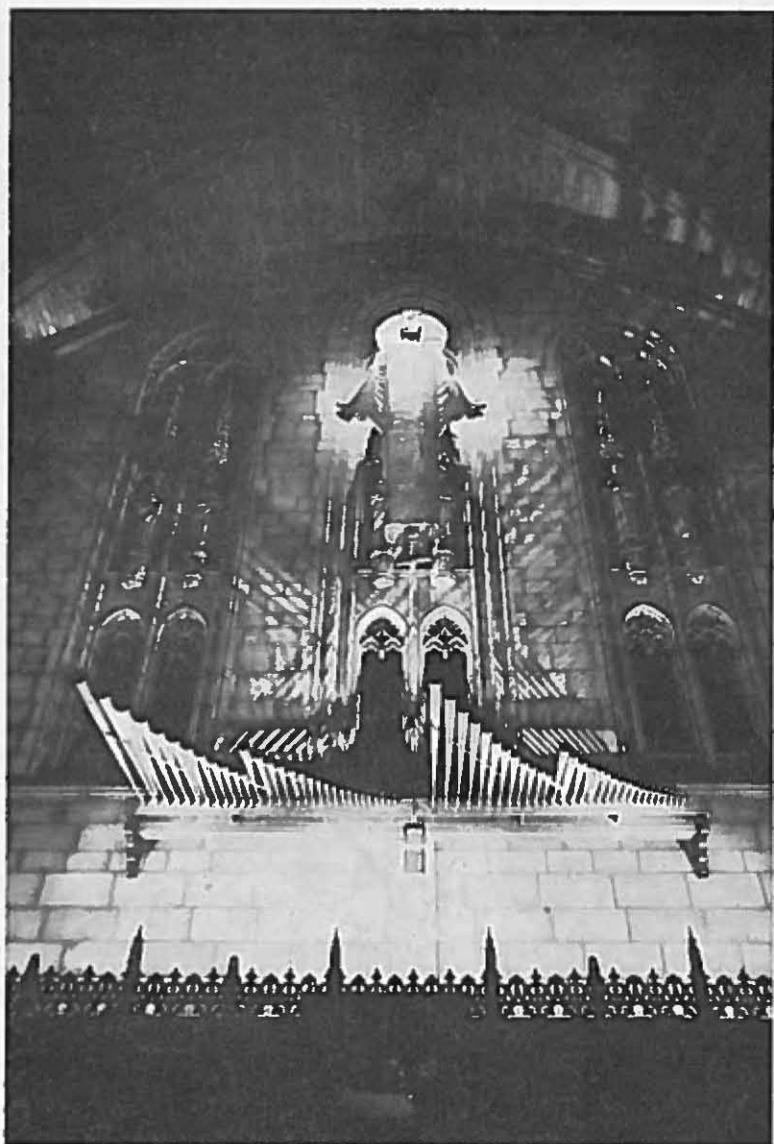
**Delores Bruch** has been appointed artist-in-residence and assistant professor of music at Park College, Parkville, MO. She will serve as college organist and develop an organ and church music program, in addition to holding teaching responsibilities. Formerly a member of the organ faculties at Emporia Kansas State University and the University of Kansas, Ms. Bruch will complete her DMA degree in organ performance this fall. Her major teachers have been Catharine Crozier, James Moeser, Robert Noehren, and Michael Schneider.



**C. Ralph Mills** has been named to the new full-time position of organist and director of music at Bland Street United Methodist Church, Bluefield, WV. A native of Greenville, NC, he received his BMus and MMus degrees from George Peabody College for Teachers, Nashville, TN, in church music and organ. His organ study was with Scott S. Withrow, and he has also studied at the Harlem academy with Marie-Claire Alain and Anton Heiller. He served as organist and assistant choirmaster at Scarritt College in Nashville and as a faculty member at the Free Will Baptist Bible College.

Mr. Mills is state AGO chairman for West Virginia and has served as accompanist for the West Virginia Opera Company. He and his wife have three daughters.

**Charles Olegar** has been appointed organist-choirmaster at St. Thomas Episcopal Church in Battle Creek, MI. He leaves a position as music director at the First Presbyterian Church of Jackson, TN.



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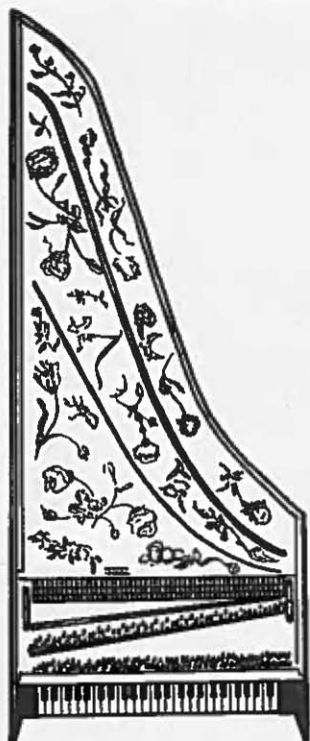
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# New Harpsicord Music

by Larry Palmer



**Rudolf Wagner-Régeny: Das gesamte Klavierwerk**, edited by Tilo Medek. Deutscher Verlag für Musik, Leipzig. \$16.50 (hardbound).

Wagner-Régeny (1903-1969) composed only one work specifically for historic keyboard instrument: the six-movement *Spinettmusik* of 1934, but, as the editor of this 148-page volume writes, the composer was not a "purist" as far as his choice of instrument was concerned, and several other of the neo-classic works could be performed at the harpsichord, clavichord, or spinet. Wagner-Régeny loved to play the clavichord and the harpsichord, and was fond of including music from his own (and our own) century in his programs. The *Spinettmusik* may remind one of some easier keyboard works by Bartok or Stravinsky; compared to other works of this style and period (Distler or Hindemith, for example) these pieces seem somewhat arid musically. Still, it is interesting and instructive to know the works of lesser composers in order to appreciate even more the achievements of the giants.

**Kurt Hessenberg: Zehn Kleine Präludien für Klavier oder Clavichord**, opus 35. Schott, edition number 1403.

The Frankfurt composer Hessenberg (born 1908) has spent his career teaching at the Musikhochschule in his native city. He published these small pieces in 1949. They are charm-

ing miniatures which would be excellent for teaching. Largely neo-classic and very tonal, they possess sufficient pungent harmonies to make one realize the century of their composition.

**Murray Schafer: Sonatina for Flute and Harpsichord**. Berandol Music Limited (111 St. Joseph St., Toronto, Canada. M4Y 1J8). \$5.50.

When preparing a program for last summer's International Congress of Organists, I attempted to locate a Canadian work to add to the 20th-century English and American pieces on the program. Through a strange series of non-events, nothing materialized, but at the Philadelphia gathering Canadian organist-harpsichordist Karen Holmes kindly offered to send me this work, an appealing and idiomatic three-movement *Sonatina*. Schafer (born 1933 in Sarnia, Ontario) has also composed a *Concerto for Harpsichord and Eight Wind Instruments* (1954) in addition to this *Sonatina*, which dates from 1958 (published 1976). The style is conservative, the language tonal, the writing for both instruments effective, knowledgeable and playable. A particularly-effective flute cadenza forms the midpoint of the slow movement.

**John Biggs: Sonatina "Clementiana."** Consort Press (Mark Foster Music Company, Box 4012, Champaign, Illinois 61820). \$2.50.

Three easy movements written as an homage to Muzio Clementi. This is witty and amusing music lasting approximately 5½ minutes. The reproduction of the composer's manuscript is readable.

**Henry Cowell: Set of Four for Harpsichord**. Associated Music Publishers. \$3.50.

Cowell (1897-1965) composed these four movements for Ralph Kirkpatrick in 1960. The original manuscript, now in the Library of the Yale University School of Music, contains Mr. Kirkpatrick's registrations, which the published score does not indicate. The four movements, Rondo, Ostinato, Chorale, Fugue and Resumé, last slightly longer than 15 minutes. The work abounds in tone-clusters and immense stretches, the ultimate one being an octave-trill for the left hand (requested by Kirkpatrick, who had an abnormally-large left-hand extension, as he explains in the preface).

However, despite the difficult technical requirements (and the trilling octave may be eased to a unison!) here is serious music and a bit of authentic Americana.

**Alan Stout: Toccata and Lament**. Edition Peters 66570. \$4.00.

Stout (born 1932 in Baltimore) composed these two pieces in 1962 and 1961, dedicating them to Douglas Allanbrook and Joseph Stephens, respectively. *Lament* requires some improvisation from the player, but the outlines of the expected patterns are given, and the notation, in general, is quite clear. These two works are approachable and significant works, contemporary in their harmonic language, but quite well integrated into the line of harpsichord literature. Duration is approximately 12 minutes for the two pieces.

**Elizabeth Maconchy: Notebook for Harpsichord**. Chester Music (U. S. Agent: Magnamusic-Baton, Inc., 10370 Page Industrial Boulevard, St. Louis, Missouri 63132).

Four movements (composed for Czech harpsichordist Zuzana Ruzickova), idiomatically conceived for the instrument, but certainly not easy. Frequent writing on three staves adds to the technical difficulty. Maconchy (born 1907) is a highly-respected composer in her native England.

**Erik Bergman: Energien**. Edition Fazer (Magnamusic-Baton). \$4.50.

Traditional notation makes this 1970 composition accessible, although the technical requirements, once again, are high. Thick cluster-chords begin the work, but there is sufficient variety of texture to maintain interest in this work by a young Finnish composer.

**Werner Heider: Inventio III für Cembalo**. Edition Peters number 4848.

Heider (born 1930 in Fürth, Bavaria) has an impressive catalog of "avant-garde" scores in publication. He composed this 5-minute work in 1964. Exact registrations (for the German production-harpsichord with 16' and 8' on the lower manual, 8' and 4' on the upper) are given, as are exact notations. The commentary on the music (in German and English) describes the ostinato material utilized and the form of the work, which is notated in seconds, tempo indications, graphic forms, and number of meas-

ures to be played. Not for the weak of heart, eye, or brain.

**Roman Haubenstock-Ramati: Chordophonie I, Mobile für Cembalo Solo**. Edition Wilhelm Hansen (Magnamusic-Baton). \$12.50.

A 12-15 minute work in graphic notation (nineteen squares which form a cycle to be read either clockwise or counterclockwise with one of the corner squares as starting point). Two pages of instructions (mercifully in English as well as in German) explain the complexities of the notation. A directional microphone is to be positioned near the strings of the harpsichord to transmit sound to two widely-spaced loudspeakers. A second microphone, handled by an assistant, is suggested, or one may alternatively play a pre-recorded version of the work simultaneously with the live version (in lieu of having an assistant microphonist). Not for the weak of heart, brain, or ear. I haven't tried it (yet) but it might be fun. As with previous works of Haubenstock-Ramati (his *Catch I*, for example) the graphics are intriguing; one could also use the score as a decorative item.

*Chordophonie 2* is a similar work for clavichord. It has four pages of instructions, more squares, wilder graphics, and is, presumably because of this, priced at \$15.75.

It is a pleasure to note the appearance of volume three of Kenneth Gilbert's Scarlatti edition (Heugel). (It would be more of a pleasure if we had received a review copy!) As most readers will already know, this complete edition of Domenico's 555 keyboard sonatas will consist of eleven volumes; it has been published in reverse order, starting with volume 11. The present offering (Sonatas, K. 104-155) leaves only two more to go — including the first volume, with its long-awaited preface! I bought the latest tome in England this past summer for a mere 12 pounds (approximately \$24). We can all hope and pray (fervently) that the set will be completed soon. The first several volumes were published at a price (to subscribers) of \$8. That was in 1973. Looking back, wistfully, it all seems rather a bargain. Looking ahead, apprehensively, Scarlatti Sonatas are getting to be quite expensive, even by the dozen.

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David Mulbury, University of Cincinnati College-Conservatory of Music, will present the complete Bach organ works in a series of evening concerts beginning Oct. 8. The 17 monthly recitals will take place over a two-year period and will include over 180 works. It is thought to be the first time that the same person has performed these pieces in Cincinnati. Mr. Mulbury spent the past academic year on sabbatical in Germany, preparing for the Bach recitals, which will take place on the school's Casavant tracker and Balcom and Vaughan organs.

Westminster Choir College has announced the establishment of its own recording label, "Westminster Choir," which will bring out a series of discs including works not previously recorded, as well as new recordings of standard works. The first set to be released is the complete motets of J. S. Bach, sung by the college choir with the Concerto Soloists of Philadelphia, under the direction of Wilhelm Ehmann. Further information on the recordings is available from Westminster Choir Recording, Princeton, NJ 08540.

Malmark, Inc., American manufacturer of English-styled handbells, has announced the opening of its renovated and expanded facility in New Britain, PA, on Oct. 1. The new location is close by the firm's original location in Doylestown, where operations began five years ago.

The Marietta Bach Society held its 56th annual meeting on July 30th at Cislser Terrace in the Ohio city, where the late Thomas H. Cislser founded the society. The program opened with the playing of chorales by brass ensemble, followed by selections from the organ works played by Roberta Overmyer and Sarah Buchert. Instrumental works were selected from the inventions and from the Musical Offering. A number of choral movements from the cantatas and oratorios outlined the liturgical year. "Come, Sweet Death," and the final chorale prelude from the Leipzig collection, played by Lillian E. Cislser, concluded the program which observes the death of Bach.

David A. Wehr, professor of music and director of choral activities at Eastern Kentucky University in Richmond, has been selected for his 12th award by the American Society of Composers, Authors, and Publishers. The ASCAP award is given on the basis of number of performances of published works and the value of those compositions; it is intended to encourage writers of serious music.

Lester Seigel, organist-choirmaster of First Presbyterian Church in Birmingham,

## Here & There

AL has been named organ winner in the Birmingham Music Club Competition, for which he received a \$900 prize. He is also the recipient of a \$1000 award from the Presser Foundation as the outstanding senior in music at Birmingham-Southern College, where he is an organ student of James Dorroh.

Marshall Bush played an all-Bach recital on Aug. 31 at West Tisbury Congregational Church on Martha's Vineyard, MA. Included were the Preludes and Fugues in C Minor and D Major, the 3rd Trio Sonata, the D-Minor Toccata and Fugue, and six chorale preludes.

Stephen Farrow played a recital of works by Walford Davies, Bruce Simonds, J. S. Bach, and Charles-Marie Widor on Sept. 10 at the First Presbyterian Church of Kilgore, TX. The program was played in memory of the late Roy Perry, former organist of the church.

George N. Tucker directed the St. Luke's Singing Lads on a concert tour through Eastern Canada during the summer. The group is now in its 58th year.

194 Sacred Cantatas of J. S. Bach form the cycle which has been performed over a seven-year span at Emmanuel Church in Boston. Musicians Craig Smith and Suzanne Cleverdon have collaborated with the rector of the church to plan services using the Biblical readings on which the cantatas are based, giving a focus similar to that of Bach's day. The cycle was completed on May 21 with Cantata 29 and will be started again this fall.

Robert Cavarra was the organist for a recital which marked the 10th anniversary of the installation of the well-known Casavant tracker at Colorado State University. The program, which took place on April 30, included Introduction and Passacaglia in D Minor, Requi; Passacaglia and Fugue in C Minor, Bach; Concerto in D Minor, Vivaldi-Bach; Finale from the First Symphony, Viernne; and an improvisation on a submitted theme.

A new composition by Daniel Plante, "Sequence: Veni Sancte Spiritus" for mixed chorus unaccompanied, was first heard at the State Street Church in Portland, ME, on Pentecost. The work was commissioned for the church choir as part of the 125th anniversary year observances, and was funded by several foundations.

Paul-Martin Maki and Jay Peterson presented a recital of music for two organs at St. Michael's Church in New York City on May 7, using the two instruments built there in 1964 and 1967 by the late Rudolph von Beckerath. Microphones, mixers, and earphones were used by each performer to assist the ensemble playing a city block apart. Included were Grand Choeur Dialogue, Gigout; Chanson "Belle sans pareil," Crequillon-Henestrosa; Concerto VI, Soler; Messe des Pauvres, Satie; Concerto 13, Handel; and Four Duets, C. P. E. Bach. The program concluded with both organists at the gallery organ: Adagio (Sonata in D Minor for Organ Duet), Merkel; and Ride of the Valkyries, Wagner (arr. Charles Eubanks).

Robert MacDonald was organist, with the Manhattan Chamber Orchestra under the direction of Skinner Chavez-Melo, in a program of works for organ and orchestra at the Cathedral of the Sacred Heart, Newark, NJ on May 7. The program featured Concerto Op. 4/2, Handel; Adagio, Albinoni; Festival Processional, Strauss; and Concerto in F Major, Op. 137, Rheinberger.

Quote of the month: in relating the return of a large instrument firm's retail outlet to the "Loop" area of Chicago, the Sun Times of Sept. 6 quoted the company's marketing spokesman as saying "The organ also is a relatively easy instrument to learn. We have some instruments that people can play in 10 minutes. And a poor organ player doesn't sound so bad, but a poor piano player does." With help like that, what self-respecting organist needs enemies?

David Ruberg, publicity chairman for the recent AGO national convention in Seattle, was the organizer and leader of a four-day, two-state organ crawl which took place immediately after the convention. 25 enthusiastic persons went on the July 1-4 trip which encompassed the areas around Wenatchee, Ellensburg, Portland, and Eugene. Of particular interest were visits to the shops of John Brombaugh and Kenneth Coulter.

The memory of Warren Andrew Locke (1847-1920) was honored last April 30 in a special service at St. Paul's Episcopal Cathedral in Boston, when a tablet citing the founder of the choir of men and boys was dedicated and placed in the cathedral chancel. Mr. Locke founded the choir in 1888 and remained as organist and choir-master for 31 years. The present incumbent in that position is Thomas Murray, who led the choir in a tour of England during August; special services were sung at St. Alban's Abbey and at St. Paul's Cathedral in London. Mr. Murray also played the final recital on the Hutchings organ in St. John's Church, East Boston, on May 7.

Thomas Richner, faculty member at Douglass College of Rutgers University in New Jersey, is the author of a book "Orientation for Interpreting Mozart's Piano Sonatas," which has been scheduled for release in a new paperback edition by Paterson's Publications, of London, England.

Dennis Dieken, student of Gary Zwicky at Eastern Illinois University in Charleston, was named winner of the young artist competition in organ at the university. The competition is part of a program sponsored by the Society of American Musicians, which presented Mr. Dieken in a recital on July 9 at the Church of the Ascension in Chicago.

Douglas L. Butler was the organist for a performance of the Poulenc Concerto in G Minor on June 14 at the Civic Auditorium in Portland, OR. Using choreogra-

phy by Oscar Araiz, New York City's Joffrey Ballet danced the work; the occasion marked the first time that this concerto had been performed live with ballet in the state.

Norma Stevlingson, University of Wisconsin — Superior, took a European organ tour recently with three of her students. The group heard and played organs in France and Holland and attended the International J. S. Bach Organ Academy, taught by Marie-Claire Alain at St. Donat, France. Dr. Stevlingson's organ class also performed the complete Clavierübung III at the university in Superior on March 21, in honor of Bach's birthday.

Les Concerts Spirituels was a series of organ recitals which took place during the summer at the Oratory of St. Joseph in Montreal. Playing the 5-manual 1961 Beckwith were Bernard Lagacé, Pierre-Yves Asselin, William Tortolano, Almut Rössler, Noëlla Genest, William Timmersma, John Rose, Geneviève Lagacé, Gerald Wheeler, and Raymond Daveluy.

The Eighth Annual International Contemporary Organ Music Festival was held during July at the University of Hartford's Hartt College of Music. Faculty members Edward E. Clark and John Holtz played works of Langlais, Stockmeier, Pinkham, Persichetti, Slögedal and Wiley on July 10 at Trinity College Chapel. The Cathedral of St. Joseph was the setting for a July 11 Hartt alumni concert, when James E. Frazier and Bruce R. Henley played pieces by Albright, Messiaen, Errante, Crawford, and Persichetti. On July 13, Leonard Raver was the guest organist, with Phyllis Aronson, flute, and Douglas Jackson, percussion, in works of Joyce, Pinkham, Schuller, Cooper, and Persichetti at the South Congregational/First Baptist Church of New Britain. The final program was given at Immanuel Congregational Church by Alec Wyton, who was heard in "A Celebration of 20th-Century Hymnody" on July 14.

Günther Kaunzinger, visiting professor at the Catholic University of America since 1976, played his farewell recital on July 30 at the National Shrine. His program consisted of Fantasy and Fugue on B-A-C-H, Liszt; Fantasy in A Major, Franck; Variations on a Noel, Dupré; and a symphony improvised on submitted themes.

Winifred Johnson directed the Swanhurst Chorus of Newport, RI in an April 30th performance of Mendelssohn's Elijah. This work and an earlier rendition of Handel's Messiah were given in celebration of the 50th year of the chorus.

A series of summer recitals at the Riverside Church in New York, NY featured new works commissioned for the recently-installed Trompeta Majestatis. These included Harold Stover's Ave Maris Stella, played on Aug. 8 by David Drinkwater, and Larry King's Fanfares for the Tongues of Fire and Gerre Hancock's Trumpet Flourishes for Christmas, both performed on Aug. 1 by Frederick Swann. Other recitalists in the series were David Hurd, Jerry Brainard, Catharine Crozier, and James Bigham Jr.

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**Great Organ of Sacré-Coeur**  
(continued from p. 1)

(the last three stops were unenclosed, "en chamade")

The specification was:

Manuals: 61 notes C to c'  
Pedal: 32 notes C to g'  
74 stops

**GRAND-ORGUE (I)**

Montre 16'  
Gambe 16'  
Bourdon 16'  
Montre 8'  
Flûte Harmonique 8'  
Salicional 8'  
Violon 8'  
Bourdon 8'  
Prestant 4'  
Flûte Harmonique 4'  
Nazard 2-2/3'  
Doublette 2'  
Fourniture V  
Cymbale IV  
Cornet V  
Bombarde 16'  
Trompette Harmonique 8'  
Clairon Harmonique 4'

**POSITIF (II)**  
enclosed

Quintaton 16'  
Principal 8'  
Flûte Harmonique 8'  
Salicional 8'  
Cor de nuit 8'  
Principal 4'  
Flûte Douce 4'  
Octavin 2'  
Carillon III  
Trompette Douce 8'  
Cromorne 8'  
Voix Humaine 8'  
Basson 8'

**RECIT (III)**  
enclosed

Bourdon 16'  
Diapason 8'  
Flûte Traversière 8'  
Viole de gambe 8'  
Voix céleste 8'  
Bourdon 8'  
Flûte Octaviane 4'  
Basson-Hautbois 8'  
Octavin 2'  
Plein-Jeu V  
Basson 16'  
Trompette Harmonique 8'  
Clairon Harmonique 4'

**SOLO (IV)**  
enclosed

Bourdon 16'  
Diapason 8'  
Viola di Gamba 8'  
Flûte Harmonique 8'  
Flûte Octaviane 4'  
Octavin 2'  
Grand Cornet VIII  
Grande Trompette 8'  
Musette 8'  
Tuba Magna 16'  
Tuba Mirabilis 8'  
Cor Harmonique 4'

**PÉDALE**

Flûte 32'  
Soubasse 32'  
Flûte 16'  
Violon Basse 16'  
Soubasse 16'  
Quinte 10-2/3'  
Flûte 8'  
Violoncelle 8'  
Bourdon 8'  
Quinte 5-1/3'  
Corno Dolce 4'  
Septième 4-4/7'  
Tierce 6-2/5'  
Bombarde 32'  
Basson 16'  
Bombarde 16'  
Trompette 8'  
Clairon 4'

(The stops italicized were put on reed/upperwork ventilis)

**ACCESSORIES**

by stopknobs:

G.O. to G.O. 16'  
Pos. to Pos. 16'  
Rec. to Rec. 16'  
Solo to Solo 16'  
Rec. to Ped. 4'  
Positif tremolo  
Récit tremolo  
Solo tremolo  
General combinations:

right side:  
Pédale  
Grand-Orgue  
Positif  
Récit  
Solo  
left side:  
Pédale  
Grand-Orgue  
Positif  
Récit  
Solo

by pedals:

Ped. foundations  
G.O. to Ped.  
Pos. to Ped.  
Rec. to Ped.  
Solo to Ped.  
Reed/upperwork ventilis:  
Pédale  
G.O. to machine  
Pos. to G.O.  
Rec. to G.O.  
Solo to G.O.  
Rec. to Pos.  
Solo to Pos.  
Solo to Rec.

Swell pedals: Positif  
Récit  
Solo

**SPECIFICATION OF THE MIXTURES**

RECIT					GRAND-ORGUE						
Plein-Jeu V					Fourniture V						
C	12	15	19	22	26	C	15	19	22	26	29
f	8	12	15	19	22	f	8	12	15	19	22
c'	8	12	15	19	19	f'	1	5	8	12	15
g'	8	12	15	15	19	f''	(1)	(5)	1	5	8
c''	1	8	12	12	15	(1) and (5): 16' series					
g''	1	8	8	12	15						
SOLO					Cymbale IV						
Cornet VIII											
C	8	12				C	26	29	33	36	
Gs	8	12	17			c	22	26	29	33	
e	8	12	17	19		f	19	22	26	29	
c'	1	8	12	15	17	19	21	22			
						f'	15	19	22	26	
						f''	12	15	19	22	
						c'	8	12	15	19	
						f'	5	8	12	15	

All the movements (key action, stop action, combinations) were operated by the pneumatic machines, and the organ was also noteworthy because of the many different wind pressures used for the various divisions. The blowing plant provided wind at 6-4/5" and there were 28 regulating bellows which gave the following pressures:

**PÉDALE**

3-1/5" for the 1st octave of Flûte 32' and Soubasse 32'.  
3-2/5" for the 1st octave of the Flûte 16', Violoncelle 16', Soubasse 16', Quinte 10-2/3' and for the 2nd octave of the Flûte 32' and Soubasse 32'.  
3-3/5" for the Flûte 8', Violoncelle 8', Bourdon 8', Quinte 5-1/3', Corno Dolce 4', Tierce 6-2/5', Septième 4-4/7' and for the rest of the 32' and 16' foundations and Quinte 10-2/3'.  
3-4/5" for the Bombarde 32'.

4" for the Bombarde 16', Basson 16', Trompette 8' and Clairon 4'.

**GRAND-ORGUE**

3-4/5" for the bass of foundations.  
4" for the middle of foundations.  
4-1/5" for the treble of foundations.  
4-1/5" for the bass of upperwork and reeds.  
4-2/5" for the treble of upperwork and reeds.

**POSITIF, RECIT and SOLO**  
Various pressures from 4" to 5-1/5"; 6" for the reeds "en chamade."

An initial restoration took place in 1930 and was carried out by the Cavallé firm: a Doublette 2' was added to the Pédale, the Basson 16' was replaced by a Bombarde 16' on the Récit, and a Nazard 2-2/3' replaced the Solo Musette 8'. A Récit to Récit 4' coupler was added and so were two pedals for operating the Récit to Récit 4' and Récit to Récit 16' couplers. Afterwards, the organ was maintained by J. Perroux; the number of ranks of the Solo Cornet was reduced from VIII to V.

There was a second restoration, in 1959-60, by the Beuchet-Debierre firm:

**GRAND-ORGUE**

The Flûte Harmonique 4' was replaced by a Flûte Douce 4', the Violon 8' by a Salicet 4'.

**RÉCIT**

A Principal 4' was added; the Octavin 2' was changed into a Flageolet 2'; the Basson-Hautbois was transferred to the reed ventil.

**POSITIF**

A Cymbale IV was added, the Octavin 2' was changed into a Doublette 2', the Salicional 8' into an Unda Maris 8'.

**SOLO**

A Bourdon 8' and a Tierce 1-3/5' were added; the tremulant was suppressed.

A few wind pressures were lowered and the nicking of some pipes was suppressed; nevertheless, the general character of the instrument was not modified and it would be fairly easy to restore it to its former state.

At that time, at the request of the clergy of the basilica, part of the case was removed to enable light to enter from the windows behind the organ. The visual effect is far from being pleasing and it allows dust to get into the organ, especially the greasy soot from numerous candles which are permanently burning inside the building. It would be advisable either to use electric candles, or to put hoods over the candles so that the fumes would not disfigure the building. The interior of the basilica was cleaned very thoroughly a few years ago, but it is already getting dirty again; the same is happening to the organ.



The console



The keyboards

At this moment the organ is in a very bad state of repair: the heating, and the very hot summer of 1976 have had extremely deleterious effects on the action, the windchests and the bellows. The wind supply fluctuates so, due to numerous leaks, that it is nearly impossible to tune the stops. Thus, an account of the tonal qualities of the organ in its present state is quite difficult. This is a great pity, for this instrument has all the features of large Cavallé organs, and all the organists who played or heard it when it was working well praised it very highly indeed (for example C. M. Widor, M. Dupré, A. Fleury, O. Messiaen, M. C. Alain . . .).<sup>4</sup> Its flutes harmoniques were noted for their beauty, and so were the majestic ensembles: 8' foundations, 16' 8' and 4' foundations: full Récit, chamades, and the most impressive full organ.

The titular organist, Daniel Roth, has just founded an association, the aim of which is to promote a thorough restoration of the instrument (including the case), keeping exactly the original character. It is hoped that this will be carried out bearing in mind the typical sound effect of a large Cavallé-Coll organ which results from many factors. Amongst them, the design of the action and of the winding system, the scaling, and especially the unique voicing, should be emphasized.

**PRESENT SPECIFICATION**

There are five tiers of drawknobs arranged on both sides of the manuals. The stops are arranged in the order of their location within the controls. The spaces indicate where the manual divides the horizontal row of knobs.

**1st row: Combinaisons Générales\***

Solo  
Récit  
Positif  
Grand Orgue  
Pédale

Pédale  
Grand-Orgue  
Positif  
Récit  
Solo

**2nd row: PEDALE**

Septième 4-4/7'  
Tierce 6-2/5'  
Basson 16'  
Quinte 5-1/3'  
Quinte 10-2/3'  
Bourdon 8'  
Soubasse 16'  
Soubasse 32'

Flûte 16'  
Violonbasse 16'  
Violoncelle 8'  
Flûte 8'  
Corno Dolce 4'  
Bombarde 16'  
Trompette 8'  
Clairon 4'

**3rd row  
PEDALE**

Flûte 32'  
**GRAND ORGUE**  
Nazard 2-2/3'  
Cymbale IV  
Fourniture V  
Cornet V  
Flûte Douce 4'  
Bourdon 8'  
Bourdon 16'  
Montre 8'  
Montre 16'

Gambe 16'  
Salicional 8'  
Flûte Harmonique 8'  
Salicet 4'  
Prestant 4'  
Bombarde 16'  
Trompette 8'  
Clairon 4'  
Doublette 2'

**PEDALE**

Bombarde 32'

**4th row  
PEDALE**

Doublette 2'  
**OCTAVES GRAVES**  
Positif  
Grand-Orgue  
**OCTAVES AIGUES**  
Récit/Pédale

**POSITIF**

Basson 8'  
Principal 8'  
Unda Maris 8'  
Principal 4'  
Flûte Harmonique 8'  
Flûte Douce 4'  
Cor de nuit 8'  
Quintaton 16'

**RECIT**

Bourdon 16'  
Bourdon 8'  
Violo de Gambe 8'  
Flûte Traversière 8'  
Voix céleste 8'  
Flûte Octavante 4'  
Diapason 8'  
Principal 4'

**OCTAVES AIGUES**

Récit

**OCTAVES GRAVES**

Récit  
Solo

**5th row  
SOLO**

Trompette 8'  
Tierce 1-3/5'

**POSITIF**

Cymbale IV  
Trompette 8'  
Voix Humaine 8'  
Cromorne 8'  
Carillon III  
Doublette 2'

**SOLO**

Nazard 2-2/3'  
Bourdon 8'  
Grand Cornet V  
Viola di gamba 8'  
Diapason 8'  
Bourdon 16'

Flûte Harmonique 8'  
Flûte Octavante 4'  
Octavin 2'  
Tuba Magna 16'  
Tuba Mirabilis 8'  
Cor Harmonique 4'

**RECIT**

Plein Jeu V  
Clairon Harmonique 4'  
Flageolet 2'  
Bombarde 16'  
Trompette Harmonique 8'  
Basson-Hautbois 8'

**TREMOLO**

Positif  
Récit

The stops italicized are put on reed/upperwork ventsils.

**PÉDALES DE COMBINAISONS**  
(left to right)

Fonds de Pédale\*  
Tirasse Grand-Orgue  
Positif  
Récit  
Solo  
Jeux de combinaisons (ventsils) Pédale  
Grand-Orgue  
Positif  
Récit  
Solo

Expression (Swell pedals) Positif  
Récit  
Solo

Copula Grand-Orgue sur machine  
Positif sur Grand-Orgue  
Récit sur Grand-Orgue  
Solo sur Grand-Orgue  
Récit sur Positif  
Solo sur Positif  
Solo sur Récit  
Appel Octaves graves du Récit  
Octaves aigües du Récit

Manuels: 61 notes  
Pedal: 32 notes  
79 stops

**NOTES**

\* Aristide Cavallé-Coll retired in 1898 and Charles Mutin was manager of the factory, but it may be assumed that the organ was built according to Cavallé's plans and following the methods of the master. Mutin has sometimes been charged with having spoilt some of his predecessor's works; this is not quite true, especially if we consider the beginning of his career. Anyhow, even if we assume the worst, Mutin was much less harmful to Cavallé organs than some supporters of the neo-classic organ. When we read the circular letter Cavallé-Coll sent to his customers on March 15, 1898, we realize that Mutin was recognized as a clever organ builder by Cavallé:

Monsieur,

A cause de mon grand âge et sollicité par les maîtres qui s'intéressent à notre art, je viens de m'adjoindre un Collaborateur capable de diriger mes nombreux et importants travaux et de maintenir la réputation de la maison.

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Dès maintenant, et bien que je ne quitte pas ma maison, M. MUTIN autour duquel reste groupé tout le personnel sera chargé de la négociation des affaires; je vous prie de vouloir bien reporter sur lui la confiance que vous aviez en moi et de continuer avec mon futur successeur les rapports cordiaux que j'avais

l'honneur d'entretenir avec vous depuis de si longues années.

Veillez agréer, Monsieur, l'assurance de mes sentiments respectueusement dévoués.

A. CAVAILLE-COLL

\* The working and the use of these "Registres de combinaisons" have been explained very well by Jesse Eschbach in his article on the Grand Orgue in St. Sulpice (*The Diapason*, September 1976).

\* This pedal labelled as "Fonds de Pédale" does not act on all Pedal foundations, but it operates the ventsils of the Flûte 32' and Bombarde 32'.

\* As an example, here is an excerpt from a letter Marie-Claire Alain sent to D. Roth on January 2, 1978:

J'ai été émerveillée par la qualité de la facture de cet orgue: tuyauterie, transmissions, conception générale... Cet instrument possède les qualités qui ont fait la gloire de nos grands Cavallé-Coll.

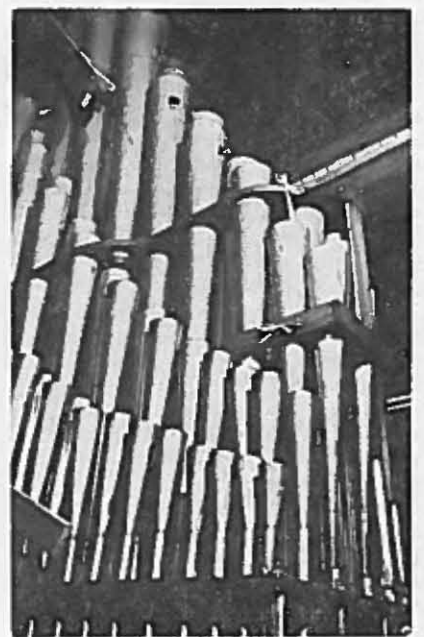
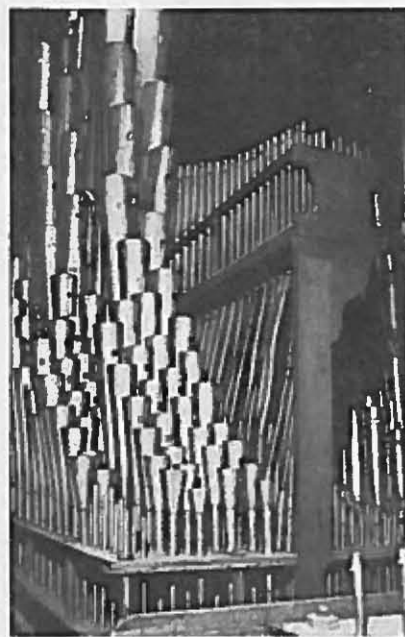
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J.-L. Coignet is a professional physiologist and has conducted research in various biological fields. For many years he has been interested in organbuilding; for a time, he collaborated with the organ builder Schwenkedel. (Photography by Mr. Coignet.)



Above: Grand-Orgue upperwork and reeds (left); 16', 8', 4' Pedal reeds (right). Below: Grand-Orgue foundations, with Basilica nave in background (left); Stop action for Pedal reeds, with Grand-Orgue stop action in background (right)



One of the two (C, C5) Solo swell boxes and part of the "Chamades", on the top level of the organ



# The Guild of Carillonneurs in North America

## 1978 Congress

by Arthur Lawrence

Most of the musical world is aware of the existence of bells, but much of it tends to think of bells as being all the same, and certainly not parts of a musical instrument. Attending the programs of carillonneurs, though, can change that outlook, as it did for this writer when he attended the annual congress of the Guild of Carillonneurs in North America this past summer. Among other revelations, he discovered that a bell by any other name does not necessarily sound the same, but that it does, when surrounded by others of proper design, constitute a musical instrument.

There are many similarities between carillonneurs and organists, and between their respective instruments. Carillons are custom-crafted instruments, each designed for its individual setting, and no two are alike; they may vary greatly in size and disposition, as well as in sound. These instruments are played from consoles having very large "keys" or batons, and the method of playing them is extremely physical. Heaviness and responsiveness of touch vary considerably from instrument to instrument, and the console arrangement is not always the same, although standards are being evolved. No electrical or pneumatic assistance is used — the carillon is some kind of giant "tracker" instrument, and the player has infinite control over the way the bell is struck, as well as over the dynamic level. No carillonneur in his/her (yes, women play the instrument too) right mind wants to forgo the mechanical action, even though it exacts a high level of energy spent in practice and performance, since replacing it with electrical action means that the player necessarily loses all nuance and musical control. (It should be noted that the same set of bells can have both the mechanical playing action for live performance and a second electrically-activated mechanism for certain bells, in order to play Westminster chimes, strike the hour, etc. without compromising the instrument artistically.)

There are also parallels between the performance problems encountered by carillonneurs and by organists. Both must contend with the fact that their instruments are often heard only in the background; both must contend with competing sounds. But the carillonneur must also put up with the weather and with such outdoor noises as barking dogs, shrieking children,

buzzing airplanes, and the din of traffic. Additionally, the carillonneur plays in splendid isolation; he may or may not know if there is an audience, and he probably will not hear any applause. Even more than the organist who cannot hear the balance of his instrument as the listener hears it at a slight distance, the carillonneur must calculate the effect which will be heard hundreds of feet away. And — unique among instruments — every rehearsal is a performance; the instrument cannot be played in private.

Because of the size and consequent cost of carillons, which must have a minimum of 23 bells but which can range up to more than three times that number, there are not a lot of them: there are approximately 170 carillons in North America. Despite their historic background in Europe, carillons are essentially 20th-century instruments in our country. Many have been built in recent years, and more than half of them are at churches (the next largest group is at colleges and universities, and a few are at other private institutions).

The musical nature of the carillon dictates the kind of music which will work best on it. It is not basically a sustaining instrument, yet a tone once rung must be allowed to die away — the bell cannot be damped. Since this ringing of sound depends on the size of the bell, it will vary in length from one octave to the next; what works well in one may not work well in others. The overtone structure of the individual bell, which must be in tune both with itself and with the other bells, makes some chords more suitable than others. Chromatics can also pose special problems. Thick harmony often does not work at all, but many melodic figures do, since the carillon is in many ways a figural instrument. For this reason, works which have arpeggios, scales, Alberti basses, and the like tend to be successful. Forms with ostinatos or repeating patterns are often appropriate.

Although some original carillon literature for the 18th and 19th centuries does exist, the most significant pieces are contemporary ones, and it is a pleasure to discover many talented composers writing for the instrument today. By the same virtue, however, the carillonneur must rely on the extensive use of arrangements and transcriptions if his instruments is to be at all viable to the ears of the general

public which is not familiar with the specialized literature. His style of playing may be taken up as much with the way he arranges pieces as with the way the pieces are played. There is a close relationship here with improvising, and the carillonneur is in many ways more like the 19th-century virtuoso performer-arranger for whom each performance was different than he is like our customary 20th-century player who recreates what has already been committed to paper in definite form.

The Guild of Carillonneurs, founded in 1936, is a group of extroverted individuals numbering over 400, of which a little less than 100 are carillonneur members. Carillonneur members are ones who have played advancement recitals which must meet certain requirements and are scored by judges, making their membership equivalent to organists who have earned the AAGO or FAGO degree. GCNA members tend to be active and enthusiastic about their art, promoting the carillon and its music whenever possible. Since the group publishes its own series of carillon music, making available works otherwise inaccessible, members are generally interested in learning about new pieces and arrangements. They are opposed, to a person, to the presence and propagation of electronic instruments — derogatorily referred to as "bongatrons" or, in the more mysterious version, "nollirac" — which imitate real cast bells.

Each year, this guild summons its membership for a congress, which must be planned around the presence of one or more carillons, in itself sometimes a logistical problem. The 1978 meetings were centered around two instruments in Michigan, with 2½ days spent at Christ Church Cranbrook, just north of Detroit, and an equal amount at the University of Michigan in Ann Arbor. About 100 persons attended.

The opening recital at Cranbrook

on Friday afternoon, June 16, was played by David Hunsberger of Concordia Seminary in St. Louis. Accompanied by a light drizzle which sent us all scurrying to our favorite tree for shelter while listening, it was a fine welcoming program. Mr. Hunsberger played two movements from the solo violin works, Bach; two hymn tunes in his own arrangements; *Sonatine*, Fere-mans; two popular songs; *Delfts Beiaardboek II*, Berghuys; and the *St. Louis Rag*. The Bach prelude, with its constant 16th-note figuration, worked especially well on this instrument. It was the first official hearing of the newly-refurbished and enlarged Wallace carillon.

Following the initial business meeting, the first advancement recital took place, when Linda Walker of Indiana University played. For this and the other advancement recitals, the judges, who had not been told the candidates' names, listened and made their decisions from a separate area.

A most pleasant social hour and dinner ensued on the resplendently verdant grounds of Christ Church Cranbrook, hosted by the rector, the Rev. Gerald B. O'Grady Jr. and his wife. In addition to the opportunities to meet and greet others which this afforded, it was also the ideal occasion for the playing of the Pepsi Cola Travelling Carillon by Larry Weinstein. This clever instrument, built for demonstration purposes by the Verdin Company, is a complete carillon compactly mounted on a flat vehicular bed which can be towed by car to various locations for on-the-spot playing.

The evening recital was played by Ronald Barnes of the Washington Cathedral, who is certainly one of the most distinguished carillonneurs in the country. Included on his well-played program were Lute Prelude, Bach; *The Garden Hymn*, Franco; *Four Christmas Carols* from the *Carillon Book of Theodoor de Sany*; *Paraphrase on "Resonet in Laudibus"*, Robins; and *Serenade for Carillon*, Barnes.



GCNA congress members at the University of Michigan, Ann Arbor (left), and at Christ Church Cranbrook (right)



This final composition had been commissioned for the 50th anniversary of the Christ Church Cranbrook carillon with funding from the Michigan Council for the Arts. Not a dissonant work, its six movements proved that the one who best knows the capabilities of the instrument is the carillonneur-composer himself, and it was very well received.

A late-morning recital began Saturday's musical activities, when Frank Péchin Law played a program of old French dances he had transcribed from the works of Monteclair, Campra, Lully, Destouches, Batistin, Rameau, and Rosseau. Since these pieces all originated as tunes in prominent operas, they were undoubtedly popular in their day and would have been subjected to all sorts of arrangements. While the carillon may seem a bit removed from the circle of Versailles, the transcriptions somehow seemed appropriate.

After an official photograph in front of the tower and the chance to peruse a number of interesting exhibits, the second advancement recital took place, when Holly Pierce from the National Shrine in Washington played.

A visit to the nearby Kirk-in-the-Hills was next. Frederick L. Marriott, resident organist and carillonneur, demonstrated the impressive swinging peal and played this recital: *Sonata*, Van Hoof; the *St. Anthony Chorale*, Haydn-Brahms; *Miniaturmans*, Uten; *Variations on Het waren twee coninshindren*, Lerinckx; *Suite voor Beiaard*, Marriott; *Fantasia II* and *Flemish Dance*, Pratt; *Capriccio*, Van den Broek; and *Postludium for Beiaard*, Denyn. We then had the chance to climb up and examine the mighty 77-bell instrument, as well as to view and hear the unusual chrono-chime — "The Children's Bells of Blessing" — which contains mechanical figures of the European *Rathaus* tradition, mounted over the entrance to a side building.

The day closed with the official banquet, held at the Kingswood School where we were housed. This remarkable building, designed by Eliel Saarinen and opened in 1926, was architect-planned down to the smallest details of interior fabric, lighting, and furniture. Undoubtedly, the student residents during the year take it all for granted. Mr. Edmund Pratt, a relative of the Cranbrook founders, was the post-prandial speaker, and he related the interesting history of the institution.

Beverly Buchanan, the regular carillonneur at Christ Church Cranbrook, performed before and after the Sunday morning service of Morning Prayer. Her use of the carillon showed how well this instrument can be used to introduce the hymns of the day and be integrated with the service music, all of which is planned with the organist-choirmaster. Dorothy Campbell Rohrbach, assistant organist of the church, officiated at the well-coordinated interior music.

After an interval without carillon music, the third student advancement recital was heard; this was played by Judson Maynard of Texas Tech University.

After lunch, there was a free period during which the gracious Mr. Pratt returned to conduct a tour of the magnificent gardens. These are grounds where flowers, wildlife, water, and sculpture abound, and our guide, spry at 73, showed extensive knowledge of the estate with which he has had a lifelong association.

Milford Myhre, from the Bok Singing Tower in Lake Wales, Florida played the concluding recital on the carillon of Christ Church Cranbrook, which served as the official dedication of the new bells just added to it. His excellent *Paraphrase on "Come Down, O Love Divine,"* commissioned for the occasion with funding by Mr. and Mrs.

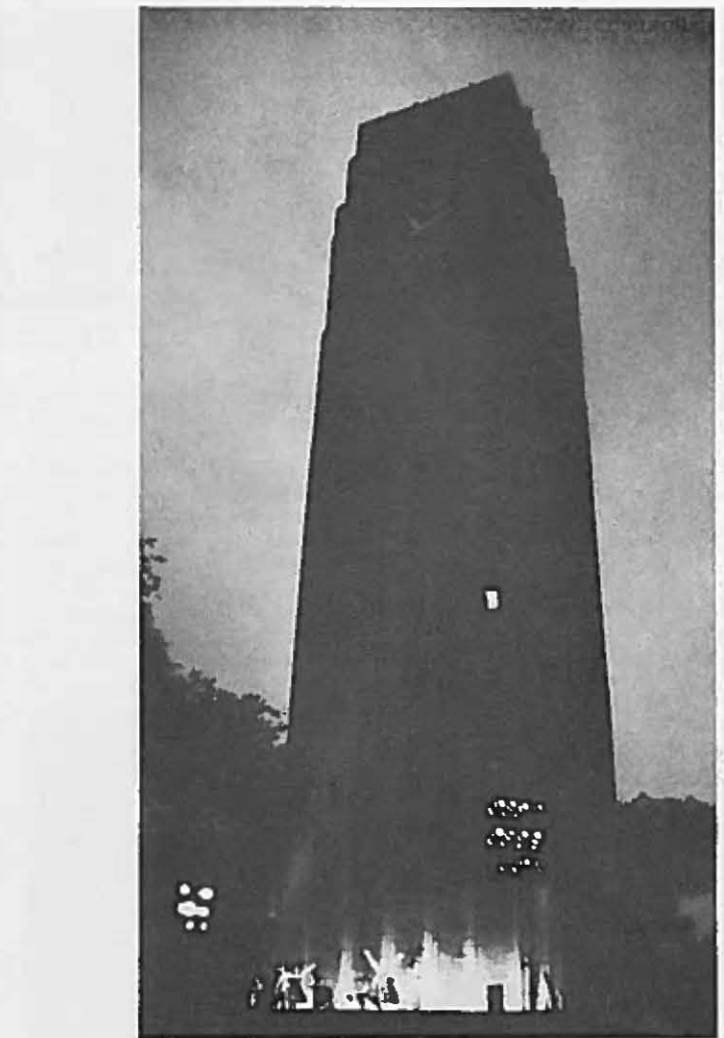
Henry S. Booth, was a highlight of the program. Also included were *Prelude 3*, Van den Gheyn; *Questa Dolce Sirena*, Van Eyck; three hymn preludes in settings by Roy H. Johnson; an arrangement of *The Old Refrain*; *Tryptich for Carillon*, Fruhauf; *The Miracle of the Loaves and Fishes*, Franco; *Ein Mädchen oder Weibchen*, Mozart; two anonymous pieces arranged by Yepes; and *Pastel in Bronze*. Gerken. Hearing this program from a sunny vantage point in a deserted field at the side of the tower, I realized that I was hearing one of the country's finest players.

A late-afternoon concert by the Wayne State University Chamber Singers took place in the church immediately following. Harry M. Langsford conducted his well-balanced group in sensitive performances of Renaissance and contemporary a cappella works. Congress delegates were then bused to Ann Arbor, where the second stage of the events began on Monday morning.

The relative quiet of Cranbrook was transformed into the activity of Michigan's premiere university city, where many delights awaited us. After announcements and a second business meeting, the next advancement recital was played by U-M organ and carillon major John Gouwens.

The taking of a second group picture with the University's Burton Memorial Tower as the backdrop was followed by Margo Halsted's recital on the Charles Baird Carillon, which was installed there in 1936. The upper two octaves were replaced with new bells in 1976.

Ms. Halsted, from the University of California at Riverside, played a recital comprised chiefly of American compositions: *Evening Bells*, Rota; *Allcorno and Dirge*, Barber; *Toccata IV*, *The University of California Riverside*, Chime, Franco; *Jesu, Joy of Man's Desiring*, Bach-Gerken; *Desert Wind*, Halsted; *Canzone*, Menotti; *Lake Music*, Vaughan; a hymntune arrangement; *Andante*, *Sonata for 47 Bells*, Price; *My Fair Lady* Medley, arr. Myhre; *Nocture*, Fleischmann; *Big Bells*, *Little Bells*, Bigelow. The whole program was very sensitively played, and it was especially interesting to hear the early and little-known works of Rota, Barber, and Menotti, since those composers are well-known now for entirely different kinds of compositions. In re-



Burton Memorial Tower at the University of Michigan, during the concert of modern dance and carillon music at the conclusion of the congress

marks she had made earlier in the day, this carillonneur stressed the importance of always playing several works on each recital which would have tunes recognized by the general public and this theory was borne out both by her playing and by the general agreement on this by the other carillonneurs.

In important afternoon seminar was devoted to the new copyright and its implications for the carillon. Speaking on various ramifications of the law were Donna Coleman Gregg, John Kettlehut, and Theophil Rusterholz, each of whom represented a different legal and musical background. The jungle of issues with which this well-intentioned law confronts us all bor-

ders on overkill, in protecting the previously-neglected rights of the composer from the now-slighted rights of the performer. The session did much to bring many issues to light.

Later in the afternoon, Gordon Slater, Dominion carillonneur of Canada from Ottawa, played his advancement recital.

In the evening, University of Michigan carillonneur Hudson Ladd played the first performance of *Phantasm* by Gary White, of Iowa State University at Ames. This new work was commissioned by the University Musical Society of Ann Arbor for the 100th anniversary celebrations of the society. In my judgement, this was the finest

(Continued overleaf)



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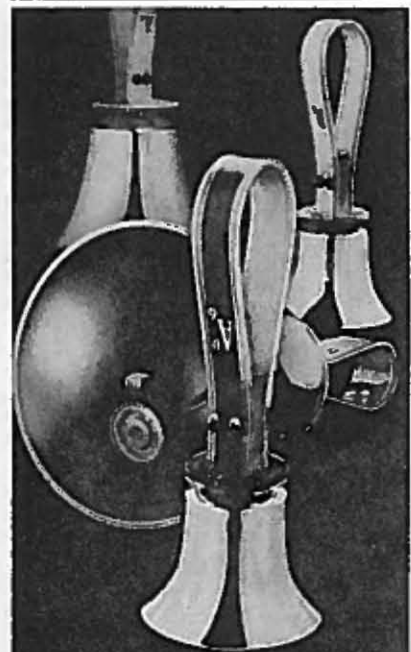
## Guild of Carillonneurs

(continued from p. 13)

new work heard at the congress.

A recital by Alber Gerken, University of Kansas, came next; it included Passacaille from the 7th suite of Handel; the player's own transcription of a Marcello 'cello sonata; Ronald Barnes' arrangement of four 16th-century dances; *Kellosävel Variations*, Price; four guitar etudes transcribed from Villa-Lobos; and the *Chaconne* by Easley Blackwood Mr. Gerken is perhaps the most colorful of carillonneurs, in the sense that his playing projects a distinct musical personality, and that feeling was projected well in this recital. The concluding Blackwood piece, very intense in nature, was most impressive in this performance.

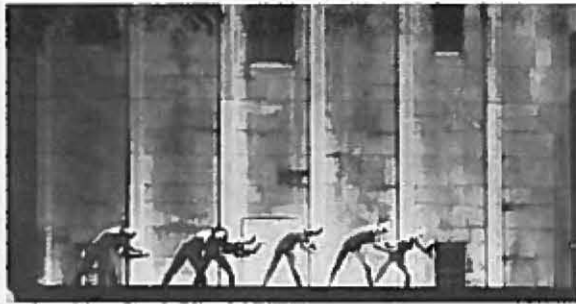
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Dancers during the final performance of Bolcom's *Revelation Studies*

the hosts generously provided an open bar, which was greatly appreciated by those present.

The final day, June 20, was the occasion for the last advancement recital, played by David Christensen of Redlands, California. One of the announcements made later at the last business meeting was that all six of the candidates who had played advancement recitals during the congress had successfully completed the requirements for advancement to the *carillonneur* status. A related item was an additional 28 student memberships and 16 associate memberships, as well as one sustaining one, had been accepted.

The morning progressed with an open forum on the socio-musical nature of the carillon, its uses, and promotion, which was moderated by Hudson Ladd. During this session, we heard a number of carillonneurs advance their ideas and suggestions on these subjects, and many of those present went away with new ideas as to what they might do additionally.

Arie Abbenes, city carillonneur of Astén, Eindhoven, Tilburg, and Son, The Netherlands played a vibrant noontime recital which displayed a real virtuoso style. It included Prelude and Allegro, Pugnani; song variations by d'Hollander, Myhre, and Winsemius; *Mascarade*, four dance scenes, Franken; improvisation by the performer; and two popular transcriptions: the *Zampa* overture and the Durand waltz. The final two selections were filled with rhythmic activity and chromaticism — one had the same feeling as upon hearing a piano virtuoso playing a Liszt transcription.

During the afternoon, there were several interesting bell-related activities one could elect to attend. There was a demonstration of the university's large gamelan, which abounds in exotic, struck sonorities; the showing of a 1935-6 film of the casting, tuning, and installation of the Baird carillon; a tour of the Stearns collection of musical instruments, which included a display of unusual and rare bells; and free time to try out the carillon or to explore the guild archives.

Two back-to-back recitals occupied the evening. First was a program of carillon-related organ music, played by Donald Renz and John Gouwens, both of whom displayed their skill in playing the large Aeolian-Skinner organ in

Hill Auditorium. Mr. Renz played *Carillon* by Sowerby and *Carillon de Westminster* from the *Vierne Fantasy Pieces*. Mr. Gouwens played *Campanile* from the *Byzantine Sketches of Mulet and Carillon* of Dupré. Between the two groups, a cameo performance by Joan Morris and William Bolcom had been scheduled, but Miss Morris was unable to be present. In her stead, Mr. Bolcom spoke entertainingly and played several rags to, as he expressed it, "waste fifteen minutes of time."

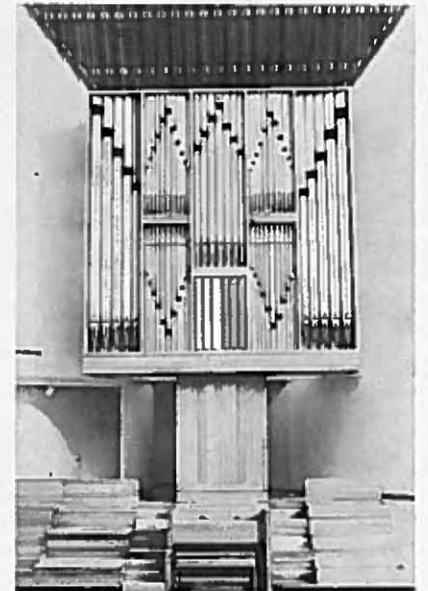
The concluding extravaganza was entitled "A Special Outdoors Concert of Modern Dance and Carillon," played by Hudson Ladd, with the assistance of Elizabeth Weil Bergmann, Susannah Payton-Newman, and Gay Delanghe, along with student dancers from the Department of Dance. First was the premiere of *Logos* by Daniel Pae, followed by Jane Brockman's *Tower Music I*, both for carillon. Then the dancers danced to the six movements of the French Suite II by Bach, in an arrangement by Mr. Ladd, choreographed by Ms. Delanghe. This performance added a new dimension to a standard work and attracted a large audience. Another group of new carillon works followed: *The Last Night of Waiting*, Hamberger; *A Song for the Bells*, Pinkham; *Sonata*, Dewey; and *Toccata*, Little Bell Book, Pinkham. The concluding work was the premiere of William Bolcom's *Revelation Studies*, an eight-movement work based on Biblical themes and commissioned by a grant from the National Endowment for the Arts. Each movement includes choreography, and several movements require two players at the carillon; in these, Mr. Ladd was assisted by John Gouwens. The work made a brilliant finale to both the concert and the congress, and the composer was present to acknowledge the ovation from the large audience. This production had required the building of a substantial stage at the foot of the tower, as well as the use of lighting and costumes; the timing of the conclusion was very good: the heavens opened with a summer downpour immediately following!

In other business, the next annual congress was announced for June 18-21 at the Bok Singing Tower in Lake Wales, Florida. The 1980 meetings are planned for June 21-24 in Iowa, and will take place at the carillons in Ames

and Cedar Falls. An invitation was extended to hold the 1981 congress in Rochester, Minnesota.

For those interested in the carillon, the Guild of Carillonneurs in North America offers many possibilities. Further information and membership applications are available from the secretary, Richard D. Gegner, at 3718 Settle Road, Cincinnati, Ohio 45227.

## New Organ



Johannes Klais Orgelbau of Bonn, West Germany, has completed a 2-manual and pedal organ of 32 stops and 43 ranks in St. Peter's Lutheran Church, New York City. The unique church in which this installation was made replaces a gothic building of 1905 and is situated on an open plaza beneath the new Citicorp Center. The instrument has tracker key action with electromechanical stop action. Wind pressures are 60 mm for the Great, 65 mm for the Swell, and 75 mm for the Pedal. The pipes are in a freestanding shallow case 10 feet above the floor and 8 feet behind the detached console. The façade makes use of inverted pipes (4' Octave), and the 16' wood pipes, of American red oak, are visible from outside the church, at the rear of the case. Except for low notes, pipes on manual chests are in *terz* arrangement.

The stoplist was designed by Hans Gerd Klais in consultation with Gordon Jones, organist of the church, John Weaver, Vernon de Tar, and Richard Westenberg. Case and mechanical design were by Josef Schäfer. Inaugural recitals were played by Mr. Weaver, Marilyn Mason, Nicolas Kynaston, and Odile Pierre, during the spring of 1978.

### GREAT

Pommer 16' (rear façade) 58 pipes  
Principal 8' (façade) 58 pipes  
Rohrgedeckt 8' 58 pipes  
Gemshorn 8' 58 pipes  
Octave 4' (façade, inverted) 58 pipes  
Traversflöte 4' (harmonic from TC) 58 pipes  
Quinte 2-2/3' 58 pipes  
Superoctave 2' 58 pipes  
Terz 1-3/5' 58 pipes  
Sifflet 1' 58 pipes  
Mixture V 1-1/3' 290 pipes  
Trompette 8' 58 pipes  
Tremulant

### SWELL

Bourdon 8' 58 pipes  
Gamba 8' ("Haskell" basses) 58 pipes  
Schwebung 8' (TG) 51 pipes  
Principal 4' 58 pipes  
Rohrflöte 4' 58 pipes  
Waldflöte 2' 58 pipes  
Larigot 1-1/3' 58 pipes  
Sesquialter II 116 pipes  
Scharff IV 1' 232 pipes  
Dulcian 16' (mahogany) 58 pipes  
Cromorne 8' 58 pipes  
Tremulant

### PEDAL

Principal 16' (façade) 32 pipes  
Subbass 16' (rear façade) 32 pipes  
Octave 8' 32 pipes  
\*Spielflöte 8' 32 pipes  
\*Superoctave 4' 32 pipes  
\*Hintersatz IV 2-2/3' 128 pipes  
Posaune 16' 32 pipes  
Holztrompette 8' (ebony shallots) 32 pipes  
\*Schalmey 4' 32 pipes

\*pipes on upper chest

Great to Pedal  
Swell to Pedal  
Swell to Great

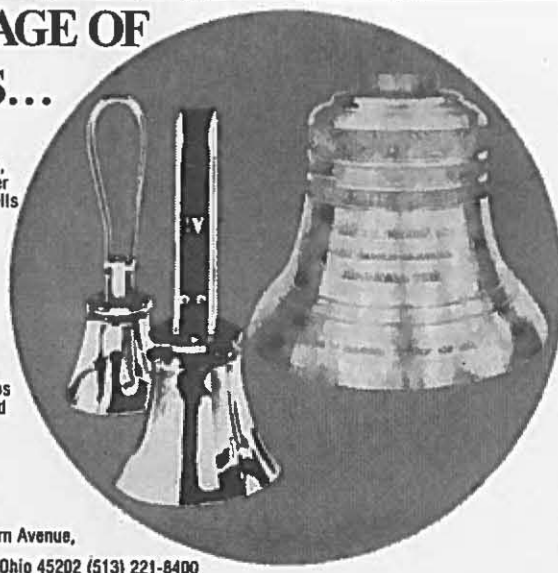
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Winners of the first annual Holtkamp Organ Composition Contest, held in conjunction with the 1978 International Contemporary Organ Music Festival at the University of Hartford's Hartt College of Music, have been announced by festival chairman John Holtz. They are shown here with judge Vincent Persichetti: (left to right) Paul Hofreiter (honorable mention), Thomas Crawford (co-winner), Mr. Persichetti, Frank Wiley (co-winner), and Steven Errante (honorable mention). Mr. Crawford's winning work was *Melange*, performed by Robert Anderson at AGO Seattle in June; he is a master's student at Columbia University and is organist-choirmaster at Holy Trinity Church in Webster, NY. Dr. Wiley, assistant professor of music at the University of North Carolina at Wilmington, submitted *Fantasia Super Bach* as his winning entry. Both pieces are being published by Hinshaw Music, Inc. The competition is sponsored by Walter Holtkamp and Donald Hinshaw. Other composers judging this year's 27 entries were William Albright and Donald Harris.

The University of Michigan has announced its 18th annual Conference on Organ Music, to be held in Ann Arbor Oct. 15-18. The conference will open on Sunday night with a recital by Catharine Crozier, who will be joined later in the week in a lecture-demonstration and masterclass by Harold Gleason. Lady Susi Jeans, Almut Rössler, and José Gonzalés Uriol will play recitals and lecture. Films of European organs will be presented by Lowell Riley, and lectures will be given by Robert Clark, Robert Glasgow, and Marilyn Mason. Prof. Glasgow will also perform the *Symphony V* of Vierne. Further information is available from The University of Michigan Extension Service, Dept. of Conferences and Institutes, 412 Maynard St., Ann Arbor, MI 48109; (313) 764-5304.

**Fifty Years' Jubilee** is a reunion announced for graduates of the Union Theological Seminary School of Sacred Music, to be held Nov. 3-5 at the seminary in honor of the 50th anniversary of the founding of the school. Events open to the public include a hymn festival Nov. 3 at 4:30 pm at the Church of the Ascension, an 8:30 pm harpsichord recital by Eugenia Earle the same day at

## Nunc Dimittis

Charles B. Hershman, California organ-builder, died in San Francisco on July 6 at the age of 82, following an extended illness. He is survived by his wife of 52 years, Ruth.

Mr. Hershman devoted over 60 years to organ work and was thoroughly trained in all its phases. He began his career with the M.P. Möller Co., prior to the outbreak of World War I. After army service, he joined the Robert Morton Co. in Van Nuys, CA, and was responsible for many of their installations, such as the Lowes (New Orleans), the Orpheum (San Francisco), and the University of Southern California. In the 1930's, he settled in San Francisco and opened his own business, which he continued until retirement. In addition to that work, he was in charge of all pipe organ installation and maintenance for the Pacific network of the National Broadcasting Company. He designed and rebuilt the "Bridge to Dreamland" organ for the NBC Hollywood studios, using Wurlitzer and Welte pipes and components.

James Chapel, a Nov. 4 organ recital by David Craighead at St. Peter's Lutheran Church at 3 pm, followed by 4:30 evensong at St. Thomas Church, and an organ recital by Frederick Swann at the Riverside Church on Nov. 5 at 3 pm, followed by a festival service. Tickets for the Earle and Craighead recitals will be available at the door.

The First Presbyterian Church of Ottumwa, Iowa has announced its 7th organ competition for college undergraduates, to be held April 20, 1979. Tapes of required pieces must be submitted by March 16. The first prize is \$300, the second, \$150. Dr. Robert Baker will be the judge. Further information is available from Dr. Herbert Wormhoudt, First Presbyterian Church, 4th and Marion, Ottumwa, IA 52501.

## Here & There

Rudolph Kremer, University of North Carolina, is the author of an article on organ restoration in Florence, published in the April 1978 issue of "The English Harpsichord Magazine." The article is concerned with the work being done by Pier Paolo Donati's laboratory devoted to restoration, which was formed as an indirect result of the 1966 floods. A number of photographs show various stages of work in progress.

Drexel University in Philadelphia has received a matching grant from the Presser Foundation to search for neglected American music. Three researchers will seek out works from colonial days to the present but will concentrate on forgotten pieces from the 19th century. The project is an expansion of work begun in 1975 and will include the establishment of a library of uncommon American music.

*Canticles for This New Day* is a series of compositions announced by Hinshaw Music to provide musical settings for a number of the new texts found in the Proposed Book of Common Prayer of the Episcopal Church. James Litton is general editor for the series. The first seven canticles released are settings by Alec Wyton, Richard Proulx, Erik Routley, and Jackson Hill; others who have written works for future release include Robert Powell, John Fenstermaker, David Koehring, Alastair Cassels-Brown, Michael Hurd, and Arthur Wills.

Gillian Weir, appearing at London's Royal Albert Hall, played the premiere on Sept. 8 of a new concerto with orchestra by Justin Connolly, commissioned by the BBC. During the following weeks, she presented eight recitals at the University of Western Australia in Perth; the series covered the gamut of organ music.



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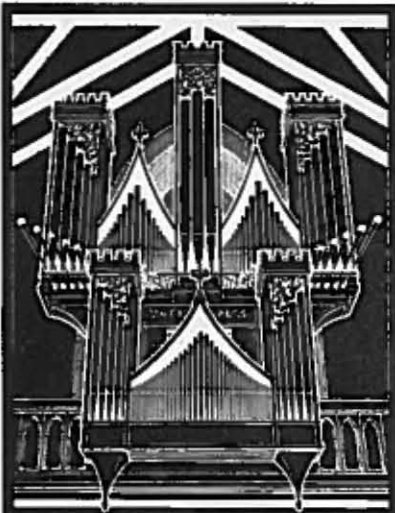


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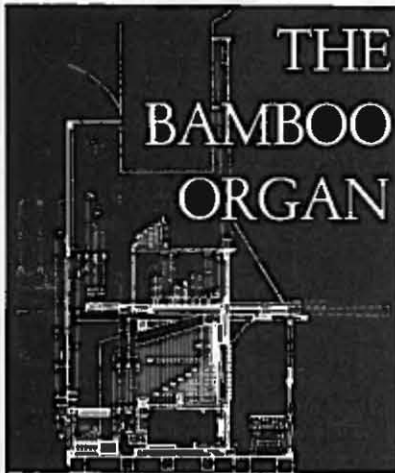
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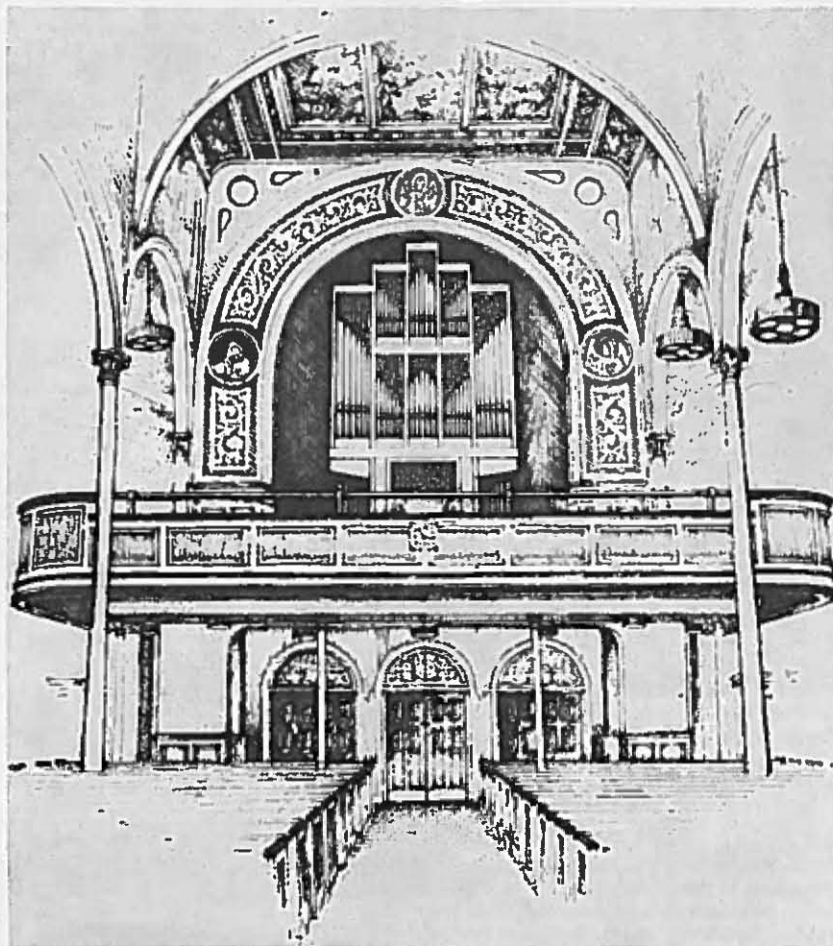
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Casavant Frères Limitée of St. Hyacinthe, Québec, has been awarded the contract to build a 3-manual and pedal mechanical-action organ of 37 stops and 52 ranks, to be installed in the rear gallery of St. Peter's R. C. Cathedral in Scranton, PA. The instrument will be freestanding and encased, with casework of oak and

façade pipes of tin. Both key and stop action will be mechanical. The organ was designed for the many functions of the well-developed music program of the cathedral, of which the Rev. Thomas V. Banick is director and James E. Harrington is organist, and for the leadership of the liturgical music programs of the diocese

#### HAUPTWERK

Bourdon 16' 56 pipes  
Praestant 8' 56 pipes  
Schwebung 8' (TC) 44 pipes  
Hohlflöte 8' 56 pipes  
Oktave 4' 56 pipes  
Spitzflöte 4' 56 pipes  
Quinte 2-2/3' 56 pipes  
Oktave 2' 56 pipes  
Mixtur V 280 pipes  
Scharf IV 224 pipes  
Trompete 8' 56 pipes

#### OBERWERK

Gedackt 8' 56 pipes  
Praestant 4' 56 pipes  
Rohrflöte 4' 56 pipes  
Nasat 2-2/3' 56 pipes  
Flöte 2' 56 pipes  
Terz 1-3/5' 56 pipes  
Sifflöte 1' 56 pipes  
Scharf IV 224 pipes  
Dulzian 8' 56 pipes  
Trompete 4' 56 pipes  
Tremulant

#### BRUSTWERK

Holzgedackt 8' (oak) 56 pipes  
Flöte 4' 56 pipes  
Prinzipal 2' 56 pipes  
Blockflöte 2' 56 pipes  
Quinte 1-1/3' 56 pipes  
Terzian II 112 pipes  
Regal 8' 56 pipes

#### PEDAL

Prinzipal 16' (oak) 32 pipes  
Subbass 16' (oak) 32 pipes  
Oktave 8' 32 pipes  
Oktave 4' 32 pipes  
Flöte 2' 32 pipes  
Mixtur V 160 pipes  
Posaune 16' 32 pipes  
Trompete 8' 32 pipes  
Kornett 2' 32 pipes

HW/Ped.  
OW/Ped.  
OW/HW

of Scranton. The tonal design is by Gerhard Brunzema, with visual design by Jean-Claude Gauthier, in consultation with the bishop and with the pastor and cathedral musicians. Negotiations for the firm were handled by the area representatives, Business Associates of Abington.

McNeil Manufacturing of Lompac, CA has installed its Op. 1 in the Albert L. Campbell residence in Goleta, CA. The 2-manual and pedal instrument has mechanical key and stop action, with all manual stops split c/c# in Spanish style. Early completion of the manual divisions has allowed use of the organ while the pedal division was under construction. Wind pressure is 42 mm, and the voicing is in the Italian manner, with light nicking but no ears. The wind supply is adjustable by activation of a schwimmer which produces a light windshake and by the use of a hydraulic damper connected to the bellows plate, which varies both the rate and force of bellows damping. A Kirnberger temperament was used, with the pipes set by cone tuning. The casework is of solid African padouk, with keys of padouk and ivory, and music rack of padouk inlaid with rosewood, koa, mahogany, and figured oak. Manual keyboards have a compass of 56 notes, the pedal 30.

#### MANUAL II

Chimney Flute 8'  
Praestant 4'  
Cornet II 1-3/5'  
Mixture III-VII 1'  
I/II

#### MANUAL I

Stopped Flute 8'  
Flute 4'  
Praestant 2'  
Nineteenth 1-1/3'  
Cymbal I-II 1/4'  
Trumpet-Regal 16'

#### PEDAL

Stopped Diapason 16'  
Quint 10-2/3'  
Praestant 8'  
Choralbass 4'  
Trumpet 8'  
I/Ped.  
II/Ped.





## New Organs



Visser-Rowland Associates, Inc.,\* of Houston, TX, have completed a 2-manual and pedal organ of 6 stops for the First Presbyterian Church, Livingston, TX. The mechanical action has a backfall system which permits the playing of two stops on the 2nd manual.

\*Jan Rowland, Pieter Visser, members, American Institute of Organbuilders.

### MANUAL I

Rohrflöte 8' 56 pipes  
Prinzipal 4' 56 pipes  
Waldflöte 2' 56 pipes  
Larigot 1-1/3' 56 pipes  
Mixture III 168 pipes

### MANUAL II

Rohrflöte 8' 56 notes  
Prinzipal 4' 56 notes

### PEDAL

Subbass 16' 30 pipes  
I to Pedal  
II to Pedal



Roy Redman,\* Ft. Worth, TX, has completed his Op. 18, a 2-manual and pedal organ of 17 stops and 20 ranks, for St. Andrews Episcopal Church in Stillwater, OK. The instrument has mechanical key and stop action, with four fixed combination pedals and a mechanical general cancel pedal. Wind pressures are 2" for the Swell, 2 1/2" for the Great, and 3" for the Pedal division. Naturals of the manual keyboards are of ebony, as are the stop knobs; sharps are ivory-topped. The organ is situated in the corner of the rear gallery, with a design by Mr. Redman based on a series of hexagonal towers. The Great Principal, of 90% tin, stands in the façade.

\*Roy Redman, member, American Institute of Organbuilders.

### GREAT

Principal 8' 61 pipes  
Rohrflöte 8' 61 pipes  
Octave 4' 61 pipes  
Blockflöte 2' 61 pipes  
Mixture IV 1-1/3' 244 pipes  
Trompette 8' 61 pipes

### SWELL

Holzgedeckt 8' 61 pipes  
Salicional 8' 61 pipes  
Holzflöte 4' 61 pipes  
Quinte 2-2/3' 61 pipes  
Principal 2' 61 pipes  
Terz 1-3/5' 61 pipes  
Krummhorn 8' 61 pipes  
Tremulant

### PEDAL

Subbass 16' 32 pipes  
Principal 8' 32 pipes  
Octave 4' 32 pipes  
Fagott 16' 32 pipes

Swell to Great  
Swell to Pedal  
Great to Pedal



Wicks Organ Company, Highland, IL, has completed a 2-manual and pedal organ of 13 ranks for Holy Trinity Lutheran Church in Lombard, IL. The passage into the rear choir loft is through the organ case, which is on the highest of three levels but only three feet deep. The pipes of the off-set chests at the back are visible from the outside of the building through the glass front of the church. The installation and tonal finishing were by Russell Joseph — Daniel Bogue Associates of Wilmette; the dedication recital was played by Leon Nelson in January of this year.

### GREAT

Principal 8' 61 pipes  
Holz Bourdon 8' 61 pipes  
Gemshorn 8' (Swell)  
Octave 4' 61 pipes  
Rohrflöte 4' (Swell)  
Flachflöte 2' 61 pipes  
Mixture II 122 pipes  
Trompette 8' (Swell)  
Chimes

### SWELL

Rohrflöte 8' 61 pipes  
Gemshorn 8' 49 pipes  
Gemshorn Celeste 8' 49 pipes  
Principal 4' 61 pipes  
Gemshorn 4' 12 pipes  
Nasat 2-2/3' 61 pipes  
Rohrpfeife 2' 24 pipes  
Nineteenth 1-1/3' 12 pipes  
Trompette 8' 61 pipes  
Claron 4' 12 pipes  
Tremolo

### PEDAL

Contra Bass 16' 32 pipes  
Bourdon 16' 12 pipes  
Gedackt 16' (soft wind)  
Principal 8' 12 pipes  
Rohrflöte 8' (Swell)  
Octave 4' 12 pipes  
Fifteenth 2' (Swell)  
Posaune 16' 12 pipes  
Trompette 8' (Swell)  
Trompette 4' (Swell)



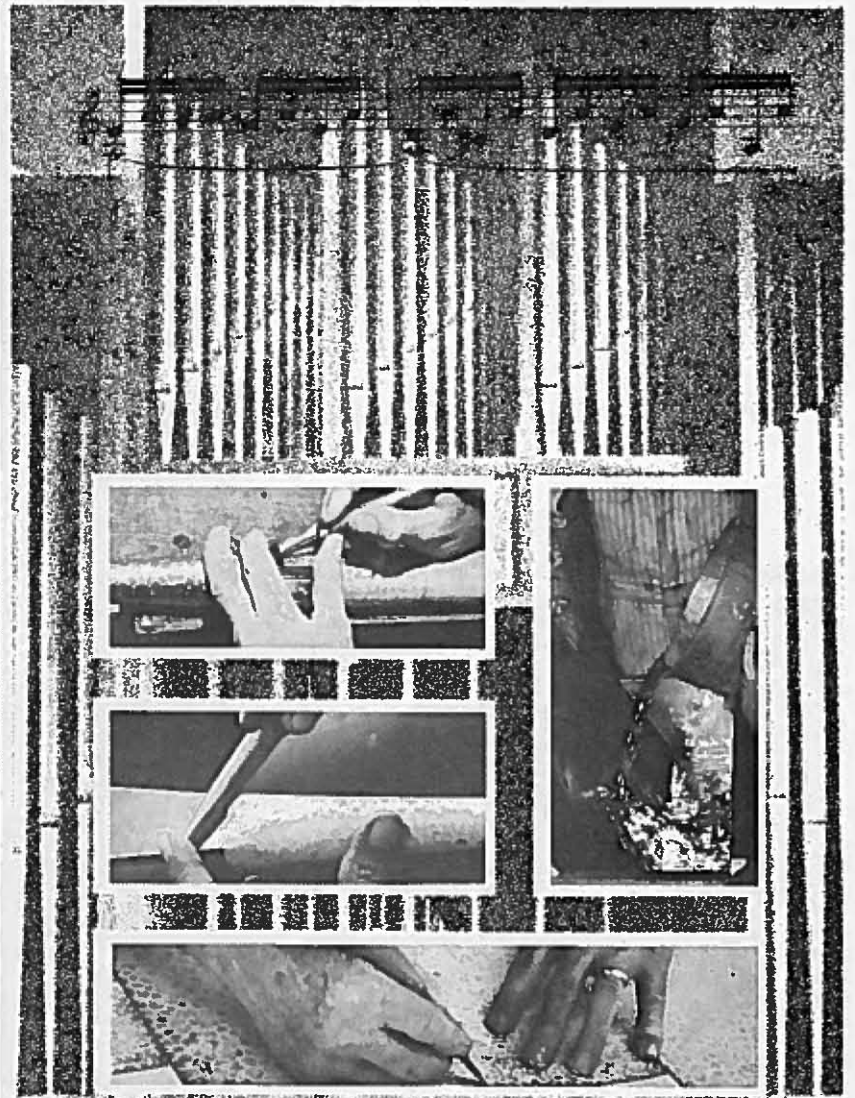
Berghaus Organ Co., Inc., Bellwood, IL, has built a 1-manual and pedal mechanical-action organ for the First Christian Church of Downers Grove, IL. The 56-note-manual is divided at middle c, with ebony naturals and accidentals of rosewood with ivory overlays; the pedal range is 32 notes. The oiled case is of red oak. Facade pipes were made by A. R. Schopp's Sons, the Rauschquinte and pedal stops are by Carl Giesecke & Sohn, and the remaining stops were built by Helmut Hempel; the wind pressure is 55 mm. Judith Truitt played the dedication recital on Sept. 25, 1977.

### MANUAL

Gedackt 8'  
Prinzipal 4'  
Spillflöte 4'  
Gemshorn 2'  
Rauschquinte II 1-1/3'

### PEDAL

Sordun 16'  
Holzschalmei 4'  
Manual to Pedal



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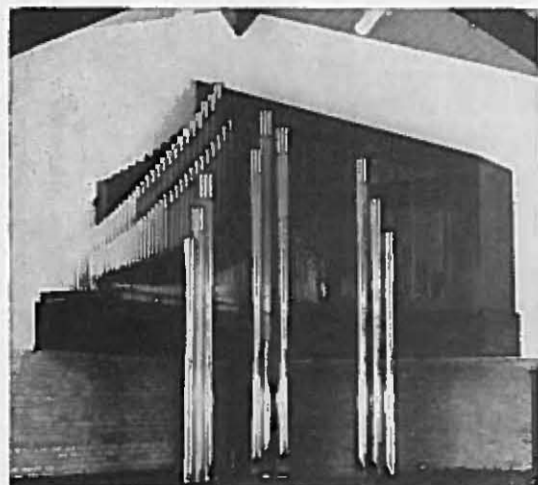
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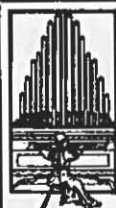
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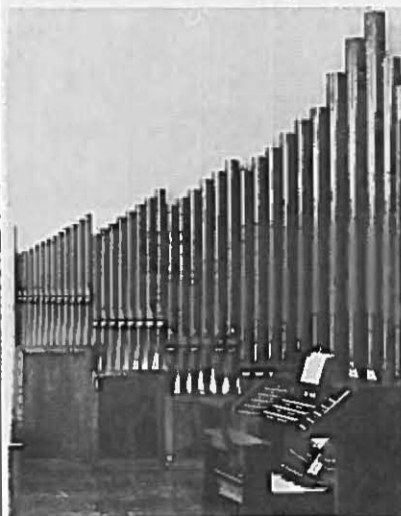
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Gress-Miles Organ Co., Inc., Princeton, NJ, has built a 3-manual and pedal organ of 47 ranks for the Church of the Redeemer (Episcopal) in Houston, TX. The instrument has electromechanical action with solid-state switching and classic-style low-pressure voicing, with a few typical 19th-century style ranks. There are unison couplers, with Swell Octaves Graves; the Great is the lowest manual.



GREAT

Rohrgedeckt 16'  
Principal 8'  
Rohrfloete 8'  
Harmonic Flute 8'  
Octave 4'  
Spitzfloete 4'  
Superoctave 2'  
Waldfloete 2'  
Mixture IV-VI  
Dulzian 16' (Positiv)  
Trumpet 8' (Pedal)  
Claron 4'  
Tremulant

SWELL

Contre Viole 16'  
Bourdon 8'  
Viole de Gambe 8'  
Voix Celeste 8'  
Traversfloete 4'  
Octave Viole 4'  
Octave Celeste 4'  
Quint 2-2/3 (TC)  
Principal 2'  
Piccolo 2'  
Terz 1-3/5 (TC)  
Quinte 1-1/3'  
Octave 1'  
Zimbel III-IV  
Basson 16'  
Trompette 8'  
Hautbois 8'  
Claron 4'  
Tremulant

POSITIV

Montre 8'  
Holzgedeckt 8'  
Flauto Dolce 8'  
Flute Celeste 8' (TC)  
Principal 4'  
Rohrfloete 4'  
Flauto Dolce 4'  
Flute Celeste 4'  
Naset 2-2/3'  
Octave 2'  
Rohrpfeife 2'  
Tierce 1-3/5'  
Quintfloete 1-1/3'  
Siffloete 1'  
Zimbellfloete I  
Scharf III-V  
Dulzian 16'  
Cromorne 8'  
Tremulant

PEDAL

Acoustic Bass II 32'  
Principal 16'  
Subbass 16'  
Contre Viole 16' (Swell)  
Principal 8'  
Rohrgedeckt 8' (Great)  
Bourdon 8' (Swell)  
Quintfloete 5-1/3'  
Octave 4'  
Harmonic Flute 4' (Great)  
Superoctave 2'  
Harmonic Flute 2' (Great)  
Mixture V-VI  
Basse de Cornet V-VI 32'  
Posaune 16'  
Basson 16' (Swell)  
Dulzian 16' (Positiv)  
Trumpet 8'



Austin Organs, Inc., Hartford, CT, has completed a 3-manual and pedal organ which incorporates a recently-built Austin console from the former instrument, for Calvary Lutheran Church in West Chester, PA. Limited space in the split-chancel arrangement dictated the cantilevered Great-Pedal opposite the Positiv division. The specifications were drawn up by Charles L. Neill, area representative, in conjunction with H. Ray Hunsicker, director of music.

GREAT

Principal 8'  
Gedeckt 8'  
Dolce 8'  
Octave 4'  
Nachthorn 4'  
Super Octave 2'  
Mixture II-IV  
Trompette 8'  
Chimes

SWELL

Gedeckt 16'  
Viola 8'  
Viola Celeste 8' (TC)  
Dolce 8'  
Rohrgedeckt 8'  
Principal 4'  
Nachthorn 4'  
Quint 2-2/3'  
Octavin 2'  
Nachthorn 2'  
Plein Jeu III  
Trompette 8'  
Claron 4'  
Tremulant

POSITIV

Holzgedeckt 8'  
Koppelfloete 4'  
Principal 2'  
Larigot 1-1/3'  
Sesquialtera II  
Cymbale II  
Krummhorn 8'  
Tremulant  
Chimes

PEDAL

Principal 16'  
Bourdon 16'  
Gedeckt 16'  
Quinte 10-2/3'  
Octave 8'  
Viola 8'  
Rohrgedeckt 8'  
Super Octave 4'  
Nachthorn 4'  
Mixture II  
Trompette 16'  
Trompette 8'  
Krummhorn 4'  
Chimes

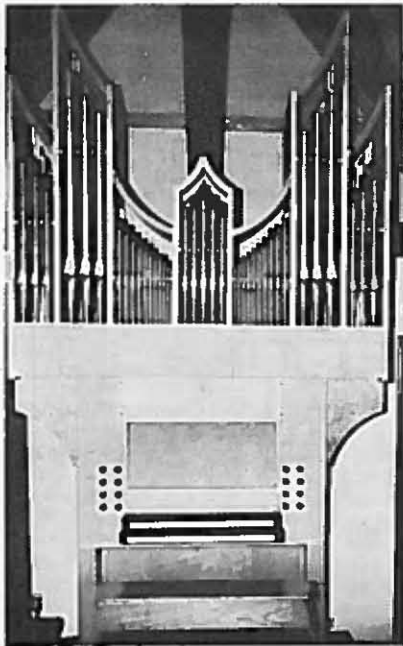
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Vernon Breittreutz of San Antonio, TX, has installed a new organ of 15 stops in Ascension Lutheran Church, San Antonio. The instrument has mechanical action for the manuals and electric action for the pedal, which utilizes ventril magnets on a slider chest. The stop action is electric. The case is of natural-finish birch plywood. Drawknobs are of turned oak, with manual keyboards of mahogany, maple sharps, and cypress keycheeks. Windchests are of clear heart redwood, with toeboards of redwood and clear cedar. The Pedal and Positiv divisions, on 3" wind pressure, are slightly above and behind the Hauptwerk, which is cantilevered from the wall and is on 2" wind pressure.

**HAUPTWERK**  
 Rohrgedeckt 8'  
 Principal 4'  
 Flöte 2'  
 Mixtur II (prepared)

**POSITIV**  
 Salicional 8'  
 Gedeckt 8'  
 Spillflöte 4'  
 Nasat 2-2/3'  
 Principal 2'  
 Terz 1-3/5'  
 Regal 8'  
 Tremulant  
 Zimbelstern  
 PS/HW

**PEDAL**  
 Subbass 16'  
 Principal 8' (prepared)  
 Choralbass 4'  
 Posaune 8'



Steiner Organs, Inc., Louisville, KY, have built a 2-manual and pedal organ of 10 stops for St. John's Lutheran Church (Sand Prairie), Green Valley, IL. The instrument has mechanical action, with 70 mm. wind-pressure and equal temperament. The console is detached from the stained oak case, which has screens of pine; the organ is in the rear gallery. Manual keys are of grenadil and elm, in reverse colors; the pedal keyboard, of maple and ebony, is in concave-radiating style.

**GREAT**  
 Rohrfloete 8' 56 pipes  
 Gemshorn 8' (TC) 44 pipes  
 Principal 4' 56 pipes  
 Waldfloete 2' 56 pipes  
 Mixture III-IV 188 pipes

**SWELL**  
 Gedacktpommer 8' 56 pipes  
 Koppelfloete 4' 56 pipes  
 Principal 2' 56 pipes  
 Sesquialtera II (TC) 88 pipes

**PEDAL**  
 Subbass (oak) 16' 30 pipes

Swell to Great  
 Swell to Pedal  
 Great to Pedal



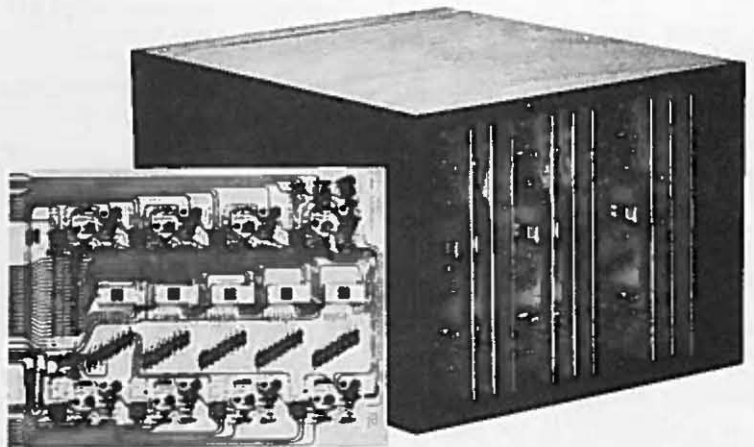
The Karl Schuke Berliner Orgelbauwerkstatt has recently installed a 2-manual and pedal mechanical-action organ of 9 ranks in the chapel of Canterbury United Methodist Church in Birmingham, AL. All manual stops are duplexed on both manuals. The wind pressure is 2 1/2" for the manuals and 3" for the pedals. Naturals of the manual keyboards are of ebony; the sharps are ivory-covered. African mahogany was used for the casework and wood pipes; the 4' Principal is of 75% tin and stands in the façade. The installation was by Wolfgang Kobischke, tonal director of the West German firm; US representative is Robert Wolferteig. James Dorroh, church organist and music director, drew up the stolist.

**MANUALS I & II**  
 Gedackt 8' 56 pipes  
 Spitzflöte 8' 44 pipes  
 Principal 4' 56 pipes  
 Rohrfloete 4' 56 pipes  
 Feldpfeife 2' 56 pipes  
 Quinte 1-1/3' 56 pipes  
 Krummhorn 8' 56 pipes

**PEDAL**  
 Subbass 16' 30 pipes  
 Bassflöte 8' 30 pipes

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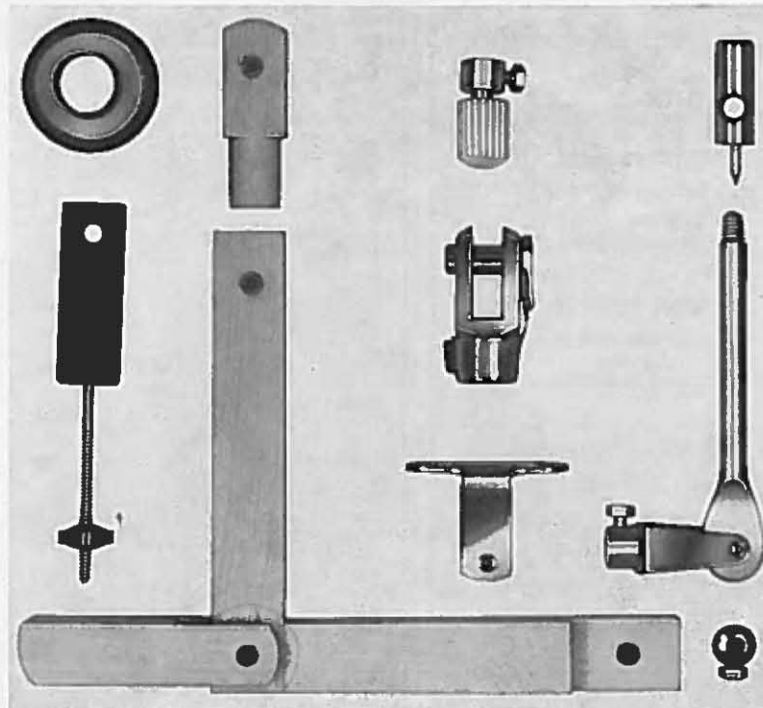
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## Restored and Rebuilt Organs



A Pilcher Brothers organ of c. 1890 has recently been restored for historic St. Martin de Tours Roman Catholic Church in St. Martinville, LA. The instrument, built by the New Orleans branch of the firm for St. Bernard's Church in Breaux Bridge, was stored in recent years at a Lafayette chapel; the new location is known as the setting for Longfellow's "Evangeline." An electric blower has been added, but the materials are otherwise original. The work was carried out by Garry Savoie, organist of the church who played the dedication concert on May 7, and Joffre Murrell. The wind pressure is 3/4".

#### MANUAL

Bordone 16'  
Open Diapason 8'  
Melodia 8'  
Dulciana 8'  
Octave 4'  
Flageolet 2'

#### PEDAL

Diapason 16'  
Coupler  
Pedal Check

The Church Organ Co. of Edison, NJ, has completed the rebuilding of the organ in Second Presbyterian Church, New York City, using some parts of the previous Austin instrument. Tonal design and finishing were by James A. Konzelman; Harold Stover is the organist and choirmaster.

#### GREAT

Bourdon 16' (prepared)  
Principal 8'  
Bourdon 8'  
Octave 4'  
Fifteenth 2'  
Mixture IV

#### SWELL

Gedeckt 8'  
Viola Pomposa 8'  
Viola Celeste 8'  
Principal 4'  
Spitzflote 4'  
Octave 2'  
Sesquialtera II  
Mixture III  
Contre Trompette 16'  
Trompette 8'  
Hautbois 8'  
Clarinon 4'  
Tremulant

#### CHOIR

Erzähler 16'  
Rohrflote 8'  
Erzähler 8'  
Erzähler Celeste 8' (TC)  
Flauto Traverso 4'  
Nazard 2-2/3'  
Blockflote 2'  
Larigot 1-1/3'  
Trompette 8'  
Clarinon 8'  
English Horn 8'  
Tremulant

#### SOLO

Harmonic Trumpet 8'

#### PEDAL

Contra Bourdon 32'  
Principal 16'  
Subbass 16'  
Erzähler 16'  
Octave 8'  
Bourdon 8'  
Choral bass 4'  
Bourdon 4'  
Mixture III  
Contra Bombarde 32'  
Bombarde 16'  
Contre Trompette 16'  
Trompette 8'  
Clarinon 4'  
Zink 2'



A William B. D. Simmons organ which arrived in San Francisco in 1852 and is believed to be the oldest American pipe organ in California has been restored and enlarged by Manuel Rosales & Associates of Los Angeles for the Los Altos United Methodist Church in Long Beach. The instrument was built originally for the bay city's Howard Street Presbyterian Church and was moved to a new Oak Street building in 1896, where it survived the earthquake and fire of 1906. The new owners acquired the organ in 1975 and retained Mr. Rosales' firm to restore the original work, as well as to add a mixture to each of the manual keyboards and extend the 17-note one-rank pedal to 30 notes and add a stop, with preparations for five additional pedal stops.

The case is of pine, painted white, with gilded façade pipes. The keydesk is of solid black walnut, and a new music rack, knee panel, and bench were constructed of walnut to match the originals. The square-shank drawknobs are of walnut, ebony, and maple, with stop faces of hand-engraved ivory. The manual keys have their original ivory covers. The instrument was dedicated on Sept. 24 with a recital by John Ranney, organist of the church.

#### GREAT

Open Diapason 8' 56 pipes  
Stopped Diapason treble 8' 32 pipes  
Clarobell treble 8' 32 pipes  
Stopped Diapason bass 8' 24 pipes  
Dulciana 8' 56 pipes  
Principal 4' 56 pipes  
Flute 4' 56 pipes  
Twelfth 2-2/3' 56 pipes  
Fifteenth 2' 56 pipes  
Cornet III 152 pipes (1-17 added as  
II ranks; 53-56 II ranks)  
Mixture III 168 pipes (added)  
Trumpet 8' 56 pipes (1-12 added)  
Great & Swell 8'

#### SWELL

Double Stopped Diapason 16' (TC) 44 pipes  
Open Diapason 8' 44 pipes  
Stopped Diapason 8' 44 pipes  
Viola de Gamba 8' 44 pipes  
Swell Bass 8' 12 pipes  
Principal 4' 56 pipes (1-12 added)  
Fifteenth 2' 56 pipes (1-12 added)  
Mixture II 112 pipes (added)  
Hautbois 8' 56 pipes (1-12 added)  
Tremulant (tremblant doux)

#### PEDAL

Sub bass 16' 30 pipes (14-30 added)  
Trombone 16' 30 pipes (added, full-length  
wood)  
Pedal & Great 8' (18-30 added)  
Pedal & Swell 8' (18-30 added)

Lewis & Hitchcock, Inc. of Silver Spring, MD, have restored a 1-manual and pedal organ of 5 ranks and 246 pipes for the United Methodist Church of Louisa, VA. The instrument was built by William H. Davis of New York in 1865 and was brought to its present location around 1880 from Centenary Methodist Church in Richmond. It was dismantled in 1952 and stored in a woodshed, since it was thought at that time to be past repair, and was replaced by a pipeless substitute. The restoration was carried out under the direction of George L. Payne and lost pipes were replaced with others from a similar organ of 1860. Mr. Payne was guest organist for the rededication on Dec. 4, 1977.

The manual has 56 keys and draws out to play; the 13-note pedal is played by coupler only. All pipes are enclosed in a hitch-down swell. The 17-note bass extends from CC-E and the 39-note treble goes from F-g<sup>2</sup>. The Fifteenth is gamut, and the Flute is a chimney-type. An electric blower has been added, but hand-pumping is still possible.

#### MANUAL

Unison Bass 8'  
Diapason 8'  
Dulciana 8'  
Octave Bass 4'  
Principal 4'  
Flute 4'  
Fifteenth 2'  
Coupler

ORGANS BY **Gabriel Kney**

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# Calendar

The deadline for this calendar is the 10th of the preceding month (Oct. 10 for Nov. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped east-west and north-south within each date. \* Indicates AGO chapter events; + indicates RCCO centre event. Calendar information should include artist name or event, date, location, and hour; incomplete information will not be accepted. THE DIAPASON regrets it cannot assume responsibility for the accuracy of calendar entries.

## UNITED STATES East of the Mississippi

**6 OCTOBER**  
Brian Jones & Martin Amlin, organ & piano; Music Hall, Methuen, MA 8:30 pm  
Thomas Richner, organ & piano; South Presbyterian, Dobbs Ferry, NY 8 pm  
Robert Baker; Illinois Wesleyan U, Bloomington, IL 8 pm  
Herbert Gotsch; 4th Presbyterian, Chicago, IL 12:10 pm

**8 OCTOBER**  
Harry Huff; St Bartholomews Church, New York, NY 4 pm  
Field Tooley; St Patricks Cathedral, New York, NY 4:15 pm  
Thomas Strickland; St Thomas Church, New York, NY 5:15 pm  
Douglas Lawrence; Reformed Church, Oradell, NJ 4 pm  
Carol Teti; E Liberty Presbyterian, Pittsburgh, PA 4 pm  
David W Ritchie; The Falls Church, Falls Church, VA 5 pm  
James Russell Brown; 1st Presbyterian, Wilmington, NC 5 pm  
William Bates; Centennial ARP Church, Columbia, SC 4 pm  
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm  
David Mulbury, all-Bach; Corbett Theater, U of Cincinnati, OH 8:30 pm  
Edward Parmentier, harpsichord; St Marys College, Notre Dame, IN 8 pm  
Jerome Butera; Community Church, Park Ridge, IL 3:15 pm  
Byron L Blackmore; Our Saviors Lutheran, La Crosse, WI 4 pm

**9 OCTOBER**  
Johannes Geffert, lecture-demonstration; American U, Washington, DC 11 am  
Charles H Finney; Central College, Central, SC 8 pm

**11 OCTOBER**  
Music of Vaughan Williams; St Thomas Church, New York, NY 12:10 pm  
Frederick Bahr; St Johns Church, Washington, DC 12:10 pm

**12 OCTOBER**  
Terry Charles; Kirk of Dunedin, FL 8:15 pm

**13 OCTOBER**  
George Edward Damp; St Pauls Cathedral, Burlington, VT 8 pm  
George Butler, with Ivar Sjöström, piano; Music Hall, Methuen, MA 8:30 pm  
John Rose; Trinity College, Hartford, CT 8:15 pm  
Clair A Johannsen; Christ Lutheran, York, PA 12:15 pm  
François Carbou, lecture; St Martin in the Fields, Philadelphia, PA 8 pm  
Terry Charles; Kirk of Dunedin, FL 8:15 pm  
Olivier Messiaen & Yvonne Loriod, duo-piano; Art Musum, Cleveland, OH 8:30 pm  
Rachel Asbury; 4th Presbyterian, Chicago, IL 12:10 pm

**14 OCTOBER**  
David W Ritchie; Bruton Parish Church, Williamsburg, VA 8 pm  
Michel Chapuis; U of Chicago, IL 8 pm

**15 OCTOBER**  
Joan Lippincott, Bazeman-Gibson dedication; Faith Lutheran, Syosset, NY 7 pm  
Larry King; St Bartholomews Church, New York, NY 4 pm  
James D Jones; St Thomas Church, New York, NY 5:15 pm  
Dan Locklair; 1st Presbyterian, Binghamton, NY 4 pm  
Charles H Finney; Randall Mem Baptist, Williamsville, NY 7 pm  
Robert Edward Smith, harpsichord; Reformed Church, Oradell, NJ 4 pm  
Jean-Louis Gil; Morrow Mem Church, Maplewood, NJ 7:30 pm  
Nicholas Jackson; Market Square Presbyterian, Harrisburg, PA 8 pm  
Gerre Hancock; National City Christian, Washington, DC 4 pm

Johannes Geffert; St Thomas More Cathedral, Arlington, VA 7:30 pm  
Heinz & Romette Arnold, organ & harpsichord; 1st Presbyterian, Covington, VA 7:45 pm  
"One Great Day of Singing"; Bland St Methodist, Bluefield, WV 9:30 & 11 am  
Choral concert; St Philips Cathedral, Atlanta, GA 8 pm  
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm  
G Dene Barnard & friends; 1st Congregational, Columbus, OH 4 pm  
Wilma Jensen; 1st Wayne St United Methodist, Ft Wayne, IN 7:30 pm  
Dale Voelker; 1st Presbyterian, Nashville, TN 8 pm  
Michel Chapuis, with Maurice André, trumpet; U of Chicago, IL 8 pm

**16 OCTOBER**  
Heinz Arnold, workshop; 1st Presbyterian, Covington, VA am  
Robert Glasgow; U of Michigan, Ann Arbor, MI 8:30 pm  
\*J Marcus Ritchie; Samford U, Birmingham, AL 8 pm

**17 OCTOBER**  
Choral concert; E Kentucky U, Richmond, KY 8:30 pm  
Michel Chapuis, with Maurice André, trumpet; U of Chicago, IL 8 pm

**18 OCTOBER**  
Music of Jackson & Bullock; St Thomas Church, New York, NY 12:10 pm  
Michael Lindstrom; St Johns Church, Washington, DC 12:10 pm

**19 OCTOBER**  
James Russell Brown; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12:15 pm  
Michel Chapuis; U of Chicago, IL 8 pm

**20 OCTOBER**  
James Higbe; Christ Episcopal, S Hamilton, MA 8 pm  
Andover Choral Soc & Male Choir; Music Hall, Methuen, MA 8:30 pm  
Wilma Jensen; United Methodist, Bridgeport, WV 8 pm  
Louisville Bach Soc, Brahms Requiem; St Agnes Catholic, Louisville, KY 8 pm  
Robert Chittenden; 4th Presbyterian, Chicago, IL 12:10 pm

**21 OCTOBER**  
Jet Turner, choral workshop; Trinity Church, Newport, RI 10 am  
Rejean Poirier with André Bernard, trumpet; Alice Tully Hall, New York, NY 8 pm  
Wilma Jensen, workshop; United Methodist, Bridgeport, WV 9-12  
Louisville Bach Soc, Brahms Requiem; St Agnes Catholic, Louisville, KY 8 pm

**22 OCTOBER**  
Jet Turner; Trinity Church, Newport, RI 4 pm  
Jack Ossewaarde; St Bartholomews Church, New York, NY 4 pm  
Dale Krider; St Thomas Church, New York, NY 5:15 pm  
Frederick Grimes, all-Bach; Holy Trinity Lutheran, New York, NY 5 pm  
Benjamin Van Wye; St Pauls Episcopal, Salem, NY 4 pm  
John Rose; The Reformed Church, Oradell, NJ 4 pm  
Timothy Albrecht; Good Shepherd Lutheran, Lancaster, PA 8 pm  
Raphael Trio; Market Square Presbyterian, Harrisburg, PA 8 pm  
Elizabeth Roloff; Presbyterian Church, Bryn Mawr, PA 4 pm  
Catharine Crozier; All Souls Unitarian, Washington, DC 4 pm  
Jean-Louis Gil; St Marys Episcopal, Kinston, NC 4 pm  
Anniversary concert; Covenant Presbyterian, Charlotte, NC 7:30 pm  
Deborah Huffman; 1st Presbyterian, Gastonia, NC 8:30 pm  
Roberto Gary; 1st Baptist, Greenwood, SC 3:30 pm  
Marjorie Johnson; St Philips Cathedral, Atlanta, GA 5 pm  
Christopher Kane; All Saints Church, Ft Lauderdale, FL 4:30 pm  
Imelda Blöchliger; Art Museum, Cleveland, OH 2:30 pm  
Marianne Webb; Good Shepherd Church, Akron, OH 7:30 pm  
Robert Glasgow; Trinity Methodist, Grand Rapids, MI 8 pm  
\*Hymn festival; Vermont St United Methodist, Quincy, IL 3 pm

(Continued overleaf)

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## Calendar

(Continued from page 21)

### 23 OCTOBER

James Litton; Trinity Church, Princeton, NJ 8:30 pm  
\*Robert Glasgow, masterclass; Trinity Methodist, Grand Rapids, MI 8 pm

### 24 OCTOBER

Alvin Lunde; Church of Epiphany, Washington, DC 12:10 pm  
Roberta Gary; Pfeiffer College, Misenheimer, NC 8 pm  
Arno Schoenstedt; St. Peter's Church, Arlington Heights, IL 8 pm

### 25 OCTOBER

Music of Gibbons; St. Thomas Church, New York, NY 12:10 pm  
Helen Penn; St. Johns Church, Washington, DC 12:10 pm

### 26 OCTOBER

Victor Hill, harpsichord, 36 Scarlatti sonatas; St. Johns Episcopal, Williamstown, MA 8 pm  
\*Thomas Richner, piano masterclass; St. Johns Episcopal, Youngstown, OH 3 pm

### 27 OCTOBER

Music Teachers Assoc organ competition; Colonial Presbyterian, Williamsburg, VA 9:30 am  
\*Jean-Louis Gil; St. Luke's Episcopal, Ft Myers, FL 8 pm  
\*Thomas Richner, organ & piano; St. Johns Episcopal, Youngstown, OH 8 pm  
Marie-Claire Alain; Christ Church, Cincinnati, OH 8 pm  
Joyce Schemanske; 4th Presbyterian, Chicago, IL 12:10 pm

### 28 OCTOBER

Raymond Glover, workshop; Trinity Cathedral, Trenton, NJ 9 am

### 29 OCTOBER

Bach B-Minor Mass; St. Bartholomews Church, New York, NY 4 pm  
John Weaver; Madison Ave Presbyterian, New York, NY 4 pm  
Bach Cantata 80; Holy Trinity Lutheran, New York, NY 5 pm  
Alvin Lunde; St. Thomas Church, New York, NY 5:15 pm  
Ragnar Björnsson; St. Peter's Episcopal, Bay Shore, NY 4 pm  
\*David Hurd; 12 Corners Presbyterian, Rochester, NY 8 pm  
Wallace Coursey; Christ Church, Glen Ridge, NJ 4 pm  
Jean-Louis Gil; Market Square Presbyterian, Harrisburg, PA 8 pm  
Frederick Swann; Baldwin Community Methodist, Pittsburgh, PA 8 pm  
Music of Howells; St. David's Church, Baltimore, MD 5 pm  
Joan Lippincott; United Methodist, Fairfax, VA 8 pm  
Stephen Hamilton; St. James Church, Richmond, VA 4 pm  
Richard Morgan; St. Philips Cathedral, Atlanta, GA 5 pm

Karel Paukert; Art Museum, Cleveland, OH 2:30 pm  
Carol Murphy Wunderle; Christ United Presbyterian, Canton, OH 3 pm  
Devon Hollingsworth; Immaculate Conception Church, Chicago, IL 4 pm  
William Aylesworth, with viola; Lincoln Park Presbyterian, Chicago, IL 4 pm  
Chicago Chamber Choir, all-Mozart; St Pauls Church, Chicago, IL 7 pm  
\*Robert Anderson; St. Pauls Cathedral, Peoria, IL 3:30 pm  
Byron L Blackmore; St. Johns Lutheran, Reedsburg, WI 3 pm

### 31 OCTOBER

\*Catharine Crozier; Millar Chapel, Northwestern U, Evanston, IL 8:15 pm

### 2 NOVEMBER

André Isoir; Trinity Church, Princeton, NJ 8:30 pm  
Stephen Hamilton; Virginia Intermont College, Bristol, VA 8:15 pm  
Bruce Gustafson, harpsichord; St. Marys College, Notre Dame, IN 8 pm

### 3 NOVEMBER

Ragnar Björnsson; Trinity College, Hartford, CT 8:15 pm  
André Isoir, workshop; Trinity Church, Princeton, NJ 4-6, 8-10 pm  
Arthur Paister, masterclasses; Virginia Intermont College, Bristol, VA 10 am, 2 pm

### 4 NOVEMBER

David Craighead; St. Peter's Lutheran, New York, NY 3 pm

### 5 NOVEMBER

Robert Baker; Grace Church, Amherst, MA 7:30 pm  
Music of David McK. Williams; St. Bartholomews Church, New York, NY 4 pm  
Arnold Ostlund Jr; Plymouth Church of Pilgrims, Brooklyn, NY 4 pm  
Bach Cantata 106; Holy Trinity Lutheran, New York, NY 5 pm  
Durufle Requiem; Church of the Ascension, New York, NY 8 pm  
Scott Trexler; Zion Lutheran, Schenectady, NY 7:30 pm  
\*David Hurd; Immanuel Baptist, Ridgewood, NJ 4 pm  
Lester Berenbraick; Presbyterian Church, Madison, NJ 4:30 pm  
\*Joan Lippincott; Advent Lutheran, West Lawn, PA 3 pm  
Marie-Claire Alain; Bradley Hills Presbyterian, Bethesda, MD 4 pm  
Jack Rain; 1st United Methodist, Orlando, FL 3 pm  
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm  
Heinz Arnold, organ & harpsichord; 1st Presbyterian, Findlay, OH 7 pm  
Music of Vivaldi & Venice; Art Museum, Cleveland, OH 8:30 pm  
David Mulbury, all-Bach; Watson Hall, U of Cincinnati, OH 8:30 pm  
Steven Eglar; Central Michigan U, Mt Pleasant, MI 8 pm

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Duruffé Requiem; Zion Lutheran, Ann Arbor, MI 4 pm  
Thompson Peaceable Kingdom; Central Presbyterian, Lafayette, IN 11 am  
Choral concert; St Marys College, Notre Dame, IN 8 pm  
Robert Glasgow; Notre Dame U, IN 7:15 pm  
Heinz Lohmann; Independent Presbyterian, Birmingham, AL 4 pm

**6 NOVEMBER**  
Robert Glasgow, masterclass; Notre Dame U, IN 11 am

**7 NOVEMBER**  
Robert Sutherland Lord, all-Bach; U of Pittsburgh, PA 12 noon  
David W Ritchie; Church of the Epiphany, Washington, DC 12:10 pm

**8 NOVEMBER**  
Rollin Smith; Church of the Ascension, New York, NY 8 pm  
Bach concert; Calvary Episcopal, Pittsburgh, PA 8 pm  
Albert Russell; St Johns Church, Washington, DC 12:10 pm

**9 NOVEMBER**  
John Obetz; St Joseph College, W Hartford, CT 8 pm

**10 NOVEMBER**  
Gerre Hancock; Community Church, Durham, NC 8 pm

**11 NOVEMBER**  
\*Marie-Claire Alain, workshop; Center Congregational, Hartford, CT am, pm  
\*McNeil Robinson; 1st Baptist, Philadelphia, PA 8 pm  
John Obetz; Sligo 7th-Day Adventist, Takoma Park, MD 3:30 pm  
Stephen Hamilton, with orch; Dobbys-Bennett HS, Kingsport, TN 8 pm

**12 NOVEMBER**  
James Russell Brown, with choir; 1st Parish Unitarian, Norwell, MA 7:30 pm  
Choral concert; Christ Episcopal, S Hamilton, MA 5 pm  
Marie-Claire Alain; Center Congregational, Hartford, CT 3:30 pm  
Vivaldi Introduction & Gloria; St Bartholomews Church, New York, NY 4 pm  
Robert Baker; 1st Presbyterian, Binghamton, NY 4 pm  
Charles Frost with orch; Trinity Presbyterian, Cherry Hill, NJ 7:30 pm  
Collegium Musicum; Trinity Church, Princeton, NJ 8 pm  
John Rose; St Peters Cathedral, Erie, PA 8 pm  
Heinz Lohmann; Market Square Presbyterian, Harrisburg, PA 8 pm  
Robert Parris; 1st Presbyterian, Wilmington, NC 5 pm  
Bernard Barteink; Art Museum, Cleveland, OH 2:30 pm

**13 NOVEMBER**  
James Frazier; Trinity Episcopal, Hartford, CT 8 pm

**14 NOVEMBER**  
\*Handbell concert; Sacred Heart RC, Bluefield, WV 8 pm  
McNeil Robinson; St Philips Cathedral, Atlanta, GA 8:30 pm

**15 NOVEMBER**  
David Hurd; Unitarian Church, Wilmington, DE 8 pm  
Keith Weber; St Johns Church, Washington, DC 12:10 pm

**UNITED STATES**  
West of the Mississippi

**6 OCTOBER**  
Marilyn Mason; Dillard U, New Orleans, LA 7:30 pm  
Atlanta Symphony; Community Church, Garden Grove, CA 8 pm

**8 OCTOBER**  
Marilyn Mason; Central Presbyterian, Des Moines, IA 4 pm  
Thomas R & Emily S Pearce, 6 Mendelssohn sonatas; Westminster Presbyterian, St Louis, MO 3:30 pm  
Barbara Ann Houser & Mary Evelyn Pickens, duo-piano; Christ Church Cathedral, New Orleans, LA 4 pm  
Carlene Neihart; 1st Methodist, Casper, WY 3 pm  
David Rothe; Lehman Hall, U of California, Santa Barbara, CA 8 pm

**9 OCTOBER**  
Roger Goodman, harpsichord; St Francis aud, Santa Fe, NM 8 pm

**10 OCTOBER**  
Robert Baker; 1st Presbyterian, Columbia, MO 8:15 pm  
Catharine Crozier; U of Southern Colorado, Pueblo, CO 8:15 pm

**12 OCTOBER**  
Roger Goodman, harpsichord; St Francis aud, Santa Fe, NM 8 pm

**13 OCTOBER**  
Susan Lundale, lecture-recital; Royce Hall, UCLA, Los Angeles, CA 12 noon

**15 OCTOBER**  
Marie-Claire Alain, all-French; 1st Congregational, Los Angeles, CA 4 pm

**17 OCTOBER**  
Cherry Rhodes; St Peter & Paul Church, Mankato, MN 8 pm  
\*François Carbou, lecture; Highland Park Methodist, Dallas, TX 8:15 pm

**20 OCTOBER**  
Cherry Rhodes; St Johns U, of Collegeville, MN 8 pm  
\*David Craighead; Texas Tech U, Lubbock, TX 8:15 pm

(Continued overleaf)

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## Calendar

(Continued from page 23)

**21 OCTOBER**  
Marilyn Kelsner, workshop; All Saints Episcopal, Ft Worth, TX 9-12, 1-3 pm  
Irvine Master Chorale, Handel Judas Maccabeus; High school, Santa Ana, CA 8:30 pm

**22 OCTOBER**  
Carlene Neihart; RLDS aud, Independence, MO 7 pm  
"Afternoon with the Romantics," Christ Church Cathedral, New Orleans, LA 4 pm  
François Carbou, lecture; U of Nebraska, Lincoln, NE 4 pm  
Marie-Claire Alain, Kern dedication; Univ Park Methodist, Dallas, TX 8 pm  
James Moeser; St Anthonys RC, Missoula, MT 8 pm  
Ragnar Björnsson; Gethsemane Lutheran, Seattle, WA 7 pm

**23 OCTOBER**  
Marie-Claire Alain, workshop; Univ Park Methodist, Dallas, TX 2-5 pm

**24 OCTOBER**  
Marie-Claire Alain; Pilgrim Lutheran, Houston, TX 8 pm

**25 OCTOBER**  
Arno Schoensted; Bethel Congregation, University City, MO 8 pm  
Marie-Claire Alain, workshop; Pilgrim Lutheran, Houston, TX am

**27 OCTOBER**  
\*Halloween IV; Oklahoma City U, OK 8 pm, 11 pm  
Arno Schoensted; Trinity Lutheran, Lawrence, KS 8 pm  
Pierre Cochereau; Community Church, Garden Grove, CA 8 pm

**28 OCTOBER**  
François Carbou, lecture; St Marys Cathedral, San Francisco, CA 1 pm

**29 OCTOBER**  
Carlene Neihart with choir; Central Presbyterian, Kansas City, MO 4 pm  
Texas Bach Choir, Stravinsky Mass; St Lukes Episcopal, San Antonio, TX 8 pm  
\*Lawrence Robinson with André Bernard, trumpet; Trinity Presbyterian, Tucson, AZ 4 pm  
John Rose; 1st Presbyterian, San Diego, CA 7 pm

**31 OCTOBER**  
John Obetz with orch; Music Hall, Kansas City, MO 8 pm

**1 NOVEMBER**  
John Obetz with orch; Music Hall, Kansas City, MO 7:30 pm  
Marie-Claire Alain, workshop; U of Kansas, Lawrence, KS am

**2 NOVEMBER**  
Marie-Claire Alain, workshop; Drake U, Des Moines, IA 9:30 am  
John Obetz with orch; Plaza Theatre, Kansas City, MO 11 am

**3 NOVEMBER**  
\*John Obetz; Montview Blvd Presbyterian, Denver, CO 8 pm

**4 NOVEMBER**  
Arno Schoensted, workshop; Presbyterian Church, La Jolla, CA 1 pm

**5 NOVEMBER**  
Bess Hieronymus; Christ Church Cathedral, New Orleans, LA 4 pm  
John Walker; Green Lake 7th-Day Adventist, Seattle, WA 8 pm  
Arno Schoensted; Presbyterian Church, La Jolla, CA 4 pm  
David Lennox Smith; St Pauls Episcopal, Tustin, CA 4 pm  
Richard W Slater, with soprano; St Marks Episcopal, Glendale, CA 4 pm

**6 NOVEMBER**  
Arno Schoensted; St Albans Episcopal, Los Angeles, CA 8:15 pm

**9 NOVEMBER**  
Markku Ketola; United Church of Christ Congregational, Ames, IA 8 pm

**10 NOVEMBER**  
Frederick Swann; Whitman College, Walla-Walla, WA 8 pm  
Arno Schoensted; Schoenberg Hall, U of California, Los Angeles, CA 12 noon  
Douglas Butler; 1st Congregational, Los Angeles, CA 8 pm

**12 NOVEMBER**  
Beethoven Mass in C; 1st Presbyterian, Tyler, TX 11 am  
Beethoven Mass in C; 1st Presbyterian, Kilgore, TX 5 pm

**13 NOVEMBER**  
Patricia Whitehart; 1st United Methodist, Magnolia, AR 7:30 pm

## INTERNATIONAL

**5 OCTOBER**  
Garnet Menger; Cathedral, Lund, Sweden 8 pm  
Catherine Palmer; St Pauls Church, Toronto, Canada 12:10 pm

**6 OCTOBER**  
Francis Jackson, Hereford Cathedral, England 7:30 pm

**7 OCTOBER**  
Jean-Claude Françon with trumpet; Eglise St-Martin, Vevey, Switzerland 8:15 pm

**8 OCTOBER**  
Gillian Weir; U of Western Australia, Perth 4 pm

**11 OCTOBER**  
Gillian Weir; U of Western Australia, Perth 6 pm

**12 OCTOBER**  
Sydney Birrell; St Pauls Church, Toronto, Canada 12:10 pm

**13 OCTOBER**  
Jean-Louis Gil; Christ Church Cathedral, Ottawa, Ontario, Canada 8 pm

**15 OCTOBER**  
Susan Ingrid Ferré; Sainte Croix in Carrouge, Geneva, Switzerland  
Gillian Weir; U of Western Australia, Perth 4 pm

**18 OCTOBER**  
Gillian Weir; U of Western Australia, Perth 6 pm

**19 OCTOBER**  
Robert Mackenzie; St Pauls Church, Toronto, Ontario 12:10 pm  
Gillian Weir, harpsichord; U of Western Australia, Perth 1:10 pm

**20 OCTOBER**  
Arno Schoensted; U of Alberta, Edmonton, Canada 8 pm

**22 OCTOBER**  
Arno Schoensted; Mennonite Bible College, Winipeg, Canada 4 pm

**24 OCTOBER**  
Gillian Weir; Royal Holloway Chapel, London, England

**28 OCTOBER**  
Recital Singers; Christ United Reformed, Leatherhead, England 7:30 pm  
David Craighead; Deer Park United Church, Toronto 8:30 pm

**10 NOVEMBER**  
Ragnar Björnsson; Christ Church Cathedral, Ottawa, Ontario 8 pm



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**8' SWELL TRUMPET WITH 12 PIPE EXT. TO** 16' C. 5" wind pressure. Address: Fenimore Organs, 501 Green St., Haddon Heights, NJ 08035; (609) 546-5196.

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**COLLECTOR'S ITEM: ANTIQUE THEATRE** Hammond Novachord, excellent condition for playing the unusual. One 2/7 Wicks pipe organ with horseshoe console, formerly in church; also one 2/11 Hillgreen-Lane pipe organ. Many misc. blowers, extra pipes, chimes and chests. Will take best offer for whole amount. Warren North, RR 2, Brookston, IN 47903. (317) 563-3531.

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