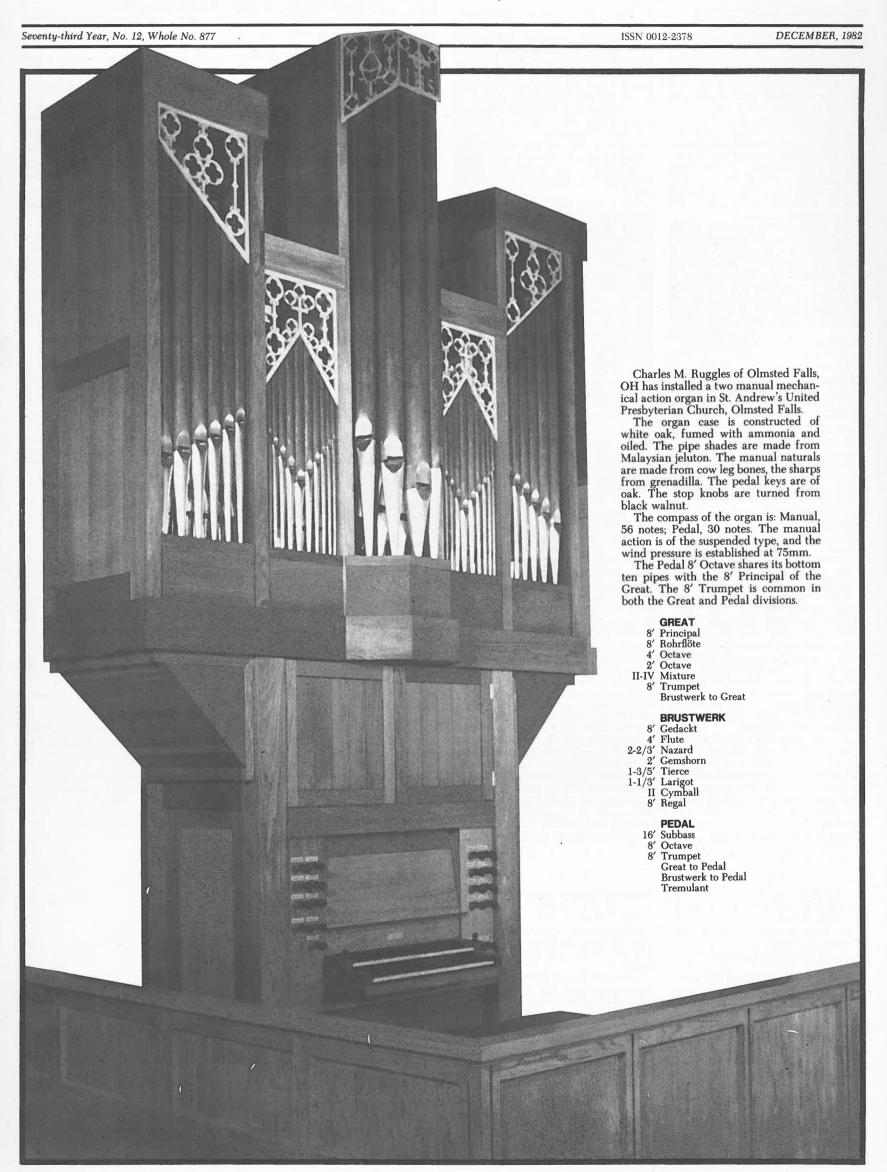
THE DIAPASON

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



Letters to the Editor

Compensation Issues

[Your] editorial in the July [1982, age 2, "Another Look at Professional Concerns"] issue . . . is exactly what our Professional Concerns committee [of the Professional Concerns committee [of the AGO] has been working on for the past few months. It is slow going, but it is necessary to establish good contact with the denominations. Going about it in a low-key way is a better plan than sheer aggression, however, though it is slow.

Contrary to what would seem reasonable the church denomination leader.

able, the church denomination leadership is often reluctant to filter down guidance such as this, so it is also necessary to work at improving compensation from the other end of the ladder—the musician within his church.

The booklets [Compensation of the Church and Synagogue Musician, AGO] have helped many an organist I know to educate his committee or his rector, and many situations have been improved in this way. You really have to start in your own back yard, though I agree it's also good to start at the top as well—maybe the two will meet in the well.

Karen McFarlane Cleveland, OH

Pornography?

The cover story of your June, 1982 issue about the Crystal Cathedral organ was interesting as a piece of organ por-nography. It reveals a great deal about those involved with it in these times of confused priorities. Some people still have not learned that it is not the size of the organ, but that which is done with it that is important. Inadequacies—liturgical and otherwise—can not be over-come by any "behemoth-mind bog-gling-loudest-biggest" organ. There are reasons, but no excuse for this kind of obscenity.

John L. Randolph New York City

"Grob" vs. "Gross"

"Grob" vs. "Gross"

In the September issue John Ogasapian discusses "idiocies of stop nomenclature" and states that "one very large modern builder, for instance, is fond of including a stop called *Grob Gedeckt* on his Positiv divisions. Where he got the name is easy enough to see: somehow, completed which ground the German double

name is easy enough to see: somehow, somebody misread the German double 's' sign as a 'b'; hence, Gross Gedeckt became Grob Gedeckt . . . coarse, rough and generally unpleasant—for that is what Grob really means!"

In De Organographia, (1619), Volume II of his monumental Syntagma Musicum, Michael Praetorius (who could read and write German script) uses interchangeably both the compound sign for the German double "s" and two adiacent single "s" signs. In his and two adjacent single "s" signs. In his lists of specifications he also includes, however, Grob Gedeckt, Grobe Cymbel, Grob Regal, etc., as separate and distinct stops. Grob does indeed have a meaning today of "coarse", but I suspect that in the Praetorius stoplist it simply indicated large scale. In the alpha-betical index on page 214 Grobe Cym-bel appears before Grosse alte Orgel-werke and Grob Regal precedes Grosse Rohrfloit.

Daniel Pinkham, Cambridge, Mass.

What Is Authenticity?

[After] reading the rather involved article by Isolde Alhgrimm ["Current Trends in Performance of Baroque Music," *The Diapason*, April 1982] (I) was struck by many points raised in that article... I also attended the first Nain Washington, DC, (see James Welch review of this event, *The Diapason*, September 1982) during which there was considerable discussion about "early fingering," "baroque articulation" and the like. Frankly, I am disturbed by the somewhat simplistic approach to these issues which seems to characterize the discussions one hears involving these matters, and would like to raise some points which I believe are not being considered very carefully, if at all.

As we find ourselves confronted with a new jargon about "baroque legato," "baroque articulation," "early fingering" and the like, we may well become uneasy about the sweeping implications of such labels. I suspect that such things prompted Frau Alghrimm to write her

one is easily tempted to believe that there is a method by which one can unlock the secrets of interpretation of baroque music. Formerly, it was supposed that by studying string parts contemporary with the composer in question (especially if the composer was Bach), one could determine the "authentic" system of phrasing, articulation, or whatever. Today, the methodology of discovery is the same; only the ogy of discovery is the same; only the tools are different, consisting as they do of treatises (sometimes read in questionable translations), beginning method books of the seventeenth or eighteenth centuries, or applicatio examples writ-ten for children. One is hard-pressed to understand how intelligent musicians can believe that such resources in any way reveal artistic subtleties or stylistic trends. There is much to be learned from treatises and from the study of "early fingering" provided only that one realizes that these things represent the distillation of basic methods, not the cause of artistic playing or even "correct" interpretation.

It is encouraging to note the many fine new organs being built today, especially those which are copied or modeled after historic examples. These instruments may teach us more about methods of articulation, structure of music composed for them, or other mat-ters, than anything else. The application of fingering methods, touch, and a host of other things, all written about in one treatise or another, is the only proving ground for the player. The literal application of many ideas may prove disap-pointing. The artistic application of old-er ideas may well result in modification of what certain instructions are trying to say, with the happy result that the music will be better served. The somewhat romantic longing to know what the seventeenth or eighteenth century organist did at the instrument is understandable but it must remain forever a mystery. Meantime, it may be possible to learn how to make music on copies of antique instruments in an artistic way, even though it will probably not be the same way the men of that age utilized.

Thomas Spacht

Towson, MD

More on Peeter Cornet

I was very interested in Paul Walker's article, "Peeter Cornet's Music" [June, 1982], having myself worked for some years on the Oxford manuscript, Christ Church MS 89, and related keyboard

Why was Cornet less famous during his lifetime than his colleague Peter Philips? Composers were generally held in higher esteem than performers, and Philips surely owed much of his reputation to his widely disseminated publications of vocal music (from 1591 onwards); in 1617 Jan Breughel, painter to wards); in 1017 Jan Breughet, painter to the Brussels court, made a prominent feature of the title page of Philip's six-voice madrigals in his painting "Hear-ing" (Prado, Madrid). Cornet, on the other hand, was probably better known as a player (his works call for a virtuoso technique); his music survives only in keyboard sources of the 1620's. In addi-

THE DIAPASON

A Scranton Gillette Publication

Seventy-third Year, No. 12, Whole No. 877 Established in 1909

DECEMBER, 1982

DECEMBER, 1982 ISSN 0012-2378

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

FEATURES	
The Cadenza Question: A Discussion by Michelle Graveline	4
A Comprehensive Index of J.S. Bach Book in English (Conclusion) by Palmer D. Lowry	7
Transparent Model Exposes Organ Actior by Steve Negus	11
Speculations on Bach's Clavichord Technique	12
by Richard Troeger	12
REVIEWS	
Book Reviews	15
CONFERENCE/CONVENTION REVIEWS	
1982 Organ Academies: Germany and Ital by Delores Bruch	lу 3
Incorporated Association of Organists Congress by Barbara Roth	3
NEWS	
Here & There	11
Appointments	11
New Bells in Ft. Worth	10
Organ Recitals with Instruments or Voice	20
LETTERS TO THE EDITOR	2
NEW ORGANS	16
REBUILT ORGANS	17
CALENDAR	18
CLASSIFIED ADVERTISEMENTS	21
CLASSIFIED ADVERTISEMENTS	21

Subscribers: Send subscriptions, inquiries and address changes to THE DIA-PASON, 380 Northwest Highway, Des Plaines, IL 60016. Give old and new addresses, including zip codes. Enclose address label from last issue and allow 8 weeks for change to become effective.

DAVID McCAIN Editor WESLEY VOS

Contributing Editors

Harpsichord JAMES McCRAY

> **BRUCE GUSTAFSON** Musicology

LARRY PALMER

MARGO HALSTED

Prices 1 yr.—\$10.00 2 yrs.—\$18.00 3 yrs.—\$26.00 Single Copy—\$2.00

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 209, Wilmington, OH 45177, which can supply information on availabilities and

THE DIAPASON (ISSN 0012-2378) is published monthly for \$10 per year by Scranton Gillette Communications, Inc., 380 Northwest Highway, Des Plaines, Il. 60016. Phone (312) 298-6622.

Second class postage paid at Des Plaines, IL and additional mailing offices.

POSTMASTER: Send address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, Il. 60016.

Routine items for publication must be received not later than the 1st of the month to assure insertion in the issue for the next month. For advertising copy, the closing date is the 5th. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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

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

tion, Philips was the older man by some twenty years, if we accept Mme Ferrard's estimate of Cornet's date of birth, and had studied in Italy, often a passport to musical success.

Mr. Walker refers to Berlin MS 40316 and Lübbenau MS Lynar Al. The Berlin source disappeared in 1941 and has remerged at the Jagiellónian Library in Kraków (see my letter to the *Musical Times*, August, 1982). Lynar Al has been at the Berlin Staatsbibliothek since

The final pieces in the Oxford MS p. 326 to end) are all typical of Cornet's flamboyant style. (See accompanying

All these pieces, together with a setting of Veni Sancte Spiritus by Peter Philips, will be published in Oxford later this year.

The movement reproduced by Mr. Walker is clearly the fourth verset of Regina caeli: it matches the other three in mode, length and style. The fact that it is based only loosely on the plainsong

ought not to surprise us-compare Cornet's Salve Regina, third verset, in Berlin MS 40316. Use of the same theme for both the second and third versets can be similarly explained. There is one movement for each verse of the plainsong, as in Philips' Veni Sancte Spiritus (p. 22 of the Oxford MS), which suggests that alternatim performance was not intended. tended.

The eighth-tone Fantasia P. Cornet ends with an interesting variation on the "Lydian" cadence (Walker, Ex. 4), with the sharpened fourth supplemented by a sharpened second (a#); this may be a scribal error, of course, but the MS is clear enough clear enough.

The four versets from a Te Deum (alternatim this time) break off after p. 345; the last gathering of the MS is missing. They can be confidently ascribed to Cornet on stylistic grounds. Perhaps the composer was identified at

Perhaps the composer was ruchthe end, as in Regina caeli.

The Anglo-Netherlands double-stroke ornament is a problem, as Mr.

Page 11

Page	Title in MS	Comments
326	Regina caeli	based on v.1 of the plainsong
327	[untitled]	based on v.2 of the plainsong
330	[untitled]	based on v.2 of the plainsong
333	[untitled] "P.C." at end	loosely based on final "Alleluia"
335	Fantasia P. Cornet:	
341	7 Patrem immensae	part of a Te Deum setting:
342	8 Tu patris	title should be "Sanctum quoque"
343	9 Tu devicto	title should be "Tu patris"
344	10 Judex crederis	title should be "Tu devicto"
345	[MS breaks off]	

1982 Organ Academies Germany and Italy

Buxtehude and Bruhns, Frescobaldi teacher teams whose keyboard music stands as models of their respective styles. Though the North German and Italian styles are often taught as separate entities in organ repertoire, they may well have as much in common as they have differences. An opportunity to participate in such an association is provided yearly through the contiguous scheduling of the Norddeutsche Orgelakademie (directed by Harald Vogel) in mid-August and the Accademia di Musica Italiana per Organo (led by Luigi Tagliavini and Umberto Pineschi) held in late August-early September.

The North German Academy, headquartered in 1982 at Bunde and Stade, featured an abundance of carefully restored organs dating from the 15th through the 19th centuries as well as several clavichords and harpsichords on several clavichords and harpsichords on which course participants could play. Organs visited during the session: Weener (1710), Rysum (1456), Uttum (1630), Holtland (1810-13), Backemoor (1782), Wiefelstede (1731), Jade (1739), Stade, St. Cosmae (1673), Osterholz-Scharmbeeck (1734), Cappel (1690), Lüdingworth (1599).

Vogel led members of the course through a demanding schedule of classes, workshop sessions, performances, practice sessions, visits to instruments and to the shop of Jürgen

struments and to the shop of Jürgen Ahrend in Leer where the Schnitger organ from Norden is now in restoration. Yet throughout the time from August 15-26 there was always time for good food and camaraderie in several languages amongst group members, who came from Holland, West Germany, Hungary, Japan, France, and Canada along with two current residents of the United States out of approximately 28 registrants. Two impressions stand out in addition to the beautiful instruments played and Vogel's brilliant playing and animated teaching—(1) there are many fine players of early music, some of whom have only recently discovered the area of performance practice; and (2) Europeans, particularly young West German organists, are now beginning to acknowledge the leader-ship of their countryman, Vogel, in the fields of performance practice and historic instruments.

Beginning with an introductory course on Italian organ history taught by Umberto Pineschi, the Accademia di Musica Italiana per Organo (August 27-September 8) was a very different kind of experience from that of the North German Academy. More than 90 people were registered with about two-thirds of them coming from Italy. Other countries represented included Denmark, Finland, Holland, Japan, Canada, Czechoslovakia, Switzerland, Great Britain, and the United States (one current resident enrolled this year). The schedule for the course in Italy was much more relaxed than had been true in Germany, though there were numerous instruments available to participants on which to practice during free time, and many took advantage of this oppor-

Luigi Tagliavini's playing and teaching tended to be the dominant influence during the sessions as has been true from the beginning of the Accademia. His acknowledged leadership in Italian early music and instruments was quietly evident in his superb playing demonstrations and in his easy recall of all sorts of scholarly bits and pieces related to the music of Frescobaldi, Rossi, Pasquini, and Banchieri. Perhaps the most

Page 21 ▶

Incorporated Association of Organists' Congress Oxford University, England August 23-27, 1982

In the words of IAO President Gillian Weir, the organization's late summer Congress promised to "display as many of [the organ's] facets as possible."
Those, such as I, who attended this event were not disappointed.

Anticipating the need for some cultural adjustments between Boston and Great Britain, I arrived in England a week prior to the Congress and toured the major cathedral cities in the southern regions of that country. By the time I arrived in Oxford I was well-adand exhausted too!

The fast-paced events and kaleido-scopic programs were dominated by "name" personalities and outstanding talent. Usually a combination of both.

Gillian Weir presented several flawless and inspiring recitals. As the occa-sion demanded, she exposed her humorous nature in a gracious and charming manner befitting a proper English(wo)man. Ms. Weir was seen in several capacities throughout the Congress: as speaker; lecturer; and solo, ensemble and accompanying performer.

and accompanying performer.

Special highlights of the week included Jean Guillou who conducted improvisation workshops and performed a Reubke recital on both the piano and the organ. Also of note was an evening recital featuring Jane Parker-Smith who performed with an orchestra.

Other recitals presented David San-ger as an organ soloist, and soprano Jane Eaglen accompanied by Graham Bint. Lunchtime recitals featured organists John Butt, Catherine Ennis, Thomas Trotter and Colin Andrews, in addition to other musicians and singers.

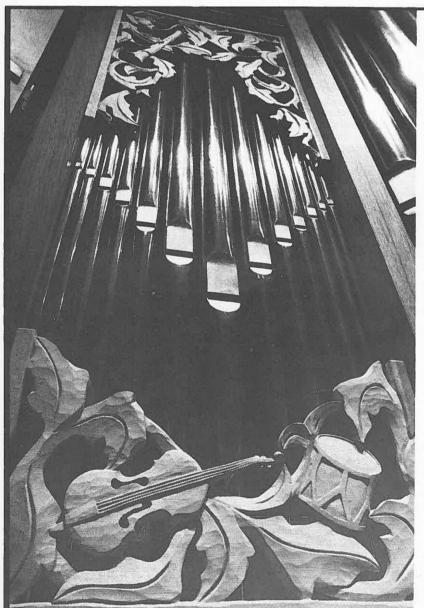
Exposure to English choral groups was not overlooked, and guest choirs were presented at several Evensong services. A participatory experience in singing was offered by Ronald Frost who formed a choral group of Congress attendees, conducted several early-morning rehearsals, and then presented his newly-formed choir in a short program near the end of the Congress.

In keeping with other such events (i.e. Conventions, etc.) the days kept those in attendance rather busy, and the evening hours were not overlooked as opportunities to present additional programs. On three of the evenings, after the evening recitals, the Congress was shown John Brennan's slide program on Historic Organs and Contemporary Organs of Europe. Another post-recital event was a short, informal concert on recorder, flute and harpsichord in the New College Cloisters which we enjoyed while sipping on wine and lemonade.

Trips, either by bus or on foot, took us to Blenheim Palace, the birthplace of Winston Churchill and family seat of the Duke and Duchess of Marlborough, to Goble's harpsichord factory, and to Blackwell's Music Shop. At Blackwell's we enjoyed a festive wine and cheese party while we purchased music and ignored the fact that it was an otherwise

gloomy, rainy day. Several factors contributed to the sucess of this Congress. The Oxford location, with its thirty-two colleges, many dating to the 13th and 14th centuries, and each with a respectable organ in its chapel, provided a unique setting for the Convention. Not to be overlooked was the accessability of some ten organs to Congress attendees, all within a short walking distance from our Congress center at Queen's College. We were constantly aware of the names from the past that were closely associated with the locations which we visited—names such as Stainer, Addison, Wilde, Wren,

Page 6 ▶



BERL

over 100 years the Oberlin Conservatory has offered its organ students the most enriching kinds of space.

Musical Space: Oberlin's organ facilities and instruments span a broad range of historic styles. They are without equal on any campus. Most important of all is a distinguished faculty dedicated to teaching: David Boe, Garth Peacock, William Porter, Haskell Thomson.

Academic Space: The Conservatory shares a spacious campus with the Oberlin College of Arts and Sciences where Conservatory students can take advantage of a full offering of liberal arts courses.

Personal Space: Campus life is rich and varied covering a wide range of extracurricular, housing and dining options.

Oberlin College Conservatory of Music

THE SPACE TO GROW

A new recording, "The Organs of Oberlin" featuring faculty members playing on the Conservatory's major concert organs is now available. For more information write: Gasparo, P.O. Box 120069, Nashville, TN 37212.

For more information about the Conservatory and the organ program write:

Michael Manderen, Room 204

Oberlin College Conservatory of Music, Oberlin, Ohio 44074 Phone: 216-775-8413.

Please send \square Conservatory Pictorial Catalogue \square Audition Information		
Name	<u> </u>	
Street		
City	State	Zip

THE CADENZA QUESTION: A DISCUSSION

Performance practice with regard to ornamentation in the Baroque period has been a subject with which more and more musicians have concerned themselves in recent years. Not surprising is the fact that a great deal of this interest is centered in the music of J.S. Bach. Specifically, several articles have dealt in a limited way with the subject of interpolated cadenzas in the organ works of Bach, both for¹ and against²; a forthcoming book³ by Gerhard Krapf devotes even greater attention to the subject of improvised ornamentation with regard to the addition of cadenzas in the keyboard works of Bach, a practice which Krapf views as an extension of the "baroque" practice of free ornamentation.⁴ In connection with this, three organ works of Bach which he regards as "obvious" candidates for this treatment, and which are often performed with cadenzas, are the Toccata, Adagio and Fugue in C Major, BWV 564; the Passacaglia in C Minor, BWV 582; and the Prelude and Fugue in G Major, BWV 541. Each of these works contains passages in which the motion is interrupted by a dramatic rest following a dominant, diminished, or, in the case of the Passacaglia in C Minor, a Neapolitan sixth chord. The question that arises is: is it appropriate to add cadenzas in the above-named works, or should the integrity of the dramatic rests be maintained? It is my opinion that, based on the analysis not only of the works in question but also of works in which actual writtenout cadenzas occur, the latter course of action produces a more effective performance.

THE CADENZA

In the Baroque concerto, one can see the solo cadenza as an extension of the close of the final solo section,⁵ prolonging the dominant harmony in preparation for the entrance of the final tutti. There are several examples of this in Bach's works, one being the cadenza at the end of the third movement of the Concerto in A Minor for harpsichord, violin and flute. This cadenza for harpsichord is a prolonged pedal point on the dominant harmony which Bach has not left to the whim of the soloist, but which he writes out, and even labels "cadenza." This idea of a prolonged dominant harmony can also be seen in the early cadenza, the shorter one, from the Brandenburg Concerto No. 5, a cadenza which is clearly a dominant pedal point before the final ritornello.⁶

In transferring the ritornello form from concerto to a solo organ work, Bach again composes a cadenza, this time in the first movement of the G Major Trio Sonata, BWV 530, a movement in ritornello form with alternating "tutti" and "solo" passages. Within this tutti-solo structure, there is a passage over a dominant pedal point in measures 153-160 which comes at the end of the final "solo" section and, functioning in the manner of a cadenza, leads into the final "tutti."

In his Versuch einer Anweisung die Flöte traversière zu spielen of 1752, Johann Joachim Quantz is very specific about what a cadenza is and when it should be performed. He describes it as an "extempore embellishment created, according to the fancy of the performer, by a concertante [solo] part at the close of a piece on the penultimate note of the bass, that is, the fifth of the key of a piece." In other words, it is a prolongation of the dominant harmony before the final tonic chord, just as in the concerto, the cadenza functions as a dominant prolongation before the final return to the home key.

return to the home key.

A type of display passage which is mistakenly called a "cadenza" is the postlude typically found in the North German organ toccatas. Many of these postludes can be found in Bach's organ works, a few notable ones being those of the A Minor Fugue, BWV 543, the Prelude and Fugue in C Major, BWV 531, and the Fugue in G Minor, BWV 535. These passages are reminiscent of the display sections in North German organ works such as those of Buxtehude or Bruhns, in which the formal pattern is characteristically display-fugue-display, often in three or five sections, thus creating a balanced structure. This resulting balance is not so much a question of alternating sections of equal proportions; one can see in the Prelude and Fugue in A Minor, BWV 543, that the postlude is a good deal shorter than the prelude and the main body of the fugue. However, one is aware of a psychological symmetry that arises from hearing a closing passage that recalls a type of material similar to what was heard in the opening section of the piece. Hence, balance manifests itself in the above-named works in that Bach uses in these toccata postludes material which hearkens back to toccata passages in the preludes. And while these postludes assume a structural significance, it is that of a coda and not a cadenza, which, as discussed above, has an entirely different function.

THE FERMATA

In Baroque music, the use of the fermata at certain cadential points, e.g., over unresolved chords preceding a caesura near the end of a piece, is sometimes taken to mean that a cadenza may be added at those places. Sandra Soderlund has stated that the caesura itself is a "signal" for a "cadenza," as in the Toccata in C Major, BWV 564.9 Likewise, David Mulbury has surmised that the fermata over the Neapolitan sixth chord in the Passacaglia in C Minor, BWV 582, signifies that "Bach intended the player to improvise a brilliant cadenza at this point." ¹⁰ Interestingly enough, Michael Radulescu's caution against elaboration in the Passacaglia in C Minor confirms a burgeoning trend in this direction. ¹¹ Nevertheless, in spite of the assertions of Soderlund and Mulbury, one cannot assume that the fermata, or the rest which follows it, automatically functions as a cue for elaboration on the part of the performer. In the late Baroque, the fermata, or corona, as it was sometimes called, had several connotations, depending on the context in which it was found. In his Musicalisches Lexikon of 1737, Johann Gottfried Walther, Bach's cousin and good friend, defines the corona in the following manner:

Corona, oder [Nota] Coronata, also wird von den Italiänern dieses Zeichen \cap genennet, welches, wenn es über gewissen Noten in allen Stimmen zugleich vorkommt, ein allgemeines Stillschweigen, oder eine Pausam generalem bedeutet . . . 12

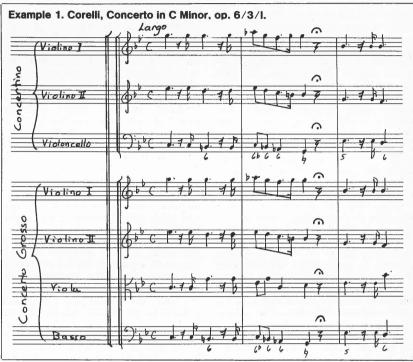
Corona, or [Nota] coronata, thus this sign ∩ is called by the Italians, which, when it is found over certain notes in all voices at the same time, signifies a general silence or a general pause...

In the remaining part of his definition, Walther makes no mention of cadenzas or improvisatory flourishes. In fact, the near-total silence on the part of Baroque theorists regarding the insertion of cadenzas at fermata points may well indicate that the practice was not as prevalent as some today seem to think.

The use of the corona to focus the eye at a point in a piece where the motion stops dramatically can be found in a number of Baroque works, not the least of which is the end of the final chorus from Handel's Messiah. Handel's sense of drama can be seen not only in the rest in measure 156, over which Handel puts a fermata, but also in the heightening of tension produced by the dissonant V-4/2 chord preceding it, which Handel originally composed as a simple root position dominant over A in the

bass. This change can be observed in the autograph score, where Handel scratches out the bass A and inserts a G, and to emphasize that it is no mistake, adds the figure 4/2 underneath it.¹³ Obviously, Handel's second choice of the dissonant chord only gives a greater force to the rest, and the fermata shows his awareness of the power of that silence.¹⁴

Corelli and Vivaldi both make use of the fermata as an intensifying device. In his concerti grossi, Corelli sometimes uses the corona over rests which separate fast from slow sections, as in the Concerto in D Major, op. 6/1/I; in the Largo of the Concerto in C Minor, op. 6/3/I, he marks a fermata over a rest to heighten the impact of the silence after the forceful opening gesture of measures 1-2. (Example 1). Vivaldi occasionally points up structural shifts in his concertos by employing a

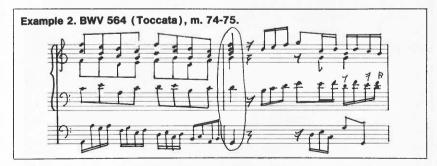


fermata over a dominant chord which precedes a new section. An example of this can be seen in the first movement of the Violin Concerto in D Minor (Ricordi 258) in which Vivaldi places a fermata over dominant harmonies twice, first before a dynamic change (piano to forte) and later before a textural change (tutti to solo). It is interesting to note that there is no rest after these chords. One can deduce from this that Vivaldi intended a slightly longer pause on the chords in question, which would accord with Walther's definition, so that the contrast between sections might be intensified.

J.S. Bach's use of the fermata as an intensifying dramatic device can be seen in several of his keyboard works, examples being the *Praeambulum* from the *G Major Partita* and the *Fugue in A-flat Major*, *WTC II*. In these pieces, the fermata is placed over a dominant seventh chord near the end of the movement, and it is then followed by a sixteenth-rest after which the motion is resumed. In these two works, the notes following the dominant harmony begin with the *figura suspirans*, which is preceded by a rest or "sigh." The effect of the rest is that of a breath or slight pause, which heightens the impact of the dissonant chord before it. It would not be difficult to imagine the disastrous effect which improvisatory flourishes, inserted at these rests, would have on the forward motion of these pieces. Thus, the notion that a fermata is an indication of an opportunity for free ornamentation does not apply in these examples.

THE TOCCATA IN C MAJOR, BWV 564

In her article, Sandra Soderlund states that the *Toccata in C Major*, *BWV* 564, is an "Italianate" work, based on the concerto principle, and therefore subject to free, soloistic interpolations at certain points. ¹⁵ With regard to this piece, she proposes that the V7 chord at measure 75 is the signal for a cadenza. (Example 2). The reason



given is that the chord is followed by a rest and a coda. However, she does not cite concrete evidence which would give authority to this premise. Also, what follows this chord is not the coda but a cadential passage consisting of episodic material based on the figura suspirans, ¹⁶ material similar to that found in measures 55-56, as well as material from the episode which begins at measure 65. (Example 3). This particular figure, the broken thirds in the manuals followed by octave sixteenthnotes, appears in measures 67-71, and by using it again in measure 76, Bach rounds out the episode before the final ritornello.

If one were to put a fermata over the chord in measure 75 and insert some unmetered passage work before returning to the composer's text, the unity created by the return of the figura suspirans and the broken thirds would be obscured. Indeed, there is drama in Bach's stopping the continuous sixteenth-note motion, as if to call attention to the fact that something important is going to happen, namely, the recall of two episodic figures to tie up the final episode and to announce the



return of the ritornello in the tonic key.

There is another point to consider in looking at the toccata, and that is the maintenance of a consistent rhythmic pulse. The energetic quality of the ritornello section is characteristic of concerto fast movements, and the rhythmic vitality that it produces would only be de-emphasized by the insertion of a free, improvisatory passage. One only needs to look through fast movements in Italian concertos to see that virtuosity is expressed primarily by patterns of figures which are metered, such as those in the Vivaldi *D Minor Violin Concerto* cited above.

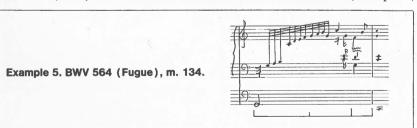
In looking at the coda (which begins at measure 81 and not before), one can see that Bach in effect has written in a postlude for the toccata without losing the pulse. He starts in measure 81 (Example 4) with what sounds like another episode only to



interrupt it in measure 82 and start again an octave lower, followed by two more statements of that same figure, each time an octave lower until it reaches the lowest note on the pedals. This descent to the low range of the instrument, coupled with the restatements of the broken third figure, produces an effect of added weight. This effect is strengthened by the final cadence, which brings the toccata to a powerful close with its full five- and six-voiced texture. The embellishment of this coda with a flurry of thirty-second-note divisions and a "cadenza," as Soderlund suggests¹⁷ would enervate this passage and cause confusion just prior to the final cadence by injecting elements which were not present anywhere else in the move-

One must also consider the contrast between the rhythmic vitality of the toccata and the singing quality of the Adagio which follows it. Is the contrast as striking if the basic pulse of the toccata is altered by free, virtuosic flourishes up and down the keyboard? The answer might be that the second section of the toccata is meant to be fairly straightforward and played with rhythmic drive throughout.

Soderlund also offers a cadenza for measure 134 of the fugue; this elaboration is outside the time of the movement. She feels that it is appropriate to maintain the V-6/4 sonority at this point and therefore to extend it. However, the idea of placing a "cadenza" on a 6/4 chord is a device more common to the Classical period than to Bach's time, and the feeling of V-6/4 in this measure is really very fleeting. In addition, it is possible to view this measure as a hemiola measure. (Example 5.)



The emphasis is on the V7 quarter-note chord; this emphasis is made even stronger by the trills. Added passage work would obscure the rhythmic shift in this measure. Bach often uses hemiolas at important cadential points; measure 286 of the Passaca-glia in C Minor is another example of that technique. By altering the rhythmic emphasis in measure 134 of the work under discussion, Bach is calling attention to a very important event in the piece, namely, the final perfect authentic cadence.

Michelle Graveline received the BM and MM from Boston University, and the DMA from the University of Michigan. In 1980 she won the Chicago Club of Women Organists competition, and in 1982 she was a finalist in the Bruges International Positiv Organ

Does this mean that the measure in question should be played strictly, in order that the rhythm might not be lost? This is always a matter of personal taste, but it seems that there is some room for freedom, as long as the emphasis is placed where it belongs, on the G pedal and on the cadential V7 chord. An improvisatory feeling is produced by the dramatic rising scale, and yet the forward propulsion which is so characteristic of the entire fugue is never lost. To make additions at this point would jar the tight construction of this important cadence.

THE PASSACAGLIA IN C MINOR, BWV 582

We have seen that J.S. Bach and other composers have employed the fermata as a device to direct attention to moments of particular drama within their works. The use of the fermata in order to lay stress on a climactic point can be seen in J.S. Bach's Passacaglia in C Minor, in which he places a fermata over the Neapolitan sixth chord in measure 285, and interrupts the motion with a rest following the chord. (Example 6.) The question again arises as to whether or not a "cadenza" is appro-



priate at that point. Gerhardt Krapf has indicated that he has several examples of elaborations for this measure in his forthcoming book. 19 However, Michael Radules-

elaborations for this measure in his forthcoming book. ¹⁹ However, Michael Radulescu contends that an improvised embellishment at that point would ruin the hemiola that occurs in measures 285-286. ²⁰ Indeed, going beyond the hemiola itself, one must consider the overall effect that is produced in measures 285-286. The fermata in measure 285 of the *Passacaglia in C Minor* is significant from a performance standpoint, as it directs the attention of the player to some very important compositional elements, the most obvious being the Neapolitan sixth chord over which the fermata is placed. This chord is unusual in itself, for while one can find other places in Bach's music where he will make a similar rhetorical gesture by stopping the forward motion of sixteenth-notes (for example, the *Fugue in G Major*, *BWV 541*), he usually does it on some sort of dominant seventh or diminished seventh chord in the key of the piece. Likewise, one can find very systematic uses of the Neapolitan chord in Bach's music (*BWV 532* and *BWV 535*) but nowhere else does it appear in such a dramatic setting. The fermata over this but nowhere else does it appear in such a dramatic setting. The fermata over this particular chord therefore serves to focus the eye on the drama within this mea-

There are several other elements that make measure 285-286 a very important passage. Following the Neapolitan chord is the last perfect authentic cadence in the piece (measures 286-287), notably on a major chord, not minor. We have also seen that there is a hemiola in Measures 285-286, especially evident if one looks at the pedal part. Also important is the fact that measure 285 is the only measure in the entire *Passacaglia* where the motion stops and silence ensues. With the constant sixteenth-note impetus moving along relentlessly throughout the entire fugue, Bach's placing of a fermata on the Neapolitan chord helps to slightly prolong this coming together of the individual voices, not just for the eye but also for the ear. All these factors taken together are reason enough for J.S. Bach as a composer to call attention to the great climax of the *Passacaglia in C Minor*. The presence of the fermata makes the music analyst look carefully at what is happening there. It also

fermata makes the music analyst look carefully at what is happening there. It also tells the performer to make this dramatic moment evident to those listening and not to rush right through it. By inserting a "cadenza" at this point, a performer may run the risk of obscuring the harmonic progression and the hemiola, as well as weakening the effect of completely stopping the constant sixteenth-note motion and taking it up again. Indeed, Walther's definition of the *corona*, although appearing some twenty-five to thirty years after the composition of the *Passacaglia in C Minor*, again seems to apply here. The rhetorical effect of the Neapolitan chord followed by silence is a most dramatic compositional gesture on Bach's part. In view of that, it is most unlikely that he intended the fermata over the chord to represent a signal for the display of virtuesity on the part of the performer. the display of virtuosity on the part of the performer.

THE PRELUDE AND FUGUE IN G MAJOR, BWV 541

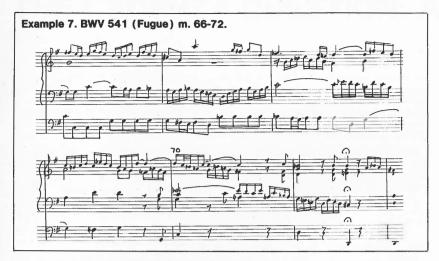
The question again arises as to the purpose of the fermata with regard to its use in measure 71 of the *Fugue in G Major*, BWV 541. (Example 7.) As with the *Passaca*measure 71 of the Fugue in G Major, BWV 541. (Example 7.) As with the Passaca-glia in C Minor, there are a number of events occurring in and around this measure. The measures preceding the fermata are primarily in a minor tonality which arises from the subject entry beginning in measure 66. Like the Passacaglia in C Minor, the shift to the major occurs after the fermata. However, the chord in question in measure 71 of the Fugue in G Major is a diminished seventh chord on C-sharp over a pedal D, an extremely dissonant chord. The fermata over it serves as a means of slightly prolonging the dissonance and therefore emphasizing what is the most dramatic, rhetorical moment in the fugue. To insert an elaboration here would lessen the impact of such a strong dissonance, as well as dilute the sudden shift from major to minor, a strong effect in itself. major to minor, a strong effect in itself.

The diminshed seventh chord heralds another important event in the fugue in

addition to the return to the major tonality: the introduction of stretto and the final section of the fugue in measure 72ff. The slight prolonging of the diminished seventh chord and the silence following it alert the ear not only to the resolution of

the dissonant chord, but also to the beginning of the stretto, a new event in the piece. If one were to add an elaboration in measure 71, it would weaken the effect of the powerful dissonance and draw attention away from the stretto.

One might also make a comparison of measures 70 (beat 3)-71 of the fugue to measures 74-76 of the prelude. The two harmonic progressions are very similar, as well as the figural motion: sixteenth-notes moving on a downward course punctu-



ated by quarter-note chords. (Example 8.) However, in the prelude, the dissonance of the diminished seventh chord in measure 76 is not as strong as that of the fugue since the chord is not held as long against the pedal D, and the C-sharp is only the value of a sixteenth. The sixteenth-note motion continues here, as opposed to stopping in the fugue. Indeed, this passage looks like a kind of mini-cadenza in measure 79. Surely, if Bach had wanted this effect in the fugue, he would have written a similar type of "cadenza" there as well. But that would have lessened the intensity of the most climactic moment in the whole work. In addition, Bach's sixteenth-note passage work in both the prelude (measures 1-11, measures 74-76) and the fugue



(measures 70-71), although somewhat improvisatory in effect, is quite regular, and the rhythmic drive created in both movements by the constant eighth-note pulse and sixteenth-note motion would be jarred by a free interpolation at measure the fugue, or at least, it would be rendered ambiguous. A better solution would be to have a complete rest after the diminished seventh chord in measure 71, followed by a resumption of the driving pulse, which is only intensified by having been abruptly halted.

It is not only the rhythm which is stopped at measure 71 but also the downward It is not only the rhythm which is stopped at measure 71 but also the downward motion begun in measure 70 in the top voice, moving down in sixteenth-notes until arriving on the diminished seventh chord in measure 71. Following the diminished seventh chord, the process is reversed with a rising motion, starting with the pedal and continuing with the roulades in the tenor. The accumulation of subsequent stretto entries in the higher register of the keyboard only adds to this feeling of a ceaseless drive to the end. This progression of events, so important to the maintenance of the intensity of the final section of the fugue, is rendered diffuse when one tries to insert a musical expetiation in the rest of measure 71. tries to insert a musical expatiation in the rest of measure 71.

If one were to apply rhetorical terms to this section, one could see the diminished

eventh chord in measure 71 as the end of the confutatio, which, described by Mattheson, is:

... eine Auflösung der Einwürffe, und mag in der Melodie durch Anfürung und Wiederlegung fremdscheinender Fälle ausgedrückt werden: Denn eben durch dergleichen Gegensätze, wenn sie wol gehoben find, wird das Gehör in seiner Lust gestärcket, und

alles, was demselben in Dissonantzen und Rückungen zu wieder lauffen mögte, geschlichtet und aufgelöset.21

... a resolution of the objections and may be expressed in music ... through the introduction and refutation of strange seeming passages: For it is just by means of these elements of opposition, provided that they are deliberately rendered prominent, that the delight of the ear is strengthened and everything in the nature of dissonances and syncopation which may strike the ear is settled and resolved.²²

The subject, which has also been fragmented in the confutatio (Example 9) is then by means of the stretto (which occurs in the peroratio, or conclusion) bound up in a



tight unit.²³ A conciliato, that is, bringing something back on the right track, is effected by a sudden shift.²⁴ In the *G Major Fugue*, the sudden shift occurs in measure 71, where the air is cleared by the rest and the main theme is brought back in the major and reaffirmed by stretto. One could argue as to whether or not Bach was thinking in rhetorical terms as he composed this fugue, but it is obvious that all the aspects of the *G Major Fugue* described above are carefully integrated into a logical progression of events. These events are made most evident to the listener when left uncluttered by free interpolations, no matter how skillfully crafted or improvised.

After examining these three works with regard to the possibility of inserting improvised flourishes, I have drawn the following conclusions:

1. The abrupt chords followed by rests or with fermatas over them are not necessarily signals for "cadenzas," but rather are indications of an equally effective gesture, the rhetorical silence, which itself can be thunderous in its reverberation.

By the unexpected nature of these chords and their designed delay of cadence, the actual cadence itself, when it arrives, in each case is rendered all the more final and unambiguous.

There is no question that each of these works has a strong underlying pulse, and extra flourishes or "cadenzas" outside the time of the movement will only cause the rhythmic drive to be diffused, whereas in the silences following the strong dissonant chords, the listener is still aware of a forward propulsion. The improvisatory nature of free embellishments is incongruous with the works in question, which are anything but improvisatory; their large formal structures are characterized by motivic and harmonic development, all within a strong rhythmic pulse. The insertion of improvisatory elaborations in these organ works is simply out of character. is simply out of character.

In any musical composition, the whole of the piece is more important than any of its parts. Consequently, the performer needs to find the mode of execution appropriate to that piece, namely, the style which is intrinsic to it, and within that style interpret the various parts of the work in a manner which best conveys the whole to within a composer's output, from piece to piece, depending on the genre. In the pursuit of that elusive element of style, it is easy to be over-enthusiastic and inject an pursuit of that elusive element of style, it is easy to be over-enthusiastic and inject an ingredient, e.g., an improvisatory flourish, which may be stylistically appropriate in one work, into another work from the same time period for which it may be stylistically and functionally incongruent. When this happens the result is an intruding element which does nothing to promote the whole concept of the work, but renders the form slightly askew, as the outside factor usually sticks out in such a way that undue attention is focused on it, and the rest of the piece suffers.

Thus any embellishment or interpolation done in the name of Baroque performance practice needs to be within the context of the style of the particular work. In

mance practice needs to be within the context of the style of the particular work. In the case of the works discussed here, the addition of cadenza-like passages is not in keeping with Bach's style of manipulation of the thematic material, which in these

works is a continuum of evolution and growth.

NOTES

'Sandra Soderlund, "Italian Ornamentation:
Bach's Toccata in C Major," The American Organist, Vol. 13 No. 8 (August 1979), p. 31; also David Mulbury, "Bach's Passacaglia in C Minor—Notes Regarding Its Background, Essence, and Performance," Bach, Vol. 3 No. 3 (July 1972), p. 19.

*Michael Radulescu, "On the Form of Johann Sebastian Bach's Passacaglia in C Minor," Organ Yearbook (1980), p. 102..

*Gerhard Krapf, Bach: Improvised Ornamentation and Keyboard Cadenzas (The Sea Ranch, California, The Sacred Music Press, not published).

*Kindly communicated to me by Professor Krapf through private correspondence.

*This can often occur outside the time of the movement, although not necessarily.

"See also the cadenza in the Violin Sonata in A Major, BWV 1015, second movement, for an example of a dominant pedal-point cadenza in a ritornel-lo structure.

"Johann Joachim Quantz, Versuch einer Anweisung die flöte traversière zu spielen, 1752, trans. by Edward Reilley (New York, Schirmer Books, 1966), p. 179.

Edward Relliey (New York), 2019, 179.

*Walter Emery, "Some Speculations on the Development of Bach's Organ Style," The Musical Times, Vol. 107 (July 1966), p. 599.

*Soderlund, "Italian Ornamentation," pp. 30-31.

10 Mulbury, "Bach's Passacaglia in C Minor," p. 102.

102. "Radulescu, "Passacaglia in C Minor, " p. 102.

12 Johann Gottfried Walter, Musicalisches Lexikon, 1732 (reprint edition, Kassel, Barenreiter, 1958), p. 186...
13 John Tobin, Handel At Work (New York, St. Martin's Press, 1964), p. 3: also see the actual change in Handel's "Messiah" The Original Manuscript in Facsimile, ed. Friedrick Chrysander (New York, Da Capo Press, 1969, republication of Das Autograph des Oratoriums "Messias", Hamburg, 1892), p. 260...
14 Another example of a dramatic silence emphasized with a fermata in Handel's music can be seen in the Allegro from the F Major Trio Sonata, op. 2/3/II, meas. 46...

/3/II, meas. 46...
¹⁸Soderlund, "Italian Ornamentation," p. 31.

¹⁶One can see the resemblance of this place to the passages in the keyboard works described in the

passages in the keyboard works described in the previous paragraph.

13Goderlund, "Italian Ornamentation," p. 31.

18Ibid., p. 31.

19At this writing, they were not available due to copyright restrictions.

20Radulescu, "Passacaglia in C Minor," p. 102.

21Johann Mattheson, Der Vollkommene Capellmeister (Hamburg, 1739; reprint ed., Kassel, Barenreiter, 1954), p. 236.

22Translation by Gregory Butler in "Fugue and Rhetoric," Journal of Music Theory, Vol. 21 No. 1 (Spring 1977), p. 84.

22Butler, "Fugue and Rhetoric," p. 97.

24Ibid., p. 75.

■ IAO. Page 3

Wolsey, Galsworthy and Stokowski.

Time to socialize at the "pubs", over coffee or during the staunch English breakfasts and teas afforded us an opportunity to become acquainted with the British musicians and to compare our mutual interests and concerns.

Among those with whom I talked, the matter of most interest seemed to be comparative support promoted by the AGO in the areas of salaries and working conditions. My position as a full-time professional organist and choir director seemed to intrigue many of those with whom I came in contact.

Regardless of the respect which England holds for organ recitals, boy choirs and elaborate sung services, it became apparent that American church musicians are paid a princely sum over that received by their English counterpart.

Of the approximately 350 people who attended the Congress, five were Americans, and aside from a handful of Australians, Canadian and Scots (in kilts), the remainder were English. Demo-graphically, there were many in atten-dance who were in their 60's, 70's and

80's, with many of these in the "buff" category. There were equally a large number of younger people (in their 20's), who it seemed had come to participate in an announced competition, perform, or take advantage of the workshops. The absence of a representative number of middle-aged organists suggested that perhaps they were not able to get away from their places of employment where they are allowed their places of employment where they are leaves their places. ployment, where they supplement their poor musical salaries, in order to attend this event.

The final banquet was attended by

the Lord Mayor of Oxford, and TV personality, John Amis. Although the performance contest produced no first-place winner, the second and third-place prizes were awarded during the course of this final gathering.

The Congress ended with sincere approximations are approximated to the course of the course

preciation to our hosts—and a toast to the Oueen.

Barbara Roth is the Secretary of the Boston Chapter of the American Guild of Organ-

The following material is the completion of an index which began in the November 1982 issue of *The Diapason.* The compiler does not purport that this index is exhaus-tive of the subject, and welcomes reader comment or additions.

A Comprehensive Index of

J. S. BACH BOOKS IN ENGLISH

by Palmer D. Lowry

Index No. 2 SUPPLEMENT TO "BOOKS ON BACH"

I. Aspects on Life and Works
Davison, Archibald T. Bach and Handel. Cambridge: Harvard University Press, 1951. 77 pp.

Helm, Erneste Eugene. Music at the Court of Fredric the Great. Norman: University of Oklahoma Press. 268 pp.

Hinrichsen, Max. Seventh Music book. (Contains many articles on Bach.) Hinrichsen (Peters), 1950.

Hinrichsen, Max. Eighth Music Book. (Contains many articles on Bach.) Hinrichsen (Peters), 1956.

Newman, W. S. The Sonata in the Baroque Era. North Carolina: Chapel Hill, 1959. 447 pp.

Riemenschneider, Albert. The Fall and Rise of the Recognition and Appreciation of Bach. Pittsburgh, Pennsylvania: MTNA Proceedings, 1934.

Rosenwald, Hans. Changes in the Approach in Bach. Valparaiso, Indiana: Valparai-

so University Pamphlet Series, No. 2, 1946. pp. 39-55. Scherchen, Hermann. *The Nature of Music*,. Translation: W. Mann. Scholarly Press, Republished, 1972. 193 pp.

Statham, H. Heathcote. My Thoughts on Music and Musicians. (62 pages on Bach)
Chapman and Hall, 1892. 475 pp. + Index.
Streatfield, R. A. Modern Music and Musicians. Chapter V: Bach and Handel, pp.

47-86. Methuen & Co., 1906. 355 pp.

II. Commentary on Works
Cone, Edward T. Bach's Unfinished Fugue in C Minor, Studies in Renaissance and Baroque Music. Edited by Robert L. Marshall. Barenreiter, 1974. pp. 149-155.

Griffith, J. R. Musicians and Their Compositions. Fleming H. Revell Co., n.d. 24 pp. (Chapter II.)

Keller, Herman. *Phrasing and Articulation*. Trans. Leigh Gerdine. W. W. Norton, 1972. 117 pp.

Sachs, Curt. Rhythm and Tempo. W. W. Norton, New York 1953. 391 pp.

Bizony, Celia. The Family of Bach. Harsham: Artemis Press, 1975. 47 pp.

Geiringer, Karl. The Bachs—A Family Portrait. Boston University Press, 1953. 23

Geiringer, Karl. The Bach Family: Seven Generations of Creative Genius. Oxford University Press, 1971. 514 pp.

Meynell, Esther. The Little Chronicle of Magdalena Bach. Doubleday, 1925. 183

pp.

Reeser, Edward. The Sons of Bach. Trans. Doyle-Davidson. Stockholm: Continental

Book Co., n.d. 63 pp.
Rose, Gloria. Father and Son: Some Attributions to J. S. Bach by C. P. E. Bach in Studies in Eighteenth Century Music. Oxford University Press, 1970. p. 364 on.

Terry, C. S. Origin of the Bach Family of Musicians. Oxford University Press, 1929. 22 pp.
Whittaker, W. G. The Bachs in Eisenach in Collected Essays. London, 1940. Reprinted in 1970. #VII, p. 151-163.

Young, Percy M. The Bachs, 1500-1850. Thomas Y. Crowell, 1970. 341 pp.

IV. Fiction

Rüber, Johannes. Bach and the Heavenly Choir. The World Publishing Co., 1956. 150 pp.

Tapper, Thomas. Pictures From the Lives of the Great Composers for Children. Theo. Presser, 1899. p. 29 through 71.



V. Index

Kenney, Sylvia W. Catalog of the Emilie and Karl Riemenschneider Memorial Bach Library. Columbia University Press, 1960. 295 pp.

Marek, George. Bach on Records. New York: Four Corners, 1942, 94 pp.

VI. Instrumental

Biancolli and Peyser. Masters of the Orchestra. Chapter 1, 29 p. Greenwood Press, 1954. 481 pp.

Menke, Werner. History of the Trumpet of Bach and Handel. Trans. Gerald Abraham. London: William Reeves, 1934. 223 pp.

Peyser, H. F. (See Biancolli and Peyser.)

Smithers, Don L. The Music and History of the Baroque Trumpet Before 1721. London: J. M. Dent & Sons, 1973. 323 pp.

VII. Keyboard—Non Organ

Apel, Willi. The History of Keyboard Music to 1700. Trans. Hans Tischler. Indiana
University Press, 1972. 878 pp.

Apel, Willi. Master of the Keyboard. Cambridge: Harvard University Press, 1947. Arnold, F. T. The Art of Accompanying From a Thorough-Base. Oxford University Press, 1931. 918 pp.

Bach. C. P. E. Essay on the True Art of Playing Keyboard Instruments. W. W. Norton, 1949. 449 pp.

Gollner, T. J. S. Bach and the Tradition of Keyboard Transcriptions. One of the studies, p. 253, of Studies in Eighteenth Century Music. Edited by H. C. Robbins Landon, London: Oxford University Press, 1970.

Kirby, F. E. A Short History of Keyboard Music. New York: Free Press, 1966. (Schirmer Books) 534 pp.

Neumann, Frederick. The Question of Rhythm in the Two Versions of Bach's French Overture, BWV 831. Studies in Renaissance and Baroque Music. Edited by Robert L. Marshall. Baerenreiter, 1974. 183 pp.

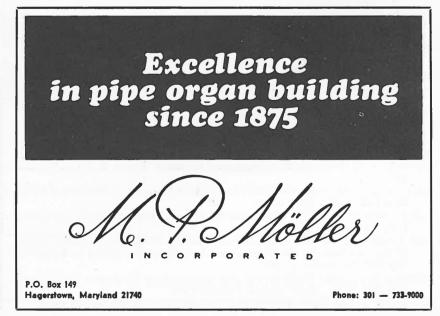
Westerly, Herbert. How to Study the Pianoforte Works of Bach. London: William Reeves, n.d. Chapter II, pp. 26-60.

VIII. Life and Times—Biography
Brockway, Wallace and Weinstock, Herbert. Men of Music. pp. 22-52. Simon & Schuster, 1939.

Grove's Dictionary of Music and Musicians.

Fifth Edition, Eric Blom (ed.). St. Martin's Press. Vol. I, p. 293. Sixth Edition, Stanley Sadie (ed.). Macmillan Co. Vol. I, p. 785.





Grace, Harvey. Novello Short Biographies. Novello, n.d. 22 pp. Hoelty-Nickel, Theo. The Musical Heritage of the Church, "The Forward." Valparaiso, Indiana: Valparaiso Press, 1946. pp. 3-5.

Hubbard, Elbert. Little Voyages to the Homes of Great Musicians. New York, 1901. Vol. 8, New Series, pp. 107-128.

Humiston, William Henry. The Lighter Side of Bach, from Proceedings of the 1922 MTNA. New York City, pp. 148-167.

Newman, Ernest. Bach: The Miracle Man in Music. More Essays from the World of Music London 1958, pp. 33-37.

of Music. London, 1958. pp. 33-37.

Sharp, Robert F. Makers of Music—Biographical Sketches of the Great Composers, etc. Bach Chapter, pp. 1-15. Charles Scribner, 1899. Reprints—enlarged edition, 1913. London: William Reeves. 245 pp.

Tapper, Thomas. First Studies in Music Biography. Bach, Chapter I, pp. 11-48. Theo. Presser, 1900. 316 pp.

Tovey, Donald F. J. S. Bach, in Encyclopedia Britannica, Vol. III. 1910. Weinstock, Herbert and Brockway, Wallace. Men and Music. (See Brockway.) Whittaker, W. G. Johann Sebastian Bach essay in "Heritage of Music." Oxford University Press, 1927-1945. pp. 17-45.

IX. Music History (Baroque)
Blume, Friedrich. Renaissance and Baroque Music. Trans. Herter Norton. W. W. Norton, 1967. 180 pp.

Bukofzer, Manfred. Music in the Baroque Era. W. W. Norton, 1947. 489 pp. Reprint, Dent, 1948. Chapter 8. J. S. Bach, The Fusion of National Styles.

Burney, Charles A. A General History of Music, Vol. IV. London: Payne & Sons, 1782-1789. 4 Vols.

Dickinson, Edward. Chapter IX. "The Culmination of German Protestant Music," Johann Sebastian Bach in Music of the Western Church. Scribner, 1902. pp. 283-322.

Dolmetsch, Arnold. Interpretation of the Music of the 17th and 18th Centuries. Novello and Oxford University Press, 1946. 493 pp.

Donington, R. The Interpretation of Early Music. London: Faber & Faber, 1965. London: MacMillan, 1966.

Dorian, F. The History of Music and Performance. W. W. Norton, 1942. 387 pp. Emery, Walter. Cadence and Chronology from Studies in Renaissance and Baroque Music. Edited by Robert L. Marshall. Barenreiter, 1974. pp. 156-

Ewan, David. From Bach to Stravinsky from The History of Music by Its Foremost Critics. (Bach Chapter III, p. 13.) Greenwood Press, 1968. 375 pp.

Farnsworth, Edward C. Johann Sebastian Bach in The Three Great Epoch Makers in Music. Portland Smith & Sale, 1912. pp. 3-30.

Ferguson, Donald N. A History of Musical Thought. New York: F. S. Crofts & Co., 1939, 563 pp.

1939. 563 pp.

Foss, Hubert J. The Heritage of Music from A Collection of Essays. Chapter II, 30 pages devoted to J. S. Bach. Oxford University Press, 1927.

Fuller-Maitland, J. A. Johann Sebastian Bach from Studies in Renaissance and Baroque Music in Honor of Arthur Mandel. Kassel and Hachensack, 1974. pp. 231-300.

Fuller-Maitland, J. A. The Age of Bach and Handel. Oxford History of Music, Second Edition, Vol. 4. Oxford University Press, 1931. 362 pp.
Herz, Gerhard. J. S. Bach 1733: A "New" Bach Signature, in Studies in Renaissance and Baroque Music. Edited by Robert L. Marshall. Barenreiter. 254

Hutchings, A J. B. *The Baroque Concerto*. London: Faber and Faber. 363 pp. Hutchings, Arthur. *J. S. Bach* in *Music and Western Man*. London, 1958. Chapter 30, pp. 193-199.

Katz, Adele T. Johann Sebastian Bach. Chapter II, page 25 in Challenge to Musical Tradition. Knopf, 1945. Da Capo Press Music Reprint Series, 1972.

Kettler, H. K. Baroque Tradition in the Literature of the German Enlightment, 1700-1750. Heffer & Sons, Ltd. 155 pp.

Kirby, F. E. An Introduction to Western Music. The Free Press, 1970. 456 pp. Landon, H. C. Robbins. Studies in Eighteenth Century Music. Oxford University

Landowska, W. Music of the Past. Alfred A. Knoff, 1924. 185 pp.

Lang, Paul Henry. Music of the Western Civilization. W. W. Norton & Co., 1941.

Leonard, Richard Anthony. The Stream of Music. Doubleday, 1946. Chapter I, p. 1 through 37.

Parry, C. H. H. The Beginning of German Music. Vol. III of Oxford History of Music. London, 1902.

Parry, C. H. H. The Music of the Seventeenth Century. Oxford: Clarendon Press, 1938. 474 pp.
Parry C. H. H. The Oxford History of Music. Vol. IV.
Parry, C. H. H. Studies of Great Composers. George Routledge & Sons, London, 1999.

1900.

Rolland, R. A Musical tour Through the Land of the Past. Kegan, Paul, Trench, Trubner & Co., 1922. 235 pp.
Rothchild, Fritz. The Lost Tradition in Music. Oxford University Press, 1953.

Rowbotham, Francis Jameson. Story-Lines of Great Musicians. Frederick Stokes, pp. 1-36.

Smith, Leo. Music of the Seventeenth and Eighteenth Centuries. J. M. Dent and Sons. 283 pp. (Bach Section, pp. 98-138.)

X. Organ

DeBrisay, A. C. Delacour. The Organ and Its Music. Dutton & Co., 1935. 200

Kock, Casper. The Organ Students, Gradus Ad Parnassum. J. Fischer and Bros., New York, #8033, 1945. 80 pp.

Lahee, Henry Charles. The Organ and Its Masters. Reprint: Maine: Longwood

Press, 1976. 345 pp.

May, Ernest. J. G. Walther and the Lost Weimar Autographs of Bach's Organ Works, in Studies in Renaissance and Baroque Music. Edited by Robert L. Marshall. Barenreiter, p. 264.

Sexton, E. H. L. Organ Music Before 1700. Extracts from The Organ, Vol. XV and XVI, Nos. 57-61, 32 pp. Musical Opinion, 1936.
Sumner, W. L. The Organ. Philosophical Library, New York, 1932. 436 pp.

Tangeman, Robert S. The Ritornello Forms in Bach's Catechism Chorale Preludes, in Essays on Music in Honor of Archibald Davison. Cambridge, Mass., 1957. pp. 235-241.

Williams, C. F. The Story of Organ Music. Walter Scott Publishing Co., 1905. 298

Williams, C. F. The Story of the Organ. Scribners' Sons, 1903. 328 pp.

XI. Ornamentation Dannreuther, E. *Musical Ornamentation*. London: Novello, 1893-95. Reprint E. F. Kalmus, 185 pp.

Kalmus, 185 pp.
Fay, Harry F. Ornaments in Music. Boston: Miles & Thompson, 1893. 86 pp. Neumann, Frederick. Ornamentation in Baroque and Post-Baroque Music—W Special Emphasis on J. S. Bach. Princeton University Press, 1978. 630 pp.

XII. Theory (Technical)

McHose, A. J. Contrapuntal Harmonic Technique of the 18th Century. Crofts, 1947. 438 pp.

Nelson, R. U. The Technique of Variation. University of California Press, 1948. 197

Norman, Philip B. A Quantitative Study of Harmonic Similarities in Certain Specified Works of Bach, Beethoven and Wagner. Carl Fischer, 1945. 35

Prout, Ebenezer. Double Counterpoint and Canon. No. 9184. Augener, Ltd., 1890, 284 pp.

Prout, Ebenezer. Fugue. No. 9185. Augener, Ltd., 1891. 258 pp.

Richt, Ebenezer. Fague. No. 3183. Augenet, Etd., 1831. 238 pp.
Richardson, Alfred Madeley. Helps in Fugue Writing Based on Bach's "Das Wohltemperite Klavier." H. W. Gray, 1930. 90 pp.
Rubin, Norman. "Fugue" as a Delimiting Concept in Bach's Choruses: A Gloss on Werner Neuman's "J. S. Bach's Chorfuge," in Studies in Renaissance and Baroque Music. Edited by Robert L. Marshall. Barenreiter. 195 pp.

Schenker, Heinrich. Five Graphic Music Analyses. Introduction by Felix Salzer. Dover Publications, New York, 1969. 61 pp.

Tovey, Donald F. Essays in Musical Analysis. Oxford University Press, 1939. 6 vols. Bach Sections: Vol. II, pp. 175-200; Vol. V, pp. 20-81; Vol. VI, pp. 1-7.

Tweedy, Donald Nichols. Manual of Harmonic Technique Based on the Practice

of J. S. Bach. Boston: Oliver Ditson, 1928. 307 pp.

XIII. Vocal
Brainard, Paul. Cantata 21 Revisited, in Studies in Renaissance and Baroque Music. Edited by Robert L. Marshall. Barenreiter, pp. 231-243.
Buszin, Walter E. The Chorale in the Baroque Era and J. S. Bach's Contribution to It, in Studies in Eighteenth Century Music. Edited by H. C. R. Landon: Oxford University Press, 1970. pp. 108-116.
Herz, Gerhard. BWV 131. Bach's First Cantata in Studies in Eighteenth Century Music. Edited by H. C. R. Landon: Oxford University Press, 1970. pp. 272-

Music. Edited by H. C. R. Landon: Oxford University Press, 1970. pp. 272-291

Marshall, Robert L. The Genesis of an Aria Ritornello—Observations on the Autographed Score of "Wie zitten und wanken," BWV 105/3, in Studies in Renaissance and Baroque Music. Edited by Robert L. Marshall. Barenreiter. pp. 165-182.

Scheide, William H. Some Miscellaneous Chorale Forms in J. S. Bach's Vocal Works in Studies in Renaissance and Baroque Music. Edited by Robert L. Marshall. Barenreiter. 209 pp.

Smallman, Basil. The Background of Passion Music—J. S. Bach and His Predecessors. New York: Dover Publications, 1957. 125 pp.
Smither, H. E. A History of the Oratorio. Chapel Hill, 1977, 154 pp.
Walter, Raymond. The Bethlehem Bach Choir. Houghton Mifflin Co., 1923.

Index No. 3 "BOOKS ON BACH" CITED IN VARIOUS REFERENCE SOURCES AS YET NOT LOCATED AND UNVERIFIED

(Information may not be accurate) Adkins, F. *Bach Passions*. London, 1929. Blom, Eric W. *J. S. Bach*. Chappell.

Buelow, G. J. Symbol and Structure in the "Kyrie" of Bach's B Minor Mass, in Essays on Bach and Other Matters: A Tribute to Gerhard Herz. (In preparation as of 1981.)

Button, H. Elliot. Chorales, as Harmonized by J. S. Bach. Novello. Dulcken, Henry William. J. S. Bach, A Biographical Sketch (The Children's Classica by E. Pauer). London.

Harich-Schneider, Eta. The Harpsichord—An Introduction to Technique, Style, and the Historical Sources. St. Louis: Concordia Publishing House, 1954. Huffer, Francis. The Great Musician, A Series of Biographies, 1898. First Edition,

Simpson and Law.

Humiston, William Henry. Little Biographies—With Illustrations, Bach. Breitkopf, 1921. 24 pp. (Little Biographies, Series I—Musicians.) Johnson, Helen F. H. Passion Music, 1858.

Kretzschmar, Herman. Analytical Notes and Words of Bach's Passions According to St. Matthew. New English Version by Claudis Averling. London: Breitkopf and Hartel, 1907. 36 pp.
Lidgey, Charles A. Bach. London, 1900.

Orlando, Morgan. J. S. Bach's Forty-eight Preludes and Fugues, Analysis of the Fugues. London, 1931.

Rimbault, Edward Francis. Johann Sebastian Bach, Adapted from the German of Hilgenfeldt and Forkel.

Seiber, Matyas. The Art of Fugue, A Guide to the New Concert Version. W. Goehr and M. Seiber, L. P. O. Booklet, 1944. Sokle, K. Sebastian Bach at Arnstadt. Berlin, 1902. Second edition, 1904.

Vinquist, Mary (ed.). Performance Practice, A Bibliography. Neal Zaslaw, 1971. Williams, Peter. The Musical Aims of J. S. Bach's Clavierbung III. (In preparation.)

Readers wishing to contact Palmer Lowry regarding this index may address him at: J.S. Bach Foundation, 1121 Americana Court, Nr. 52, Des Moines, IA 50314.

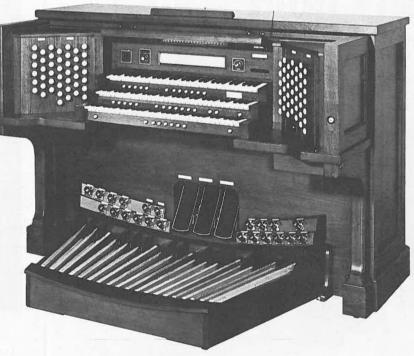
HAVE PASSED SINCE AN ALLEN DIGITAL COMPUTER ORGAN WAS INSTALLED AT CALVARY BAPTIST CHURCH NEW YORK CITY...

WANT TO HEAR HOW IT SOUNDED THEN? GO HEAR IT NOW!

This magnificent instrument was custom-voiced and regulated to suit its acoustic environment 10 years ago. There have been no tuning, regulating or voicing costs since. During that time, owners of pipe or oscillator-type organs have spent hundreds or thousands to maintain that which is stable in Allen Digital Computer Organs. Find out what Allen can do for you.



...for sound reasons
Macungie, Pennsylvania 18062
(215) 966-2202
COPYRIGHT © 1982



☐ Send literature ☐ VOICING Name —	Record (Enclose \$	3.00 Check or Money Order)
Address	State	Zin
Allen Organ Company, Dept. D1		Macungie, PA 18062

New Bells Ring in Fort Worth Tower

St. Stephen Presbyterian Church, Fort Worth, Texas is the recipient of a peal of five cast bronze bells, a gift from the Amon Carter foundation, in memory of Amon Carter. The bells were cast in Asten, Holland by the Eijsbouts, Ltd. Bellfoundry in December 1981 and installed in the church tower in June 1982 by the Schulmerich Company.

by the Schulmerich Company.

The bells, which are free-swinging with interior clappers may also be tolled in a stationary position utilizing secondary, exterior clappers and an electric action. Time clock controls provide the means whereby "Westminster" or "Te Deum" chime tunes are rung on the hour and quarter hour. The electric

action also allows for the bells to be sounded from three locations within the church, including the consoles of the church and chapel organs.

The total weight of the five bells is 12,081 pounds and the inside clapper of the Bourdon weighs over 500 pounds. Each bell bears the inscription "Eijsbouts Astensis Me Fecit Anno MCMLSSI" in addition to which each bears a custom inscription as given below.

The bells were dedicated on June 6th, 1982. Mark Scott is the Minister of Music and Organist of St. Stephen's Church.

St. Stephen Presbyterian Church Fort Worth, Texas

Eijsbouts, Ltd. Bellfoundry ☐ 5 Bells Mechanical and Electric Action

PITCH	NAME	INSCRIPTION
C	St. Stephen	Amon Carter, 1879-1955
D#	St. Matthew	All people that on earth do dwell
F	St. Mark	Sing to the Lord with cheerful voice
G	St. Luke	Him serve with mirth, His praise forthtell
A	St. John	Come ye before Him and rejoice! Amen.



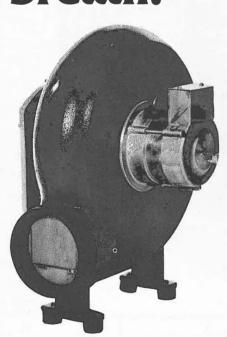
PHILIPPE LEFEBVRE

International Recitalist

Organist Titulaire of the Cathédral of Chartres Director of the Conservatoire in Lille Grand Prix of Chartres for Improvisation 1973

48, Rue Royale. 59800 — LILLE. France.

If you're looking for a better blower, don't hold your breath.



RH-25 Series Organ Blower

The Reisner-Hunt RH-25 series blower is a high speed cast-iron centrifugal blower with a cast-aluminum fan. The series features two models differing in fan size, static pressure, volume capabilities, and noise level. Among improvements over some similar designs, the RH-25 features lower noise levels, less frequent lubrication, quality American workmanship, easy access to replacement parts, and cooler operating temperatures. The complete unit carries a five-year guarantee.

Reisner

REISNER, INC. 240 North Prospect Street, P. O. Box 71 Hagerstown, Maryland 21740

THE ORGAN YEARBOOK Vol. XIII-1982

A journal for the players & historians of keyboard instruments, edited by PETER WILLIAMS, Director Russell Collection of Harpsichords and Clavichords, University of Edinburgh.

Contents:

Edmund A. Bowles, A preliminary Checklist of fifteenth-century Representations of Organs in Paintings and Manuscript Illuminations

Wilson Barry, The Keyboard Instruments of King Henry VIII

Lee R. Garrett, The Contributions of Adriano Banchieri

Lena Jacobson, Musical Rhetoric in Buxtehude's free Organ Works

Thomas McGeary, David Tannenberg and the Clavichord in eighteenth-century America

Christophe Meijer, Un Facteur d'Orgues original: Georges Cloetens

New & Restored Organs:

 ${\it The J\"urgen\,Ahrend\,Organ\,at\,Monash\,University,\,Melbourne,\,Australia,\,John\,Maidment}$

The restored Organ in the Chiesa della SS Annunziata della Scala, Siena, Cecil Clutton

The Organs of the Cathedral of Mexico City – a brief History and their Restoration, Michael Drewes

A large section of reviews on Music, Books and Records. 200 pp. Price Dfl. 45,-. Complete catalogue sent free on request.



FRITS KNUF PUBLISHERS

P.O. Box 720

4116 ZJ Buren/Netherlands



JAMES CHRISTIE, Organist

Winner of the first prize at the prestigious Bruges International Competition joins the dynamic artist faculty of The Boston Conservatory where his students are the real winners.

The Boston Conservatory

MUSIC • DANCE • THEATER

8 THE FENWAY/BOSTON, MASSACHUSETTS 02215

(617) 536-6340

Contact the office of admissions for a free prospectus.

▲ LETTERS, Page 2

Walker notes. The usual interpretation, a shake starting on the upper note (= Fr. tremblement), dates from the late-seventeenth century, when the French manner was adopted by post-Restoration English composers; see the table of ornaments in Purcell's A Choice Collection (3rd ed., 1699). This should not be used for earlier music without good authority. The double-stroke occurs on almost every page of the Oxford MS (ca. 1620), and inferences may be drawn where passages of fingering (original) and ornamentation coincide A mordent seems the most likely interpretaion. I would add Alan Curtis's Sweelinck's Keyboard Music, (Leiden/London: Oxford University Press, 2nd ed. 1972), to a bibliography of this subject. ject; Appendix III is a discussion of ornamentation.

A final Cornet riddle: before the Regina caeli in the Oxford MS is an untitled fantasia (p. 322), archaic in style, possibly a mid-sixteenth century motet put directly into keyboard score The first thirty measures are identical with those of Cornet's Fantasia del primo Tono, though a fourth higher and without embellishment (see Walker, Ex. 1A). Does anyone know of a vocal piece

starting like this? I have not been able to identify it. Thereafter the pieces differ. The Oxford piece is in conventional motet style, each section based on a new subject. In the Cornet piece it looks as if the composer was making a deliberate paraphase of a vocal model; material is constantly developed, and even carried over from one section to the next, a progressive technique very characteristic of Peeter Cornet. Richard Vendome

Oxford, England

Just after my article on Peeter Cornet appeared in [The Diapason], an item appeared in the Musical Times which concerns the Berlin Manuscript 40 316, the principal source for Cornet's surviving music. On page 530 of the August 1982 issue of *Musical Times*, under "Early Keyboard Source," Mr. Richard Vendome reported that this manuscript, lost since World War II, and known only the prince file. only through microfilm copies, has been located in Poland. Its present location is the Bibliotheka Jagiellónska in Kraków, as confirmed through correspondence with Mr. Vendome by the library's vice-director, Dr. Marian Zwiercan.

Paul Walker Buffalo, NY

Appointments

Bruce Shewitz has been appointed music director of The Temple, the largest Reform Jewish congregation in Cleveland, OH. He will be responsible for the worship and educational music program in The Temple's main building in University Circle and at The Temple Branch in Beachwood. He will also continue his full-time position as assistant Curator of Musical Arts at the Cleveland Museum of Art.

Christopher Robinson, organist of St. George's Chapel, Windsor Castle, has

been elected President of the Royal Colbeen elected President of the Royal College of Organists, succeeding Peter Hurford. Mr. Robinson is a native of Peterborough and attended St. Michael's College, Tenbury, Rugby School, and Christ Church, Oxford. Previous to his post at St. George's Chapel, he was organist at Worcester Cathedral from 1963, 1975. He was also enducted of the 1963-1975. He was also conductor of the Leith Hill Festival from 1977-1980, and since 1964 has been conductor of the City of Birmingham Choir as well as conductor of the Oxford Bach Choir

Here & There

The 29th International Summer Academy for Organists, Haarlem, The Netherlands, is scheduled for July 15-July 31, 1983. Faculty this year will include Harald Vogel, Ewald Kooiman, Louis Toebosch, Ton Koopman, Luigi F. Tagliavini, and Jos van Immerseel. Information and application forms can be obtained by writing: Stichting Internationaal Orgelconcours, Townhall, P.O. Box 511, 2003 PB Haarlem, The Netherlands.

An infrequent performance of Handel's oratorio *Theodora* is scheduled April 23 at the Kennedy Center, New York City. This is Handel's next to last rork City. This is Handel's next to last oratorio and the one which he valued higher than any of his other oratorios. Appearing in leading roles will be mezzo-soprano Beverly Wolff and bass Justino Diaz. They will be joined by other soloists and by the 80-voice Howard University Choir under the direction of J. Weldon Norris.

Bruce B. Stevens, organist and choirmaster of Westminster Presbyterian Church, Charlottsville, VA made a recital tour of the Pacific Northwest in October and November. The final appearance was at the University of Oregon, Eugene on Nov. 10.

The National Convention of the American Choral Director's Association will be held in Nashville, TN from March 10-12. Reservation deadline for housing is Feb. 16. Further information and a pre-registration packet are available from: ACDA, P. O. Box 5310, Lawton, OK 73504, or call 405/355-8161.

A Mozart Festival held at the Second Presbyterian Church, Indianapolis, IN on Nov. 21 included two concerts separated by a dinner at the church. The first concert featured Church Sonata in C Major, KV 278; Ave Verum, KV 618; Church Sonata in G Major, KV 214; and the solo motet Exsultate jubilate, KV 165. The second concert featured Organ Concerto in C Major (Haydn) and the Solemn Vespers, KV 339.

The music of J.S. Bach will be featured in a symposium at Columbia University on Feb. 24-26, with a focus on the organ music and the cantatas. There will be lectures by Peter Williams, Christoph Wolff, and George Stauffer, organ recitals by Jerry Brainard and Catherine Burrell, and concerts on orig-inal instruments by Badinage, Concert Royal, and Pomerium Musices. For further information write: Columbia Bach Symposium, Department of Music, 703 Dodge Hall, Columbia University, New York, NY 10027, or call 212/280-3825.

Details of concerts, speakers, and exhibits for the Frescobaldi Quadrocentennial Conference at the University of Wisconsin-Madison, on April 8-10 have been finalized. Write: Cynthia Horton, Conference Coordinator, University of Wisconsin-Madison, 455 North Park St., Madison, WI 53706, or call 608/263-1900.

A communication received at THE DIAPASON in late November requesting a calendar listing for early February noted that "We have been awaiting res-olution of the football strike, and now find with their series of playoffs and superbowl, January dates are untenable. We have opted for a later, though less desirable date, due to resumption of other activities our singers are involved

Transparent Model Exposes Organ Action

In 1948, William J. Deveau went to the United States Military Academy at West Point, NY to become the first full-time caretaker of the well-known 4manual 18,000-pipe organ located in the Academy's chapel. His service there continued until his retirement in 1974. During his 26-year period of service he helped to clean and rebuild the organ that had fallen into disrepair during World War II, and was instrumental in adding more than 4,000 pipes to the instrument, bringing it to its present size of 280 ranks.

The organ that Mr. Deveau has built in the tool shed beside his home is not quite so imposing. Barely resembling an organ at all, there is no bench to sit on, and the pipes are not arranged in neat, symmetrical patterns. The abbreviated "console" has only 10 keys.

Most of the organ sits on tables in the center of the shed's floor—surrounded by garden tools and cluttered shelves—like an elaborate, homespun physics experiment. The organ that Deveau built is not intended to play music, but rather to illustrate several examples of organ action.

The three shoe box-size windchests are made of transparent plastic, revealing

the interior working parts of the instrument. An electric blower was especially built for this model organ and the pipes were donated by friends of Mr. Dev-

Deveau began working on the model organ more than 20 years ago. After attending Sunday services at the chapel, "... just in case something went wrong with the organ," he would retire to the chapel basement for three or four hours to work on his model. The chapel was the only place where he could obtain wind.

Deveau admitted, "I tried using air blown out of a vacuum cleaner, but it was too strong and uneven.

Mr. Deveau's career began when he lived in Beverly, MA where, at the age of twelve, he was employed by the organbuilder W.W. Laws.

Fascinated by working with organs, Mr. Deveau worked his way up from sweeper to apprentice, a position that paid him from \$5 to \$12 per week for up to 80 hours of work. By 1930, he was traveling all over the Northeast tuning and

work of his reputation reached Ernest Skinner, and soon afterward Deveau was working on Skinner organs at the more profitable wage of \$1 an hour.

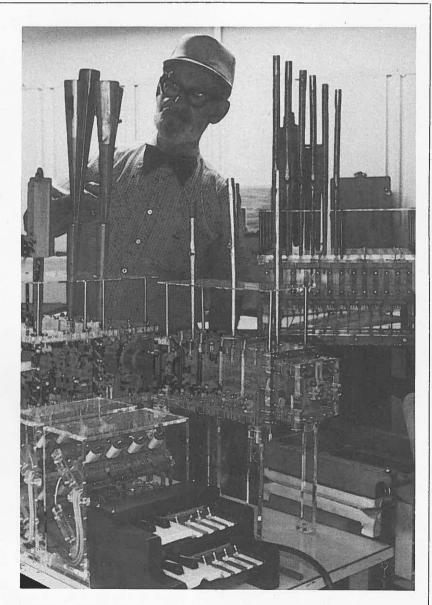
Deveau recalled that "In those days, they didn't have electric blowers, and wind for the organ had to be pumped manually from the bellows. Whenever we'd go to a church to tune an organ, we'd have to contact them ahead of time and tell them to have the pumper ready and the church heated."

and tell them to have the pumper ready and the church heated."

Deveau's own model organ began with a four-note pneumatic windchest, constructed so that he could examine the operation of such an action. Of the other two chests which have been added to the instrument, one contains both electropneumatic and all-electric actions. The other chest is mechanical action.

Mr. Deveau has expressed an interest in donating his model organ to a museum or a conservatory where others might benefit from his interesting hobby, and "labor of love."

Steve Negus Steve Negus



L xamples of keyboard fingering from J.S. Bach are rare. The only specimens which are generally accepted as unquestionably authentic are found in the Clavierbüchlein for Wilhelm Friedemann Bach: the "Applicatio" and the Prelude in G Minor (of the twelve "Little Preludes"). The fingering in these pieces is not unusual; the former demonstrates finger crossing in conjunct motion typical of the period, and the latter what Arnold Dolmetsch termed "harmonic fingering." A third example, with which this article is concerned, is the Praeludium and Fughetta in C Major, the early form of the first Prelude and Fugue from Book II of the Well-Tempered Clavier. The fingering preserved with this little work is possibly not by Bach himself but is certainly by one of his circle; in some ways it is more problematic than the other examples, and has received but scant attention. Several aspects of its fingering are unusual, and perhaps uncomfortable from the standpoint of modern practice. Indeed, Ralph Kirkpatrick commented in a recent article that

Fortunately, I did not carry the cultivation of so-called historical fingerings beyond the two pieces in the Clavierbüchlein vor Wilhelm Friedemann Bach, and the short version of the Prelude and Fugue in C major (WTC, Bk. 2) as printed in the Bachgesellschaft edition (vol. 36, pp. 224-5), the manuscript sources of which are copiously fingered. That finger-

ing of the fugue never ceased to trip me up until after many years I resolutely eliminated it 1

lutely eliminated it.¹
It is frustrating to have so few samples of fingering from Bach or his circle, as this makes the derivation of general principles difficult. Nor is the system put forth by C.P.E. Bach in his *Essay* of much help in this regard; he remarks of his father's practice that

much more complete use of the fingers [than employed hitherto], and especially to use the thumb (which apart from other uses is quite indispensable especially in the difficult keys) in such manner as nature, as it were, wishes to see it used. Thus it was raised suddenly from its former idleness to the position of the principal finger?

pal finger.²
This is helpful as far as it goes, but the *Applicatio* particularly (see below) and the other fingering examples suggest that Sebastian's "system" was based on somewhat different premises from that of his son. (Disappointingly, Philipp Emanuel says very little that is specific regarding clavichord technique, which will be considered below. His presentation of fingering is of a general nature, applying equally to clavichord, harpsichord and fortepiano.) The present investigation will discuss the various points of fingering raised in the Praeludium and Fughetta in regard to earlier fingering, beat emphasis, articulation and legato, and clavichord technique.

The clavichord's position as a teaching instrument in the 18th century is well established by comments from Adlung, C.P.E. Bach and others. Indeed, anyone who has had experience with a good clavichord will confirm that it is second to none in the degree of control which it demands of the player. In common with bowed instruments rather than with any other keyboard, the player requires a certain level of control to produce even a uniform and basically acceptable quality of sound, let alone refinements of legato, dynamic and articulatory shading and vibrato. On the harpsichord or organ, careless depression of a key will produce a useable tone of some sort; not so on the clavichord which responds to uncertain attack with a hoarse "spitting" sound; this is known as "chucking." This is the result of the tangent (and, indirectly, the finger) failing to maintain steady contact with the strings. Acute finger control and careful hand positioning and shifts of position are all-important. This is particularly so in the upper range, where chucking

occurs most readily.

Use of the clavichord for the composition under consideration seems to be very likely. As mentioned, the clavichord was in general use as a training instrument, and the relative simplicity of the work and its written-out fingering suggest that it was intended, at least in part, as a pedagogical piece. The hand positions indicated by the fingering, as well as other considerations to be dis-

cussed below, also imply the clavichord. Another general point suggests use of this instrument: the range. Both the Praeludium and the Fughetta extend up to c³, but usually remain below e². They avoid, for the most part, the difficult high range of the clavichord.

Forkel's famous account of J.S. Bach's approach to the clavichord is a particularly apt description of the instrument's technique; and it should be remembered that Forkel derived much of his information from C.P.E. Bach, whose preference for the clavichord and virtuosity on that instrument is well documented. Forkel's description of the close hand position, the curved fingers all in immediate proximity to the keys, the withdrawal of the fingers toward the ends of the keys and the palm of the hand, and especially the barely discernible finger motion, is an enumeration of factors essential to good tone production on the clavichord. (These remarks are in large part applicable to the harpsichord, but that instrument can accommodate a wider variety of attacks than can the clavichord, and indeed requires them, if its full range of articulations and legato is to be exploited.) On the clavichord, any inequality of the fingers is immediately apparent in distorted tonal quality, dynamics or pitch level; fingering must be chosen carefully in order to minimize such inequalities or to turn the natural inequalities of the fingers to best advantage. Roughly speaking, the latter is the basis of much early fingering. Strong fingers fall on strong (metrically accented) notes, weak fingers on offbeats. Strong fingers cross over weak ones in conjunct motion. As the Applicatio makes clear, such crossing was part of Bach's approach. (See Example 1. All fingerings in examples are original unless indicated in brackets. In some cases, explanatory fingerings in brackets have been added by this writer.)

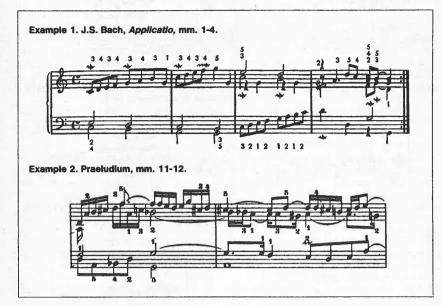
explanatory fingerings in brackets have been added by this writer.)

In the crossing of fingers, the aforementioned withdrawal of the digits toward the palm ("chickenscratching") is the best way to ensure evenness and clean playing, and to avoid stumbling. In specific reference to clavichord technique, it is advocated by Tomás de Sancta Maria in his treatise of 1565.3 Quantz, by the way, verifies Forkel's description of Bach's technique of finger withdrawal, and remarks that it is necessary for clarity in running passages.4 Scales and runs hardly occur in the Praeludium and Fughetta, but close investigation shows finger crossing to be basic to the technique of fingering employed. (Some modern commentators have suggested a relationship between stylized rhythmic inequality and the types of finger crossing included in various early schools of keyboard fingering. There is no denying that certain fingerings can be helpful in rendering notes inegales; however, this writer's experience suggests that the link between inequality and finger crossing can easily be exaggerated. A recent article by Isolde Ahlgrimm discusses this point admirably.5 In many ways the Praeludium and Fughetta fingering demonstrates techniques for accenting notes and for the positioning, repositioning and balancing of the hand. The following discussion shall consider specific instances of fingering and their musical

Speculations on Bach's Clavichord **Technique** By Richard Troeger

Richard Troeger is completing a doctorate in early music at Indiana University, where he is a harpsichordist, clavichordist and fortepianist. He has assisted Anthony Newman, and has studied with Thomas Brinkley and Hans Tischler.

Brinkley and Hans Tischler.
In 1981, Mr. Troeger played a successful debut recital at Goodman House in New York City. He has performed extensively in recitals at colleges and universities and on museum series. Anthony Newman's forthcoming Bach and the Baroque (MacMillan) contains a dance chapter contributed by Mr. Troeger. Now he is preparing books on the French unmeasured harpsichord prelude and on harpsichord technique.



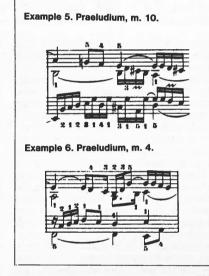
and technical results.

One notable feature of the fingering of the Praeludium and Fughetta is the prevalence of a closed hand position, already mentioned as important to the support of the fingers for a good tone on the clavichord. No awkward stretches are allowed which could cause the fingers at the hands' extremities to lose support through over-extension; the little finger is particularly vulnerable in this respect. An octave is the largest interval grasped. This, of course, is partially inherent in the music itself, but many instances show a closed position. In Example 2, the second finger on b-flat' preserves a smooth position for the hand as 3, 4 and 5 play the soprano line. Although use of the thumb on an accidental is "legitimate" (see below), 1 on the b-flat could cramp the hand unduly. (In balancing the hand so as to support the upper digits in such a passage, the finger on the sustained tone should pull in the direction of the treble keys so that maximum flexibility and support is allowed the fingers rendering the top line. Some degree of relaxed hand weight directed to the latter digits is sometimes advantageous, and can be in other contexts as well.) In the remainder of the Example, the fifth finger on the c-sharp allows the hand to remain closed. Example 3 offers a similar case, again in the right hand. Generally, 5 and 1 in either



hand are kept on the extreme notes of a wide interval, to keep the hand as nearly closed as possible (see Example 4).

thumb was, at most, only on a par with other digits used in crossing until the middle of the 18th century. The wide range of finger crossings found in the Praeludium and Fughetta includes those shown in Examples 5-14. Smooth execution of many of these is considerably assisted by the technique of finger withdrawal.

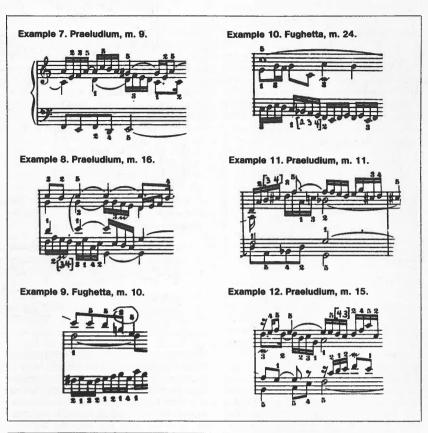


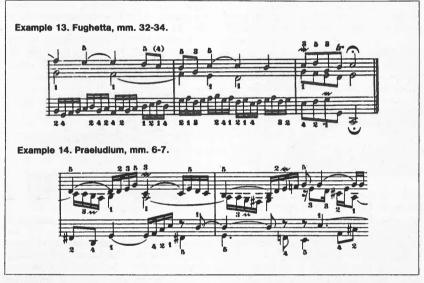
The thumb is by nature so strong and, in some positions, so lacking in lightness, that its use as a pivot can induce unwanted accents, especially on so light and dynamically sensitive an action as that of the clavichord. Hence, whereas modern usage might finger the passage in Example 15 as is indicated in brackets, the original fingering changes position gradually rather than in a jerk, resulting in greater fluency. This is not to say that a smooth rendition is impossible with modern fingering, but that the original makes virtually automatic what the other accomplishes only with an effort.



For maximum flexibility in changing position and to preserve a closed hand, it appears that, as far as possible, every finger should be able to cross its neighbor or to slide beneath it. The thumb, of course, is the foundation for pivoting in 20th-century keyboard technique and its use in this capacity is part of earlier techniques as well. Nonetheless, the

The finger crossings shown above can be accomplished by means of finger withdrawal so as to allow rhythmic equality and legato, or at the most only the slightest detachment. Of course, they can assist articulation and accent, as will be discussed below. However, they partake of a general digital flexibility which is also related to passages such



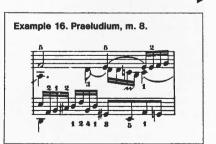


as those in Examples 16 and 17. The second left-hand quarter beat of Example 16 looks at first, perhaps, absurd to a modern performer. However, it can be executed with perfect smoothness and, again, balances the hand for maximum tonal fullness and control on the clavichord. The same is true of Example 17. In both cases the third finger, the central finger and the best supported, and the thumb, the strongest, play the most important roles; the fingering is based on these digits. The descent to G-sharp in Example 16 places 3 on the arrival point, and the preceding 16ths are fingered so that the hand is kept closed; as

far as the musical lines allow, the hand is kept closed in Example 17 as well. The effect of these passages on the clavichord, fingered thus, is sonorous in the extreme.

As mentioned earlier, this writer has not found that early fingerings necessarily lead to rhythmic inequality. However, the fingering of the Praeludium and Fughetta seems to favor emphasis, however slight, on half- and quarter-note beats. (Both pieces are in C time.) Particularly in the Praeludium, the finger generally, maintains one position

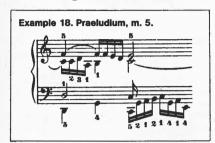




ing generally maintains one position within a given half or quarter value;



shifts, many finger crossings, and many occasions of one digit's use on consecutive notes take place from one beat unit to the next (see Examples 6-13 and Examples 18-19). Although finger slides from an accidental to a natural are not as reliable on the clavichord as on the harpsichord or organ (they do not occur in the Praeludium and Fughetta, ex-cepting possibly m. 7 of the former), transfers between naturals such as the thumb makes in Example 18 can be made unobtrusively. (It is perhaps worth noting that 1 and 5 are used



impartially on the accidentals, as occurs in several of the above Examples.) In Example 17, above, the transference of 5 from e² to f² makes an almost unavoidable break. The fifth finger is used on the e² for two possible reasons: 1) to keep the hand closed; 4 could be unreliable in the extention the stretched position required to ac-commodate the preceding portion of the passage; and 2) to accept the second main beat of the measure. The transfer-ence of 5 (right hand) in the ensuing measure is also, perhaps, both for em-phasis in the relatively weak top range phasis in the relatively weak top range of the clavichord and to keep the hand position closed; however, 4 would still suffice on the b². Syncopations between two parts in one hand seem to be treated, not as interplay of two fully independent lines, but as one line with notes held for greater resonance—a standard technique on early keyboards. Thus, the last beat of Example 17 is treated more or less as



with "finger pedal." The fingering of Example 19 is as much open to rendition of the music as two sustained "parts" emerging from one line as the fingering of Example 17 allows linear independence. Examples 20-21 offer fingering suggestive of accented second main beats: the 4-5 crossing in the left hand in both examples, the 5-4-3-5 in the right hand of Example 20 and the thumb transference in Example 21. These passages can be performed smoothly, but the fingering of these and similar instances is conducive to agogic

similar instances is conducive to agogic and/or articulatory accentuation.

In Example 22, the old style of fingering parallel intervals with the same pair of fingers is adhered to. On the clavichord, the uniform hand motion permits firm pressure on the keys and a full

Some changes of position are made suddenly with a resultant accent, in a manner reminiscent of some unavoidmanner reminiscent of some unavoidable left hand leaps, generally to an octave, in works of Frescobaldi (Example 23). The arrival of the little finger on d' in Example 24 makes a virtue of the the necessity to reposition the left hand in order to play the middle part; the first-beat d' is accented slightly by the sudden shift of position.

Only one finger substitution (Exam-

Only one finger substitution (Example 25, the substitution necessitated by the mordent) is indicated in the Praeludium and Fughetta. Either the leaning toward a beat-articulating style already noted in this particular composition was not felt to require it, or the practice was too well understood to need frequent notation. The bracketed substitution of 1 in Example 24, above, is a possibility; an articulation before the g^2 can also be Example 19. Praeludium, mm. 1-2. Example 20. Praeludium, m. 9. [43] CO





Example 26. Praeludium, mm. 10-11.

effective. A similar repositioning occurs in the Praeludium (Example 26), with 2 on the a'. To play the passage, fingered thus, in strict time at anything but a very slow tempo would be awkward; the strong beat, coinciding with the cadence on D minor and the ensuing soprano on D himor and the ensuing sopiano figure in a new tessitura, requires time emphasis, which well accommodates the change of hand position.

Another form of finger change occurs in Example 27: from 2 to 3 on the d². The change makes the second d² more



emphatic. (This recalls a favorite fingering of Wanda Landowska's for short, rhythmic trills: 3-2-4-3, 2-1-3-2, etc.).

Another vestige of old-style fingering is the frequent use of 2-1-2-1 in conis the frequent use of 2-1-2-1 in conjunct, left-hand passages, as well as more "modern" use of thumb turning, as ascending 4-3-2-1-3-2-1. A modern player might finger the Fughetta's subject as shown in brackets in Example 28; the original fingering is also shown. In the virginalists' fingering⁶, the basis of strong fingers 1, 3 and 5 taking accented notes does not prohibit frequent accentual use of the index finger, whose independence is obvious. The fingering in the present examples shares many features with the virginalists' style of fingering, although a basis with 1, 3, and 5 as principal fingers is not as clear cut; use of the index finger as in the precedbetween the two approaches. Its prevalent use in the Fughetta's subject allows a light and rapid attack. On the clavichord, particularly, this produces a lively quality achieved only with difficulty

ly quality achieved only with difficulty by a 20th-century approach.

Fingering patterns in sequences are not always consistent in the Fughetta. In Example 29, the first and second state-ments of the one-measure pattern are fingered identically; the third and fourth are also parallel, but beginning on 3 instead of 2. Perhaps this change was made to avoid pattern blindness; possibly this and other non-parallels occur for no particular reason.

SUMMARY

The fingering of the Praeludium and Fughetta presents some important clues to Bach's keyboard technique. The preceding discussion has considered these clues in relation to earlier styles of fin gering, and particularly in reference to clavichord playing and to Forkel's de-scription of Bach's approach to that

instrument. This style of playing appears to be based on close application of the fingers to the keys and maintenance, as far as is possible, of a closed hand position whose changes of position are effected as much by multifarious forms of finger crossing as by pivots on the thumb. The articulation suggested by many instances of fingering leans toward emphasis of the primary metric units (quarters and halves in the commontime Praeludium and Fughetta) and perhaps slight detachment of some and perhaps slight detachment of some subdivided note values. The strengths and weaknesses of various digits appear to be a consideration of the fingering, and changes of hand position seem in some cases to be managed so as either to maximize their musical effect or else to maximize their musical effect or else to be made as unobtrusive as possible. Similar patterns receive similar, but not always identical, fingering upon repetition. It is hardly possible to deduce an entire system of fingering from the paucity of examples, but the fingering of the present composition seems to take its point of departure from great flexibility of hand and finger (including use of the technique of finger withdrawal described by Forkel and Quantz) and, in relation to the clavichord, careful hand relation to the clavichord, careful hand positioning to ensure finely controlled quality of tone.





FOOTNOTES

'Ralph Kirkpatrick, "On Playing the Clavichord"
(Early Music, Vol. 9, #3):295-96.

'Carl Philipp Emanuel Bach, Essay on the True
Art of Playing Keyboard Instruments, trans. Mit-

chell (New York: Norton, 1949); p. 42.

³Tomás de Sancta Maria, Libro llamado arte de tañer fantasia (Valladolid, 1565).

⁴Johann Joachim Quantz, On Playing the Flute, trans. Reilly, p. 280.

⁸Isolde Ahlgrimm, "Current Trends in Performance of Baroque Music," trans. Howard Schott (*The Diapason*, Vol. 73, #4).

⁸Richard Troeger, "Source Fingerings in Elizabethan Keyboard Music" (*Performance Practice*)

Magazine, Vol. 1, #1; published Purchase, N.Y., S.U.N.Y.).

Book Reviews

Isabel Pope and Masakata Kanazawa, editors. The Musical Manuscript of Montecassino 871: A Neapolitan Repertory of Sacred and Secular Music of the Late Fifteenth Century. Oxford University Press, 1978. xix + 676 pp. \$79.00.

This handsome volume achieves what many repertory studies attempt to do and fail—it provides an edition that meets the needs of both performers and scholars and does so admirably. The Montecassino manuscript contains 141 works from about 1430 to 1480 that were copied by an Italian scribe over a period of ten to twenty years beginning about 1480. The contents, which are almost equally divided between sacred almost equally divided between sacred works (for the Office rather than the Mass) and secular pieces (French, Spanish and Italian), include compositions by Dufay (15), Cornago (9), Ockeghem (3), Bedingham (2), Hayne van Ghizeghem (2), and the theorist Gaffurius (2), among others. Over half of these works are unica. are unica.

Performers will appreciate the large print used for the text and music (in spite of the crowded appearance on the page in some cases) and the placing of most editorial comments directly on the music pages. Where appropriate, the editors have extended the text to all the parts or completed texts that were only partial in the original source, a practice that greatly facilitates performance. For other works instruments must be used for some or occasionally all of the lines.

Block, Adrienne Fried and Carole Neuls-Bates. Women in American Music: A Bibliography of Music and Literature. Greenwood Press (51 Riverside Ave., Westport, CT 06880), 1979. xxvii, 302 pp., \$29.95.

It will be worth the trouble to call this bibliography to the attention of your college or local library. It brings together a great deal of documentation of the role of women in American musical life from Colonial times to the present (1978, that is). The work has the rather forbidding format of the index familiar to graduate students as RILM (International Inventory of the Literature of Music), but serves well as an index to (a key word which is never fully explained in their preface) writings about women composers and performers. The stance of the editors is openly that of advocacy, not objectivity.

The editors have chosen to introduce meter changes, sometimes frequently, to reflect the delicacies of phrasing in this period; performers may wish to reconsider some of these.

The notes and commentaries include the usual list of concordances and mod-ern editions for each piece. In addition, the editors provide a discussion of the style, a date for the work when possible, references to the piece in the literature, textual sources, added verses, and complete translations. Particularly valuable for the scholar is the inclusion of related compositions—a feature editors often avoid because of its potentially ex-tended nature. In short, all that is missing is a list of the variant readings from the concordances. That the editors note only the variants which affect their transcriptions is a loss for both scholars

and performers.

The well-written introduction goes beyond a simple discussion of composers, works, and styles and introduces such provocative issues as the similarity of Spanish and Italian textual forms relative to their French equivalent. As a reference tool, the book is easy to use and comprehensive. The editors are generous with footnotes, and a reader interested only in the French contents can also find important general information in that section (such as the fact that attributions were lost when the manuscript was trimmed). With regard to errors and omissions—a hazard for any study of this magnitude—a review

They are attempting to "restore women to their rightful place in American mu-sic history," although that place or its rightfulness does not seem to be too dif-

sete" by Ockeghem) unearthed one error of foliation (the Mellon concordance is on fos. 4v-5r instead of 8v-9r), two missing related compositions (there are not one but two versions of this chanson in the *Motetti novi* of 1520³, and de Orto has a mass based on this melody), and one error of judgment (the Munich 1516 setting, No. 154, is not "incom-plete"; it was conceived as a three-part chanson and has two additional concordances beyond those listed in the com-mentary—in the Pepys MS 1760, attribmentary—in the Pepys MS 1700, attributed to Févin, and in the Le Roy and Ballard print 1578¹⁶, ascribed probably wrongly to Josquin). One might wish that the varying number of parts for each composition (they range from two to four) had been included in one of the several handy indices. The above oversights, however, are minor rather than

of a single entry (No. 110, "Petite camu-

The volume is essential for departments serving graduate students in musicology, not only for its contents but as a model of what a repertory study should be in thoroughness (in all respects save variant readings), readability, and useful format. Undergraduate departments with large budgets and performers of early music will also wel-come this beautiful edition with its large number of new additions to the reper-

—Courtney Adams Franklin and Marshall College

ing for.

The organ world is not well served here, but that is because reviews of per-formances, unless they concentrated on something feminist, have been excluded by reason of their unmanageable number and lack of sociological interest. Therefore, one will find only one organist familiar to readers of these pages in the index (under "performers—organ," with no cross reference from "organists"). But one does find fascinating tidbits related to the organ world, such as an 1886 article defending the training of women as organ and piano tuners by the Estey Company. The author as-serted that "women have the same capacity for the work as men!" Every page is a reminder that there was and is very good reason for compiling this book.

-Bruce Gustafson

ferent from the common assumptions: there is some truth to the picture that emerges of women in the past making music in a world apart from men: in the parlor, at female seminaries and col-leges " The understandable femi-nist stance of the editors is at the heart of what is valuable about the bibliography, the collection of references to women in all sorts of book and periodical sources; it only occasionally causes annoying lapses, such as the changing of Mrs. H. H. A. Beach's professional name to "Amy Cheney Beach" (whoever heard of her?) because she "for reasons of status used her husband's name." There is no cross reference in the index to bring the male chauvinist to the realization that Amy is the person he's look-

> Now completed

facade of

copper pipes.



SAINT JOSEPH CHURCH Needham, Massachusetts

THE WICKS ORGAN COMPANY

HIGHLAND, ILLINOIS 62249

Pipe Organ Craftsmen Since 1906

and in use, Great this organ features a

8' Principal 8' Gedeckt 8' Viole

Prestant Spillpfeife Blockflöte

Mixture Trompette

Swell

8' Rohrflöte

Viole

Viox Celeste TC Klein Principal

2' Gemshorn 1% Tierce TC 8' Trompet 2% Nazard 2' Gemsho

Clairon Tremolo

16' Contrabass 16' Pommer

Principalbass

Pommer

Choralhass Octavin Posaune Klarine



MICHAEL CORZINE

StS

You can now order article reprints from this publication

University Microfilms International, in cooperation with publishers of this journal, offers a highly convenient Article Reprint Service. Single articles or complete issues can now be obtained in their original size (up to 8½ x 11 inches). For more information please complete and mail the coupon below.

ARTICLE REPRINT **SERVICE**

University Microfilms International

Name	Title	
Institution	Company	
Departmen	ıt	
Address_		
City	State	Zip
Mail to:	University Microfilm	!

THE DIAPASON

380 NORTHWEST HIGHWAY . DES PLAINES, IL 60016

Name	Please begin new
Street	RENEWAL (Attach to mailing label)
City	ENCLOSED IS
StateZip	☐ \$26.00 — 3 years
Please allow six to eight weeks for delivery of first	☐ \$18.00 — 2 years

DAVID GOODING THE TEMPLE

CLEUELAND OHIO. 44106



CAROL TETI



Zion Lutheran Church Indiana University of Pennsylvania Indiana, Pa. 15701

ARRY PALMER

Professor of Harpsichord and Organ Director of **Graduate Studies in Music** Meadows School of the Arts SOUTHERN METHODIST UNIVERSITY Dallas, Texas

Musical Heritage Society recordings

RECITALS

WORKSHOPS

United Kingdom Artists Laurence Jenkins Richard Mapp Michael Pretty

American Artists
Paul Jenkins, Stetson University
Don Rolander, Prince of Peace Church
Herbert White, Sherwood Music School

Suncoast Concert Management International, Inc.

P.O. Box 5208, Clearwater, FL 33518 Phone [813] 446-2914

LAWRENCE

ROBINSON

VIRGINIA COMMONWEALTH UNIVERSITY

RICHMOND, VIRGINIA

JOHN HOLTZ

Faculty: HARTT SCHOOL, University of Hartford Organist: CENTER CONGREGATIONAL CHURCH, Hartford

DAVID ROTHE.

Organist California State University, Chico St. John's Episcopal Church, Chico Workshops Recitals

P.O. Box 203 Forest Ranch California 95942 (916) 345-2985 895-6128

MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN UNIVERSITY OF MICHIGAN ANN ARBOR

. Ginastera's . . . was by all odds the most exciting . . . and Marilyn Mason played it "... Ginastera's ... was by all oads the most extrained ... since writing."
with awesome technique and a thrilling command of its daring writing."

The American Organist, 1980

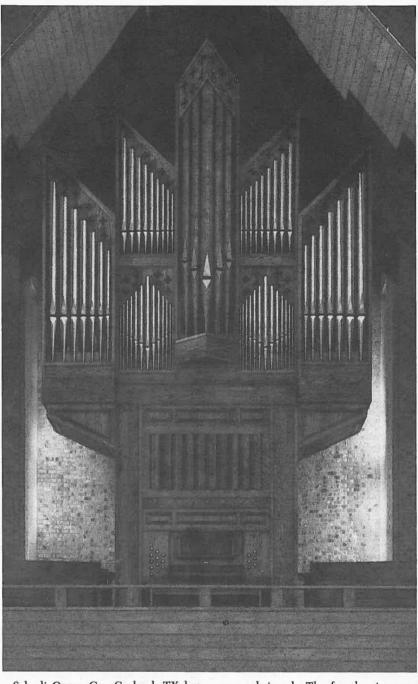
THOMAS MURRAY

Yale University

Institute of Sacred Music

School of Music

New Organs



Schudi Organ Co., Garland, TX has built a 2-manual organ for St. Luke's Lutheran Church, Richardson, TX. Key and stop action are mechanical. The

casework is oak. The façade pipes are 80% tin and flamed copper. A dedicatory recital was played on May 23, 1982 by George Baker.

	GREAT
8'	Praestant
8'	Rohrflöte
4'	Octave

Super Octave Mixture (1-1/3') Trompette

SWELL

Tremulant

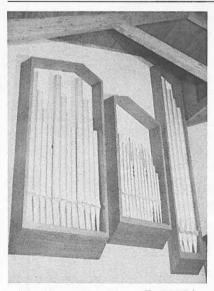
Gedeckt Spillflöte Nazard 2-2/3' Gemshorn 1-3/5 Tierce Scharf (1') PEDAL

Subbass Principal Choral Bass

Posaune Trompette (GT)

COUPLERS

Swell to Great Great to Pedal Swell to Pedal



Lee Organs, Inc., Knoxville, TN.° has built a 2-manual and pedal organ of 26 ranks for Greenwood Baptist Church,

Cary, NC. Wind pressure is 3 1/2 inches. Manual action is electro-pneumatic, and pedal is electric. The entire instrument is placed across the front of the church behind a group of three facade cases.

°J.E. Lee, Jr., member, American Institute of Organbuilders.

GREAT

Principal Gedackt Erzahler 8' Gedackt 8' Erzahler 4' Octav 2' Blockfloet

IV Mixtur 8' Trompette

SWELL (Enclosed) 8' Bourdon 8' Viole 8' Voix Celeste

4' Prestant
2-2/3' Nazard
2' Octavin
1-3/5' Tierce
III Cymbale
8' Cromorne

PEDAL

Resultant

16' Principal

Subbass

Kontragedackt Octav

8' Bassflote 4' Choralbass 2' Superoctav 2' Superoctav 16' Basson 8' Basson 4' Basson

Rebuilt Organs

Roy Redman, Ft. Worth, TX° has restored the 2-manual, 15-stop, 17-rank organ at St. Paul's Episcopal Church, Woodville, MS. Built by Henry Erben in 1837, the organ was enlarged by Pilcher in 1887 in 1887.

The case is of pine, with a grained finish, and the front pipes and case decorations are gilded. The Great is 58 notes, G compass and is all original, except the 8' Open Diapason which was pricing. The Swell is 54 notes. G compassing the Swell is 54 notes. missing. The Swell is 54 notes, C compass, and the Pedal is CC-g, 20 notes. The wind pressure of the instrument is

2-3/4 inches.

Roy Redman, member, American Institute of Organbuilders.

	GREAT (unenclosed)	
8'	Open Diapason	54
8'	Stopped Diapason	58
8'	Dulciana	37
4'	Octave	58
4'	Flute	37
2-2/3'	Twelfth	37
	Fifteenth	58
III	Cornet (2-2/3')	111
	Trumpet	37
	SWELL	
8'	Stopped Diapason	54
	Salicional	42
4'	Octave	54
4'	Flute	54
2'	Fifteenth	54



PEDAL 16' Bourdon

20

COUPLERS Swell to Great Great to Pedal Tremulant to entire organ Hitch-down Swell pedal Great Forte pedal



Klug & Schumacher, Lakeland, FL has redesigned and rebuilt a 2-manual and pedal organ of 6 stops for the Uni-

stop action are mechanical. Manual compass is 56 notes, pedal is 32 notes.

PEDAL Subbass Spitz Principal COUPLERS Manual II-I Manual II-Pedal Manual I-Pedal

MANUAL I 8' Spillfloete 4' Principal

MANUAL II Gedeckt 2' Spitzfloete

Alexander Anderson

Knowles Memorial Chapel Rollins College Winter Park, Florida 32789

CHARLOTTE AND WILLIAM

FIRST PRESBYTERIAN CHURCH 2001 El Camino Real Oceanside, California 92054

Workshops

Recitals ROBERTA BITGOOD S.M.D., F.A.G.O., Ch. M.

13 Best View Road Quaker Hill, Connecticut 06375

CHARLES S. BROWN

MA FAGO CHN North Texas State University **Denton 76203** St. John's Episcopal Church Dallas
The Denton Bach Society

Your Professional Card

could appear in this space

Please write for rates

MICHAEL CORZINE

School of Music Florida State University Tallahassee

JOHN EDWARD COURTER

F.A.G.O.

Recitalist

Berea College

Berea, Ky. 40404

DELBERT DISSELHORST

DMA

University of lowe

STEVEN EGLER

Central Michigan University First Presbyterian Church Mt. Pleasant, Michigan 48858

SOLO RECITALS

Shelly-Egler Flute and Organ Duo

GEORGE ESTEVEZ

ch.m.

Chicago Chamber Choir

JAMES FREY

A.A.G.O.

First Presbyterian Church Nashville, Tennessee 37220

robert anderson

FAGO

Southern Methodist University Dallas, Texas 75275

WILLIAM AYLESWORTH

Evanston, Illinois

CHARLES BOEHM

TRINITY LUTHERAN CHURCH Hicksville, N.Y. NASSAU COMMUNITY COLLEGE

Garden City, N.Y.

ROBERT CLARK

School of Music ARIZONA STATE UNIVERSITY TEMPE, ARIZONA 85281

Harry E. Cooper

Mus. D., F.A.G.O. RALEIGH, N. CAROLINA

WALLACE M. COURSEN JR.

F.A.G.O.

Bloomfield, New Jersey

DAVIDSON

Susan MSM, ChM Jerry PhD, MSM, AAGO, ChM

Louisiana State University St. Alphonsus United Methodist

Roman Catholic

Baton Rouge, Louisiana

EUGENIA EARLE

Teachers College, Columbia University **Harpsichord Recitals Performance Practice Workshops** 15 West 84th Street, New York, N.Y. 10024

KATHRYN ESKEY

The University of North Carolina

at Greensbere

Robert Finster

TEXAS BACH CHOIR ST. LUKE'S EPISCOPAL CHURCH SAN ANTONIO

ELLEN KURTZ

FUNK

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

John W. Gearhart 111 B.A., M.Mus. St. Paul's Episcopal Church P.O. Box 8427 Mobile, Alabama 36608

JOHN FENSTERMAKER

GRACE CATHEDRAL SAN FRANCISCO

DAVID SPICER

Robert Glasgow

School of Music University of Michigan Ann Arbor

BRUCE GUSTAFSON

Franklin and Marshall College Lancaster, Pennsylvania

JAMES J. HAMMANN M.M. - A.A.G.O.

Central Methodist Church Detroit, Michigan

Dr. Richard Hass

Our Savior's Lutheran Church Rockford, Illinois

KENT HILL

MSC Music Department Mansfield, PA 16933

Harry H. Huber

D. Mus.

sas Wesleyan University, Eme University Methodist Church SALINA, KANSAS

FRANK IACINO

St. Andrew's Church 24 Stavebank Rd. Mississauga, Canada Recitals Records

CHARLES D. JENKS

First Congregational Church Des Plaines, IL 60016

BRIAN JONES Besten 02181

Wellesley Congregational Church Noble & Greenough Dedham Choral School Society

JAMES KIBBIE

D.M.A.

The University of Michigan School of Music Ann Arbor, MI 48109

WILLIAM KUHLMAN

Decorah, Iowa 52104 **Luther College**



Harpsichordist
The Florida State University School of Music Tallahassee, FL 32306

Antone Godding

Bishop W. Angie Smith Chapel Oklahoma City University

E. LYLE HAGERT

Minneapolis

DAVID S. HARRIS

Organ Consultant 1332 Del Mar Parkway Aurora, CO 80010

WILL O. HEADLEE SYRACUSE UNIVERSITY SYRACUSE, NEW YORK 13210

VICTOR HILL

Harpsichord and Organ

Williams College St. John's Episcopal Church Williamstown, Mass. 01267

d. deane

hutchison

portland, oregon

Laurence Jenkins London

The Sine Nomine Singers

MICHELE JOHNS

A.Mus.D

Organ — Harpsichord The University of Michigan **School of Music**

KIM R. KASLING

St. John's University

Collegeville, MN 56321

ORGAN RECITALS FRANCIS JOHN KOSOWICZ "SILFRAN"

ISC HARMONY ROUTE SPENCER, WEST VIRGINIA 25276 304-927-4679

RICHARD W. LITTERST M. S. M.

SECOND CONGREGATIONAL CHURCH ROCKFORD. ILLINOIS

David Lowry

School of Music Winthrop College Rock Hill, South Carolina 29733

Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the 10th of the preceding month (Jan. 10 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are group ed within each date north-south and east-west.
*=AGO chapter event, **=RCCO centre event, =AGO chapter event, +=new organ dedication, ++=OHS event.
Information cannot be accepted unless it speci-

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

UNITED STATES East of the Mississippi

15 DECEMBER

Music of Britten: St Thomas, New York, NY 12:10

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

Lessons & Carols; All Saints Church, Atlanta, GA 6

17 DECEMBER

Burton Weaver; Trinity Church, Boston, MA 12:15 pm

James Dale; US Naval Academy, Annapolis, MD 8

19 DECEMBER

Monteverdi, Missa In illo tempore; Church of the Advent, Boston, MA 11 am

Lessons & Carols; Cathedral of the Incarnation,

Garden City, NY 4 pm Robinson Missa In Die Tribulationis; St Ignatius Church, New York, NY 11 am

Music of Willcocks, Ledger, Distler; St Thomas, ew York, NY 4 pm

Marsha Long; St Thomas, New York, NY 5:15

Bach, Kleines Magnificat BWV 21; Christ & St

Stephen's, New York, NY 10:40 am Lessons & Carols; St Paul's Cathedral, Buffalo, NY 5 pm

Carol Service; United Methodist, Red Bank, NJ

4:30 & 7 pm
Bach, Christmas Oratorio (selections with orchestra); Chevy Chase Presbyterian, Washington,

DC 9 & 11 am
Lessons & Carols; St Thomas More Cathedral,

Arlington, VA 7:30 pm Lessons & Carols; First Presbyterian, Burlington, NC 5 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm Lessons & Carols: Christ Church, Cincinnati, OH 5

CPE Bach, Magnificat; Independent Presbyterian,

Birmingham, AL 4 pm Marianne Webb; First Baptist, Carbondale, IL

11:45 am

21 DECEMBER

Roy Harker; First Baptist, Philadelphia, PA 12:05

Ceremony of Carols; Christ Church, Cincinnati, OH 12:10 pm

Choral Concert; Starr Commonwealth Schools, Albion, MI 4:30 pm

22 DECEMBER

Thomas A. DeWitt; Morrison United Methodist, Leesburg, FL 12 pm

24 DECEMBER

Victoria, Missa O magnum mysterium; Church of the Advent, Boston, MA 11:30 pm

Charpentier Magnificat, Mass: St Andrew's Episcopal, Meriden, CT 10:30 pm Music of Rose, Kelly; St Thomas, New York, NY 4

Music of Charpentier, Purcell; St Thomas, New

York, NY 11:15 pm Lessons & Carols; St Peter's, Morristown, NJ 4

Lessons & Carols: Morrison United Methodist. Leesburg, FL 7:30 pm

Lessons & Carols; Fairmount Presbyterian, Cleveland Heights, OH 7 pm

Messiah, Part I (with orchestra); Fairmount Pres-byterian, Cleveland Heights, OH 10:30 pm Lessons & Carols; Zion Lutheran Church, Ann

Arbor, MI 7 pm
Lessons & Carols; St Paul's Episcopal, Indianapolis IN 5 pm

Christmas Pageant; Rockefeller Chapel, Chicago, IL 4 pm

25 DECEMBER

Music of Malcolm, Willcocks: St Thomas, New York, NY 11 am

26 DECEMBER

Gregorian Missa Marialis; Church of the Advent, Boston, MA 11 am

Lessons & Carols: Church of the Advent, Boston. MA 6:30 pm
Lessons & Carols; Church of St James the Less,

Scarsdale NY 10 am

Bruce Neswick; Christ & St. Stephen's, New York, NY 10:40 am

Music of Smith, Stanford: St Thomas, New York,

Victoria Missa O magnum mysterium; St Ignatius Church, New York, NY 11 am Karel Paukert; Cleveland Museum, Cleveland, OH

2 pm

1 JANUARY

Boar's Head & Yule Log Festival; Christ Church, Cincinnati, OH 5 pm (also 2 Jan., 2:45, 5:00 pm)

2 JANUARY

Durufle Messe Cum jubilo; St Ignatius, New York, NY 11 am

Music of Morley, Shepherd, Handl; St Thomas, Christoph Tietze: St Thomas, New York, NY 5:15

Elizabeth Boggs, harpsichord; Trinity Cathedral, Trenton, NJ 3:30 pm

Lyn Hubler; West Side Presbyterian, Ridgewood, NJ 4 pm

4 JANUARY

*Stephen Henley; Holy Trinity Episcopal, Philadelphia, PA 12:05 pm

5 JANUARY

Music of Funk; St Thomas, New York, NY 12:10

William Crane; St John's, Washington, DC 12:10 pm

6 JANUARY Music of Byrd; St Thomas, New York, NY 5:30 mg

7 JANUARY Festival '83; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm

9 JANUARY Byrd Mass for Three Voices; St Ignatius, New York, NY 11 am

Music of Willcocks, Palestrina, de Pearsall, Dirksen; St Thomas, New York, NY 4 pm
W Thomas Jones; St Thomas, New York, NY 5:15

Douglas Rafter; National Cathedral, Washington,

DC 5 pm Jo Ewing; All Saints Church, Atlanta, GA 4 pm Karel Paukert, with oboe; First Congregational, Columbus, OH 8 pm

10 JANUARY

Timothy Albrecht; Middlebury College, Middlebu-

Richard Heschke; First Presbyterian, Greenville, NC 8:15 pm

11 JANUARY Timothy Albrecht, masterclass; Middlebury College, Middlebury, CT 10 am Music of Smith, Sowerby; St Thomas, New York,

NY 5:30 pm *Ruth Fisher; Holy Trinity Episcopal, Philadelphia,

PA 12:05 pm Richard Heschke, masterclass: East Carolina Univ.

Greenville, NC 9:30 am

Maurice Clerc; Northside United Methodist, Atlanta, GA 8 pm

12 JANUARY

Music of Malcolm, Wishart; St Thomas, New York.

Barbara Thomson: St John's, Washington, DC

13 JANUARY

Terry Charles; Kirk of Dunedin, Dunedin, FL 8:15 (also 14, 15 Jan.)

14 JANUARY

Haskell Thomson; Emory Univ, Atlanta, GA 8:15 pm

15 JANUARY

Haskell Thomson; Emory Univ, Atlanta, GA 10

Timothy Albrecht; Emory Univ. Atlanta, GA 1 pm

Campra Messe Ad Majorem Dei; St Ignatius, New York, NY 11 am Music of Murchie, Wood; St Thomas, New York,

NY 4 pm Andre Lash; St Thomas, New York, NY 5:15 pm Cj Sambach; Trinity Cathedral, Trenton, NJ 3:30

David Billings; St Paul's Monastery, Southside, PA 8 pm

William Fred Scott; All Saints Church, Atlanta, GA

Robert Parris, with trumpet: Mulberry Street United Methodist, Macon, GA 3 pm

Kathryn Stephenson; First Presbyterian, Ft Lau-

derdale, FL 4 pm

18

William Albright; Church of the Covenant, Cleveland, OH 7:30 pm

John Paul; Christ Church Cathedral, New Orleans,

18 JANUARY

Music of Barnard, Gibbons, Weelkes; St Thomas,

New York, NY 5:30 pm "Jeffrey Fowler; Holy Trinity Episcopal, Philadel-phia, PA 12:05 pm

19 JANUARY

Music of Palestrina; St Thomas, New York, NY 12:10 pm

Robert Grogan; St John's, Washington, DC 12:10

21 JANUARY

Marianne Webb: SIU. Carbondale, IL 8 pm.

23 JANUARY

Master Chorale of Western New York; St Paul's Cathedral, Buffalo, NY 4 pm
Gabrieli Missa brevis; St Ignatius, New York, NY

Music of Barnard, Gibbons, Byrd; St Thomas, New York, NY 4 pm Keith S Toth; St Thomas, New York, NY 5:15

Scott Reiss, recorder, with consort: Chevy Chase

Presbyterian, Washington, DC 3:30 pm

Raymond Chenault; Morningside Baptist, Atlanta, GA 5 pm

25 JANUARY

Music of Murchie, Friedell, Mendelssohn; St Thomas, New York, NY 5:30 pm *Carl Nittinger; Holy Trinity Episcopal, Philadel-

phia, PA 12:05 pm

Henry Hokans; Trinity Episcopal, Toledo, OH 8

26 JANUARY

Music of Candlyn, Mendelssohn: St Thomas, New York, NY 12:10 pm J Franklin Clark; St John's, Washington, DC 12:10

pm

30 JANUARY

Chamber Concert; St Andrew's Episcopal, Merid-

Marjorie DeLewis, harpsichord, Robert Roth, organ; St James the Less, Scarsdale, NY 4 pm Monteverdi Missa In illo tempore; St Ignatius, New York, NY 11 am

Music of Leighton, Walton, Wesley; St Thomas, New York, NY 4 pm

Scott T Prince: St Thomas, New York, NY 5:15

Faure, Messe Basse; St Peter's, Morristown, NJ

Thomas A DeWitt (with trumpet); Holy Cross Episcopal, Sanford, FL 7 pm

Larry Smith; First Presbyterian, Ft Wayne, IN 8

Choral Festival; Christ Church Cathedral, New Orleans, LA 4 pm

31 JANUARY

Frank W. Boles; St Paul's Episcopal, Indianapolis,

Gary Zwicky; Eastern IL Univ, Charleston, IL 8

UNITED STATES West of the Mississippi

17 DECEMBER

Kathleen Keller; Our Lady of Lourdes, Northridge, CA 11:30 am

Amahl; First-Plymouth Congregational, Lincoln,

Lessons & Carols; St John's Cathedral, Denver, CO 7 pm

ch, St-Saëns, Poulenc (with orchestra); First Presbyterian, Orange, CA 8 pm

24 DECEMBER

St Dunstan Singers; Church of The Ascension, Sierra Madre, CA 10:30 pm

31 DECEMBER

Paul Riedo (with orchestra); St Thomas Aquinas, Dallas, TX 10 pm

Bruce Newswick: Christ Church Episcopal, Tacoma, WA 4 pm

*Darrell Orwig; St Cross Episcopal, Hermosa Beach, CA 4 pm

13 JANUARY

Carlene Neihart; Mid America Nazarene College, Olathe, KS 4:30 pm

14 JANUARY

Douglas Reed; Concordia Seminary, St Louis, MO

*Robert Noehren; First Congregational, Los Angeles, CA 8 pm

15 JANUARY

Univ of Redlands Chapel Singers; Church of the Ascension, Sierra Madre, CA 7:30 pm

16 JANUARY

Catharine Crozier; Arizona State Univ, Tempe, AR

4 pm Philip Keil, with trumpets; Church of St Matthew,

*Music for organ & instruments; Trinity Episcopal, Santa Barbara, CA 8 pm

18 JANUARY

Gerre Hancock; Montview Blvd Presbyterian, Denver, CO

'Joel Martinson, Larry Palmer; St Mark's School, Dallas, TX 8 pm

20 JANUARY

eihart; Mid America Nazarene College, Olathe, KS 4:30 pm

21 JANUARY

John & Marianne Weaver: Crystal Cathedral, Garden Grove, CA 8 pm

22 JANUARY

*Gerre Hancock, workshop; St Matthew's Cathedral, San Francisco, CA

John & Marianne Weaver: St Brigid's, San Francisco, CA

Chrisanne Gates: St John's Cathedral, Denver, CO 4 pm

*Gerre Hancock; St Matthew's Cathedral, San Francisco, CA

28 JANUARY

28 JANUARY
Medieval, Renaissance, Baroque concert; St
John's Cathedral, Denver, CO 8 pm
*Donald Sutherland, Phyllis Bryn-Julson; First
Presbyterian; Houston, TX 8 pm

30 JANUARY

*Alan DePuy: St Cross Episcopal, Hermosa Beach, CA 4 pm

INTERNATIONAL

16 DECEMBER

David Low; St Paul's Church, Toronto, Ontario 12:10 pm

23 DECEMBER

Juergen Petrenko; St Paul's Church, Toronto, Ontario 12:10 pm

30 DECEMBER

Robin King; St Paul's Church, Toronto, Ontario 12:10 pm

7 JANUARY

Frederick Swann; Roy Thomson Hall, Toronto,

16 JANUARY

Karel Paukert; Robertson-Wesley United Church, Edmonton, Alberta 3 pm

Gruenstein Award Sponsor



Dorothy N. Petty, SPC, President

Founded 1928

BETTY LOUISE LUMBY

UNIVERSITY OF MONTEVALLO MONTEVALLO, ALA, 35115

FREDERICK L. MARRIOTT

ORGANIST — CARILLONNEUR

KIRK-IN-THE-HILLS **BLOOMFIELD HILLS, MICH, 48013**

WILLIAM H. MURRAY

F.A.G.O.

Church of the Mediator Chicago, Ill

FRANKLIN E. PERKINS

Ph.D.

The Ladue Chapel The John Burroughs School St. Louis, Missouri

Robert M. Quade

MSM, Hon RSCM

Organist — Choirmaster Saint Paul's Episcopal Church 1361 West Market Street Akron, Ohio 44313

Robert Shepfer

Organist - Choirmaster
SECOND PRESBYTERIAN CHURCH

Indianapolis, Indiana 46260

Recitals

ROBERT L. SIMPSON

Cathedral of St. Philip 2744 Peachtree Road N.W Atlanta, Georgia 30305

Robert W. Smith

Historic First Christian Church

Charlottesville, Virginia

ADOLPH STEUTERMAN

phis, Tenn Mus. Doc., F.A.G.O.

Southwestern at Memphis, Retired Calvary Episcopal Church, Emeritus

JONATHAN A. TUUK

Immanuel Lutheran Church 338 North Division Avenue Grand Rapids, Michigan 49503 **Recitals**

DONALD W. WILLIAMS

D.M.A.

Zion Lutheran Church Concordia College Ann Arbor, MI

Max Yount

beloit college, wis.

organ composition harpsichord choir

William MacGowan

Palm Beach, Florida

ERNEST MAY

Dept. of Music, University of Massachusetts Amherst, Mass. 01003 Trumpet/Organ Recitals

Slide Lectures on Bach's Organ Music

RICHARD M. PEEK

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

JOHN DAVID PETERSON

Music Department Memphis State University Memphis, Tennessee 38152

DOUGLAS REED

UNIVERSITY OF EVANSVILLE

EVANSVILLE, INDIANA

Iohn Russell Recitals

The College of Wooster Music Director: The Wooster Chorus First Presbyterian Church, Wooster, OH

L. ROBERT SLUSSER

MUS. M., A.A.G.O.

LA JOLLA PRESBYTERIAN CHURCH LA JOLLA, CALIFORNIA

Carl Staplin

Ph.D., A.A.G.O. **Drake University** First Christian Church DES MOINES, IOWA

Thomas R. Thomas

Palm Beach The Royal Poinciana Chapel Director of Music
The Henry Morrison Flagler
Museum
Organist-in-Residence

CLARENCE WATTERS RECITALS

Trinity College Hartford, Connecticut

RONALD WYATT

Trinity Church Galveston

Gary Zwicky

DMA FAGO

Eastern Illinois University

Charleston



Pape Organs in America Vol. 1 204 pages, 95 photos, \$ 34.00

Pape The Tracker Organ Revival in America 488 pages, 272 photos, \$ 48.00

Pape A Little Organ Lexicon English-German, German-English 40 pages, \$ 5.00

Postpaid Make checks payable to Uwe Pape

PAPE VERLAG BERLIN

8231 Ravere Street Rockford, Ill. 61111

NEW!



ORGANS OF OUR TIME Revised. 100 Klais Stoplists 231 Pages, 112 Photos \$24.00

ORGANS OF OUR TIME II
71 Klais Stoplists
171 Pages, 82 Photos \$21.00 THE TWO TOGETHER \$40.00

A LITTLE ORGAN LEXICON 40 Pages

CATHEDRAL ORGAN POSTERS

Berlin — Graz — Trier 161/2" x 231/2" Color 3 for \$8.00

Klais: THE BAMBOO ORGAN 292 Pages, Illustrated

Postpaid in U.S.A. when check accompanies order (Ohio residents add 51/2 % sales tax) THE PRAESTANT PRESS P.O. Box 43 Delaware, Ohio 43015

IT'S OUT!

OUR COMPLETE 68+ PAGE CATALOG ILLUSTRATED WITH CURRENT PRICE DATA!

SEND \$4.25 TODAY

ARNDT ORGAN SUPPLY COMPANY 1018 LORENZ DRIVE - BOX 129 ANKENY, IOWA 50021

fine leather shoes for organists

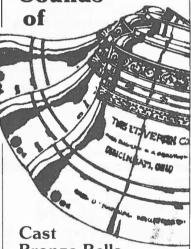
Organmaster Shoes



Fast UPS Delivery WOMEN'S whole and half size 4-11 MEN'S whole and half sizes 6-15 narrow, medium, and large CALL OR WRITE (203) 453-1973 282 Stepstone Hill Guilford, CT 06437



The



Bronze Bells and Bell Systems. Renowned for

their exquisite sound . . .



2021 Eastern Ave. Cincinnati, Ohio 45202 (513) 221-8400

Organ Recitals With Instruments or Voice

ARDYTH LOHUIS (with flute), St. ARDITH LOHOIS (with flute), St. Stephen's Episcopal Church, Richmond, VA, July 28: Praeludium in D Minor, Variations on "Nun Lasst uns Gott dem Herren", Luebeck; Toccata Tertia, Eberlin; Concerto del Sigr. Taglietti, Walther; Sinfonia No. 3, Berlinski; Trois Mouvements pour Flute et Orgue, Jehan Alain; Final (Symphony 3), Vierne.

DOUGLAS L. BUTLER, Trinity Episcopal Church, San Francisco, CA, Aug. 1: Ricercar del duodecimo tuono, A. Gabrieli (brass quartet); Voluntary in C Major, Purcell-Butler (with brass quintet & tympani); Prelude & Fugue in D Major, BWV 532, Bach; Fantasia, Almand, Ayre, Hingeston (with trumpets & bass trombone); Music for His Majesty's Sackbutts & Cornetts, Locke (brass quintet); Feierlicher Einzug, R. Majesty's Sackbutts & Cornetts, Locke (brass quintet); Feierlicher Einzug, R. Strauss (arr. Reger) (with trombones & timpani); The King of Instruments, Albright (with narrator & percussion); Sh'ma Kolenu, Helfman (with baritone); Choregos III for Organ & Vibraphone, Michael Bayer; Three Gospel Preludes, William Bolcom; Sweet Sixteenths, Albright: Fantasu for Organ teenths, Albright; Fantasy for Organ, Brasses & Timpani, Roy Harris.

WAYNE WYREMBELSKI, OR-GAN, SHARON WYREMBELSKI, SO-Sowerby; Cortege et Litanie, Dupré.

BRIAN JONES, ORGAN, ANDREW GORDON, PIANO, Gloria Dei Luther-

an Church, Providence, RI, Aug. 23: Fantasie for Organ & Piano, Demarest; Fantasie in F Major, Mozart; Symphonic Piece for Organ & Piano, Clokey; Variations on Two Themes for Organ & Piano, Op. 35, Dupré. Suite de Danzas Criollas, Ginastera; Festival Overture in D Major for Organ & Piano, Crosso Piano, Grasse.

ROBERT SHEPFER (with trumpet), Second Presbyterian Church, Indianapolis, IN, Oct. 3: Trumpet Tune in B-flat, Stanley (with trumpet); Toccata in D Minor, Pasquini; Concerto in C Minor, B. Marcello (with trumpet); Quod Libet, Dupré; Sonata in D Major, Martini (with trumpet); Voluntary No. 2 in Libet, Dupre; Sonata in D Major, Martini (with trumpet); Voluntary No. 2 in C Major, Peek (with trumpet); Praeludium, Fugue & Ciacona in C Major, Buxtehude; Sinfonies de Fanfares, Mouret (with trumpet).

BYRON L. BLACKMORE, ORGAN, WILMA SCHEFFNER, SOPRANO, Our Savior's Lutheran Church, La Crosse, WI, Oct. 10: Paean, Leighton; Voluntary 5 in G Major, Walond; Fantaisie in A Major, Franck; Three Sacred Concertos, Op. 17, Distler (with soprano); Passacaglia & Fugue in C Minor, BWV 582, Bach; La Vallee du Behorleguu, au matin. Bonnal: L'Ange a la leguy, au matin, Bonnal; L'Ange a la Trompette, Charpentier.

ROBERT FINSTER (with flute), St. ROBERT FINSTER (with flute), St. Luke's Episcopal Church, San Antonio, TX, Oct. 31: Concerto 4 in C Major, Bach; Sonata in G, Handel (with flute); Liebster Jesu, wir sind hier, BWV 731, 732, Bach; Fantasie in C Major, Krebs (with flute); Suite No. 1 for Flute Alone, Luening; Sonata da chiesa, Martin (with flute); Dieu parmi nous, Messiaen.

SCHLICKER

for excellence of design, the finest of quality materials, and the highest order of craftsmanship in mechanical and electric action pipe organs of two to 200 ranks.

> **Buffalo, New York 14217** 1530 Military Road

brochure available

member APOBA

Goulding & Wood, Inc.

BUILDERS OF FINE ORGANS IN THE AMERICAN CLASSIC STYLE INCORPORATING REMOTE-ACTION, SLIDER-PALLET WINDCHESTS.

Known for our renovation work, especially restoration of Aeolian-Skinner organs.

THE AMERICAN REPRESENTATIVE FOR J.W. WALKER & SONS LTD., ENGLAND

These superbly built, mechanical-action instruments of classical Anglo-American tonal design are best suited to the needs of most American congregations.

1506 East Richland Drive

Bloomington, IN 47401

252 Fillmore Ave. Tongwanda, New York 14150 (716) 692-7791

MEMBER A.P.O.B.A.

Consultations

American—Classic

Inquiries Welcome

S. G. Hrice - PIPE ORGANS

185 ALDINE BENDER, #164, HOUSTON, TEXAS 77060 (713) 999-1909

AEolian-Skinner Specialists

Delaware

DELAWARE ORGAN COMPANY, INC.

Re-Scaling

Tonal-Finishing

Fine-Tuning

380 Northwest Highway, Des Plaines, Ill 3 AME 65 4 DOVE

6 PLAL MARKE AND COMPLETE MAKING ADDRESS OF PUBLISHER, EDITOR, DND SEAHADING EDITOR (This New MIGHT NOT 84 MIGHT) OR COMPLETION BY NONPROPER DOCUMENTATIONS AUTHORIZED TO MAKE AT SPECIAL RATES (Section 411.2 documents) has proposed whether and nonproblements of the proposed and the summer status for Februar organic lass purposed actions and PASS CHICULATION
1 BALES THROUGH DEALERS AND INVESTMENT AND COUNTRY BALES COPIES HOT BATRICHTED I OPPICE USE LETT OVER UN AFTER POMETING PARS

Re-Building

GERMANY AND ITALY ◆ Page 3

memorable experience of the session came during the visit to San Petronio in Bologna where the two organs have only recently been restored. The exquisite sounds in the enormous church, ranging from the delicacy of the 24' Principale of the epistle organ to the strength of the ripienos of both instruments, are unfortunally gettable.

Michael Radulescu of Vienna gave excellent contributions to this year's course with his spirited lecture on Georg Muffat's Apparatus musico-organisti-cus and in an exciting recital played at the Scuola Mabellini, where the Accademia is housed, on a recently restored 1825 organ by Giosuè Agati. Works by Erbach, Hassler, Hofheimer, Buchner, Pachebel, and Muffat were given energetic and delightful performances.

Marie-Claire Alain led several discussions on French Classic music of Couperin, Daquin, and Clerambault, giving the basic background of the style for relative newcomers but also documenting sources and references on such topics as early French fingering practices and rhythmic inequalities. She also performed a recital on the 1825 Agati organ at the Accademia, including sprightly performances of Balbastre and Muffat.

Other recitals performed included one by Thomas Albert of Berlin, Ba-roque violin, and Harald Vogel, harpsichord, providing a delightful evening of music. Their complete ease with style music. Their complete ease with style and performance practice was always present, allowing elegance, grace, and excitement in their expert playing. Yuko Hayashi from Boston performed in the village of Treppio on a 1794 organ by Pietro Agati, giving memorable performances of works by Froberger and Muffat. Umberto Pineschi also played in Treppio, showing off the "village band" side of the Agati organ with its cornet, reeds, and timpani in works by composers from the Pistoia region. by composers from the Pistoia region.

Rising European interest in early music and instruments and the steadily increasing numbers of well-restored organs makes the scene of European summer courses devoted to these topics a matter of continuing interest for organists everywhere. Providing opportunity to play organ music on instruments appropriate to the time and style for which it was written is highly com-mendable on the part of those whose diligent work makes it possible.

Delores Bruch The University of Iowa

CLASSIFIED ADVERTISEMENTS

POSITIONS AVAILABLE

EXPERIENCED ORGAN BUILDER. APPLICANT must be capable of producing first-class work in all phases of new organ construction. Great opportunity for the right person. Harris Organs, Pipe Organ Builder, 7047 S. Comstock Av., Whittier, CA 90602.

ORGANIST-DIRECTOR REQUIRED JANUARY 1, 1983. 3-manual organ. Mixed senior choir. Salary Negotiable. Reply in writing to: Central United Church, 32 Riddell St., Woodstock, Ontario, Canada, N4S 6M1.

FULL-TIME ORGANIST-CHOIRMASTER: MULTiple choirs. Coordinate and direct entire music program in large-staff church of 1800 members. 1928 4-manual, 60-rank E.M. Skinner organ, rebuilt 1959 by Moller in sanctuary; 1971 9-ranks Schantz in chapel. Salary open. Applicants: 5 years experience minimum; masters in music or better expected. Contact Mr. Lewis Wellford, Chairman of Search Committee, Idlewild Presbyterian Church, 1750 Union, Memphis, TN 38104. (901) 726-4681.

WANTED-PIPE ORGANS

USED PIPE ORGAN WANTED. SEND SPECIFICA-tion and price. Address D-4, THE DIAPASON.

WANTED-MISCELLANEOUS

MUSIC ROLLS FOR ANY PIPE ORGAN PLAY-ers. Other rolls too. W. Edgerton, Box 88, Darien, CT 06820.

MUSIC ROLLS FOR AEOLIAN DUO-ART, Welte and Skinner Automatic Pipe Organ Players. J. V. Macartney, 406 Haverford Ave., Narberth, PA 19072.

8' ENGLISH HORN, AEOLIAN FREE REED PReferred, but conventional type acceptable, 4" or 5" wind pressure. Paul Sahlin, 1537 Meadow Ln., Burlingame, CA 94010.

USED PIPES: PRINCIPAL, TWELFTH, FIF-teenth, III-rank mixture. Please send information regarding scale, condition, and price to Ivan E. Dan-hof and Sons, 2322 Ingleside Dr., Grand Prairie, TX

WE WILL PAY \$1.60 PER POUND FOR SPOTTED metal pipes or scrap delivered or shipped prepaid to our Gloucester workshop. Fair prices also for good common metal and tin. C.B. Fisk, Inc., Cape Ann Industrial Park, Box 28, Gloucester, MA 01930. (617) 283-1909.

PIPES FROM MARKLOVE TRACKER ORGANS. needed for a restoration. Hendrickson Organ Co., St. Peter, MN 56082. (507) 931-4271.

MISCELLANEOUS

VIRTUOSO TRUMPET SOLOIST, MAGNIFICENT effect!—with organ, chorus, or vocalists. Services or concerts. Extensive baroque repertoire, including Bach cantatas. Michael Schuman, 198 Douglas Rd., Staten Island, NY 10304. (212) 448-0127.

THE NEW 7-OCTAVE PETERSON CHROMATIC 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, Dept. 31, Worth, IL 60482.

PUBLICATIONS & RECORDINGS

CHORAL LIBRARY FOR SALE: FOR MIXED choir, large selection, reasonably priced, available collectively or separately. Send SASE for listing. Liturgist, St Patrick's Church, 6908 St. Patrick Lane, Edina, MN 55435.

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.

TUNING TABLES FOR HISTORIC TEMPERA-ments. Beat rates for fifths and thirds. 45 tables, brief introduction. \$4.50 pp. Rodney Myrvaagnes, Harpsi-chord Maker, 50 Columbia St., Newark, NJ 07102.

HARPSICHORDS

HARPSICHORD OWNERS. A FULL LINE OF audio and visual Chromatic Tuners is now available to help you with your tuning requirements. For more information write Peterson Electro-Musical Products, Dept. 20, Worth, IL 60482

YVES A. FEDER HARPSICHORDS, CUSTOM IN-struments and reconditioning work. Authorized Agent Zuckermann kits sold at factory direct prices. Assis-tance to kit builders. North Chestnut Hill, Killingworth, CT 06417.

FLOWER YOUR HARPSICHORD SOUNDBOARD with authentic decorations. Ruckers-type birds, bees, flowers, \$35. Early 18th C. French, \$40. Full-size layout and complete instruction manual. Shirley Mathews, Box 401, South Street, Freeport, ME 04032.

HARPSICHORDS, CLAVICHORDS BY NEUPERT, world's finest, oldest maker. Catalogs on request, Magnamusic, Sharon, CT 06069.



martin ott pipe organ company inc.

11624 Bowling Green Drive St. Louis, Missouri 63141 (314) 569-0366



Julian E. Bulley

New Organs — Rebuilding

Service

SINCE 1906

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

BRUNZEMA ORGANS INC

Post Office Box 219 Fergus, Ontario Canada N1M 2W8 (519) 843-5450

REPAIRING

TUNING

ADDITIONS

R.W. KURTZ ORGAN CO.

CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING P. O. Box 32, Woodstown, N. J. 08098 • 609 / 769-2883



WANT A PRACTICE ORGAN? PEMBROKE PIPE ORGAN (in kit form)

EPSOM, N.H. 03234 Tel. 603-736-4716 Remember: If it does NOT have pipes, it is NOT an organ





TEWKSBURY ORGAN SERVICE

Pipe or Electronic Organs lifted into balconies. Organs removed, Facades for Pipe or Electronic organs designed and erected.

> 201-658-4142 (24 hours) Box 176, Pluckemin, New Jersey 07978

THE FULLY ACCEPTABLE ALTERNATIVE— AOB ALONE provides an independently voiced and tuned generator in place of each pipe for natural warmth and chorus.

pipe for natural warmth and chorus.

AOB ALONE provides note by note control of articulation, harmonic development, scaling, and tonal finishing of each voice.

AOB offers organs of uncompromising quality built to our standard or your fully custom

specifications.

Associated Organ Builders headquarters and manufacturing 3419 "C" ST N.E. AUBURN, WA 98002 206/852-4866

sales and marketing 2921 S. 104TH ST. OMAHA, NE 68124 402/393-4747



CREATIVE ORGAN BUILDING FOR ARTISTIC MUSICAL RESULTS Greenwood Organ Company

P. O. BOX 18254, CHARLOTTE, N.C. 28218 "THREE GENERATIONS OF ORGAN BUILDING"



HUPALO ORGAN PIPE CO., INC.

18 VERNON AVE., VERNON, CT 06066

(203)871-7067

"PIPES for the sound you want"

PLEASE SEND FOR OUR FREE CATALOG INQUIRIES FOR YOUR SPECIAL NEEDS WELCOME

HARPSICHORDS

BURTON HARPSICHORDS, SPINETS, AND clavichords—Professional instruments in kit form, \$195 For brochure write Burton Harpsichords "R" St., P.O. Box 80222D, Lincoln, NE 68508.

HARPSICHORDS, CLAVICHORDS, FORTEPIA-nos. Custom instruments and kits. Write for free bro-chure. Zuckermann Harpsichords Inc., Box 121-D, Stonington, CT 06378.

SPERRHAKE HARPSICHORDS AND CLAVIchords. Excellent, dependable, beautiful. Robert S. Taylor, 8710 Garfield St., Bethesda, MD 20034.

HARPSICHORDS. PEDAL HARPSICHORDS. clavichords custom made. Jan H. Albarda, 14 Princess St., Elora, Ont., Canada N0B 1S0.

HARPSICHORDS, FORTEPIANOS. CUSTOM-built Hubbard and Zuckermann kits, meticulously voiced and finished, reasonably priced. R. Mark Rosa, Historical Keyboard Instruments, 625 W. Lake-side St., Madison, WI 53715.

SABATHILL AND SON, 1980, 7'8" FRENCH DOUble manual. Walnut with gold trim. Make offer. Details: (717) 845-4975.

KEITH HILL CLAVICHORD, OP. 29. PAINTED pine, bone keyboard, compass: GG-d" (double-strung, unfretted), papered lid and gilded details, platform-style stand with ornate cabriole legs. \$4800. C. Johnson, 960 Norview Av., Norfolk, VA 23513.

HARPSICHORDS AND CLAVICHORDS BY ERIC HARPSICHORDS AND CLAVICHORDS BY EHIC Herz: 18th century English, French, and German traditions; musical excellence and reliability reflect 30 years experience in harpsichord designing and building. Natural wood or painted casework. Selected used instruments. Free catalogue available from Eric Herz Harpsichords, 12 Howard St., Cambridge, MA 02139. (1-617) 868-6771.

HARPSICHORDS, PEDALHARPSICHORDS, ETC. semi-kits and completed instruments, brochure \$1. Or start from scratch. Catalog of parts, plans \$2. Instrument Workshop, 318-D N. 36, Seattle, WA 98103.

HARPSICHORDS

HARPSICHORDS AND ORGAN PLANS, SEND \$3 for illustrated catalog to: R.K. Street, Watertown, MA 02172.

FOR SALE—PIPE ORGANS

SEND FOR BROCHURE OF NEW RANGE OF economy priced pipe organs. Short deliveries and fixed prices. 25 year guarantee. Goulding & Wood, Inc. 1506 East Richland Dr., Bloomington, IN 47401.

IMPORTANT 17th CENTURY 4-STOP POSITIV. incorporating two oil paintings. Excellent playing condition, superb case. Offered at \$120,000. Air freight and erection within North America included. Terms possible. Send \$10 for full color brochure. Address OC-5, THE DIAPASON.

2-MANUAL, 27-STOP PIPE ORGAN, TO BE RE-moved by purchaser. Available January 1983. Infor-mation available by calling: First Presbyterian Church, Hannibal, MO, (314) 221-7861.

2-MANUAL, 10-RANK, HALL ORGAN WITH chimes. Presently in storage. Call or write: St. Peter's Church, 71 River St., Milford, CT 06460. (1-203)

ORGAN REBUILT IN 1957. 2-MANUAL WITH 5-rank Great chest and 6-rank Swell chest. Great and Swell shades and following stops: 16' Lieblich Bourdon, 8' Aeoline, 8' Gedeckt, 4' Pedal Gernshorn, 2' Principal. No blower or rectifier. Available 1/1/83. Buyer to remove. Call or write: Bill Thompson, Wicomico Presbyterian Church, 129 Broad St., Salisbury, MD 21801. (301) 749-0988, 564-1863.

POSITIVE AND PORTATIVE ORGANS, WE MAKE rostive AND PORTATIVE ORGANS. We MAKE instruments in the Baroque and Medieval traditions to your specification. For further information, please write: Paul F. Martin Organs, P.O. Box 6, Mansfield, Ontario, Canada, L0N 1M0.

INTERESTED IN A SMALL TRACKER ORGAN? For free literature contact Klug & Schumacher, Inc., 3604 Waterfield Pkwy, Lakeland, FL 33801. (813) 665-4802.

FOR SALE—PIPE ORGANS

NOEL MANDER OFFERS MEDIEVAL PORTAtives, £825. Two fine early ninteenth century chamber organs, £6000 and £9000 and one by Green, about 1770, £10,000. All ex. works. Those interested, please send five dollar bill. Noel Mander, St. Peter's Organ Works, London E2, England.

TWO MANUAL ESTEY, 8 RANKS, OPUS 2827 (1929). Best offer. Buyer to remove. Arlington Street Church, 355 Boylston St., Boston, MA 02116. (617)

6-RANK, 2-MANUAL, \$3,000. MOSTLY AUSTIN. Aeolian pipes. Playing in home, sell all or part. Othe miscellaneous gear. Hart Rumbolz, 2566 Homestea Rd., Santa Clara, CA 95051. (408) 241-5099.

1922 KIMBALL, 3-MANUAL, 11 REGISTERS, 11 ranks. Presently in use, available for inspection. Buyer to remove after January 1, 1983. Best offer. Contact: Organ Committee, Trinity Lutheran Church, 300 S. Ardmore, Villa Park, IL 60181.

HINNERS 18-RANK ORGAN, ROMANTIC TYPE, with two manual console. Pipes in chamber expression. Playable. Contact: Trinity L 135 NE Randolph, Peoria, IL 61606. (309)

FOUR RANK WICKS RESIDENCE ORGAN, TWO manual and pedal, AGO, unified, direct electric. Including Medinger blower. Rebuilt and fits 8' ceiling. \$2250. Wilmington, DE. After 10 pm: (302) 655-2669.

TWO MANUAL AND PEDAL PIPE ORGAN. tracker action, nine ranks, new blower. In good work-ing order. Ideal for chapel or residence. \$14,500. Contact: Bert Anderson, 3361 Lakeshore Rd., Bur-lington, Ontario, Canada L7N 1B1. (416) 637-5057.

2-MANUAL AND PEDAL, 10-RANK TRACKER pipe organ built in 1977 by leading tracker builder. Specification and dimensions available. Photograph, \$2. Contact: Ivan E. Danhof and Sons, 2322 Ingleside Dr., Grand Prairie, TX 75050.

FOR SALE—ELECTRONIC ORGANS

TWO ARTISAN CUSTOM ORGANS RECENTLY completed. A large 2-manual "horseshoe" with both theatre and church stops \$9500. A very large 3-manual drawknob "classic" with remoted electronics \$19,500. New warantees. For brochure call Mr. Eby: (714) 551-1805.

SAVILLE. A.G.O. SPECIFICATIONS. 2-MANUALS, 31 independent stops. 1967. Price negotiable. Cross-roads Presbyterian Church, Haymaker and Ramsey Rds., Monroeville, PA 15146. (412) 372-2226.

95 ALLEN, CONN, BALDWIN AND HAMMOND Church organs, 400 grands, \$1000 and up. Victor, 300 NW 54th St., Miami, FL 33127. (305) 751-7502.

REED ORGANS

REPLACEMENT REEDS AVAILABLE FOR USE in parlour reed organs. Send inquiry to: Paul W. Toelken, Box 5017, Prescott Valley, AZ 86312.

TEN TWO-MANUAL WITH PEDAL REED IN-struments, 5 to 13 ranks. Send stamped business envelope for catalogue. Reeds tuned, replaced. Ned Phoenix Reed Organ Service, Box 3, Jamaica, VT Phoenix 05304.

ANTIQUE ESTEY REED ORGAN. EXCELLENT condition, recently rebuilt. \$3,400. (516) 746-1061.

1883 KIMBALL PARLOUR ORGAN, CARVED walnut/cherry, excellent condition. \$2,000. Chodera/Bergen, 3510 N. Sheffield, Chicago, IL 60657. (312) 883-1964.

2-MANUAL, 32-NOTE PEDAL REED ORGAN with electric blower. Oak case and bench. Buyer to remove. \$1200 or best offer. Call after 4 pm EST: (202) BA6-3588

Robert Copeland

10134 BUCHANAN ROAD PITTSBURGH, PA. 15235 242-9266



Our advertisers appreciate your patronage.

Tell them you saw their ad in The Diapason

CYMBELSTERNS

are available again . . .

GEISLER & COMPANY 3629 Lynndale Place Fort Worth, TX 76133

(305) 523-7247

WALTER A. GUZOWSKI PIPE ORGAN SERVICE

Business Home
1121 E. Commercial Blvd. 1225 S.W. 4th Ct., Apt. B
Ft. Lauderdale, Fla. 33334 Ft. Lauderdale, Fla. 33312

KIEFER TANNING CO.

240 FRONT • GRAND RAPIDS, MI. 49504 (616) 459-3401

IMPORTED AND DOMESTIC LEATHER

AND RESTORERS P.O. BOX 542 / BUFFALO, IOWA 52728 / 319-381-1242

Levsen organ co.

THE ORGAN BUILDING

Klug & Schumacher

MAKERS OF MECHANICAL ACTION INSTRUMENTS

Member AIO and ISO 3604 Waterfield Parkway • Lakeland, Florida 33801 Phone [813] 665-4802

Lewis & Hitchcock, Inc.

Pipe Organ Builders Since 1915

Vienna, Virginia 22180

(703) 734-8585



Tracker Action Pipe Organs Rancho San Julian, Star Route Lompoc, CALIFORNIA 93436

DRGAN SUPPLY INDUSTRIES

INCORPORATED 645 WEST 32ND STREET . P. O. BOX 1165 . ERIE, PA. 16512

QUALITY PIPE ORGAN SUPPLIES

BOZEMAN - GIBSON AND COMPANY **ORGANBUILDERS**

Telephone: (603) 463-7407 RFD one (route 107) Deerfield, New Hampshire 03037

Chime Co. 2023 Eastern Ave. Cincinnati, O. 45202 (513) 221-8600

Organ advice from EDWIN D. NORTHRUP

B.A., JUR. D. 2475 LEE BOULEVARD CLEVELAND, OHIO 44118

TEL. (216) 932-4712



McMANIS ORGANS

10th & Garfield KANSAS CITY, KANSAS 66104

A.P.O.B.A. Member



Builders of Fine Tracker and Electro-Pneumatic Pipe Organs

Inquiries are Cordially Invited

Zimmer & Sons

INCORPORATED

Member APOBA

Mailing Address: P. O. Box 520, Pineville, N. C. 28134 NATIONS FORD ROAD • CHARLOTTE, N. C.



ORGAN COMPANY, INC.

WASHINGTON ROAD PRINCETON, NEW JERSEY 08540

REED ORGANS

RODGERS 330 (CLASSICAL) ELECtronic organ. Operationally perfect. Purchased new in 1974 with added feature of 16′, 8′ and 4′ couplers to all manuals. Prefer purchaser financing. \$15,000. Please contact: Wes Cook, 3941 Clayton Av., Los Angeles, CA 90027. (213) 661-9725 or (213) 247-8704.

FOR SALE—MISSCELLANEOUS

CONSOLE MIRRORS. SOLID HARDWOOD CON-Struction, adjustable with felted base. All finishes. Write for details: S.G. Bullions & Co., 211 York Av., West Pittston, PA 18643.

KIMBALL 16' OPEN WOOD, 32 PIPES, CHEST for low 28. 7"-wp. Pick-up only, no shipping. Shawnee Presbyterian Church, 6837 Nieman Rd., Shawnee, KS. Evenings: (1-816) 561-6946.

KILGEN ORGAN PARTS, CIRCA 1918, SPENCER BLOWER, console, chests, reservoirs, some pipe-work, miscellaneous items. Send SASE to: Morel & Associates, 4221 Steele St., Denver, CO 80216.

STINKENS, GIESECKE AND AEOLIAN-SKINNER pipework for sale. Send SASE for details and prices. Petty-Madden Organbuilders, P.O. Box 2652, Warminster, PA 18974.

CHIMES: 20-NOTE DEAGAN, 1½", WITH Wurlitzer pneumatic action. Old, but good. \$550, crated. 21-note Maas, 1¼" with new electric strikers and dampers, \$2000, crated. Call Mr. Eby: (1-714) 551-1805.

32' ELECTRONIC BASSES, HALF PRICE. ONE has 32 notes, \$750. The other, 12 notes, \$550. Two voices, stereo amplifier and two 15" speakers. For brochure, call Mr. Eby: (1-714) 551-1805.

FOR SALE-MISCELLANEOUS

2000 RARE DECO PIANOS AND ORGANS. 400 grands and church organs. Victor's 300 NW 54th St., Miami, FL 33127. (305) 751-7502.

ORGAN PARTS FOR SALE: CHESTS, CONsoles, reservoirs, pipework, and many miscellaneous components. Send SASE with your inquiry stating your specific needs. Sorry, no list. Sold as-is, or rebuilt to your requirements. Address D-2, THE DIA-PASON.

USED PIPES, CHESTS, CONSOLES AND MIScellaneous equipment in good condition. Write: Box 2061, Knoxville, TN 37901.

BEAUTIFUL HAND CARVED ANTIQUE BEAUTIFUL HAND CARVED ANTIQUE Louis XVI pieces from an organ front. All original paint and gold leaf. Cartush is a form of scrolled shield with leaves, flowers, in solid wood. One large, 38" x 38", two smaller. Three gold leaf fillgree semi-circles to fit three sets of urns. Two rope carvings with acorns, 30" x 48". Send for photos. Address DE-1, THE DIAPASON.

STILL THE BEST COMBINATION ACTION OF them all, Damon 6660CA, All-electric, no memory losses, requires only organ rectifier power, total reliability. I bought out remaining Damon stock, which includes a few other combination actions, plus an Orgelectra Rectifier A-9 (20 amperes), like new. Send business-size, stamped envelope with inquiry. Kellner, 77 Washington St., Walpole, MA 02138.

AUSTIN CONSOLE, 3-MANUAL, GOOD CONDI-tion. Excellent ivory keys and fine combination action. Also, large 3-manual Austin console available after first of year. Contact: C.A. Bentschneider, 10617 Sharon Valley Rd., Brooklyn, MI 49230. (517)

FOR SALE-MISCELLANEOUS

FREE ORGAN PARTS TO CHARITABLE ORganization; others make offer. Mint Reisner all-electric 3-manual drawknob console and relays. Spencer 5-hp. 5" wind blower. Austin and Welte electropneumatic chests, pipes and swell motors. Bob or Warren Gilson, Madison, WI, days only: (608) 836-1551.

SERVICES & SUPPLIES

NEW WOOD ORGAN PIPES, VOICED OR UN-voiced. Fine workmanship. Artisan Builders, 806 N.P. Av., Fargo, ND 58102. (701) 293-8964.

CUSTOM-MADE WOODEN REPLACEMENT parts for consoles, actions. Vintage-looking finishes. Ebony-capped pedal sharps made to your pattern. Robert M. Raiselis, Cabinetmaker, RFD White River Junction, VT 05001. (802) 295-5850.

TUNE EQUAL OR ANY HISTORICAL TEMPERAment with Widener Computer Tuner. Full details, write: Yves Albert Feder Harpsichords, Box 640, Killingworth, CT 06417.

ORGAN SERVICEMEN: WE WILL RECOVER CAsavant and Skinner pouchboards, primary and offset actions. Write: Burness Associates, P.O. Box 344, Glenside, PA 19038.

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

SCREWDRIVER BITS FOR SOUNDBOARD work: Set of three 3/8" x 12", 24", and 36" bits with hardened tips for use in a hand-brace, \$17.50. Individual bits, \$10.50. Durham, P.O. Box 2125, Tallahassee, FL 32304.

RECOVERING ANY TYPE OF POUCHES, PNEUmatics and primaries in leather. Reservoirs re-leathered also. Write: Eric Brugger Releathering Service, 1034 East 29th St., Erie PA 16504.

SERVICES & SUPPLIES

NEW ORGAN PIPES. EXCELLENT WORKMANship and expertly voiced. Formerly supervisor of Aeolian-Skinner pipeshop. Hans Rother, German Or-gan Pipecraft, 34 Standard St., Mattapan, MA

RELEATHERING ANY TYPE POUCH, PNEUMATic, bellows or action. Long years of experience and accurate workmanship. Jacob Gerger & Son, P.O. Box 245, Croydon, PA 19020. (215) 788-3423.

CLASSIFIED ADVERTISEMENT RATES

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

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

Regular Classified, per word Regular Classified minimum \$.30 5.00 Display Classified, per word Display Classified minimum .40 15.00 Additional to above charges: Box Service (mail forwarding) Billing charge to non-established accounts (per insertion) 2.50

2.00

Closing Date (Classified): the tenth (10th) of the month for the next month's issue (Jan. 10th for the Feb. issue).

Non-subscribers wanting single copies of the copies o

issue in which advertisement appears should include \$2.00 per issue desired with pay-

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

Schantz

ROBERT C. NEWTON

518 Lorraine Av San Jose, CA 95110 Telephone (408) 998-0455





Restoration, Tuning, Maintenance

2131-1/2 RIDGE AVENUE **EVANSTON, ILLINOIS 60201** (312) 864 - 4323



Roy Redman

Pipe Organ Builder 2742 Ave. H Fort Worth, Texas 76105

Tele. (817) 536-0090

Organ Builders

Tracker Organs • Organ Parts • Organ Pipes

1780-200 Years-1980 Tradition and Progress

D-7157 Murrhardt-Hausen 10 Phone: 07192/8006

KOPPEJAN

pipe organs

Tracker-organ builder new organs and restoration

Chilliwack, B C 48223 Yale Rd E Canada V2P 6H4 Phone (604) 792-1623

Scott R. Riedel

CONSULTANT IN ECCLESIASTICAL ACOUSTICS, MUSIC & ARCHITECTURE



in 53220 (414) 771-8966

SCHNEIDER

ORGELBAU WERKSTATT, Inc.
New Instruments — Rebuilds
Tonal Alterations — Revoicing
Revoiced Classic Pipework —
Organ Maintenance

Workshops in Niantic & Kenney, Illinois P.O. Box 382 Niantic, IL 6255 Niantic, IL 62551 (217) 668-2412 944-2454

SCHOENSTEIN & CO.

SAN FRANCISCO

3101-20th Street · 94110 · (415) 647-5132 Mechanical and Electric-Pneumatic Actions

Robert M. Turner Organbuilder

13708-J Via del Palma Whittier, CA 90602 (213) 698-4550

MIDMER LOSH, INC.

PIPE ORGAN BUILDERS

35 Bethpage Road Hicksville, New York 11801

(516) 681-1220

since: 1845 rieger

Rieger Organs A-6858 Schwarzach Austria

Organ Leathers

Quality Skins for Every Need

COLKIT MFG. Co.

(716) 692-7791

Sample card sent on request.

FINE ORGAN LEATHERS SINCE 1800

2033 JOHANNA B HOUSTON 77055

International Society of Organbuilders
Associated Pipe Organ Builders of
America

BERKSHIRE ORGAN COMPANY INC.

68 SO. BOULEVARD, WEST SPRINGFIELD, MASSACHUSETTS Area Code 413-734-3311. 736-1079
American Institute of Organbuilders Member: International Society of Organbuilders

BROCHURES SENT ON REQUEST

BEVINGTONS AND SONS of LONDON
NECKINGER MILLS
ABBEY STREET
BERMONDSEY
LONDON SEL 2AW

PipeOrgan Builders California 90602 • (213) 693-4534

7047 South Comstock Avenue, Whittier, David C. Harris, Owner and Tonal Director • Member: International Society of Organ Builders, American Institute of Organ Builders • Inquiries are cordially invited.

Murtagh-McFarlane Artists, Inc.

3269 West 30th Street

Cleveland, Ohio 44109

(216) 398-3990



William Albright









Judith Hancock



Clyde Holloway









Joan Lippincott







Martin Neary



Peter Planyavsky



Simon Preston



George Ritchie

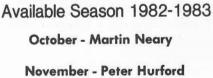


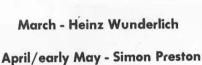
Daniel Roth





Donald Sutherland







Frederick Swann



Ladd Thomas





Heinz Wunderlich

DUO RECITALS

Phyllis Bryn-Julson, soprano — Donald Sutherland, organ Marianne Weaver, flute - John Weaver, organ Pierre D'Archambeau, violin - Marilyn Mason, organ/Harpsichord