THE DIAPASON

AUGUST 1983

St. Martin's Evangelical Lutheran Church, Austin, Texas

Specification on page 2

Editorial

With this summer's convention/seminar season now past, but still fresh in mind, I would offer an unsolicited comment to future planners of such events.

Many attendees at these gatherings earn their living at occupations other than as organists. Their attendance must be arranged during their vacation time from the office and the money, usually the better part of a thousand dollars, comes from their own pockets. With this in mind, it is unfortunate when convention scheduling is so tightly organized that little time is available for the enjoyment of local attractions other than area churches.

While a primary objective of a convention is a shared educational experience, most convention-goers are not one-dimensional. And so there is a sense of lost opportunity when, as happened this summer, I went to a convention in New England and saw little of New England's quaint towns except the interior of their churches. Had I not sat-out a few recitals I never would have discovered that we were in an area where major Revolutionary War battles were fought.

By now you may have become accustomed to, or even bored with, your own locale. But many of those who are spending their vacation time and money in your area would like to leave knowing that they not only became familiar with your organs, but had an opportunity to become acquainted with what you take for granted.

David McCain

Cover:
St. Martin's Evangelical Lutheran Church, Austin, Texas

Visser—Rowland Associates of Houston, TX has completed an organ of 27 stops for St. Martin's Evangelical Lutheran Church of Austin, TX.

The organ has mechanical key and stop action, and the case is of red oak. Winding is from a single bellows at 70mm, and the tuning is equal temperament. Facade pipes are copper and 70% tin; inside pipes are common metal and poplar.

the dedicatory recital was played by Frank Speller.

COUPLER (I)

HAUPTWERK (II)
8′ Prinzipal
8′ Rohrflöte
4′ Oktav
4′ Nachthorn
2′ Waldflöte
II Sesquialtera (2-2/3′:TC)
IV Mixtur
8′ Trompete
Tremulant

BRUSTWERK (III)
8′ Gedeckt
8′ Qunitaton
4′ Prinzipal
4′ Kleinflöte
2′ Oktav
1-1/3′ Larigot
8/9′ None (TC)
IV Mixtur (1-1/3′)
16′ Dulzian
8′ Krummhorn
Tremulant

PEDAL
16′ Prinzipal
16′ Subbass
8′ Oktav
8′ Gedeckt
4′ Choralbass
III Mixtur (2-2/3′)
16′ Posaune
8′ Trompete
4′ Schalmei
HW & PED
BW & PED

THE DIAPASON

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CONTENTS

Editor **DAVID McCAIN**
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LEON NELSON ***Organ and Handbell Music***
JAMES McCRAY ***Choral Music***
BRUCE GUSTAFSON ***Musicology***
MARGO HALSTED ***Carillon***
LAURENCE JENKINS ***London Correspondent***

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Letters to the Editor

Electronic Organs

The following letters are in response to the two articles on electronic organs published in the March 1983 issue of THE DIAPASON: *"The Electronic Organ: An Examination," by Roderick Junor, and "The Third Kind of Organ," by Lawrence Phelps. These letters are presented without attempt to categorize the position of their respective writers and, like the articles which engendered them, reflect only the opinions of our correspondents.* —*Ed.*

Thank you for two extremely interesting and informative articles on electronic and pipe organs.

I grew up in Europe, and in my youth heard many very lovely organs, of course all [were] pipe organs, and most of them were situated in very old churches. A few years ago I had the great privilege to hear the big Kemper organ at St. Mary's in Luebeck, Germany. These experiences have motivated me to take up the study of this lovely instrument, and I am now learning all I can about organs, and how to play and appreciate them.

I am also a scientist, and appreciated very much the technical details given by both authors in their elaborations. However, I did not like the condescending tone employed by Mr. Junor. His points are well made, and I would agree with him that the two (or more) types of instruments cannot be compared directly in quality. However, I consider myself by no means tone-deaf and musically undiscriminating, and I receive great enjoyment from listening to Allen organs, in particular, in the right setting and with the right speaker system. In fact, I like them so much that I bought a practice instrument from Allen.

In my small dining room I would have found a pipe organ somewhat cumbersome. As for driving to the church (with its pipe organ) to practice, I tried that, and the adversities of hiring a babysitter for an hour every night or day, or leaving my husband in charge while I sat, pregnant and frightened half to death, trying to do my pedal scales, made me give it up until I could afford my own practice instrument at home. I agree that the sound of a good pipe organ cannot be outdone, but we have already made huge compromises.

I do not like to hear a number of older works performed on organs in modern churches, because the reverberation you get on the stones and pillars of the old buildings are an essential part of the sound picture, and the same work performed in a church with a foot of shag carpeting on the floor and cloth hangings on the wall, and wooden walls and ceilings, just does not sound the same. When I see Mr. Junor go to his organ committee and ask that the carpet be ripped up or omitted, and flagstone laid instead (I knelt on flagstone, it is hard and cold), and that steel-and-wood structures be replaced with brick or sandstone, then I believe that he is doing everything to give proper due to the lovely sound of the pipes.

I respect [Mr. Junor's] knowledge, and am thankful that he shared it with us, and that THE DIAPASON printed it. However, I am also thankful to the makers of some very lovely electronic instruments, which expand the number of those who can play the organ from a chosen few to quite a number, and who have contributed to my enjoyment of good music.

Let's not forget that a sour perfectionist does not exactly spread joy and peace which, in my opinion, is the main function of music in general and organ music in particular.

Astrid-I. Phillips
Hammond, IN

•

I feel that I must make some comments on Mr. Phelps' rambling article, "The Third Kind of Organ."

Let us suppose that the Allen Computer system can reproduce sounds as accurately as Mr. Phelps claims. Let us also suppose that Mr. Phelps and Allen decide to replace the New York Philharmonic with a computer that can virtually duplicate every timbre of the orchestra (and even improve some instruments). Just think of all the advantages: no orchestra payroll, no need for a hall with good acoustics (that, of course, can be imitated electronically), all ensemble and intonation problems are eliminated, and our list could go on and on.

What more could a conductor and audience ask for? For that matter, why is the conductor needed? Why not replace him with a programmer? Then the orchestral literature could be on disks so that almost everyone could have a symphony orchestra in their living room! After all, what progress have our American orchestras made in the last few decades?

Somehow I can just see Mr. Phelps and company sulking in some corner of the empty hall wondering why American audiences do not find their computer orchestra worth hearing; I guess they just won't give Mr. Phelps and company a fair chance. Maybe they ought to try computer pianos. Just think: from rained-on spinets to a 9′ Steinway at the flick of a switch!

Lanny G. Hochhalter
Tualatin, OR

•

It goes without saying that we all have our own personal preferences, and I should say that my own bias is towards pipe organs.

Because of the nature of the articles, it would seem appropriate to print both of them, yet I believe it would have been just as appropriate for a specialty publication such as THE DIAPASON to maintain its own beliefs, whatever the consequences.

The news that the Allen Organ Company [may use the March, 1983] issue as a sales tool is disheartening. The only hope is that they will not use copies of the *article*, but copies of the *issue*, so that the Junor article and the editorial are presented with equal weight. I especially feel that it would be improper for the Allen Organ Company to use the name of *THE DIAPASON* in promoting Phelps' article or their company, when it was unequivocally stated that the opinion of Mr. Phelps is not endorsed by *THE DIAPASON*.

I suppose the debate will rage on. In one respect the two articles did nothing to resolve it, since there was no documentation in either article that sup-

ported the opinions expressed. It appears, at least for the present, that [this matter has] to remain in the domain of personal taste.

De gustibus non est disputandem.

Thomas J. Donahue
Auburn, NY

●

The organ is unique in that many of its devotees adore the medium while remaining indifferent to the literature created for it. Emotional partisans for orchestral instruments are almost unknown, perhaps because imitation replacements are unthinkable.

Organists are reluctant to admit that their instrument serves primarily an accompanying role in public worship. It is not mainly a solo instrument as many players like to imagine. The organ accompanies pre-service chatter, whatever singing attends, and provides a counter subject to the exodus theme at the conclusion of the rites. Given that, it is easy to understand why committees opt for the less expensive substitute.

Unfortunately, there are situations in which an organ is desired, but due to lack of appropriate space, acoustical conditions, or financial limitations, a pipe organ is not practical. The typical organ selection committee includes several business executives, and when their deliberations have concluded, the guiding principle is found to have been "cost effectiveness."

The argument for a small pipe organ in a large room is specious. While there is a large body of utility pieces, mostly based upon chorale melodies which fit chamber instruments, the music is not all that interesting to listen to week after week. The limitations of the most beautifully voiced four or five rank organ would defeat its application in a 300-seat church.

Most organists recognize that electronic organs are proxy instruments. Some substitute better than others, and none is totally satisfactory regardless of how cleverly the electricity is circuited. The regret is that such great sums of money are being spent on imitations, largely due to the high initial cost of pipe organs.

The hope is that people who are persuaded that electronic substitutes are acceptable for their use do not spend too much money on them. Current technology achieves optimum tonal results for about $25,000; after that one is merely buying cosmetics. (Remember when that sum would buy a good two-manual pipe organ not so long ago?!) However, instances of installations costing several times that are not rare. Near us is such an extravagance costing more than $100,000, which sounds no better than what the vendor has in his store for ⅛ of the price. Yet the purchaser was promised state-of-the-art quality. What they got was state-of-the-art marketing.

Perhaps the wonder is that so many column inches of propaganda can fool the eye, but that the imitation sound fails to deceive the ear. *Caveat emptor.*

David S. Harris
Aurora, CO

●

We who have had contact with the world of pipe organs and their imitations do not question the "sincere determination" of the manufacturers of the latter to come as close as possible to the sound of real pipes. We do question the end results!

As an organist and choir director of a church which is equipped with one of the instruments that Mr. Phelps represents, I have many points on which to seriously question his article, but I will limit my discussion to two areas.

While extolling the virtues of computer generated tone, Mr. Phelps glosses over the fact that *one* waveform serves each and every note of any given "rank" with a statement such as: "the results with a single waveform . . . are generally excellent . . ."

As distorted as this statement is, it borders on absurdity for him to suggest that Allen's procedure is "quite in line with the general effort to achieve an actually normal scale with the same timbre . . . from bass to treble."

While it can be stated that evenness of tone has always been the desired objective of pipe organ builders, this has been accomplished through bass pipes of greater harmonic development than the corresponding treble ones. This, coupled to mixtures which break prop-

Page 4 ▶

Please remember that our new closing date for all materials to be published in The Diapason is the first (1st) day of the preceding month, for the next month's issue (June 1st for the July issue, etc.).

◀

erly, gives brightness to the bass while allowing the treble to speak without piercing "dog-whistle" harshness.

I would invite any person interested in one of Mr. Phelps' instruments to play the one in my church and discover what single-waveform tone generation *actually* does—it creates basses of dull, undefined tone, while the treble literally screams. In effect, it is a grand crescendo from the bottom to the top of the keyboard, not the "balance between treble and bass" that Mr. Phelps describes. This effect renders most repertoire unplayable save, perhaps, hymns.

Secondly, nowhere in Lawrence Phelps' long dissertation does one encounter a discussion on the limitations of speakers. My own non-scientific analysis seems to indicate that no matter how well-conceived the sound may have been within the computer, when countless numbers of "pipe-sounds" are sent through the same speaker(s) the effect is similar to what one would encounter if he were to put steak, potato, vegetable and beverage through a blender prior to eating them: the senses are dulled considerably when the product is homogenized prior to consumption. Therefore one could reasonably argue that even a small pipe organ of four ranks has more true variety of tone than a large electronic with many sounds playing through the same speakers.

I'm afraid that space does not permit me to discuss other weaknesses such as voicing, speaker distortion, lack of transient tone, etc. However, I would like to share one other item: after discussing the situation in the church where I serve, the Church Council voted to establish a new fund: a *pipe* organ fund.

Andrew K. Heller
Philadelphia, PA

•

About inharmonicity, discussed at length in Roderick Junor's article, "The Electronic Organ," tuners are taught that it exists in pianos, but not in organs. They are trained to deal with the phenomenon in pianos by stretching octaves in the extreme bass and treble sections, and to ignore it in organs because it supposedly does not exist there. That is, organ pipes are supposed to sound with a series of harmonics that are exact multiples of the fundamental.

Well, this is easy to check if you have access to a tuning machine that displays simultaneously visual patterns showing octave overtones of a note. Conn makes such a machine and so does Peterson. Robert Young says he used a Conn to measure the piano harmonics cited by Junor, i.e., when A=440, he measured the octave harmonic at 881 Hz, then next octave at 771 Hz, etc. (See the Grove's article cited by Junor.)

First I checked the pattern of A=440 on my piano and, sure enough, the bands above A=440 each drifted slowly to the right (sharp) in just about the amount measured by Young. Then I visited a nearby church with a Holtkamp pipe organ and checked the A=440 of both a principal and reed stop. There was no discernible drift of bands above A-440, away from the A-440 band, no matter how long I held the note. The Conn displays four octave overtones above A-440 and all showed up prominently and steadily on the machine.

I admit that an Allen Computer Organ still sounds like an electronic organ to me, but this is not because they fail to take inharmonicity into account.

Philip Jones
Bethesda, MD

•

Why must an organist, before he sits down to play an Allen, have to be limited to 12 notes? On other organs (pipe or electronic) that limitation is not there. When you have music that needs sub and super couplers you will play more than 12 notes. The purchaser should not have to buy an option so that he can be able to play more than 12 notes.

As far as being superior to pipe organs, how can an imitation be better than the real thing? To my ears, the sound is hard and lacking in warmth. It is sterile. The need for not [requiring] tuning is not a plus, but a minus. That's one of the things that separates the Allen with "locked" sound, lacking in character, from other organs, pipe or electronic.

To me their system has a long way to go to even equal a poor electronic or pipe organ, much less be better.

Robert B. Greene
Chicago, IL

•

What a stunning issue of *THE DIAPASON*, with the two thought-proviking articles by Roderick Junor and Lawrence Phelps! A fine case could also be made for oscillator instruments, both divider and individual note systems . . . . They have a number of points of superiority over Mr. Phelps' digital synthesizer that he would choose not to mention. This is not to suggest, however, that the digital synthesizer does not have points of superiority too; indeed it does, as he has eloquently stated.

Perhaps room acoustics are the most important single factor in how any "organ" sounds. In a reverberant room any reasonably well-engineered instrument will make a good sound and could be considered an artistic success. In a dead room, the best pipework will be lifeless, if not actually offensive-sounding. [There are] new pipe organs in this area that underline this thesis.

I play a four-manual pipe organ that has three electronic 32′ pedal voices. Invariably, visitors to the church comment on the fine sound of the "real pipes" and always include a positive statement about the wonderful rich bass from them. Little do they know about that fine bass. But I do love the real pipes, especially principals and chiffy flutes.

On the other hand, I have a homemade electronic home organ played from a lovely old three-manual pipe organ console [obtained] from a church. The generators are a mixture of individual note, and frequency dividers. Interestingly, I have gradully dismantled all the pipes, blower, regulators, etc., that I had because I feel the electronic generators give me the flexibility of voicing and the mechanical practicability necessary in a home practice instrument. I have two 32's, three Celestes, Principal Chorus, Trompette en Chamade, and eleven channels of amplification. The whole thing (less speakers) could fit in a bushel basket! This too is an important factor. So is the fun of building. I get just as much kick out of a gentle half-rectified sine-wave Celeste that I have wired, as I do out of a rank of Spitzflutes that I have just placed on a windchest that I have made.

Frank H. Taylor
Oakland, CA

•

The two recent articles, . . . by Junor and Phelps, share a common failing. While each is reasonably accurate, both fail to place in perspective the relative importance of the technical points cited.

One example will suffice. Junor castigates a well-known electronic organ [company] for producing only the fundamental and first 16 harmonics of each timbre of which it is capable. This is true, but its importance is doubtful. As any competent otologist knows, the high frequency limit of hearing moves downward for everyone with increasing age. Young persons may hear frequencies as high as 20,000 hz. Individuals over 30 are probably limited to 15,000 hz. or so, and by the time one reaches my age (63) a limit of 8,000 hz. is common. I'm not talking about deafness, either. It happens to all of us and is perfectly normal.

It's instructive to relate this to the highest note on an organ keyboard for which harmonics above the 16th could be heard. Thus, 20,000 divided by 16 equals 1250 hz.—approximately D# in the top octave of an 8′ stop and respectively one and two octaves lower for 4′ and 2′ stops. For an 8,000 hz. hearing

cut-off, the limit will be 8,000 divided by 16, or 500 hz. This is about B natural above middle C or, again, respectively one and two octaves lower for 4′ and 2′ stops.

Incidentally, older persons with an 8,000 hz. cut-off will have trouble hearing even the fundamental of the top C on a 2′ stop as this note has a frequency of 8,327 hz.

I prefer the sound of a pipe organ to that of an electronic, but let's be practical and try to preserve some sense of balance about the importance of the various technical matters which are involved.

Winthrop S. Pike
Princeton, NJ

•

[I] have enjoyed the articles, "The Electronic Organ," and "The Third Kind of Organ," as well as your good editorial. Though I don't understand all the technical matters, they were good reading.

I am reminded of the time I read in the newspaper that a new Allen organ had been installed in a local church, and that a recital [would take place]. Having heard of Allens a relatively short time before, and thinking that I would be rather liberal-minded and see if this new-fangled electronic thing would approach the sounds of a pipe organ (as the advertising had indicated), my husband and I went.

After the first number I squirmed in my seat and couldn't wait until the intermission. Then we escaped out the rear door to our car in the small parking lot—only to find that we were completely blocked in! With no restaurant nearby, we had to slink back in and suffer through the rest of the recital. What ironical punishment!

One of my sons-in-law gave me an article from *Sports Illustrated* some time ago on "Really Getting Organized," by Joan Ackermann-Blount. She had done some playing of the organs in the ball parks for games. I kept a copy of one of her comments:

> "The more electric organs have gotten, the less organic they sound. Personally, I can't stand the sound of an electr[on]ic organ. When I hear one it feels as if a vibrating fluorescent object is using the top of my head for a runway, or someone just turned on tiny TV sets in my teeth. It's a fast-food sound; you might as well stuff polyester potato chips in your ears."

Louise Davis
E. Lansing, MI

•

I read, with great interest, the two articles on the electronic organ. While both articles were well-written and well-presented, I believe that both articles, nevertheless, were not always on-point.

The basic premise of Roderick Junor's article was correct. I have an Allen Model 125 at my disposal. The computer-derived sound is, unfortunately, *too* pure. The organ is maddeningly "in tune." This need not be the case. The Saville Sovereign is an example of a small instrument which had all of the "faults" in tuning which contributed to realism. The model which I had at my disposal in a previous church had six sets of generators, each of which was tunable through the entire manual compass. They were never "right [in-tune]" either within a generator, or between generators. For a small instrument (less than the 38 stops Mr. Phelps has decided are optimal), the sound was very realistic.

Another contribution to the sound quality was a convincing directionality of sound. The Saville output was fed through two "walls" of speakers which simulated the illusion of larger pipe cabinet space.

From my experience, which includes several Allen 124's or 125's, the Saville, a Rodgers 600 or two, and a few miscellaneous instruments, only the Saville, with its tuning faults and illusion of three-dimensional space, came close to sounding like a "real" organ. The only other electronic instrument (which approached realism) was a large, custom 3-manual Rodgers which is installed at the Seventh Day Adventist Church in Spencerville, MD. The convincing sound is again a result of *audio* considerations: many speakers, physically installed in what are eventually to be the two chambers of a pipe organ, provide the essential *spatial* illusion, and a "volume" of sound.

Regarding the spatial effect, too many electronic organs are powered from one or, if we are lucky, two speaker cabinet(s) which are small, and extremely directional in their dispersion characteristics. Perhaps Mr. Phelps will advise me as to why I cannot correct this on my Allen. Moreover, many of our newer sanctuaries are built and decorated with no consideration to sound, or sound dispersion. Heavily carpeted floors and low ceilings with lots of baffles in the form of wooden buttresses or other decorations hinder the free dispersion of sound.

I have had long discussions with my local Allen people about my Model 125. The conclusion to which I have come, based on these discussions, is that the computer is fine, but the underlying implementation of the instrument detracts from the computer. (I make my living with computers, and am well acquainted with microcomputer technology and its capabilities).

Consider the twelve notes which can be played simultaneously (depending on *who* is counting). Coupled notes count; therefore a 4-note-chord played on the Great with the Swell coupled counts as eight of the twelve. The mathematics of couplers eliminates much of Reger, Tournemire, Dupre, et. al. Much more music becomes marginal. I would be pleased to personally demonstrate to Mr. Phelps the superb "anti-Reger" which Allen hath wrought.

Continuing with couplers: When I couple Swell to Great, and Great to Pedal, but *do not* couple Swell to Pedal: what is the result? I find that the Swell *is coupled* to the Pedal! It's fashionable to blame the computer for everything today, but enough is enough.

And what of Swell and Great? I don't have a Swell or a Great. I have a fiction called "Main" and "Flute," which have no relationship to divisions. My audio system knows only "Main" and "Flute." The result? All my reeds and mixtures [are channeled] through "Main," and [provide] enough audio output on that side of the church to be painful—and this ignores the simple question of balance.

There are no divisions, and there is no illusion of space. I have been told that I cannot add computers, or audio channels. So I have the worst of all worlds: extreme purity of sound, plus intense directionality. Moreover, unlike my Saville, I cannot balance stops and balance the instrument to the building. Standard engineering practices such as modularity and expandability have given 'way to "cost-consciousness," as Mr. Phelps puts it.

I'm resigned to the electronic organ. In 27 years of serving churches as organist and/or director, virtually all of these years have been with electronics, with an occasional 4-rank unit or duplexed pipe instrument. At least I can play what I would like to play with some semblance of authentic registration and sound on my electronic. However, my experience with the technology described by Mr. Phelps tells me that there is yet another and better way. Hopefully, Mr. Phelps will find it, but as he searches for it, I hope he will counsel with Mr. Junor.

Richard C. Jason
Bethesda, MD.

Readers note: The editor welcomes commentary on issues published in THE DIAPASON. Also welcomed are enlightened observations and personal opinions of matters not addressed in these pages. Address letters to: The Editor, The Diapason, 380 Northwest Highway, Des Plaines, IL 60016.

Here & There

The First Presbyterian Church of Lincoln, NE hosted a six-hour festival of the music of Johann Sebastian Bach on Sunday, April 10, 1983. Instrumentalists and organists played at half hour intervals and a brass quintet from the University of Nebraska, under the direction of Jack Snider played Bach chorales between the solo performances.

Organ soloists at this event were Dr. George Ritchie, Mary Murrell Faulkner, Dr. Quentin Faulkner, John M. Levick, and David Spicer.

Also included in the program were Suzuki violin students of the Lincoln Talent Education, Dr. Robert Walters and Dr. Robert Murray (viola and organ), Priscilla Parson (violoncello), the Lincoln Civic Children's Choir, and David Van de Bogart (flute).

The event was completed by the performance of Cantatas Nr. 78 and 11, and several other well-known excerpts, sung by the Chancel Choir and Cantata Singers of the First Presbyterian Church of Lincoln. John M. Levick provided continuo accompaniment and David Spicer, Director of Music at the First Presbyterian Church, was the conductor.

The San Diego Chapter of the American Guild of Organists held its Second Annual Wanda T. Edmiston Organ Scholarship Competition on April 25th, 1983. The event, open to any Region 9 member between the ages of 18 and 27, was held at the La Jolla Presbyterian Church. The contest produced a first-place winner and two second-place winners who were awarded cash prizes.

Shown in the photograph above are the judges for the contest (*back row, left to right*): James Welch, Audrey Jacobsen, and Ennis Fruhauf.

In the front row (*left to right*) are: Peter Fennema (1st place), Charles Raasch (2nd place), John Bodinger (2nd place), and Jan Feher, Dean of the San Diego Chapter of the American Guild of Organists. L. Robert Slusser, Minister of Music at the La Jolla Presbyterian Church is shown at the left of the contestants.

David Hurd has completed a new composition for chorus, orchestra and organ. "'Come, let us anew," based on a text by Charles Wesley, was commissioned by Saint Paul's Church, Indianapolis to be premiered at the Region V Convention of the American Guild of Organists this June under the direction of Frank Boles, organist and choirmaster at St. Paul's Church.

Mr. Hurd has spent the 1982-83 academic year as visiting lecturer at the Yale Institute of Sacred Music while on sabbatical leave from the General Theological Seminary where he is Associate Professor of Church Music and Organist. He concertizes under the management of Phillip Truckenbrod.

Timothy Albrecht, University organist at Emory University, Atlanta, GA, is spending the Summer of 1983 on a recital tour of Western Europe. He will be performing in Sweden, West Germany, Switzerland, and France.

Finishing his eighth year as organist and director of music, **Henry Lowe** has been given a six-month sabbatical beginning June 1st. Most of the time will be spent in England, studying and concertizing. Ernie Hoffman, assistant organist of the church, will assume the duties of Acting Organist and Choirmaster in Mr. Lowe's absence.

Organist **Cj Sambach** recently obtained a completely restored 1941 Möller Artiste practice organ for his residence. The organ, installed by the William Fenimore Organ Company of Haddon Heights, NJ, had been obtained from a private party in Clarksboro, NJ, who in turn had obtained it from the attic of the First Baptist Church of Swedesboro, NJ from which, in order to remove it, the instrument had to be completely disassembled and removed through a 24-inch square opening.

Book Reviews

***Hymnal Studies I: Perspectives on the New Edition.* The Church Hymnal Corporation, 815 Second Avenue, New York 10017. 40 pages. $1.95.**

This collection of essays on the subject of hymnal revision will prove thought-provoking and informative to all who read it. Intended as a mini-textbook for use in local congregations it has no small potential for a much wider use. It is an excellent apologetic for hymnal revision.

Having given all this glowing praise, I must express some concern regarding the lack of footnotes. Where did the myth ever get started that readers are scared off by them? Footnotes would have solved the two major problems of this book. It would have provided a list of source materials which is doubly necessary given the absence of a bibliography. More importantly, when a writer is forced to footnote, he is disciplined into rechecking his material carefully. This, in turn, would have eradicated the factual errors found in the historical essay. (I hasten to add that these errors in no way negate the overall fine quality of Mr. Martens' work). Additionally, I am bothered by the statement on page ten that "Little or nothing is known of how such tunes were actually performed in public worship of the time." A check of current journal literature would have uncovered, among other things, Nicholas Temperly's fascinating article "The Old Way of Singing" (*Journal of the American Musicological Society*, v.34, 1981,3).

On balance, the book must be highly recommended. Given a careful reading, "It is doubtful that any . . . will ever sing a hymn unthinkingly again." (p.33).

***Hymnal Studies II: Introducing the Hymnal 1982.* The Church Hymnal Corporation, 815 Second Avenue, New York 10017. 80 pages. $4.50.**

The stated purpose of this book is to provide an introduction to and an understanding of the new Episcopal Hymnal. Sadly, it must be said that the book fails miserably in its mission. The beginning section contains a rationale for the particular hymn texts included in the new hymnal. This consists of predictable platitudes such as "The Hymnal should be a companion for use with the Book of Common Prayer" and "should present the Church's teaching authentically and fully"—whatever *that* means. There is the expected call for inclusive language "whenever possible" which translates to whenever the Commission thought traditionalists wouldn't scream too loudly. *God of Our Fathers*, for instance, remains unscathed. The rest of the book includes the Table of Contents for the new hymnal and an alphabetical listing of texts by first lines.

No names appear to take responsibility for the work. Quite understandably! I wouldn't put my name on it either. The layout is amateurish, the writing mediocre, the content of questionable usefulness. At fifty-cents it might be interesting to thumb through; at $4.50 . . . *caveat emptor*. One can only hope that the Hymnal itself will be a better product.

***Hymnal Studies III: Teaching Music in Small Churches.* Marilyn Keiser, The Church Hymnal Corporation, 815 Second Avenue, New York 10017. 60 pages, $3.25.**

This book is everything that Hymnal Studies II is not. It is well written, well organized and of solid and useful substance, delivering completely and specifically all that its title suggests and more. Although part of the Episcopal Hymnal Studies series, the principles it espouses are applicable to any leadership of group singing be it a Methodist worship service, a Temple Sisterhood Meeting or a Scout Jamboree.

The first chapter contains a short but thought provoking introduction. The remaining two chapters are all lean meat as are the three short appendices. For the most part, the book is very well annotated and footnoted. A small problem lies with the examples, where Ms. Keiser presumes a bit too much knowledge on the part of her readers. For instance, does everyone know what Hymns III is? It would be helpful to have an annotated bibliography of the sources of her examples.

Inasmuch as Ms. Keiser has done so well in this book, she should be challenged to do another. Marilyn, dear, when may we expect you to complete your task and give us a similar *oeuvre* on the accompaniment of hymns?

Ann Faulkner

New Recordings

Die spätgotische Orgelkunst. Harald Vogel spielt an der Orgel zu Rysum (1457). (The Late Gothic Organ. Harald Vogel plays on the organ at Rysum, 1457.) Pieces by Hans Kotter, Arnolt Schlick, Leonhard Kleber, Paul Hofhaimer, Conrad Paumann, and from the Attaingnant, Buxheimer, Lochamer, Ileborgh, and Winsener collections. Organa ORA 3001. Available from Cynosure, 40 Main St., P.O. Box 707, Rockport, MA 01966. $12.00 postpaid.

The organ at Rysum is the oldest largely original organ in Germany. Built in 1457, it was apparently rebuilt in 1513, and again in 1736-37 by Matthias Amoor, a Schnitger student. In 1959-60 it was restored by Ahrend & Brunzema. Harald Vogel is an authority on North German organbuilding and performance practice. His selection of pieces from ca. 1430-ca. 1550 illustrates the unique sounds of this historically important instrument. The playing is incisive and lively. Detailed jacket and liner notes are unfortunately only in German.

Stichting Voor met Orgel. Vol. 5/6: Oosthuizen A.D. 1521. Pieces by Cavazzoni, Cabezon, A. Gabrieli, Erbach, Hassler, Titelouze, Banchieri, Van Noordt, Sweelinck, and others. Kees Rosenhart, organist. (two discs) Available from Cynosure, 40 Main Street, P.O. Box 707, Rockport, MA 01966.

Stichting Voor met Orgel. Vol. 7: The Christian Müller Organ of the Haarlem St. Bavo Church. J.E. Kindermann: Magnificat octavi toni; G. Böhm: Partita on "Wer nur den lieben Gott"; Aruajo: Batalha; Buxtehude: Toccato in D Minor, Prelude on "Komm, Heiliger Geist, Herre Gott"; Bach: Fugue on the Magnificat, BWV 733, Liebster Jesu, wir sind heir, BWV 731. Kees Rosenhart, organist. Available from Cynosure, 40 Main St., P.O. Box 707, Rockport, MA 01966.

The organ at Oosthuizen is believed to be the oldest extant instrument in The Netherlands. The two discs of this album are therefore an important sound document. The character and attractive quality of the instrument, the wide variety of literature, and Mr. Rosenhart's imaginative playing contribute equally to this importance. Excellent liner notes are furnished in English, French, and German. There are many fine photographs, and all registrations used are listed. An added bonus is a striking demonstration of the meantone tuning used in the Oosthuizen instrument.

Mr. Rosenhart proves that there is still much to be learned from hearing the Müller organ in the St. Bavo Church, in spite of its many previous recordings. His program shows Italian influence in the Kindermann, North German in the Buxtehude, Spanish in the Araujo, early "galant" in the Böhm, and a stunning performance of Bach's *Fugue on the Magnificat*. The latter is accomplished with a fast tempo, a bright plenum registration (manual 16′, cantus in the pedal at 32′), and a dignified performance with flexible rhythmic drive. On the whole, Mr. Rosenhart's performances seem slightly understated; he seems to prefer allowing music to speak for itself. This approach is particularly successful when dealing with an instrument and with literature of this calibre.

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Organs in Friesland & South Holland Played by Lawrence Moe. Scheidemann: O Gott, wir danken deiner Gut, Praembulum in D Minor, Magnificat VIII Toni; Gastoldi: Balletto; Scheidemann, Jesu, wollst uns weisen; Sweelinck: Paduana lachrimae, Echo fantasia in A Minor, Variations on "More Palatino", Variations on "Balletto del granduca"; Kerll: Toccato I in D Minor, Canzona III in D Minor; Pachelbel: Aria quarta & 6 variations; Froberger: Toccata II in D Minor; Scheidt: Variations on a Galliarda by Dowland, Variations on "Wie schön leuchtet der Morgerstern; Weckmann: Toccata in E Minor. Cambridge Records, CRS B2570 (two discs), 125 Irving St., Framingham, MA 01701.

Organs heard in this recording include those at the Hooglandse Kerk, Leiden, Holland (1565), the Church of St. Materniani, Ochtersum, Germany (1734-37), and the Reformed Church, Sloten, Holland (1710). The variations are obviously chosen to demonstrate individual stops and combinations, with the toccatas chosen for plenum sonorities. Stoplists, temperament and pitch are furnished for each instrument, as are the registrations used in each piece. Of the three instruments, the extended reverberation involving a large organ in a large room helps the organ at Leiden to sound very well. South German repertory played on the North German sound at Ochtersum is curious; the microphone placement here is perhaps a bit too close.

Wesley Vos

Music for Handbells

By Leon Nelson

March and Chorus, G. F. Handel, arranged by Thomas Gregory; Agape, Code No. 1101, $1.00; (E+).

Here are *two* titles for the price of one, both short, both familiar, both easy to master with minimum rehearsal. *Chorus* is the tune, *Judas Maccabeus*, which should be a hit with both ringer and listener.

•

Chariots of Fire, Music by Vangelis, handbell arrangement by John F. Wilson, edited by David L. Weck; a publication of Warner Brothers Publications, Inc., Agape, sole distributor; Code No. 1102, $1.95, (M).

This popular theme music from the movie is presented here in a brilliant arrangement in the key of C major, for 3 to 5 octaves of bells. The melody is also played by the bass bells which offers a nice variation. This piece would be a hot item on any program!

•

Fantasy on Hyfrydol, Hal H. Hopson, Agape, Code No. 1048, $1.25, (M-).

For 2 octaves of bells with optional low G, Mr. Hopson has written a colorful fantasy with a very effective chordal structure that brings this familar hymn tune to the front as it is interwoven through the arrangement. Not too long—great service music.

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Music For Handbells, Don McAfee, A McAfee Music Publication, Belwin Mills Publishing Corp.; Volume 1 (Three octaves), Volume 2 (Four octaves), Volume 3 (Two octaves), Volume 4 (Three octaves); $3.50 each.

These volumes provide a good source of easy to medium short pieces, some based on familiar hymn tunes, with the greater portion being originals written by Mr. McAfee—well-written *Ariosos*, *Arias*, *Preludes*, *Fanfares*, and the like. With the increasing costs of individual titles, volumes like this are a real bargain.

•

The Swan, Camille Saint-Saëns, transcribed by Douglas E. Wagner; Beckenhorst Press, Inc., HB31, $1.10; (M-).

The setting for this familiar piece from *Carnival of the Animals* is one of those that works well for bells with the lovely arpeggio-like chords in the bass register against the flowing melody in the treble. A beautiful concert piece for 4 octaves.

•

Episode in C, B. Wayne Bisbee, Beckenhorst Press, Inc., HB36, $1.95, (D).

Here is a sprightly piece that pulls out all the stops. With a catchy melodic motif that appears throughout the piece, there is much to keep the ringers aware with accidentals, mixed rhythms, loads of technical effects and a quick tempo. This is written for 4 or 5 octaves and was the American Guild of English Handbell Ringers Area V Composition Contest Co-Winner for 1983. A sure success if you have the players who can handle this monument!

•

Sinfonia, Henry Purcell, transcribed by Douglas E. Wagner, Beckenhorst Press, Inc., HB30, $1.10, (E+).

From the incidental music to *Abdelazer*, Mr. Wagner has written a straight forward and effective arrangement. It is written for 3 octaves of bells and the composer has emphasized the melody line throughout with a supportive chordal mattrress on each beat. A nice gem for any choir.

•

Introduction, Theme and Variations for Handbells, Hal H. Hopson, Agape, Code No. 1098, $1.00, (M-).

The introduction in the minor mode is a slow and expressive setting very nicely written for 2 octaves of bells. The 8 measure theme is written in the major and 5 vairations are supplied of 8 measures each, all written in interesting styles, climaxing, of course, on the fifth round in sheer brilliance!

•

Spiritual, Douglas E. Wagner, Beckenhorst Press, Inc., HB34, $1.10. (E+).

Another 1983 American Guild of English Handbell ringers Area V Composition Contest Co-winner piece, and another winner from Mr. Wagner. This original work consists of a slightly syncopated melody which is treated very colorfully and tastefully, using only 2 octaves of bells. Short and sweet—twice through wouldn't even be dull to me!

New Organ Music

By Leon Nelson

Two Trumpet Tunes by Michael McCabe; H. W. Gray Publications; GSTC 1018; $2.50; (M-).

Mr. McCabe has produced two delightful trumpet tunes, one in C and one in A. Both tunes are quite detached and light with simple harmonic structures supporting them. A solo reed would be fine, but even on a smaller scale, as is noted, one could use any light reed against a light flute combination, using a suggested alternate title: *Musette*.

Pastorale on the 23rd Psalm, Setting by Jacobus Kloppers; Concordia Publishing House; 95-5734; $2.35; (M-).

The registration of an 8′ flute with tremblant on the manual, against a 2′ flute with tremblant in the pedal suggests the warm, lilting setting of this tune by F. W. Jannasch (1919).

Accent, Meter, and the Organ

Jon F. Eiche

Every musical instrument has its limitations, and the king of instruments is no exception. The most notable limitation of the organ, especially for the legions of pianists pressed into service at the console, is that it does not respond to the force of the touch, as the piano does; the organist cannot emphasize a note by the weight or velocity with which he presses the key. This would seem to be a severe limitation indeed, for it constricts expression, and especially accentuation. Thus it is common to hear organists, as well as other musicians, despair that the instrument "can't accent." Happily, the case isn't quite so open-and-shut.

To speak of accent is to speak of at least three distinct kinds of emphasis: *dynamic*, or stress, accent—when a tone is louder than those around it; *agogic* accent—when a tone is longer than those around it; and *tonic* accent—when a tone is higher than those around it.

The first step is approaching dynamic accent on the organ is to leave behind any notions that it can be accomplished by using the swell pedal. Historical considerations aside, the mechanism is ill suited to producing quick, subtle changes in volume (changes that often concern only one of several simultaneous voices). The alternatives? Organist and scholar Hermann Keller limits them to one: "On the organ accent can be created only through articulation."[1] Though the organist cannot alter the volume of the tones *per se*, he can give the illusion of doing so by inserting a brief space before a note he wishes to accent. This space, which is deducted from the value of the preceding note, imparts emphasis to the note that follows it. This same principle operates, on a larger scale, in fugues, in which a voice customarily rests for a time before it enters with a statement of the subject (a point, by the way, that argues against the need many pianists feel to "bring out" such statements by playing them louder than everything else).

If we are to believe Keller, there is little left to say on the subject. To accent is to articulate; variety of accentuation is achieved through variety of articulation. Following this line of thought, it seems clear that agogic accent and tonic accent are matters not of performance, but of composition. It is the composer who decides which notes are longer or higher than others, who determines the rhythmic melodic contours of a line. The performer need merely play what is written.

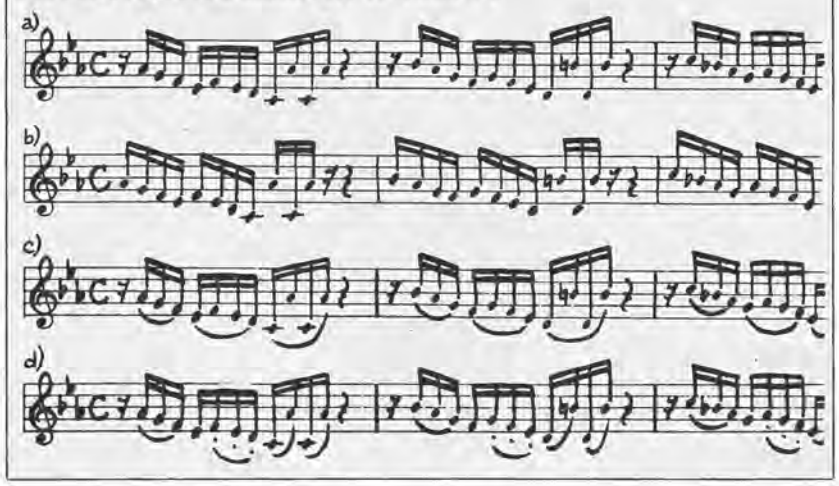
But this is an oversimplification. "What is written" is not fixed and absolute; the pitches and durations of the notes are flexible, within intuitively understood limits. The performer decides, or should decide, where to place the notes within those limits. His decisions shape the profile of the work. For example: clavichordists sometimes employ *Bebung* (vibrato) or the device of slightly raising the pitch of a note when they wish to emphasize it. This amounts to tonic accent applied on a small scale. And while such effects cannot be obtained on the organ, they point to the possibility of an analogous use of agogic accent. This idea is, in fact, popular in German-speaking countries, due largely to the writings of theorist Hugo Riemann (1849-1919). Though Keller dismisses this possibility, musical experience is on Riemann's side.

What musician, when practicing to the accompaniment of a metronome (or recording to the accompaniment of a "click track"), has not felt that it bound and stifled expressiveness? True, part of the difficulty performers have with strict time stems from the lack of preciseness in their playing—a condition that the metronome can help remedy. But such preciseness is where musicianship begins, not where it ends. To play all note values "accurately' at all times would be anathema to musicality. Agogic differences in note values are not only unavoidable; they are indispensable.

Still, admitting the necessity of agogic accent is not the same as asserting its equivalence to articulative accent. The two kinds of accent, being different in nature from one another, play different roles in musical performance. Articulative accent, which introduces discontinuity to the sound, emphasizes whatever it accompanies; agogic accent, which involves no such contrast, can only underscore other emphases, such as dissonance or tonic accent. Articulative accent is, even when lightly applied, clearly audible; agogic accent is subliminal. Articulative accent is deliberate; agogic accent, subconscious. Articulative accent is aggressive; agogic, passive. The player can do much by way of practice to broaden and refine his control of articulative accent. Agogic accent, on the other hand, remains more a matter of instinct and of ear than of technique.

It is only a short distance from the realm of accent to that of meter—or so it seems. Most musicians would agree that there is a connection between the two, although few have more than a vague notion of what that connection might be. Example 1 looks at some misconceptions in this regard. The fugue subject given as example 1a is noteworthy in that elements such as rhythm, change of harmony, and melodic curve, which often assist in the perception of meter, are of no help. Accent alone remains to make the meter clear to the listener. Should the unwary organist disregard the need for accent, the subject will sound like example 1b. It should be mentioned in passing that one use of accent not applicable to this subject, because of the rest that begins every bar, is an emphasis on every downbeat; sensitive musicians will recognize that even where such accentuation is possible it is not desirable. Example 1c attempts the next-worst alternative, however: play each beat as a unit and accent every one. One need only listen to the result to realize how inadequate this approach is. Why? It treats every beat the same, without regard for what is going on in the music.

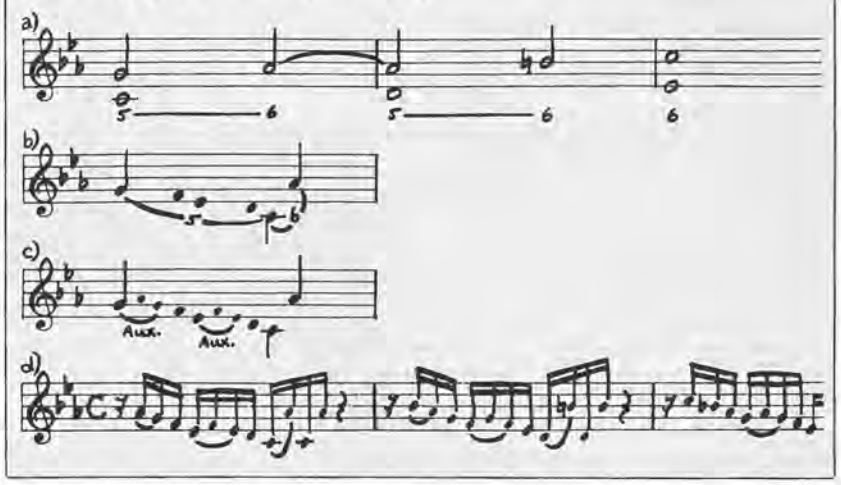
Example 1
J.S. Bach, *Fugue in C minor*, BWV 575, mm. 1-3



The music. This is the heart of meter, the thing that accent should properly emphasize; not measures, not beats, but the musical events themselves. Meter is a field of influence, like gravity, and its force is created by the mass and movement of objects—tones and rhythms. Accent must delineate the passage of events in order to convey the meter to the listener. In this light, it might seem that example 1d, which brings out a sequential pattern (using techniques drawn from Keller's *Phrasing and Articulation*), takes a step toward a more musical performance. But even this treatment concerns itself with only a superficial regularity and symmetry, and not with the true design of the music.

Example 2 explores the musical design, which in turn dictates the correct performance. First, the skeleton (ex. 2a): a typical progression of two voices outlining the tonic triad, avoiding parallel fifths through a sequence of interposed sixths. Then, a closer look at the first measure (ex. 2b), showing how the vertical intervals unfold in time, with scale tones filling in the fifth. Next, auxiliary tones to embellish the fifth and third degrees of the scale (ex. 2c)—again outlining the tonic triad. Finally, the subject itself (ex. 2d); the indications for performance derived from the underlying structures as follows:

Example 2
J.S. Bach, *Fugue in C minor* (continued)



The initial note G has been omitted elliptically, leaving the A-flat slurred to the G that follows. The slur serves to set off the embellishing motion as a unit and to make clear the subordination of the embellishing tone to the structural tone. A break precedes F, stressing its importance as a member of the descending scale. Another break, then the auxiliary-note formation embellishing E-flat, under one slur (further clarifying, in retrospect, the first two notes of the measure.) A break, then D; another, then C. C and A-flat are slurred together the first time to make clear their connection—not so much melodic as harmonic: they are the arpeggiation of the first sixth shown in example 2a. The same pair of pitches is played without a slur the second time, in compliance with an aesthetic principle rather than a theoretical one: varied repetition. While this isn't a hard-and-fast rule, it makes sense here, resulting in a kind of echo.

The second measure of the subject receives the same treatment as the first. Notice, however, that in the third measure the first and second notes are not slurred together, since, according to example 2a, the tone C is structural, not ornamental. It is the clarification of such details that distinguishes the truly musical performance from the mechanical one.

Be aware that the shades of emphasis discussed above are extremely fine. In the words of a former teacher of mine: "We don't want to hear the kitchen-work; just the final dish." The listener should notice the musical results, but not the means by which they are obtained. A related piece of advice comes from the pen of Albert Schweitzer:

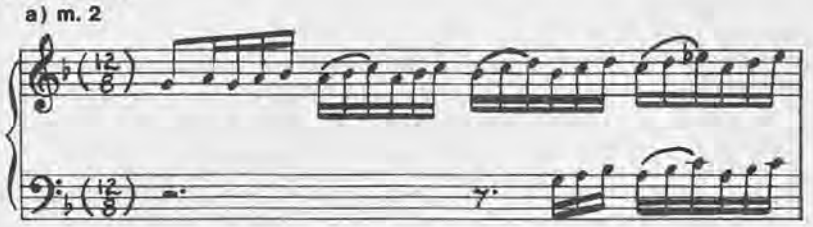
> The better any one plays Bach, the more slowly he can take the music, the worse he plays him, the faster he must take it. Good playing implies fine phrasing and accentuation in every detail in every voice. This of itself sets certain technical bounds to speed. On the other hand, in playing of the right kind the hearer, even if the tempo is not quick in itself, has the feeling of it being quite fast enough, for the reason that at any quicker pace he could not grasp the detail. It should never be forgotten what a complicated process it really means for any musician,—even for one who is not listening to it for the first time,—to follow one of Bach's polyphonic works properly. Of course if we are careless as to our phrasing and accentuation, and so obliterate the greater part of the detail, we can play faster with impunity, so as to give the music another interest of a kind. In general, however, the maxim holds good that the vivacity of a Bach piece depends not on the tempo but on the phrasing and the accentuation.[2]

The freedom of rhythm from the need to make the meter explicit—to "beat time—makes such detailed attention to accent possible. It also makes possible rhythms and groupings of notes that contradict the meter without obscuring it: cross-rhythms, sometimes called cross-accents. Consider example 3. The eighth-note pulse can be felt clearly beneath the three-plus-three pattern of the sixteenth notes, even in example 3b, where a change of harmony underscores this pattern. The cross-rhythm opposes the meter, but it does not negate it. In this connection notice the editor's (Hermann Keller) superb markings of three legato notes followed by

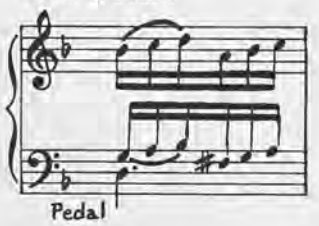
Jon F. Eiche studied organ with Gertrude Stillman at the University of Wisconsin-Milwaukee and with Marilou Kratzenstein at the University of Wisconsin-Madison. He is a contributing music critic for the Milwaukee Sentinel *and an editor for Hal Leonard Publishing Corporation, a music publisher.*

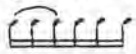
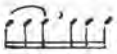
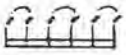
Example 3
Buxtehude, Prelude in G minor

a) m. 2



b) m. 8, beat 4

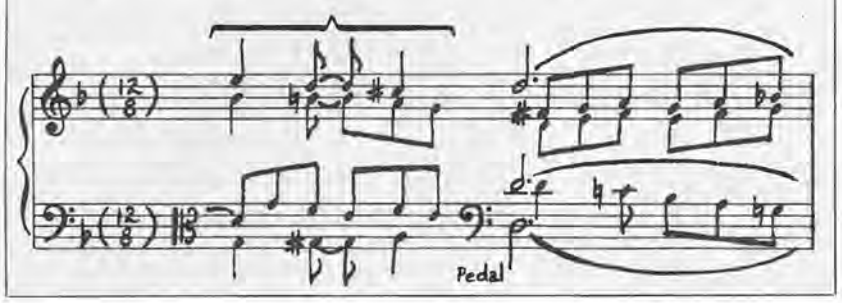


three detached ones. This articulation, which stems from the principle of varied repetition mentioned earlier, supports the meter as well as the rhythmic grouping: the ear interprets the pattern  as  —a natural rhythm in 3/8 meter and its multiples. Of course, if the organist plays  , with a larger break after the first three notes than after each of the three subsequent notes, he has changed the meter of the piece. And if he hammers out  , he not only destroys the grouping of the notes, but he injures rather than assists the meter as well.

Groupings of the sort in example 3 occur often in 3/8, 6/8, and 12/8 meters. (Notice that triple and compound duple meters invite rhythmic ambiguities, because in them durations can be divided into either two groups of three or three groups of two.) Bach's Toccata in F offers a familiar example of a  grouping in which the second group of three notes differs from the first.

Example 4 shows the same processes at work as in example 3, but with rhythm and meter just the reverse; this is a hemiola. As with most hemiolas, the contour of

Example 4
Brahms, "O wie selig seid ihr doch, ihr Frommen," Op. 122, No. 6, m. 13

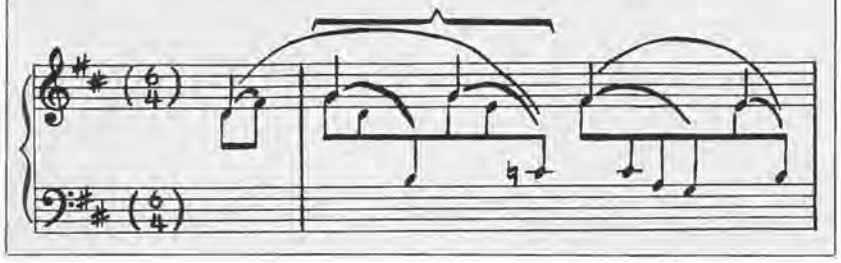


the moving line perpetuates the meter beneath the cross-rhythm of the changing harmonies, without need of accent. Articulating the beats

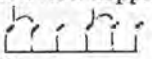
() would mar the subtlety of the effect (cf. ex. lc).

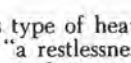
Another passage by Brahms (ex. 5) presents still a different situation—one that requires a good ear, for what the composer has written will not work on the organ.

Example 5
Brahms, "Herzlich tut mich erfreuen," Op. 122, No. 4, m. 10



On the piano one can play  and the contradiction between rhythm and meter will be clear. But on the organ, to play  is to change the meter from 6/4 to 6/8 for half a measure.

Agogic accent is not sufficient to offset this result (at least not without distorting the rhythm noticeably); the player must articulate differently than is written in order to preserve the meter. As it happens, the melodic quarter notes point the way to the best solution:  If equal spaces are introduced after the second and third notes,

the ear will understand the rhythm as  —a syncopation in 6/4. I believe it is this type of heavily accented syncopation that Schweitzer means when he writes of "a restlessness" that is "unbearable on the organ."[2] It is restless because of the articulation involved. Other instruments can accomplish the same effect in less disruptive ways.

And so the discussion returns to the point at which it began: the organ has limitations. But these limitations are not, after examining them, so severe as they might first have seemed. The range of articulative accent is great, and that of agogic accent, though much narrower, is by no means negligible. The most significant restrictions lay not in the instrument itself, but in the hands and feet and ears and understanding of the organist.

NOTES

[1]Herman Keller, **Phrasing and Articulation: A Contribution to a Rhetoric of Music**, trans. Leigh Gerdine (New York: W.W. Norton & Co., Inc., 1973), p. 89.
[2]Albert Schweitzer, **J.S. Bach**, trans. Ernest Newman, 2 vols. (New York: Dover Publications, Inc., 1966), 1: 381.
[3]Ibid., p. 387.

Organ Recitals

THOMAS ZACHACZ, Cadet Chapel, West Point, NY, Feb. 20: *Suite* 2, Clérambault; *Choral 1*, Franck; *Intermezzo on an Irish Air*, Stanford; *Prelude & Fugue in D Minor*, Buxtehude; *Two Chorals*, Alain; *Sonata 3*, Mendelssohn.

JOHN FENSTERMAKER, Palace of the Legion of Honor, San Francisco, CA, Feb. 27: *Voluntary 1 in C Major*, Stanley; *Grand Triumphal Chorus*, Guilmant; *Fantasia Pastorale (The "Storm")*, Lemmens; *Pièce héroïque*, Franck.

BYRON BLACKMORE, with brass, Viterbo College, LaCrosse, WI, Feb. 27: *Cathedral Music*, Thomas Beversdorf; *Partita on 'O Gott, du frommer Gott'*, BWV 767, Bach; *Two Canons*, Bernard Reichel; *Sonata 2* (brass), Pezel; *Sonata 1*, Mendelssohn; *Contrapunctus 9* (brass), Bach; *Sonata pro Tabula à 10*, Biber.

ROBERT NOEHREN, Cleveland Museum of Art, Cleveland, OH, Mar. 9: *Chaconne in E Minor, Fugue in C Major, Fantasia on 'Wie schön leuchtet'*, Buxtehude; *Canzona*, BWV 588, *Ich ruf zu dir, Hilf Gott, dass mir's gelinge, Fantasia & Fugue in G Minor*, BWV 542, Bach; *Mein Jesu, der du mich, Herzlich thut mich verlangen*, Brahms, *Sonata 1*, Hindemith; *Etude*, Noehren.

JEROME BUTERA, St. Ita, Chicago, IL, Mar. 13: *Sketch in F Minor*, Schumann; *Grand Sonata in E-flat*, Op. 22, Buck; *Prelude & Fugue in A Minor*, Bach; *Sonata*, K 255, Scarlatti; *Variations on 'Wondrous Love'*, Barber; *Prelude & Fugue on BACH*, Liszt.

JOHN ROSE, The Tabernacle, Salt Lake City, UT, Mar. 16: *Little Prelude & Fugue in C Major, Wachet auf, Jesu, Joy of Man's Desiring*, (arr. Duruflé), Bach; *Sonata 2*, Mendelssohn: *Adagio for Strings*, Op. 11 (arr. Strickland), Barber; *Fantasie in A*, Franck; *Carillon-Sortie*, Mulet; *Symphony 5*, Widor.

JAMES DALE, US Naval Academy, Annapolis, MD, Mar. 20: *Toccata, Adagio & Fugue in C Major, By the Waters of Babylon, Whither Shall I Flee?, When We Are In Deepest Need, Trio Sonata 5, Jesu, Joy of Man's Desiring, Passacaglia & Fugue in C Minor*, Bach.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, Mar. 20: *Angels* (arr. Farnam), Ruggles; *Tuyaux sonores*, Isang Yun; *Andantino, Allegro commodo*, Bridge; *Concerto in A Minor*, Vivaldi-Bach; *Deuxième fantaisie*, Alain.

ROBERT WOLFERSTEIG, First Presbyterian, Clarkesville, GA, Mar. 27: *Toccata in C Minor*, Pachelbel; *Sleepers, Wake, Deck Thyself, We All Believe in One God*, Bach; *Trumpet Voluntary*, Stanley; *Capriccio Cucu*, Kerll; *Prelude & Fugue in C Major*, Bach; *Selections from The Musical Clocks*, Haydn; *Prelude on Rhosymedre*, Vaughan Williams; *Comes Autumn Time*, Sowerby.

DOUGLAS L. BUTLER, St. Boniface Church, San Francisco, CA, Mar. 27: *Le Chemin de la Croix*, Op. 29, Dupré.

ARTHUR WILLS, Old First Church, Huntington, NY, Apr. 8: *Chaconne in D Minor*, Bach-Wills; *Fantasia in F Minor*, Mozart; *Sonata No. 2 in B-flat*, Elgar; *Pictures at an Exhibition*, Mussorgsky-Wills.

MICHAEL RADULESCU, Cleveland Museum, Cleveland, OH, Apr. 10: *Toccata 7*, Muffat; *Suite du 2ème ton*, Clérambault; *Variations on a Recitative*, Op. 40, Schoenberg; *Schmücke dich, Prelude & Fugue in E-flat Major*, Bach.

GERRE HANCOCK. St. Peter's Episcopal, Chicago, IL, Apr. 12: *Veni creator*, de Grigny; *Three settings of Nun komm, der Heiden Heiland*, Bach; *Fantasy & Fugue on BACH*, Op. 46, Reger; *Improvisation on BACH; Improvisation on Hyfrydol.*

GILLIAN WEIR, First United Church, Oak Park, IL, Apr. 15: *Allegro (Symphony 6)*, Widor; *Rosace*, Mulet; *Choral 1*, Franck; *Esquisse in E Minor, Allegro Deciso (Evocation)*, Dupré; *Trio Sonata in E Minor, Concerto in D Minor after Vivaldi*, Bach; *Joie et clarté, Communion, Allêluias Sereins, Transports de joie*, Messiaen; *Etude Symphonique*, Bossi.

REGINALD LUNT, St. Thomas, New York, NY, Apr. 17: *Suite on Tone 2*, Boyvin; *Concerto in B-flat after Torelli*, Walther; *Seventh Word of Christ from the Cross*, Sifler; *Fugue in F*, BWV 540, Bach; *Résurrection* (Op. 23), Dupré; *Herzlich thut mich verlangen*, Lunt; *Incantation pour un jour Saint*, Langlais.

ROBERT LIND, Church of the Holy Spirit, Lake Forest, IL, Apr. 17: *Concerto del Sigr. Meck*, Walther; *Ground Bass*, George Dyson; *Three Chorale Preludes*, Brahms; *Variations on 'Auf, auf, mein Herz'*, Lind; *Prelude & Fugue in D-sharp Minor*, Otto Olsson; *Prelude & Fugue in the Lydian Mode*, Peeters; *Three Pieces*, Walton; *Psalm Prelude No. 1, Set 1*, Howells; *Five Short Preludes*, Nielsen; *Passacaglia in C Minor*, Bach.

LINWOOD E. BRATCHER, JR., Southeastern Baptist Theological Seminary, Wake Forest, NC, Apr. 18: *Prelude & Fugue in G Minor*, Buxtehude; *Schmücke dich, Komm, Gott, Schöpfer*, Bach: *Sonata 2*, Hindemith; *Scherzo (Symphony 2)*, Vierne; *Final*, Op. 21, Franck.

EARL W. MILLER, Wayland Baptist University, Plainview, TX, Apr. 18: *Dialogue sur les grands jeux*, Couperin; *Erhalt uns, Herr*, Walther; *Prelude & Fugue in B Minor*, Bach; *Chorale in B Minor*, Franck; *Pastorale*, Philip James; *Carillon*, Sowerby; *Improvisation on 'Martyrdom'*. Powell; *Improvisation on 'Cwm Rhondda'*, Manz; *Litanies*, Alain.

WILLIS BODINE, University of Florida, Gainesville, Fl, Apri. 19: *Toccata in A Minor*, Sweelinck; *Laet ons met herten reijne*, Bull; *Organ Mass from Fiori musicali*, Frescobaldi; *Partita on 'Was Got tut'*, Pachelbel; *Messe pour les convents*, Couperin.

New Organs

The McManis Organ Company, Kansas City, KS has completed the installation of a 29 rank organ for St. Peter's Episcopal Church, Chicago.

The Principal choruses of the Great and Pedal divisions are encased and suspended between hammer trusses on the Gospel side of the sanctury, thereby allowing line-of-sight egress throughout the nave. Enclosure of the Great separately-drawing Cornet, Gemshorn and Dulciana provides some of the flexibility of a three manual instrument and avoids the common practice associated with two manual instruments of placing all solo and accompanimental stops in a single enclosed division.

Retained from a previous instrument are the 1894 Kimball wood ranks, Pedal Principal (formerly a Great Open Diapason), Dulciana and Violina. Retained and revised for the new McManis specification is the console that was provided by the Austin company when they electrified the Kimball tubular action in 1948. A Geigen Principal installed by Austin, and located in the narthax of the church for processional intonation was also retained.

GREAT
16′ Gemshorn
8′ Principal
8′ Rohrfölte
8′ Gemshorn
8′ Dulciana
4′ Octave
4′ Spitzflöte
4′ Gemshorn
2-⅔′ Nazard
2′ Doublette
1-⅗′ Tierce
III-IV Mixture (1-⅓′)
8′ Trumpet (SW)
Chimes
Tremolo

SWELL
16′ Lieblich Gedackt
8′ Stillflöte
8′ Spitzviol
8′ Viol Celeste
4′ Koppelflöte
4′ Violina
2′ Principal
III Scharf (⅔′)
16′ Fagotto (TC)
8′ Trumpet
8′ Oboe
4′ Clarion
Tremolo

NARTHAX
8′ Geigen Principal

PEDAL
16′ Contrebasse
16′ Subbass
16′ Gemshorn
16′ Lieblich Gedackt
10-⅔′ Quinte
8′ Principal
8′ Gemshorn
8′ Gedackt
4′ Octave
4′ Gedackt
2′ Octave
IV Mixture (2′)
16′ Posaune
8′ Trumpet
4′ Clarion
4′ Oboe

The Greenwood Organ Company of Charlotte, NC has installed a 3½-rank electro-pneumatic unit organ in the First Presbyterian Church of Clarkesville, GA. The free-standing, unenclosed instrument is located in a rear balcony of a small church which seats 175 people.

The organ was dedicated on March 27, 1983 at which time a dedicatory recital was presented by Robert Wolfersteig of Georgia College in Milledgeville, GA. The organist of the church is Sara Williams.

GREAT
8′ Principal
8′ Rohrflute
4′ Prestant
4′ Rohrflute
2′ Doublette
1-⅓′ Quint
Chimes
Pos. to Gt.

POSITIV
8′ Rohrflute
8′ Dulciana
4′ Rohrflute
4′ Dulcet
2-⅔′ Nasard
2′ Flagolet
8′ Oboe (Syn.)
Tremolo

PEDAL
16′ Bourdon
8′ Octave
8′ Rohrflute
4′ Choralbass
4′ Rohrflute
2′ Octavin

ANALYSIS
8′ Principal (92 pipes)
16′ Rohrflute (97 pipes)
4′ Dulciana (61 pipes)
Chimes (21 tubes)

Lewis & Hitchcock, Inc. of Vienna, VA has completed their Opus 256 for Trinity Episcopal Church of Manassas, VA.

The two-manual and pedal instrument is in a free-standing oak case, located on the Epistle side of the church. The facade pipes are from the Great 8′ Dolce. Preparations have been made for the addition of reeds in each division. The Positiv division has sliding doors that may be moved by the organist.

The manuals have mechanical action and the pedal is electric. The organist of the church is Michael Sherlin.

GREAT
8′ Rohrflute
8′ Dolce
4′ Principal
2′ Gemshorn
II Mixture(1-1/3′)
Pos./Gt.

POSITIV
8′ Gedeckt
4′ Spitzflute
2′ Principal
1-1/3′ SpitzQuint
II Cornet (TC: 2-2/3′)

PEDAL
16′ Subbass
8′ Subbass
Gt./Ped.
Pos./Ped.

The Secrets of Bach's *Passacaglia*

Piet Kee

The outline of the allegorical and theological relationship between Bach's *Passacaglia & Fugue in C Minor*, and Andreas Werckmeister's *Musicalische Paradoxal-Discourse* began in the June 1983 issue of the THE DIAPASON. The second installment appeared in the July 1983 issue and this study will continue monthly until its completion.

GROUP VI

GdH: Die Zahl 6. ist nun eine animalische oder thierische und Welt-Zahl. Wie nun ein thierischer natürlicher oder blosz weltlicher Mensch der Schwachheit unterworffen/und gar leicht geschehen kan/dasz der neue Mensch in Christo/durch den alten kan unter gedrucket werden/da der Mensch zu vor mit Gott/und den Engeln im Bunde gestanden/ und vereiniget gewesen. So bitten wir: Und vergib unser Schuld als wir vergeben unsern Schuldigern: Und stehet der gefallene Mensch wieder auf/durch wahre Busze u.s.w.

XIX: Die Zahl 6. ist die Doplirung des Ternarii, bezeichnet die dritte Person der Gottheit. Die 5. mit der 6. allein/bedeutet die natürliche Menschheit/bildet auch desselben Elend und Armseeligkeit/in ihr selbst gelassenen Betrachtung vor.

GdH: The number 6 is a Beastly or Animalistic Number and a World Number. Since a merely Zoological, natural or simply mortal man is subject to weakness, it can easily happen that the New Man in Christ be suppressed by the Old Man; earlier he had stood in liaison with God and the angels and was united with them. So we pray: "And forgive us our debts as we forgive our debtors." Thus the fallen man rises up anew, through true contrition, etc.

XIX: The number 6 is the doubling of the *Ternarii* and describes the third person of the Godhead. The combination of the 5 and 6 alone represents the natural human state and it also depicts the wretchedness and poverty of the same when it is examined in isolation.

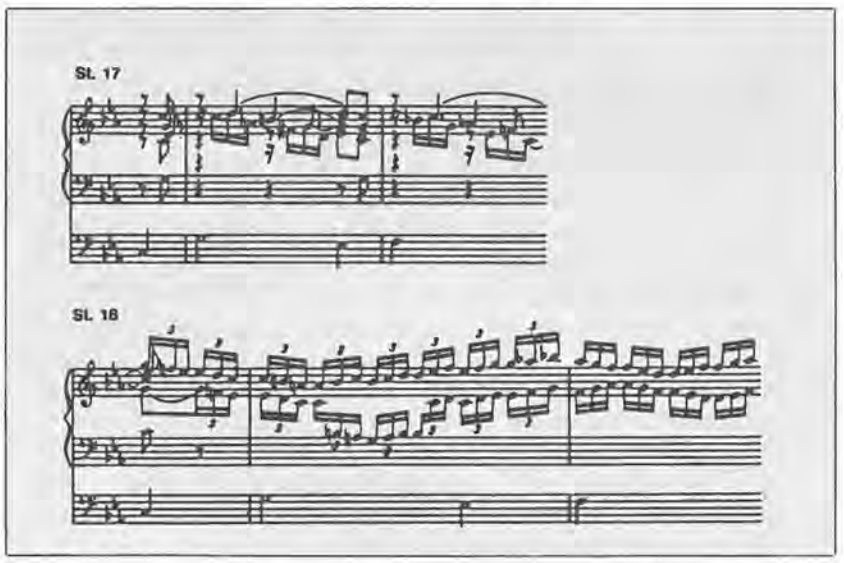
GdH: Die Zahl 7. ist nun eine Zahl so mit den andern Zahlen gar nich harmoniret, diese Zahl bedeutet das Creuz/so Gott seinen Christen auf leget/denn keiner kann zur völligen Harmonie kommen/er musz durchs Creuz/und durch Trübsal in das Reich Gottes gehen. Darum bitten wir in der 6.ten Bitte. Und führe uns nicht in Versuchung. Da wir denn die Hülffe Gottes in allerley Anfechtung wegen unser Schwachheit hoch vonnöthen haben.

XIX: Die Zahl 7. ist eine Ruhe-Zahl auch eine solche/welche eine Vielheit in der Heil. Schrift bedeutet/womit man nicht allemal eine Gewiszheit bedeuten kan: Weszwegen sie auch dem Gemüthe des Menschen eine Undeutlichkeit in den Sonis veruhrsachet . . . Sie wird auch eine heilige Zahl genennet/weil sie niemand als der Geist Gottes erforschen kan. Darum wird auch der Geist Gottes 7benfalt genennet . . . in der Ordnung ist diese heilige Zahl die dritte/von denen Ungeraden/wodurch wieder die Dreyheit in Gott angedeutet werden kan.

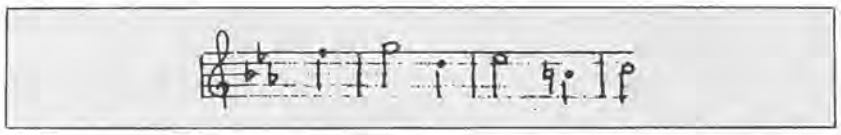
GdH: The number 7 is a number which does not harmonize at all with the other numbers. This number means the Cross which God gives his Christians to bear, for no one can simply arrive at complete Harmony—one must enter the Kingdom of God through the Cross and through sorrow. Hence we pray in the sixth supplication: "Lead us not into temptation," for we badly need God's help in all kinds of adversities, due to our weakness.

XIX: The number 7 is a Rest Number, and also a number which indicates the multiplicity present in the Holy Scripture which makes it impossible to always embrace a single certainty. For this reason, in human perception it causes a lack of clarity in the *Sonis* . . . It is also called a Holy Number because none other than the Spirit of God can fathom it. Hence the Spirit of God is called "sevenfold" . . . In the series, this Holy Number is the third uneven number, whereby the threeness in God can again be indicated.

Like Group II, Group VI contains only two statements. Also their location in the *Passacaglia* shows them to be related: Group II follows the first set of statements and Group VI precedes the last set. The difference between them is substantial, however. Compared to the homogeneity of the continuous *figura corta* movement in Group II, Group VI appears shockingly restless. For this reason I have also cited Werckmeister texts which bear upon the number 7 at this point. It is just possible that Bach has worked the "secret" number into Group VI.



At first glance the precedent of beginning with the applicable harmonic appears to be broken at statement 16, but this is a deception, for Bach displaces the harmonic to the first beat of the following measure. The d^2 represents the sixth harmonic in respect to the bass; the proper pitch, d^3, would lie outide the compass of the manuals. Contrary to the proposal of several authors (presumably based on superficial reading of the score) the manual parts of this statement do not borrow material from m. 4-7 of the theme.



Rather, Bach makes use of an *arpeggio*, a figure which frequently appears elsewhere in his works, for example, in the organ fugue in C major, BWV 547, m. 47c-48a.

Statement 17 follows Werckmeister's text closely: "The combination of 5 and 6 alone represents the natural human state and it also depicts the wretchedness and poverty of the same." The combination third-fifth which Werckmeister means is not used in only the first measure, but in the next three measures as well. A triad with the fifth on top falls on the accented part of each measure! Other striking features are the dissonant appoggiaturas on the third beat, which emphasize "debt." In each measure the "debt" accumulates up to and including the third beat, and only then the "forgiveness" is made, "as we forgive our debtors." Seven times, that is, seven days a week this process is repeated.

The fierce triplet passagework of statement 18, perhaps modelled on one of the statements of Bux 159 (m. 122-130), comes as a shock. Several possible associations with Werckmeister's text on the number 7 lead me to believe that this number is lingering in the background. Some are more speculative than others: "a number which does not harmonize at all with the other numbers." (statement 18 certainly does not "harmonize" with the others); "this number means the cross;" "a multiplicity [. . .] which makes it impossible to always embrace a single certainty;" "a lack of clarity in the *Sonis*;" "the third of the uneven numbers, whereby the threeness in God can again be indicated." Werckmeister's text, "one must enter the kingdom of God through the Cross and through sorrow" (paraphrase of Acts 14:22) could easily serve as a motto for statement 18^{24}, through whose "sorrow" the liberating, full, harmonious number 8 is reached.

GROUP VII

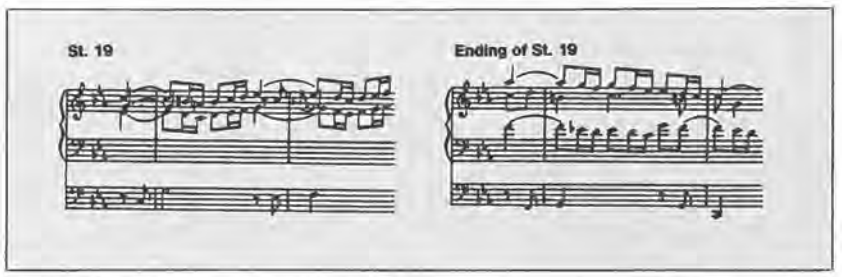
GdH: Die Zahl 8. ist nun eine völlige harmonische Zahl. Da die ganze Harmonia ihre Völligkeit bekommt/wenn nun ein Mensch durch die 7. das ist vom Creuz aus der Versuchung geführet/so wird er von Ubel erlöset/und kommt zur völligen Harmonie, welch die Zahl 8. mit sich bringet. Das ist Er wird mit Gott vereiniget/dasz er das Göttliche liebliche Wesen schmecken/und genieszen kan. . . . Wenn nun das Creuz das ist die 7de Zahl herbey kommt/so tritt der Mensch gerne wieder zurücke/und ist nicht beständig in der Trübsal/darum ist wohl nöthig dasz wir von dem Ubel der Versuchung erlöset werden. Wer diesen Kampf hat ausgestanden/und dadurch gebrochen/der stehet in einen Gottwohlgefälligen/und seeligen Stande.

XIX: Die Zahl 8. ist nun eine volle Zahl, Numerus plenus, und die erste so einen Cubum oder Corpus machet/diese erfüllet die dritte Octavam 1.2.4.8. in Clavibus C c $\bar{c}$. $\bar{\bar{c}}$. . . . darum ist in dieser Ordnung eine Plenitudo, worinnen wieder ein Geheimnisz nehmlich die Trinität durch die 3 Octaven bedeutet wird. da ist nun die Fülle der Gottheit/in welcher alles begriffen/fein abgemahlet/denn von ihm/durch ihn/und in ihm sind alle Dinge/ ihm dem wahren Gott sey Ehre/von Ewigkeit zu Ewigkeit Amen."

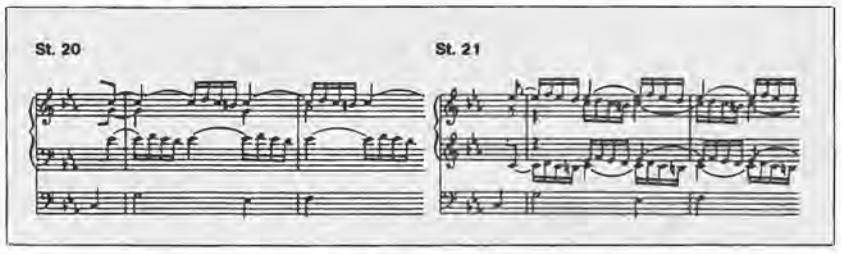
GdH: The number 8 is a full, harmonious number. Since the entire harmony receives its completeness when a person is let out of temptation by the 7, that is by the Cross, in this way he is delivered from evil and arrives at the full harmony which the number 8 brings with it. That is, he is united with God in order to taste the delicate nature of the Divine and to enjoy it. Here another secret is concealed. Many people accompany God into the harmony as far as number 6, where it indeed seems to be a full harmony. But a 5-8 consonance is still missing. When the Cross, that is the seventh number, is brought in, man is not hardy in sorrow, and he is glad to retreat. That is why it is necessary that we be delivered from the evil of temptation. He who has withstood the assault and broken through it is in a condition of blessedness and divine favour.

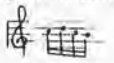
XIX: The number 8 is a Full Number, *Numerus plenus*, and the first to make a cube or *Corpus*. It completes the third octave 1.2.4.8 of the keyboard C c c^1 c^2 [. . .] and therefore, in this series it is a *Plenitudo*, in which another secret is concealed, namely, that the Trinity is indicated by the three octaves. Therein is finely portrayed the fullness of the Godhead in which all is contained, for all things are by Him, through Him and in Him; to Him the true God be honour, from everlasting to everlasting, Amen.

This group is one of the parts of the *Passacaglia* which has given rise to frequent misunderstandings. It has always astounded me that no one has seen a recapitulation of the beginning in it, although a few authors have suspected such without consciously recognizing the fact. Bach uses one of the rhetorical figures of the emphatic genre, the *complexio*, described by Walther in his *Lexicon*: "when the beginning of a harmonic statement is repeated at the end, in imitation of the Poets, who often begin a verse with a certain word and end it with the same one."[25] This is the secret of the strikingly effective closes in Pachelbel's ciaconas, which repeat the opening *cantabile* after a long sequence of statements. Bach's *complexio* is most complicated and profound. He recalls Group 1A while referring to Groups II and III. ▶



Statement 19 begins with the eighth harmonic, c^2  ,
in the same position as
in statements 2 and 3. Again Bach recasts the roles: the rhythm
is now taken
by the pedal. The *figura corta* in *ordentliche* motion rhythmically dominates the manual part, recalling Group II. Its expressive character is reinforced by additional appoggiaturas. The line A^b-G-F-E^b-D-C-(B)-C returns in the final cadence of this statement (Ex. 42).



Statement 20 is still orientated on the eighth harmonic, the *numerus plenus*, by its conspicuous pedal points encircled by *groppo* figures 
The first notes of
these figures are consistently tied to the previous notes, recalling the *suspirans* rhythm of Group III to some extent.

In statement 21 the *complexio* intensifies. Whereas in statement 4 a fifth voice was added to the closing cadence, this last statement is entirely set in five voices. In culmination, the line A^b-G-F-E^b-D-C-B-C returns; the soprano line is almost literally "possessed" by it.

There are a number of connections with Werckmeister's text. At the refreshing opening of statement 19 one senses that the "sorrow" is over, "in this way he is delivered from evil." The dominating eighth harmonic, c^2, produces a full harmony, "and so he arrives at the full harmony which the number 8 brings with it." The function of the *complexio* is described by "He is united with God": the beginning and end of the *Passacaglia* are united or associated. By virtue of this association Group VII contains in fact six statements; statements 2, 3 and 4 from Group 1A and statements 19, 20 and 21 envelop the other statements.

The climax is brought about by the "'doxology," which reveals the theological basis of the *complexio*. The Lord's Prayer is often closed with words of praise, *i.e.* doxology (taken from 1 Chronicles 29: 11-13), "for Thine is the Kingdom and the Power and the Glory, for ever and ever, Amen." It is not Werckmeister's style to omit a word of praise, and he closes his discussion of the number 8 with the words, "For all things are by Him, through Him, and in Him; to Him the true God be honour, from everlasting to everlasting, Amen." The text is paraphrased from the letter of Paul to the Romans 11:36, and is one of several doxologies found in that epistle. Since neither the "*Anrede*" nor the first phrases of the Lord's Prayer are real supplications, but rather invocations and glorifications, the Lord's Prayer when augmented by a doxology is actually enclosed in a *complexio*. This is very likely the most profound motive behind Bach's *complexio*!

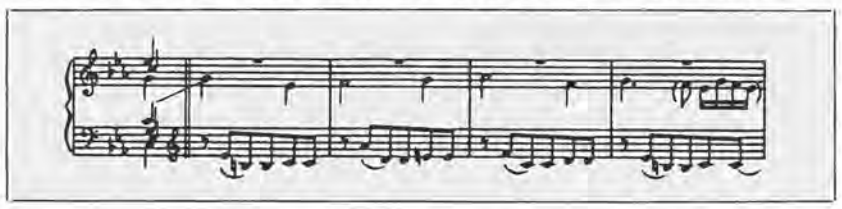
Also the Trinity plays a role underlying the formal aspects of Group VII. By the almost continuous textural fullness, *plenitudo*, in this group Bach shows that "the Trinity is indicated by the three octaves." The doxology from Romans 11 itself contains a reference to the Trinity, "by Him, through Him, in Him." Similarly the beginning of the Lord's Prayer consists in three segments, "Our Father who art in heaven, Hallowed be thy Name, Thy Kingdom come." The six statements of the *complexio*, divided into two groups of three, parallel these two biblical references. The Doxology and the Trinity are awesome souces of inspiration for the vitality of the last statements.

"FROM EVERLASTING TO EVERLASTING, AMEN"—*THEMA FUGATUM*

Why is such a carefully constructed passacaglia followed by such a shamelessly long fugue? "From everlasting to everlasting . . ." Why is this sequence so fascinating? The last word of the Lord's Prayer is "Amen," and the fugue has the last word. There is no earlier opportunity to say "Amen" since the first entry of the fugue subject is dovetailed with the last chord of the passacaglia. This thought lies in the same area as the rhetorical function one can assign to the fugue: the *peroratio*, or end of the speech (see below, *dispositio*).

But one can point to still another motive in the field of rhetoric. The ostinato bass of the passacaglia is related to the *anaphora* figure. I shall let Walther speak: "Anaphora is a rhetorical-musical figure also known as repetitio, which occurs, first, for the purpose of added emphasis when a phrase or a single word is frequently repeated throughout a composition, and second, when the bass notes are used over and over (as in ciaconas)."[26] Already in the 16th century fugal imitation was a favoured rhetorical device. Dressler (1533-c. 1585) writes: "in *Musica poetica* nothing is more appropriate for the artist than to insert fugues."[27] Burmeister uses the word anaphora to distinguish one kind of fugue from several figures based on fugal imitation which he describes in his *Musica poetica*, 1606.[28] "The purely rhetorical meaning of *anaphora* is the repetition of the first word of a phrase at the beginning of a number of parallel subsequent phrases—it is significant that musically, it is the fugue which most perfectly exemplifies this procedure, since each period begins with one or more statements of the thema."[29] This may explain why the sequence passacaglia-fugue is so effective. Again we return to Buxtehude, who employs the reverse order: fugue-ciacona. In Bux 137 he derives a four-measure ciacona theme from a short fugue subject. The ciacona idea appears in the coda of a number of preludes and fugues as well. In recent centuries the fugue has too often been regarded as a piece of musical technology, and it has not been adequately realised that another meaning may be attached to it (the meaning of the word *fuga*, "flight," points in another direction). In Bach's *Passacaglia* the fugue functions as a continuation of the *anaphora* idea.

The formation of the fugue subject is involved with that. Bach shortens the passacaglia theme to the length of Raison, or to put it better, to the customary length of four measures, whereby it becomes better suited to its purpose.



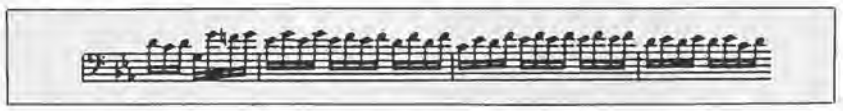
Even so, this fugue subject is more complex than is usually assumed. It is generally seen as the halved passacaglia theme, to which a counter-subject has been added, a new impulse, which gives a big "swing" to the fugue. But there is lots more going on here; the nature and the real meaning of this subject has not been recognized in any publication to date. To begin with: there is no real talk of "shortening." Bach compresses the long passacaglia theme into two-voice material of half the duration, whereby the second half of the theme is represented by the second voice. Everything is present. The characteristic leaps of fourths and fifths remain the most marked elements in the new voice. The most important pitches are there: D, E, B, C (F and G figure twice already at strategic points in the first half of the theme). Though still, the D is missing; that is caused by the famous syncopated articulation. This rises out of the original 'normal' accentuation (on the strong beats) of the passacaglia theme. Now the accent is displaced a half count, and the D has to give way to it, for a rest at this place is favourable to the syncope.

The second voice also "predicts" what is to come, for it mirrors the course of the fugue. It has, apart from the repeated notes, twelve tones—the fugue has twelve subject entries. The twelve tones are divided into four groups of three; the subject entries appear three times in each of the four voices. This second voice is a musical jewel, a sparkling diamond with many facets, a number of which also point back to rhetoric. The idea of repetition, on which the passacaglia is based, lives so strongly in the second voice that the fugue becomes an ode to repetition. The *repetitio* is active again, now in Walther's first description as well (see above). I earlier signalized a repeated group of notes in statement 10; here Walther's "single word" is being illustrated by the note repetition.

The architecture of this voice displays a miniature *complexio*: the first and last motifs are identical. This is the *epanalepsis*. Walther reports it in his *Lexicon* as follows: "is a rhetorical figure, according to which one or more expressions standing at the beginning of a period or suchlike is repeated at the end of same. For example, *Vanitas vanitatum & omnia vanitas*. Federich's *Reales Schul-Lexicon*."[30] In the 17th and 18th centuries the terms *complexio* and *epanalepsis* were often interchanged; by this eloquent example Walther gives the strict rhetorical meaning. The aphorism *Vanitas vanitatum & amnia vanitas* (vanity of vanities, all is vanity) is perhaps one of the first examples of the *epanalepsis* Bach met at the Latin school, where rhetoric was a highly esteemed subject. It is found in the beginning and at the end of the Bible book *Ecclesiastes*; thus the *complexio* idea is present there as well. It is not inconceivable that Bach wanted to add the motto to his Amen fugue in this manner. For *Ecclesiastes*, repetitions are an obsession: "what has happened will happen again, and what has been done will be done again, and there is nothing new under the sun. [. . .] Generations come and generations go, while the earth endures for ever." All this certainly corresponds to the flight of this "endlessly" long *peroratio* . . .

About the development of the fugue just a few remarks, primarily regarding properties which have received no attention in the existing analyses. For practical reasons I shall call the second voice described above the "co-subject" to distinguish it from the "normal" counter-subject. The fugue is a double fugue whose exposition begins in two voices, as described by Mattheson and others.[31] At the first entry of the

comes a counter-subject also saturated with the repetition idea is added. This completes the rhythm with its 16th-notes.

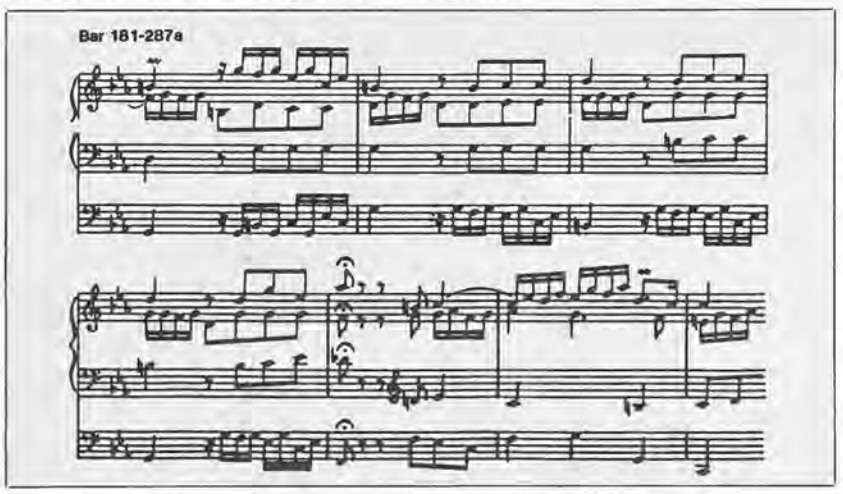


Herewith the Trinity is also very active in the fugue. "I and the Father are one" is symbolised by the two-voice fugue subject. With the counter-subject, the wind of the Holy Spirit blows through the *peroratio*!

The first part has five subject entries (in minor), so that the counter-subject can be exposed in all four voices. The pedal entry is directly followed by the notes D-E♭-B-C, the core of the co-subject, which is to say, the co-subject succeeds the subject instead of accompanying it. All the material in the fugue derives from the subject and counter-subject; only a few motifs recall the variation section, for example, the soprano of m. 194:

The second part, for manuals alone, presents the subject twice in major: E♭ and B♭. This frequency bears a significant relation to the three subject entries of the first manualiter section (m. 104c-128c).

In the third secton five entires are presented in minor. I would like to draw special attention to the last twenty measures. They have been discussed at great length, among other things, in regard to the question of where the coda actually begins. The general pause, too, is a much-discussed topic; many organists follow the fashionable trend to insert a cadenza here. On the last page something is taking place which must not pass unnoticed: Bach presents the complete second half of the theme as an encore, as if he wants to show where the co-subject originated. It is a hidden power, partially camouflaged by the harmonies—I noted earlier that the passacaglia theme is harmony-determining material.



The last entry of the fugue subject sounds in the soprano of m. 271c-276 without the *epanalepsis*, which is absent in the last five entries. Thereafter follow the sequence in m. 276-281, twin to the sequence in m. 204-208, and the pedal point on G from 281 onwards. During this pedal point the notes D, E , B, C, the main constituents of the co-subject, are present (in the triads G major and C minor); these are treated as repeated notes without the syncopated articulation. On the F which follows Bach pulls our leg with a dramatic Neopolitan sixth chord and a general pause. After the pause Bach picks up the thread again, taking two steps backwards—*reculer pour mieux sauter*—and emphatically presents the last five notes of the theme, B and C in the soprano and F, G and C in the bass. The famous pause turns out to be a classic rhetorical effect, the *aposiopesis*.[32]

The famed controversy between Birnbaum and Scheibe illustrates works like the *Passacaglia*. In 1739 Johann Abraham Birnbaum, master of rhetoric at the University of Leipzig, answering to criticism by the composer-theorist Johann Adolf Scheibe, defended Bach with these words: "He knows the extent and advantages which the working out of a piece of music has in common with the art of rhetoric so perfectly, that one not only listens to him with absorbing pleasure when he turns his thorough going conversation to the similarity and concordance of the two subjects, but also one admires the skillful application of the same in his work."[33]

Bach's art of composition was sturdily buttressed by a masterly control of musical rhetoric, so masterly that it hardly is noticed . . . probably the reason why this work has not previously been examined in this manner. A few conclusions to keep in mind: the fugue has three sections, and in each of the four voices the subject appears three times. The total number of subject entries is 12, the mirror image of 21.

This article will be continued in the September 1983 issue of THE DIAPASON.

NOTES

[24] This text is also quoted in Luther's *Katechismus* in connection with the seventh supplication of the Lord's Prayer.

[25] "Wenn der Anfang eines harmonischen Satzes am Ende wiederhold wird, ad imitationem der Poeten, welche öffters mit einem Worte einen Vers anfangen, und mit demselben auch wiederum schlüssen."

[26] Walter, *Lexicon*. "Anaphora ist eine Rhetorisch-musicalische Figur, heisset so viel als Repetitio und entstehet 1e wenn ein periodus, oder auch nur ein eintzelnes wort, absonderlichen Nachdrucks halber, in einer Composition öffters wiederholet word, 2e wenn die Fundamentnoten etlichemahl (dergleichen in Ciaconen geschiehet) überein angebracht und tractirt werden." The original, purely rhetorical meaning of anaphora is the reiteration of the first word of a sentence at the beginning of the sentences which follow. Like other terms, anaphora can take on a new meaning in musical rhetoric, namely the immediate repetition of a tone or motif. Walther's use of the term *repetitio* points in this direction.

[27] "in poetica Musica nihil artifices est dignius quam fugas inserere," cited in: Gregory G. Butler, "Fugue and Rhetoric," in: *Journal of Music Theory*, Yale University, 1977, Vol. 21, no. 1, pp. 50-100.

[28] Joachim Burmeister, *Musica poetica*, Rostock 1606.

[29] Butler, op. cit., p. 79

[30] "ist eine Rhetorische Figur, nach welcher ein, oder mehr Worte, so zu Anfange eines Periodi u.d.g. stehen, auch am Ende desselben wiederhohlt werden. z.E. Vanitas Vanitatum & omnia vanitas. Federichs reales Schul-Lexicon."

[31] Johann Mattheson, *Der vollkommene Capellmeister*, Hamburg 1739, Kassel 1954, p. 440f.

[32] Vogelsänger, *op. cit.*, p. 49, believes to recognize the complete passacaglia theme in the brief compass of measures 285b,c and 286, by melodically deriving the material of all four voices from five different parts of the theme. This led Wolff to the remark cited earlier here, p. 11, June issue.

[33] "Die theile und Vortheile, welch die Ausarbeitung eines musikalischen Stücks mit der Rednerkunst gemein hat, kennet er so volkommen, dasz man ihn nicht nur mit einem ersättigenden Vergnügen höret, wenn er seine gründlichen Unterredungen auf die Aenlichkeit und Uebereinstimmung beider lenket; sondern man bewundert auch die geschickte Anwendung derselben, in seiner Arbeiten." *Neue Bach Ausgabe*, Kassel, Leipzig 1969, *Bach-Dokumente* 11/441; J. A. Birnbaum, *Vertheidigung seiner Unpartheyischen Anmerkungen*. Leipzig, 1739.

Calendar

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

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

UNITED STATES
East of the Mississippi

16 AUGUST
Marion Anderson; City Hall, Portland, ME 8 pm
William Neil (O, Tript, Orch) Washington Cathedral, Washington, DC 7:30 pm

17 AUGUST
John Brock; Methuen Music Hall, Methuen, MA

19 AUGUST
Malcolm Cass; City Hall, Portland, ME 8 pm

21 AUGUST
A. Gabrieli, **Missa Brevis**; Church of the Advent, Boston, MA 11 am
Betty Louise Lumby; National Shrine, Washington, DC 7 pm

23 AUGUST
Lowell Lacey; City Hall Portland, ME 8 pm
Rosalind Mohnsen; Old West Church Boston, MA 8 pm
Judith Norell (HC), Washington, Cathedral, Washington, DC 7:30 pm

24 AUGUST
Susan Armstrong; Methuen Music Hall, Methuen, MA

28 AUGUST
Palestrina, **Missa Aeterna Christi munera**; Church of the Advent, Boston, MA 11 am
Jay R. Rader; National Shrine, Washington, DC 7 pm

30 AUGUST
James Wright (HC), Washington Cathedral, Washington, DC 7:30 pm

31 AUGUST
Rosalind Mohnsen; Methuen Music Hall, Methuen, MA

7 SEPTEMBER
Paul Wright; Methuen Music Hall, Methuen, MA

11 SEPTEMBER
Carolyn Benson; St. Thomas Church, New York, NY 5:15 pm
Larry Palmer (HC): Christ Church Cathedral, New Orleans, LA 4 pm
National Jewish Musical Art Foundation, Shir Chadash Choral Society, Washington Cathedral, Washington, DC 4 pm

18 SEPTEMBER
Palestrina, **Missa Ad fugam**; Church of the Advent, Boston, MA 11 am

20 SEPTEMBER
Todd Wilson, with trumpet; Cathedral of the Incarnation, Garden City, NY 8 pm

25 SEPTEMBER
Langlais, **Missa In simplicitate**; Church of the Advent, Boston, MA 11 am
Mark Buxton, St. Thomas Church, New York, NY 5:15 pm
Anne Wilson; Marcellus United Methodist, Marcellus, NY 7:30 pm
*Gerre Hancock, Church of the Covenant, Cleveland, OH 5:00 pm
*John Obetz; Calvary Episcopal, Pittsburgh, PA 8 pm
Charles Tompkins; Hennepin Ave United Methodist, Minneapolis, MN 4 pm

28 SEPTEMBER
Peter Planyavsky; Cleveland Museum, Cleveland, OH 8:30 pm

29 SEPTEMBER
Palestrina, **Missa Brevis**; Church of the Advent, Boston, MA 6:30 pm

30 SEPTEMBER
Gerre Hancock; Illinois Wesleyan Univ, Bloomington, IL 8 pm

UNITED STATES
West of the Mississippi

27 AUGUST
Carlene Neihart, workshop; Lowman United Methodist, Topeka, KS 10 am (through Aug. 28)

11 SEPTEMBER
Jelil Romano; St Cross Episcopal, Hermosa Beach, CA

18 SEPTEMBER
David Craighead, Jehova Evangelical Lutheran Church, St. Paul, MN
David Herman; Drake University, Des Moines, IA 3 pm
Larry Palmer (HC): Meadows Museum, SMU, Dallas, TX 4 pm
Karen Taylor; Luther Memorial, Burbank, CA 4 pm

27 SEPTEMBER
James Moeser, Arkansas College, Batesville, AR 8:00 pm

29 SEPTEMBER
Larry Palmer (HC): Master Class, Univ. of TX, San Antonio 3 pm

30 SEPTEMBER
Larry Palmer (HC): Univ of TX, San Antonio 7:30 pm

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LARGE INVENTORY SALE: THEATRE AND church organ parts. 3-manual Style 260 Wurlitzer console (Graumans Chinese Theatre, Hollywood); 4-manual E.M. Skinner console (Townhall New York) plus 3 other consoles, percussions, chests, tremulants, regulators. Also have over 30 ranks available. Any sale does not include crating or shipping. Send SASE to: Parts Liquidation Sale, Box 19371, Indianapolis, IN 46219.

CLASSIFIED ADVERTISEMENTS

Classified advertising rates will be found below.

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USED, REVOICED, CLASSIC PIPEWORK. Various registers offered for one-half price of new pipework. We will also revoice your romantic pipes on a time and materials basis. Contact: Schneider Orgelbau, Box 382, Niantic, IL 62551. (217) 668-2412.

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HARPSICHORD/ORGAN TUNER. SET ANY temperament automatically with AccuTone tuner. Prices discounted. Carl Dudash Harpsichords, 11 Jewel St., Enfield, CT 06082.

CLASSIFIED RATES

CLASSIFIED ADVERTISEMENT RATES

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

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

Regular Classified, per word	$ .30
Regular Classified minimum	5.00
Display Classified, per word	.40
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Additional to above charges:	
Box Service (mail forwarding)	2.50
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Non-subscribers wanting single copies of the issue in which their advertisement appears should include $2.00 per issue desired with their payment.

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

The Last Column

News of dubious value to readers of THE DIAPASON

Chaumonde Porterfield and Pete Sweeney

College of the Sequoias in Visalia, CA is offering an organ training course that combines classical *and* theatre organ styles.

The course, entitled "A Study of Organ Technique and Repertoire" is designed to provide instruction to community people of all ages and ability levels. The instructor, Chaumonde Porterfield, teaches specific techniques for liturgical, classical, and theatre repertoire, as well as theory, on the College"s 3-manual Allen Digital Computer Theatre Organ.

According to the Allen Organ Company, this course is thought to be the first in which theatre organ playing has been recognized as a legitimate course of study. [Similar courses were taught at many colleges and conservatories during the height of theatre organ popularity in the 1920's.—*ed.*]

The portability of the Allen console and speakers enable Ms. Porterfield to teach lessons in a basement and then raise the instrument to the stage via an elevator for performances.

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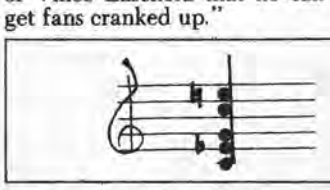
The Eastman School of Music offered a seminar entitled "The Stadium Organist" on July 19, 1983. Beginning at 7 p.m. at Rochester's (NY) Silver Stadium, organists Fred Costello of the Rochester Redwings and Americans, Nancy Faust of the Chicago White Sox, and Vince Lascheid of the Pittsburgh Pirates served as panelists covering a variety of interesting subjects related to stadium performance.

Subjects scheduled for discussion included: Use of theme music for individual players; What the organist needs to know about the sport; Live music vs. canned music; Playing differently for different sports; Crowd control and pep rallies; and the "Extra" duties of the organist.

Nancy Faust, rated a "top" organist by *Sport* magazine, is a self-taught musician who learned her talent "by ear." Steve Wulf, writing for *Sports Illustrated*, claimed that she is "generally acknowledged to be the best organist in baseball."

Pirates owner Dan Galbreath has said of Vince Lascheid that he can "really get fans cranked up."



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(216) 398-3990


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Frederick Swann


Ladd Thomas


John Weaver


Todd Wilson

Future Availability

Peter Planyavsky
Simon Preston
Daniel Roth

Available Mar., 1984

Guy Bovet

Available Sept. 23—Oct. 14, 1984

Susan Landale/Petr Eben

Available Oct.—Dec., 1984

Martin Neary

All-Bach Concerts, 1985

Marie-Claire Alain, October
William Albright
Peter Hurford, April/May
Joan Lippincott
James Moeser
George Ritchie
Lionel Rogg, March
Heinz Wunderlich, limited