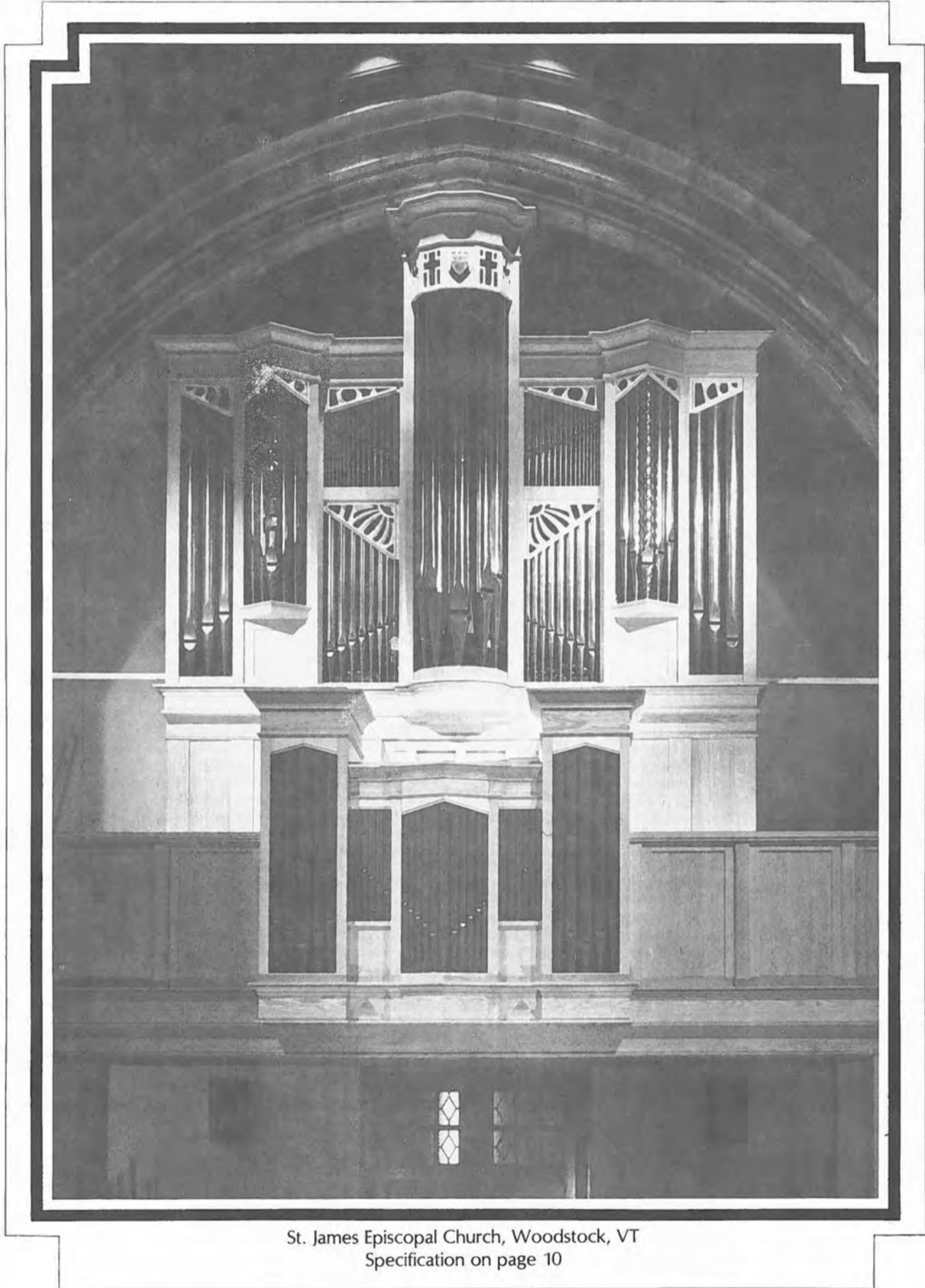


THE DIAPASON

JANUARY, 1988



St. James Episcopal Church, Woodstock, VT
Specification on page 10

Thoughts on organ design

There are many things in Thomas Wood's article on organ design (October, 1987, p. 13) that I totally agree with. At the same time, it seems to me that Mr. Wood may not really understand why some of us pick mechanical alternatives when building organs. I don't specialize ONLY in making recreations of ancient Northwest European organs, as much as I DO like many of the old ones I have seen and heard, and as much as many people think that's ALL that's on my mind. So, while I appreciate the real honest praise Mr. Wood gave our Oberlin project—as much as it was also couched with a certain air of sarcasm—we only make that type of organ on occasions where it's appropriate to give our fellow Americans a chance to experience something a little like the music many of our musicians are practicing sounded when the composers of that music were alive. In no way, however, would I advocate a massive return to something like the Oberlin meantone organ for normal use today. On the other hand, it certainly has a valid place here in America.

When I first met Mr. Wood in the early 60s, I was employed by one of the major makers of electronic organs—a job for which I was granted a group of patents on the research & development I helped carry out. Thus, no one should think that I have ONLY been a "tracker backer." Why, then, did I go to a different direction? It is very simple: because I was impressed with the musical results I heard consistently from instrument to instrument that had simple old-fashioned mechanical key action and slider windchests. (Robert Noehren's recordings on the Cleveland Beckerath in 1957 played a very important role in making me look at tracker organ building when I was studying electrical engineering.) And I must say that I fail to hear similar musical results from wind-blown organ pipes controlled in any other way.

That, of course, is not to say that all tracker organs seem equivalently good, nor would I say that alternative control systems can never help make music. In fact, a recent project of ours is partially modelled on ideas from "Father" Henry Willis I. His fabulous organ built in 1873 at the Cathedral in Salisbury, England, I still enjoy hearing; it originally had tubular pneumatic action to control its slider windchests although I only know it with electropneumatic control. Nevertheless, I must also say that the very best pipe organs I have had a chance to hear—and they come in many varieties from the great 1480 organ at San Petronio in Bologna, Italy, and the ca. 1520 organ at Oosthuizen, Holland, to the fabulous 1891 Cavallé-Coll at St-Sernin, Toulouse, France—have tracker action. They hold up well, they play the music well, and over 90% of the great organ compositions you and I hear at church services or in organ concerts were written by composers who spent their playing time sitting at the keyboards of such TRACKER organs.

There is no question that massive organs with simple tracker action can become so difficult to manage that some of Mr. Wood's arguments become valid. But Cavallé-Coll already employed excellent means to overcome such problems, and he stayed with tracker organ building EXCLUSIVELY throughout his career. And those ideas have been expanded into new and practical forms made by American builders such as Charles Fisk and Manuel Rosales carried out in their projects at Stanford and Portland. In these organs, the keys send a tactile sense back to the player that simply does not exist in electrically controlled pipe organs.

My own approach to this has been to keep the action as simple and light as we possibly can—it also gives me an opportunity to put to use those ideas my engineering professors were teaching us at

the University of Cincinnati! Some practical research shows the reason why "suspended" action has again become so popular. Of course, when an instrument becomes large and is planned primarily for repertory that demands a lot of manual coupling to carry out the intended musical ideas, I would certainly advocate sufficient assistance via Barker levers or equivalent new ideas to keep the instruments easy for the player to control. We don't need to make playing the organ difficult; it ought to be fun! The same holds for the stop action, even though the ancient simple mechanical system appeals to most everyone because of its freedom from maintenance difficulties and that joy of "hands-on" control. You may say, "OK, but what do you do when the pipes have to go a long way from where the player wants to sit and direct the choir?" I would have to say, "Well, what would Isaac Stern do if his violin has to go where he can't reach it?" The idea that the tonal resources of a pipe organ ever dare be more than a few feet away from the player is ludicrous—a desire, I would say, that is motivated to prove a technological point more than to get to the heart of what organs are about: TO MAKE MUSIC! So why shouldn't we search for better solutions than putting the musical resources so far away: NO other musician would consider that—and with good reason!

Finally, Mr. Wood raises the complex point about temperament, especially with respect to Bach. These thoughts are ultimately only a matter of opinion, for there is no one on the face of the earth who can call up dear old J.S.B. and get any answer to his real preference on temperament. That notwithstanding, I will stand up and say that Bach was NOT advocating the Equal Temperament that is the norm in most 20th-century practice. There is plenty of research showing his familiarity with milder forms of Well-Temperament such as those described by Andreas Werckmeister (a close friend of Dietrich Buxtehude who had a very significant influence on the young Bach as he was emerging from what was certainly a world of Meantone tuned keyboard music) and by Johann Philip Kirnberger, one of Bach's best known students. Although one can quickly ascertain that Meantone was NOT the temperament for Bach's organ compositions after his adolescent period, the various strong Well-Tempered systems present no conflict to ANY of his organ compositions, contrary to Mr. Wood's statement. Beyond that, significant recent research from John Barnes, Herbert Anton Kellner and others has provided excellent solutions to the far-reaching modulations in Bach's wildest keyboard-controlled stringed instrument compositions in the WTC-48.

Of course, one can say, "Well, even if Bach was accustomed to something else, we know that his music sounds OK in Equal Temperament, too, so why not adopt this since it works for everything." True, it does "work" for everything, but for the majority of organ music, ET is a dreadful compromise. Except for a few of the high Romantic composers, specifically Franck and Vierne who specialized in music centered around the keys on the opposite side of the Circle of Fifths from the C area which is the typical center for the majority of organ composers, Equal Temperament compromises the sound of organ pipe tone because of the pesky beat structure it promulgates on ANY steady tones playing harmonies together. I am convinced that this is the principal reason why Mixtures and other compound stops became so neglected as the Romantic era developed. NO other musical instrument has such steady tonal resources as the organ, so it is unique among all instruments for suffering badly under this dilemma.

One might say "What motivated

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Franck to write in the keys that are so bad for a temperament that handles all of Bach's music well?" We can only wonder: Franck is just as inaccessible as Bach. But hearing the remaining large French Romantic organs gives one major clue: until recently, it has not been common practice for the French to tune their major Romantic organs after the initial voicing was completed. Little by little, the organ goes out of tune and begins to create a "Grand Celeste." Nothing is too bad, so the French just leave it alone—not a bad solution. That, coupled with the massive reverberation of the typical churches where the French Romantic composers were developing their talents, tends to make the question of temperament rather insignificant. And as I said above, Mixtures and complex compound stops did not play a major role in the Romantic music: the conflict between Equal Temperament and a type of register, the Mixtures, invented in a Medieval time when Pythagorean tuning with 11 PURE fifths caused NO conflict with those new inventions, simply played no role in the Romantic era.

We can discuss the question of temperaments forever, but I will admit now that there is NO solution to all the problems—unless we are making electronic devices that would permit us to "dial-a-temperament." In his article in the October issue, Rudolf Zuiderveld alluded to a straw-poll conducted among the music faculty at Iowa State University: about 15 musicians (no organists in the group!) voted UNANIMOUSLY in favor of a strong temperament of the Kirnberger/Werckmeister variety when

it was being compared with a gentler temperament that is closer to Equal Temperament. Their ears preferred the harmonies that didn't fight! In spite of this, I adopted the milder form so the organ would behave better for students practicing music from the Romantic period. I think you would like the way it can play Howells and Parry and Vaughan Williams and Willan. It is very clean and beautiful and remarkably English. And it is also very musical when compared with Equal Temperament.

Whether or not Mr. Wood will agree that E.M. Skinner would be happy with my philosophy, I don't know. The pipe organ means a lot to people born before WW-II because the vast array of alternatives from electronic organs to synthesizers to guitars to whatever were not common in the churches our parents took us to each and every Sunday. Time will only tell what the real winner is, but I will vote for what makes the most music, and the one thing that never fails to excite me is what makes J.S.B.'s music come alive.

John Brombaugh
Eugene, OR

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Here & There

The Milwaukee AGO Chapter has announced a Festival of English Music, August 7-12, 1988. The theme of the Festival will be "The English Romantic Renaissance: 1880-1940." Philip Brunelle is the program chairman for the festival, and faculty members include Sir David Willcocks, John Tuttle, Henry Willis IV, Jon Bailey, Ronald Arnatt, John Scott, William Aylesworth, Frederick Hohman, Vern Sutton, Charles Callahan and others. The Festival, which is being presented in cooperation with the University of Wisconsin-Milwaukee, will concentrate on a group of composers which includes Stanford, Parry, Harwood, Baird, Bridge, Wood, Ireland, Howells and others. The week will include performances of the organ, choral, chamber, vocal and other works of these composers as well as lectures dealing with their compositions from a variety of points of view. For further information about the Festival, contact Sherry Peters, 4075 S. 112th St., Milwaukee, WI 53228; 414/545-2570.

Yale Institute of Sacred Music has announced its second overseas seminar, scheduled to take place in Istanbul, Turkey and Venice May 31-June 18. The purpose of the trip is to study the Christian tradition as expressed in selected architectural monuments, artifacts, music, texts, and worship traditions in these cities.

For further information, contact: Yale Institute of Sacred Music, 409 Prospect Street, New Haven, CT 06510; 203/432-5180.

The 25th Early Music Festival Bruges/Belgium takes place July 29-August 15. The 9th International Organ Week, July 29-August 6, will offer International Competitions J.S./C.P.E. Bach and Improvisation, with judges J. D. Christie, X. Darasse, J. Huys, T. Koopman, L. Kramer and M. Radulescu; interpretation courses and lectures; a trip to historical organs in Flanders; and lunchtime and evening concerts.

For further information, contact: The Tourist Office, Markt 7, B-8000 Bruges/Belgium; telephone (50) 33 07 11.

International Gaudeamus Music-week 1988 will take place September 9-13, and will include a Composition Competition. Composers under 30 years of age can enter the competition in the following categories: orchestra, choir, electroacoustic works, chamber music for 1-16 musicians. The entered works may already have been performed but they must have been composed not more than three years ago. This restriction does not apply to works which have not been performed yet. Compositions can be entered until January 31.

For further information, contact: Gaudeamus Foundation, Swammerdamstraat 38, 1091 RV Amsterdam, Netherlands; telephone 31-20-947349.

The second annual University of Tennessee National Piano Scholarship Competition will be held on March 5 on the University of Tennessee campus in Knoxville. Open to high school seniors, the awards include cash prizes of \$2000, \$1000, and \$500. Each prize also includes a full tuition scholarship (valued at up to \$14,000) for four years of study at the University of Tennessee. The application deadline is February 20.

For further information, contact: Dr. David Northington, NPSC Director, Department of Music, University of Tennessee, Knoxville, TN 37996-2600; 615/974-3241.

The Royal Poinciana Chapel, Palm Beach, FL, is presenting its 4th annual King of Instruments series. This season's artists include John Rose (November 22, 1987), Norman D. McKenzie (January 24), Joann Schulte (February 21), and Thomas R. Thomas (March 20).

On May 3, 1987, the Plymouth Music Series presented Benjamin Britten's operetta *Paul Bunyan* at the Ordway Music Theatre. The Plymouth Festival Chorus and Orchestra were joined by a large cast of soloists from the Twin Cities area. The production was semi-staged by Vern Sutton and conducted by Philip Brunelle. The Aldeburgh Festival in England has now invited Brunelle, Sutton and 17 of the principal soloists to perform *Paul Bunyan* at the 1988 Aldeburgh Festival. Philip Brunelle will conduct the English Chamber Orchestra together with the Philharmonia Chorus of London and the soloists. The production will be staged by Dr. Vern Sutton as it was in the Twin Cities performance. The two performances scheduled during the June 10-24 duration of the festival will take place just two months after the release by Virgin Classic Records of a digital compact disc recording of *Paul Bunyan* recorded at Ordway Music Theatre during the week following the live performance. Brunelle and the cast have been invited to present an additional concert, a cabaret, during the festival featuring music from Broadway which was on stage during the 1939-42 years when Britten lived in America.

The Westfield Center for Early Keyboard Studies is now accepting post-publication orders for *Charles Brenton Fisk, Organ Builder*. A new brochure, which describes the contents of the two-volume memorial to the late organ builder, includes a picture of the books and optional tray case and an order form. Edited by Fenner Douglass, Owen Jander, and Barbara Owen, the book was published by The Westfield Center in 1986. The first volume, *Essays in his Honor*, contains 17 articles by prominent performers, builders, and scholars on topics concerning the organ and its music. The second volume, entitled simply *His Work*, was written and compiled by longtime Fisk colleague, Barbara Owen. It documents Fisk's creative output through a narrative history of his career. Also included are an opus listing, dispositions of all the organs, excerpts from Fisk's letters and European diaries, a bibliography, and a discography.

To obtain copies of the new brochure, or to enquire about The Center and its activities, contact The Westfield Center for Early Keyboard Studies, One Cottage Street, Easthampton, MA 01027; 413-527-7664.

Church Music & Records has released its new catalogue of records, cassettes and compact discs. New Dutch compact discs include one of the late Feike Asma playing the first four Sonatas by Mendelssohn at the Oude Kerk, Amsterdam (FECF 092). The second disc is with Herman van Vliet playing organs at Oude Kerk, Amsterdam; Petruskerk, Woerden; Ev. Lutherse Kerk, Den Haag; St. Bavo, Haarlem; Michaelskerk, Oudewater; and Domkerk, Utrecht. Repertoire includes works of Bach, Handel, Piutti, Karg-Elert, Franck, Lefebure-Wely, and Guilment (FECF 104).

For further information, contact: Church Music & Records, Box 154, Neerlandia, Alberta, Canada T0G 1R0; 403/674-3949, 403/674-3002.

The Baton Rouge AGO Chapter sponsored a program of newly-discovered works of Bach for organ, voice, and chamber instruments on October 26 in St. Alban's Episcopal Chapel at Louisiana State University. The program included the organ works discovered at Yale in 1985, the vocal chorales discovered in Stuttgart in 1984, and reconstructions (1987) for two flutes and continuo of Bach chamber music. The university's Collegium Musicum was under the direction of Ed Dacus,

with Genie Epperson, flute; Dale Ludwig, flute; John Holland, cello; and David Culbert, organ.

Second Baptist Church, Houston, TX, dedicated its new Rodgers pipe organ August 23-24. The organ is comprised of five manuals, 194 ranks, and 10,473 pipes. Guest organist for the occasion was Frederick Swann. For the morning worship service and evening dedication service, the 400-plus-member choir of Second Baptist was joined by 75 members from the Crystal Cathedral Choir. More than 10,000 people attended the two-day celebration.

Second Presbyterian Church, Chicago, IL, celebrated the rebuilding of its 4-manual, 41-rank Austin organ with a recital by Robert Haigler on October 4. The date marked Haigler's fifth anniversary as organist of the church. He has taught and conducted choirs at the American Conservatory of Music and Triton College and coaches voice privately. Second Presbyterian Church is a national landmark, completed in 1874.

Appointments



Michael K. and Jamie Kennedy Dean

Michael K. and Jamie Kennedy Dean were appointed Directors of Music of the First Presbyterian Church, Lake Wales, FL, where they will direct and develop the growing music program. Coming from a similar position at First Presbyterian Church, Beaver, PA, the Deans will be in charge of several choral and handbell groups, as well as the church's concert series. Mrs. Dean will also be in charge of the 1973 Rieger organ and serve as accompanist for the choirs. The Deans each graduated magna cum laude from Westminster College, New Wilmington, PA, and have done continuing education at Westminster Choir College (NJ), Wittenburg University (OH), Coral Ridge Presbyterian Church (FL), and Gettysburg College (PA), and have toured with the Westminster Concert Choir in Romania and Austria.



Brian W. Luckner

Brian W. Luckner has been appointed assistant in liturgical music, National Shrine of the Immaculate Conception, Washington, D.C., where his duties include organ playing and choral conducting. He serves as assistant to Dr. Leo Nestor, director of music, and Dr. Robert Grogan, organist and carillonneur. Mr. Luckner holds the BMus degree in organ from the Oberlin College Conservatory of Music, and the

Designed by James Renwick, the building suffered extensive water and smoke damage from a fire in 1900. It was rebuilt and redecorated by Howard Van Doren Shaw and Frederic Clay Bartlett. The sanctuary, with a seating capacity of 1200, holds 22 stained glass windows, 14 by Louis C. Tiffany.

Albricias is the title of a new hymnal published by the Episcopal Church for use by Hispanic congregations in the U.S. It is the first collection of hymns in Spanish published by the Episcopal Church since *El Himnario Provisional* in 1981. Sixty-five percent of the 38 hymns are of Hispanic origin, either in text, music or both. The hymnal is dedicated to the memory of The Rev. D. Rex Bateman, a member of the Spanish Hymnal Commission. *Albricias* includes both general and seasonal hymns fully harmonized with keyboard accompaniment; some also include guitar chords. The hymnal is available for \$2 per copy from: *Albricias*, National Hispanic Office, Episcopal Church Center, 815 Second Avenue, New York, NY 10017.

MMus degree in organ from the University of Cincinnati College-Conservatory of Music, where he is also in the final stages of the DMA degree in organ. A member of Pi Kappa Lambda, he won first place in the University of Cincinnati Organ Playing Competition (Strader Awards) in 1981, and second place in 1983. His teachers have included Roberta Gary, Garth Peacock, and Margaret Irwin-Brandon, organ; William Porter and Lisa Crawford, harpsichord. He leaves a position as music director at the Church of the Guardian Angels, Cincinnati.



Dennis Schmidt

Dennis Schmidt has been appointed director of chapel music at St. Paul's School, Concord, NH, effective for the academic year 1988-89. He leaves the position of organist-choirmaster at St. John's Cathedral, Albuquerque, NM. He received a B.A. from Dana College, Blair, NE, a Master of Divinity from Wartburg Seminary, Dubuque, IA, and both a M.Mus. and Mus.D. from the University of Michigan, Ann Arbor, where he studied with Marilyn Mason.

Dr. Schmidt has served as director of music for churches in Nebraska, Iowa, Michigan, and Minnesota. He is an active recitalist throughout the United States and has just recently returned from a recital tour of England. He currently serves as AGO state chairman for the state of New Mexico as well as coordinator for Regions 6 and 7 for the AAM. His book, "An Organist's Guide to Resources for the Hymnal 1982," was recently published by the Church Hymnal Corporation.

Schmidt will join the faculty of St. Paul's School to direct the music program for the chapel, where he will also serve as organist. He will also teach in the music department and serve as a regular member on the school's full-time faculty. He succeeds James A. Wood, who has served in a similar position for the past 18 years. Mr. Wood leaves on a sabbatical next academic year.



Melville Cook

Dr. Melville Cook, currently residing in Cheltenham, England, returned to Toronto recently for the unveiling of a plaque honoring his 19 years of service as organist and choirmaster at Metropolitan United Church on October 4. He participated in a 10-mile walkathon to raise funds for the choir, and attended several receptions. Formerly organist at Hereford Cathedral, Leeds Parish Church, and conductor of the Three Choirs Festival, Dr. Cook retired from his Toronto post in June, 1986.

Larry Allen and Richard Coffey premiered two new transcriptions for four hands, four feet by James R. Biery on the "Organ Plus" concerts at Immanuel Church, Hartford, on October 25. Biery arranged two of Antonin Dvorak's *Slavonic Dances* for organ duet: the A-flat major opus 46 number 3, and the G major, opus 46 number 8.

Cantate Domino, a fantasia on Psalm 98 for SAB Choir and organ composed by Gerald Bales, was premiered by Music Director Sharon Beckstead and the Senior Choir at Highlands United Church, Edmonton during the morning service on November 8. This work was commissioned by the performers in recognition of the 75th anniversary of the church. It received a second perform-



ance on November 22 in honor of Canada Music Week.



Robin Dinda

Robin Dinda was the only organist to appear on the Flint, Michigan Basically Bicentennial Festival of the United States Constitution, a three-month series of concerts and events that included the Flint Symphony Orchestra and the United States Marine Band. Dr. Dinda's all-American recital at St. Paul's Episcopal Church included four composers with Michigan ties, to celebrate the Sesquicentennial of the State of Michigan. The program consisted of works by Whiting, Buck, Chadwick, Dinda, Albright, Selby, Carr, Shaw, and Sowerby, with *The Stars and Stripes Forever* as an encore.

Two new anthems by Richard Peek received their first performances in October. The first was *Thus Says the Lord* which was written for the inauguration of Douglas W. Oldenburg as President of Columbia Seminary, Decatur, GA. It was performed by the Covenant Presbyterian Church Choir of Charlotte, NC under the direction of the composer on Sunday, October 11, at Decatur Presbyterian Church, Decatur, GA, as part of the inauguration ceremony. The second was *Faith Journey*, commissioned by the Presbyterian Synod of North Carolina (U.S.A.). It was performed by the choir of the First Presbyterian Church, Greensboro, NC, under the direction of J. Patrick Murphy, as a part of the final worship service of the Synod on Saturday, October 31, in Greensboro.

A program of music by Widor, Vierne and Guilmant was heard at Covenant Presbyterian Church, Charlotte, NC on November 1. Works included "Andante Sostenuto" (*Symphonie Gothique*) - Widor; *Mass for Two Organs and Choir* - Vierne; *Salvum Fac Populum Tuum* for organ, brass and drum - Widor; *Pie Jesu* - Guilmant; *Quam Dilecta Tabernacula Tua* - Widor; and "Finale" (*Symphonie I*) - Vierne. The Covenant Choir was under the direction of Richard M. Peek, S.M.D., who also played the solo organ works. Organists in the Vierne Mass were Sara Spencer and Brenda Moricle. Organist for the Widor and Guilmant anthems was Betty L. Peek, M.S.M.

Three new chorale preludes by Richard W. Slater received their first performances last October. The settings of *O Bread of Life*, *O Food to Pilgrims Given* and *O Saving Victim*, all from the Episcopal Hymnal 1982 and part of the composer's *Messiah Communion Book*, were performed October 4 by James Vaskov at Messiah Episcopal Church, Santa Ana, CA, and by the composer on October 10 at the Church of the Ascension, Sierra Madre, and October 18 at St. Peter's Episcopal Church, Honolulu, Hawaii. Slater also presented a workshop on the service music section on the *Hymnal 1982* at the latter location.

Michael Stairs is the featured artist on a new recording, *The Paradise Garden*, produced by The Delius Society. The release is available as a cassette in either Dolby B or C, and is available for \$11 plus \$2 handling/shipping from Direct-To-Tape Recording Co., 14 Station Avenue, Haddon Heights, NJ 08035.

The Rodgers Organ Company held a ground breaking ceremony on June 3 for a new pipe organ assembly area, marking the first addition to the Rodgers plant designed specifically to increase the firm's pipe organ building capacity. The 8,250 square feet will increase the factory area by 12½ per cent.

Dismantling and packing the J. H. and C. S. Odell organ in St. Joseph's Cathedral, San Jose, CA, was completed October 31 following an eight-week work period by the Edward Millington Stout Quality Pipe Organ Service of Fremont, CA.

A tracker organ with 27 ranks, it had been in continual use for 101 years, having been designed specifically for the cathedral. Wind was originally provided by a hand crank, but an electric blower was installed in 1926. Over the past century, the carved oak case has been modified and the ivory keyboards have been played through to the wood. This is one of only four organs of this style in the United States. The instrument will be restored, cleaned and fitted with a more efficient blower prior to reinstallation to its original choir loft location in the rear gallery. The cathedral is currently undergoing major restoration work.

News from London

John Rose recital, St. Paul's Cathedral, October 21.

Too many seasons have passed since John Rose's last visit to London. This program began with two rarely-played works by Vierne and Widor. Vierne's *Cathédrales* comes from his fourth book of *Pièces de Fantaisie*, op. 55. While it was edifying to hear this work in an acoustic such as St. Paul's offers, it would have been more effective if Rose had taken advantage of the extra-long reverberation time to let the music breathe, particularly as the harmonies get all mixed up there. Nonetheless it was a rousing outburst that he produced in the midst of the piece and an admirable reading. Widor's *Lauda Sion* from his *Suite Latine*, op. 86, fared much better in St. Paul's massive space. John Rose made much of the compelling beginning and end to the work, which illustrates Widor's fascination with his ever-developing harmonic language.

César Franck's *Prelude, Fugue and Variation* was obviously programmed to provide some relief from the big sonorities and to provide a link between all these French composers who, after Franck, virtually dominated the French school in the 19th and early 20th centuries. It was difficult to hear the delicate threads out of which the petit point of this piece is constructed, and I question the wisdom of including it, but having said that, I think John Rose certainly has the measure of the work, and I would enjoy hearing it in another building. The tempos were right and the sense of line in the prelude was compelling. The unity of this performance was reinforced right through by the relations between the sections, and though I had to concentrate very hard, I certainly felt it was a stunning performance fighting against impossible odds.

Stunning, too, was the Vierne Third Symphony which followed. From the opening *Allegro Maestoso* the sense of purpose in Rose's performance was clear and there was attention to careful and beautiful sonority, particularly in the famous *Adagio*. The colour shifts produced a mosaic-like effect, and the presence of St. Paul's sparkling friezes added an extra dimension to the experience. I felt, in the scherzo-like *Intermezzo*, that the spirit was there but perhaps the flesh (meaning the instrument) was weak. It is well-nigh impossible to bring off a light, fast-moving movement at the right tempo in this building, but Rose more than made up for any sense of loss of pace in his dynamic and virtuosic reading of the *Final*.

—Laurence Jenkins



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Carillon News

by Margo Halsted

Margo Halsted has been appointed Assistant Professor of Campanology and University Carillonist at the University of Michigan School of Music. She leaves the University of California, Riverside, where she was carillonist, lecturer and organ instructor for the past ten years. She has studied carillon with James B. Angell at Stanford University, Lowell J. Smith at the University of California, Riverside, and Leen 't Hart at the Netherlands Carillon School, where she received a diploma in 1981.

As part of the University of Michigan School of Music's 27th Annual Conference on Organ Music, John C. Ellis, organist and carillonist at the University of Montana, played a carillon recital preceding the special 25th anniversary organ recital of his former organ teacher, Robert Glasgow.

The Luray Singing Tower, located in Luray, VA, near the Luray Caverns, has been celebrating its 50th anniversary this year. The carillon's 47 bells were cast in 1937 by the Taylor Bellfoundry of England. Guest recitalists during the summer included Milford Myhre, Sue Magassy, Elizabeth Graves Vitu, Mark Allen Dorr, Donald Traser, Judson Maynard, Lawrence Robinson, Beverly



Luray Singing Tower



David Breneman with largest bell (7,640 lbs) of Luray Singing Tower

Keith, Michele Prokopchak, Linda Pointer and George Matthew. On November 14, Luray Carillonist David Breneman concluded the celebration with a recital played in memory of Charles Chapman, who was the Luray Carillonist for 47 years.

New Organ Music

Suite for Organ, Robert A. Roesch. Harold Flammer HF-5045. \$3.00.

This suite is perhaps best described as "diversionary" music—certainly not very heavy or difficult. The five movements are entitled Hornpipe, Aire, Bagpipe, Bourree, and Dance. The music is descriptive of these titles, and very uncomplicated. It is simple—perhaps bordering on simplistic. However, it may be useful for lighter recital music.

Hymn Harmonization for Organ, Book IV, John Ferguson. Ludwig Music 0-13. \$9.95.

This collection is based on four hymn tunes of Ralph Vaughan Williams: *Down Ampney*, *King's Lynn*, *King's Weston*, and *Sine Nomine*. The compositions are intended to accompany the singing of the hymns, although freer introductions and "organ stanzas," which could be used separately, are also included. The style of writing is generally flashy, and the organist would have to be certain that the music's deviation from the hymn melody and harmony would not "throw" the congregation. The musical language is contemporary, and will add an air of freshness to the use of these hymns in worship.

March from Floridante, G. F. Handel, arr. Francis Brocato for two trumpets and organ. Augsburg 11-7270. \$5.50.

This is a stately Baroque march that would be useful for church processions. The sectional nature of the piece makes it especially useful, so one can adapt the length of the piece to any time frame. The music has a very *galant* style, and may be especially useful for weddings.

Variations on 'Breslau', David Willcocks. Oxford University Press. \$5.75.

This piece was commissioned by the Detroit Chapter of the AGO and premiered by Marilyn Mason at the 1986 National AGO Convention. It is a new

and unusual harmonic style for Willcocks (combining very contemporary and very conventional musical language), and may take some "getting used to." The piece opens with a "fanfare-like" announcement of the hymn tune in the pedal, with the melodic phrases interrupted by flourishes in the manuals. Four variations follow, all with optional repeats. A fuggetta follows, with a quote of the hymn in the pedals. This is a piece that is demanding of the performer and listener, but innovative. It is worth the time spent exploring its intricacies.

Twelve Hymn Preludes for General Use, Peter Pindar Stearns. Harold Flammer HF-5145. \$7.50.

Most of the hymn tunes used in this collection are tunes not widely used in organ chorale prelude literature, so it fills a need. The composer's writing style reminds one of grand improvisation, with clever and unusual use of harmony and modulation. The musical language may be somewhat strange for some ears, but frequent playing of these pieces may lead to great satisfaction with them.

Four Chorale Preludes for Organ, Thomas Benjamin. Harold Flammer HF-5147. \$3.50.

The four hymn tunes used are "Herr Gott, dich loben alle wir"; "Vom Himmel hoch"; "Nun komm der heiden Heiland"; and "Christus der ist mein Leben." Some of the motivic material may remind one of portions of the music of Bach, but the development of this material is not as imaginative as it might have been. A little more variety in the writing style would have made these pieces stronger and more captivating. However, this collection provides simple settings of the hymn tunes which may be useful in service playing.

—Dennis Schmidt



Richard Heschke



David Hurd

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Alexandre Guilmant, *Pièce Caractéristique, Prélude Funèbre, and Cantilena*. Harmonia-Uitgave (Foreign Music Distributors) \$6.30.

Unlike the music of Bach, whose universality transcends all media and nationalities, the music of French organists is inextricably bound to the special characteristics of French organs. It is not surprising, therefore, that Couperin, De Grigny, and Clérambault sound dull and academic when played on an E. M. Skinner type instrument, or that Franck, Guilmant and Widor sound naive and shallow when played on a Baroque replica. Guilmant was a prolific composer for the organ, and though few of his works seem truly inspired or inspiring, they show the hand of a very competent craftsman and master of organ color. All three pieces in this volume are technically easy to moderately difficult, and are meditative and lyrical in character. If played on a sympathetic instrument, they can be effective, especially in the worship service.

Johann Pachelbel, *Incognita Organo*, vol. 31 (3 Ciaconas), edited by Ewald

Kooiman. *Harmonia* (Foreign Music Distributors), \$6.35.

Dr. Kooiman's edition of the ciaconas in F major, D minor, and F minor follows the existing sources closely, and is free from unnecessary or excessive editorial tampering. Although it is attractive, compact and reliable, it contains no list of variant readings, no information about the music, and no performance suggestions. Nevertheless, the edition is worth the price, if only for the haunting and delicately melancholy ciacona in F minor.

Michel Corrette, *Troisième livre de pièces d'orgue*. Editions Bornemann (Agent: Theodore Presser), \$25.75.

Corrette's 1756 publication consists of settings of church hymns, a suite, a "grande Kyrie," and a fugue. All of the hymn settings are written in the characteristic slashed C meter (cut time) with the half note as the basic pulse, while the cantus appears in whole notes in the pedals accompanied by quarters and halves, with occasional eighths above it. The formula wears thin even before the first hymn reaches its final cadence, but Corrette doggedly repeats himself

hymn after hymn. There is some slight musical improvement when he turns to the Italian style in his suite on the 1st tone, but not enough to overcome the boredom of unrelieved vacuity. The edition is clearly printed and easy to read, but the inflated price is not justified by the quality of the music, or the lack of an informative multi-lingual preface.

William Mathias, *Organ Album* (Recessional, Processional, Jubilate, Postlude, Canzonetta, Chorale, and Toccatella Giocosa). Oxford University Press, \$7.75.

Mathias' *Organ Album* contains one new work (Recessional) and six previously published ones. While remaining strongly tertian in style, he incorporates many 20th-century techniques into a convincing musical language. Although he might be criticized for excessive repetition, frequent sequences, and a disjointedness brought about by too many cadences that stop the flow, it must also be acknowledged that he often writes engaging melodic lines, simple but interesting rhythmic patterns, and effective keyboard figures

that really feel right for one's hands. One is sure to find something to please in this album of moderately difficult selections.

George Frideric Handel, *Six Fugues or Voluntaries for Organ or Harpsichord*. Oxford University Press.

Handel's publisher, John Walsh, issued these fugues in 1735. They bear the stamp of genius, not for their skillful use of such contrapuntal devices as are often found in keyboard fugues by Bach, but for their boldness and originality in melodic construction and harmonic progressions. A variety of subjects is employed, from the diatonic to the chromatic, and from the tremolo repeated-note type to the more sustained "St. Anne" type, all thoroughly and amply worked out. This easy-to-moderately-difficult music is well served by an uncluttered and easy-to-read text with numbered measures, an informative preface in English and German, a list of sources, and a critical commentary.

Georg Friedrich Händel, *Six Voluntaries for Organ*. Schott No. 09744, \$5.95.

These voluntaries first appeared in print in 1776 as part of a collection entitled "Twelve Voluntaries and Fugues for the Organ or Harpsichord with Rules for Tuning by the celebrated Mr. Handel." No other source exists to confirm Handel's authorship of music which is sometimes inept, often trite, and generally of very poor quality. This leads one to the logical conclusion that the 1776 publication was simply an attempt to cash in on Handel's name, which after all means "business transaction" in German. And which is it anyway, Händel or Handel? In this case, neither, or is it nyther?

—Edmund Shay, DMA
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New Handbell Music

Reverie, Claude Debussy, arr. Lester DeValve. Bourne Co., \$1.00. B240192-401, three octaves (M+).

Another favorite of many, this arrangement carefully follows the score with a natural flow that is quite effective. Some of the accompanimental moving parts under the melody perhaps should not be dampened. If following the piano score, each measure would be "pedaled" to sustain the lovely harmonies created by the moving eighth notes in each measure. All in all, it is another piece of the great literature that has been effectively adapted for bells.

The Heavens Are Telling, Josef Haydn, trans. and arr. Ruby Shaw Hollis. Beckenhorst Press, Inc. HB60, \$1.75, four or five octaves (E+).

This arrangement is well adapted from the choral score and, although it is shorter, it includes the sections that hold the piece together. This is great material for any choir; it is the kind of "stuff" everyone will enjoy.

A Carol for All Seasons, arr. Terry Price. Agape, No. 1272, \$1.50, three to five octaves (M).

From the traditional French Carol *Noel Nouvelet* or *Now the Green Blade Riseth*, this arrangement can be used alternately at Christmas or Easter. The melody and the minor mode create lots of possibilities in this up beat syncopated setting. A useful and colorful adaptation for bells.

—Leon Nelson

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Dupré: Fifteen Pieces, Op. 18

Stylistic Features and Liturgical Role

Marijijn Thoene

"I recall that from my childhood I tried to reconstruct at the piano the cadences of plain-chant . . . As soon as my father made me undertake the study of harmony and two-voice counterpoint . . . my dream was to improvise versets at vespers . . ."
—Marcel Dupré (quoted by Michael Murray, Marcel Dupré, p. 104)

Introduction

One of the most dramatic turning points in the life of 34 year old Marcel Dupré occurred on August 15, 1920 at the second vesper service at Notre Dame. Acting as Louis Vierne's substitute, he improvised the organ versets for the Common of Feasts of the Blessed Virgin Mary. Four years earlier Vierne had asked him to be his substitute while he sought medical care in Switzerland.¹ On this fateful evening the service was attended by Claude Johnson, who happened to be co-director of Rolls-Royce. Enchanted with Dupré's versets he inquired if a copy of the organ music played at this service might be available. He was told that the organist, Marcel Dupré, had probably improvised them. Claude Johnson wrote a letter to Marcel Dupré saying:

If these pieces are published, where can I find them? If they were improvised, would you be able to compose similar pieces for me? I am offering you the sum of fifteen hundred francs. I shall have them published in London by Novello and Co. Ltd., but you will retain control of the copyright.²

Marcel Dupré replied that he had heard improvisations. He explained that he would be unable to guarantee an exact reproduction of them, but would try to re-create the same mood. In closing, Dupré said that in place of ten versets, he would write fifteen, for the Office of the Feasts of the Virgin Mary had fifteen musical interludes.

After Dupré had written the pieces, *Opus 18*, he played them for Claude Johnson on the "Michaelangelo organ," the Cavallé-Coll, at St. Ouen in Rouen. Several days later Claude Johnson said to Dupré:

You have never been to England. I have thought about the idea of organizing a concert in London at Royal Albert Hall, under the patronage of the Prince of Wales . . . I will engage a choral group, and the English public will hear the pieces I commissioned. We shall intersperse the organ pieces with the choral versets, as at Notre-Dame. Naturally, the

Marijijn Thoene received her D.M.A. from the University of Michigan in 1984 and is organist/choir director at Emanuel United Church of Christ in Manchester, MI. She is a visiting scholar at the University of Michigan. This manuscript was presented in part as a lecture/recital at the Twenty-sixth Annual Conference on Organ Music at Hill Auditorium on October 8, 1986 at the University of Michigan. The assistance of Mr. Wallace Bjorke, Professor Marilyn Mason, Professor James Borders, Professor David Crawford and Professor James Kibbie is gratefully acknowledged.

program will also include other compositions of your choice. Rest assured that if your name is not yet known in England, it will be! And you will have a large following. My friend Lord Northcliffe, owner of several daily newspapers, will provide publicity.³

Dupré commented, "I never dreamed of such a start in England!"

The concert proposed by Claude Johnson took place on Dec. 9, 1920. It was given in aid of the funds of the Officer's Association. The proceeds went to aid the victims of W.W. I—widows and orphans and disabled and unemployed veterans. Claude Johnson wanted the London public to hear a faithful reproduction of the Vesper liturgy of the Virgin with the versets in their ritual place.⁴ He arranged for 600 men and boys from the London Gregorian Association to sing the chant. Nine thousand attended Dupré's London debut. Thus began Dupré's concert tours of Great Britain which continued for 35 years.

Opus 18 was to play a dramatic role also in launching Dupré's concert career in the U.S. When the American, Alexander Russell, in search of new organ music at Wanamakers visited his former teacher, Widor, in Paris, Widor suggested Dupré as a recitalist. Dupré had just finished playing the complete works of Bach from memory in recitals. Alexander Russell was reluctant to consider Dupré, thinking that an all Bach program would be too austere for the American audience. Widor told him that Dupré played all the literature for the organ.⁵ Dupré played Dec. 21, 1921 at Wanamakers in Philadelphia. Here he played his American premiere of *Opus 18*.

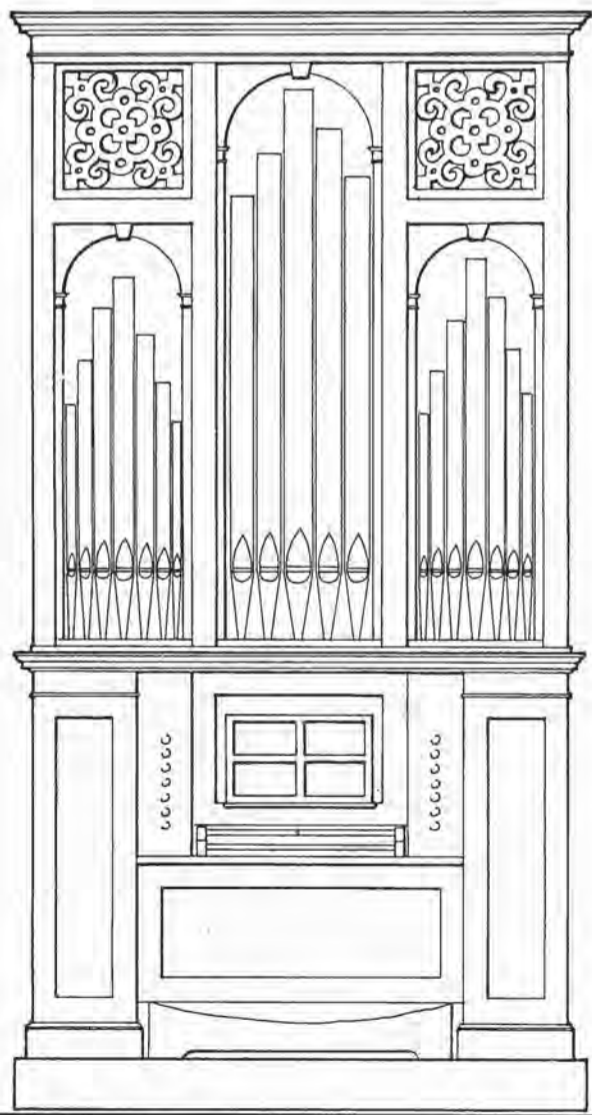
The purpose of this paper is three-fold: (1) to define "antiphon," (2) to describe how *Opus 18* fits into the matrix of the Office of Vespers, and (3) to discuss the compositional devices of *Opus 18*, ancient *cantus firmus* techniques cast in a startling harmonic idiom. The reviews of *Opus 18* reflect just how innovative his harmonic language was. A review of his London debut appeared in *The Musical Times* Jan. 1, 1921 and read:

Both in the style of the improvisation and in the registration schemes as a whole, there was a good deal that jarred with English ideas as to what is fitting at a Church service.⁶

A review of this Philadelphia performance appeared in *THE DIAPASON*, Jan. 1, 1922:

Those who admire the modernistic type of music—a la Debussy, Schoenberg, et al—were astonished to find that Dupré had preceded them . . . Dissonances were present in abundance, so much so that the writer thought the organ was misbehaving . . . The combinations used in the Verset on 'Ave Maris Stella' were the strangest ever heard on this organ.

The *Harvard Dictionary* defines "antiphon" as "short texts from the Scripture or elsewhere, set to music in a simple syllabic style and sung before and after a Psalm or canticle."⁷ Marilyn Smiley in her unpublished dissertation, "The Renaissance Organ Magnificat," comments that antiphons supposedly began in the middle of the 4th century in the orthodox Christian service in Antioch. They were added to



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Figure 2. Ave maris stella.



1 AVE maris stella,
Dei Mater alma,
Atque semper Virgo,
Felix cœli porta.

2 Sumens illud Ave
Gaudiosa ore,
Funda nos in pace,
Mittens Hæc monita.

3 Solve vincula carnis,
Profer lumen cordis,
Mala nostra pelle,
Bona cuncta prosequere.

4 Munito te esse matrem,
Simul per te precor,
Qui pro nobis natus,
Tulisti esse finem.

5 Virgo singularis,
Inter omnes unicus,
Non culpis solutus
Mites te et castus.

6 Virgo parva puerum,
Ite para infans,
Ut salvatus Israel,
Semper cœlestium.

7 Sit tibi Deo Patri,
Summo Christo decus,
Spiritui sancto,
Tribus honor unus,
Amen.

1 HAIL, O Star that pointest
Towards the gate of heaven,
Thou to whom as maiden
God for Son was given.

2 When the salutation
Glorious had took,
Peace was shed upon us,
Eden's bonds were broken.

3 Bound by Satan's fetters,
Health and vision needing,
God will aid and light us
At thy gentle pleading.

4 Jesu's tender Mother,
Make thy supplication
Unto Him who chose thee
At His incarnation.

5 That, O nameless Maiden,
Passing meek and lowly,
Thy dear Son may make us
Blameless, chaste and holy.

6 So, as now we journey,
And our weak endeavour,
Till we gaze on Jesus,
And rejoice for ever.

7 Father, Son and Spirit,
Three in One confessing,
Give us equal glory,
Equal praise and blessing,
Amen.

The practice of *alternatim* as clearly defined in Dupré's London performance has its roots in choral *alternatim* practice in the Middle Ages and Renaissance. In Dupré's 4 settings of "Ave Maris Stella" one also finds him using c.f. techniques of the Renaissance choral composers. The subtitles of settings I and IV clearly describe the c.f. technique: "canon at the 4th between the soprano and bass" and "chorale ornamented in the style of J. S. Bach." The *Finale* of "Ave Maris Stella" is a French toccata which calls for virtuosic technique. It is perhaps because of this style of composition that Messiaen calls Dupré the Liszt of the organ.¹⁸

In contrast to the antiphons, the c.f. "Ave Maris Stella" is clearly identifiable and quoted in its entirety.

The Cantic of the Virgin Mary, Magnificat

The third musical item in the Vesper service is the Magnificat (Luke 1: 46-55). The Magnificat (Figure 3) has been a part of the Vespers in the Roman liturgy since

Figure 3. Magnificat.



MAGNIFICAT

MAGNIFICAT anima mea Dominum:
Et exaltavit spiritus meus: in Deo salutari meo.

Quia respexit humilitatem ancille sue: ecce enim ex hoc beatum me dicent omnes generationes.
Quia fecit mihi magna qui potens est: et sanctum nomen eius.

Et misericordia eius a progenie in progenie: timetibus eum.
Fecit potentiam in brachiis suis: dispersit superbos mente cordis sui.

Deposuit potentes de sedibus: et exaltavit humiles.
Esuriens implevit bonis: et dives dimisit inanes.

Suscipit Israel peccatum suum, recordatus misericordie sue: sicut locutus est ad patres nostros: Abraham, et semini eius in secula.

Gloria Patri et Filio: et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper: et in secula seculorum. Amen.

My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour.
For he hath regarded the lowliness of his handmaid: on.

For he-hold from hence-forth: all generations shall call me blessed.
For he that is mighty hath magnified me: and holy is his Name.

And his mercy is on them that fear him: throughout all generations.
He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seats: and hath exalted the humble and meek.
He hath filled the hungry with good things: and the rich he hath sent empty away.

He, remembering his mercy, hath holpen his servant Israel: (as he promised to our forefathers) Abraham, and his seed for ever.

Glor-y be to the Fa-ther, and to the Son: and to the Ho-ly Ghost.
As it was in the beginning, is now, and ever shall be: world with-out end. Amen.

the time of St. Benedict in the early 6th century.¹⁹ The organ practice of *alternatim* is traced to choral *alternatim* practices in the Renaissance. After 1450 it became customary to compose only the even verses, the others being sung in plainsong. Magnificat versets for the organ occur in the Magnificat settings of Attaignant, Cavazzoni, Cabezon, Titelouze, Kerll . . . etc.²⁰ Dupré in his setting of the Magnificat made a modification in the practice of organ *alternatim*. He did not substitute an organ verse for a text, but rather provided commentary after each sung verse. In Dupré's Magnificat settings the Gregorian Magnificat is not quoted, he simply reflects the mood of the text.

The compositional devices in Dupré's organ versets of the Magnificat are again both old and new. Verset I like antiphon III contains the rhythmic pattern of 2 against 3 and is reminiscent of Debussy's *Arabesque* for piano. The blurring of the beats creates a mood of dreamy serenity. The rhythmic figures of duplet in the RH vs. triplet in the LH form the matrix of the entire piece.

Verset II is based on imitative counterpoint with a newly composed theme, which Dupré calls the *choral*, in the pedal. The theme is repeated in double canon in the pedal. The newly created *choral* is made dramatic also with the specified registration of: "Recit: Fonds 8 et 4 et Mixtures, Pd. G.O. et Positif: Clairon."

Verset III is based on imitation and resembles a trio sonata. Dupré specifies a chorus of mutation stops: flutes 8' and 4', cornets, nazards, tierces on all manuals and coupled to the pedal, pedal foundation 8' and 16'.

Verset IV is based on imitation between the soprano and bass and calls for the unique sound of oboe and 2' for the solo voice. The figure which accompanies the newly created c.f. is reminiscent of the accompanying figure in Bach's "Ich ruf zu dir."

Verset V employs static harmony and a very slow tempo. These features are heard later in Alain's *Le Jardin suspendu* and are elements in Messiaen's concept of timelessness.

Verset VI is a study in the use of *figuren*. The created c.f. of the pedal is accompanied with 2 groups of 6 sixteenth notes. A perfect example of Dupré's use

of non-functional harmony is seen in the chord progression on the last page of the Magnificat (*Gloria*): GM-fm-e diminished, d diminished, E flat augmented, fm, cm, b diminished.

Summary of Dupré's Stylistic Features of Opus 18

The stylistic features of *Opus 18* combine old and new elements. Imitative counterpoint, originating in the 13th century is frequently used. The technique of placing the c.f. in long note values in the pedal, used by Hofhaimer, Attaignant, Titelouze, Nivers and de Grigny is heard in antiphon I. The coloratura settings of Böhm and Bach are imitated in verset II of "Ave Maris Stella." The exploitation of small rhythmic and melodic figures—*figuren*, apparent in Bach's *Orgelbüchlein*, occurs in antiphon III and in versets I, IV, and VI of the Magnificat. Dupré's 15 pieces all reflect the mood of the text . . . a practice begun in the Renaissance. The virtuosic display in the *Finale* of "Ave Maris Stella" and the *Gloria* of the Magnificat reiterates the 19th century's fascination with dazzling technique.

The new elements in Dupré's *Opus 18* include: his daring use of dissonance, his chromaticism which makes Schenkerian analysis impossible, his concept of rhythm which foreshadows Alain and Messiaen, and his unique registrations resulting in exotic color.

Figures 1, 2 and 3 from concert program of Marcel Dupré performed at the Royal Albert Hall Dec. 9, 1920. It was obtained from the Bibliothèque Municipale of Rouen, France.

Notes

1. Michael Murray, *Marcel Dupré: The Work of a Master Organist* (Boston: Northeastern University Press, 1985), p. 68.
2. Marcel Dupré, *Recollections*, translated and edited by Ralph Kneerum (N.Y. Belwin-Mills Publishing Corp., 1975), p. 68.
3. *Ibid.* p. 69.
4. Abbe R. Delestre, *L'Oeuvre de Marcel Dupré* (Paris: Editions Musique Sacrée, 1952), p. 56.
5. Murray, p. 76.
6. Harvey Grace, "Marcel Dupré's Concert," *The Musical Times* (January 1, 1921): 29.
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9. Marilynn Smiley, "The Renaissance Organ Magnificat" (Ph.D. dissertation, University of Illinois, 1970), p. 18.
10. Andrew Hughes, *Medieval Manuscripts for Mass and Office* (Toronto: University of Toronto, 1982), p. 70.
11. *The Hours of the Divine Office in English and Latin* (Collegeville, MN: The Liturgical Press), III, 975.
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(Bloomington: Indiana University Press, 1980), p. 111.

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20. Apel, p. 500.



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New Organs

Cover

A. David Moore, Inc., North Pomfret, VT, has built a new organ for St. James Episcopal Church, Woodstock, VT. The organ was given in memory of Ivan Albright, 1897-1983, a painter, sculptor, etcher and lithographer. The design for the instrument uses a blend of features from early European and New England tracker organ building. The pipe work is rich in lead, with traces of tin, antimony, copper and bismuth. The metal stopped pipes have soldered caps and are tuned by ears. The Celeste, Viola, Bourdon and Hautboy are taken from the previous St. James organ built by Wicks and enlarged by Fred Johnson. The three pedal flue stops are mechanically unified from one set of pipes. The pedal reeds are also unified from one set of reed pipes. The upperwork from Chaire and Great is kept as individual ranks to permit a maximum number of stop combinations. The Great stops marked * are under expression while the Great principals are in front of the shutters. The effective case

depth for the Great principals is one and one-half feet when the box is closed and five feet with the box open.

Wind for the organ is raised by three wedge shaped bellows that are eight feet long and four feet wide. These bellows are raised by a motor driven system of crankshaft and connecting rods. The console is attached to the main case with suspended type key action. The Chaire stop knobs extend from the back of the Chaire casework. A ventil pedal is available for the three pedal reed stops on the left side of the pedalboard. A ventil pedal in the right side of the pedalboard controls the three pedal flue stops. The stopknobs are of rosewood and have hand engraved ivory inserts. The keys are covered with cowbone. The casework is of oiled red oak. The pipeshades were designed by Francis Gyra. David Moore's co-workers on this instrument were Byron Cole, Robert Waters, Andrew Smith, Francis Carbinio, Donald Carbinio, Ed Workmon and Jeff Harrington.

GREAT	CHAIRE	PEDAL
16' Quintadena*	8' Violin Diapason	16' Principal
8' Prestant	8' Stopped Diapason	8' Octave
8' Bourdon*	4' Spire Flute	4' Fifteenth
8' Viola*	2 2/3' Twelfth	16' Trombone
8' Celeste*	2' Fifteenth	8' Trumpet
4' Principal	1 1/2' Seventeenth	4' Clarion
4' Harmonic Flute*	1 1/2' Nineteenth	
2 2/3' Twelfth	8' Crumhorn	
2' Fifteenth		
Mixture II		
8' Trumpet*		
8' Hautboy*		



Martin Ott Pipe Organ Company, Inc., St. Louis, MO, has built a new organ for National Avenue Christian Church, Springfield, MO. The instrument is the firm's opus 35 and located in the chancel along the left and right walls. The left case houses the two man-

ual divisions. The key action for the Hauptwerk and Schwellwerk is of the suspended type. The Pedal is located on the right wall, mounted onto suspended beams. Stop action is electric. Compass 56/30.

HAUPTWERK	SCHWELWERK	PEDAL
8' Prinzipal	8' Gemshorn	16' Subbass
8' Rohrfloete	8' Gedackt	8' Oktavbass
4' Oktave	4' Nachthorn	8' Pommer
4' Koppelfloete	2' Oktave	4' Choralbass
II Sesquialter (TG)	1 1/2' Quinte	16' Fagott
2' Prinzipal	8' Oboe	
III Mixtur		
8' Trompete		



Lewis & Hitchcock, Inc., Vienna, VA, has built a new organ for Waldensian Presbyterian Church, Valdese, NC. The organ is installed in two matching cases: the left case contains the Swell; the right case houses the Great and Pedal. Casework is of birch, finished to match the church, with trim in shades of blue, gray and gold. The facade pipes are from the Principal and Octave stops,

and are of a special pewter finish to complement the room. The eyeline console is of oak, finished to match the chancel furniture, and located in the center of the choir area. The nine registers and 11 ranks were scaled to the acoustics of the room. Preparation has been made for the addition of three stops in the Great case.

GREAT	SWELL	PEDAL
16' Gemshorn	8' Rohrflute	32' Faux Bourdon
8' Principal	8' Gemshorn	16' Bourdon
8' Bourdon	8' Dolce	16' Lieblich
8' Gemshorn	4' Rohrflute	8' Principal
4' Oktave	2 2/3' Gemshorn	8' Bourdon
4' Spitzflute*	2' Octavin	8' Gemshorn
2' Blockflute*	1 1/2' Gemshorn	8' Oktave
1 1/2' Mixture III	8' Trumpet	4' Spitzflute*
8' Trumpet	Chimes	2 2/3' Mixture III*
		16' Trumpet
		8' Trumpet
		4' Trumpet

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Adrian Koppejan Pipe Organs, Chilliwack, British Columbia, has recently installed a 13-stop, 2-manual and pedal tracker organ in Little Church on the Prairie Presbyterian Church, Tacoma, WA. Casework is of clear red oak. Pipe

shades are of basswood designed by Eric Noran of Tacoma. Keyboard naturals are of bone, sharps of ebony. Compass 58/30; windpressure 60mm; tuning A=440 in equal temperament. The consultant was Dr. David Dahl.

MANUAL I	MANUAL II	PEDAL
8' Prinzipal	8' Spitzgedackt	16' Bourdon
8' Holzgedacht	4' Koppelflote	8' Gedackt (ext)
4' Octave	2' Waldflote	
2' Super Octave	8' Dulzian	
2 2/3' Nasard		
1 3/5' Tierce		
1 1/5' Mixture III		



Gene R. Bedient Company, Lincoln, NE, has built a new organ for Christ Church Cathedral, Louisville, KY. Designed in a French romantic style, the organ is inspired by works of Cavallé-Coll, Poirier-Liberkmech, Merklin, and Ferat, and bears resemblance to the Cavallé-Coll at the Carmelite Monastery, London. The key action is mechanical with Barker machine. The stop action is mechanical with the use of the French ventil system. The Récit enclosure features shades along the entire front end which open 90°. The pedal mechanism is spring loaded with latches in the half-open and completely open positions. The wind system uses a large horizontal bellows inside the case fed by an electric blower. The entire organ operates on 120mm pressure (4 3/4") and

the Barker machine, which has a small regulating bellows of its own, operates on about 150mm pressure (5 7/8").

The Montre 8' is made of 85% tin and the interior pipes are in the 18th-century tradition of lead feet and high-tin bodies. Stopped flutes are of high-lead alloy with languids and mouth formations in the tradition of Clicquot. The console is detached with a compass of 58/30. Key naturals are covered with bone and sharps are of ebony. The pedalboard is straight and flat but the leading edge of the accidentals radiates from the center outward. Stop knobs are in tiers at either side of the keyboards and identified by hand-lettered porcelain discs set in the end of the walnut stop knobs. The organ has 8 reeds out of 25 stops; 78% of the stops are 16' or 8'.

GRAND ORGUE	RECIT	PEDAL
16' Bourdon	8' Viole de Gambe	16' Contrebasse
8' Montre	8' Flute Harmonique	16' Soubasse (C.O.)
8' Flute Harmonique	8' Voix Celeste	8' Basse Ouverte*
8' Salicional	4' Flute Octaviant	16' Bombarde*
8' Bourdon	2' Octavin	8' Trompette*
4' Prestant	8' Basson et Hautbois*	
4' Octave*	8' Trompette*	
2' Doublette*	8' Voix Humaine*	
Plein Jeu III-VI*		
16' Basson*		
8' Trompette*		
4' Clairon*		

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Bach's Six Organ Sonatas and their Corelli Data-Base, Part I

Ellwood Derr

The present essay is a report on investigations of Bach's treatments of borrowed musical data of various sorts from Corelli's Op. 5¹ in the composing of his Sonatas for organ (BWV 525-530), affecting not only the choice of thematic materials and "events" but also principles of organization within single sonatas and in the six sonatas of the set. Additional essays will follow conveying the results of completed investigations on the Sonatas with particular emphasis on the six as an organic whole.

There are many commonplaces of melodic, harmonic, and rhythmic design which appear in both the source-pieces and the Bach works. Every care has been taken to avoid drawing conclusions about relationships where brief isolated commonplaces appear in pairs of works by the two composers. Rather, observations are made on longer stretches of musical texts or on uniquely defined aggregates of commonplaces in piece-pairs.

That Bach knew from a compositional/analytical perspective a substantial quantity of music by Vivaldi (cf. his keyboard arrangements BWV 593, 594, 596, 972, 973, 975, 976, 978, 980, 1065, and my recent article on BWV 530/i²), and some by Albinoni (cf. BWV 946, 950, 951), among others, has long been verified and provides important data with respect to the variety of musical repertory with which he was conversant. Information pertaining to Bach's knowledge of Corelli's works has been restricted hitherto primarily to the Fugue in B minor for organ (BWV 579), a new composition on themes and events from Corelli's Op. 3/4/ii.³ My recent investigations show on the basis of internal evidence in Bach's music, however, that he was most likely acquainted with Corelli's trio-sonatas of Opp. 1, 3, 4, and with the sonatas for violin and continuo, Op. 5. In the present article, analysis of the influence of Corelli's works on Bach's artistic creation is restricted to discussion of relevant points in the Sonata in E-flat (BWV 525), and the last two movements of the Sonata in C (BWV 529), and some concerns relative to the six sonatas as a set.

The treatments of Corellian data in BWV 525-530 demonstrate different approaches to their re-use as generators for new pieces and/or parts of pieces: some seem to be conscious quotations (cf., e.g., discussion of the opening bass-lines of BWV 525/i, ii, iii below), while others seem to suggest a thorough internalization of data which could be called upon later as starting points for highly developed new versions (cf., e.g., discussion of BWV 529/ii, iii below). Until documentation for the actual compositional act for all the organ sonatas, and BWV 525 and 529 in particular, is recovered, specification of these various operations must remain conjectural. The actual occurrences aside, the internal evidence for Bach's having worked from Corelli Op. 5 sources is especially clear in the Sonatas in E-flat and C. For works composed after the organ sonatas (completed ca. 1727) the invocation of Corelli data remains uninvestigated, but with the Fugue in B minor (BWV 579) and the Inventions and Sinfonias (1720/1723) there are ample instances demonstrating Bach's use of musical materials from Corelli's works prior to the composition of BWV 525-530.⁴

With the exception of the Op. 1 trio-sonatas, throughout his published oeuvre (i.e., the trio-sonatas of Opp. 2-4, the violin sonatas with continuo, Op. 5, and the concerti grossi, Op. 6) Corelli shows a marked predilection for the bass idiom, scale-degrees 8-7-6-3-4-5-1, to open movements. He calls on it with remarkable frequency in Op. 5. In Opp. 2-6 it often occurs in the "pure" form just mentioned, but there are numerous instances in which it is variously embellished and/or extended. Extension usually takes place between scale-degrees 6 and 3, i.e., between the two filled-in thirds, as in Op. 5/3/iv, mm. 1-4. The idiom is used at the head of a movement in one of two ways: (1) a single statement in the tonic, or (2) a pair of statements, first in the tonic and then in the succeeding parallel phrase in the dominant. It is exceptional that the idiom in its full extent is used elsewhere in a given movement (but cf. Op. 5/9/ii), though occasionally the initial three-note stepwise descent is exploited in the interior (cf., e.g., Op. 5/3/v, mm. 17-20); later in this movement reference is made to these fragments on a rhythmic level only (cf. mm. (22)23-26 vs. 17-20). In a substantial number of sonatas in Op. 5 the complete idiom occurs in several movements:

- | | |
|--|---|
| No. 2/iv—embellished
v—variant | No. 9/ii—pure
iv—embellished and extended |
| No. 3/i—variant
ii—variant
iv—variant
iv—pure | No. 10/i—pure
ii—pure but with a continuation in mm. 2/3-3/2 similar to that of No. 3/i, mm. 2/3-3/2 |

The trebles associated with these instances of the bass idiom show sharp differences in melodic invention though some melodic snippets occasionally recur. Beyond the cases cited in the list above, the pure form (on I and V) opens No. 6/i; in No. 1/ii and v, the last four pitches are used as the head of an imitative subject which occurs first in the two-line octave and thereafter in various registers, thereby calling attention to this part of the idiom as a prominent building-block for Op. 5. In the intervening third movement of No. 1, the first three notes (8-7-6) are added; and in this complete form in this movement the idiom is used anomalously as a sort of ostinato figure in the bass almost throughout. Accordingly, in Corelli's Op. 5 the recurrences of the bass idiom produce referential links between/among movements of different characters and tempos within a single sonata (at the greatest extent in four of the five movements of No. 3) and among sonatas of the set, typically in the bass.


In BWV 525, Bach connects all three movements with this bass idiom in the pedals, using it in its pure form in the second movement and in variant forms related to one another in the outer movements. As in the typical Corelli cases, the idiom at the beginning of the second movement of the Sonata in E-flat is abandoned after its second statement in the minor dominant; after its single statement at the beginning of the third movement it is likewise abandoned, though the rhythm of the first two bars is retained for the first two bars of the succeeding dominant statement of the treble theme and for the initiation of the first two phrases of the second strain—in the finale replicating the procedure already mentioned in Op. 5/3/v. In the first movement, after its statement in mm. 1-2/3 as the bass for the beginning of the concerto ritornello, it is used again for the same purpose in the dominant in mm. 22-23/3, but thereafter, because the treble theme of mm. 1f. forms the bass of the last ritornello, the bass idiom does not recur.

Example 1

From Ex. 1 it may be seen that (1) the pure form expressed in the first seven counts of the Corelli movement (Op. 5/6/i) is replicated exactly (with some octave alterations) in Bach's Fantasia/Sinfonia (composed ca. 1720) and in BWV 525/ii—albeit in minor (composed ca. 1727); (2) in all these three instances a second statement on the dominant follows after a stepwise descending connector; and (3) that this connector recurs after the dominant statement in both the Corelli movement and in BWV 525/ii. From Ex. 2 it may be seen that (1) Corelli's ornamented setting in Op. 5/3/i omits scale-degree 7 between 8 and 6; (2) the embellishments of

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Example 2

Musical notation for Example 2. It consists of three staves. The top staff is labeled 'BWV 525/i' with a tempo marking of '[? Allegro]'. The middle staff is labeled 'Op. 5/3/i' with a tempo marking of 'Adagio'. The bottom staff is labeled 'BWV 525/iii' with a tempo marking of 'Allegro'. The word 'Paradigm' is written vertically between the top and middle staves. The notation shows rhythmic patterns and fingerings for the bass line.

8 and 6 are made with the third above; these features are retained in BWV 525/ii. For the finale of his sonata, Bach discards the ornaments, calling even more attention to the move 8-6; then on the downbeat of m. 3 he reinstates the 3 (belonging to the pure form and the form for Op. 5/3/i (cf. Ex. 2) which he had omitted in the first movement. Thus, the evidence in Exx. 1 and 2 suggests that Bach drew on both Op. 5/3 and Op. 5/6 for particulars in his versions of the bass idiom for use in BWV 525. Furthermore, his treatment of that idiom (i.e., embellished variant—pure—related variant) in the course of the sonata seems to have been influenced *in principle* by events in movements i, ii, iv, and v of Op. 5/3, where the pure form is reserved for the finale, having been preceded by variants from which the pure form gradually emerges.

Example 3

Musical notation for Example 3. It consists of two staves. The top staff is labeled 'BWV 529/iii' with a tempo marking of 'Allegro'. The bottom staff is labeled 'Op. 5/3/ii' with a tempo marking of 'Allegro'. The notation shows rhythmic patterns and fingerings for the bass line.

In the courses of BWV 526–528 there are developed remnants from the Corelli idiom⁵ but it is not until the finale of the C-major sonata that the idiom opens a movement in a form similar to the original (cf. Ex. 3), where, however, it appears syncopated and is abbreviated to 8-7-6. The treble melody it supports is the first theme of Op. 5/3/ii with slight modifications, modifications doubtless undertaken to make strettos possible (cf. mm. 59ff., 149ff.), something the original Corelli melody does not permit in the stretto format chosen by Bach. Although the reference to the bass idiom is unique in BWV 529/iii, it is strategically placed at the very beginning of the movement and is clearly audible because of the two-voice texture and the great interval separating it from the soprano. Finally, in BWV 530/i the idiom in its pure form is used twice to its full extent in the pedals (mm. 53-56/1, 101-104/1—cf. Ex. 1), to begin the second and third ritornellos. Even though these statements take place in the bass in the interior of the piece, attention is called to them in a number of dimensions: (1) they initiate important chunks of the large structure; (2) they are registrally widely separated from the upper voices and are accordingly clearly audible; and (3) the pedal figure in the three four-bar groups (mm. 37-48 *passim*) are constructed from the gesture of the first four notes of the idiom: a descending filled-in third followed by a leap in the same direction—thus not only do mm. 53ff. *passim* complete the idiom presented fragmentarily in the preceding bars, but this completion articulates the immediately succeeding new section of the piece. With these events in BWV 530/i, Bach makes a subtle but telling perorational move in terms of the set in enunciating the return of the idiom used to open each of the movements of BWV 525. Indeed, in BWV 530/i reference to BWV 525/ii is the more definite with the immediately following stepwise connector (cf. Ex. 1).—Additional perorational details are discussed below.

Beyond the use of the Corelli Op. 5/3/ii two-voice construct in its slightly modified statement to open BWV 529/iii, there are significant longer passages in the pair of works (cf. Ex. 4a-c) in which the correspondences in tonal operations and voice-leading point clearly to Bach's reliance on later portions of Op. 5/3/ii for his new movement as well. Not unimportantly these passages occur in the same chronological order in both works, suggesting Bach's awareness of the dispersion of events throughout the source-piece. Not only is the chronology retained, but the functions of the Corelli passages are retained as well in BWV 529/iii: e.g., Op. 5/3/ii, mm. 15/2-21/2, like Bach's mm. 19/2-28, forms the close of the first ritornello leading to the first solo (or, in some people's books, the second theme).

Of principal interest in Bach's elaborations of these passages are (1) the animation of the bass line by introducing references to the head-motive of mm. 1f. (cf. Ex. 4b), which have as a by-product the replacing of many of Corelli's root-position chords with first inversions;⁶ (2) Corelli's suspensions and/or prepared sevenths are either distributed between the violin and continuo or the pitch-classes performing the function of preparation and suspension are re-attacked in the violin, whereas Bach introduces ties into the dissonances and then embellishes the dissonances themselves; and (3) in mm. 10ff. and 19ff. (cf. Ex. 4a, b), he replaces Corelli's prevailing eighth-note attacks with constant sixteenth-note attacks. In the pair of passages cited in Ex. 4c, it can be seen that Bach has retained untransposed most of the harmonic framework for Corelli's idiomatic violin part—at times tightening it up, as well as most of Corelli's soprano as the middleground for his elaboration, which includes a significant number of statements of the head-motive of the movement.

Example 4a

Musical notation for Example 4a. It consists of two staves. The top staff is labeled 'BWV 529/iii'. The bottom staff is labeled 'Op. 5/3/ii'. The notation shows rhythmic patterns and fingerings for the bass line, with circled numbers 10/2 and 9/2 indicating specific measures.

Example 4b

Musical notation for Example 4b. It consists of two staves. The top staff is labeled 'BWV 529/iii'. The bottom staff is labeled 'Op. 5/3/ii'. The notation shows rhythmic patterns and fingerings for the bass line, with circled numbers 19/2 and 15/2 indicating specific measures. A legend below the staves reads: 'X = Corelli sop.; O = Corelli interior voice.'

Example 4c

Musical notation for Example 4c. It consists of two staves. The top staff is labeled 'BWV 529/iii'. The bottom staff is labeled 'Op. 5/3/ii'. The notation shows rhythmic patterns and fingerings for the bass line, with circled numbers 47 and 24 indicating specific measures. A legend below the staves reads: 'X = Corelli sop.; O = Corelli interior voice; B = Corelli bass.'



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Both composers begin their second areas (cf. Ex. 5) after similar cadences (cf. Ex. 4b) with similar thematic material and similar changes in texture (cf. Ex. 5).⁷ Bach opens his solo section (m. 29) with a modified version of the source-text in the soprano; the relation to the source becomes quite vivid in Bach's mm. 41-44 versus Corelli's mm. 21/3-23/2 with the A-minor prolongation, the leap to *a''* and its suspension and resolution, all of which are retained. Though Bach does not proceed directly to A minor as Corelli does, again in this instance he retains the Italian's chronology and transposition within the movement. ■

Notes

1. Corelli's Sonatas (12) for violin and continuo, Op. 5 (first published in Rome, 1700 and thereafter new editions in Amsterdam, 1700, 1710-11, 1715, and many others throughout Europe), are available in Lea Pocket Score No. 166 which, besides the original violin part, also contains the elaborated violin part of the slow movements of Nos. 1-6, supposedly by Corelli himself.

2. Ellwood Derr, "Bach's Sonata in G, BWV 530/i, and its Vivaldi Data-Base," THE DIAPASON, September, 1987, p. 14.

3. Peter Williams (*The Organ Music of J. S. Bach*, Cambridge 1980, I, 249) voices some slight misgivings about Bach's authorship of BWV 579; but Christoph Wolff in his list of Bach's organ works (*The New Grove*, London 1980, I, 829) accepts it as genuine. A substantial detailed analysis of the relationships between the Corelli and Bach works and of BWV 579 itself is still needed.

4. One of these early instances is touched upon below. Their comprehensive articulation and analysis will appear in my forthcoming book on the *Inventions and Sinfonias*.

5. To be addressed at length in a later report.

6. For another instance by Bach of the animation of a bass line through additional statements of the head-motive of a movement cf. the comments on his harpsichord arrangement of Telemann's *Concerto in G Minor* for violin and orchestra (BWV 985) in Ellwood Derr, "Concertante passages in keyboard realizations in Handel: Some Guidelines," THE DIAPASON 76/9 (September 1985) 9f.

7. Repeated alternating seconds are a cliché in much music of the seventeenth and eighteenth centuries and if they were the only point of contact which could be perceived between the two movements, an argument for relationship would indeed be a weak one. However, in the present case when they are viewed in conjunction with the evidence of Exx. 4a-c and that of Ex. 6b, c, they serve to reinforce the other relationships observed.

8. Emphasis added.

9. As printed by Chrysander in his edition of Op. 5 (cf. Lea Pocket Score No. 166), the title pages read in part: "VI Sonate a Violino solo e Violone o

This article
will be continued

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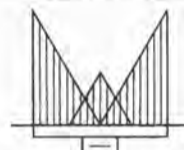
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Calendar

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

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

UNITED STATES East of the Mississippi

15 JANUARY

Robert Glasgow; Bryn Mawr Presbyterian, Bryn Mawr, PA 8 pm

16 JANUARY

CJ Sambach; Christ Lutheran, Lewisburg, PA 8 pm
Robert Glasgow, masterclass; Bryn Mawr Presbyterian, Bryn Mawr, PA 10 am

17 JANUARY

New York Chamber Orchestra; St Bartholomew's, New York, NY 3 pm
Karl Moyer; St Thomas Church, New York, NY 5:15 pm
Choral Concert; Christ & St Stephens, New York, NY 7:30 pm

Barbara Thomson, Claribel Thomson, organ duo; Trinity Cathedral, Trenton, NJ 3:30 pm

Monica Rossman; Duke University, Durham, NC 5 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Paul Jenkins; First Congregational, Columbus, OH 8 pm

19 JANUARY

Michael Farris; Evan. Lutheran Church of the Holy Trinity, Akron, OH 8 pm

Charles Tompkins; Samford Univ, Birmingham, AL 8 pm

20 JANUARY

John Cannon; St John's Church, Washington, DC 12:10 pm

22 JANUARY

Michael Farris; Myers Park Baptist, Charlotte, NC 8 pm

John Rose; Orchestra Hall, Chicago, IL 7:30 pm

23 JANUARY

Gerre Hancock, workshop; Westminster Choir College, Princeton, NJ 9:30 am

Choral Festival; Christ Church Cathedral, New Orleans, LA 5 pm

24 JANUARY

Richard Coffey, David Westfall, organ & piano; South Congregational-First Baptist, New Britain, CT 4 pm

Todd Wilson; St James Episcopal, St James, Long Island, NY 4 pm

Robert Roth, with brass; St James the Less, Scarsdale, NY 4 pm

New York Chamber Orchestra; St Bartholomew's, New York, NY 3 pm

David Ouzts; St Thomas Church, New York, NY 5:15 pm

Singing Boys of Pennsylvania; First Presbyterian, Blatistown, NJ 7 pm

Keystone Brass Quintet; Holy Trinity Lutheran, Lancaster, PA 4 pm

Peter Marshall; Chevy Chase Presbyterian, Washington, DC 3 pm

Edmund Shay; Bethel Park Un. Meth., Denmark, SC 3:30 pm

John Walker; First Presbyterian, St Petersburg, FL 7:30 pm

Norman McKenzie; Royal Poinciana Chapel, Palm Beach, FL

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Don Franklin, harpsichord & fortepiano; Cleveland Museum, Cleveland, OH 4 pm

Early Music Ensemble; St Paul's Episcopal, Flint, MI 4 pm

Choral Concert; Christ Church Cathedral, Indianapolis, IN 4 pm

Choral Concert; St James Cathedral, Chicago, IL 4 pm

Sam Owens; Christ Church Cathedral, New Orleans, LA 4 pm

25 JANUARY

John Weaver; Cathedral of St Philip, Atlanta, GA

26 JANUARY

John Weaver, masterclasses; Cathedral of St Philip, Atlanta, GA (through 27 January)

Wayne Earnest; Redeemer Lutheran, Montgomery, AL 7:30 pm

27 JANUARY

Susan Onderdonk; St John's Church, Washington, DC 12:10 pm

28 JANUARY

Musica Sacra Chorus; Alice Tully Hall, New York, NY 7:30 pm

29 JANUARY

Judith Hancock; St John's Cathedral, Jacksonville, FL 8 pm

31 JANUARY

Stephen Rapp; St Mark's, Mt Kisco, NY 4 pm

David Hurd; Christ Church, Oyster Bay, NY 4 pm

New York Chamber Orchestra; St Bartholomew's, New York, NY 3 pm

Alexander Anderson; St Thomas Church, New York, NY 5:15 pm

Charles Woodward; First Presbyterian, Wilmington, NC 5 pm

Thomas Murray; First Presbyterian, Delray Beach, FL 4 pm

Menotti, *Missa O Pulchritudo*, with orchestra; First Presbyterian, Ft Lauderdale, FL 7:30 pm

Robert Anderson; First Baptist, Athens, GA 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Luther College Choir; First Presbyterian, Ft Wayne, IN 8 pm

Anthem Festival; Second Presbyterian, Indianapolis, IN 9:30, 11 am

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2 FEBRUARY
Byrd, *The Great Service*; St Thomas Church, New York, NY
Thomas Murray; Old Cabell Hall, Charlottesville, VA 8:15 pm
Wayne Earnest; Advent Lutheran, North Charleston, SC 7:30 pm
Victor Hill; All SS Church, Atlanta, GA 8:15 pm
Donald Williams; Trinity Episcopal, Toledo, OH 8 pm
Malcolm Miller; Independent Presbyterian, Birmingham, AL 7:30 pm

3 FEBRUARY
James Litton; St John's Church, Washington, DC 12:10 pm

5 FEBRUARY
Michael Farris; Asylum Hill Congregational, Hartford, CT
James Metzler; Trinity Episcopal, Toledo, OH 1 pm

6 FEBRUARY
Anita Werling, workshop; First Federated, Peoria, IL 9:30 am

7 FEBRUARY
Choral Concert; First Church of Christ, Wethersfield, CT 7 pm
Andrew Clarke; Trinity College, Hartford, CT 3 pm
Judith Hancock, with trumpet; St Thomas, New York, NY 5:15 pm
David Herman, with horn; First Unitarian, Wilmington, DE 8 pm
Kenrick Mervine, with soprano; Trinity Cathedral, Princeton, NJ 3:30 pm
+ **Samuel Swartz**; Church of the Most Blessed Sacrament, Toledo, OH 3 pm
Anita Werling; First Federated, Peoria, IL 3:30 pm

The Western Wind; Independent Presbyterian, Birmingham, AL 4 pm
John Stowe; Concordia College, St Paul, MN 3 pm

10 FEBRUARY
Maureen Jais-Mick; St John's Church, Washington, DC 12:10 pm

13 FEBRUARY
American Boychoir; Choral Ridge Presbyterian, Ft Lauderdale, FL
Gerre Hancock, workshop; St John's Episcopal, Tampa, FL 1 pm

14 FEBRUARY
John Rose; Trinity College, Hartford, CT 3 pm
The Early Music Players; St Bartholomew's, New York, NY 3 pm
Durward Entrekin, Jr; St Thomas, New York, NY 5:15 pm
David Hurd; St Stephen's Episcopal, Millburn, NY 4 pm
William Porter; Duke University, Durham, NC 5 pm
American Boychoir; Bethesda-by-the-Sea, Palm Beach, FL
Gerre Hancock, with choir; St John's Episcopal, Tampa, FL 5 pm
David Palmer; Cleveland Museum, Cleveland, OH 2 pm
Choral Concert; All SS Church, Atlanta, GA 2 pm
Carl Angelo; Second Presbyterian, Indianapolis, IN 8 pm
Christine Kraemer; St Luke's Episcopal, Evanston, IL 3 pm

15 FEBRUARY
Singing Boys of Pennsylvania; Southwest Va Comm College; Logan, WV 11 am
American Boychoir; First Presbyterian, Vero Beach, FL (also 16 February)

16 FEBRUARY
David Higgs; Church of Our Lady, Worcester, MA 7:30 pm

18 FEBRUARY
Ann Owen; St Paul's Episcopal, Flint, MI 12:05 pm

19 FEBRUARY
Delbert Disselhorst; University of Rochester, Rochester, NY 8 pm
American Boychoir; St Mark's Church, Marco Island, FL

***Olivier Latry**; Church of the Covenant, Cleveland, OH 8 pm
Todd Wilson; Holy Trinity Lutheran, Akron, OH 8 pm

21 FEBRUARY
John Obetz; Trinity College, Hartford, CT 3 pm
Choral Concert; St Matthias, Ridgewood, NY 6:15 pm
Handel, *Judas Maccabeus*; St Bartholomew's, New York, NY 3 pm
John Davis; Cadet Chapel, West Point, NY 3:30 pm

The Princeton Singers; Trinity Cathedral, Princeton, NJ 3:30 pm
James Moeser; Un. Methodist Church, Red Bank, NJ 4 pm

Peter A. Brown; Holy Trinity Lutheran, Lancaster, PA 4 pm
Durullé, *Requiem*; St Paul's Parish, Washington, DC 7 pm

***Todd Wilson**; Coral Ridge Presbyterian, Ft Lauderdale, FL 3 pm
Joann Schulte; Royal Poinciana Chapel, Palm Beach, FL

Marsha Foxgrover; Mercer University, Macon, GA 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Olivier Latry; First Congregational, Columbus, OH 8 pm

Sr. Mary Wagner, with violin; Cathedral of St John, Milwaukee, WI 3 pm

23 FEBRUARY
Olivier Latry; Church of the Resurrection, Rye, NY 8 pm

24 FEBRUARY
Singing Boys of Pennsylvania; Dubbs Mem. Church, Allentown, PA 7:30 pm
David Hurd; National Cathedral, Washington, DC 8 pm

Diane Snider; Trinity Episcopal, Toledo, OH 12:30 pm

25 FEBRUARY
Olivier Latry, masterclass; Park Ave. Christian, New York, NY
Gordon Atkins; St Paul's Episcopal, Flint, MI 12:05 pm

26 FEBRUARY
Singing Boys of Pennsylvania; Fairfield-Grace Meth, Fairfield, CT 8 pm
Peter Planavsky; Cathedral of the Incarnation, Garden City, NY 8 pm
Judith Hancock; Christ Church, Grosse Pointe Farms, MI

28 FEBRUARY
Marianne Webb; Trinity College, Hartford, CT 3 pm
Fauré, *Requiem*; Norfield Congregational, Weston, CT 4 pm
Music of Dvorak; First Presbyterian, Wilmington, NC 5 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Schuetz, *St John Passion*; Belle Meade Un. Methodist, Nashville, TN 8:30, 11 am
Craig Cramer, with orchestra; South Bend Symphony, South Bend, IN 8 pm
Vieme, *Messe Solennelle*; Second Presbyterian, Indianapolis, IN 9:30, 11 am
Choral Concert; Cathedral of St James, Chicago, IL 4 pm
McNeil Robinson; Christ Church Cathedral, New Orleans, LA 4 pm

UNITED STATES
West of the Mississippi

15 JANUARY
Aries Brass Quintet; St John's Cathedral, Denver, CO 8 pm
***William Albright**; Univ of Texas, San Antonio, TX 7:30 pm
***John Weaver**; Arizona State Univ, Tempe, AZ

16 JANUARY
William Albright, workshop; Univ of Texas, San Antonio, TX 9-12 noon

17 JANUARY
David Higgs; Pacific Union College, Angwin, CA 8 pm

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Bruce Brown, harpsichord; Music Sources, Berkeley, CA noon
Frederick Swann, with orchestra; Loyola Marymount Univ., Orange, CA 4 pm
 Singing Boys of Pennsylvania; Saratoga Presbyterian, Saratoga, CA 4 pm

18 JANUARY
Frederick Swann, with orchestra; South Coast Repertory Theater, Orange, CA 8 pm

24 JANUARY
Robert Clark; Victory Lutheran, Mesa, AZ 4 pm
Bruce Brown; First Un. Meth., La Mesa, CA 4 pm
 Choral Concert; La Jolla Presbyterian, La Jolla, CA 4 pm
 Master Chorale of Orange County; Crystal Cathedral, Garden Grove, CA 6 pm

27 DECEMBER
 Handel, *Messiah*; Crystal Cathedral, Garden Grove, CA 6 pm

29 JANUARY
James Garvey; St John's Cathedral, Denver, CO 8 pm
Jean Guillou; Crystal Cathedral, Garden Grove, CA 8:15 pm

5 FEBRUARY
Robert Clark; Redeemer Episcopal, Houston, TX 8 pm
Douglas Major, with brass; First Congregational, Los Angeles, CA 8 pm

8 FEBRUARY
Paul Oakley, Clarece Candamio, duo-organ, with choir; SMU, Dallas, TX 7:30 pm
Wayne Leupold, lecture; Occidental College, Los Angeles, CA 7:30 pm

9 FEBRUARY
Gerre Hancock; Eastminster Presbyterian, Wichita, KS
David Craighead; Trinity Un. Meth., Little Rock, AR

11 FEBRUARY
 Vienna Choir Boys; St Thomas Aquinas, Dallas, TX 7:30 pm

12 FEBRUARY
 Choral Concert; St John's Cathedral, Denver, CO 8 pm
Wayne Leupold, workshop; University of Redlands, Redlands, CA

13 FEBRUARY
Marilyn Keiser, workshop; St Stephen the Martyr, Minneapolis, MN (through 14 February)
 Texas Baroque Ensemble; St Stephen Presbyterian, Mesquite, TX 8:15 pm

14 FEBRUARY
Olivier Latry; Hennepin Ave Un. Meth., Minneapolis, MN 7:30 pm

16 FEBRUARY
Delores Bruch; Church of the Magdalen, Wichita, KS 7:30 pm

21 FEBRUARY
 Handbell Concert; Nativity Catholic Church, Fargo, ND 4 pm
Peter Planyavsky; Trinity Un. Meth., Denver, CO
John Weaver; Highland Park Presbyterian, Dallas, TX 7 pm
Frederick Swann; Carmel Mission Basilica, Carmel, CA

23 FEBRUARY
John Weaver & Marianne Weaver, organ & flute; Texas Christian University, Ft Worth, TX 8 pm

25 FEBRUARY
Kim Kaeling, lecture; University of Iowa, Iowa City, IA

26 FEBRUARY
Kim Kaeling; University of Iowa, Iowa City, IA 8 pm
Marilyn Keiser; St John's Cathedral, Denver, CO 8 pm

INTERNATIONAL

21 JANUARY
John Tuttle, with soprano; St Paul's, Toronto, Ontario 12:10 pm

28 JANUARY
David Harrison; St Paul's, Toronto, Ontario 12:10 pm

3 FEBRUARY
Bernard Lagacé; Immaculate Conception Church, Montreal, Quebec 8 pm

4 FEBRUARY
Elizabeth Darby; St Paul's, Toronto, Ontario 12:10 pm

7 FEBRUARY
Gerre Hancock; Christ Church Cathedral, Ottawa, Ontario

11 FEBRUARY
Catherine Palmer; St Paul's, Toronto, Ontario 12:10 pm

18 FEBRUARY
Angus Sinclair; St Paul's, Toronto, Ontario 12:10 pm

25 FEBRUARY
Norman McBeth; St Paul's, Toronto, Ontario 12:10 pm

Welt, ich muss dich lassen, Brahms; *Allegro vivace (Symphonie 5)*, Widor.

DAVID BURTON BROWN, Belle Meade United Methodist Church, Nashville, TN, September 25: *Phantasie für Orgel über den Choral: 'Wie schön leuchtet uns der Morgenstern'*, Op. 40, No. 1, *Melodia, Toccatina and Fugue in D*, Op. 59, Reger; *Passacaglia and Fugue in C Minor*, S. 582, Bach; *Sonata on the Ninety-fourth Psalm*, Reubke.

LEWIS BRUUN, Lutheran Church of the Good Shepherd, Lancaster, PA, September 20: *Thanks be to God*, Handel; *Aria, Jesu Christus unser Heiland*, *Prelude and Fugue in E-flat Major*, Bach; *Aria*, Peeters; *Pièce Heroique*, Franck; *Suite Gothique*, Boëllmann; *The Lost Chord*, Sullivan/Ellsasser; *Pastoral on 'Forest Green'*, *Canzona on 'Liebster Jesu'*, *Toccatina Festiva on 'In Babilone'*, Purvis.

Organ Recitals

DENNIS W. BERGIN, Southern Illinois University, Carbondale, IL, September 29: *Preludio (Deuxième Symphonie)*, Op. 26, Dupré; *Concerto in D Minor*, S. 596, *Allein Gott in der Höh sei Ehr*, S. 662, *Prelude and Fugue in A Minor*, S. 543, Bach; *Prière*, Op. 20, Franck; *Musette (Triptyque)*, Op. 51, *Fileuse (Suite Bretonne)*, Op. 21, *Scherzando (Suite)*, Op. 39, *Symphonie-Passion*, Op. 23, Dupré.

BYRON L. BLACKMORE, Our Savior's Lutheran Church, La Crosse, WI, September 20: *Prelude and Fugue in D Minor*, Böhm; *Trio Sonata VI in G Major*, S. 530, Bach; *Man's days are like the grass*, Pinkham; *Sonata in C Minor*, Op. 80, Guillemant.

JOHN BROCK, St. Quintinus Cathedral, Hasselt, Belgium, July 4: *Praeludium Es-dur*, S. 552, Bach; *A Lesson*, Selby; *Praeludium in C*, BuxWV 137, Buxtehude; *Drop, drop, slow tears*, Persichetti; *Toccatina*, Sowerby; *Herzliebster Jesu*; *Schmücke dich*; O

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PHILIP CROZIER, St. James United Church, Montreal, July 21: *Prelude and Fugue in E*, Lübeck; *Ach Gott und Herr*, BuxWV 177, Buxtehude; *Fantasia in F minor/major*, Mozart; *Fantaisie in A*, Franck; *Paean*, Howells.

JOHN FENSTERMAKER, Civic Auditorium, San Francisco, CA, August 4: *Trumpet Tune and Air in D*, Purcell; *Allegro (Sonata V)*, Bach; *Nocturne in E-flat*, Op. 9, No. 2, Chopin; *Toccata in F Major*, Bach; *Where e'er you walk (Semele)*, Handel; *Coronation March (Le Prophete)*, Meyerbeer.

EILEEN HUNT, Methuen Memorial Music Hall, Methuen, MA, July 22: *Introduction and Passacaglia (Sonata No. 8)*, Rheinberger; *Sonata No. 2*, Hindemith; *Choral No. 3 in A Minor*, Franck; *Litanies*, Alain; *Fantasy and Toccata*, Rorem; *Two Pastels*, Donato; *Pange Lingua*, Thomson; *Pastorale*, Milhaud; *Finale (Symphony VI)*, Vierne.

JARED JACOBSEN, St. Leander Church, San Leandro, CA, September 25: *Variations on 'America'*, Ives; *Night, Dawn, Jenkins*, Sicilienne, Op. 78, Fauré/Hesford; *Donkey Dance*, Elmore; *Pastorale and Aviary*, Roberts; *The Flight of the Bumble Bee*, Rimsky-Korsakov/Nevin; *Fountain Reverie*, *Festival Toccata*, Fletcher; *The Lost Chord*, Sullivan/Barrett; *Boléro de Concert*, Op. 166, Lefebure-Wély; *Variations on an American air*, Flagler; *Liebesträume No. 3*,

Liszt/Nevin; *Overture to William Tell*, Rossini/Koch; *Toccata in F*, Grison.

DONALD JOYCE, Church of St. John the Evangelist, New York, NY, May 17 and 18: *The Art of the Fugue*, S. 1080, Bach.

JAMES KIBBIE, First Congregational Church, Ann Arbor, MI, July 10: *Toccata d-moll*, BuxWV 155, *Ach Herr, mich armen Sünder*, BuxWV 178, *Der Tag, der ist so freudenreich*, BuxWV 182, *Ciacona e-moll*, BuxWV 160, *Ich dank dir, lieber Herre*, BuxWV 194, *Praeludium C-Dur*, BuxWV 138, *Magnificat primi toni*, BuxWV 204, *Magnificat noni toni*, BuxWV 205, *Praeludium a-moll*, BuxWV 153, *Mit Fried und Freud ich Fahr dahin*, BuxWV 76, *Canzonetta G-Dur*, BuxWV 171, *Canzonetta G-Dur*, BuxWV 172, *Praeludium C-Dur*, BuxWV 136, Buxtehude.

MARY E. LARSON, Christ United Methodist Church, Rochester, MN, August 18: *Stars and Stripes Forever*, Sousa/Biggs; *Adagio for Strings*, Barber; *Playing Footsie*, Young; *Londonderry Air*, Coker/Jephcott; *1812 Overture*, Tchaikowsky/Kraft.

SYLVIE POIRIER, St. James United Church, Montreal, July 7: *Concerto in A Minor*, S. 593, *Nun komm, der Heiden Heiland*, S. 659, *Trio Sonata No. 5 in C major*, S. 529, Bach; *Fantasia and Fugue in D Minor*, Op. 135b, Reger.

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POSITIONS AVAILABLE

St. John's Lutheran Church, 155 North St., Jersey City, NJ 07307. Organist/Choir Director. Two services September-June at 8:30 am and 11 am; adult choir (10-12 members), choir rehearsal between services; 1 service during July and August at 9:30 am; Lenten services; 3-manual Allen computer organ. Salary \$5,000. Please send resumes to The Rev. Herbert P. Piehler at the church address or call (201) 798-0540 or (201) 659-4777 weekdays between 10 am and 2 pm.

Graduate scholarship. Duties include assistant to University Organist (1988-89, renewable). Applicant must be skilled organist and experienced in service playing. Candidate must enroll in a graduate degree program (M.A. or Ph.D.) in musicology, ethnomusicology, or composition/theory. If interested, without delay, please phone 412/624-4194 or write: Dr. Robert Lord, 205 Music, University of Pittsburgh, Pittsburgh, PA 15260. The University is an equal opportunity, affirmative action employer.

Part-time organist; 2 Sunday services, 1 choir rehearsal/week; 1957 Moeller organ. First Un. Meth. Church, Woodstock, IL. 815/338-3310. Attn: Pastor Kell.

First Presbyterian Church, 224 Barnwell Ave., N.W., Aiken, SC 29801: 803/648-2662. Full-time Director of Music/Organist for active 900-member congregation. Graded choir and handbell program. Responsible for total music program which includes adult, youth, children's and handbell choirs and instrumentalists. Two-manual, 32-rank Casavant organ. Strong organ technique a requisite. Modern sanctuary. Salary commensurate with qualifications and experience. Minimum requirement-Baccalaureate Degree-Masters Degree preferred. Candidates should have a strong Christian faith and commitment to spiritual development through the Ministry of Music. Position available 8/1/88. Submit resume by 2/1/88 to Chairman, Music Director-Organist Search Committee at the church address.

Organist needed for Community Church of Barrington, IL. 5R, 1966 Noack 1-manual tracker organ. Call Bonnie Stevens 312/693-3990 9AM-5PM.

Carillonneur position available 1988, House of Hope Presbyterian Church; 48-bell carillon. Send inquiries to Nancy Lancaster, Coordinator of Music, 797 Summit Ave., St. Paul, MN 55105.

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The parish of St. Scholastica, Woodridge, IL is now accepting applications from qualified persons for the position of Director of Liturgical Music. Duties will include: (1) organist for parish liturgies (weekend and daily masses, funerals, weddings, and special liturgies), (2) expanding and training the senior choir, (3) developing a junior choir, (4) training and working with cantors, (5) supervising the guitar group, (6) working with the parish liturgy committee under the direction of the pastor. This parish follows the directives of the liturgical music commission of the diocese of Joliet. The organ is a recent 3M Baldwin. The parish includes 1700 families. Deadline for applications will be January 31, 1988. Those persons interested in this position must be well-versed in the Roman Catholic liturgy and should possess a Master's degree in sacred music or the equivalent. Salary will be in the range of \$21,000-\$23,000 depending on qualifications and experience. Regular health benefits are included. There would be ample opportunity for private teaching (ex.piano) in the area. Address all applications to: The Rev. Thomas Sularz, Pastor, St. Scholastica Parish, 7800 Janes Ave., Woodridge, IL 60517. 312/985-2351.

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The Stopt Diapason, a quarterly publication features illustrated articles regarding vintage organs in the midwest. Special articles deal with little-known, but extant instruments and their builders, as well as similar articles regarding organs that no longer exist. Published information is well-researched. Subscription only \$12.00 per year. Checks made payable to Chicago-Midwest OHS. Address orders with remittance to: Susan Friesen, Editor, The Stopt Diapason, 2139 Hassell Rd., Hoffman Estates, IL 60195.

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The Organ Historical Society is offering a 16-page catalog of publications, recordings, and other items, many of which are produced by the OHS. The catalog also includes many hard-to-find popular books, recordings and tapes from other sources. Send 22¢ stamp to: OHS, Box 26811, Richmond, VA 23261.

A complete listing of all available back-numbers of THE DIAPASON is now available. Many from the 1930's on, and some older issues may also be obtained for your personal or library collection. Send SASE to: The Organ Historical Society, Box 26811, Richmond, VA 23261.

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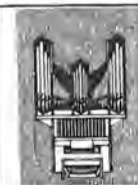
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5 & 7 stop Austin chests; 3 rank chest (nice); misc. pipework. Call (312) 281-1094 for a detailed list.

Wurlitzer/Moller/Barton odds & ends sale: Moller Oboe (cleaned/voiced) & Quintadena; Wurlitzer Conc. Flute, Salicional, regulators; Wicks console; and more SASE: John Decker, 9634 Greenbriar Dr., Cleveland, OH 44130. 216/281-7908 (week-days).

Choir robes: Beautiful, affordable choir robes direct from the manufacturer. Save \$\$\$ and look great. Free catalog and fabric samples. Lyric Choir Gown Co., P.O. Box 16954-DN, Jacksonville, FL 32245. 904/725-7977.

Lieblich Gedackt action for two-tier wind pressure change for Pedal Bourdon rank, like new, used only a few years, built by Organ Supply, Inc. \$75.00. Two nice new-looking tremolos also by Organ Supply. \$50.00 each. 919/299-9871. 3210 Groometown Rd., Greensboro, NC 27407.

Reisner chest magnets, like new, used only about 15 years, plain exhaust ports, 150 ohms, about 400 units, long unbroken lead wires. \$1.00 each. Also have about 70 Moller adjustable port chest magnets, excellent condition. \$1.00 each. Flanges, cast aluminum, new 8" by Organ Supply. \$10.00 each; some used \$9.00 each. Deagan chimes Trinity type 21-note set. \$1,100. 3210 Groometown Rd., Greensboro, NC 27407.

MISCELLANEOUS FOR SALE

Console, classical, roll-top, Arndt Organ Supply, 2-manual and pedalboard, stop tabs on back rail as follows: pedal 14, great 21, swell 25. Built new in 1976 for Latter Day Saints church in Wilmette, IL. Oak construction with natural blond-type finish, state of the art all-electric components. Console is in like-new condition, shows very little sign of wear. Includes memorizer solid-state combination action with A B memories. Beautiful Photos available. \$4,500. Dave Krall, 4218 Torrence Ave., Hammond, IN 46327. 219/932-2322.

2M Laukhuff tracker console, scaffold; approx. 5 yrs. old. 505/291-9332; 11708 Holiday Ave., NE, Albuquerque, NM 87111.

Korg tuners: AT-12, \$129.95 includes procedure for setting 6 historical temperaments. Korg DT-1 chromatic tuner, \$69.95. ppd. Write or phone: HCH, 9 Chesnut St., Rehoboth, MA 02769. 617/252-4304.

Conn speakers with pipes. Two sets of speakers. Best price. St Andrew's Lutheran Church, Baltimore, MD 21234. 301/825-3155 or 301/467-5068.

Two Schober theatre organ manuals prewired with Devtronix top octave tone generators for the Schober organ. Brand new, never used, \$1,000. Call or write: Frank Roper, 24185 Chardon Rd., Richmond Heights, OH 44143. 216/531-7082.

Austin 5-voice unit chest; had principal, gemshorn, flute, trompet, mixture; reservoir with attaching parts; leather excellent; 3/4 HP Spencer blower; no pipes: \$1,800. David Barclay, 169 County Rd. East, Colts Neck, NJ 07722. 201/544-9035.

Magnificent 4M black walnut console richly carved. From a wealthy Boston mansion. Available now. Bozeman Inc. 603/463-7407.

Klann 2M console, 4R chest, \$750 each. Reisner 601's, \$1.25, DVA \$2 UP. Moller (1961) 3R mixture chest, misc. pipes and parts. 11708 Holiday Ave., NE, Albuquerque, NM 87111. 505/291-9332.

Used pipes and organ equipment, Lee Organs, Box 2061, Knoxville, TN 37901.

MISCELLANEOUS FOR SALE

Solid state coupler action stack, 3M, 70-stop specification, including extensions for unified stops; could be modified to suit any organ; solid mahogany frames, easy access. Solid State combination action to match, remote. Never been used. Two seven-switch stacks, complete with relay magnets wired in enclosed boxes; also new, unused. Kimber-Allen components. All offers considered. Bennett, 913/299-0815; or write 11, Nth 73rd Terrace, Kansas City, KS 66111.

16' reed, 56 pipes with windchests. Large scale, high pressure. Highest bid. John West Organs, 265 Cleaveland Rd., Pleasant Hill, CA 94523.

Misc. organ parts, hundreds of pipes, some complete ranks; 16' wood open, 16' Bourdon, swell motors, chests, rectifiers. Sell by the lot or by item. In N.J. 201/836-6490.

Korg AT-12 autochromatic tuner. Play instru- ment; tuner shows note, octave, cents sharp or flat for seven octaves: C 1 to B 7. Plays four octaves: C2 to B5. Calibrate A=430-450 Hz. Batteries, AC adaptor, earphone, case, year warranty, one lb. Introductory offer: \$135 postpaid (\$190 list). Song of the Sea, 47 West St., Bar Harbor, ME 04609. 207/288-5653.

SERVICES/ SUPPLIES

The new 7-octave Peterson Chromatic Tuner, model 320, is now available from stock. Continuously variable Vernier control allows you to compensate for temperature or tune celeste ranks with ease. For more details: Peterson Electro-Musical Products, Inc., Dept. 31, Worth, IL 60482.

Electro-Mechanical Action. Features include color coded 50, 85, 130 ohm coils, one screw mounting, and fulcrum pivot hinge. Price: \$2.70 each including 48-state shipment. Felt and leather valves sold separately: 3/4" - 13¢, 1/2" - 14¢, 1/4" - 15¢, 1" - 16¢, 1 1/4" - 17¢, 1 1/2" - 19¢. Tube of valve adhesive \$5.00. Justin Matters, P.O. Box 1485, Rapid City, SD 57709. 605/255-4787.

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Used, revoiced, classic pipework. Various registers offered for one-half price of new pipework. Price includes cleaning and polishing old pipes & new tuning sleeves, etc. Customer's pipework revoiced at 1/3 price of new pipework, including cleaning/polishing/sleeves. Samples available. Contact: Schneider Pipe Organs, Inc., P.O. Box 37, Kenney, IL 61749. 217/944-2454.

"The Pneumatic Works" Specializing in all types of re-leathering. Write 76 Ed Clark Rd., Colrain, MA 01340, or phone 413/624-3249.

Austin actions recovered. 15 years experi- ence. Units thoroughly tested and fully guaranteed. Manual motor, \$15.86 f.o.b. Technical assistance available. Foley-Baker, Inc., 1212 Boston Trpk., Bolton, CT 06040. 203/646-4666.

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Organ Servicemen: We will recover Casavant and Skinner pouchboards, primary and offset actions. Write: Burness Associates, P.O. Box 344, Glenside, PA 19038.

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Baker (Hutchings Op. 203)

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Berghaus

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Bigelow

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Bond (Jardine restoration)

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Bradford

Mark & Christine Kraemer Residence, Evanston, IL. 2/3 tracker°, Jul 16

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Greenwood

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Gress-Miles

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Gruber (Rieger renovation)

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Guzowski & Steppe (Pilcher rebuild)

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Noack

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Nelson (Wm. King & Son)

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Nordlie

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Pulham

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Schuke

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Sipe

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J. W. Walker & Sons

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Wolff

Travis Park Un. Meth., San Antonio, TX. 3/53 tracker°, May 1, 12



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