

# THE DIAPASON

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JULY, 1980

## Eleventh ISO Congress

By Thomas Turner  
& Susan Tattershall

The Eleventh Congress of the International Society of Organ-builders, the first ISO Congress held in the Western Hemisphere, was divided into two parts: in Texas from May 11th until May 15th, and in Mexico from the 15th through the 21st.

The Texas portion, headquartered in Houston, began Sunday evening, May 11th, with an informal orientation by Otto Hoffmann of Austin, president of the ISO. Dr. Hoffmann distributed brochures about Texas flora, lectured on Texas history and culture, and showed a film about Texas tourism. The following morning the Congress was formally opened with breakfast.

Much of the Texas part of the congress was spent visiting organs built in America from 1872 to 1979. The intent of these visits was not just to show off the finest work or latest developments but to illustrate the evolution of the organ in America during the past century. It was necessary, however, to see the organs in geographical, not chronological, order.

On Monday morning the congress visited Christ Church Cathedral, Houston, and its 53-stop Aeolian-Skinner organ. William Barnard, organist-choirmaster of the church, spoke briefly on the history of the building and its organ, and organist Clyde Holloway demonstrated the instrument. Dr. Holloway explained the "American-classic" concept, already evident in this 1939 organ, as an intent to make an instrument capable of performing all types of literature. He invited his audience to judge the success of this idea as he played works or excerpts by F. Couperin, Grigny, J. S. Bach, Franck, Sowerby, Messiaen, Schoenberg, and Vierne.

Next the participants were bussed to nearby Trinity Lutheran Church which houses a 33-stop Holtkamp organ built in 1954. Walter Holtkamp, Jr., who was seeing for the first time this organ built by his father, spoke about the work and philosophies of Walter Holtkamp, Sr. Such organs were designed without a particular style in mind and were built without cases, using the layout of exposed pipes for visual interest. Tonal emphasis was on distinctively different divisions which balance equally in strength. Jackson Osborne, organist-choirmaster of the church, played pieces by J. S. Bach, Gibbons, Carvalho, Scheidt, and F. Couperin.

Monday afternoon a lecture by A. Wilson Nolle of the physics department, University of Texas at Austin, presented results of experiments using an accurately-machined flue pipe with voicing adjustments controlled by vernier screws. Dr. Nolle showed charts and graphs which explained from a physicist's point of view the effects of

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## The Organ in Brazil Part II: Organs from 1850-1900

by James B. Welch

Until 1850 most organs in Brazil were built by European craftsmen living in Brazil or native students of these artisans. During the latter half of the 19th century, which corresponds with the Imperial Era, Brazilians imported a fair amount of their culture directly from Europe. An outstanding example of this transplanting of the arts was the establishment of an entire opera house and company in Manaus, which is in the heart of the Amazon region. This frontier city was supported by the rubber industry and other businesses in the area.

Ties with France were especially strong at this time, and many Brazilians travelled to France for their education. Even today in many Brazilian circles it is considered a mark of great culture to be able to speak French.

It is therefore not surprising that some organs installed in churches from 1850 to 1900 were ordered from the leading French builder, Aristide

Cavaillé-Coll of Paris. Between 1852 and 1882, eleven Cavaillé-Coll organs were installed in Brazil. These range from organs of one manual with pedal pulldown ("en tirasse") to an organ of two manuals and pedal with 14 stops. Most of them were small, two-manual "series" organs with pedal "en tirasse." According to the 1889 house publication of Cavaillé-Coll, specifications available were designated by numbers and corresponding cases by letters.<sup>16</sup> Although the author was able to visit three of these organs, most of the information concerning the location, specifications, and condition of the Cavaillé-Coll organs in Brazil was obtained from José Carlos Rigatto, presently the most active organbuilder and technician in Brazil.

Four Cavaillé-Coll organs were installed in Brazil in approximately 1852, the first in the Old Cathedral of Piracicaba. This organ disappeared and there is evidently no information available concerning its specifications.

The second was installed originally in the Old Cathedral of Sao Paulo (Sé Velha) but was subsequently moved to the Igreja Sao José do Ipiranga in Sao Paulo. It has been restored by Rigatto. The specification is as follows:

**Grand Orgue**  
Montre 8'  
Bourdon 8'  
Flûte harmonique 8'  
Salicional 8'  
Prestant 4'

**Récit**  
Cor de nuit 8'  
Viole de gambe 8'  
Voix céleste 8'  
Flûte octaviante 4'  
Octavin 2'  
Trompette 8'  
Hautbois 8'  
Clairon 4'

**Pédale en tirasse**  
(A German builder later added a Soubasse 16')

The third and fourth instruments from 1852 featured the following specification:

**Grand Orgue**  
Bourdon 16'  
Montre 8'  
Flûte harmonique 8'  
Salicional 8'  
Prestant 4'

**Récit**  
Cor de nuit 8'  
Viole de gambe 8'  
Voix céleste 8'  
Flûte octaviante 4'  
Octavin 2'  
Trompette 8'  
Clairon 4'

**Pédale en tirasse**  
One was installed in the Igreja Matriz de Itú, state of Sao Paulo. This organ

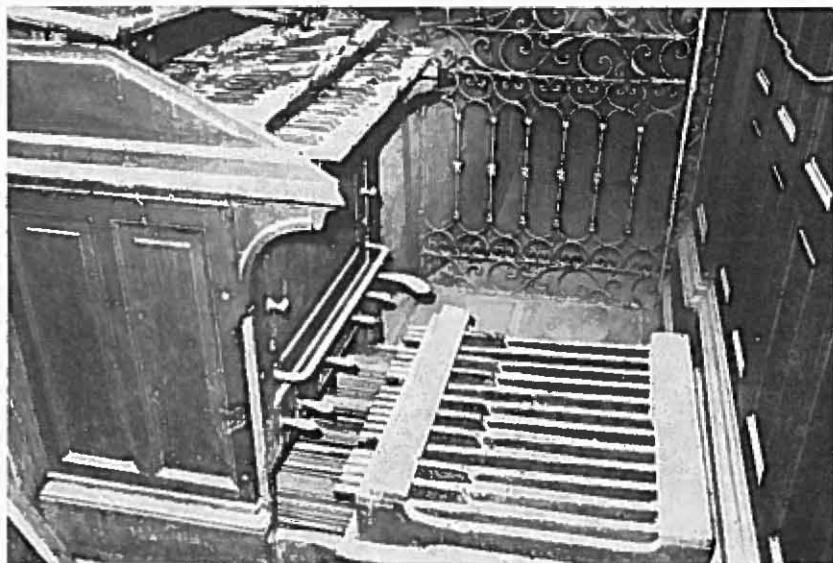
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Photographs of the Cavaillé-Coll organ in the Igreja Ordem do Carmo, Salvador, Bahia. Installed ca. 1865.

Above: Cavaillé "Orgue No. 17, Plan B." Montres 1-20. View from adjacent balcony.

Right: 20-note pedal clavier "en tirasse." Sharp fronts not concave. Iron rail to rest organists' feet; two knobs for easy removal of kick-panel.



## Support Your Neighborhood Grocery

Conglomerates have come to be an unfortunate way of life in America. Many smallish companies are owned by larger ones which are owned by larger ones which are owned by yet larger ones. The telltale sign is the indication "a division of —," "a subsidiary of —," "a publication of —," etc. At the present pace we may expect most of the world we know to someday be owned by IBM, ITT, or Exxon.

We are told that corporate ownership of such magnitude has benefits for us: more efficient management, vast computerization, better publicity and distribution, more effective marketing, greater product variety, and so forth. Undoubtedly, much of this is true, but it usually comes at the cost of eliminating personal contact and service. When was the last time your friendly computer answered your complaint about the bill sent you in error? Or removed the finance charge which shouldn't have been added in the first place? When did you recently find the unusual cut of meat you wanted at your megamarket-in-the-shopping-center? Or see a butcher who could tell you that it was unavailable? When did you go to a record store which would exchange the scratched disc that great quality-control unit somehow missed but sealed in plastic anyway?

The corporate takeover has not missed the music field. Numerous music publishers have absorbed each other like engulfing snakes until only one is left. The advertising benefits are great, but can you still buy the octavo anthem you wanted? Earlier this year, the classical record industry was set on its ear when Nonesuch Records (a subsidiary of Elektra), long known for imaginative production of unusual works (including a series of organ records), was acquired by Warner Communications, an industry giant. The direct result was that the small Nonesuch staff was fired in toto, in the presumed interests of efficiency. After all, those commissioned works and rarely-heard *morceaux* from the musical past were hardly commercial successes; they probably barely paid for themselves. Why pay salaries when the label could be purchased, then killed?

A major builder of electronic organs was bought out by a larger corporation a few years ago and that company has since all but disappeared. It is now to be written off as a tax loss by its octopal owner. Since the product will no longer be foisted on the unhearing public, the firm's demise will be no musical loss, but what happens to all the churches left without replacement parts or service? Another builder of electronics, as well as a major piano builder, have been purchased by a bigger brother. Will they go the same way?

One hopes that pipe organ building might be a specialized enough area to resist such conglomeration, yet a rumor persists that a major builder might be thus acquired by an out-of-field parent. We hope not. Can you imagine ordering a variable-scaled stop from an oil company, tracker action from a communications outfit, or tonal excellence from a computer firm? —A.L.

Harold Gleason, noted American organist, teacher, and author, died June 27th in California. Further information will appear in the next issue.

## Announcements

Karen McFarlane has announced a major organizational change within Murtagh/McFarlane Artists, Inc., effective July 1. The move signals a return to the ideal of a small group of noted concert organists from Europe and North America, who can be represented more personally than is possible with a large roster. The change will reduce the group to one-half the size it was at the time of Lillian Murtagh's death in 1976. Murtagh/McFarlane will continue to represent fifteen American and ten European artists on a tour and year-round availability basis.

Michelle Graveline Stout is winner of the Gruenstein Award for 1980, for young women ages 18-30, sponsored by the Chicago Club of Women Organists.

Mrs. Stout received her Bachelor's and Master's degrees in music at Boston University where she studied with George Faxon, Jack Fisher, and Max Miller. She is now in the doctoral program at the University of Michigan, where she studies with Marilyn Mason.

Her winner's recital is scheduled for Sunday, November 2, 1980. The location will be announced later.

The American Institute of Organbuilder's 1980 Convention will be held in Santa Monica, CA from October

5-8. The Miramar-Sheraton Hotel, headquarters for the convention, is located one block from the ocean. Many recreational and tourist attractions are in the immediate vicinity.

Featured at this year's convention will be presentations by Robert Coleberd on Economics of Organ Building; Arthur Lawrence on Console Controls; Jim Lewis and Manuel Rosales on Early Southern California Organs; and Notes on the American Organ by Orpha Ochse. George Wright will perform on the San Gabriel Auditorium Wurlitzer.

For further information, write: Larry Abbott, Co-Chairman, 2027 N. Pontius Ave., Los Angeles, CA 90025.

According to a recent announcement by "Music Trades" magazine, Conn Organ Ltd. has been liquidated by its corporate parent, Macmillan. The 35-year-old manufacturer of electronic organs, formerly located in Elkhart, IN, had sustained a \$5.4 million operating loss and an after-tax divestment cost of approximately \$9.3 million. The owners have agreed to honor landed quality claims and limited warranty obligations, as well as to maintain a supply of repair parts for several years. Retail dealer sales and service agreements will be terminated on Dec. 31, 1980.

JULY, 1980

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All subscribers are urged to send changes of address promptly to the office of The Diapason. Changes must reach us before the 10th of the 2nd month preceding the date of the first issue to be mailed to the new address. The Diapason cannot provide duplicate copies missed because of a subscriber's failure to notify.

## Letters to the Editor

### Mr. Holland Identified

Regarding my article in the April issue on J. S. Bach's keyboard fingering: I now know the source of the "Allabreve" whose facsimile appears with the article. It is not "Par Mr. Holland," but is actually a Magnificat fugue of Johann Pachelbel, found as the 15th Magnificat *primi toni* in volume 17 of the *Denkmäler der Tonkunst in Oesterreich*, p. 16. This correlation was called to my attention by Professor Raymond Hagg, Director of the School of Music at the University of Nebraska-Lincoln.

Sincerely,

Quentin Faulkner  
Lincoln, Neb.

### Bach Sources Available

Just a footnote to Quentin Faulkner's article on the Bach fingerings. All of the sources mentioned in the article, including the Prelude and Fugue in C, which was only available in the Bach Gesellschaft Ausgabe, are now readily available as part of the chapter on J. S. Bach in my book, *Organ Technique: An Historical Approach*. The book is just out, published by Hinshaw Music, Inc. of Chapel Hill, North Carolina.

Naturally I am delighted to find that the "Allabreve" quoted in this article gives further credence to the C Major Prelude and Fugue, since I also consider this to be a very important source for Bach fingerings.

Sincerely,

Sandra Soderlund  
San Francisco, CA

### Poister Remembered

All of us who knew Arthur Poister feel a great sense of loss at his passing. We are grateful to *The Diapason* for giving him the recognition he so richly deserved. I felt that the cover story about him last fall, when he could read it, was particularly fortunate, and I greatly appreciated the fact that I was able to have a final exchange of letters with him.

I was among the first students that "Prof" had at the University of Redlands, just after his return from studying with Marcel Dupré. Even then, as he began a career as a college professor of organ, we who studied with him recognized that he was a very special musician, teacher, and person.

That first year, as he prepared to formally launch himself as a concert organist by playing the traditional recital at Wanamaker's in New York, he told us that it was not so much that he wanted fame for himself, as the fact that he wanted it to mean something for his students to say that they had studied with him. In other words, from the beginning, his primary interest was in teaching.

In his last letter to me, he remarked, "When I review my past fifty years plus of teaching and continue to hear from so many of my pupils (former) it gives me great satisfaction although I realize had I to begin right now I would have been a better teacher from the beginning. That's experience!!"

This would show that continual growth as a teacher was important to him. Such singleness of purpose would also help to explain his modesty and approachableness. We have been in the presence of greatness, and will never forget it — or him!

Very sincerely,

Ruth P. Rockwood  
Grass Valley, CA



A relatively new member of the Hymn Society of America, I attended my first national convocation four years ago — and haven't missed one since. This year's convocation was held June 8-10 at Westminster Choir College in Princeton, New Jersey. Once again, the program — planned this year by W. Thomas Smith, executive director; Carlton R. Young, president; and John Geisler — was brim-full of a wide variety of activities, all of which went off without a hitch.

Opening the program on Sunday evening was a performance by the Moravian Trombone Choir of Bethlehem, Pennsylvania, followed by greetings from Ray Robinson, president of Westminster Choir College, and an address by Erik Routley, "Hymnody — a Look into the 80's." A festival of the hymns of Fred Kaan, led by the hymnwriter himself, assisted by organist Charles Frischmann, concluded Sunday evening's events.

Following Monday's morning worship, for which Sister Mary Jane Wagner of Milwaukee served with precision and sensitivity at the organ, we enjoyed an address by Samuel L. Terrien. Mr. Terrien, who was from 1964 to 1976 Davenport Professor of Hebrew and Cognate Languages at Union Theological Seminary, and Adjunct Professor of Religion at Columbia University, also served as associate editor for *The Interpreter's Bible* and *The Interpreter's Dictionary of the Bible*. His address centered on a single hymn from the Gospel of Luke — the Magnificat. Basing his discussion on a hypothetical Hebrew version of the Magnificat — probably its original, oral form — Terrien brought to light a poetic richness not otherwise apparent in this hymn.

Three concurrent special interest sessions closed the morning and were repeated first thing after lunch: 1) "What Language Shall I Borrow?" by Richard Avery and Donald Marsh, 2) Black Hymnody — A Study in Diver-

# The Hymn Society of America National Convocation

by Marilyn Stulken

sity by Portia K. Maulsby, and 3) Charismatic Hymnody by George E. Mims.

Monday afternoon continued with an enlightening presentation by Donald Hinshaw on the new copyright laws as they pertain to the church. We then had opportunity to sing a number of Calvin Hampton's hymn tunes, each of us receiving a complimentary copy of *The Calvin Hampton Hymnary* from G. I. A. Publications. Hampton's settings displayed a special gift for writing melody, which is supported with vital harmonies.

After dinner on Monday evening Austin Lovelace entertained us with quotations from a number of hymns — mostly from the 19th century — some amusing, others downright bizarre. Among his sources were temperance hymnals and a collection of hymns for all sorts and conditions of funerals.

Crowning the first full day at the convocation was choral evensong at Trinity Episcopal Church. In honor of the 100th anniversary of the year of Healey Willan's birth, the service included organ works, a motet, and a hymn tune by Willan. James Litton, organist and choirmaster at Trinity Church, presided at the magnificent new Casavant tracker organ and, assisted by organist Irene Willis, conducted the choir of men, girls, and boys. The choir had a fine "English" sound, with some exquisite moments

in the soprano section. At the close of the service, HSA president Carlton R. Young presented the Fellowship Certificate to hymnwriter F. Bland Tucker. Tucker, now in his 85th year, served on the commission which created *The Hymnal 1940* (Episcopal) and continues to assist with current preparations for a new Episcopal hymnal. His translation, "O gracious Light, Lord Jesus Christ," was included among the hymns sung at the service.

Tuesday's morning prayer, led by George E. Mims, worked too hard at making worship "fun" to be much of either, but did incorporate some attractive pieces from *Songs for Celebration*, which he has edited for the Episcopal Church. Following was an address on the emerging language of twentieth-century hymnody in which Fred Kaan elaborated on his endeavors to write hymns relating to the problems and experiences of today.

The three concurrent sessions for Tuesday, again closing the morning and repeated after lunch, included 1) Hymns and Children led by Helen Kemp and a demonstration choir, 2) Hymns and the Three Year Lectionary by D. Darrell Woome, and 3) The Sung Psalter — Options for Congregational Singing by Charles Frischmann.

Another high point of the convocation was a demonstration of lined-out hymnody by Elwood Cornett with some of the members of his congrega-

tion — the Old Regular Baptist Church of Blackey, Kentucky. Using, among others, a collection entitled *Sweet Singers* (published in 1854 and still in print), the group sang in an intense, slow unison which employed some degree of spontaneous ornamentation. The hymnals used contained texts only; the musical tradition has been passed down orally from generation to generation. As is their custom at the end of each service, the group closed by lining out "Amazing Grace," inviting the Hymn Society members to join them, while the singers moved among the congregation shaking hands. It was a genuine and touching act of Christian fellowship, and as I looked around, I saw that many eyes were moist.

Among the reports heard at the annual business meeting which followed was a progress report on the *Dictionary of American Hymnology* by Leonard Ellinwood. Ralph Mortensen, who served for many years as treasurer of the Society, presented a scheme for fund-raising for the *Dictionary of American Hymnology* and, with it, his own check for \$1000.

Tuesday evening's events included a fascinating portrait of Healey Willan, presented by Giles Bryant who succeeded Willan at St. Mary Magdalene in Toronto, and a hymn festival led by Alice Parker. Including a wide variety of musical styles, and assisted by a jazz ensemble, the hymn festival drew an enthusiastic response from the participants, and was a fitting close for the convocation.

Next year's convocation, scheduled for June 9-11, will be held at Loyola Marymount College in Los Angeles, California.

*Dr. Stulken is Director of Music at Trinity Lutheran Church in Kenosha, Wisconsin, and editor of the Companion to the Hymns: Lutheran Book of Worship soon to be published by Fortress Press.*

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# Music for Voices and Organ

by James McCray

## Choral Music for Men's Voices

The genre that has the least amount of available choral literature is that for male voices. Publishers are well aware that there are fewer men's choirs than those with women's or mixed voices. Therefore, they seek, and ultimately publish, less material for this timbre because, after all, they are in the business of sales. If there is not much marketing to be accomplished, then who can blame them?

Almost every high school and many junior high schools in the country have at least one mixed and one women's chorus, but the number of active boys' choirs is probably far below half of that total. Are we still believing that boys like to sing less than girls? Has the earlier stigma of "sissy" again reared its head because of the wide exposure of male pop/rock singers who overtly exhibit and promote effeminate characteristics? Teachers have less success attracting males into their groups, and often keeping them interested and involved is a problem. Why?

This particular phenomenon is enigmatic. Our singing heritage was male-dominated for at least 16 centuries. Women were prohibited from even participating in most singing experiences for hundreds of years. Today, in Europe, boys' choirs serve a significant function in the church as they have previously, and male singing societies abound there. For most Europeans, the development of a good singing voice is considered important. Yet, in the United States, we continue to see a deterioration of public school music programs and a definite lack of singers at all levels.

This trend is even more acute in higher education. The thousands of high school singers who participated in their local groups seem to lose interest when they move into college. Campuses of over 10,000 students often have fewer than 250-300 different students involved in choral activities. This is further impacted for church choirs whose directors spend a great portion of their effort in recruitment and prodding to keep people at rehearsals and Sunday services. The malady is growing to epic proportions and desperately needs some review and recommendations for improvement by our parent organizations, such as ACDA, MENC and various national church groups.

Hearing a good male choir perform usually results in a burst of enthusiasm from the audience or congregation. The rousing sound and brilliance of a well-balanced choir of male singers is exciting. Let us all do what we can to encourage men's choirs. Even at the high school level where no "formal" male chorus exists, it is recommended that at least once a year the traditional SATB choir perform a work for male voices alone. Although some scheduling problem will be created by dividing the choir into two groups of SSA and TTBB, it could be accomplished with a minimum amount of confusion, and this would certainly help promote interest and pride for the male singers.

The reviews this month feature music designed for men's voices. All levels of difficulty are included, with the emphasis on easy repertoire.

*Constitues eos principes* (Thus They Shall Be Placed as Rulers). Leos Janacek (1854-1928); TTBB and organ; European-American Music Corp., H 4699 (E).

Most of the writing for this gradual is in two or three parts. The organ part is very easy and provides the harmonic background for the vocal lines. Some unaccompanied and choral-recitative choral setting exists in this brief three-page motet. The ranges are limited, making this accessible to any chorus.

*Be Thou My Vision*. Arr. Robert Hunter; TBB and keyboard; Hinshaw Music Corp., HMC-375, 60¢ (M—).

Four verses of this familiar tune have been set in a traditional style, in which the keyboard has a busy accompaniment for simple choral writing. The theme is always clearly stated, with limited three-part textures. Optional tenor notes are given for those areas which are high. The keyboard is best suited for piano rather than organ.

*Come, Peace of God*. Eugene Butler; TTBB and organ; Lorenz Publishing Co., S-2859, 35¢ (E).

Using a simple modal melody, Butler has created a sensitive yet easy anthem for male voices. The melody appears unaccompanied in unison for one verse and with choral background later. Often the voice writing is chant-like; the organ material is sparse, repetitive, and quite simple. This gentle anthem would be well received by the chorus and congregation and is recommended for most groups.

*The Lord Is My Light and My Salvation*. David H. Williams; male unison, flute and contrabass; H. W. Gray (Belwin-Mills), GCMR 3410, 40¢ (E).

The walking pizzicato bass part gives the psalm setting a jazz-like character, with the flute used as a counter-melody. The tessitura for the unison male chorus is low, so this would be performable by a baritone/bass dominated group. The instrumental parts are included with the choral score. This easy anthem moves in two and is suitable for church or high school groups.

*O Salutaris Hostia*. William Mathias; TTBB unaccompanied; Oxford University Press, M 18, 50¢ (M+).

Mathias stands as one of England's top choral composers today. This dramatic motet setting moves through a variety of moods and is predominately homophonic, with one brief solo for a first tenor. Only a Latin text is given and there is no reduction of parts. The music is excellent and will appeal to college choirs or advanced high school choruses. The first tenor part is moderately high, but the other parts are in comfortable areas. Highly recommended for good male choirs.

*Psalm 117*. Roger Sherman; TTBB and organ; G.I.A. Publications, 2194, 35¢ (E).

This setting is only one page long and is organized in chant style, with no definitive rhythmic patterns, only note heads. There is alternation between a soloist and the chorus; the organ merely plays a sustained choral background. Designed for church use, this edition includes a version for SATB.

*In God Is My Salvation*. Henry Pfohl; TB and organ; Flammer/Shawnee Press Inc. C-5022, 40¢ (E).

Additional notes are used in several areas, so that this could be performed by a three or four voice male choir, although the majority of the anthem is in two parts. The tempo is brisk with some changes for textual emphasis. The chorus is usually doubled by the organ, but some short unaccompanied areas also occur. There are two verses which are similar in setting. This psalm is appropriate for a church choir.

*Everything That Hath Breath*. Ronald Perera; TB and electronic tape; E. C. Schirmer No. 3048, 75¢ (D).

The score, a facsimile, is in the composer's handwriting and may be performed by SA or mixed choir. The demands for the chorus include speaking, chanting, whispering, and the employment of vocal glissandi. Often tone clusters occur and the composer suggests that at least 12 singers are needed for performance. The tape visualization occurs on a staff below that of the singers to aid with the timing. The actual choral lines are not difficult, but the overall rehearsal time needed for this six minute work will be extensive. It is an interesting and challenging psalm setting for advanced choirs.

*O Vos Omnes* (O Ye People). Pablo Casals; TTBB unaccompanied; Alexander Broude Inc., AB 242, 50¢ (M+).

This edition has been arranged by Clifford Richter from the familiar SATB version. There is a keyboard reduction with both English and Latin performing versions. The music is in a four-part block style and the difficulty of the motet lies in the full vocal ranges used. At places the tenor is quite high and bass low, so that mature voices will be needed for effective execution. The work is slow, dramatic and moves through quickly changing dynamics. Recommended for an advanced chorus.

*Two Spirituals for Male Chorus*. William Dawson; TTBB and piano; Warner Brothers Publications, R 3518, 50¢ (D).

The two spirituals are *Jesus Walked This Lonesome Valley* and *You Got To Reap Just What You Sow*. *Jesus Walked* uses a baritone soloist who is independent from the other lines and he needs to sing in falsetto. The piano part is moderately difficult with chor-

dal syncopations. In both spirituals the chorus is treated contrapuntally with strong rhythms and well articulated vocal lines requiring expansive dynamic contrasts. These works are fun but need a good high school or college choir for performance because of the wide ranges in all sections.

*Blessed Be The Lord*. Thomas Tallis (1505-1585); TTB with optional organ accompaniment; Associated Music Pub., NYPM No. 30, 25¢ (M).

Transcribed and edited by Walter Collins, this full anthem has a two minute duration. The organ doubles the voices throughout and is optional. There is a mixture of homophonic and polyphonic textures with voice ranges which, at times, are high and low for the outer voices. A scholarly edition that will be of interest to both school and church choirs seeking Renaissance music.

*They All Were Looking For A King*. Mary Plumstead; TTBB unaccompanied; Robertson/Theodore Presser Co., 53026, (M—).

The solfege syllables are given above the vocal lines to facilitate quick sight-reading. The music is somewhat sentimental in style. The timbre is homophonic with a few high notes for the first tenor. This traditional three-page setting would be good for a church or school choir; a piano reduction is provided.

*African Noel*. Arr. by Aden G. Lewis; TB with piano and drum; Plymouth Music Co., PCS-501, 25¢ (E).

The drum needed is of the conga-type and should be played with the hands. This easy setting is short, with numerous sectional repetitions, and could be sung by young junior high school voices. The total text is "Sing we all Noel." The piano is easy and usually provides an ostinato background for the singers. Very easy and recommended for young voices.

*Liebe* (Love). Franz Schubert (1797-1828); TTBB unaccompanied; Mark Foster Music Co., MF 1059, 40¢ (M—).

Edited by John Haberlen, this brief three-page secular love song has both the German and English text. There is a piano reduction and the emphasis is on the top tenor line. It could be performed by most high school male choirs and is clearly edited with frequently changing expression marks.

*From the Greek Anthology*. Edward Elgar; TTBB unaccompanied; Novello and Co., No. 07 2326 06, \$3.10 (M+).

These five-part songs for men's voices date from 1903. They are sophisticated, secular works that use full vocal ranges, especially in the top tenor part. A piano reduction is given and the vocal lines are well articulated. Each individual piece is about four pages long. These works are charming and are highly recommended for a high school or college men's chorus.

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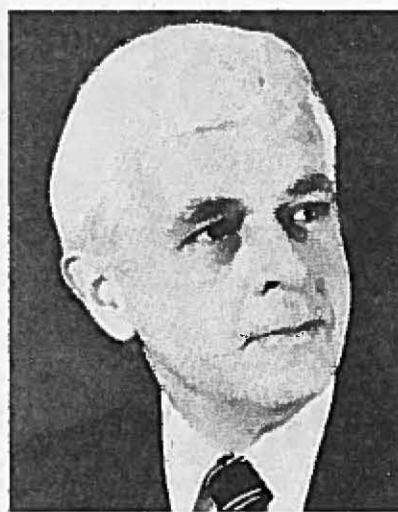
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## Honors

Marsha S. May, a student from the University of Texas at Austin, has been named winner of the \$1000 first prize in the 10th annual pipe organ contest sponsored by the Minnie Stevens Piper Foundation, the Alamo AGO chapter, the University Presbyterian Church, and the First Presbyterian Church of San Antonio, TX. Winner of the second graduate division prize of \$500 was Paul Riedo, Southern Methodist University. Winner of the \$750 first prize for undergraduates was Keith B. Weber, also a student of Robert Anderson at SMU. Chris Bullok, student of Charles Brown at North Texas State University, won the \$350 second prize in the undergraduate division.

Judges for the April 19 competition were Robert Jones of the University of Houston and William Teague of St. Mark's Episcopal Church and Centenary College, Shreveport.

Paul Lee was named winner of the 1980 Wurlitzer-Collegiate Artist Competition held in Washington, DC, during March by the Music Teachers National Association. He was presented with a cash prize and appeared in recital during the MTNA national convention. He had won similar competitions at the state and regional levels. A runner-up in the 1976 AGO national competition, finalist in the 1979 Fort Wayne competition, and winner of the 1979 Boston Young Artist Competition, Mr. Lee is an associate instructor and opera coach at Indiana University, where he is studying for his master's degree as a student of Wilma Jensen. He is a graduate of the University of Southern Mississippi and serves as organist of Tabernacle Presbyterian Church in Indianapolis.



James Boeringer has been appointed director of the Moravian Music Foundation, succeeding Karl Kroeger, who has resigned after a tenure of eight years. Dr. Boeringer leaves a position as university organist and chairman of the music department at Susquehanna University in Selinsgrove, PA. Born in Pittsburgh, PA, in 1930, he was educated at the College of Wooster, Columbia University, and Union Theological Seminary, where he received the DSM degree in 1964. He has studied musicology with Paul Henry Lang and Gustave Reese, organ with Richard T. Gore and Alec Wyton, and composition with Seth Bingham and Douglas Moore. He previously taught at Oklahoma Baptist University and the University of South Dakota. He serves as editor of the journal of the International Society for Organ History and Preservation, which he was instrumental in organizing, and he has published articles in a number of journals, as well as editions of music by baroque and classic composers.

Dr. Boeringer is married to the violinist Grace Nocera, and the couple have three children. He will assume his new position during the summer and will direct the completion of the foundation's History of Moravian Music in America project.

## Appointments



Philip Brunelle has been appointed to a three-year term on the Minnesota State Arts Board by Governor Albert Quie, the first church musician to receive this distinction in Minnesota. The 11-member board is responsible for the policy-making of arts appropriations in the state and approval of dispensation of arts monies approved by the legislature. This fall Mr. Brunelle will start his 12th year as organist-choirmaster of Plymouth Congregational Church in Minneapolis, and the 12th season of the Plymouth Music Series. He also serves as music director of the Minnesota Opera Company and was the conductor for several programs at the AGO national convention just past.



French organist Daniel Roth has recently been appointed teacher of organ at the Strasbourg Conservatory, where he succeeds Michel Chapuis. Mr. Roth, who is titular organist of the Basilique du Sacre-Coeur in Paris, will make his next American tour in the fall of 1981 under the auspices of Murtagh/McFarlane Artists, Inc.

Raymond Egan, currently organist-choirmaster of Capitol Hills Presbyterian Church in Washington, DC, will assume a similar position in August at St. Paul's Episcopal Church, Richmond, VA. He holds a B.Mus. degree in organ performance from the Eastman School of Music, has studied at the Washington Cathedral, and earned the M.Mus. degree in choral conducting at Westminster Choir College. In addition to being an organist and conductor, he is also a composer and jazz pianist.

In Richmond, Mr. Egan will replace Raymond F. Glover, who has been chosen general editor of the Episcopal Hymnal 1982.

Graham Steed has been appointed director of music at St. Mary's Basilica, Halifax, Nova Scotia, where he will work with clergy, choirs, and organist to develop a music program in accordance with the norms of Vatican II. Since coming to Canada in 1949, he has directed the music at cathedrals in Saskatoon and Victoria, and has held church appointments in Windsor and Montreal.



Finalists in the 1980 organ playing competition sponsored by the Chicago AGO Chapter on May 10 were (front row, left to right) E. Margo Dillard, Kevin G. Buttle, Janice Leach, and (back row, left to right) Janet Fischell, Robert Lehman and Victor Fields. The winner was Miss Dillard, a graduate of the University of Montevilla and Indiana University, whose teachers have been Betty Louise Lumby and Robert Rayfield. The runnerup was Mr. Buttle, a student of Roger Nyquist at the University of Santa Clara. Judges for the contest, held at St. John's Lutheran Church Forest Park, IL, were Marsha Foxgrover, William Eifrig, and Janet Hutchins.



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# Harpsichord News

## Recitals and Programs

Karen Hite Jacob, harpsichordist with the Carolina Consort, had a busy fall and winter season. In addition to pieces with voice and recorder, she played these solo harpsichord works: for the Campbell University Concert Association (Buies Creek, NC) on Sept. 25: Lachrimae Pavan set by Morley, La Volta, Byrd, seven selections from Pièces de Clavecin, 1724, Rameau; at St. Mary's Chapel, Charlotte, on Oct. 10: Suite in C, Purcell; the same pieces by Rameau. Her harpsichord: A French double, after Blanchet, by Willard Martin.

Virginia Pleasants gave this forte-piano recital in the Purcell Room, London, on Jan. 19: Six Sonatas with Varied Reprises (1760), C.P.E. Bach. Fortepiano by Adlam-Burnett, after Mathaeus Heilmann (c. 1785).

Max Yount, Beloit College, played this program in Elkins, WV on Jan. 19 and at the Baptist Temple, Charleston, WV on Jan. 23: Suite in F, L. Couperin; Capriccio in D, Prelude, Fugue and Postlude in G Minor,

Böhm; "English" Suite in D Minor, Bach; Sonata 47 in B Minor, Haydn; Duet for Two Harpsichords, Benjamin Carr. On Feb. 7 Mr. Yount played the same program in Carnegie Recital Hall, New York, with the addition of Dance Permutations for modern flute and harpsichord (1978), Yount. The harpsichord: a double by Keith Hill, 1979.

Larry Palmer played this program for the Renaissance Festival of Mountain View College, Dallas, on Feb. 6: La Romanesca, Valente; Toccata Prima, Canzona Prima, Two Gagliards in G (Book II), Frescobaldi; Diferencias Caballero, Cabezon; Fantasia V, His Dream, His Rest, His Conceit, His Humour, Giles Farnaby; De la Mare's Pavan, Hughes' Ballet (Lambert's Clavichord), Howells. The harpsichord, a William Dowd French single, 1979. For his faculty recital at Southern Methodist University, Mr. Palmer played this program on Feb. 11, using the same Dowd single harpsichord: Adagio in G, Toccata in G, Partita in A Minor, Bach; Suite in C Minor, Froberger; Sonatas, K. 3, 5, 119, Scarlatti; Nine Variations on an Original Theme (for Larry Palmer, 1961), Neely Bruce (world premiere). Mr. Palmer played this same program for the Galveston Chapter, AGO, on April 22 at Saint Peter the Apostle Church, Galveston, using a French double harpsichord by Richard Cox. He also played programs for the Harpsichord Center, Los Angeles, on March 8 and 9, and for the Thomas Burke Memorial Museum, Seattle, on March 13, sub-

stituting the Sonata, op. 52, of Vincent Persichetti for the Bruce Variations. Harpsichords: Zuckermann Flemish double by Roberts and Brazier in Los Angeles and Zuckermann French double by David Calhoun in Seattle.

In Vienna the harpsichord class of Professor Isolde Ahiggrimm gave this harpsichord program at the Hochschule für Musik und darstellende Kunst on Feb. 6: Toccata 5, Frescobaldi; Suite in C, L. Couperin; Sonatas, K. 544, 545, 84, Scarlatti; Preludes and Fugue in F-sharp Minor and A-flat Major, Book I, WTC, and Toccata in E Minor, Bach; 5 pieces from Nouvelles Suites de Pièces de Clavecin, Rameau. The performers were Monica Rivera, Marcy Zimmermann, Eriko Tori, John Bonsaksen, Manon Winter, and Dean Billmeyer.

Nancy Metzger gave this faculty recital at Warner Pacific College, Portland, OR, on Feb. 8, and repeated it at Linfield College on March 2: Toccata XII in A Minor, Froberger; Suite in C Minor, Clérambault; Duetti in F and G, Bach.

Bruce Gustafson and Arthur Lawrence gave this duo-harpsichord program at Kalamazoo College on April 14: Suite in F, Gaspard Le Roux; Chaconne (1980), Lawrence Rackley; Concerto in A Minor, Krebs. Mr. Lawrence played three pieces by Claude-Bénigne Balbastre and Mr. Gustafson a Triptych (1980) by Roger Briggs. Harpsichords by William Dowd, 1970, and Willard Martin,

1980. On March 2 the same artists played Concerto in C Major for Two Harpsichords, Bach, for the Kalamazoo Bach Festival. On Feb. 24 they played in the music series at St. Paul's Episcopal Church, La Porte, IN: Le Roux, Bach Concerto; and as solos, Toccata in D, Bach (Mr. Gustafson) and Sonatas in A, K. 208-209, Scarlatti (Mr. Lawrence).

Bruce Gustafson gave this faculty recital at St. Mary's College, Notre Dame, IN, on March 13: Suite in F, Le Roux; Ordre 22, F. Couperin; Triptych, Briggs (in its premiere performance); Canzona VI in A Minor, Froberger; a repeat of the Briggs work; Toccata in D, Bach. The harpsichord: a French double after Blanchet, by Willard Martin, 1980.

Gustav Leonhardt joined Glen Wilson for works for two harpsichords in the Amsterdam Concertgebouw on Feb. 22: Gerometta, Porta; Verse, Carlton; Belle sans paire, Crecquillon; A Fancy, T. Tomkins; Canzon noni toni, Hassler; seven pieces by Le Roux; Concerto per due cembali, W. F. Bach; and, as solos, four pieces, Balbastre (Mr. Leonhardt); 8 Fugues, W. F. Bach (Mr. Wilson). Mr. Wilson will make a recital tour in the United States from 7-18 Feb. 1981. He offers a 17th-century program (Byrd, Tomkins, Frescobaldi and others) and a program of Bach works (C. P. E., W. F., and J. S.) Those interested in booking Mr. Wilson should write him at Dorpsweg K 143, 1676 GJ TWISK, Holland.

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William Parsons, harpsichordist with Harmonie Universelle, played these pieces in a chamber music concert at Immaculata College Chapel, Washington, on Feb. 29: improvisation-prelude and 10 pieces from Pièces de Clavecin, 1724, Rameau; The Combat between David and Goliath, Kuhnau. Harpsichord by David Rubio.

Ralph Kirkpatrick played a harpsichord recital on April 19 at Claremont College, CA. It began, according to the announcement, at 8:01 p.m.

Craig Burnell gave this graduate harpsichord recital at the North Texas State University School of Music, Denton, on April 8: Suite in G Minor, Suite in C Major, Pavane in F-sharp Minor, L. Couperin; Pièces de Clavecin, 1705, Le Roux. The harpsichord: the university's 1971 Hubbard-Kingston. Mr. Burnell had also played an extensive program of Rameau pieces on Oct. 23, also as a graduate recital.

HPSCHD by John Cage and Lejaren Hiller was presented in April at the Albright Knox Gallery of Art in Buffalo, NY. According to the program: "Twenty-minute solos for one to seven amplified harpsichords and tapes for one to fifty-two amplified monaural machines to be used in whole or in any combination with or in part in any combination with or without interruptions, etc., to make an indeterminate concert of any agreed-upon length having two to fifty-nine channels with loud-speakers around the audience." Soloists were David Tudor, David Fuller, Aki Takahashi, Yvar Mikhashoff, and Neely Bruce playing a Baldwin Solid Body harpsichord, Dowd double, Herz double, Paul Teryl's hand-built harpsichord, and a Neupert single. Further the program: "In addition to playing his own solo, each harpsichordist is free to practice or perform any Mozart composition or to play any of the other solos. Monaural tapes give all divisions of the octave from five to fifty-six tones. At approximately 9 and 11 p.m. there will be a concert of all channels. The audience is free to move in and out of the performance space."

Joseph Payne played this recital in the Purcell Room, London, on April 11: Lord Lumley's Pavan and Galliard, Bull; Canzona 3, Book II, Frescobaldi; three sonatas, Soler; Suite in D Minor, Handel; Suite in D Major, Roseingrave; Sonatas, K. 9, 17, 132, 133, 232, 247, 402, 403, 534, 535, Scarlatti. Harpsichord by Zuckermann.

The SMU Early Music Consort presented a somewhat tongue-in-cheek program of music for the Ides of April (April 15) in Caruth Auditorium, SMU. Among the selections offered in honor of the Internal Revenue Service were Ach Gott, wem soll ichs klagen; Late in my rash accounting, Weelkes; Lord, I Have Sinned, Pelham Humphrey; Construe my meaning, Farnaby; Oihme, Monteverdi; and Adieu mes amours, Jean Mouton. Meanwhile harpsichordist Janet Hunt played this program at First Community Church, Dallas, on April 15: Toccata in D Minor, Froberger; Pavane and Galliard, Byrd; Sonatas, K. 134, 135, Scarlatti; Prelude, Fugue and Postlude, Boehm; Suite in E Minor, Rameau; Fantasie in C Minor, Bach.

Also on April 15, Victor Wolfram played this program of music by J. S. Bach at the Seretean Center Concert Hall, Oklahoma State University, Stillwater: Sonatas in G for Gamba (Cello) and Sonata in B Minor for Flute and Harpsichord; Fifteen Sinfonias (Three Part Inventions). Harpsichord by William Dowd.

Martin Haselböck was soloist for the first Austrian performance of Hugo Distler's Concerto for Harpsichord and String Orchestra, op. 14, on April 18. Harpsichord: a French double by Willard Martin. The performance took place in Vienna's Radio Hall (with the Tonkünstler Orchestra, Heinz Wallberg, conducting) and the work was recorded by the Austrian State Radio.

Mireille Lagacé played this all-Bach recital at the Meany Theater, Seattle, on April 20: "French" Suite in D Minor; "English" Suite in A Minor; Partita in B-flat Major; Sinfonia in F Minor; "Italian" Concerto.

Rafael Puyana played this recital at St. John's, Smith Square, London, on April 29, as a benefit to aid the victims of the earthquakes and floods in his native Colombia: Aria detto Balletto, Frescobaldi; Suite in F minor, Geoffroy; Suite in C Minor, Clérambault; Toccata in D, Bach; Sonatas, K. 240, 241, 119, Scarlatti; Sonata in the Dorian mode, Sonata in F-sharp Major, Soler.

Kenneth Dorsch, Chicago, played Partitas I, II, IV, and V of J. S. Bach at Trinity Episcopal Church, Wheaton, on May 4; at Augustana Lutheran Church, Chicago, on May 9; at the Music Center of the North Shore, Winnetka, on May 10; and at Ascension Episcopal Church, Chicago, on May 16. The harpsichord: after the 1745 Dulcken in the Smithsonian Institution by Peter Tourin of Duxbury, Vermont (1975).

During the Bach week of St. Luke's Episcopal Church, Evanston, the Concerto in C Minor for Two Harpsichords was performed by Victoria Graef-Grenier and Donald Spies, (May 11) and the Concertos for Three Harpsichords (D Minor) and Four Harpsichords by Graef-Grenier, Spies, Peter Crisafulli and Wolfgang RübSam (May 16).

Thomas Foster, harpsichord, was assisted by Carol Foster, organ, for this program at All Saints' Church, Beverly Hills, on June 2: Prelude, Fugue, and Allegro in E-flat, Bach; two sonatas, Scarlatti; Ordre 26, Couperin; three pieces (Lambert's Clavichord), Howells; Blanco and Soler Concerti for two keyboard instruments, and Variations on America, Ives, arranged for organ and harpsichord by T. Foster. Mr. Foster played his French double harpsichord by Richard Kingston, 1978.

The Los Angeles Harpsichord Center William Neil Roberts, harpsichordist, and Anthony Brazier, flutist, have a thriving early-music organization in the Eagle Rock section of Los Angeles (at 2751 West Broadway). Agents for Zuckermann harpsichords, Roberts and Brazier are able craftsmen who do exemplary assembly of the kit instruments, offer assistance to kit builders, and, besides, add a lot of zest to the west coast concert scene with their annual series of musical events, all held in the intimate, contemporary-styled room seating about 60, which is the Harpsichord Center.

This past season Roberts and Brazier opened the artists' series with this program: for flute and harpsichord: Sonata in D, Quantz, Sonatas in B Minor and D Major, John Stanley; Sonata in E Minor, Frederick the Great; harpsichord solos: eight pieces by Antoine Forqueray. Carole Terry, assistant professor of harpsichord and organ at the University of Washington played the second program in November: Capriccio, Froberger; Prelude and pieces, F. Couperin; Wooddy-Cock, Giles Farnaby; Toccata in G Minor, Bach; Sonatas, K. 208, 209,

(Continued, page 10)

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## Harpichord News

(continued from page 9)

Scarlatti. Others performing in the series included Patricia Mabee (harpichordist for the Los Angeles Chamber Orchestra), Louis Baggar (playing a program of sonatas by Haydn and C. P. E. Bach), Larry Palmer (program listed above), Barbara Cadranel, Fernando Valenti, and William Neil Roberts in two programs of the complete solo keyboard works of Rameau. Each concert is normally offered twice — once on Saturday evening and again on Sunday afternoon; the series is a non-profit venture, with the proceeds from ticket sales going to the artists.

### Harpichord Makers

A stringed instrument workshop has been formed in Minneapolis, offering rare and contemporary hand-crafted instruments, repairs, and restoration. Located in the warehouse district of the city, on the seventh floor at 18 North Fourth Street, the shop features a show area for display of finished instruments and a working area for construction and repair.

Here Robert Baumann builds harpichords and clavichords on 16th- and 17th-century models, primarily those from Flanders. In addition he performs in Musica Primavera, a baroque performance group. Other members of the group build guitars, mandolins, and violins. Included is Claire Givens, a musical instrument importer.

The new address for Willard Martin Harpichords is 1521 East Sixth Street, Bethlehem, Pennsylvania 18015. The telephone number remains the same: 215-867-7354.

### Kenneth Gilbert Master Classes

Master harpichordist, editor, and teacher Kenneth Gilbert has a non-stop schedule of harpichord events! For those who might wish to attend any of these master-classes, we list the dates, contact addresses, and, very briefly, the repertoire. June 13-15: Loosemore Centre, Chapel Street, Buckfastleigh, Devon (England) — Froberger and Rameau. June 23-28: Jyväskylä Arts Festival, Kauipakatu 41 B 11, SF-40100 Jyväskylä 10 (Finland) — Free program. June 29-July 5: Semaines Internationales d'Art Classique Francais, 14, rue de la Bourdonnais, F-44100 Nantes (France) — Froberger, d'Anglebert, Couperin, Rameau, Bach "French" Suites. July 7-19: Summer Academy for Organists, Stadhuis, Haarlem (Holland) — Bach Goldberg Variations; French music. August 7-13: Corsi di Musica Antica a Venezia, Fondazione G. Cini, Isola San Giorgio Maggiore, 30124 Venezia (Italy) — Froberger, Couperin. August 18-27: Ruckers Genoot-

schap, Museum Vleeshuis, B-2000 Antwerp (Belgium) — Bach WTC I; French music. September 16-October 1: Musica en Daroca, c/o Sr. Jose Luis Gonzales Uriol, Sanclemente 22, 4.izqda., Zaragoza-1 (Spain) — Scarlatti, Louis Couperin. Workshop in Harpichord Literature: November 3-7 and 17-22, School of Music, Florida State University, Tallahassee, Florida 32306; Couperin, Rameau, Frescobaldi, Bach WTC II.

### Have Harpichord, Will Travel

Elaine Comparone (Harpichord Unlimited, 215 West 98th Street, New York 10025) has copied an idea from George Lucktenberg's wonderfully-named "Harpiscart"; with a van provided through the assistance of the Martha Baird Rockefeller Fund for Music she will move two harpichords on a tour of the western and mid-western states, beginning in October. Offering either a solo recital (16th through 20th centuries) or a duo recital with flutist Daniel Waitzman, Miss Comparone would be happy to hear from interested sponsors. She has recorded Scarlatti sonatas for The Musical Heritage Society, and most recently appeared with The Bronx Arts Ensemble in a program of three centuries of unusual chamber music (on May 11 at Abraham Goodman House, New York) when the program included the chamber cantata Don Quichotte (c. 1710) by Courbois and the Bach Orchestral Suite 2.

### Publications

Early Music, Jan. 1980, contains articles by Andrea von Ramm (Style in Early Singing), Edith Borroff (An American University Consort), appreciations of Alfred Deller by Sir Michael Tippett, Walter Bergmann, and Robert Spencer; and many other items of interest. The April 1980 issue (a second "keyboard" one) proclaims its theme on the front cover — a full-color reproduction of Gerard Dou's portrait of a lady at the clavichord; and the back cover, too — again a full-color photograph of the soundboard rose from the well-known 1769 double-manual harpichord by Pascal Taskin in the Russell Collection, Edinburgh. Between these attractive covers there is a wealth of articles important to players of early keyboard instruments: Graham Sadler's "The role of the keyboard continuo in French opera (1673-1776)"; Malcolm Bilson's "The Viennese fortepiano of the late 18th century — a performer's introduction to the classical repertoire"; Jane Clark's "Les Folies Francais Couperin"; and "The manner of interpretation: some thoughts on authenticity" by Zuzana Růžicková — a short article sure to stir up some controversy.

Bach, the quarterly journal of the Riemenschneider Bach Institute, Baldwin-Wallace College, continues its facsimile publication of important Bach sources: in vol. 11 no. 1 (Jan. 1980) the entire issue is given over to the reprinting of the Clavierübung, Part IV (the "Goldberg" Variations) — most highly recommended for the harpichordist's library. Vol. 11, no. 2 (April 1980) presents the first pages of "The Musical Offering" and articles by Ernest Harriss (A Chronology of the Works of J. S. Bach) and Bertil van Boer, Jr. (Observations on Bach's Use of the Horn).

The Journal of the American Musical Instrument Society, vol. 4 (1978) contains an extensive and important article, "Regional Schools of Harpichord Decoration" by Sheridan Germann, perhaps the world's leading authority on this topic. The article spans more than fifty pages. Those interested in this publication should write AMIS Membership Office, USD Box 194, Vermillion, SD 57069.

David Fuller's fascinating study "Mechanical Musical Instruments as a Source for the Study of Notes Inégales" was originally published in 1974 in the Bulletin of the Musical Box Society International (Summer issue). It is now reprinted, in handsome format, and available from Divisions, P.O. Box 18647, Cleveland Heights, Ohio 44118 for \$7. The 20-page booklet, printed on fine-quality paper, comes with a small L.P. recording of the musical examples, including a computer-produced performance of the Romance by Claude Balbastre composed for Dom Bedos in 1778 as an illustration of music for a cylinder organ.

Dover Publications, Inc., 180 Varick Street, New York 10014, has a new catalog of books on music, free for the asking. The wealth of materials available from this firm at a relatively inexpensive cost is rather remarkable: harpichordists certainly know the editions of The Fitzwilliam Virginal Book (2 volumes), My Ladye Nevells Booke of Virginal Music, Elizabeth Rogers Hir Virginall Booke, the Bach harpichord works in several volumes, the facsimile edition of the Two-and Three-Part Inventions of J. S. Bach, and many other items. The catalog shows the further diversity of the firm's offerings (Rameau's Treatise on Harmony, for example) standard works on Rameau (by Girdlestone) and Couperin (Mellers), et al.

Features and news items for these pages are always welcome. Please send them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas 75275.

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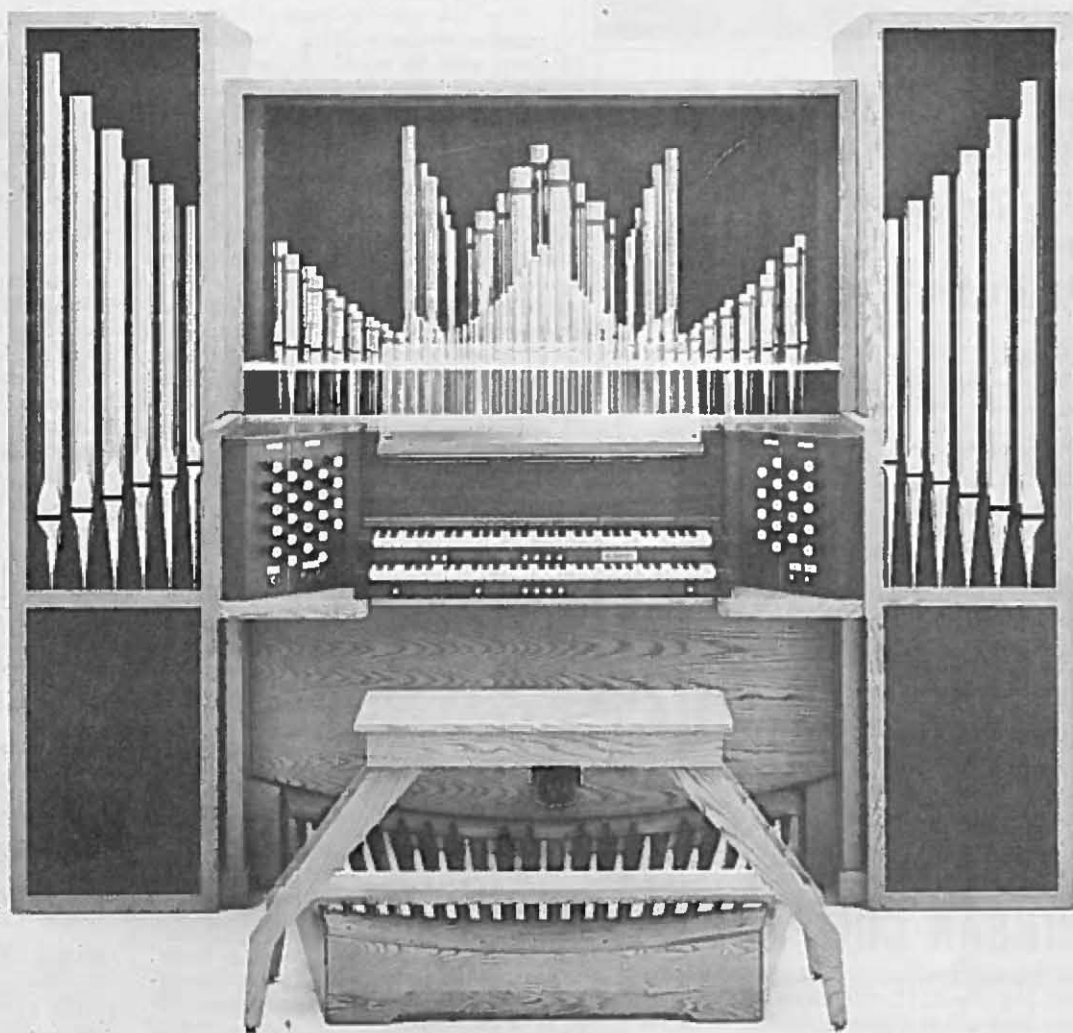
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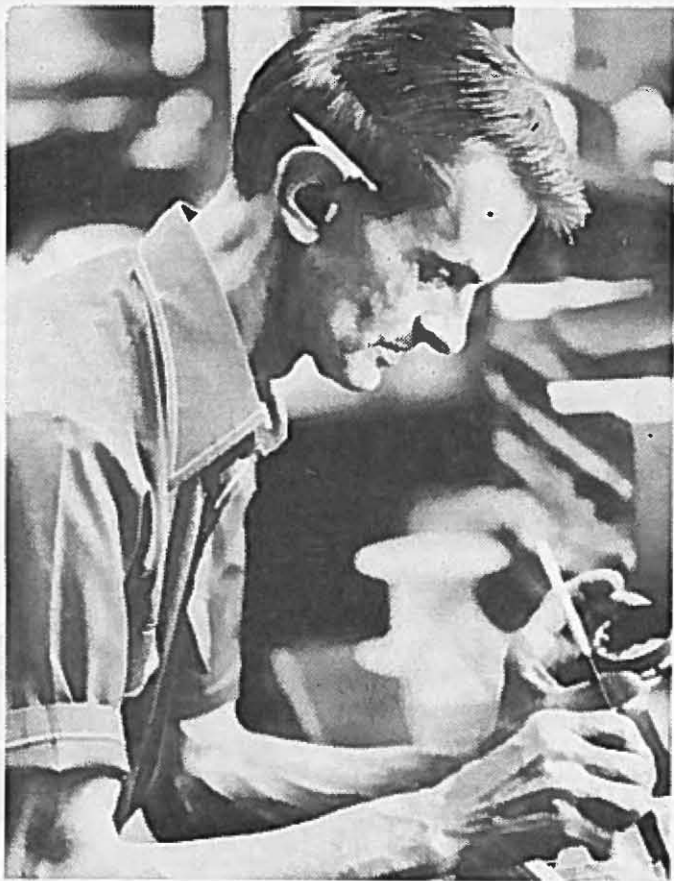
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## "Tracker Alley": The I-5 Corridor

by John Hamilton

Interstate Highway I-5 originates in pristine British Columbia's seacoast mountains, plunges through Seattle, Tacoma, Portland, and Eugene into California's vast Central Valley (an area itself the approximate shape and size of all West Germany), ventures into Los Angeles and San Diego, disappears in bullrings and fleshpots of Tijuana. And I-5's corridor has seen something over a hundred postwar mechanical-action organs — a veritable "Tracker Alley."

An explosion of superb installations and signed contracts during the past year makes it possible for the organ pilgrim to discover postwar instruments of mindblowing quality at spacings not exceeding fifty or seventy miles, until passing south of San Francisco, where they begin to thin out but from where one is hearing exciting rumblings. One is reminded of California's 18th-century Mission Trail (San Juan Capistrano, San Gabriel, Santa Barbara, etc.) which enabled pilgrims to arrive at the next mission by a day's journey, or of Europe's North Coast concentration of fabulous instruments from the 17th century. Particular centers of fine installations have proven to be Seattle-Tacoma, Berkeley, and Eugene.

The I-5 corridor hosts at least four noted tracker-building workshops: Fritts and Richards (Tacoma), John Brombaugh and Associates (Eugene), Ken Coulter (Eugene), and Greg Harrold (Los Angeles). The extreme youth of Paul Fritts, Ralph Richards, and Greg Harrold — all barely into their mid-twenties, with foreseeable forty-year careers of fine instruments — bodes well for continued vigor on the Pacific Coast scene.

One thinks of no opus one in organ history to surpass that of Fritts and Richards in the First Methodist Church in the sawmill town of Shelton, Washington. Other noteworthy opus ones in "Tracker Alley" include the recent Michael Bigelow organ at St. John's Chico (owned personally by David Rothe), the Coulter instrument at Eugene's United Lutheran, and Greg Harrold's personal house instrument in Los Angeles.

Among builders with several installations along the corridor are John Brombaugh (about ten instruments), Jürgen Ahrend (seven), Bosch (elev-

en), Wilhelm (seven), Hradetzky (four), Coulter (five), and Flentrop (ten). Who among organ aficionados is aware of America's first Flentrop, from the 1940s, in a graceful home in St. Helena amid premium vineyards of California's Napa Valley? Or of another Flentrop in Sonora, in Mother Lode goldrush country?

Thirteen of the I-5 instruments must be ranked among the great postwar organs:

Seattle, St. Mark's Cathedral (Flentrop)

West Seattle, First Lutheran Church (Noack)

Seattle-Medina, St. Thomas Church (Metzler-Wilhelm)

Ellensburg, Grace Church (Brombaugh)

Shelton, First Methodist Church (Fritts and Richards)

Tacoma, Christ Church (Brombaugh)

Corvallis, First Methodist Church (Noack)

Eugene, Central Lutheran Church (Brombaugh)

Eugene, University of Oregon (Ahrend)

Berkeley, St. John Chrysostom Church (Ahrend) (owned by University of California)

Berkeley, St. Johns Presbyterian Church (Brombaugh)

Los Angeles, Greg Harrold residence (Harrold)

Santa Monica, Lee Burns residence (a home of noted architectural distinction) (Ahrend & Brunzema)

A major breakthrough within a denomination is possibly that of the Church of Jesus Christ of Latter-day Saints (Mormon), three of whose Stake Centers on I-5 have trackers: Eugene (Walcker), West Eugene (Coulter), and Salem (Casavant, forthcoming).

In addition to builders mentioned above, forthcoming major instruments are contracted with Fisk, Rieger, and others.

*John Hamilton, University of Oregon organist and professor of music, is currently on leave of absence, residing in Denmark.*

## Here & There

Catharine Crozier played a recital on June 6 at Royce Hall, the University of California at Los Angeles, to commemorate the 50th anniversary of the dedication of the 4-manual, 80-rank organ by Harold Gleason. The instrument was built by the Skinner Organ Company to Mr. Gleason's design, in consultation with Lynnwood Farnam and G. Donald Harrison; it was restored in 1968-71 under the supervision of Thomas Harmon, current university organist. The dedication program consisted of Trumpet Tune and Air, Purcell; Toccata per l'Ele-

vazione, Frescobaldi; Fugue in C Major, Buxtehude; Soeur Monique, Couperin; Passacaglia and Fugue in C Minor, Bach; Chorale and Variations: Everyman, Royce; Canon in B Minor, Schumann; Sketch in E Minor, Douglas; Choral in A Minor, Franck; Prelude "Gloria Domini," Noble; Nun freut euch, Herzlich thut, Bach; Tu es petra, Mulet. Miss Crozier played the same program that her husband had played 50 years earlier, with the exception of the works by Edward Royce and Ernest Douglas, the scores of which were not available.



## ISO Congress

(continued from page 1)

voicing variables. An ISO business meeting followed.

Regal Ranch in Stafford was the scene of Monday night's festivities. After a real Texas barbecue the participants enjoyed outdoor games: horseshoes, volleyball, and the like. At sundown was the official bull chip throwing contest. Otto Hoffmann made the best throw, and, to no one's surprise, Henry Willis IV came in a close second. Several gallons of beer later, as the band played on, the ISO exhibited its bravery in Texas "kicker" dancing.

On Tuesday morning the congress toured the Lyndon B. Johnson Space Center, National Aeronautics and Space Administration. The group saw NASA control and training buildings, equipment from past missions, moon rocks, and a multitude of other exhibits.

After a seafood luncheon in Kemah, the congress arrived in Galveston. The first stop was Reedy Chapel A. M. E. Church which houses an 1872 Hook & Hastings organ. This 16-stop instrument, originally at Trinity Episcopal Church in Galveston, sat in ruins at Reedy Chapel until recently. Its restoration, funded by the Moody Foundation, was performed by Roy Redman of Fort Worth, Texas. Mr. Redman told the instrument's history, and Peggy McMullen, organist of First Lutheran Church, Galveston, played pieces by Arne, Scheidt, Bach, Krebs, Reger, Karg-Elert, and Jan Bender.

Next was another Hook & Hastings organ, this one built in 1895 and located at First Presbyterian Church, Galveston. The instrument had been largely destroyed and was recently rebuilt and enlarged by Roy Redman, adding materials from other Hook & Hastings organs, as well as new materials. The organ now has 45 stops. After Mr. Redman spoke about the organ, Ronald Wyatt, organist-choir-master of Trinity Episcopal Church, Galveston, played works of J. S. Bach, F. Couperin, and Jehan Alain.

A short sightseeing tour of Galveston showed the visitors the island's notable Victorian architecture which has survived a century of hurricanes. Dinner followed at the Flagship hotel, located on a pier over Galveston's surf.

An organ demonstration at Moody Memorial United Methodist Church concluded the evening in Galveston. The Reuter organ is an American-classic style instrument of 60 ranks built in 1964. Marjorie Jackson Rasche, organist of the church, showed the organ's adaptability to various styles by playing works of Walther, Sowerby, and Peeters.

Wednesday morning the congress visited the Visser-Rowland shop in Houston. Pieter Visser and Hanne Rowland lectured on the firm's philosophies and operating practices. Jan Rowland demonstrated the use of computers for problem solving and automation in organbuilding. Time was allowed for participants to look over the shop and ask questions of the staff.

That afternoon the congress saw three recently-built instruments in Houston. The first, located at the Memorial Ward Chapel, Church of Jesus Christ of Latter Day Saints, was a two-manual organ built by Rubin Frels of Victoria, Texas. Paul Keith of Austin played pieces by Durufle and J. S. Bach.

Next was a visit to the 20-stop Visser-Rowland organ at Pilgrim Lutheran Church. The purpose of this visit was to demonstrate a dead acoustical environment typical of what American organbuilders often face. As Mr. Visser spoke, he took a handful of loose acoustical fluff from the wall,

bringing cries from the other organbuilders in several languages. "Would you do that again?" — "And again!" — "And if we all do that . . ." Thomas Turner played contemporary American chorale preludes by Randall Thompson, Jan Bender, Henry Markworth, and Richard Weinhorst.

Wednesday afternoon concluded with another 20-stop Visser-Rowland organ in a very different environment. The chapel at the Villa de Matel of the Sisters of Charity of the Incarnate Word, with its fine marble, beautiful adornments from around the world, and nearly perfect acoustics, held her visitors almost spellbound. The organ, fairly elaborate by American standards, was demonstrated by Thomas Turner with pieces by Wilmer Hayden Welsh and J. S. Bach.

The evening provided time for participants to relax at the hotel, view the exhibits, visit with one another, and rest for the journey to Mexico the next day.

Looking over the Houston portion of the ISO Congress, the organ tours did, in fact, give a good overview of American organbuilding in the past century. Europeans are consistently baffled by the diversity of style and quality in American organs. Americans probably are not aware just how foreign some American concepts are to others. It might have been helpful if an outline of the development of American organbuilding had been presented prior to seeing the organs. Now that the economic balance permits more and more Europeans to visit America and her organs, we Americans might do well to ponder what their reactions tell us and to question where our great diversity has brought us.

The organ demonstrations were good for the most part, but several of the players neglected to select repertoire which specifically showed what the organ being demonstrated was all about. Pieces in vogue when the organ was first built, or ones typically used on a week-to-week basis, or American works which visitors might not hear in their own countries — all these were in order but were not always utilized.

Fortunately, the organbuilders were mostly spared the tedium of having the organs spelled out for them stop by stop. Demonstrating one stop at a time is a silly exercise, or should be, for organbuilders whose ears are quite capable of separating a registration into its components and whose main concern should be how the sounds function in music.

It is a frequent criticism of such congresses that events are too hurried. The Texas portion of this Congress was not. The relaxed pace might have accommodated even more events without causing a rush.

This ISO Congress was the result of the work of all the Texas firms which are ISO members, plus many other firms and individuals. A special word of appreciation goes to Jan and Hanne Rowland, the unofficial host and hostess in Houston. Their friendship was a great help to many an organbuilder with lost luggage or confused reservations.

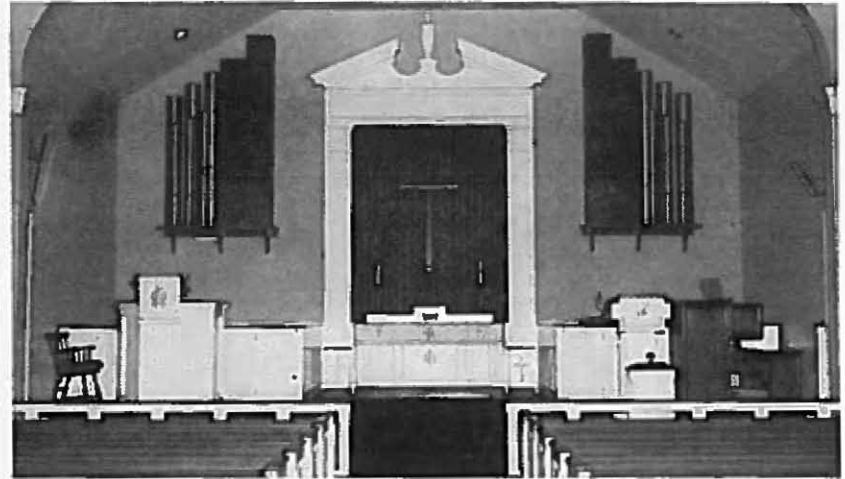
— Thomas Turner

The amazing thing about the Mexico part of the ISO Congress is that it could happen at all. No member of the ISO is currently living or building organs in Mexico, and a quick glance at a map will show how far Mexico City is from ISO outposts at Houston, Austin, and Victoria. Thus, gratitude is due to Rubin Frels, of Frels Organs in Victoria, for single-handedly assuring the 85 participants of a smooth visit, with good bus transport, fine hotels, and fine meals. Thanks to his contacts alone, church

(Continued, page 14)

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## ISO Congress

(continued from page 13)

doors were open to us, organ-doors opened in many cases as well, and people were on hand to explain certain items of historical interest in the churches.

It was an exhausting first day: a walking tour of Querétaro to see four organs, only one of which was playable. That instrument is a Hutchings (Boston, 1899), placed inside an 18th-century case of Mexican Churrigueresque style. George Bozeman played a recital of three North American pieces on it. In the Church of Santiago Mayor, those who cared to mount the small spiral stairway found a nearly complete 18th-century organ, photographable, touchable, visible, but unplayable.

A fifth organ was viewed that morning, of which the insides are packed in crates, awaiting restoration: the Church of Santa Rosa Viterbo. The case, a voluptuous swirling of blue and gold, was well worth the ride.

In the afternoon, Joseph Blanton gave a slide-lecture on colonial architecture. He presented a wonderfully-full panorama, in a short time, of buildings from Aztec temples, to Churrigueresque chapels, and I think Europeans and Americans alike were amazed at the wealth of stupendous churches, convents, and chapels that Mexico contains. After the lecture, we were treated by the museum that hosted this meeting to "Water of Querétaro," a delicious cold drink made of orange juice and wine, sweetened with sugar.

The following day, we went by bus to Puebla de los Angeles, where we heard a concert by Gerald Frank on the only playable organ in the cathedral, an enormous Austin built in 1921, rebuilt by Rubin Frels in 1973. The organ was particularly suited for the Messiaen, and Frank did not really suffer being translated to an organ of this size and type. Just for the record, Mr. Frank's playing is wonderfully unaffected, direct, easy to listen to playing, throwing no cuteness or bombast between the listener's intelligence and the composer's intelligence. Everyone really appreciated his concert.

The two mute organ cases, splendid examples of Pueblaesque cabinetry and decoration of the mid 1600s, also stand in the cathedral, and the builders visited and photographed them after the concert.

—The next day, turista hit! A number of our European colleagues were not prepared for it — they'd been warned about altitude, direct sun, and pollution, but not about the age-old "Revenge of Montezuma." Many braved that problem anyway for the most strenuous day of the journey: bus visits that morning to Acuitlapilco, on which organ Mr. Frank played some short pieces, working his way admirably around ciphering B flats, unstable trumpets, wheezing hand-pumped bellows, and a Pajarito that was short on water. Then, on to Tlaxcala Cathedral, oldest site of European learning on the American continents, and home, as of three days before the Congress, of a small 18th-century positiv organ. The restoration of that organ was personally arranged for by Padre Bruno, priest of the cathedral, and restored by Mr. Frels many years ago. It was subsequently moved from school to church to school, and now sits in Tlaxcala. Then, on a couple of miles to Ocotlan, and a silent visit to the organ in that sanctuary. The church was packed with persons attending mass, and we were allowed only a silent climb to the loft, and silent admiration of a mute instrument in a lovely case. Then on to an Indian market on the way back to Puebla — smells and sounds as they must have been for millenia! Two of the group even managed to get a

taste of the mysterious "pulque," a sort of beer brewed from maguey cactus, which everyone claims doesn't exist anymore!

After lunch, more organ sight-seeing: to Tonantzintla and to Atlixco, where complete and nearly complete, unrestored, and unplayable organs were seen. Before dinner, a lecture-discussion was hosted by Susan Tattershall. Slides were shown, and everyone joined in, asking questions, telling what they knew, and wondering out loud "why did they do it that way?"

The next day we headed toward Mexico City, stopping to see the old convent of Huetjozingo on the way, the oldest standing church in the New World, with an organ up in the balcony that may well prove to be the oldest organ in the New World, also: no one has yet found the right person with the right key on the right day to get up to see it! Very mysterious! Then a stop in San Martin Texmelucan, to see a flamboyant organ case (and its non-playable organ inside) that flaunts mermaids as part of its structure.

After lunch in a grotto (yes, a real grotto), we went to see and climb the pyramids in Teotihuacán. And we finally boarded the buses, tired but excited, for the entrance into Mexico City, punctuated by a stop at Our Lady of Guadalupe shrine.

Our hotel in Mexico City alone would have been worth the trip! Huge cages with mechanical birds chirping and twittering are in the lobby, a turn-of-the-century fantasia! The lobby ceiling is 5 floors high, ending in a stained glass dome. Wrought iron elevators climb rails in the lobby for a see-through trip to your room. Once again, thank you, Mr. Frels!

Surviving all that elegance, we humble organbuilders bussed to the Museum of Anthropology the next morning, certainly one of the most amazing collections of artifacts in the world, spaciouly displayed, subtly lit, the whole ingeniously architected to make walking and viewing a joy.

That evening Felipe Ramirez Ramirez played an extensive concert for us on the two restored organs in the cathedral. Had we in the planning stages thought to recommend a shorter program, we would have; it was too bad that of the three hours we had in the cathedral, a half was devoted to official greetings and welcomes, 2 hours were devoted to Maestro Ramirez' concert, and only a half hour was left to view the organs from above.

But by this time, the awful daytime dust and heat were forgotten, few cases of Turista persisted, and everyone was feeling mellow and sentimental already about having to say goodbye. The banquet that night was splendid, with mariachis, a table spread with all sorts of Mexican specialties, queso de San Juan, chicken in mole, pescado Veracruzano, guacamole, and the assortment of cakes for dessert was inutterable!

Mr. Otto Hofmann expressed thanks to Mr. Frels for his mighty organizational feat, and to Jan and Hanne Rowland for their work in Houston. Everyone hugged and shook hands and promised to meet in two years in Italy for the next Congress.

¿Solo así he de irme?  
¿Como las flores que percieron?  
¿Nada quedará en mi nombre?  
¿Nada de mi fama aquí en la tierra?  
¿Al menos flores!  
¿Al menos cantos!  
Cantos de Huetjozingo

Must I go only like this?  
Like the flowers that perish?  
Nothing will remain in my name?  
Nothing of my fame here on earth?  
At least flowers!  
At least songs!

(this poem is carved in stone above one of the entrances in the museum of anthropology)

— Susan Tattershall

Thomas Turner is head voicer and director of tonal execution for Visser-Rowland Associates, Inc., Houston. He holds the BA degree from Davidson College and the Master Organbuilder Certificate from the American Institute of Organbuilders. He has been a member of the Visser-Rowland staff since 1975.

Susan Tattershall is an organbuilder and restorer currently working with the Rubin S. Frels Co. in Victoria, Texas. She has completed the Journeyman examination requirements for the American Institute of Organbuilders.

## Organ in Brazil

(continued from page 1)

is scheduled for restoration in the near future by Rigatto. The other was installed in the Cathedral in Jundiaí, state of Sao Paulo, but has for the most part been destroyed. The following stops from the original Jundiaí organ have been incorporated into the present electro-pneumatic rebuild: Montre 8', Flute harmonique 8', Viole de gambe 8', Voix céleste 8', Prestant 4', Flute octaviante 4', Trompette 8'.

The next four organs, all featuring a uniform specification, were installed in Brazil around 1865; exact dates are not known. For these four organs Rigatto recalled a specification slightly different from that given below. However, examination of photographs and information in an order book in the archives of the Igreja da Lapa in Rio de Janeiro, dated May 13, 1897, indicate a particular instrument listed in the Cavaillé-Coll catalogue. The specification for this organ was listed as "Orgue No. 17" and the case as "Plan B."<sup>17</sup>

Grand Orgue  
Montre 8'  
Flûte harmonique 8'  
Bourdon 8'  
Prestant 4'

Récit  
Viole de gambe 8'  
Voix céleste 8'  
Flute octaviante 4'  
Trompette 8'

Pédale  
En tirasse

Tirasse G.O.  
Tirasse Réc.  
Copula R./G.O.  
(Appel de la Trompette)  
(Renvoi de la Trompette)  
Expression (à cuillère)  
(Hitch-down, three notches)

Manual compass: 56 notes  
Pedal compass: 20 notes  
All ranks 56 pipes except Voix céleste (44)  
Entire organ except Montre 8' in one swell box  
Height, 5.15 m; Width, 2.50 m  
Depth at base, 1.55 m  
Console depth, 1.30 m

Of these four organs the first is located in the Igreja Ordem Terceira do Carmo in Salvador, Bahia. Although the console has suffered extensive termite damage and vandalism, most of the pipework is still in

## 1980 "Piccolo Spoleto" — Organ Recitals

The following programs were played on the 1980 Piccolo Spoleto series entitled "L'Organo — the Organ in Recital," which took place recently in Charleston, S.C.

26 May: Hazel King Cooper at St. John's Lutheran Church: Bloch, *Two Preludes*; J. S. Bach, *Nun komm*; *Prelude in C minor*, BWV 546; Preston, *Alleluys*; Hancock, *Air*; Franck *Choral III* (Schantz organ, 1965; 3-26).

27 May: Thomas B. Clark at the Cathedral of St. Luke & St. Paul: J. S. Bach, *Concerto in A minor*, BWV 593; Tunder, *Komm, heiliger Geist*; Franck, *Choral II* (Kney organ, 1976; 2-36).

28 May: Andrae Felton at Trinity United Methodist Church: Buxtehude, *Giacona in E minor*; J. S. Bach, *Toccata, Adagio, and Fugue*; Sowande, *Go Down, Moses* (Hartman-Beaty organ, 1978; 2-26).

29 May: Hazel B. Somerville at the French Protestant (Huguenot) Church: Stanley, *Voluntary in C*; Pinkham, *Four Short Pieces*; Brenner, *Trumpet Air*; Selby, *Voluntary*; J. S. Bach, *Pastorale* (Erben organ, 1845; 2-12).

30 May: Midnight Organ Gala at Summerall Chapel, The Citadel: Bach, *Toccata in D minor* (played by The Phantom); Von Suppe, *Poet and Peasant Overture* (William Gudger, assisted by David Maves, percussion); Tulan, *Variations on "Alle was du bist"* (Ann Bauer); Parker, *Quick March* (Ann Bauer & Kristin Johnson); Tchaikovsky, *Dance of the Sugar Plum Fairy* (Bauer & Johnson); Saint-Saens, *The Swan* (Benjamin Hutto); Widor, *Toccata, Symphony V* (Larry Long); Lemare, *Andantino in D flat* (David Lowry); Improvisation on a Submitted Theme, the O. Mayer Chorale (Thomas Clark); Ives, *Variations on America* (David Lowry) (Reuter organ, 1937/1965; 4-63).

2 June: Nancy Callahan at Second Presbyterian Church: 18th cent. anon., *Voluntary*; J. S. Bach, *Prelude and Fugue in F minor*, BWV 534; Pachelbel, *Variations on Freu dich sehr*; Clérambault, *Suite in the Second Tone*; Vierne, *Symphony III, Adagio and Final* (Möller organ, 1953; 3-29).

3 June: Porter Remington at St. Philip's Episcopal Church: J. S. Bach, *Passacaglia in C minor*; Franck, *Prelude, Fugue, and Variation*; Vierne, *Carillon*

*de Westminster* (Casavant organ, 1978; 3-51).

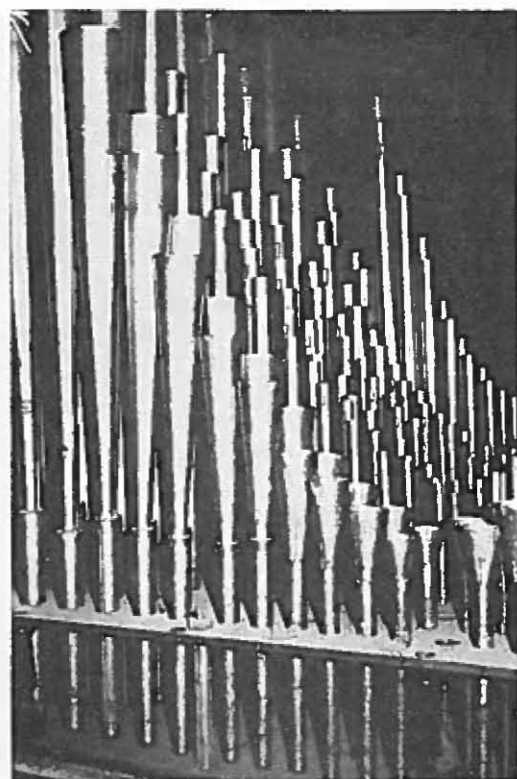
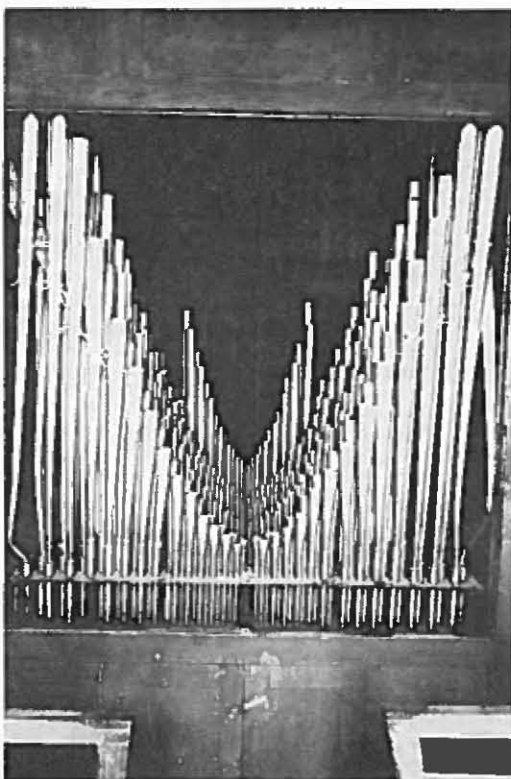
4 June: James S. Darling at the Chapel, St. Philip's Episcopal Church: Gibbons, *Four Pieces*; Pachelbel, *Variations on Werde munter*; Handel, *Concerto*, Opus 4, No. 6; Distler, *Three Pieces for Small Organ*; Dupuis, *Trumpet Voluntary*; Pelham, *Minuet*; The Bolling MS, *Hornpipe and Jig*; Walond, *Voluntary in G*; Greene, *Voluntary in D minor* (Appleton organ, 1839; 1-7).

5 June: Stephen Schaeffer at St. Matthew's Lutheran Church: Widor, *Symphony V, Allegro vivace*; J. S. Bach, *Fantasy and Fugue in G minor*, BWV 542; Huston, *Diorama*; Mulet, *In Paradisum, Tu es Petra* (Austin organ, 1967; 3-58).

6 June: David Bowman at Summerall Chapel, The Citadel: Albright, *Toccata Satanique*; Wagner, *Ride of the Valkyries* (assisted by Rebecca Padgett, second organist); Albright, *Sweet Sixteenths*, A Concert Rag; Bolcom, *The Black Host* (assisted by Van Tony Free, percussion).

The recitals were funded by grants from the South Carolina Arts Commission, the National Endowment for the Arts, and the Charleston Chapter, AGO.





"Pédales de Combinaison" and "Cullière," far right for expression, three notches. Saint-Sulpice (Paris) still uses this form of control. Despite subsequent vandalism, careful joinery and woodwork is apparent. (left)

Pipework. Flute harmonique 8' with double-length pipes from #30 (top 27 notes). Trompette 8' CC and CC# have bent resonators; top G is missing. (center)

Trompette 8': bottom octave uses ordinary single-block reeds with tuning wire through hole in block; 13 to 56 use classic "double block," hence deeper boots with wiring through seam in boot. Resonators appear to be dead-length; no apparent tuning slot. Octagonal pegs support rack-board above chest; wooden nut. (right)

mint condition. This organ bears a plate which gives an inauguration date of December 15, 1889. The second, located in the Cathedral of Lorena, state of Sao Paulo, is in only fair condition; the Trompette 8' has been replaced for some unknown reason with a wooden Bourdon 8'. The third is located in the Igreja da Lapa, Rio de Janeiro, directly across the street from the Music School of the University of Rio de Janeiro; it is in fair condition. The fourth was installed originally in the Old Cathedral in Curitiba, Paraná; it has been moved to the Igreja Matriz in Campo Largo, Paraná, and is in fair condition.

Two identical organs were next installed around 1866. These one-manual instruments have the following specification:

- Manual**  
 Montre 8'  
 Flûte harmonique 8' (Treble only, 27 notes?)  
 Bourdon 8'  
 Salicional 8'  
 Prestant 4'  
 Hautbois 8'
- Pédale (20 notes)**  
 En tirasse

The first of these two is located in the Capela de Santa Casa in Rio de Janeiro; its condition is unknown. The second is in the Igreja Bom Jesus do Brás, state of Sao Paulo; this organ is in very poor condition.

The last and largest of the Cavaillé-Coll organs in Brazil was installed in 1882 in the Cathedral of Campinas, state of Sao Paulo. According to Rigatto, this organ was originally ordered for a church in Egypt. However, while the French ship was docked in Cairo, a revolution in progress prevented the delivery, and the installers were forced to return to France. At about this time Cavaillé-Coll received from the cathedral in Campinas an order for a similar but smaller organ. For the sake of convenience, Cavaillé-Coll immediately shipped to Brazil the organ destined for Egypt and delivered it at the same price he would have quoted for the smaller organ. This organ was restored in 1965 by Rigatto and features the following specification:

- Grand Orgue**  
 Montre 8'  
 Bourdon 8'  
 Flûte harmonique 8'  
 Salicional 8'  
 Prestant 4'

- Récit**  
 Cor de nuit 8'  
 Viole de gambe 8'  
 Voix céleste 8'  
 Flûte octaviante 4'  
 Trompette 8'  
 Hautbois 8'  
 Clairon 4'

- Pédale**  
 Soubasse 16'  
 Bourdon 8'  
 Trompette 8' (Récit)\*  
 Clairon 4' (Récit)\*

\*by "transmission" from Récit

Rigatto also reports that upon dismantling and opening the chest of one of these Cavaillé-Coll organs he discovered a complete tool kit. Evidently Cavaillé-Coll often included a set of tools when he delivered a new instrument in order that distant technicians would have the proper tools with which to install and maintain the instrument.<sup>18</sup>

There are two more Cavaillé-Coll organs in Brazil, although these are Mutin-Cavaillé-Coll organs and date from around 1900-1925. They are located at the Universidade Católica in Petrópolis, near Rio de Janeiro, and in the Colégio de Sion in the Laranjeiras area of Rio de Janeiro. The Petrópolis organ bears a plate that reads:

Cavaillé-Coll  
 A. Convers et Cie  
 Paris

The specification for these two organs is as follows:

- Grand Orgue**  
 Bourdon 16'  
 Montre 8'  
 Flûte harmonique 8'  
 Prestant 4'

- Récit**  
 Cor de nuit 8'  
 Viole de gambe 8'  
 Voix céleste 8'

- Flûte octaviante 4'  
 Nasard 2-2/3  
 Basson 8'

- Pédale**  
 Soubasse 16'

- Tirasse G.O.**  
 Tirasse Réc.  
 Combinaison, Récit  
 (Adds Basson 8')  
 Récit/Grand Orgue  
 Récit Octaves Graves

Three other notable mechanical instruments from the second half of the 19th century are located in Rio de Janeiro: two are from England and one is from Germany. Each is in surprisingly good condition. The specifications follow:

Rio de Janeiro:  
 Igreja Matriz São João Batista  
 Wadsworth, Manchester and  
 Aberdeen, 1861

- Great**  
 Lieblich Bourdon 16'  
 Open Diapason 8'  
 Claribel Flute 8'  
 Dulciana 8'  
 Principal 4'  
 Harmonic Flute 4'  
 Fifteenth 2'  
 Mixture III  
 Trumpet 8'  
 Clarionet 8'

- Swell**  
 Geigen Principal 8'  
 Viol de Gambe 8'  
 Vox Celestis 8'  
 Viol d'amour 4'  
 Cornopean 8'  
 Oboe 8'

- Pedal**  
 Open Diapason 16'  
 Bourdon 16'

- Swell/Great**  
 Swell/Pedal  
 Great/Pedal

Rio de Janeiro:  
 Igreja São Jose (Avenida Presidente)  
 Name of builder and date illegible.  
 London

- Great**  
 Open Diapason 8'  
 Dulciana 8'  
 Gamba 8'

- Principal 4'  
 Waldflute 4'  
 Twelfth 2-2/3'  
 Fifteenth 2'  
 Sesquialtera  
 Trumpet 8'

- Swell**  
 Double Diapason 16'  
 Clarionet Flute 8'  
 Salicional 8'  
 Principal 4'  
 Fifteenth 2'  
 Mixture  
 Trompa 8'  
 Cornopean 8'  
 Oboe 8'

- Pedal**  
 Great/Pedal  
 Swell/Pedal

Swell/Great

Rio de Janeiro:  
 Escola de Música da Universidade  
 Federal do Rio de Janeiro  
 W. Sauer, Frankfort A/Oder, Op. 635

- Manual I**  
 Principal 8'  
 Bourdon 8'  
 Octave 4'

- Manual II**  
 Flute Travers 8'  
 Salicional 8'  
 Flauto Dolce 4'

- Pedal**  
 Subbass 16'

- Pedalcoppel**  
 Manualcoppel I/II  
 Collectiv Schweller

(To be continued)

<sup>18</sup> *Maison A. Cavaillé-Coll, Paris; Orgues de Tous Modèles*. Paris: Imprimerie de la Société de Typographie, 1889. Reprinted by Verlag Menseburger, Berlin, 1977.

<sup>19</sup> *Ibid.*

<sup>20</sup> Information based on personal interview with José Carlos Rigatto in Rio de Janeiro, August 1979, and upon personal observation.

This is the second in a series of articles by Dr. Welch on the organ in Brazil. Special acknowledgment is due Sr. Roberto Quintela Urpia of Salvador, Bahia, for the photographs of the Cavaillé-Coll organ, and to Mr. D. Stuart Kennedy of Calgary, Alberta, for consultation concerning the section on Cavaillé-Coll.



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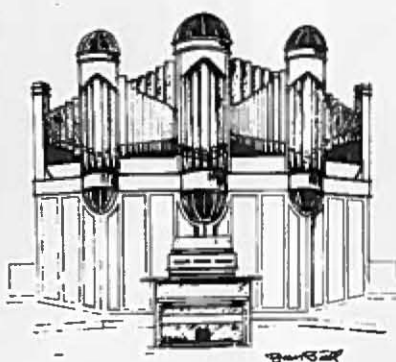
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## New Organs



Holtkamp Organ Co.,\* Cleveland, OH, has installed a 2-manual and pedal organ of 24 ranks at St. John's Episcopal Church, Fayetteville, NC. The instrument has mechanical key action with electric stop and combination action; it is the sixth organ for the church, which was founded in 1817. The detached console of Honduras mahogany stands in front of the encased instrument, which is free-standing in the balcony. Jean Isha, organist-choirmaster of the church, played the dedication recital.

\*Walter Holtkamp, member, American Institute of Organbuilders.

#### GREAT

Principal 8' 61 pipes  
Rohrgedackt 8' 61 pipes  
Octave 4' 61 pipes  
Openflöte 4' 61 pipes  
Superoctave 2' 61 pipes  
Cornet III (25-56) 96 pipes  
Mixture IV 244 pipes  
Trumpet 8' 61 pipes  
Swell to Great

#### SWELL

Gemshorn 8' 61 pipes  
Bourdon 8' 61 pipes  
Rohrflöte 4' 61 pipes  
Principal 2' 61 pipes  
Scharf III 183 pipes  
Cromorne 8' 61 pipes

#### PEDAL

Subbass 16' 32 pipes  
Octave 8' 32 pipes  
Octave Subbass 8' 12 pipes  
Superoctave 4' 12 pipes  
Fagott 16' 32 pipes  
Great to Pedal  
Swell to Pedal



Arndt-Carlson Organs Inc.,\* of Ankeny, IA, and St. Paul, MN, has completed a 2-manual and pedal organ for the home of Dr. Dennis C. Johnson, Ames, IA, who designed the specifications. The 4-rank instrument has electro-magnetic action with solid-state switching, and is voiced on 3" wind. It is pictured in the erecting room.

\*Robert E. Arndt, member, American Institute of Organbuilders.

#### ANALYSIS

Lieblich Gedeckt 16' 73 pipes  
Rohrflöte 8' 85 pipes  
Spitzprincipal 4' 73 pipes  
Krummhorn 8' 61 pipes

#### MANUAL

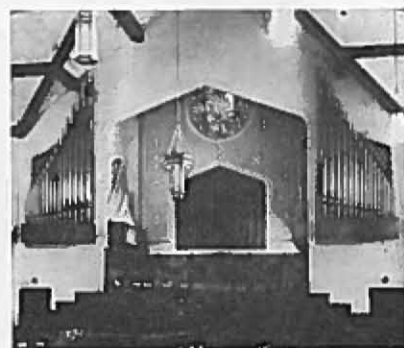
Rohrflöte 8'  
Gedeckt 4'  
Spitzprincipal 2'  
Larigot 1-1/3'  
Krummhorn 8'

#### MANUAL

Gedeckt 8'  
Spitzprincipal 4'  
Nasard 2-2/3'  
Rohrflöte 2'  
Tierce 1-3/5'  
Zimbel II

#### PEDAL

Lieblich Gedeckt 16'  
Gedeckt 8'  
Spitzprincipal 4'  
Rohrflöte 4'  
Krummhorn 4'



Wicks Organ Co., Highland, IL, has built a 3-manual and pedal organ of 38 ranks for the First Baptist Church of Salem, IL. The Great and Pedal are exposed, with the Swell and Choir enclosed on either side of the chancel. This third pipe organ in the congregation's 140-year history was dedicated by Roger W. Wischmeier of Judson College.

#### GREAT

Principal 8' 61 pipes  
Bourdon 8' 61 pipes  
Octave 4' 61 pipes  
Koppelflöte 4' 61 pipes  
Super Octave 2' 61 pipes  
Mixture IV 244 pipes  
Fagot 8' 61 pipes  
Chimes  
Bell

#### SWELL

Rohrflöte 8' 61 pipes  
Viole 8' 61 pipes  
Viole Celeste 8' (TC) 49 pipes  
Geigen Principal 4' 61 pipes  
Spillflöte 4' 61 pipes  
Nasat 2-2/3' 61 pipes  
Flachflöte 2' 61 pipes  
Terz 1-3/5' (TC) 49 pipes  
Plein Jeu III 183 pipes  
Basson 16' 61 pipes  
Trompette 8' 61 pipes  
Clarin 4' 61 pipes  
Tremolo

#### CHOIR

Gedeckt 8' 61 pipes  
Erzähler 8' 61 pipes  
Erzähler Celeste 8' (TC) 49 pipes  
Waldflöte 4' 61 pipes  
Spitzgeigen 4' 61 pipes  
Weitprincipal 2' 61 pipes  
Quint 1-1/3' 61 pipes  
Krummhorn 8' 61 pipes  
Tremolo

#### PEDAL

Principalbass 16' 32 pipes  
Subbass 16' 32 pipes  
Erzähler 16' 12 pipes  
Octavebass 8' 32 pipes  
Bourdon 8' 32 pipes  
Choralbass 4' 32 pipes  
Flöte 4' 12 pipes  
Posaune 16' 32 pipes  
Basson 16' (SW)  
Trompette 8' 12 pipes  
Klarine 4' 12 pipes



Austin Organs Inc., Hartford, CT, has completed a new 4-manual and pedal organ of 92 ranks at the North Phoenix Baptist Church, Phoenix, AZ. The instrument is located across the front of the sanctuary of a new contemporary-style building seating 5,000, with a movable draw-knob console. Area representative Aaron G. Olmsted handled contract negotiations. Forbes Woods is the director of music; the dedication recital was played by Virgil Fox.

#### GREAT

Violine 16' (display) 61 pipes  
Principal 8' (display) 61 pipes  
Violine 8' 12 pipes  
Bourdon 8' 61 pipes  
Flute Harmonique 8' 61 pipes



Octave 4' 61 pipes  
 Nachthorn 4' 61 pipes  
 Super Octave 2' 61 pipes  
 Fourniture V 305 pipes  
 Scharf IV 244 pipes  
 Trompette 8' 61 pipes  
 Chimes  
 Tremulant

**POSITIV**

Suavial 8' (display) 61 pipes  
 Holzgedeckt 8' 61 pipes  
 Prestant 4' 61 pipes  
 Koppelflöte 4' 61 pipes  
 Principal 2' 61 pipes  
 Flute a Bec 2' 61 pipes  
 Larigot 1-1/3' 61 pipes  
 Siffilote 1' 61 pipes  
 Scharf III 183 pipes  
 Cymbal II 122 pipes  
 Tremulant

**SWELL**

Gedeckt 16' 12 pipes  
 Principal 8' 61 pipes  
 Rohrgedeckt 8' 61 pipes  
 Viole de Gambe 8' 61 pipes  
 Voix Celeste 8' 61 pipes  
 Flauto Dolce 8' 61 pipes  
 Flute Celeste 8' (TC) 49 pipes  
 Principal 4' 61 pipes  
 Flute Octavante 4' 61 pipes  
 Octavin 2' 61 pipes  
 Sesquialtera II 110 pipes  
 Plein Jeu IV 244 pipes  
 Cymbale III 183 pipes  
 Basson 16' 12 pipes  
 Trompette 8' 61 pipes  
 Hautbois 8' 61 pipes  
 Voix Humaine 8' 61 pipes  
 Clairon 4' 61 pipes  
 Tremulant

**CHOIR**

Gedeckt 8' 61 pipes  
 Gemshorn 8' 61 pipes  
 Gemshorn Celeste 8' (TC) 49 pipes  
 Erzähler 8' 61 pipes  
 Erzähler Celeste 8' (TC) 49 pipes  
 Spitzflöte 4' 61 pipes  
 Nasard 2-2/3' 61 pipes  
 Blockflöte 2' 61 pipes  
 Tierce 1-3/5' (TC) 49 pipes  
 Krummhorn 8' 61 pipes  
 Rohr Schalmel 4' 61 pipes  
 Tremulant  
 Zymbelstern  
 Harp  
 Chimes

**BOMBARDE**

Chorus Mixture V 305 pipes  
 Contre Bombarde 16' 61 pipes  
 Trompette Harmonique 8' 61 pipes  
 Clairon Harmonique 4' 61 pipes  
 Festival Trumpet 8' 74 pipes  
 (separate high pressure)

**SOLO**

Hohflöte 8' 61 pipes  
 Viola Pomposa 8' 61 pipes  
 Viola Celeste 8' 61 pipes  
 Principal Octave 4' 61 pipes  
 Tibia 4' 61 pipes  
 English Horn 8' 61 pipes  
 French Horn 8' 61 pipes  
 Tremulant

**PEDAL**

Bass 32' (electronic)  
 Principal 16' (display) 32 pipes  
 Bourdon 16' 32 pipes  
 Violine 16' (GT)  
 Erzähler 16' (CH) 12 pipes  
 Gedeckt 16' (SW)  
 Quint 10-2/3' (SW)  
 Octave 8' (display) 32 pipes  
 Bourdon 8' 12 pipes  
 Violine 8' (GT)  
 Erzähler 8' (CH)  
 Rohrgedeckt 8' (SW)  
 Choral Bass 4' 32 pipes  
 Flute 4' 32 pipes  
 Fourniture IV 128 pipes  
 Cymbale III 96 pipes  
 Contra Posaune 32' 12 pipes  
 Posaune 16' 32 pipes  
 Basson 16' (SW)  
 Trompette 8' 12 pipes  
 Hautbois 8' (SW)  
 Klarine 4' 12 pipes  
 Krummhorn 4' (CH)  
 Chimes

Fritzsche Organ Co.,\* Allentown, PA, has contracted with St. Paul's Evangelical Lutheran Church of Telford, PA, to build a new 2-manual and pedal organ of 22 ranks, with electro-pneumatic action. Robert Wuesthoff of the firm and Steven Emery, organist of the church, collaborated on the design for the instrument, which is scheduled for completion this year.  
 \*Patricia Hockman, Robert Wuesthoff, members, American Institute Organ-builders.

**GREAT**

Principal 8' 61 pipes  
 Bordun 8' 61 pipes  
 Kleiner Erzähler 8' 61 pipes  
 Erzähler Celeste 8' 49 pipes  
 Octave 4' 61 pipes  
 Koppel Flute 4' 61 pipes  
 Fifteenth 2' 61 pipes  
 Fourniture IV 244 pipes  
 Chimes  
 Zymbelstern

**SWELL**

Rohr Gedeckt 8' 61 pipes  
 Viola 8' 61 pipes  
 Viola Celeste 8' 49 pipes  
 Prestant 4' 61 pipes  
 Flute 4' 12 pipes  
 Nazard 2-2/3' 61 pipes  
 Block Flute 2' 61 pipes  
 Terz 1-3/5' 61 pipes  
 Trompette 8' 61 pipes

**PEDAL**

Bourdon 16' 32 pipes  
 Lieblich Gedeckt 16' 32 notes  
 Principal 8' 32 pipes  
 Flute 8' 12 pipes  
 Choral Bass 4' 12 pipes  
 Flute 4' 12 pipes  
 Super Octave 2' 12 pipes  
 Fagot 16' 12 pipes  
 Fagot 8' 32 pipes  
 Clarion 4' 12 pipes

**SWELL**

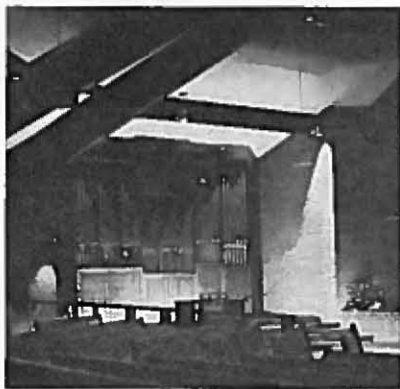
Octave 4' 61 pipes  
 Spitzflöte 4' 61 pipes  
 Twelfth 2-2/3' 61 pipes  
 Super Octave 2' 61 pipes  
 Mixture V 1-1/3' 305 pipes  
 Cromorne 16' 61 pipes  
 Trumpet 8' 61 pipes  
 Zymbelstern  
 II/I

**PEDAL**

Subbass 16' 32 pipes  
 Principal 8' 32 pipes  
 Gedeckt 8' 32 pipes  
 Choralbass 4' 32 pipes  
 Mixture IV 2-2/3' 128 pipes  
 Posaune 16' 32 pipes  
 Trumpet 8' 32 pipes  
 I/Ped.  
 II/Ped.

**GREAT**

Bourdon 16' 61 pipes  
 Principal 8' 61 pipes  
 Rohrgedeckt 8' 61 pipes



Gabriel Kney & Co. Ltd., London, Ontario, have built a 2-manual and pedal organ of 39 ranks for the Cathedral of St. Mary, Gaylord, MI. The instrument has mechanical key action, with electric stop action and solid-state combination action. The detached console is 8' in front of the case. Wind pressures are 63 mm. for the Great, 71 mm. for the Swell, and 77 mm. for the Pedal. Wayne Wyrembelski is director of music; the dedication recital was played by Clyde Holloway.

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West of the Mississippi

**6 JULY**  
Katheleen Thomerson; Wellshire Presbyterian, Denver, CO 5 pm

**8 JULY**  
Nancy Sandro; Christ United Methodist, Rochester, MN 12:20 pm

**10 JULY**  
Douglas Butler; Central Lutheran, Eugene, OR 12 noon

**12 JULY**  
Douglas Butler, harpschord; Maryhill Museum, Goldendale, WA 7:30 pm

**15 JULY**  
Byron L. Blackmore; Christ United Methodist, Rochester, MN 12:20 pm

**20 JULY**  
Kathleen Thomerson; Air Force Chapel Colorado Springs, CO 8 pm

**22 JULY**  
Julie Bjraker; Christ United Methodist, Rochester, MN 12:20 pm

**27 JULY**  
Byron L. Blackmore; Emmanuel Lutheran Cresco, IA 7:30 pm

**31 JULY**  
Karen Hanson; Christ United Methodist, Rochester, MN 12:20 pm  
Douglas Butler, Emmanuel Episcopal, Coos Bay, OR 6 pm  
Virgil Fox; Hollywood Bowl, Hollywood, CA 8:30 pm

**1 AUGUST**  
Douglas Butler w/trumpet; Abbey Church, Mt Angel, OR 6 pm

**5 AUGUST**  
Debbie Schwermann; Christ United Methodist, Rochester, MN 12:20 pm

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

**INTERNATIONAL**

**6 JULY**  
John Searchfield; Dominican Church, Cracow, Poland 8 pm

**8 JULY**  
Gillian Weir; Vestervig Kirke, Denmark 7:30 pm

**9 JULY**  
Gillian Weir; Thisted Kirke, Denmark 7:30 pm

**10 JULY**  
Gillian Weir; St Catharine Kirke, Hjørring, Denmark 8 pm

**12 JULY**  
John Searchfield; Heilsbrannen Kirch Berlin, W Germany 8 pm

**13 JULY**  
Keith Nash; Tonndorf Church, Hamburg, W. Germany 5 pm  
Lynne Davis; Chartres Cathedral, Chartres, France 5 pm  
Gillian Weir; Vor Frue Kirke, Nyborg, Denmark 8 pm

**15 JULY**  
Gillian Weir; Vor Frelsers Kirke, Copenhagen, Denmark 8 pm

**16 JULY**  
Gillian Weir; Cathedral, Viborg, Denmark, 8 pm

**17 JULY**  
Ruth Dominik & Keith Nash; St Jacobi Church, Hamburg, W Germany 8 pm

**21 JULY**  
Keith Nash; Dom, Lübeck, W Germany 8 pm

**22 JULY**  
Gillian Weir; Cathedral, Haderslev, Denmark 8 pm

**23 JULY**  
Gillian Weir; Sørgr Kirke, Denmark 8 pm

**27 JULY**  
John Searchfield; St Josephs Anglican, London, England 8 pm  
Gillian Weir; Frederiksborg Slotskirke, Hillerod, Denmark 5 pm

**28 JULY**  
Gillian Weir; Cathedral, Odense, Denmark 8 pm

**29 JULY**  
Gillian Weir; Cathedral, Aarhus, Denmark 8 pm

**30 JULY**  
Gillian Weir, St. Mortens Kirke, Randers, Denmark 8 pm

**1 AUGUST**  
John Searchfield; Stadtkirche, Bayreuth, W Germany 8 pm  
Gillian Weir; St. Martens Kirke, Nasstved, Denmark 8 pm

**3 AUGUST**  
Gillian Weir; Sct. Mariae Kirke, Elsinore, Denmark 8 pm

**5 AUGUST**  
Gillian Weir; Cathedral Gothenburg, Sweden 12:30 pm

**6 AUGUST**  
Keith Nash; St Petri Church, Hamburg, W Germany 5:15 pm  
Gillian Weir; Sandefjord Kirke, Norway 8 pm

**8 AUGUST**  
Gillian Weir; Elverum Kirke, Norway 8 pm

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**Here & There**



Organists (left to right) Timothy J. Tikker, William Vaughan and Ronald McKean, all college students, played the major Franck works in two recitals on June 7 and 8, at Holy Cross Church in San Francisco. Presented in cooperation with "Belgium Today," the programs included the *Six Pièces*, the *Trois Pièces*, and the *Trois Chorals*. The three-manual, 32-rank organ was built in 1904 by the Los Angeles Art Organ Company as Op. 42 and has its original electro-pneumatic action and mechanical combination action. Its original condition has not been changed since the reorganized Murray M. Harris Co. made repairs in 1906 after fire and earthquake damages. In the background is Jack M. Bethards, manager of the Schoenstein firm which maintains the organ.

**Management**



tional council and is a faculty member at the University of Missouri at Kansas City.

Jean-Marc Pulfer began his career in the class of Gurtner at the Berne Conservatory. After receiving a master's diploma, he continued studies with Marie-Claire Alain and Gaston Litaize in Paris. He participated in various competitions, organized a series of concerts in Paris, and earned the organ soloist diploma at the Basel Music Academy. He is titular organist at St. Matthew's Church in Lucerne and professor at the Berne Conservatory.



John Obetz (above) and Jean-Marc Pulfer (right) are recent additions to the roster of distinguished organists represented by Howard Ross, Inc., Concert Management, of Dallas, TX.

Mr. Obetz, auditorium organist at the world headquarters of the Reorganized Church of Jesus Christ of Latter Day Saints, Independence, MO, is well-known for his weekly radio broadcasts. A graduate of Northwestern University, he holds the DSM degree from Union Theological Seminary, where he studied with Vernon deTar. He also studied in Europe with Marie-Claire Alain and has concertized widely throughout the U.S. and Europe. He serves on the AGO na-



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