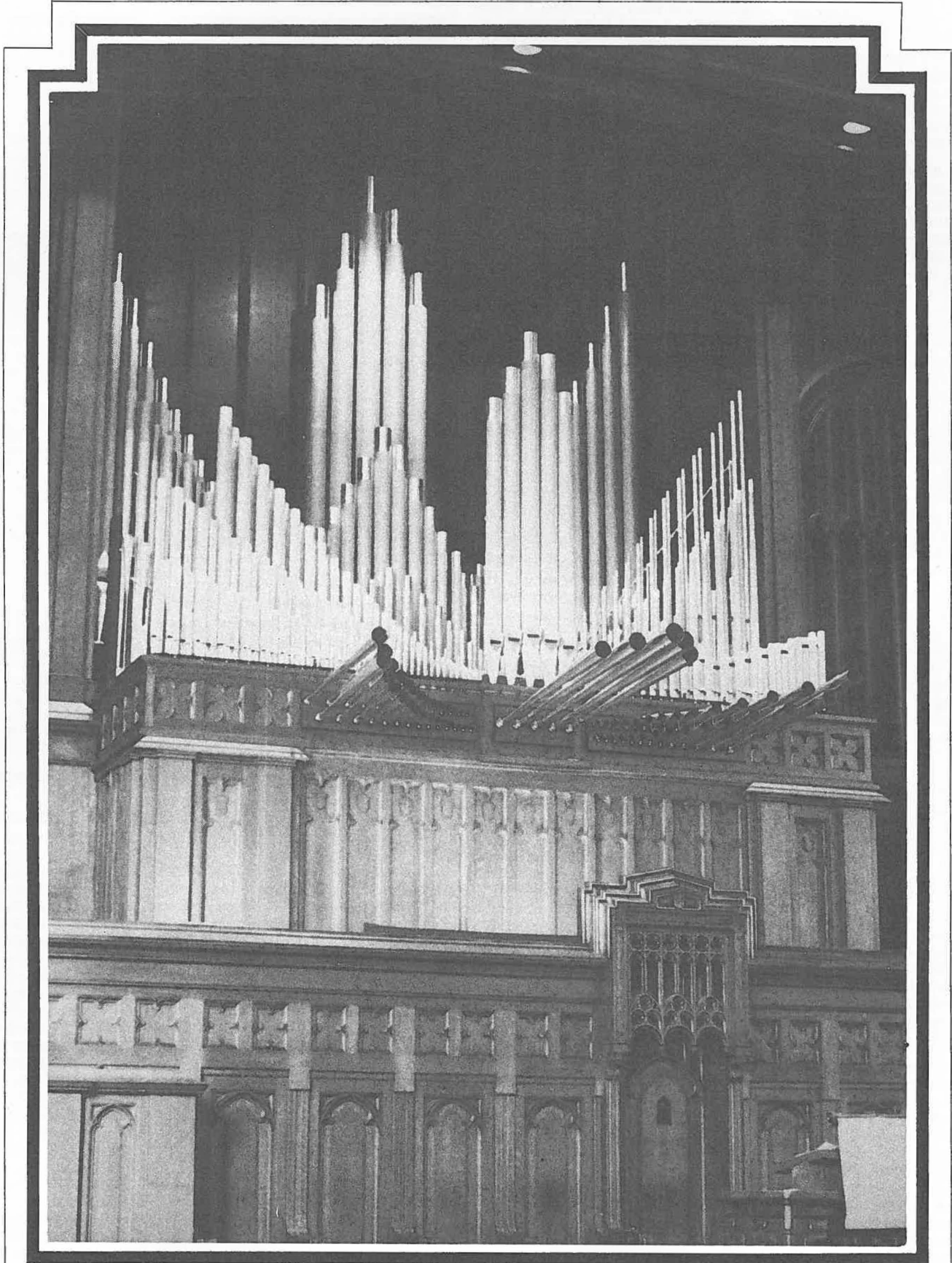


THE DIAPASON

MAY, 1985



The First United Church of Oak Park, IL
Specification on page 14

Letters to the Editor

American Classic vs. neo-classic

Steve Bournias's letter in the February issue (p. 2) prods me to relate these observations:

—The current trend among America's leading tracker builders has been away from neo-baroque shrillness, towards fuller fundamental tone and well-balanced ensembles. In past years many modern trackers were criticized for their unmusicality, but this cannot be said of many more recent ones.

—The "American Classic" organ was in its own day criticized by post-romantics as harsh, shrill, and esthetically retrogressive. Indeed, E. M. Skinner's "Baroque Times" quip was over the work of G. Donald Harrison and his followers!

—While many insist on a dramatic night-and-day contrast between the sounds of American Classic and neo-classic, the distinction is often imaginary. The big electro-pneumatic factories largely adopted neo-baroque voicing practices (now dispensed with by many tracker builders), and most of their organs have thoroughly neo-baroque tonal structures onto which are tacked one or two extra celestes, a swell-box or two, electro-pneumatic action, octave couplers, and perhaps a heavy-wind, Post-Horn-type reed. Many organists then naively think (or deceptively pretend?) that these organs are thoroughly equipped to play romantic music, ignoring the fact that the fullest modern foundation choruses now come from tracker builders. Many seem to have confused features of the theatre organ (multiple celestes, certain color stops, extensive unification, lack of ensemble) with those of the romantic.

—The equations "large=romantic" and "small=classic" are absurd. There have been small organs as long as there have been any organs, and a small organ is all that many churches can afford, especially now. Romantic (and American Classic!) builders made as many small organs as anyone else, many as beautiful as their large ones. Of course, there are also plenty of large, splendid, classic organs; beautiful organs come in all sizes and styles. However, in any style, a great organ isn't necessarily large; economy of means is a timeless principle that characterizes all great art.

—Equally absurd are the equations "tracker=classic" and "electro-pneumatic=romantic." Real (i.e., 19th century) romantic organs almost all have mechanical action, with or without pneumatic assist, and most have slider chests. And, as I've said above, a great many electro-pneumatic organs are anything but romantic.

—Starting from a "progressivist" viewpoint that assumes that everything has led up to where we are now, and so present taste and skills must be best, many assume the American Classic organ to be the culmination of organ-building of all times and places, and that history should stop at 1950. They may then project this premise onto the outlooks of tracker builders, assuming that these must all believe that they have the only, final answer. Yet I know from personal experience that, as a type, our leading tracker builders are fascinated with organs of all eras and countries, and admire a great variety of beautiful sound—German, Dutch, French, Italian, Spanish, American (!), Medieval, Renaissance, Baroque, Romantic, and Modern. So, those who would criticize "those narrow-minded tracker builders" ought instead to gauge the width of their own minds.

Timothy J. Tikker
Eugene, OR

Elgar, Lemare, Farnam

Mr. John E. Williams writes (January,

p. 3) that he has been won over to the Elgar Sonata, and links this work with the Reubke, seemingly an odd couple. But his desire to delve into hefty British organ literature of the turn-of-the-century suggests a curiosity of this area which is developing amongst recitalists. A case in point is E. H. Lemare (1865–1934) whose name we see popping up from time to time and about whom *The Organ* is currently publishing a three part article. A good thing because Lemare is by no means all frivol and froth. Mr. Williams and others may find it rewarding to look into his two symphonies (Novello), the second of which he thought well enough of to score for full orchestra—a reverse direction from his usual route of transcribing.

Lemare may well have been the greatest concert organist of his time, but his younger contemporary, the Canadian Lynnwood Farnam, proved to be a close rival. The centenary of Farnam's birth occurred on January 13th of this year and we Canadians, self-effacing lot that we are, typically are allowing the occasion to pass virtually unmarked. Dead heroes in this country can expect no trumpeting.

But in the U.S. one would expect something different. It seems unlikely that Farnam, the spiritual father of that galaxy of students who studied under Gleason, McCurdy, Weinrich, White, Mader and Noehren, will be ignored in this his centennial year. Other organists more remote from the direct apostolic succession may wish to don the armour of light and seek out information about compositions written for Farnam or in his memory. For those who are not totally engrossed in the orgy of Bach-Handel-Scarlatti-Schütz, I submit this list for perusal. It makes no pretense of being complete and perhaps other readers may add to it.

Leo Sowerby: *Symphony in G* (Oxford)

Louis Vierne: *Symphony No. 6* (Le-moine)

E. S. Barnes: *Symphony No. 1*

E. S. Barnes: *Suite of Seven Pieces* (Boston)

M. Dupré: *Souvenir* (Gray)

Harvey Grace: *Resurgam* (Schott)

Karg-Elert: *In Memoriam* (Paxton)

Healey Willan: *Elegy* (Gray)

Meanwhile, let it be said that Lynnwood Farnam deserves glory in the highest.

G. E. Chubb
Burlington, Ontario

Tubular Pneumatic Conversions

I am interested in converting our ten-year-old electropneumatic pipe organ to tubular pneumatic action and thus am responding to the Conversion Kits advertised in the February issue (p.21) of THE DIAPASON.

While not too mechanically inclined myself, I trust our organ technicians will help me in the installation of this important return to historical concepts which I deeply feel has been needed for a long time now.

Our organ is of seven manuals and pedal with three ranks, one a Trompette en Chamade. Unison Offs are eight—one for the Pedal Organ.

It is 3½ minutes to midnight so I will beat the deadline and the mileage on our organ is about 62,000.

Whatever information you may send will be greatly appreciated.

Stanton A. Hyer
Fort Pierce, FL

Sorry, but due to an unprecedented demand for the conversion kits, the company is out of stock. Please reorder in 4-6 years.

THE DIAPASON

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Official Journal of the American Institute of Organbuilders

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Here & There

The national convention of the Organ Historical Society will take place June 24–27 in Charleston, SC. Special events include the opening service of Lutheran Vespers, with Bach cantata and all-Bach organ recital; a program of Handel organ concertos with orchestra; the closing concert on the original 1845 Erben organ at a still-active Huguenot Church; and the annual meeting of the Society in the first Reform synagogue to house an organ.

One day will be devoted to traveling through the South Carolina lowcountry to see instruments in Summerton, Stateburg, and Columbia.

Stop Shorts

Prestant: Principal officer of the organization. Not unknown in Europe, e.g., in France, but held in highest regard is the Prestant of the United States.

1½' Lariat: A very short Longhorn stop of romantic Western organs.

16' Bass Boat: For anglers seeking the thrill of playing the spotted bass, the arched-mouth bass, the leather-lipped bass, and the inverted-mouth bass.

Wiggle Principle: A pipe not properly Montred will make a Rankett.

Crumpet Enchilada: An indescribable hybrid of questionable taste; and a questionable hybrid of indescribable taste.

Cirrhosis: A nearly always fatal or-

gan stop. Performers include William Aylesworth, William Bates, James Darling, Eulalie Davis, Natalie Eubanks, Kristin Gronning, William Gudger, Benjamin Hutto, Hazel King, Larry Long, David Lowry, Lenora McCloskey, David Redd, Stephen Schaeffer, Timothy Q. Smith, and Sarah Younker; featured instruments by Thomas Appleton, Henry Erben, A. B. Felgemaker, E. & G. G. Hook, Hartman-Beatty, Mann & Trupiano, George Jardine, Gabriel Kney, Roosevelt/Andover, Steer & Turner, and Zimmer.

For further information, contact Dr. George Staples, Registrar, P.O. Box 60, Clinton, SC 29325

gan stop.

Stentoroxengedeckt: A powerful beast of Bourdon.

Acetylsalicycet: A white tilt-tablet designating an analgesic compound.

Influenza: The distressful Resultant of adding too many flutes to the reeds.

Big Stop: Most commonly associated with the black-sheep of the organ family—but highly esteemed in some circles—the calliope.

64' Baboon: That's a big one! A Kong of the King of Instruments.

Stop: If stop count is important to you, check whether your organ has an On/Off switch or a blower motor switch labeled Start/Stop, and if the latter, don't forget to count this. (Philip B. Horton, Enid, OK.)

Here & There

Michael D. Farris, 27, a native of New Mexico, was named winner of the 26th annual **National Organ Playing Competition at the First Presbyterian Church**, Fort Wayne, IN. Farris competed against five others in the finals, which had been reduced from an original field of 34 contestants. He was awarded a cash prize of \$600 and gave a recital at First Presbyterian Church on April 30 as one of the artists in the church's Music Series.

Farris currently resides in Rochester, NY, where he is a candidate for the Artist Diploma and the DMA degree at Eastman School of Music as a student of Russell Saunders. He received his bachelor of music degree from Southern Methodist University as a student of Robert Anderson, and his master of music degree from Indiana University as a student of Wilma Jensen and Larry Smith. He is a past national winner of

Bach work included the Dupré *Variations On A Noel*, and Messiaen's "Communion" from *The Pentecost Mass*.

The Daniel Foundation of Greenville, SC, has announced a \$275,000 challenge grant to **Winthrop College**, Rock Hill, SC, for the School of Music. The gift will permit renovation of Tillman Hall Auditorium into a 900-seat performing arts center. Funds will endow a Daniel Young Artists Fund to enable student musicians to gain performing experience off campus. The challenge will be used to match other private commitments during 1985. Private pledges matching the Daniel gift may be funded over five years. Daniel's gift is the second largest contribution in the college's 99-year history. Springs Industries, headquartered in Fort Mill, SC,

script in the British Library as well as to the composer's conducting score in Hamburg. The oratorio—whose name must be regarded as a reference to the special occasion for which it was written rather than the infrequency of its performances—had its first hearing, under the composer's own direction, at the Theatre Royal, Covent Garden, on February 14, 1746.

The Cleveland AGO chapter celebrated Bach's 300th birthday with a weekend of festivities. On Thursday, March 21, Peter Hurford played an all-Bach organ recital. On Friday, the legacy of Bach was celebrated in a lighter spirit with an evening of "Lowbrau Bach," enhanced with German food specialties. Joan Lippincott spoke on performance practice on Saturday

ish Song. The event took place in Orchestra Hall, and featured the Plymouth Festival Chorus and Orchestra joined by the Symphonic Chorus of the University of Minnesota, 300 voices in all, conducted by **Philip Brunelle**.

The International Organ Duo, **Winifred Worsham**, USA, and **Dr. Andrew Worton-Steward**, Great Britain, has just completed a concert tour of Texas. In the space of thirteen days, the Duo played in eight Texas cities. In June and July, the Duo will be playing an extensive concert tour in England and releasing its first record of original arrangements for two players at one console. October will see the Duo begin their tour of the U.S. with a concert scheduled for October 13 at the Scottish Rite Temple in San Antonio, TX, on the



Michael D. Farris



Martin Jean, Phillip G. Paris, Michael D. Farris, Samuel S. Soria, Lynn Trapp, Ronald J. Swedlund



Judges George Ritchie, Haskell Thomson, and Margaret Scharf

the Collegiate Artist Competition of the Music Teacher's National Association. In addition, Farris holds Performer's Certificates in organ from both Indiana University and the Eastman School of Music, and has also taught music theory at both institutions. Farris was a finalist in the Fort Wayne competition in 1981. He presently is organist and choirmaster of St. Luke's Episcopal Church in Fairport, NY.

First runnerup was Martin D. Jean, a doctor of musical arts student at the University of Michigan, Ann Arbor, working with Robert Glasgow. Jean was awarded a cash prize of \$400.

Other finalists included Phillip G. Paris of Kansas City, a doctoral candidate in organ performance at the University of Kansas, Lawrence, as a student of James Moeser; Samuel S. Soria of Chicago, a former student of Wolfgang Rübsum at Northwestern University and now studying privately with David Schrader; Ronald J. Swedlund, a master of music degree student at Wichita State University, KS, as a student of Robert Town; and Lynn M. Trapp, a senior organ performance major at Southern Illinois University at Carbondale under Marianne Webb.

Judging the contest finals were George Ritchie, Professor of Organ and Coordinator of Organ Instruction at the University of Nebraska at Lincoln; Margaret Scharf of the faculty of Cleveland State University and Western Reserve Academy, as well as co-director of music at Old Stone Church, Cleveland; and Haskell Thomson, Professor of Organ and Chairman of the Organ Department, Oberlin College Conservatory of Music in Ohio.

Contestants were chosen from entries covering 15 states. Each contestant was required to perform the complete J. S. Bach *Trio Sonata No. 2 in C minor*; a work by a composer born between 1750 and 1902; and a work by a composer born no earlier than 1903. Farris' winning selections in addition to the

pledged \$500,000 to Winthrop's Business School in January. The performing arts center will be housed within Tillman Hall, formerly called Main Building, built in 1895.

Edgar Krapp was the featured soloist for the world premiere of *A Symphonic Peripetia for Organ and Orchestra* by **Rafael Kubelik**, performed by the Chicago Symphony Orchestra March 14, 15, and 16, as part of its regular subscription concerts with the composer as guest conductor. The work, which is neither symphony nor concerto, is an extended movement in four sections—played without pause—the title of which derives from the Greek word meaning "a sudden change of circumstances." *Peripetia* uses the organ as an integrated part of the overall texture rather than in a soloistic manner. The performance took place in Chicago's Orchestra Hall, utilizing the 1981 Möller (3/74) organ. (For a report on the organ, see p. 1 of the January, 1982, issue of THE DIAPASON.)

The Occasional Oratorio, by George Frederic Handel, received its American premiere in Washington as the second event of the Kennedy Center's gala Handel Tercentennial Festival on March 24. Stephen Simon, Music Director of the D.C. Handel Festivals since their inception, was the conductor of The Handel Festival Orchestra and Chorus. The premiere was made possible by the preparation of a new performance edition recently completed in England by musicologist Merlin Channon. In producing his vocal score, which facilitated a revival of the work for the first time in England since 1763 in the 1982 festival of the Ipswich and Eye Bach Choirs in Suffolk, Mr. Channon had access to Handel's autograph manu-

script. Stuart Raleigh, choral director of the Baldwin-Wallace College Bach Festival, discussed Bach's choral music. John Herr conducted an anthem reading session with serviceable music of Bach, Handel, and Schütz. Harpsichordist Jennifer Paul and clavichordist/fortepianist Joan Benson offered Saturday classes and Sunday recitals on Bach and Scarlatti.

On Thursday evening, March 21st, **Trevor Pinnock** opened a series of 3 concerts in the Metropolitan Museum of Art's Grace Rainey Rogers Auditorium, playing the heart of Bach's *Klavierübung* on a double-manual D. Jacques Way harpsichord built in Stonington, CT. The next night (Friday, March 22nd), **Andras Schiff** opened another series of 3 concerts at the Museum in the course of which he played the identical repertoire—including the six Partitas from the *Klavierübung*, the *Goldberg Variations* and the *Italian Concerto*—on a 9-foot 20th century Steinway grand piano.

To celebrate the birthday of J. S. Bach, the **Wheaton College** (Wheaton, IL) Conservatory of Music presented a faculty recital March 18 in Edman Memorial Chapel. The "Bach Birthday Party" featured Conservatory faculty and students performing a variety of selected pieces from the composer's repertoire, as well as a birthday cake with 300 candles. Faculty performing included Gladys Christiansen, organ, and Daniel Paul Horn, harpsichord.

On March 9th, the Plymouth Music Series presented the American (and English-language) premiere of Swedish composer Moses Pergament's *The Jew-*

newly-restored 4-manual organ. Proceeds from this concert will go to The Scottish Rite Learning Center of South Texas.

Stephen M. Distad of Rochester, MN, a senior at Drake University and organist at First Baptist Church in Des Moines, IA, received the first place award in the Central Region Organ Competition at Augustana College, Sioux Falls, SD, sponsored by the Music Teachers' National Association. He will advance to the National Competition in Detroit, MI. A past student of Rev. Robert Scoggin and Guy Bovet, he now studies with Dr. Carl Staplin. He has been accepted to study organ with Marie-Claire Alain at the Conservatoire National de Région in Rueil-Malmaison, France, for the 1985-86 school year.

The Concert Series of the Cathedral of St. Thomas More, Arlington, VA, opened its special celebration of the birthdays of the composers J. S. Bach, G. F. Handel, D. Scarlatti, and Heinrich Schütz with an organ recital by **Haig Mardirosian** on February 17. Mardirosian serves as associate professor of music at The American University, and as Director of Music at the Cathedral. Following the February 17 concert, he returned to Germany for his fifth concert tour there since 1977. In April, American Public Radio aired a performance he recorded earlier at Harvard University.

Stanley Weiner's Largo and Hallelujah, for violin and organ (Bote & Bock), appears on a new VMS recording (#1042) with the composer playing the violin and Paul Wiszkirchen, organist. The record is titled "Stanley Weiner con organo obbligato."

CONCERT ORGANISTS

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Ernst-Erich Stender	John Chappell Stowe
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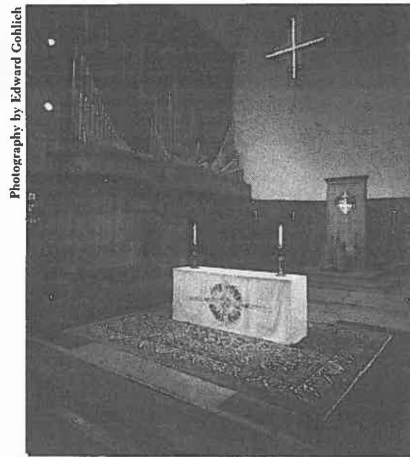
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Thomas Richner	Giovanni DeChiaro
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Here & There

At the Diocesan Convention on Friday, January 25, St. Paul's Episcopal Church in the city of San Diego, CA, was set apart as the Cathedral of the Diocese. On that occasion the choir of men and boys sang the Parry *I was glad* as an Introit for the Procession and William Harris' *Behold the tabernacle of God is with men* at the Offertory. The communion motet was Palestrina's *Tu es petra* sung by the adult choir. On Sunday the celebration continued with the choir of men and girls combining with the adult choir to sing *Faire is the Heaven* of William Harris and a work commissioned for this event—a setting of Psalm 84 by Thomas Kuras. The choir of men and boys has been renamed the Cathedral Choristers with the former Parish or adult choir becoming the Cathedral Choir. The men and girls retain their name as the St. Cecilia Choir. Edgar Billups is completing his tenth year at St. Paul's as organist-choirmaster. Mr. Billups played the *Toccata: tu es petra* of Mulet, the *Choral of Jongen* and *Marche Pontificale* from Widor's *Symphonie I* as voluntaries at the two services.



4-manual Aeolian-Skinner (1969) at St. Paul's Cathedral, San Diego

ers and European American Music Distributors Corporation. The brochure includes an annotated listing of all sale and rental works available from these publishers and their European and domestic affiliates. Copies may be requested from any of the participating publishing firms.

The 1985-86 concert season has been designated as the William Schuman 75th Birthday year by a committee which has been formed to plan the celebration. Aaron Copland is Chairman of the committee; Leonard Bernstein is serving as Honorary Chairman. Schuman, born August 4, 1910, is winner of the very first Pulitzer Prize in Music in 1943. He served as president of the Juilliard School, and as president of the Lincoln Center, founding the Chamber Music Society of Lincoln Center. A new brochure including Schuman's complete catalog of works is now available. For information on the celebration and the catalog, contact Bette Snapp, Coordinator, The William Schuman 75th Birthday Celebration, 415 Madison Avenue, New York, NY 10017.

The Christmas Story, a new extended anthem for baritone solo, two-part chorus, flute, harp, handbells and organ by Richard W. Slater, was given its premiere performance on Christmas Eve at the Church of the Ascension, Sierra Madre, CA. Based on the Matthew and Luke Gospels, the performance included baritone Stephen Alan Smith; David Miller, flute; Paulette Miller, harp; the St. Dunstan's singers and Bell Ringers; with the composer at the organ.

The Choir of Men and Boys of Christ Church Cathedral, Indianapolis, IN, presented their annual Christmas Concert in the Clowes Courtyard of the Indianapolis Art Museum on December 23. Included in the program was *A Ceremony of Carols* by Britten; excerpts from the *Midnight Mass* of Charpentier; and traditional carols.

The Girl's Choir of St. Paul's Cathedral, Buffalo, NY, appeared in concert with jazz musician Dave Brubeck on December 1. The Choir joined with Opera Sacra and the Canisius High School Choir in a production of Brubeck's cantata *La Fiesta de la Posada* held at St. Joseph's Cathedral. Bruce E. Neswick serves as organist-choirmaster of St. Paul's.

Theodore Presser Company has been appointed sole selling agent worldwide for the publications of Carp Music, Inc., of New York City. The Carp catalog specializes in woodwind music and plans to extend into other areas as well. Featured are unique ensemble arrangements of the works of numerous composers, including Sousa, Bach, R. Strauss, and Renaissance and Jacobean composers. A complete listing is presently available.

Presser has also produced a biographical brochure and catalog of the works of Darius Milhaud, in cooperation with G. Schirmer/Associated Music Publish-

Experience
Let ev'ry instrument be tuned for praise; Let all rejoice who have a voice to raise; And may GOD give us faith to sing always: Alleluia, Alleluia, Alleluia!

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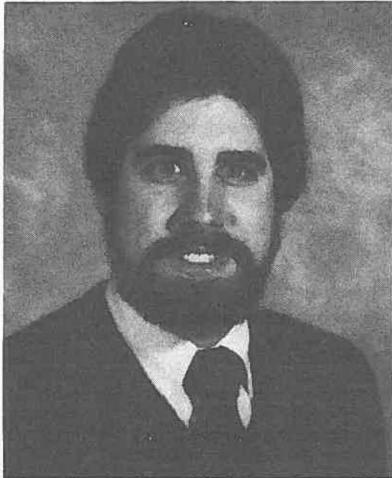
J. Reilly Lewis

J. Reilly Lewis has been appointed music director of the Cathedral Choral Society, succeeding the Choral Society's founding director, Dr. Paul Callaway, who retired last year forty-two years after conducting the first performance in May 1942. The Board of Trustees of the Choral Society chose Dr. Lewis from a field of more than sixty applicants in a nation-wide search. He will conduct the 1985-86 season taking over from the cathedral's precentor and organist-choirmaster, Canon Richard W. Dirksen, who has acted as music director of the Choral Society during the search period.

Lewis was raised in Washington and began his career in music as a member of the Cathedral Boys' Choir under the direction of Canon Dirksen. He took his undergraduate degree in organ and conducting at Oberlin College and received master's and doctor's degrees from Juilliard School of Music. In 1975 he studied organ and composition in France with Nadia Boulanger. As a Fulbright scholar he studied organ with Helmut Walcha in Frankfurt, Germany, specializing in the music of Bach.

Jeff S. Schleff has been appointed assistant professor of music, Concordia

College, River Forest, IL. Formerly music director at St. John Ev. Lutheran Church and Westmoor School, Northbrook, IL, Mr. Schleff will be responsible for program duties in Music Education. He received the B.M. degree in organ performance and music education from Arizona State University, Tempe, and the M.M. degree in organ from Northwestern University, Evanston, IL. Currently a doctoral candidate in music education at the University of Illinois, Urbana, Mr. Schleff is Sub-Dean of the Northwest Suburban Chicago Chapter of the AGO.



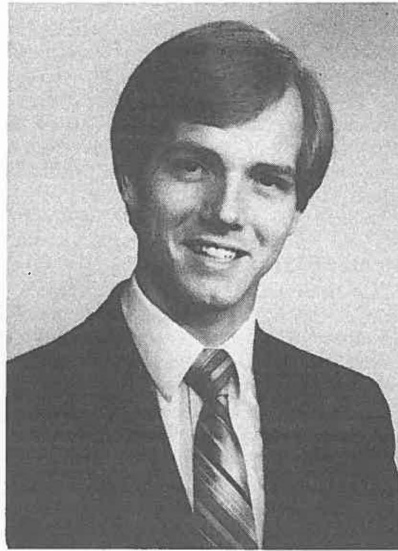
Jeff S. Schleff

Don Cook has been appointed associate organist and director of children's choirs, First United Methodist Church, Lubbock, TX. He will direct the children's choir program, help oversee the Vesper Concert Series, and serve as organist for a congregation of over 5,000. He holds B.M. and M.M. degrees from Brigham Young University, and is an honors fellow and candidate for the D.M.A. at the University of Kansas. He has studied organ with J. J. Keeler, Douglas Bush, James Higdon, James Moeser, and Catharine Crozier. In addition, he is a carillonneur member of the

G.C.N.A., having studied carillon with Albert Gerken.

Fernand Létourneau, President, Orgues Létourneau, Saint-Hyacinthe, Québec, has announced the appointment of the experienced organ designer, Denis Campbell. Mr. Campbell was with Casavant Frères for many years before joining Orgues Létourneau, where he will be in charge of design and construction, while Mr. Létourneau will concentrate on management and tonal direction, assisted by voicer Jean-François Mailhot.

James Gillis Saenger has been appointed carillonneur-in-residence at Washington Cathedral. He will play the cathedral carillon in the Gloria in Excelsis tower every Saturday. Saenger was



Don Cook



Denis Campbell

appointed in early February when he played his first recital as carillonneur-in-residence. In 1976 he had played a bicentennial carillon recital at the cathedral. For the inaugurations of President Carter in 1977 and of President Reagan in 1981 he gave recitals on the Taft and Netherlands carillons also in Washington.

Born in Allentown, PA, in 1955, Saenger attended Moravian and Perkiomen Preparatory Schools, Cedar Crest College and Lehigh University. His study of the carillon began with Frank Law in Valley Forge and continued with Percival Price and Hudson Ladd at the University of Michigan, Ann Arbor. For the past nine years he has been city carillonneur of Aschaffenburg in West Germany and since 1978, carillonneur in Munich. While in Germany he studied organ building in Bonn and Ludwigsburg. In 1979 he founded the first English handbell choir in West Germany from a group of enthusiasts in the Aschaffenburg area.

Nunc Dimittis

Dutch concert organist Feike Asma died on December 18, 1984.

Born in 1912, in the town of Den Helder, he first studied organ with his father, also a prominent organist. In 1937 he was appointed to serve the Hooglandse Kerk in Leiden, where he remained until 1943, at which time he accepted an appointment to the Evangelisch Lutherse Kerkin, The Hague. In 1965 he was appointed to the Grote

Kerk in Maasluis. Because of his influence thousands of Dutch citizens became interested in the organ, both through recitals, as well as recordings, radio and television.

The funeral was held at Oude Kerk in Amsterdam, and befitting his style, the service concluded with the well-known "Samensang" hymnody on Asma's favorite hymns.

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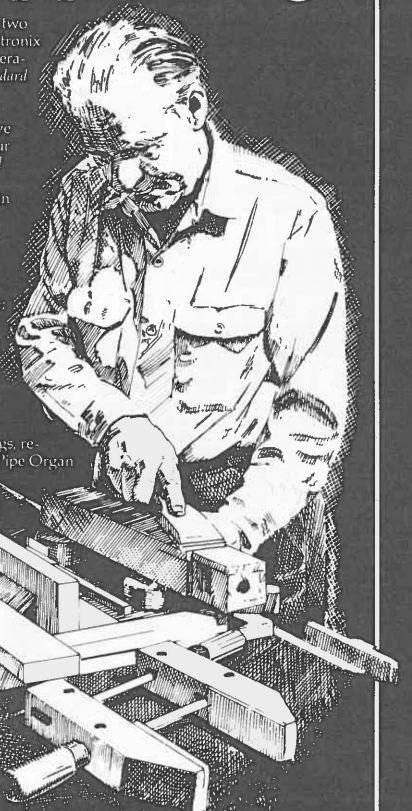
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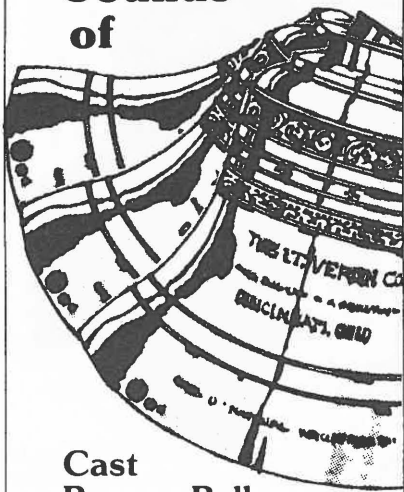
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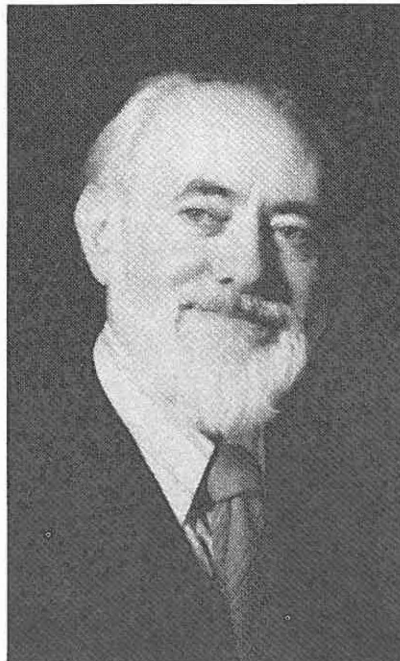
By Margo Halsted

Nunc Dimittis

Raymond Keldermans, 73, an Honorary Member of the GCNA, passed away on July 30 at his home in Springfield, IL. A native of Mechelen, Belgium, he was a graduate of the Royal Belgian Carillon School "Jef Denyn" and the Lemmens Institute in Leuven. In addition, he had done further musical study in West Berlin.

Keldermans was the first carillonneur of the Thomas Rees Memorial Carillon in Springfield from 1961 to 1976. His son, Karel, succeeded him. Keldermans had also served as an instructor of organ and theory at Springfield College. Since 1976 he had been living in Florida in retirement, returning to Springfield in June of 1983.

A prolific composer, Keldermans had to his credit three symphonies, chamber music, choral music, and works for carillon, piano, organ and harpsichord. In May of 1983, his cantata, "Lamb of Light," had its premiere performance by the Lake Wales Chorale in Lake Wales, FL, with Milford Myhre conducting. Belgian Radio and Television is scheduling performances of his compositions for broadcast.



Raymond Keldermans

Master Classes

Carillon master classes were held August 19-23 in Logumkloster, Denmark. Teachers for the classes were Jacques Lannoy, Director of the French Carillon School, and Americans Milford Myhre of the Bok Tower in Florida and Todd Fair of Amsterdam. Peter Langberg, Director of the Danish School, served as host for the classes.

Cyril Johnston

The centenary of bellfounder Cyril

Johnston's birth was celebrated at a special service in the Croydon (England) Parish Church on May 5. Born May 9, 1884, Johnston had cast bells for some of the finest and heaviest carillons and rings in the world. He died in 1950. Carillonneurs and change ringers in several lands played special concerts and changes in remembrance of Johnston.

Fulbright

Brian Swager has been awarded a Fulbright grant to study at the Royal

Belgian Carillon School "Jef Denyn." Swager recently completed a Master of Music degree in organ performance at Indiana University where he studied organ with Larry Smith and carillon with Linda Walker Pointer.

GCNA Membership

Would you like to join the Guild of Carillonneurs in North America? Membership is open to all who are interested in carillons. Members receive a yearly *Bulletin*, two issues of a newsletter, and information about Guild activities and projects. The North American Guild is a member of the World Carillon Federation. Membership applications may be requested from the GCNA Treasurer, Robert Byrnes, 1022 Main St., Cedar Falls, IA 50613.

Todd Fair Appointed

American Todd Fair has been appointed one of three new teachers at the Netherlands Carillon School in Amersfoort. The appointment of Fair, along with Dutchmen Arie Abbenes and Bernard Winsemius, was announced in July by the new director of the school, Jacques Maassen. To begin his teaching, Fair was assigned twelve students.

Fair is a graduate of West Chester State College (music education and piano, 1974) and the Netherlands Carillon School (1977). His carillon study has been with Frank P. Law, Leen 't Hart, and Peter Bakker. Presently, Fair is the carillonneur of the Old Church in Amsterdam and of the city of Alkmaar. For the World Carillon Federation, Fair serves as secretary for non-European countries and the chairman of the Keyboard Subcommittee.

Book Reviews

H. C. Robbins Landon. *Handel and His World*. Boston: Little, Brown & Co., 1984. 256 pp. \$29.95.

A life-long esteem for Handel and immersion in 18th-century musical styles have produced a book which is significant in content and fascinating to read. H. C. Robbins Landon has previously written on Mozart, Beethoven, and Haydn, including what is judged by many as a definitive five-volume biography of the latter. Though at times opinionated, the author's remarks and analysis always bear close scrutiny and often produce insights lacking in more conventional writers.

In considering a book of this scope it may first be useful to state clearly what the book is *not*. *Handel and His World* is not primarily a biography, although it is set out in an essentially chronological fashion. It is not primarily a book dealing with musical analysis, authenticity or performance practice, although these matters are frequently mentioned. Nor, considering the continued discovery of unknown Handel manuscripts and documents, is the present book intended to be definitive.

The single most important unifying theme in *Handel and His World* is the exploration of the "social" factor. By this term is meant the sociological, financial, and personal motivation factors which caused Handel to move in the directions he did. Some of these factors have been well-known to musicians for a long time. However, the author provides a wealth of fresh insights on these and, in addition, points out other events and conditions crucial to the

shaping of the phenomenon we know as "Handel." Composers contemporary with Handel, his patrons, the performers he worked—and sometimes fought—with, his public, and Handel's own inner sense of motivation and purpose are equally illuminated in Robbins Landon's far-ranging study.

The author has several prejudices which he openly states. In regard to existing biographies, he values more highly than many other writers the earliest: John Mainwaring's *Memoirs of the Life of the late George Frederic Handel* (1760). "Although . . . inaccurate as to chronology, this book nevertheless remains our principal source of information about the early and formative years of the composer, with much of the information furnished by Handel's pupil, J. C. Smith, Jr." Not surprisingly, therefore, *Handel and His World* contains extensive quotation from Mainwaring. Another biography which the author values highly is O. E. Deutsch's *Handel: a Documentary Biography* (1955). On the other hand, his description of P. H. Lang's *George Frideric Handel* (1966) is simply astonishing: "Prejudiced, choleric and undisciplined, this is nevertheless a highly important book."

A second prejudice of the author deals with what he perceives as a lack of appreciation for certain portions of Handel's creative output, notably the instrumental suites and massed choral music. Paradoxically, this appears to be the result of overexposure using inappropriate performance forces and style accompanied by too little awareness of

intrinsic musical worth and expressive possibilities.

Finally, it is the author's opinion that of all the oratorios (and by implication the operas as well), *Messiah* is by far Handel's finest effort. Two entire sections of the book, "The Irish Interlude & *Messiah*, 1741-1742" (pp. 169-191) and "*Messiah* in London & the Foundling Hospital, 1743" (pp. 192-206), are therefore devoted to this subject.

Handel and His World is splendidly written and elegantly produced. Documentation in the form of footnotes is liberally supplied, but these are listed at the end of each section and in no way affect the flow of the author's prose. As mentioned earlier, there is extensive quotation from Mainwaring; quotations from correspondence of Handel and his contemporaries are also extensive.

A special delight of this book is the inclusion of more than 150 photographic illustrations (both black & white, and color) ranging from portraits to manuscripts and correspondence.

—Wesley Vos



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Book Reviews

Chroma Foundation, *Chromatic Notation; The Results and Conclusions of the International Enquiry*. Victoria, B.C.: Edition Chroma, 1983. 47 pp. \$20.00 (paperbound).

This book is the culmination of the international survey conducted by the Chroma Foundation during the years 1979-1983 to find a "practicable notation for music in the range of the chromatic scale." The survey, conducted through advertisements in music magazines, brought forth no less than 100 proposals submitted worldwide for "notation reform," including a remarkable response from readers of THE DIAPASON. The resulting report presents a collection of all those notations which represent music by purely graphic (as opposed, for example, to numeric) means. It also evaluates the notations on a comparison chart and presents conclusions of the Chroma Foundation. Finally, there are actual musical examples in the new notations that the committee decided were viable.

The primary reason for the study was that the difficulties in learning traditional notation strictly limit the circle of practicing amateurs, according to the Foundation. They were searching for a new notation that could be used for all music languages—including the diatonic one—based on a chromatic scale. However, the products of the survey ("chromatic notations A and B") seem very difficult to learn indeed. Debussy's *Prelude Danseuses de Delphes* is almost impossible to decipher, in both chromatic notation A and B, even if one knows this keyboard work well. Because flats or sharps (no distinction is made) have their own separate staff lines (but no accidental symbol) and all octaves of the keyboard are represented in full (no ledger lines), the pianist must decipher up to 27 staff lines simultaneously at a given time. These staves are not totally continuous (there are some slightly wider gaps to give bearings) but the page is not readable: this is more akin to score-reading than keyboard sight-reading and certainly is uninviting.

It is true that the Foundation has succeeded in removing all of those nasty sharp and flat signs in their "chromatic notations A and B" and has produced purified notations of Debussy's *Prelude* and Bach's *Contrapunctus III* from *Der Kunst der Fuge*. The music in these ver-

sions has a stark quality to it. The same notes are represented, in theory, but something very important is missing from the notation when the music is represented in this fashion. Chromaticism is a kinetic vocabulary based on tendency tones, mode mixture and tonicization. Much of our interpretation of music relies on significant accidentals to signal the process of modulation, the presence of altered chords—or a brief, but beautiful, moment of heightened expression granted by the introduction of a chromatic harmony. Without accidentals, the music appears watered down and colorless and at the same level of intensity: a white desert of staves and notes lacking individuality.

The disclaimer added by the Chroma Foundation at the end of the Introduction to their publication stressed that "it cannot be the aim to replace the traditional notation with a new one. The aim can only be to replace the chaos of uncountable notations by the interchangeable use of two notations, namely the traditional diatonic notation and one new chromatic notation." I am not convinced that atonal music (which inevitably has moments of tonicization) can be represented any more accurately or expeditiously with these notations. For those adventurous enough to explore the multifarious ramifications of this study, the Edition Chroma has also published three *Contrapuncti* from *Der Kunst der Fuge* by Bach and *Blossom-Time* (a cycle of songs for voice and piano) by Albert Brennin—as well as music manuscript paper with either 4 or 3 plus 1 lines per octave.

—John Carbon
Franklin and Marshall College

Charlton, Peter. *John Stainer and the Musical Life of Victorian Britain*. North Pomfret, Vermont: David and Charles, Inc., 1984. 231 pp. \$29.95.

Peter Charlton's biography of Sir John Stainer is a welcome addition to the literature on music in Victorian Britain. Stainer's career is an interesting one to follow because of the extremely varied musical life he led. It began as a boy chorister and included positions as organist at St. Michael's College, Tenbury; Magdalen College, Oxford; choirmaster at St. Paul's Cathedral, London; Professor of Music at Oxford; and HM Spec-

tor of Music. We watch this tireless musical figure function variously as performer, scholar, and music educator.

Charlton's biography of Stainer, which seems to have emerged from a more extensive doctoral thesis, contains a wealth of detail. For example, Appendix B lists not only the titles of Stainer's musical works, but also the date and occasion of composition, first performance, precise instrumentation, text source and compiler, date of publication, current location of manuscript, performing time, and, in the case of anthems, their use during the church year. Within the text, Charlton gives many primary source details which provide valuable performance practice information and insight into the musical tastes of the period.

However, there is sometimes an overabundance of detail within the body of the text which often becomes too tedious in a work published, according to the author, "for general musical interest" (p. 8). For example, we are provided with an elaborate paragraph on the birth, education, ordination, and various places of occupation of a rather minor figure, W. J. Sparrow Simpson, librettist of *The Crucifixion* (p. 148). Those facts shed no special light on the significance of the work or its composition. In another instance, Charlton relates that Stainer was very famous for his improvisations at the organ. The ensuing page and a half contains some thirteen citations of contemporary reviewers and other musicians attesting to that fact in nearly identical terms (pp. 78-80). This reader was totally convinced of Stainer's remarkable improvisatory abilities after the second or third citation.

Chapters 3, 4, and 5 give an excellent account of Stainer's appointment to St. Paul's Cathedral and subsequent overhaul of music there. The author describes vividly the poor state to which the choral service had fallen under previous choirmasters. He details Stainer's reform measures including restructuring of the appointment and tenure process for vicars-choral, the improved recruitment and training of boy choristers, widening of the Cathedral's activities to include special performances of oratorios, and a more discriminating selection of service music to include the best of contemporary church composi-

tions. Under Stainer's leadership, music in the Cathedral service gained dignity and improved in musical proficiency. For his accomplishments there, he was knighted in 1888 by Queen Victoria.

Despite Stainer's considerable musical accomplishments, Charlton admits the fallibility of his subject as a composer. He finds the overall quality of Stainer's works to be "not great." Charlton continues: "They served an immediate need, and while a few are still worth keeping in cathedral and parish church music lists, most are not" (p. 119). The author's thorough familiarity with the music is evident as he devotes two chapters to an examination of Stainer's anthems, service music, hymn tunes, miscellaneous church compositions, organ works, small secular output, and large choral/orchestral works. He traces rather closely such details as the use of *leitmotiv* in the cantata, *St. Mary Magdalen*. Again though, in his zeal to be thorough, Charlton at times becomes redundant, quoting multiple sources on the same topic.

Charlton offers a final assessment of Stainer's church music contribution: "Most of his anthems seem irrelevant to present forms of church service. In his day, however, he was an important contributor to church music, and the style of his music was clearly acceptable at that time to clergymen, choirs, and congregations. No matter what may be thought of his music today, it cannot alter the fact that it was, in its own time, not merely acceptable but highly esteemed; nor can modern estimates of his music diminish Stainer's importance as a composer who exerted a wide and beneficent influence on church worship" (p. 130).

And so it is with much modern criticism of Victorian music. We pore carefully through a large volume of pieces to find a few musical gems. The remaining works, though to posterity they seem to have little lasting value, were important in their time. They were earnestly produced in an amazing quantity to satisfy the needs of a volatile, fickle, aesthetically self-conscious public. It is much to Peter Charlton's credit that he has given us an excellent portrait of one of the most earnest, most prolific, and most prominent figures of his time.

—Dr. John Silantien
University of Texas at San Antonio

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ORGEL-LANDSCHAFTEN DER SCHWEIZ (Organs of the Swiss Cantons). Monte-Carasso: Katholische Kirche; and Luzern: Matthäuskirche. Bernhard Billeter, organist.

Side I. Monte-Carasso organ. Girolamo Cavazzoni (between 1506 and 1512-1577), *Hymnus in Festo Corporis Christi: Pange lingua gloriosi; Ricercar primo*. Francesco Bianciardi (1572?-1617), *Ricercar quinto; Fantasia terza*. Giovanni Maria Trabaci (c. 1580-1647), *Capriccio sopra la, fa, sol, la*. Girolamo Frescobaldi (1583-1643), *Canzon dopo l'Epistola; Toccata per l'Elevazione; Toccata sesta*. Side II. Matthäuskirche organ. Adolf Brunner (b. 1901), *Drei Eingangsspiele* (1960-61). Klaus Huber (b. 1924), *In te Domine speravi*.

Pelca PSR 41014. \$11.00 plus \$1.50 per order for postage and handling from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184.

The organs of North Italy and Southern Switzerland changed little for nearly three centuries after their basic characteristics were established, around 1575. Thus, the Monte-Carasso organ, built by Giuseppe (Chigna?) 1746 and restored 1965, is much the same as would have been played by Cavazzoni, with its single manual, 11 stops, and one pedal stop with coupler. Its bright, pretty sound with lots of "chiff" is less varied than the colorful North German organs of similar date, but Billeter does not use either flute or cornet registrations, though they are listed in the dispositions. The music sounds subtle and low-key, its main interest lying in the

polyphony; except for the Frescobaldi, these are fairly conventional works of their time. Trabaci ventures into some chromaticisms, followed much more strongly by Frescobaldi, and Billeter adds fine idiomatic diminutions.

The tracker organ of the Lucerne Matthäuskirche, built by Neidhart and Lhôte in 1971-72, has three manuals and pedal. Billeter performs works by two contemporary Swiss composers, not themselves organists. Brunner's work is orderly, linear and transparent, always tonally centered. It is pleasant, skillful music without great originality. Huber's work—well, the last sentence of the entry on him in the *New Groves* says it "attempts not only to bring together a modern conception of time with medieval mysticism, but to achieve a conjunction of all arts in a primordial experience of creation." And that, we think, says it all.

An insert, in German, describes both organs, includes dispositions and registrations used, and has photos of both instruments. There is a brief biography of Billeter on the cover. The recording is extremely clear.

BAROQUE TRUMPET AND ORGAN. *Toccatas, Concertos and Dances*. Richard Winslow, trumpet; David Rothe, organ.

Side I. *Toccata for Trumpet and Organ*, Giovanni Battista Martini (1706-1784); *Concerto in F*, Tomaso Albinoni (1671-1750); *Concerto del Sigr. Meck, appropriato all Organo*, Johann Gott-

fried Walther (1684-1748). Side II. *Toccata in D Minor* (BWV 565), J. S. Bach (1685-1750); *B Minor Suite* (BWV 1067), Bach; *Danceries à 4 et 5 parties (Allemande)*, Claude Gervaise (16th C.).

Ashland Records. AR 4986. No price given. Ashland Recording, 3006 Esplanade, Chico, CA 95926.

This recording is an odd mixture. Rothe is an excellent organist. He has a true feel for Baroque performance, and the Bigelow tracker organ made for him is a fine example of a good modern copy in the Baroque style, with two manuals, 18 colorful stops, and a well-tempered tuning. The Meck Concerto, transcribed by Walther, is an attractive, less familiar example of a typical genre of Bach's day, and shows off the organ nicely, as does the Toccata and Fugue in D minor. Disposition is given, but not registrations. Unfortunately, the acoustics of the church where the recording appears to have been made deaden any reverberance, and the sound drops with startling suddenness.

But why, on an album where the notes (by Dean Sullivan) comment that using a metal instead of a wooden, one-key flute constitutes an "arrangement of sorts" in the Bach suite, is the other featured performer using a modern Selmer Paris 4-valve piccolo trumpet? And why is the arrangement of the Albinoni Concerto in F from oboe and strings to trumpet and organ not acknowledged? Why are only two of the three Albinoni movements played (there is plenty of room on the album side for the third)? And why, where

Rothe is meticulous about Baroque performance practice, is Winslow taking the long legato line and anticipating appoggiaturas? Worst of all, Winslow constantly plays out of tune.

LIEDER UND TANZE DER RENAISSANCE: Songs and Dances of the Renaissance. Collegium Pro Musica; Ronald Cross, director and keyboards. FSM Pantheon. FSM 63 904 PAN. No price given.

Twenty-five years ago, this recording (the first by the Collegium Pro Musica of Wagner College, Staten Island, New York, under Professor of Music Ronald Cross) would have been accepted as a useful addition to a sparse repertoire. Today, with so many recordings made by first class professionals in superb performances of Renaissance music, this one stands as merely a good collegium performance. It is accurate, earnest and scholarly playing, with good understanding of ornamentation. The music is delightful: a well-chosen, varied group of 31 works from sacred to bawdy, both vocal and instrumental. Dozens of Renaissance instruments are played, all most competently. Vocal timbres are less satisfactory. There are a couple of organ works, and some on harpsichord, but details of the instruments are not given. Brief, excellent notes on all selections, with translations where necessary, are given in English and German inside the attractive jacket. Recording quality is good. However, it just does not come to life.

—William and Philippa Kiraly

New Organ Music

Lester Groom, *Six Preludes*, \$4.00, H. W. Gray.

These are fresh and contrasting chorale preludes for various seasons of the church year. Included is a three-part setting of "Neumark" patterned after Bach's Schuebler trios; a sturdy cantus firmus setting of "St. George's Windsor"; an offbeat (metrically speaking) "Tempus adest floridum"; an ostinato aria setting of "Divinum mysterium"; and settings of "Quicumque Christum quaeritis" and "O lux beata trinitas" in improvisatory styles.

Edward G. Mead, *Meditation on "O Perfect Love,"* \$.95; *Prelude on "Caithness,"* \$1.25; *Prelude on "Diademata,"* \$.95; *Three Organ Preludes on "Nova Vita," "Coronation,"* and "National Hymn," \$1.95; Willis.

In these six hymn tune preludes in traditional style—slightly elaborated with rhythmic motifs, and briefly extended fore and aft by means of introductions and codas—only the tunes themselves serve to distinguish the settings one from another. Brevity and

simplicity notwithstanding, their strengths do not outweigh the weakness of their musical ideas and expression.

Thomas Daniel Schlee, *Fantaisie*, Op. 15, \$11.25, Leduc: Paris.

Two thin-textured toccatas calling for a plenum registration surround a legato *Récit de tierce* in the pedal in this eleven-minute fantasia. Aside from occasional pedal points, the toccatas scrupulously avoid rhythmic counterpoint, with the result that one driving rhythmic line prevails, varying in density, sometimes gradually, sometimes abruptly, from a single note to thick chords. *Fantaisie*, which uses twelve-tone compositional techniques, won its young author first prize at the Saint-Rémy-de-Provence competition in 1982.

François-Henri Houbart, *Zemyorka*, \$7.50, Lemoine (Theodore Presser).

Houbart writes in a contemporary idiom replete with clusters, glissandos, and continuous variations of texture and registration. Only the opening gesture,

which calls for the Bourdon to be drawn slowly, suggests that an organ with mechanical stop action is required. Everything else is negotiable on either a mechanical or electro-pneumatic instrument. Six pages in length and of moderate difficulty, this affords an interesting essay into current organ literature. Two years a student at the Strasbourg Conservatoire under Michel Chapuis, and a pupil of Cocheureau in improvisation, Houbart, now organist of the Church of the Madeleine in Paris, dedicates this work to France's first astronaut, who is also, *mirabile dictu*, an organist.

Noel Goemann, *March*, for Trumpet and Organ, \$4.00, H. W. Gray.

Well-crafted, this march for weddings and festive occasions is as appropriate now as when it was first published in 1959. Although it is one continuous movement in ternary form, the first section can be successfully detached to make a shorter processional. The B-flat trumpet part stays in the middle of its range, rising occasionally to a high B-flat.

Craig A. Penfield, *Lyric Suite*, The Wayne Leupold Organ Library No. 1, \$2.95, Belwin-Mills.

The Berceuse, Idyl, and Consolation of the *Lyric Suite* render homage to the genre pieces of those names in the *Twenty-Four Pieces in Free Style* of Louis Vierne. Written specifically for a one-manual pipe organ or reed organ, three or four voice chordal style prevails, and the use of pedals is optional.

Craig A. Penfield, *French Suite for Organ*, The Wayne Leupold Library No. 2, \$3.95, Belwin-Mills.

Not a French suite in Bach's keyboard style, nor a French classic suite à la Clérambault, but a suite (Allemande, Bourrée, Minuet, Courante, Pavanne, and Toccata) such as Debussy might have written for organ. Impressionist harmonies with pianistic writing and modest pedal parts characterize these pieces. The Toccata could serve well as a teaching piece for a first approach to the technical problems of the style.

—Gale Kramer

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MHKS First Annual Conference

Darcy Kuronen

The Midwest Historical Keyboard Society held its first annual conference February 21-23 at Saint Mary's College, Notre Dame, Indiana. A well-balanced agenda of concerts, lectures, and demonstrations truly offered something for everyone. The conference began energetically Thursday evening with an all-Beethoven concert performed by Kenneth Drake on his own 1816 Broadwood piano. Although the size of the hall was not conducive to the relatively intimate sound of the Broadwood, Mr. Drake drew every conceivable nuance from the instrument. Immediately following the concert was the first of a number of marvelous receptions hosted by Saint Mary's.

the first, Paul Irvin gave an eloquent presentation, covering everything from basic tuning technique to lucid instructions on setting some of the more common historical temperaments. Regrettably, little time was left for any hands-on instruction. The day's papers ended with two brief lectures by instrument makers Keith Hill and Anderson Du-

concluded with Max Yount's presentation and performance of a harpsichord duet by the 18th-century American composer, Benjamin Carr.

Following the afternoon's instrument demonstrations, Willard Martin bravely substituted for Ed Kottick, unfortunately absent because of the weather, in a workshop dealing with harpsichord



Margaret Hood prepares a Viennese fortepiano for performance.



Julane Rodgers and Nanette Lunde.



Participants admire Kenneth Drake's 1816 Broadwood piano.

Friday's session began with a lecture by Arnold Burkart about creating a chamber music society in a small community. Mr. Burkart spoke from first-hand experience, having helped develop a chamber music concert series in Muncie, Indiana. Barbara Harbach presented her recent research dealing with three women composers of the 18th century. The three musical examples performed by Ms. Harbach were each quite delightful, and we anxiously await their publication. Kenneth Drake invited everyone on stage to look at his Broadwood piano and discuss what can be learned from playing an early piano. The morning session was rounded off with a paper by Bellamy Hosler concerning a 1797 treatise by Johann Peter Milchmeyer, *Die Wahre Art, das Pi-*

anoforte zu spielen. Ms. Hosler presented an overview of the treatise's contents, with particular discussion of the various expressive devices in early piano playing.

After lunch there was an opportunity to hear some of the instruments exhibited at the conference. The first demonstration was of fortepianos and small harpsichords, with an additional session on Saturday of large harpsichords. Of the eight instrument makers who exhibited, the majority were from the Midwest with a couple from as far away as Pennsylvania and Massachusetts. The displays were conveniently set up in separate rooms, offering freedom to try out each instrument.

Two instructional workshops were included in the conference activities. In

pre, in which each builder presented his own particular philosophy about instrument making. Friday evening's concert was given by Edward Parmentier on a double-manual harpsichord made by Keith Hill. Parmentier gave a brilliant performance of works by Scarlatti, Handel, and J. S. Bach, including his own transcription of Bach's *Partita in E major* for violin.

Saturday morning began with a lecture, "Teaching the Harpsichord," in which Edward Parmentier discussed a number of precepts important to proper performance on the harpsichord and listed some helpful beginning music to aid in the early stages of study. Moving to a topic less directly concerned with music, Thomas McGeary presented his research dealing with the cultural significance of harpsichord decoration, accompanying his lecture with a number of slides showing lid paintings and mottos. Newman Powell then delved into the area of performance practice, demonstrating how historical keyboard fingerings can help achieve a properly articulated phrase. The morning session

maintenance. By all indications this topic was of the greatest interest to those in attendance. Regrettably again, time was limited and many questions had to go unanswered. The final concert was presented jointly by the Society's president, Nanette Lunde, and board member, Julane Rodgers. Ms. Lunde and Ms. Rodgers alternated selections, performing on harpsichords made by Anderson Dupree and Willard Martin. The program contained pieces, again, by tercentenary composers Scarlatti, Handel, and Bach, and concluded with the *Symphonie de Clavecins* for two harpsichords by Armand-Louis Couperin.

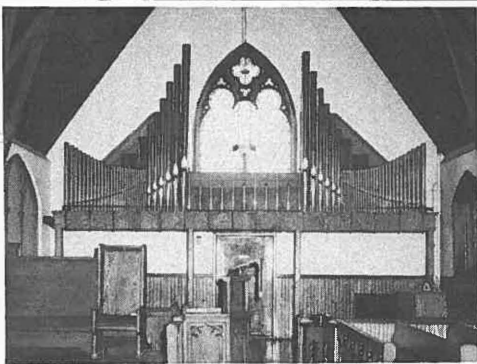
Conference activities concluded with a banquet and business meeting at which the members discussed future sites and contents of meetings, the possibility of a journal publication, and generally congratulated each other on a successful first gathering. The program committee and the entire board of directors can congratulate themselves for a well-run conference and a well-organized new society. We all look forward to next year's meeting. ■

Darcy Kuronen is a research assistant at the Shrine to Music Museum in Vermillion, South Dakota, where he is currently in the process of restoring a 1789 fortepiano by Davison and Redpath, London. Mr. Kuronen also performs on early keyboard instruments and has built reproductions of harpsichords, a clavichord, and a fortepiano.

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VIVO UNISON CHORUS OR SOLO
D. SCARLATTI (??)

30
ORGAN or Harpsichord Introduction.

Fe-li-ce comp-le-an-no, Fe-li-ce
Fe-li-ce comp-le-an-no, Fe-li-ce
comp-le-an-no, Fe-li-ce

6x
Do-me-ni-co. © E.L. SZONNTAGH, 1985

Example 3.

VIVO
INTRODUZIONE & ACCOMPAGNAMENTO
D. SCARLATTI (??)

Clavichord or Cembalo
SEMPRE

Example 4. © E.L. SZONNTAGH, 1985

George Fred Handel
Recitativo (Espressivo)

Solo
George Frederic! What joys what charms I see, thy happiness I feel,
CONTINUO

Solo
Thy threehundredth anni-ver-sa-ry We sing!
rit. ff ORGAN

Chorale

CHOIR
Happy birth-day to you! Happy birth-day to you! Happy
birth-day dear George Fred, happy birth-day to you! For-ever, forever, forever

EXAMPLE 5. © E.L. SZONNTAGH, 1985

ment) is from one of the chamber cantatas (cantata da camera). The style was quite popular in his time, and was actually pioneered by his father, Alessandro. This type of work was usually written for solo voice (or unison chorus) and continuo. The title is: Padre e figlio (Father and Son) and the story is about a boy with an inferiority complex.

Those who know the fact that Handel frequently borrowed from others (and even more often from himself) will not be surprised to hear this long lost piece, so typical of the choral masterworks of George Fred.

NOTES
1. Grove's Dictionary of Music and Musicians Vol. VII, p. 642.
(Eric Blom, Editor), St. Martin's Press, NYC, 1973.
2. Literally translated: Happy birthday to you . . .

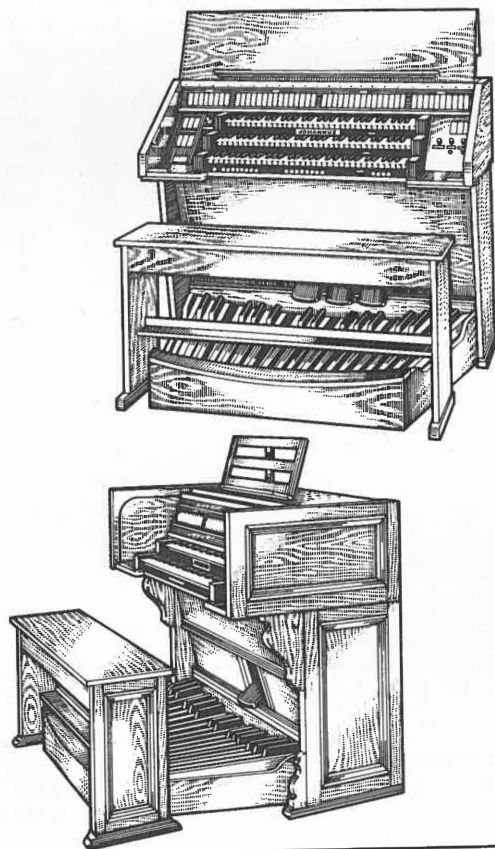
George Frederic Handel (1685-1759)

Near the Piccadilly Circus of London, in one of the many antique stores, I found a fragile and yellowish piece of paper with some curious music written on it. No name of composer, copyist, arranger or the like was evident, but from the style we can quickly ascertain, with a high degree of probability, that the work is a genuine G. F. Handel. It is a choral excerpt with keyboard introduction and accompaniment (Example 5) from the now lost oratorio "Habakkuk," and originally was most likely the closing piece of part sixteen, in which the 300th birthday of the minor prophet, Habakkuk, was celebrated. Someone—maybe a 19th century copyist—changed the text slightly and used it to celebrate the composer himself. He changed the words of the recitative from Habakkuk to George Frederic, but left the 300th anniversary unchanged, which comes very handy in this year of 1985. In the grandiose choral conclusion, he again changed the name but must have run out of notes and thus abbreviated George Frederic to the rather friendly George FRED.

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Christmas Chorale

In dulci jubilo has a macaronic text; that is, one using two languages, alternating between German and Latin in each line. According to Schweitzer, this textual treatment was reserved for hymns that described the manger scene, and he called them "cradle hymns." In the *Orgelbüchlein* setting one is immediately struck by the consistent emphasis on numbers 2 (Christ) and 3 (Trinity). The three sharps of the key signature and the 3/2 meter visually signal Bach's intention even before the first note is played.

Two canons at the octave, one for the chorale and one for the accompaniment, unfold simultaneously. The symbolic significance of the chorale canon between soprano and tenor has often been linked to the words from the second verse, "Draw me after Thee;" this seems plausible, but what is the significance of the accompanimental canon between the alto and bass with its insistent two-against-three rhythmic conflict? Questions have also been raised about the performance of these two-against-three patterns: that is, 1) should the triplets be changed to duple patterns; 2) the duples assimilated with the triplet figures; or 3) should the rhythms be played as notated?

The use of two canons in a chorale prelude whose text concerns the mortal birth of the divine Savior is clearly a reference to His dual, divine/human, spirit.¹⁴ Further, when the accompanimental canon suddenly stops after the last note in measure 24, it points symbolically to the last line of the first stanza, "You are Alpha and Omega," for Bach's alphabet was numbered 1 through 24.

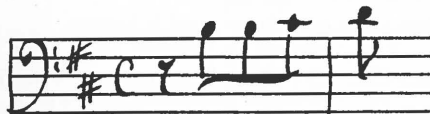
The duality of Christ is symbolized by the duple rhythms and the two canons unfolding simultaneously. His relationship to the Trinity is symbolized by the triplet rhythms, the triple meter, and the key signature of three sharps. At the same time the two-against-three patterns perfectly symbolize the rhythmic clash of the two languages co-existing line for line.

Performers who advocate the elimination of all rhythmic conflict in this piece, either by adjusting the triplets or the duple patterns, are assuming Bach's notation represents a code that has to be cracked. It is significant that in measure 25, just after, but not before the accompanimental canon ceases, Bach wrote the then modern notation for duple/triple assimilation. He wrote it again in measures 26, 28, and 30, for a total of five times, a number with important symbolic meaning. If Bach's notation is really in code, why did he wait until measure 25 to give us his rhythmic Rosetta stone, the key for cracking his code? Why didn't he place this key in measure 3, where the first rhythmic conflict occurs? Wouldn't that have resolved all ambiguity? The advocates of rhythmic assimilation for this chorale cannot avoid the unjust conclusion that Bach's notation is an example of extreme carelessness and lack of foresight. Before accepting this conclusion, one should first be able to demonstrate how Bach, supposing he really desired a rhythmic clash, could have notated it any differently or more clearly than he has, and still have done so in a manner consistent with his notational practice. In this instance Bach's notation is a clear indication of his intent; for had he desired rhythmic assimilation, the means of indicating it were notationally available to him.

New Year Chorales

Helft mir Gottes Güte preisen and *Das Alte Jahr vergangen ist* are two chorales for the New Year season. Since their features have been well described by several writers, they do not require repetition here.¹⁵ It is only necessary to mention how the number 12 (a symbol for the months of the year) is used in each. The first chorale phrase for *Helft mir Gottes Güte preisen* provides the material for a motive which imitatively accompanies the chorale through the tenth measure (Example 7). The repetition of this motive invokes the

Example 7



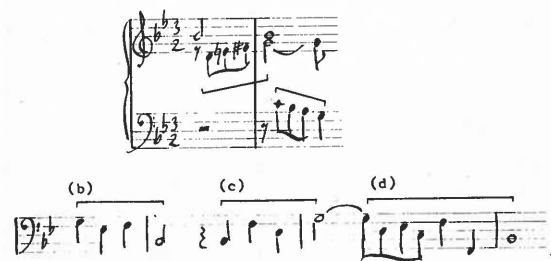
curious quarter-note rest on the last beat of the measure (Example 11c). In the first verse the word here is "Ruh" (rest); therefore the musical rest refers unmistakably to the text at this moment.

The only puzzle that remains is the rests that separate each chorale phrase. Since the title of this chorale speaks of God opening the heavens, the rests, creating an opening between the chorale phrases, provide the perfect symbol for God's *opened* heavens.

Easter Chorale

Heut' triumphieret Gottes Sohn was sung in the Easter season and on Ascension Day, and has certain features in common with *In dir ist Freude*, the only other *Orgelbüchlein* chorale that employs the ostinato technique with the same degree of faithfulness. In this prelude the alto and tenor lines are dominated by a four-note ascending and descending scale pattern which Bach used in several other Easter settings in the *Orgelbüchlein* (Example 12a). The pedal repeats an ostinato phrase of special significance—it is composed of three ideas expressed with 14 notes, Bach's signature number (Example 12b, c and d).

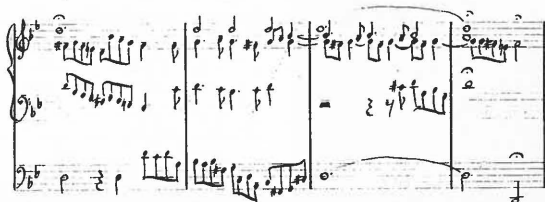
Example 12



The first segment of the ostinato phrase is a disjunct descending figure of 4 notes, the second, a disjunct ascending figure that suggests the inversion of the first. (Inversion was often used by Bach to symbolize Christ the Son, who is of the Father and also separated from Him by His earthly form.)¹⁸ The first note of the last segment overlaps with the end of the second, and consists of 7 notes moving with a more agitated rhythm to a cadential close (Example 12d). The first two segments, therefore, represent Father and Son; the third, with its 7 notes, symbolizes the Holy Spirit with its seven gifts. Thus, with deceptive ease, Bach has combined his signature number with a triumphant theme that structurally refers to the Trinity. At the same time, its 5 repetitions refer to Christ, and its 70 notes spell "Jesus" in gematria. The 35 remaining bass notes from measure 21 to the end equal 8 by cross-addition, the number used to signify resurrection.

The chorale itself ends with the fermata in measure 24, but Bach added an extra phrase of three full measures (Example 12e). This addition changes the total to the highly significant number 27, which is 3³, the number of books in the New Testament, and Bach's signature number by cross-multiplication (2×7=14). The four soprano Ds of this phrase function as an organ Hallelujah, and increase the number of Hallelujahs in

Example 12e



the stanza from 4 to 5, the Christ and Cross number. The sudden downward plunge of the pedal line in these final measures may, as some have suggested, refer to Christ's earthly mission, but it is the shape of the line that most strongly identifies it with Christ. The four Ds that enclose its descent balance the four Ds in the soprano, and also define the high, middle, and low notes of the line. If lines are drawn to connect these points, as in the ostinato bass of *In dir ist Freude*, another clear reference to Christ is revealed through the outline of the cross (Example 12f).

Example 12f



Most of this chorale is harmonized in the key of B flat major; however, it ends triumphantly in D major, the key Bach used for most of the Easter settings in the *Orgelbüchlein*. By beginning, therefore, in a key with 2 flats and ending in one a third higher with 2 sharps, Bach has made one more reference to Christ, the resurrection, and the Trinity.

Catechism Chorale

The text for *Dies sind die heil'gen zehn Gebot'* is Luther's versification of the Ten Commandments with added opening and closing stanzas. In the *Orgelbüchlein* setting a motive derived from the first phrase of the chorale dominates the counterpoint of the three lower voices, and invokes the first line of the text with each repetition, "These are the Ten Commandments" (Example 13a). Several writers have attempted to link

Example 13a



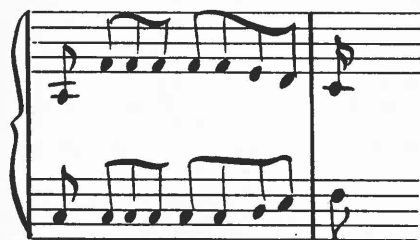
these repetitions with the number 10, perhaps because of the 10 fugal entrances in the short setting of the same chorale in the *Klavierübung*; however, Bach had more than one way to shed light on a subject, and did not necessarily have to repeat himself. These attempts have resulted in two claims for the number 10 connection: the first, that the motive appears exactly 10 times in the pedal, is easily disproved; the second, that the diatonic form of the motive which appears at the beginning (Example 13a) is repeated 10 times is true, but only if the half notes of the chorale phrase itself are included.

In his catechism Luther states that "nothing is so

necessary as to call upon God *incessantly* and *drum* into His ears our prayer that He may give, preserve, and increase in us faith and obedience to the Ten Commandments." [My emphasis.] The incessant repetition of the motive therefore aptly refers to the drumming into God's ears of our prayers, while its 25 statements (5 in the alto, 8 in the tenor, and 12 in the bass) refer to the Ten Commandments through cross-multiplication (2×5=10).

The inverted form of the motive is also used in the prelude, and is particularly striking when it appears in measure 11. In this measure it meets the original form face to face, as if looking in a mirror (Example 13b).

Example 13b



This is the midpoint of the prelude; thus, by calling attention to the beginning of the second half with the motives looking at each other, Bach undoubtedly is attempting to symbolize the two tablets facing each other, each with half of the Ten Commandments.

The meter sign indicates two beats in each measure, and the total number of measures is 20½. There is no musical reason for the whole note in the last measure. A half note and fermata, called for by the upbeat beginning, would have served just as well; however, there is a numerical reason for the whole-note ending. With the extra half measure Bach increased the number of beats to 41, and thereby referred to his own "faith and obedience to the Ten Commandments."¹⁹

That a numerical analysis complements, clarifies, and adds to the insights of a strictly allegorical interpretation of musical motives has been demonstrated. Much more can be learned by applying this method to the remaining chorales of the *Orgelbüchlein*, for the more we learn about Bach's musical intentions, the better we can appreciate and interpret his creations with understanding and sensitivity. ■

Notes

14. A recent study has demonstrated Bach's effective use of this numerical device in the duets from the Mass in B Minor. See Georgia Cowert, "Symbolic Correspondence in the Duets of Bach's Mass in B Minor," *Bach, Quarterly Journal of the Riemenschneider Bach Institute*, Vol. XV, 1984, No. 1, p. 17; No. 2, p. 18.

15. See James C. Moeser, "Symbolism in J. S. Bach's *Orgelbüchlein*," *The American Organist*, November, 1964 through July, 1965.

16. The phrases of *In dir ist Freude* are separated by rests, but these phrases are divided between soprano and bass, and separated by extended episodes. The canonic settings of the *Orgelbüchlein* have rests between phrases, but not for both voices simultaneously.

17. Cowert, "Symbolic Correspondence," p. 18.

18. Ibid.

19. Bach used the same method to identify himself as the "ich" in the title of the *Orgelbüchlein* chorale, *In dich hab' ich gehoffet, Herr*.

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I. Man. Gedackt 8'
C-g... Principal 4'
Octave 2'
Mixture 1-2fach
II. Man. Rohrflöte 8'
C-g... Gedackflöte 4'
Quinte 1½'
Krummhorn 8'
Tremulant 8'
Ped. Subbass 16'
C-f Gedacktbass 8'
Flötbass 4'
Kop.: I-Ped. / II-Ped. / III-I

New Organs

Cover

Casavant Frères Limitée, St-Hyacinthe, Québec, has installed a new 88-rank organ in The First United Church of Oak Park, IL. The instrument was designed by Dr. G. Nicholas Bullat, Minister of Music of the church, and Jean-Louis Coignet, Tonal Director of Casavant Frères. Tonally it incorporates many elements from the French Classic tradition of the 17th and 18th centuries—particularly in the mutation stops—and features, as well, elements derived directly from the work of Cavaille-Coll in the manual chorus reeds and the Grande fourniture of the Grand Orgue with its harmonics of the 32' and 16' series. The organ is controlled by a movable four-manual drawknob console. An antiphonal organ of eight stops is prepared for. Manual naturals are of ebony; sharps are of rosewood capped with ivory; pedal naturals are of maple; pedal sharps are of rosewood. All drawknobs, couplers, and thumb pistons are of rosewood, while all other parts of the console case and interior are of oak.

GRAND ORGUE

16' Violon
16' Flûte à cheminée
8' Montre
8' Flûte harmonique
8' Flûte à cheminée
4' Prestant
4' Flûte
3 1/2' Grosse tierce
2' Doublette
Cornet III
Grande fourniture II-IV
Fourniture VI
16' Bombarde
8' Trompette
4' Clairon
Tremblant

POSITIF

16' Quintaton
8' Montre
8' Bourdon (bois)
8' Flûte douce
8' Flûte céleste (TC)
4' Prestant
4' Flûte à fuseau
2 2/3' Nasard
2' Doublette
2' Quarte de nasard
1 3/4' Tierce
1 1/8' Larigot
Fourniture II
Cymbale IV
16' Douçaine
8' Trompette
8' Cromorne
4' Chalumeau
Tremblant

RECIT

16' Bourdon (bois)
8' Principal étroit
8' Cor de nuit
8' Viole de gambe
8' Voix céleste (GG)
4' Octave
4' Flûte octaviante
2' Octavin
Sesquialtera II
Plein jeu VI
Cymbale II
16' Basson
8' Trompette
8' Hautbois
8' Voix humaine
4' Clairon
Tremblant

SOLO

8' Trompette en Chamade

PEDALE

32' Flûte
16' Contrebasse
16' Soubasse
16' Violon (G.O.)
16' Bourdon (R.)
16' Quintaton (P.)
8' Octavebasse
8' Flûte bouchée
8' Cor de nuit (R.)
4' Octave
4' Flûte
2' Flûte
Grand cornet III
Mixture VI
32' Contrebombarde
16' Bombarde
16' Bombarde (G.O.)
16' Basson (R.)
16' Douçaine (P.)
8' Trompette
8' Douçaine
4' Clairon
4' Douçaine (P.)



Gress-Miles Organ Co., Inc., Princeton, NJ, has rebuilt the organ at Lewinsville Presbyterian Church, McLean, VA. Originally built in 1969, the organ had employed electro-pneumatic action, low-pressure open-toe voicing with very low cutups and no nicking. An essentially new instrument was planned, using nearly all of the original pipework

after rescaling and revoicing to follow historical models—most cutups were greatly increased, for example. The manual compass was extended to 61 notes, and a third manual was added. The action uses precise, bounceproof electromechanical valves originated and developed by Gress-Miles, controlled by a permanent switching system.

GREAT (I)

16' Quintaton
8' Principal
8' Rohrfloete
4' Octave
2' Rohrpfiffe
Mixture IV-V
8' Trompette (Sw.)

POSITIV (II)

8' Montre
8' Gedeckt
8' Flauto Dolce (encl.)
4' Principal
4' Koppelfloete
2' Octave
1 1/8' Quint
Scharf III-IV
8' Cromorne
Tremulant

SWELL (III, enclosed)

8' Bourdon
8' Viole de Gambe
8' Voix Celeste (GG)
4' Spitzfloete
4' Octave Viole
4' Octave Celeste
2 2/3' Nasat
2' Principal
2' Blockfloete
1 3/4' Tierce
1 1/8' Quintfloete
1' Octave
Zimbel III
16' Bombarde
8' Trompette
8' Hautbois
4' Clairon
Tremulant
Octaves Graves

PEDAL

32' Acoustic Bass II
16' Subbass
16' Quintaton (Gt.)
8' Principal
8' Rohrgedeckt
4' Octave
2' Superoctave
Mixture III-IV
32' Basse de Cornet III
16' Bombarde (Sw.)
8' Trompette (Sw.)
4' Cromorne (Pos.)

The Holtkamp Organ Company, Cleveland, OH, has completed a new organ for Arlington Hills Lutheran Church, St. Paul, MN. The organ contains 39 stops, 50 ranks, and 2,702 pipes. The three manual and pedal console is made of various woods: naturals are plumwood; accidentals are palisander from Africa; stop tabs are cherry; cabinet is walnut and oak. The console is located behind the hand carved remov-

able wooden screen and is on a movable platform which can extend fourteen feet for recitals and concerts. Electro-pneumatic key and stop action and solid state capture system is used. Dr. John Ferguson played the inaugural program on October 14, 1984, which began a year-long series of musical events celebrating the new instrument. Frank W. Brocato is the Minister of Music for the church.

GREAT

- 16' Pommer
- 8' Principal
- 8' Rohrgedackt
- 4' Octave
- 4' Spitzflöte
- 2' Superoctave
- Mixture IV
- 8' Trumpet
- 8' Bombarde (Choir)
- Chimes
- Glockenzimbel

SWELL

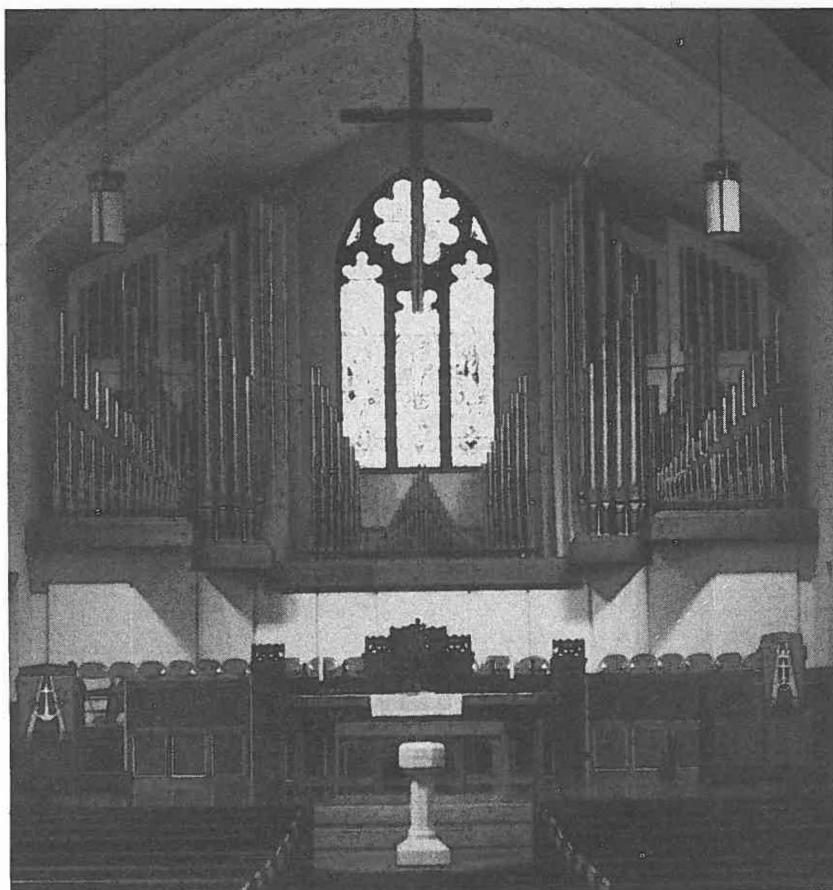
- 8' Gamba
- 8' Voix Celeste
- 8' Hohlflöte
- 4' Octave Geigen
- 4' Holzgedackt
- 2' Doublette
- 1 1/2' Larigot
- Mixture IV
- 16' Dulzian
- 8' Trumpet
- 8' Oboe

PEDAL

- 16' Principal
- 16' Pommer (Great)
- 16' Subbass
- 8' Octave
- 8' Flute
- 4' Choralbass
- 4' Pommer (Great)
- Mixture IV
- 16' Posauene
- 8' Trumpet
- 4' Schalmey
- 8' Bombarde (Choir)

CHOIR

- 8' Copula
- 8' Flute Celeste
- 8' Flauto Dolce
- 4' Praestant
- 4' Rohrfeife
- 2 2/3' Nazard
- 2' Blockflöte
- 1 3/8' Tierce
- Scharf III
- 8' Cromorne
- 16' Bombarde
- 8' Bombarde



John DeCamp has installed an organ in the Church of St. John the Evangelist, San Francisco, CA. Located through the Organ Clearing House, the instrument was originally built by Möller (Op. 388) in 1902 for St. Paul's English Evangelical Lutheran Church, Davenport, IA. The two-manual, 13-rank tracker organ was dismantled and trucked to Los Angeles, where DeCamp rebuilt and enlarged it in the shop of Rosales Organ Builders, Inc. The organ's freestanding

placement in St. John's required a platform for the console and sides for the case. Rosales built these according to the design of parishoner John Mitchell, who served as engineer-draftsman for the project. Rosales constructed the pedal windchest as well. The opening recital was played by David Dahl. Subsequent programs have been given by Paul Bornand, Bruce Brown, Douglas Butler, and James Welch. Both the original and rebuilt stoplists are given below.

1902

- GREAT**
- 8' Open Diapason
- 8' Melodia
- 8' Doppelflöte
- 8' Dulciana
- 4' Principal
- 2' Super Octave
- SWELL**
- 8' Violin Diapason
- 8' Stopped Diapason
- 8' Oboe Gamba
- 8' Aeoline
- 4' Flauto Traverso
- 2' Flautino
- PEDAL**
- 16' Bourdon

1984

- GREAT**
- 16' Lieblich Gedeckt
- 8' Open Diapason
- 8' Doppelflöte
- 4' Octave
- 2' Fifteenth (from Mixture)
- Mixture IV
- 8' Trumpet
- SWELL**
- 8' Stopped Diapason
- 8' Gemshorn
- 4' Fugara
- 4' Waldflöte
- 2 2/3' Nazard (from Cornet)
- 2' Flageolet
- Cornet II
- Mixture III
- 8' Oboe
- PEDAL**
- 16' Bourdon
- 8' Open Bass
- 4' Octave
- 16' Trombone
- 8' Trumpet (ext. Trombone)

Electronic Installation

A 78-stop, three-manual Allen Digital Computer Organ was recently installed in the Scott Concert Hall at Campbell University, Buies Creek, NC. Located in the new Taylor Bott Rogers Fine Arts Complex, this music hall with magnificent acoustics was designed specifically for performance of choral, orchestral and organ works. The Allen

Organ console is movable and can be strategically placed for organ solo work or ensemble performances. The organ features specially-designed casework. Campbell University is one of the largest universities in North Carolina, offering music degrees in Music, Music Education, Piano Pedagogy, Church Music and Composition.



1985 Summer Institutes, Workshops and Conferences

Boston Early Music Festival
June 3-9. See listing in March, 1985, issue.

Box Hill Music Festival, Cleveland Lodge, England.
June 7-9. See listing in March, 1985, issue.

NPM School for Cantors
June 10-14, Burlingame, CA. June 17-21, Oklahoma City, OK. July 8-12, Pittsburgh, PA. July 22-26, St. Paul, MN. See listing in March, 1985, issue.

Third Annual Church Music Conference
June 16-19. United Church of Christ Conference Center, Blowing Rock, NC.
Workshops in service planning, choral conducting, Orff, Kodaly, hymn playing, handbells. Jeffery Jimison, Elizabeth Carlton, Mary Alice Bragg.
Contact: Jeffery Jimison, Box 759, Catawba College, Salisbury, NC 28144.

7th Interdisciplinary Aston Magna Academy, Rutgers University.
June 16-July 6. See listing in March, 1985, issue.

14th Baroque Performance Institute, Oberlin College.
June 16-July 7. See listing in March, 1985, issue.

Bach Aria Festival and Institute, State University of New York at Stony Brook.
June 17-20. See listing in March, 1985, issue.

Master Classes for the Choral Conductor, Illinois State University.
June 17-20, 24-27, July 1-3. See listing in April, 1985, issue.

Organ Class for High School Students, University of Iowa.
June 17-28. See listing in April, 1985, issue.

1985 Residential Courses, Royal School of Church Music.
June 18-August 4. Various dates and locations.
Week-long courses for boys, girls, teens, organists and directors at eight locations across the U.S.
Contact: RSCM, Box 369, Litchfield, CT 06759.

International Bach Congress
June 19-22. The Netherlands Society of Organists in Groningen.
Central theme of the congress will be the *Orgelbüchlein*. Lectures, concerts, excursions. Wim van Beek, Dr. W. Breig, Bernard Focroulle, Jean-Claude Zehnder, Dr. A. C. Honders, Dr. J. van Biezen, Harald Vogel, Peter Hurford.
Contact: Congress Committee N.O.V., Mr. J. Remmers, Grietstraat 10 bis A, 3514 VJ Utrecht, The Netherlands.

Westminster Summer Session, Westminster Choir College.
June 24-August 2. See listing in March, 1985, issue.

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Nebraska
Wesleyan
University Union
College

Lutheran Summer Music 1985
June 30-July 28. Wittenburg University.
The national Lutheran music camp for high school students features a month of intensive music study. Chorus led by Dr. Daniel Moe. Paul Manz, organ.
Contact: Carlos R. Messerli, Lutheran Music Program, Inc., 2225 Washington St., Lincoln, NE 68502.

8th Annual Liturgical Music Workshop, St. John's University, Collegeville, MN.
July 1-3. See listing in March, 1985, issue.

Summer 1985 Workshop, Rollins College, Winter Park, FL.
July 1-5. See listing in April, 1985, issue.

Royal School of Church Music, Addington Palace, Croydon, England.
July 1-August 11. See listing in March, 1985, issue.

Académie d'Orgue André Marchal
July 8-11. See listing in March, 1985, issue.

Seminar '85, New York School of Liturgical Music.
July 8-11. See listing in March, 1985, issue.

1985 Lutheran Conferences for Worship
July 8-12, 15-19, 22-26, 29-August 2. See listing in April, 1985, issue.

Workshop in Church Music, University of Iowa.
July 8-12. See listing in April, 1985, issue.

Worship '85
July 14-19. Occidental College, Los Angeles, CA.
New dimensions for worship: preaching and convocations, choirs and choral repertoire sessions, seminars and workshops in theology and music. William Whitehead, Paul Salamunovich, others.
Contact: Hanan Yaqub, Trinity Presbyterian Church, 13922 Prospect Avenue, Santa Ana, CA 92705.

Kretzmann Organist Training Program, Concordia College.
July 14-18. See listing in March, 1985, issue.

Romainmôtier Interpretation Course, Romainmôtier, Switzerland.
July 14-28. See listing in March, 1985, issue.

1985 International Forum for Organists, The University of Michigan.
July 15-19. See listing in March, 1985, issue.

Church Music Workshop, Central Connecticut State University.
July 15-19. See listing in April, 1985, issue.

Children's Choir Workshop, Central Connecticut State University.
July 15-19. See listing in April, 1985, issue.

International Summer Academy for Organists-Harpichordists, Haarlem.
July 15-29. See listing in March, 1985, issue.

11th Académie Internationale d'Orgue de Saint-Donat
July 16-23
Summer course on organ works of J. S. Bach. Lectures and masterclasses in English and French. Marie-Claire Alain.
Contact: Académie Internationale d'Orgue, 26260 Saint-Donat, France.

11th Academy of Italian Organ Music, Pistoia, Italy.
July 16-29. See listing in March, 1985, issue.

Kretzmann Memorial Conference on Church Music, Concordia College.
July 19-20. See listing in March, 1985, issue.

Cambridge Choral Studies Seminar, Cambridge University.
July 20-28. See listing in April, 1985, issue.

Southern Cathedrals Festival, Salisbury, England.
July 25-28. See listing in April, 1985, issue.

8th International Organ Week, Bruges, Belgium.
July 27-August 3. See listing in March, 1985, issue.

Music for Worship in the Small Church, University of Minnesota, Duluth.
July 30-31, Austin MN. August 1-2, Hutchinson, MN. August 5-6, Bemidji, MN. August 8-9, Cambridge, MN. See listing in March, 1985, issue.

Experience 85
August 4-9. Wittenburg University.
Conference on the arts in worship, liturgy, and music includes Bach celebration, seminars on organ and service playing, hymn improvisation, Orff, handbells, liturgical dance. John Obetz, Donald Busarow, others.
Contact: "Experience 85," 325 West Ash Street, Piqua, OH 45356.

Organ Week, Glasgow, Scotland.
August 5-9. See listing in April, 1985, issue.

7th International Course in Spanish Organ Music, Salamanca, Spain.
August 8-19. See listing in March, 1985, issue.

Green Lake Festival Summer Choral Holiday
August 11-18. Ripon College.
Workshop devoted to the music of Handel. Lectures, rehearsals, concerts. Sir David Willcocks, Douglas Morris, Alexander Silbiger, John Scott.
Contact: Green Lake Festival of Music, P.O. Box 569, Green Lake, WI 54941.

Organ Recitals

NOAH W. ALLEN, III, First Presbyterian Church, Wilmington, NC, December 2: *Suite on the First Tone*, Nivers; *Prelude and Fugue in G Major*, Bach; *Sonata II*, Hindemith; *Concerto in B Minor*, Vivaldi/Walther; *Toccata*, Dubois.

MARILYN and JAMES BIERY, Trinity Episcopal Cathedral, Trenton, NJ, January 6: *Duet for Organ*, Wesley; *L'Ascension*, Messiaen; *The Moldau*, Smetana (arr. James Biery); *Concerto in B Minor*, Walther; *Cortège et Litanie*, Dupré; *Polovetsian Dances*, Borodin (arr. James Biery).

DAVID BURTON BROWN, Belle Meade United Methodist Church, Nashville, TN, February 3: *Toccata and Fugue in F Major*, S. 540; *Schmücke dich, o liebe Seele*, S. 654; *Allein Gott in der Höh sei Ehr*, S. 664, Bach; *Phantasie in F*, K. 608, Mozart; *Grand Pièce Symphonique*, Franck.

EILEEN COGGIN, The Cathedral of St. Francis de Sales, Oakland, CA, November 18: *Sinfonia to Cantata #29*; *Now thank we all our God*, Bach; *Voluntary on "Old 100th"*, Purcell; *God of the Expanding Universe*, Felciano; *Prelude on "Brother James's Air"*, Wright; *Chorale Prelude on "Drop, drop slow tears"*, Persichetti; *God Plays Hide and Seek*, Hampton; *Prelude and Fugue in A Minor*; *Chorale Prelude and Fugue: O Traurigkeit, o Herzeleid; O Gott du frommer Gott; Es ist ein Ros' entsprungen; O wie selig seid ihr doch, ihr Frommen; Herzlich tut mich erfreuen; Herzliebster Jesu*; *Prelude and Fugue in G Minor*, Brahms.

DELBERT DISSELHORST, The First Presbyterian Church, Fort Wayne, IN, January 13: *Concerto in B-flat Major*, Op. 4, no. 2, Handel; *Prélude*, Lemmens; *Trois Dances*, Alain; *Aus tiefer Not schrei ich zu dir*, S. 686, Bach; *Sonata on the 94th Psalm*, Reubke.

WILLIAM D. GUDGER, The College of Charleston, Charleston, SC, November 26: *Voluntary on the 100th Psalm Tune*, Purcell; *(Echo) Voluntary in C Major*, Barrett; *Concerto in G Minor*, Op. 4, No. 3, Handel; *Allegro (Sonata VII)*, Arne; *Siciliana in D Minor* (from Op. 1, No. 3), Walond; *Voluntary in D*, Op. 6, No. 6, Stanley; *Introduction and Fugue in G Minor*, Bennett; *Movement for "Corno or Diapasons"*, Anonymous; *Introduction and Fugue in G Major*, Dupuis; *Andantino (from Voluntary VIII)*, Russell; *Air, Gavotte, Allegro (from Twelve Short Pieces)*, Wesley; *Choral Song (and Fugue) in C Major*, Wesley.

JERALD HAMILTON, University of Illinois, Champaign, IL, January 22: *Prelude and Fugue in A Minor*, S. 543; *Fantasia and Fugue in G Minor*, S. 542; *Fantasia in C Minor*, S. 562; *Toccata and Fugue in F Major*, S. 540; *Miscellaneous Chorales* S. 653b, 709, 720, 727, 733, Bach.

TOM ROBIN HARRIS, Trinity Episcopal Cathedral, February 19: *Prelude and Fugue in A Minor*, S. 551; *Wie schön leuchtet der Morgenstern*, S. 739; *Ein feste Burg ist unser Gott*, S. 720; *Valet will ich dir geben*, S. 735; *Prelude and Fugue in C Major*, S. 531; *Prelude and Fugue in C Minor*, S. 549; *Wo soll ich fliehen hin*, S. 694; *Allein Gott in der Höh sei Ehr*, S. 711; *Christ lag in Todesbanden*, S. 718; *Prelude and Fugue in E Minor*, S. 533, Bach.

CHARLES KRIGBAUM, St. Basil's Episcopal Church, Tahlequah, OK, October 7: *Fantasia del primo tono*, Cornet; *Basse et Dessus de Trompette (Suite du Premier*

Ton); *Récit de Nazard, Caprice sur les Grands Jeux (Suite du Deuxième Ton)*, Clérambault; *Two Elizabethan Fantasies, Prelude and Fancy*, Byrd; *Fantasia*, Gibbons; *Pieces for the Musical Clock*, Haydn; *Fugue in G Minor*, Bach; *Toccata and Fugue in F Major*, Buxtehude; *Verso de 2º Tono—Mano derecha*, Cabanilles; *Tiento de medio registro de tiple de decimo tono*, Arauxo; *Obra de octavo tono alto Ensalada*, de Heredia; *Pastorale in F Major*; *Prelude and Fugue in A Minor*, Bach.

NICHOLAS KYNASTON, Trinity College, February 8: *Chaconne in D Minor*, S. 1004, Bach, transcribed by W. T. Best; *Evocation, Poème Symphonique*, Op. 37, Dupré. *Danse Macabre*, Saint-Saëns; *Sonata Eroica*, Op. 94, Jongen.

NANCY LANCASTER, House of Hope Presbyterian Church, St. Paul, MN, November 18: *Praeludium in E Minor*, BuxWV 142; *Wie schön leuchtet der Morgenstern*, BuxWV 223; *Passacaglia in D Minor*, BuxWV 161; *Praeludium in G Minor*, BuxWV 149; *Ein feste Burg ist unser Gott*, BuxWV 184; *Fuga in C Major*, BuxWV 174; *Praeludium in C Major*, BuxWV 137, Buxtehude; *Buxtehudiana—Organ Suite (1982)*, Ludwig Lenel.

ARTHUR LAWRENCE, St. Thomas Church, New York, NY, December 16: *Noël Grand Jeu et Duo*; *Noël sur les Flûtes*, Daquin; *Partita: Wacht auf, ruft uns die Stimme*, Distler; *Canonic Variations on Vom Himmel hoch, da komm' ich her*, S. 769; *Prelude and Fugue in C Major*, S. 547, Bach.

JAMES MOESER, Arizona State University, Tempe, AZ, January 13: *Passacaglia in C Minor*, S. 582; *Six Schübler Chorales*, S. 645-650; *Wir glauben all' an einen Gott, Vater*, S. 740; *Concerto in D Minor after Vivaldi*, S. 596; *Toccata and Fugue in F Major*, S. 540, Bach.

KAREL PAUKERT, The Cleveland Museum of Art, Cleveland, OH, December 16: *Passacaglia in D Minor*, Buxtehude; *Concerto in A Minor after Vivaldi*, Bach; *Sfumato—Intaglio*, Shackelford; *Es ist ein Ros' entsprungen*, Stout; *Prelude and Fugue in D Major*, Bach.

SAMUEL JOHN SWARTZ, Immanuel Presbyterian Church, Los Angeles, CA, January 20, Works inspired by J. S. Bach: *Fantasia and Fugue in C Minor*, S. 562, Bach/Guggenheim; *Nun danket alle Gott*, Bach/Fox; *Contrapunctus XIX (Art of the Fugue)*, Bach/Walcha; *Wachet auf*, Peeters; *Variations on "Weinen, Klagen"*, Liszt; *Passacaglia (Suite in E Minor)*, Reger; *Fugue on BACH*, K. P. E. Bach; *Prelude on the Theme BACH*, R. K. Biggs; *Scherzo and Fugue on BACH (Premiere)*, Rayner Brown; *Prelude and Fugue on BACH*, Liszt.

CHARLES TOMPKINS, Fourth Presbyterian Church, Chicago, IL, December 2: *Le Monde dans l'attente du Sauveur (Symphonie-Passion)*, Dupré; *Joseph est bien marie*, Balbastre; *Nun komm, der Heiden Heiland*, S. 659; *Toccata, Adagio and Fugue in C Major*, S. 564, Bach; *La Vierge et l'Enfant*; *Les Anges*; *Jesus Accepte la Souffrance*; *Les Mages*; *Dieu Parmi Nous (La Nativité du Seigneur)*, Messiaen.

KENNETH UDY, Utah State University, December 8: *Choral in A Minor*, Franck; *By Verdant Pastures*, Thiman; *Carillon (24 Pieces en style libre)*, Vierne; *Sarabande (Baroques)*, Op. 41, Bingham; *In dulci jubilo*, S. 608, *Fugue in E-flat Major*, S. 552, Bach.

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

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

UNITED STATES
East of the Mississippi15 MAY
David Schrader, harpsichord; St Luke's Episcopal, Evanston, IL 8:15 pm16 MAY
Jon Gillock; St Paul's Chapel, New York, NY 8 pm
Clair Johannsen; National City Christian, Washington, D.C. 12:15 pm
Simon Preston; Grace Episcopal, Charleston, SC17 MAY
Handel concert; St Luke's Episcopal, Evanston, IL 8:15 pm19 MAY
Simon Preston; Church of the Advent, Boston, MA 7:30 pm**William Jenner**; St Rose, Chelsea, MA 3 pm
Dennis Keene; Church of the Ascension, New York, NY 3 pm
New Amsterdam Singers; St Ignatius Episcopal, New York, NY 4 pm
Byrd, Mass; Christ & St Stephen's, New York, NY 11 am+ **John Rose**; Phillips Memorial Baptist, Cranston, RI 4 pm
Rossini, *Stabat Mater*; Christ Church, Alexandria, VA 5 pm**Marilyn Keiser**; St John's Lutheran, Winter Park, FL* **Todd Wilson**; Bland St United Methodist, Bluefield, WV 3 pm
Handel choral works; Court St Church, Flint, MI 7:30 pm**Marijim Thoene**; Orchard Lake Community Presbyterian, Orchard Lake, MI 7:30 pm**Jerome Butera**; Winnetka Congregational, Winnetka, IL 4 pm

Bach concert; St Luke's Episcopal, Evanston, IL 8:15 pm

St Luke's Children's Choir; Park View Lutheran, Chicago, IL 4 pm

Bach, *St Mark Passion*; Grace Episcopal, Oak Park, IL 8 pm* **Marianne Webb**; Grace Lutheran, Aurora, IL 8 pm

21 MAY

Henry Lowe; Christ Church, Cincinnati, OH 12:10 pmBach, *St. Mark Passion*; Church of the Ascension, Chicago, IL 8 pm

22 MAY

New Amsterdam Singers; Church of the Ascension, New York, NY 8 pm

23 MAY

Donald Joyce; St John the Evangelist, New York, NY 8 pm**Frederick Grimes**; St Paul's Chapel, New York, NY 8 pm**Michael Lindstrom**; National City Christian, Washington, D.C. 12:15 pm

26 MAY

McNeil Robinson; Church of the Ascension, New York, NY 3 pm**Jim Mellichamp**; Cathedral of St Philip, Atlanta, GA 5 pm**Catharine Crozier**; The Methodist Church, Berea, OH 4 pm

28 MAY

Choral Concert; Heights Christian Church, Shaker Heights, OH 7:30 pm

29 MAY
Catharine Crozier; Old Stone Church, Cleveland, OH

30 MAY

Richard Bouchett; St Paul's Chapel, New York, NY 8 pm

Camerata Quattro-Baroque Ensemble; National City Christian, Washington, D.C. 12:15 pm

31 MAY

David Tryggestad; University of Wisconsin-Eau Claire, Eau Claire, WI 6 pm

1 JUNE

John Scott Whiteley; St Francis de Sales, Philadelphia, PA 7:30 pm

Bach Society of Baltimore; Our Lady of Perpetual Help, Woodlawn, MD 7:30 pm

Bach Festival; Baldwin-Wallace College, Berea, OH 8 pm

2 JUNE

Cj Sambach; First Presbyterian, Cornwall-on-Hudson, NY 7 pm* **Todd Wilson**; Church of the Ascension, New York, NY 3 pm**John Scott Whiteley**; West Side Presbyterian, Ridgewood, NJ 4 pm

Bach Society of Baltimore; Holy Comforter Lutheran, Govans, MD 4 pm

Bach, *Cantata 4*; Lakewood United Methodist, Lakewood, OH 10 amBach, *Gelobet sei der Herr*; Luther Evangelical Lutheran, Brooklyn, OH 4 pm

Bach-A-Thon; St James Cathedral, Chicago, IL 12:30 pm

Bach, *Cantata 129*; Independent Presbyterian, Birmingham, AL 4 pm

5 JUNE

Donald Ingram; Methuen Mem Hall, Methuen, MA

6 JUNE

David Hurd; St Paul's Chapel, New York, NY 8 pm**Lawrence Schreiber**; National City Christian, Washington, DC 12:15 pm

8 JUNE

Lionel Dakers, RSCM choral workshop; Christ Church, Louisville, KY

9 JUNE

John Rose; Concordia Lutheran, Concord, NH 3 pm**Nancianne Parrella**; Church of the Ascension, New York, NY 3 pm**John Scott Whiteley**; St Patrick's Cathedral, New York, NY 4:45 pm

Choral Festival; Church of the Good Samaritan, Paoli, PA

11 JUNE

John Scott Whiteley; Round Lake Summer Auditorium, Albany, NY 8 pm

12 JUNE

Walter Hilse; Methuen Mem Hall, Methuen, MA

13 JUNE

George Stauffer; St Paul's Chapel, New York, NY 8 pm**R. Benjamin Dobey**; National City Christian, Washington, DC 12:15 pm

14 JUNE

Gerre Hancock, workshop; Ithaca College, Ithaca, NY**Russell Patterson**; St Paul's Cathedral, Buffalo, NY 12:30 pm**John Scott Whiteley**; First Presbyterian, Deerfield, IL 8 pm

16 JUNE

Louise Basbas; Church of the Ascension, New York, NY 3 pm

Choral concert; Cathedral of St Thomas More, Arlington, VA 7:30 pm

19 JUNE

David & Nina Bergeron; Methuen Mem Hall, Methuen, MA

20 JUNE

Donald Joyce; St John the Evangelist, New York, NY 8 pm* **Anne Wilson**; Columbia Univ, New York, NY 8 pm**David Ritchie**; National City Christian, Washington, DC 12:15 pm**MARILYN MASON**CHAIRMAN, DEPARTMENT OF ORGAN
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Calendar

21 JUNE
Brady Johnson; St Paul's Cathedral, Buffalo, NY
12:30 pm

23 JUNE
David Higgs; Church of the Ascension, New York, NY 3 pm

24 JUNE
Marilyn Keiser, workshop; First Unitarian, Providence, RI 2, 3:30 pm
Marilyn Mason, workshop; East Church, Grand Rapids, MI 2 pm
Todd Wilson; Park Congregational, Grand Rapids, MI 8 pm

25 JUNE
John Rose; St Joseph's, Newport, RI 8:30 pm
Larry Smith; Immanuel Lutheran, Grand Rapids, MI 8 pm

26 JUNE
Robert Johnson; Methuen Mem Hall, Methuen, MA
Marilyn Mason, workshop; La Grave Christian Reformed, Grand Rapids, MI 2 pm
Gillian Weir; Fountain Street Church, Grand Rapids, MI 8:30 pm

27 JUNE
Leonard Raver; St Paul's Chapel, New York, NY 8 pm
Mickey Thomas Terry; National City Christian, Washington, DC 12:15 pm

30 JUNE
John Walker; Church of The Ascension, New York, NY 3 pm

UNITED STATES West of the Mississippi

15 MAY
Catharine Crozier; Covenant Presbyterian, Long Beach, CA

17 MAY
Calvert Johnson; St Basil's, Tahlequah, OK 8 pm
Carole Terry; St Mark's Cathedral, Seattle, WA 8 pm
Frederick Swann; St Leander Church, San Leandro, CA 8 pm
Michael Murray; First Congregational, Los Angeles, CA 8 pm

18 MAY
Handel, *Semele*; First Unitarian, Portland, OR 8 pm (also 19 May, 4 pm)
Pacific Chorale; Chapman College, Orange, CA 8:30 pm

19 MAY
Handbell Festival; Christ United Methodist, Rochester, MN 4 pm
Douglas Butler; St Boniface Church, San Francisco, CA 3 pm
Anniversary Concert; Church of the Ascension, Sierra Madre, CA 5 pm
Marvel Jensen; First Baptist, Santa Ana, CA 7:30 pm
Salute to American Composers; La Jolla Presbyterian, La Jolla, CA 7:30 pm
David Craighead; Parish of St Matthew, Pacific Palisades, CA 3 pm

20 MAY
John Scott Whiteley; Christ Episcopal, Tyler, TX 7:30 pm

21 MAY
John Scott Whiteley; First Presbyterian, Kilgore, TX 7:30 pm

24 MAY
Simon Preston; First United Methodist, Palo Alto, CA 8:15 pm

9 JUNE
Samuel Swartz; Immanuel Presbyterian, Los Angeles, CA 4 pm

17 JUNE
David Spicer; First Presbyterian, Lincoln, NE 8 pm

18 JUNE
George Ritchie; Wesley House, Lincoln, NE 1, 2:30 pm

Frederick Swann, workshop; Plymouth Congregational, Lincoln, NE 3:45, 4:45 pm
Robert Anderson; Pulaski Heights Methodist, Little Rock, AR 3:45 pm
Robert Clark; Zion Lutheran, Salt Lake City, UT 8 pm

20 JUNE
Frederick Swann; Plymouth Congregational, Lincoln, NE 8:30 pm
Gillian Weir; St Mark's Episcopal, Little Rock, AR 8:15 pm

24 JUNE
Robert Anderson, masterclass; Central Congregational, Little Rock, AR 11 am (recital, 8:30 pm)

25 JUNE
Thomas Richner; Crystal Cathedral, Garden Grove, CA 8 pm

26 JUNE
Robert Anderson, masterclass; Central Congregational, Little Rock, AR 9 am

INTERNATIONAL

16 MAY
Gerald Webster; St Paul's, Toronto, Ontario, Canada 12:10 pm

19 MAY
John Tuttle; St Paul's, Toronto, Ontario, Canada 4 pm

20 MAY
Gillian Weir; Chelmsford Cathedral, England 8 pm

21 MAY
Simon Preston; St James United, Montreal, Quebec

23 MAY
Brian Emery; St Paul's, Toronto, Ontario, Canada 12:10 pm
Gillian Weir; Royal College of Organists, London, England 6:30 pm

25 MAY
Gillian Weir; St Andrew & St George, Edinburgh, Scotland 7:30 pm

26 MAY
John Scott Whiteley; St Mary's Basilica, Halifax, Nova Scotia 4 pm

27 MAY
Frank Iacino; The Avenue Organ Ltd., Willowdale, Ontario 8:15 pm

30 MAY
Thomas Fitches; St Paul's, Toronto, Ontario, Canada 12:10 pm

3 JUNE
Gillian Weir; Trinity College, Oxford, England 5 pm

5 JUNE
Gillian Weir; Holy Trinity Church, Folkestone, England 7:30 pm

6 JUNE
Thomas Jones; St Paul's, Toronto, Ontario 12:10 pm
Gillian Weir; Queen Elizabeth Hall, London, England 5:55 pm

13 JUNE
Janet Macfarlane-Peaker; St Paul's, Toronto, Ontario 12:10 pm

16 JUNE
Martin Haselböck, with choir and orchestra; St Augustin, Vienna, Austria

20 JUNE
Heather Spry; St Paul's, Toronto, Ontario 12:10 pm

27 JUNE
Lydia Pedersen; St Paul's, Toronto, Ontario 12:10 pm

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Readers interested in purchasing the Chicago Organ Historical Society Convention Handbook (as mentioned in the December, 1984 issue of THE DIAPASON) may obtain it from O.H.S. headquarters, P.O. Box 26811, Richmond, VA 23261. The price is \$5.00 postpaid.

Voicing & Finishing: Classical Examples. Principal tones typical of 18th century Baroque through classical revival. Harmonic content of flutes. Romantic vs. Baroque reeds. Scaling examples. Includes performances by George Thalben-Ball and Carlo Curley. 12" LP record with informative jacket. Send \$3.00 for Voicing Record to: Allen Organ Co., Macungie, PA 18062.

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Rare liturgical books: Liber Usualis, Antiphonale Romanum, St. Gregory Hymnals, etc. Send SASE for price list to Octavia Press, 4924 Black Rd., Monclova, OH 43542.

The first recording of organs by 19th century organbuilder, John George Pfeffer (1823-1910) of St. Louis, has been released. The two-record album "A Pfeffer Odyssey," features four organs built between 1860 and 1879. Organists heard on the recording are Rosalind Mohsen and Earl Miller. Record Nr. OHS-200. \$16.00 (OHS members: \$13.00), includes shipping. Organ Historical Society, Box 26811, Richmond, VA 23261.

"The organs of the Divine Word Seminary," Techny, Illinois. Leon Nelson, organist. Works by Campra, Lemmens, Walton, Lenel, others. Stereo LP. \$7.00, postpaid. Collector's item. Nelson, P.O. Box 380, Deerfield, IL 60015.

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The Stopt Diapason, a bi-monthly publication features illustrated articles regarding vintage organs in the Midwest. Special articles deal with little-known, but extant instruments and their builders, as well as similar articles regarding organs that no longer exist. Published information is well-researched. Subscription only \$8.00 per year. Checks made payable to Chicago-Midwest OHS. Address orders with remittance to: Susan Friesen, Editor, The Stopt Diapason, 2139 Hassell Rd., Hoffman Estates, IL 60195.

Reprint of historic organ brochure of one-manual organs built by Marshall & Odenbrett of Ripon, Wisconsin, 19th Century. Send SASE and 25¢ in stamps or coin to: Susan Friesen, Editor, The Stopt Diapason, 2139 Hassell Rd., Hoffman Estates, IL 60195.

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

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will be found on page 21

PIPE ORGANS FOR SALE

1955 Möller, 2-man., 17-rank pipe organ; \$15,000 negotiable. Contact Rev. Dale Robb, First Presbyterian Church, Jacksonville, IL 62650. 217/245-4189

Two-manual Barlow rebuild of 1909 Odell, direct-electric action; 3-manual Klann console, 17 stops, unified. Buyer to remove immediately after Easter, 1985, asking \$5,000. contact: Gary A. Tanis, Organist & Choirmaster, Christ Church (Episcopal), Church & River Sts., Cooperstown, NY 13326. 607/547-9555.

Dobson 10-rank, 2-manual tracker, 9' x 9', modern design, mint condition. Details: Garlick, 602 Main, Wayne, NE 68787. 402/375-2941.

2-manual Delaware organ, 1971, 6 ranks, unenclosed with contemporary specifications. Excellent condition. Reasonable asking price. Sts. Joseph & Aidan Episcopal Church, 2452 W. Prairie St., Blue Island, IL 60406. 312/371-0540.

2-manual and pedal 12 stops circa 1907; original condition, currently in use. \$10,000 o.b.o. Buyer to remove. May be seen and played by arrangement. Call or write Rev. Robert Acker, 9090 19th Street, Alta Loma, CA 91701. 714/987-8594.

One-manual old-Dutch chamber (pipe) organ, 1820, builder unknown, in original shape, with Prestant 8 d., Gedekt 8, Octaaf 4, Fluit 4, Flageolet 2, 54 tones. Picture and detailed description available. \$25,000 or best offer. Write Herman S. J. Zandt, Brokmui 25, 9101 EV Dokkum (Holland).

1964 Möller, 2 1/2 rks., 2-man., mint condition. Separate console. Serious offers above \$9,500. Info and specs. 301/373-5953 or 301/373-5610.

THEATRE ORGANS FOR SALE

Complete 2/6 Kilgen theatre organ with extra 3-rank chest. 3 percussions and large toy counter. 612/420-2289.

THEATRE ORGANS FOR SALE

Wurlitzer, five ranks, percussions, seven-rank console, single-phase blower. Playing, make offers. Brown, 1734 Poplar, Twin Falls, ID 83301.

3/9 Page Theatre Organ, includes harp, chimes, xylo, and glock. Will sell complete or by rank. Send SASE for details to Barry Howard, 428 Meadowview Dr., Lebanon, PA 17042. 717/274-2254.

Wurlitzer Theatre Organ 2/4 in storage, ready to ship. No percussions. Best reasonable offer. 904/672-7500.

3/27 Wurlitzer-Morton. Famous Buddy Cole organ. Complete-removed-crated. Selling due to purchasing larger Wurlitzer. 2/4 Wicks classical organ; beautiful. Offers. Write: P.O. Box 66261, Portland, OR 97266.

Fabulous Minnesota Theatre/Delzer 4/21 Publix Wurlitzer, showroom condition, must see and hear \$75,000. Wurlitzers: 3/8—\$12,000; 2/5—\$8,000; 2/4—\$4,000. All original and complete. Posthorn rank \$1,000; French Horn \$600; Mills Jukebox \$2,000. 701/223-3225. Box 1334, Bismarck, ND 58502.

THEATRE ORGAN PARTS

3-manual Bennett horseshoe console with neo-classic-styling/ebony finish. Stop tablets with Reisner electric stop switches. Also Bennett chests, harp, Gottfried flat-faced oboe-gambas, etc. State your wants with SASE to: Schneider Pipe Organs, Inc., P.O. Box 37, Kenney, IL 61749. 217/944-2454 or 668-2412.

REED ORGANS

Reed organs repaired. Reeds retongued. John J. White, 2416D Irving Ave. S., Minneapolis, MN 55405.

ELECTRONIC ORGANS FOR SALE

Stock Liquidation. Rodgers 925, 3 man, moveable console, full spkr complement, new & full warr. Only one at cost. Univ, church, concert use. Top prof name pianos also at low once only prices. Call for details 409/233-5956.

Hammond organ H-111 and tone cabinet model 10-11. Mint condition. Asking \$3,200. Contact owner by mail: Dr. Norbert Leeseberg, 34 Douglas Ave., Staten Island, NY 10310.

Rodgers electronic organ Providence 330. Three manuals, three sets tone generators, four speakers. 1974. Estate sale. \$17,500. Seattle, WA. 206/283-3736.

Rodgers 3-manual Providence "330" organ with full couplers. Seven years old in excellent condition. Ideal for moderate-sized church or practice instrument. Best offer over \$15,500. Southern New Jersey area. Call 609/927-0614 after 6 pm.

Baldwin 635 Electronic. Superior church or- gan. 32 ranks, 2m, 32p, AGO specs. Includes optional electroacoustical system with 15 channels and 450 watts. Superb condition, in warranty. Moving. 617/934-0409. Ask for Tom, evenings/weekends.

Rodgers 340, the ultimate in pipe sound with a plug-in. SASE for details. L. Brunetti, 624 Los Lueros Cir., Eagle, ID 83616. 208/939-2192.

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Artisan organ, electric, about 20 years old. Beautiful Organ Supply console, 30 stops. Reisner mechanisms. In home in Chicago northern suburb. Must be seen and heard. Organist, Box 380, Deerfield, IL 60015. 312/367-5102.

95 Allen, Conn, Baldwin and Hammond Church organs, 400 grands, \$1000 and up. Victor, 300 NW 54th St., Miami, FL 33127. 305/751-7502.

ELECTRONIC ORGANS FOR SALE

Conn organ "Artist" model (console), comes with external amp for external speakers. Total package \$2,100. Excellent condition. Call or write Rev. Robert Acker, 9090 19th Street, Alta Loma, CA 91701. 714/987-8594.

MISCELLANEOUS FOR SALE

5-stop ventil chest, primaries re-leathered, with Reisner magnets, \$250. 65 Reisner #65 magnets, \$1 each. 61-note EP chest, new magnets, \$150 crated. Pedalboard \$75 crated. 20 amp Orgelectra \$65. 50 amp Wicks rectifier \$75. Hoyer Organ Co., 908 Lawrence Ave., Lawrence KS 66044. 913/842-3332.

Spencer blower clearance sale: available im- mediately from our warehouse or area churches. Several blowers ranging from 1/2 to 7.50 HP. Outlet pressures are mostly 5" static. Reasonably priced if buyer removes, but removal and crating can be arranged at additional cost. For additional information contact: Schneider Pipe Organs, Inc., P.O. Box 37, Kenney, IL 61749. 217/944-2454.

Console and Bench of 2-man. Allen church organ ca. 1950, without stop tablets, manuals or pedal. Ideal for kit builders or turning it into a roll-top desk. Located near Philadelphia. Make offer: 813/595-6948 or 215/233-4869.

16' Bourdon, excellent condition. C1 24.5D x 19.5W; c13 15.5D x 12W; c25 9.5D x 8W. All feet with regulators. Asking \$800. Joseph Chapline, Box 230, Newbury, NH. Call 603/763-4019 exc Thurs.

Organ parts for sale: chests, pipework, reser- voirs, shutters. Send SASE for list. Julian Bulley, 1376 Harvard Blvd., Dayton, OH 45406. 513/276-2481.

Many excellent sets of pipes, some very old, also windchests, consoles, etc. Andover Organ Co., Inc., P.O. Box 36, Methuen, MA 01844.

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MISCELLANEOUS FOR SALE

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Custom Keyboard assemblies in antique styles; split sharps, nonstandard measurements. SASE to: Keyboards, 50 Columbia St., Newark, NJ 07102.

Aeolian Skinner pipes. Mostly upper work. If interested reply by July 1, 1985 to Reuter Organ Co., P.O. Box 486, Lawrence KS 66044.

3-manual console, pedalboard, Schober filters, \$100. Send SASE for details. Mason, 34 Dickinson, Noroton, CT 06820.

Wurlitzer 8' brass trumpet, excellent condition, \$2000. Wilmington, DE 302/655-2669 after 9 pm.

Nearly new Spencer blower, only used by little old lady organist on Sundays. Three horsepower, 1750 rpm, 1500 cfm, 6" pressure, 208 volts, 3-phase, \$975 plus freight. H. Ronald Poll & Associates, 451 Whitepine Dr., Salt Lake City, UT 84123. 801/262-7012.

Reisner D.E. magnets. Kimber-Allen relays, switches. Never used. 20% off catalog price. Carlo Mannino, 1936 Mulford Ave., Bronx, NY 10461. 212/829-4418.

Like new Spencer 1 1/2 HP, 3 phase, 5' wind, \$500; 73-note Wicks relay w/9 switches; 61-note Wicks relay w/6 switches; two man. + ped. coupler stack, 7 man. + 5 ped. switches; Wicks remote setter combo. action, for 2 man. + ped., 27 stops, 3/div. + can.; \$150 ea. or \$500 lot, crating extra. Several consoles, many wooden pipes, send SASE to Lurth Organ Co., 317 Record St., Mankato, MN 56001. 507/388-8864.

Casting Bench; one piece limestone on wood frame, 33" high, 36" wide, 4 3/4" thick; 2 melting pots, inside dia. 33", inside depth 20" and inside dia. 23", inside depth 18". Ladles 9", 5", 3", 1 slat & scrap tray, \$750.00. Muller Pipe Organ Co., 1365 S. Detroit Ave., Toledo, OH 43614.

MISCELLANEOUS FOR SALE

Fire Sale: Six surviving ranks of pipes (Diapason, Trumpet, Salicional, Vox Celeste, Chimney Flute, Pedal Lieblich), a 3-manual drawknob console & 5 windchests salvaged from our Sept., 1983 fire. 1928 E. M. Skinner (Opus 698). Call or write for details. 603/536-1953 (mornings) or 603/968-3846 (anytime). Plymouth Congregational Church, Box 86, Plymouth, NH 03264.

Organ parts for sale: chests, consoles, reservoirs, pipework, and many misc. components. We will be publishing a list after May 1, 1985. Specific inquiries answered upon receipt of SASE. Sold as-is, or rebuilt as desired. Schneider Pipe Organs, Inc., P.O. Box 37, Kenney, IL 61749. 217/944-2454 or 668-2412.

Korg AT-12 autochromatic tuner. Play any note on your instrument and AT-12 instantly indicates the note and octave (by LED) and how many cents sharp or flat (by V-U meter) in seven octaves: C1 to B7. Generates four octaves: C2 to B5 at two volumes. Calibrate tuner A=430Hz to 450 Hz. Quartz Crystal. Case, stand, AC adaptor, batteries, earphone. One lb. One year warranty. Introductory offer: \$125 ppd. (\$180 list). Song of the Sea, Dept. D, 47 West Street, Bar Harbor, ME 04609. 207/288-5653.

50 Allen, Baldwin, Wurlitzer church organs. 400 grand pianos. \$990 up. Victor, 300 N.W. 54th St., Miami, FL 33127. 305/751-7502.

Pipe Organ Sales & Service, Inc. has a list of used organ parts; send postage paid envelope for a list. P.O. Box 838, Lithonia, GA 30058.

Warehouse clearance: whole organs, pipes, chests, consoles, etc. Send long SASE. R. Dyer, Box 489, Jefferson City, TN 37760

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Austin consoles rebuilt to your specifications, my shop or on location. Also bought and sold. Auchincloss Service, Box 5262, Poughkeepsie, NY 12602. 914/236-7154.

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Used, revoiced, classic pipework. Various registers offered for one-half price of new pipework. Price includes cleaning and polishing old pipes & new tuning sleeves, etc. Customer's pipework re-voiced at 1/3 price of new pipework, including cleaning/polishing/sleeves. Samples available. Contact: Schneider Pipe Organs, Inc., P.O. Box 37, Kenney, IL 61749. 217/944-2454 or 668-2412.

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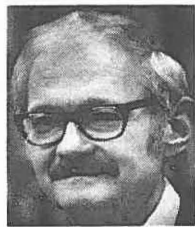
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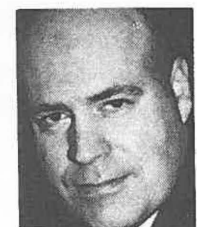
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