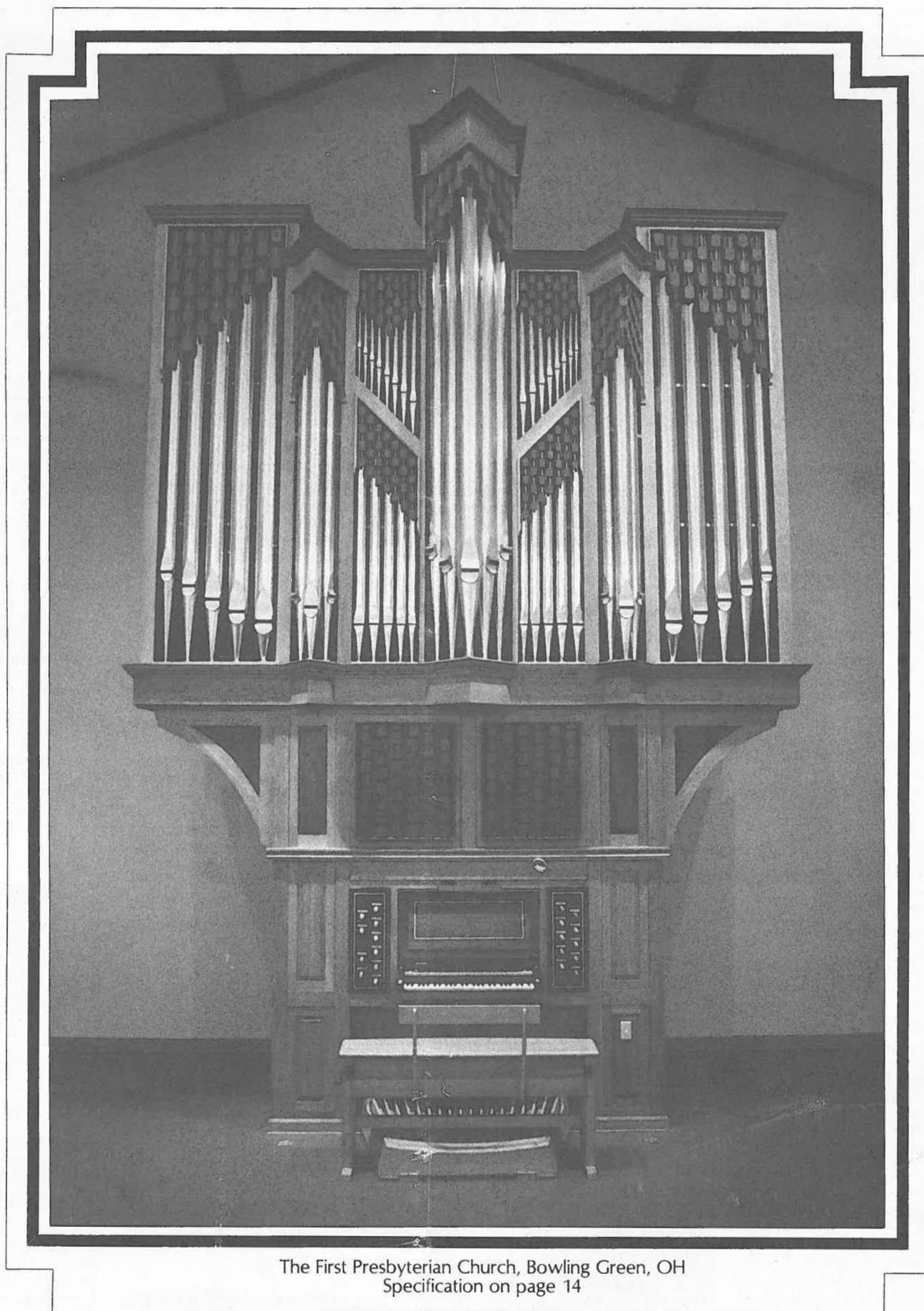


THE DIAPASON

SEPTEMBER, 1985



The First Presbyterian Church, Bowling Green, OH
Specification on page 14

Letters to the Editor

Pedal Piano

One other correction has come to my attention in the article by Dr. Karrin Ford on the Pedal Piano in the December, 1984, issue: "... Franck ... 1852 ... shortly after his appointment to St. Clotilde ...", for the Cavallé-Coll organ there was inaugurated not before 1859, and Franck surely bought the mentioned instrument in February 1858:

"... in January, 1858, when he went to Ste.-Clotilde, there was no organ in the church. A month later, he bought a dummy pedalboard for practice ... (Fenner Douglass, *Cavallé-Coll and the Musicians*, Vol 1, Raleigh: At the Sunbury, 1980, p. 103).

Dag Moskopp
Fed Rep of Germany

Scottish Organ Music

In reference to my article on contemporary organ music by Scottish composers in the July and August, 1984, issues of THE DIAPASON, the Scottish Music Archive is now known as Scottish Music Information Centre, John Purser, General Secretary. The remainder of the address remains c/o The University of

Glasgow, 7 Lilybank Gardens, Glasgow, G12 8RZ, Scotland, U.K. There has been a re-organization, and it is anticipated that there will be a great deal of further growth, including publication of works by Scottish composers.

John E. Williams
Laurinburg, NC

Barker Lever Conversions

This is in response to the advertisement in the May issue of THE DIAPASON concerning Barker lever conversion kits. Our 60 year old organ is a Tubmaster Wide-Scale Special, model number 16888884, with four divisions under expression: Swell, enclosed Great, Choir Expressif, and a louvered Pedal. I am especially interested in recreating late 19th century interpretations of the music of J. S. Bach, so I will need the mature Baroque style Barker lever as found in A. Schnitger's organ for the Romantisch Kirche. If possible, also send literature on your other fine kits: the screaming mixture kit, the F. H. Clicquot Add-A-Reed kit, and the Pythagorean temperament kit.

Thomas J. Donahue
Auburn, NY

Here & There

Jean Guillou will make his Boston debut October 4 at Trinity Church on Copley Square, Boston, MA. The program will feature Guillou's transcriptions of Handel's *Organ Concerto No. 9*, the symphonic poem *Orpheus* by Liszt, and the suite from the ballet *Petrushka* of Stravinsky. In addition, he will play excerpts from his own *Livre d'Orgue* and Bach's *Prelude and Fugue in D Major*.

Appointed organist at the Cathedral of St. Serge in Angers at the age of 12, Guillou has been titular organist at St. Eustache, Paris, since 1963. The recital is co-sponsored by Trinity Church and the Boston AGO chapter.

The Los Angeles Bach Festival will take place October 18-27 at the First Congregational Church, Los Angeles, CA. Featured on the programs will be *Cantata #119, Brandenburg Concerto #4, Motet #1, the Mass in B Minor*, and the *St. Matthew Passion*. Performers include the Los Angeles Chamber Orchestra, the Bach Festival Chorus, and the Claremont College Choir. In addition, Marilyn Mason will present a recital of Bach organ works. The festival is under the direction of Thomas Sommerville of First Congregational.

The Timonium United Methodist Church, Timonium, MD, has announced the dedication of a major addition to its Möller organ. The dedication recital will be performed by Dr. Dale Krider on October 27. A service of dedication will be held at 11:00 a.m. with the recital at 4:00.

The Westfield Center for Early Keyboard Studies will hold a conference on "The Fortepiano in Ensemble Music" November 1-2. Lecture topics will range from the piano's beginnings in 18th century Italy to performance practice in Chopin. Featured participants include Malcolm Bilson, Seth Carlin, Max van Egmond, Owen Jander, Margaret Irwin-Brandon, Sandra Rosenblum, Mary Sadovnikoff, and Richard Hester.

For further information, contact the

Westfield Center at One Cottage Street, Easthampton, MA 01027; 413/527-7664.

The American Musical Instrument Society (AMIS) and the Midwest chapter of the American Musicological Society (AMS-Midwest) will hold a joint meeting at The Shrine to Music Museum on the campus of the University of South Dakota, Vermillion, May 8-11, 1986. Chairman of the AMIS program committee is Professor Cecil Adkins, School of Music, North Texas State University, Denton, TX 76203. Chairman of the AMS-Midwest program committee is Professor Peter W. Gano, School of Music, Ohio State University, Columbus, OH 43210. Local arrangements chairman is Professor André P. Larson, The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069.

The 27th National Organ Playing Competition sponsored by the First Presbyterian Church, Fort Wayne, IN, will be held on Saturday, March 1, 1986. All organists who have not reached their 35th birthday by that date are eligible to compete. Interested applicants will be required to submit a tape recording no later than January 25, 1986. The preliminary judging will be restricted to the first 60 tapes received. Required compositions to be submitted by tape will include the J. S. Bach *Trio Sonata in C Major*, BWV 529, as well as a work by a composer born between 1750 and 1902. No more than six finalists will be chosen by a panel of judges in Fort Wayne on March 1, playing those two works as well as a work by a composer born no earlier than 1903.

The winner of the competition will appear on April 15 as one of six artists on the church's recital series and will be awarded a cash prize of \$1,000. A cash award of \$500 will be presented to the first runner-up, and the remaining finalists will receive travel subsidiation at the rate of 20¢ per mile for round trip to Fort Wayne.

Complete details of the competition as well as entry blanks may be received by writing to: National Organ Playing Competition, First Presbyterian Church, 300 West Wayne Street, Fort Wayne, IN 46802.

THE DIAPASON

A Scranton Gillette Publication

Seventy-sixth Year, No. 9, Whole No. 910
Established in 1909

SEPTEMBER, 1985
ISSN 0012-2378

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

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 Northwest Highway, Des Plaines, IL 60016. Phone (312) 298-6622.

Subscriptions: 1 yr. \$12; 2 yr. \$20; 3 yr. \$28 (United States and U.S. possessions). Foreign subscriptions: 1 yr. \$18; 2 yr. \$32; 3 yr. \$46. Single copies: \$2 (U.S.A.); \$5 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Second-class postage paid at Des Plaines, IL, and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016.

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

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

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

The Southeastern Historical Keyboard Society has announced its Second Harpsichord Competition, to be held in June, 1986, in Washington DC. The competition is open to harpsichordists of any nationality who are under the age of 33 at the time of the competition. Tapes for the preliminary screening are due by December 13, 1985. Prizes for the finalists will total \$6,500 (U.S.). The SEHKS Conclave at which the competition will be held in June will feature also the final hearing and adjudication for the Aliénor Harpsichord Composition Awards, another SEHKS-sponsored competition.

For further information and applications for the competition, contact: SEHKS Harpsichord Competition, School of Music, The Florida State University, Tallahassee, FL 32306.

Chevy Chase Presbyterian Church, Washington, DC, has announced a "Competition for Composition for Organ and Percussion," in celebration of the tenth anniversary of its 3-manual, 37-stop Rieger organ. The award will consist of a cash prize of \$500 and a premiere performance of the work on

May 11, 1986, by organist John Walker with the University of Maryland Percussion Ensemble. Works for consideration must be unpublished and have a duration of 15 to 25 minutes. Judges include Ronald Barnett, William Albright, and Donald Sutherland.

Entries must be received by January 15, 1986. Contact the Chevy Chase Concerts, Chevy Chase Presbyterian Church, 1 Chevy Chase Circle, Washington, DC 20015; 202/363-2202.

The Springfield, MA, AGO Chapter has announced a competition for a new composition for organ. Works for consideration should be between six and ten minutes in length. The winning work will receive a cash prize of \$1,000, a premiere performance at the 1987 AGO Regions I and II Convention and possible publication. In addition, the chapter is holding a competition for a new anthem for mixed chorus (SATB), also to be premiered at the regional convention. Deadline for entries is April 1, 1986. For further information, contact: Charles D. Beeler, Second Congregational Church, 395 High St., Holyoke, MA 01040; 413/532-1483.

Here & There

Anne Wilson, FAGO, ChM, was awarded 1st prize in the Fuller International Organ Competition in the French Tradition, held June 12 on the Hook & Hastings Organ at Mechanics Hall, Worcester, MA. Ms. Wilson, associate organist of the Cathedral of the Incarnation in Garden City, NY, won a cash prize of \$2,000 and upcoming recital engagements. Each of the six finalists was required to play the *Final* from Louis Vierne's *6th Symphony*, as well as two French works chosen by the competitor. Ms. Wilson's selections were the *Sicilienne* from Maurice Duruflé's *Suite*, op. 5, and Charles Tournemire's



Anne Wilson

Victimae Paschali. The jury (Gillian Weir, Roberta Gary, and Robert Glasgow) awarded 2nd prize of \$1,000 to Timothy Tikker of Oregon, and 3rd prize of \$500 to Joseph Schenk of New York City.

In celebration of its 70th anniversary, Fairmount Presbyterian Church, Cleveland Heights, OH, has announced a "Hymn Writing Competition." Entries should consist of a hymn text of no more than three stanzas which may be sung to an existing tune or to an original tune submitted with the entry. A cash prize of \$500 will be awarded the winner. Deadline is June 1, 1986. Contact the Hymn Contest, Fairmount Church, 2757 Fairmount Boulevard, Cleveland Heights, OH 44118.

Charles Brenton Fisk, *Organ Builder*, a two-volume set, will be published in the spring of 1986 by The Westfield Center for Early Keyboard Studies. The first volume, "Essays in his Honor," will contain 18 articles on topics concerning many periods and styles of organ building. Contributors include Christoph Wolff, Peter Williams, L. F. Tagliavini, Harald Vogel, Kerala Snyder, Fenner Douglass and Barbara Owen. Volume II, "His Work," will contain documentation of all the Fisk organs, with many photographs. Pre-publication prices are now available.

The Westfield Center operates as a not-for-profit organization which sponsors educational activities for organists, harpsichordists, clavichordists and fortepianists. It is seeking support for the project in the form of subscriptions. Those subscribing by October 31 will be listed in Volume I.

For further information, contact the Center at One Cottage Street, Easthampton, MA 01027; 413/527-7664.

Witold Lutoslawski's *Symphony No. 3* was the 1st recipient of The University of Louisville Grawemeyer Award.

Established in 1984 by the University of Louisville, KY, the international award carries a prize of \$150,000 to be given annually in recognition of an outstanding achievement by a composer in a large musical genre.

Commissioned by the Chicago Symphony Orchestra and composed during 1972-83, the *Symphony No. 3* received its premiere by the CSO under its music director Sir George Solti in 1983.

The Choir of York Minster, one of England's two archepiscopal cathedrals,



The Choir of York Minster

will make its debut North American tour in October, 1987, under the representation of Phillip Truckenbrod Concert Artists. The York Minster Choir has toured in Great Britain, Germany, Belgium, and France, and has made several commercial recordings in recent years. Under the direction of Philip Moore, Master of the Music at York Minster, the choir today consists of 12 men and 20 choristers, the choristers all being pupils at the York Minster Song School. The choir sings eight services every week at the historic cathedral. John Scott Whiteley serves as assistant organist of York Minster.

The Royal School of Church Music has ceased operations at the RSCM/USA office in Litchfield, CT, due to loss of revenue. The work and presence of the RSCM will continue from its headquarters, Addington Palace, Croydon, England. All purchases of music can be made from Addington, and the American residential courses will be in the management of the Training Courses committee chairman Stephen Crisp of St. Matthias' Church (Westmount), Montreal, Canada.

The fifth annual Brooklyn Bach Festival took place July 15-19 in the chapel of the First Unitarian Church, Brooklyn Heights, NY. Concerts featured music of Bach, Handel and Scarlatti in honor of their 300th anniversaries. Clifford Gilmore, director of music for First Unitarian, was harpsichordist and conductor for several of the concerts, which were under the supervision of Perzandowski Management.

Douglas Major, associate organist and choirmaster of Washington Cathedral, presented his annual Fourth of July concert at the Cathedral. The program included his own arrangement of excerpts from Moussorgsky's *Pictures at an Exhibition*; *Recitatif and Prière* by Etienne Izoq for Alp Horn and Organ,

with Richard Spicer, Alp Horn; *The Revelation of St. John the Divine* by Larry King, for tape and organ; and works of Ronald Arnatt and William Walton along with patriotic music.

Robert J. Powell was the featured guest for the third annual "Meet the Composer" Weekend, March 15-17, at the First United Methodist Church, Brevard, NC. Mr. Powell rehearsed with the choirs and handbell ringers on Friday and Saturday, and conducted the choirs in a concert of his music on Sun-

The duo will be on a U.S. concert tour February-March, 1986, and is represented by Ruth Plummer, Artist Recitals, Los Angeles, CA.

The premiere of the *Organ Concerto* by Ned Rorem took place last March with soloist Leonard Raver and the Portland (Maine) Symphony Orchestra, Bruce Hangen conducting. In January, Rorem's *An American Oratorio* was given its premiere in Pittsburgh by the Mendelssohn Choir and the Pittsburgh Symphony.



Matthew Dirst

day afternoon. Powell also performed some of his compositions for organ.

Composers who have been featured in this event in the past two years are Roberta Bitgood and Douglas E. Wagner. Charles W. Steele is director of music/organist at the church.

Irmtraud Kruger and Edward Tarr have recently released a record entitled *Spanish Golden Age Music for Trumpet and Organ* (Nonesuch 71415-1).

Appointments

Chapman Gonzalez has been appointed Director of Music and Organist at St. Mary of the Assumption Church in the Govans area of Baltimore, MD. He continues as Director of Music and University Organist at St. Mary's Seminary and University where he directs the 60-voice seminary choir. Gonzales holds degrees from the Peabody Conservatory of Music, Johns Hopkins University and St. Mary's Seminary. His principal organ teachers include Arthur Howes, Paul Davis and Thomas Spacht. He is currently a member of the executive board of the Baltimore AGO chapter.

John Tuttle has been appointed Music Director of the Canadian Children's Opera Chorus, succeeding Derek Holman who just completed his 10th season with the chorus. Tuttle, a native of the Delaware Valley in Pennsylvania, holds the B.Mus. from the Curtis Institute of Music. In 1975, he was appointed organist and choirmaster of St. Paul's Anglican Church, and in 1979, he became organist to the University of Toronto. He also serves as conductor of the university's Hart House Chorus.

Notre-Dame Appointments

The Cathedral of Notre-Dame in Paris, France, has announced the following four appointments to the Grand Orgue of the Cathedral:

Yves Devernay, professor at Valenciennes and Roubaix conservatoires, and organist at Saint-Christophe in Tourcoing;

Olivier Latry, professor of organ at the Institute of Liturgical Music of the Catholic Institute of Paris, and titulaire of Meaux Cathedral;

Philippe Lefebvre, director of Lille Conservatoire, titulaire of Chartres Cathedral, and member of the Commission superieure des Monuments historiques; and

Jean-Pierre Leguay, professor at Limoges Conservatoire, and titulaire of Notre-Dame-des-Champs, 1961-1984.

David Higgs, associate organist of The Riverside Church and member of the organ faculty of The Manhattan School of Music in New York City, has recently joined the roster of Murtagh/McFarlane Artists, Inc., Cleveland, OH. A graduate of The Manhattan School, Mr. Higgs has studied organ with Claire Coci, Frederick Swann, John Walker and Peter Hurford. He has been the winner of three competitions sponsored by the AGO in the metropolitan New York area, as well as second prize winner of the Fort Wayne National Organ Playing Competition. Prior to his appointment at The Riverside Church, Higgs was director of music and organist at Park Avenue Christian Church, New York City.

The American Musical Instrument Society



is an international organization founded in 1971 to promote study of the history, design, and use of musical instruments in all cultures and from all periods.

The Society holds annual meetings with symposia, papers, and performances of interest to the membership.

The Journal, published annually, presents scholarly articles on the history, design, and care of musical instruments.

The issues of the Newsletter disseminate information on worldwide activities, book lists and comments, and short articles of general appeal to curators, collectors, performers, and others interested in musical instruments.

Membership in AMIS is open to both individuals and institutions. Dues are \$20.00 annually (including institutions); dues for student membership are \$10.00 (students must submit proof of current enrollment). Applications for membership, along with a check, or bank draft, payable in U.S. dollars through a U.S. bank to the American Musical Instrument Society, Inc., should be sent to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 East Clark Street, Vermillion, SD 57069, U.S.A.

Music for Voices and Organ

by James McCray

Continued from the article on music by Heinrich Schütz, August, 1985, THE DIAPASON, here are some additional titles for this anniversary year.

Behold, This Child Is Set for the Fall. SSATB, 2 violins, cello and organ, C. F. Peters, 6594, \$40 (M+).

Schütz's text painting is clearly seen in this setting. The descending lines in slow, long notes for the words of the title are followed by busy, ascending, joyful lines on "and the rising again." The string parts are only used in selected sections and this score indicates those areas, but not necessarily their notes. The keyboard realization is easy and functions as continuo. Although not difficult, this work will need a solid choir and all sections are fully exposed throughout. It would be especially appropriate for the Sunday after Christmas service, or for use during Lent and at the close of the Trinity season, as well as concerts.

The Voice of the Lord Sounds Upon the Waters (Die Stimme des Herren gehet auf das Wassern). Mercury Mu-

sic Corporation, MC 407, SATB and keyboard, \$40 (M).

Edited by C. Buell Agey, this attractive setting is from Schütz' second book of the *Kleine Geistliche Concerte*. The text is based on Psalm 29. Typically, it is sectional with varying meter and tempo changes, and filled with motives using repeated notes, especially at the beginning of the phrase. The keyboard is a chordal continuo part and voice ranges suitable for church or school. Even though this is 17 pages long, it will be learned quickly. Useful and recommended to church choirs.

Additional Schütz works recommended but not reviewed.

German Magnificat, double choir and organ with optional instruments, Oxford U. Press, \$5.00.

The Passion According to St. John, SATB with soloists and optional keyboard, Oxford U. Press, \$6.75.

The Passion According to St. Matthew, SATB with soloists, unaccompanied, Oxford U. Press, \$7.75.

Psalm 100, three SATB choirs unac-

companied, Hinshaw Music, \$1.50.

Grant Us Thy Peace, Lord, SSATB with optional keyboard, Walton Music Corp., \$75.

Beloved Lord, Most Gracious Saviour, SATB with optional keyboard, Walton Music Corp., \$75.

To Us a Child Is Born, SSATBB with optional accompaniment, Theodore Presser Co., \$75.

Glory Be to the Father, SATB unaccompanied, Theodore Presser, \$60.

Give Ear, Oh Lord, two medium voices and keyboard, T. Presser, \$55.

How Pleasant Are Thy Dwellings, SATB and organ, T. Presser, \$50.

Lo, I Am the Voice, SATB and keyboard, T. Presser, \$75.

Purge Out the Old Leaven, SATB, instruments and organ, C. F. Peters Co., no price given.

O My People Take Heart, SSATBB and organ, Hanssler of Mark Foster Co., no price given.

For God So Loved The World, SATTB with optional instruments, Hanssler of Mark Foster Co., \$30.

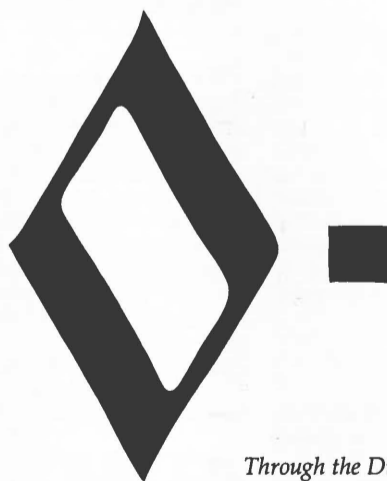
Yale Institute of Sacred Music

The Institute of Sacred Music takes great pleasure and pride in announcing the appointment of

Marguerite L. Brooks

as Associate Professor of Music, Director of Choral Activities for the Institute of Sacred Music and Yale's graduate program in choral conducting.

Professor Brooks has been Director of Choral Music and Associate Professor of Music at the State University of New York at Stony Brook, where she directed the choral major. She has recently completed a concert tour in Germany with the Stony Brook Choral Society.



The Institute of Sacred Music is a graduate program within Yale University for interdisciplinary study in music, the arts, liturgy and theology. Its central objective is to prepare individual musicians, ministers, artists, and teachers by exploring the relationship between music, the fine arts, literature and worship.

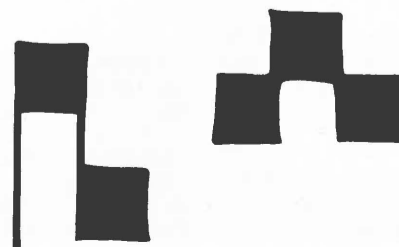
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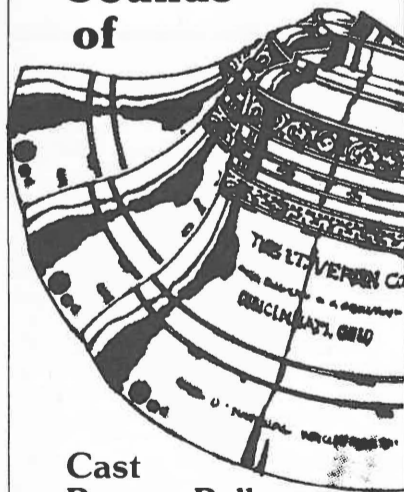
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George F. Handel

In reflecting on the anniversaries of Schütz, Handel and Bach in this series of articles, Handel's 300th anniversary is, somehow, less celebrative. Because he was so highly regarded in his own lifetime, his stature seems diminished by today's audiences who find his music more familiar and immediately accessible. He seems to instill less awe than either Schütz or Bach who were much less honored during their lifetime than was Handel. Yet today, they receive considerable favor from performers, musicologists and audiences everywhere. This is not to suggest that Handel is not important, but rather that while the musical rank of the others has significantly increased, Handel's has remained constant.

George Handel (1685-1759) is so associated with England and the use of the English language, sometimes quite poorly, that most singers and listeners tend to forget that he is a transplanted German. Handel had difficulty in mastering the "new" language and there are places in his works which suffer from this lack of a natural, idiomatic process of setting words to music. He became a British subject in 1726 and composed most of his important works there. The esteem in which he was held in his adopted country is indicated by the fact that he was buried in Westminster Abbey with high public honors.

His popularity in London was first achieved through his Italian-style operas. But in 1728, following the success of John Gay's *The Beggar's Opera*, a satirical play with simple tunes, audiences lost interest in serious Italian opera, so Handel began writing oratorios. Although Handel composed 40 operas and many instrumental works of which the most significant were the concertos, it is his choral music which receives the most performances today. To find a choral singer from school or church who has not sung something from *Messiah* would be a difficult task. In fact, certain sections from that monumental work have become almost synonymous with choral music. People expect to hear these familiar movements as part of their Christmas and Easter celebrations. Often Americans think of *Messiah* as the pinnacle of church music, yet most of Handel's oratorios were not really conceived and performed in connection with church functions. The orchestra he used was the same as for his operas, and in general, these works are theatrical in nature. Handel is always a dramatic composer.

Handel's choral style is a mixture of contrapuntal textures in alternation with solid blocks of harmony. The combination of these polyphonic and chordal sections heightens the dramatic character of the oratorio. Often the voice parts fit together with the male voices in their upper registers and the female voices in the middle register. This is especially seen in his closing cadences which are distinctive in his style. Following an exciting and usually fast chorus there is a dramatic (there is that word again!) moment of silence, and then the final cadential chords in a broad, majestic manner.

The reviews below feature works which may be less familiar. They represent a broad cross section of his choral writing. Happy Birthday, George, your mother in Hanover would be very proud of you.

***Sing unto God* (Wedding Anthem for Frederick, Prince of Wales). 1736, SATB with SATB soli, orchestra or keyboard, Oxford University Press, \$9.50 (M+).**

This setting should not be confused with his popular anthem of the same title; this is the first time that this vocal score has been published, and the scholarly edition by Paul Steinitz has been meticulously researched and edited. The work has six movements with three for chorus and three for soloists. The orchestra calls for 2 trumpets, 2 oboes, timpani, strings and continuo, but this edition has a keyboard reduction which will serve well on organ or piano. The opening choral movement has an extensive, melismatic alto solo interspersed between the choral phrases. Full ranges will be needed for both soloists and chorus with some high tessitura areas for the sopranos. This is a typical and solid Handel setting that is highly recommended for advanced choirs.

***We Will Remember Thy Name and Alleluia Amen* (Wedding Anthem for Princess Anne). 1734, SATB and keyboard, Belwin-Mills Publishing Co., 2439, \$6.00 (M).**

Edited by Don Malin, these two movements are taken from the extended setting of the wedding anthem for chorus and orchestra. Princess Anne was also Handel's pupil so his interest in writing for the wedding went beyond the normal ceremonial duty. This four-minute work uses a mixture of homophonic and polyphonic areas with some high spots for the basses for added brilliance. The joyful alleluia has the typical slow closing after a dramatic pause. This work could be sung by high school or average church choirs.

***Solomon* (oratorio). 1748, SATB with SS(A)TBB soli and orchestra or keyboard, Carl Fischer, PT 195, \$5.00 (M+).**

This 1928 edition by Michael Diack has revised and abridged Handel's oratorio so that the two parts are in 21 movements of 78 pages duration. Seven movements are for choir and except for the instrumental overture, the others are recitatives and airs for soloists. The choral areas are extensive and will require solid singers. The soloists have individual roles with the majority for the baritone, who is Solomon. Diack has revised the work so that the double choirs have been arranged into a SATB choir making it more accessible for most groups. He has also eliminated some of the awkward texts which today seem too trite and has replaced them with Biblical text unfolding the story more clearly.

***The Lord Is my Strength from Israel in Egypt*. 1738, SA or TB and piano, National Music Publishers, WHC-147, no price given (M+).**

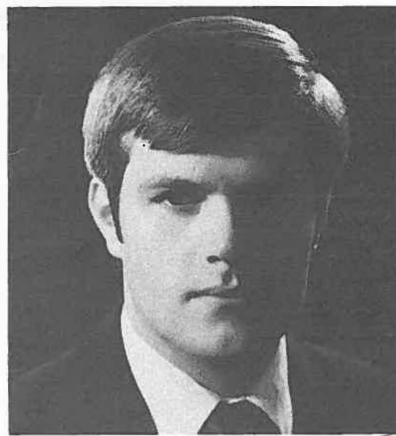
This functions as a duet and is quite melismatic with long, rhythmic vocal lines which would probably work better for soloists. After the busy instrumental introduction, the emphasis is shifted to the singers with imitative treatment. Edited by Jerry Harris, this little anthem is moderately difficult yet has a lovely, charming character.

***We Praise Thee, O God from Utrecht Te Deum*. 1713, SATB with organ, piano two or four-hands, or double brass choir. Shawnee Press Inc., A-853, \$7.00 (M-).**

The choral writing is easy and primarily homophonic in this three-minute extraction from one of Handel's greatest choral works, edited and arranged by Walter Ehret who set the text in English. This would work very well as a festival piece for high school singers. The bass tessitura tends to be high, but the other parts are comfortable.

***Psalms 112 (Laudate Pueri Dominum)*. 1707, SATB with soprano solo and orchestra or organ, C. F. Peters, No. 3762, no price given (M+).**

Handel's Latin works are less frequently performed, yet they have that same character and quality as his more popular works. This extended motet was written in Rome and has a joyous spirit. The soprano solo is challenging and used in six of the eight movements; four of those movements are solo and the others are solo with the choir. This fine edition by Fritz Stein only uses the Latin text and gives the instrumental cues in the keyboard part. The setting is 40 pages long with a rousing closing chorus of the Gloria Patri. Highly recommended for advanced choirs having a mature soprano soloist.



Huw Lewis



Robert Glasgow

The Organists

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New Organ Music

The Organ Works of Alexandre Guilmant, volumes 10-15 of The Romantic Organ Literature Series, Wayne Leupold, editor. Published by McAfee Music Publications (Belwin-Mills), New York: 1984.

Vols. I, II, III; *Pieces in Different Styles*, each \$19.95.

Vol. IV; *Eighteen New Pieces*, \$14.95.

Vol. V; *The Practical Organist*, \$19.95.

Vol. VI; *The Liturgical Organist*, \$19.95.

At the turn of the century the successful teacher, composer, performer and scholar, Alexandre Guilmant (1837-1911), edited and published ten volumes of organ compositions (mostly French) from a forgotten golden age two centuries earlier.¹ Although in the intervening 80 years since then a few names have been added to his canon, and our understanding of the organs and playing habits of that period has been enhanced, the standard set by Guilmant's scholarship has never been superseded. Today the works of the composers he preserved belong to the core of the organ repertoire. The return of the likes of Titelouze, Raison, Couperin, and de Grigny to the common consciousness precipitated the great efforts in our century to restore the pre-revolutionary French or-

gans, and to rescue this heritage from both the hegemony of Bach supremacists and the alleged heresy of the symphonic organ.

One wonders what prompted Guilmant to publish these works at a time when the enormous success of the organ builder Aristide Cavaillé-Coll—Paris alone claimed over 100 of his instruments—had helped to generate a new and thriving school of organists and composers in France. The works of the old masters seem, from our perspective, to stake a claim for organ sounds and styles that had been on the decline for at least a century. On the other hand, Guilmant was clearly not totally opposed to the new organs, for his career was advanced by performances at the inaugurations of the organs at Notre Dame, Saint Sulpice, and the Trocadero Palace, and his compositions fit hand in glove with the new style.

Perhaps he hoped that his *Archives des maitres de l'orgue* would slow the wholesale supplanting of old instruments, or would at least force the symphonic organ into a less incompatible posture vis à vis tradition. It is a testimony to the movement he helped to launch, as well as to the inexorable swing of the pendulum of taste, that today, only one century later instead of

two, it is his own music that is all but forgotten, and it is the symphonic organ of Cavaillé-Coll that is considered an endangered species.

Now to Guilmant's rescue comes Wayne Leupold, editor of the first six of ten or eleven projected volumes of the complete organ works of Alexandre Guilmant, published in 1984 by Belwin-Mills as Nos. 10-15 of the Romantic Organ Literature Series. Leupold calls for a new appreciation of the numerous and varied contributions of this extraordinary musician to his profession, and for a recognition of the close relationship between his organ compositions and the symphonic organ of Cavaillé-Coll.²

For those who know Guilmant only as the composer of a few *Prières, Communions*, and other miscellanea that 90 years of triage have condemned to undistinguished anthologies, the bulk alone of these six volumes (794 pages), to say nothing of the omnivorous taste in composing styles they manifest, should rouse curiosity about this influential founder of the late 19th century French organ tradition.

Following his extended tours of the United States, his compositions knew many editions here and in France. Some works were originally published serially, and as his popularity grew, Guilmant re-edited some collections as many as three times over. An unauthorized edition by the American organist Samuel P. Warren and an edition by A. Eaglefield Hull also circulated here.³ From this surfeit of texts Leupold has compiled an urtext whose sources are Guilmant's own first and third editions. Leupold's photographic reprint with editorial material in brackets, a practice we take for granted today, is no more than a technical improvement of the editorial discipline that Guilmant pioneered in 1900.

In spite of Guilmant's implied *imprimatur* of the bilingual titles and registrations that appear in this new urtext, one would do well to master the French directions and to have some understanding of the Cavaillé-Coll organ. The English translations suffer as they did in 1917 when Wallace Goodrich warned that, "in many instances, such translations will prove either impossible of application or totally misleading, if not actually incorrect."⁴

Each of the six hefty volumes contains a twenty-four page preface which thoroughly details Guilmant's career as

church musician, concert organist, teacher, editor, musicologist, composer, and publisher. Included are stoplists of relevant organs, selected programs from his American concert tours, reports of the impact of his playing, and a compilation of his works most esteemed by contemporary critics, an appraisal which may offer encouragement to those who wish to explore his vast output. While the text of this biographical material is invariable throughout the six volumes, the accompanying photographs are different in each. One wishes that the writer had adopted a less chatty style and had eliminated numerous circumlocutions and repetitions; still, the scope of the material and the abundance of bibliographic notes is welcome and useful.

One can explore the Guilmant works looking for repertoire for church, recitals, and teaching, or one can enjoy them with the historian's eye for their continuity with the classics (of which Guilmant was a connoisseur par excellence) and for incipient manifestations of the symphonic school that followed. Either way one approaches them, his invigorating eclecticism rewards the search.

Guilmant's careful notations at the end of his compositions, together with opus numbers and publication dates, allow one to reconstruct a reasonably accurate chronology of his compositions. The 18 books of *Pieces in Different Styles* (Volumes I, II, & III of Leupold) were composed in the 30 years between 1861 and 1892, roughly the same years as the organ works of César Franck. Here the idioms of the style we call French Romantic (although the French prefer to say the symphonic style) appear for the first time.

The influence of Bach through Lemmens is evidenced by the *gantz obligat* treatment of the pedals. A competent pedal technique is taken for granted in contrapuntal pieces, such as the *March and Fugue on a Theme of Handel* (I-4), and pedals doubled in octaves is common in the *Grand Choeur*. The typical bravura pedal solo under detached manual chords appears in numerous *Grand Choeurs*, and so does a less common detached pedal solo against sustained manual chords, as in the *Concert Piece* (II-2) and the *March on Iste Confessor* (II-79). Also included is double pedal writing with right foot legato and left foot detached (II-10).

◀ McCray

Crucified Is He from Saul. 1738, SATB and piano, Walton Music Corporation, W 6052, \$.60 (M-).

This six-page movement is very easy and could be sung by any small church choir. The instrumental part begins with dramatic chordal outbursts which turn into running eighth-note patterns that are used throughout the work. Choral ranges are good.

Make a Joyful Noise unto God. SSA and piano, Lawson-Gould Music Publishers, LG 51395, \$.85 (M).

This anthem has been arranged by Robert Hines. Most of the choral singing is in a block-chord style with generally comfortable ranges for all parts. The piano material has a busy introduction with soloistic fills between the choral statements. This is the type of setting that works very well for a high school choir as a contest piece.

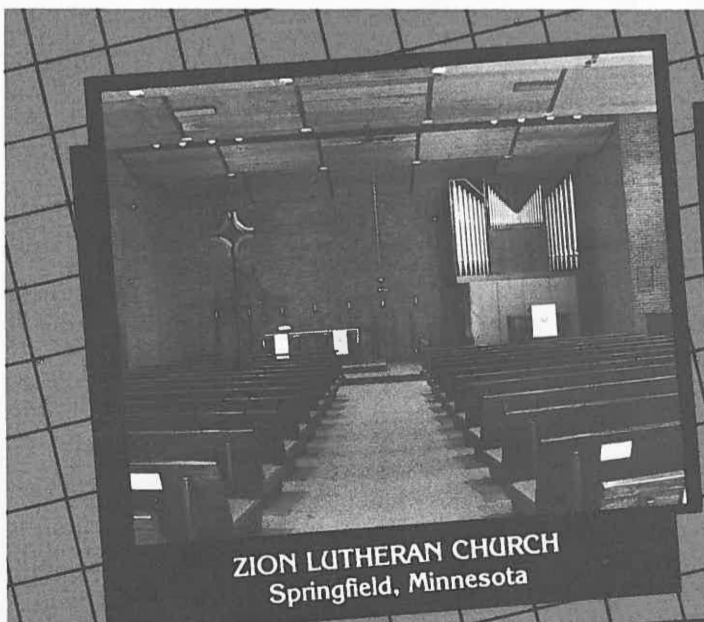
Theodora (oratorio). 1749, SATB with SSATTB soli, orchestra or keyboard,

Novello 07 0459 08, \$20.50 (D).

This full edition by Watkins Shaw has a duration of about three hours. There are three large parts with a total of 58 movements. Shaw has provided extensive background notes and helpful performance practices, particularly for the recitatives. The action takes place in Antioch c. 304 A.D. and is divided into various scenes. An abbreviated performance may be given using suggested cuts in the score. The orchestra has 2 trumpets, 2 horns, 2 flutes, 2 oboes, 2 bassoons, strings, timpani, and continuo. This is one of Handel's last major works and an oratorio filled with many wonderful choruses.

Sarabande with Variations. Handbells in two octaves (20 notes), *Agape of Hope* Publishing Company, No. 1023, \$1.00 (M-).

This has been arranged for handbells from the keyboard score by David Bridges. It is simple, three pages in length and has a slow tempo. There are two variations in addition to the theme.



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Guilmant was quick to acknowledge his debts to Bach and Handel in many compositions, but a scrutiny of pieces such as *Marche Nuptiale* (II-18), *Song Without Words* (II-96), *Scherzo* (I-27), and *Melody* (I-44), which display his gifts for lyricism, exhibit a full acquaintance with the piano and organ music of Schumann and Mendelssohn.

The rhythmic precision admired in Guilmant's playing finds expression in the original use of overlapped chord textures in the *Allegro* (III-56) and *Verset* (III-84), as well as in the *Caprice* (I-99), a delightful dialogue between two soft balanced manual sounds. For other unusual fare, one might examine the *Adagio* (III-20) from the cantata *Ariane*, written in 7/8 meter.

If the registrations of the classic period may be said to have arrived full blown in Niver's *Livre d'orgue* of 1665, then those which were to characterize the French symphonic school until at least 1930 must be said to have taken shape no less substantially in the early works of Guilmant. The preference for coupled manuals, for massed eight-foot tone, the favored combinations of bourdon and harmonic flute, flute and string—all are right at home in the first pages of the *Pieces in Different Styles*. The only common practice of the 19th century that develops gradually through his works is the use of the ventils pedals to change registrations. The directions for *anches préparées* or *trompette préparée* are indicated sparingly in the early sets of the *Pieces* and become increasingly common toward the later works, such as the *Eighteen New Pieces* (Volume IV) and the *Sonatas*. The use of ventils may be inferred, however, in the earliest works from the frequent direction at the start of a piece for both a *ff* and a *p* registration, as for instance, in the *Grand Choeur* (I-34).

In one notable experiment (see *Grand Choeur Triomphal* from the *Practical Organist*, V-76) the organist must engage the solo reeds with his right foot on specified chords, while the hands and left foot play on. Like Marchand's *Quatuor*, this was a practice that no succeeding composer ever developed.

The *Liturgical Organist* (Volume V) of 1897 is a compendium, frequently on two staves, of treatments of Gregorian chant. These short pieces would make good supplementary study material for early beginners to more advanced students. Guilmant's knowledge of the early masters and of learned counterpoint is clearly evident. There are *cantus firmus* settings for all voices and numerous canonic settings, such as *Jesu, Redemptor omnium* (V-72) and *Gallicae custos*



Alexandre Guilmant at Trinité, Paris

(V-88). The writing of *Exultet orbis* (V-14) and *Christe, Sanctorum* (V-144) recalls the spare texture of a Titelouze trio. The classic *Grand Jeux* appears in a *verset* of *Adoro te* (V-138) and of *Pange lingua* (V-69). Several strophic settings are clearly marked to be performed with choir *alternatim*.

Guilmant's homage to Bach takes the form of imitations of *Orgelbuechlein* chorale preludes (V-164) and ornamented chorales (*Elevation*, V-123), as well as numerous chorales marked "in the style of J. S. Bach." The fugues here and elsewhere in Guilmant's writing derive more clearly from those of Bach and Handel than from the fugues of the French classic style, although they lack the spark of vitality.

The words of his pupil Joseph Bonnet, himself a noted editor and performer, sum up Guilmant's music for us as fairly today as they did in 1929:

His original compositions, admirably written for the instrument, possessed the very great merit of insensibly preparing the organists of his generation for a return to the grand organistic style. "They were written," Andre Pirro tells us, "for the rank and file of organists, primarily in order to reform their taste and to lead them, without frightening them off, to the highest summits . . . It was necessary to win them over [the contemporaries of Lefébure-Wély] with a bit of coquetry, in order to be able to claim the right, from time to time, to talk to them seriously."⁵

—Gale Kramer

Notes

1. Alexandre Guilmant and Andre Pirro, *Archives des maîtres de l'orgue*, 1898-1914.
2. Wayne Leupold, *The Organ Music of Alexandre Guilmant*, p. xxi.
3. *Ibid.*
4. Wallace Goodrich, *The Organ in France*, Boston Music Company, 1917. Reprinted by Longwood Press, Portland: 1975.
5. Joseph Bonnet, *Historical Organ Recitals*, Vol. V, Schirmer, New York: 1929, p. vii.

Book Reviews

Cavaillé-Coll, by Claude Noisette de Crauzat, with photographs by Jean-Paul Dumontier, published in French by La Flûte de Pan, 55, rue de Rome, 75008 Paris, France: 1984. 570FF (approx. \$57.)

"If Aristide Cavaillé-Coll was able to make a mark on his times—and he did so with exceptional force—it must be conceded that he arrived on the scene with all the gifts of the gods, to which it would please men to add their own" (p. 29, translation by this reviewer). This quote, buried a few chapters into the text of *Aristide Cavaillé-Coll* by Claude Noisette de Crauzat, Professor of musicology and art history at the University of Rouen, clearly signals the author's passionate feelings for his subject. This substantial addition to the growing collection of documents around the life and works of the most important organ builder of the 19th century must inevitably be compared to *Cavaillé-Coll and the Musicians*, the 1500-page resource published by Fenner Douglass in 1980. The two works are strikingly similar in format, consisting both of admixtures of mechanical drawings, photographs, previously unpublished letters, and a mass of data about various Cavaillé-Coll organs. When one examines the contents, however, one finds happily that there is little overlapping of material, and that each is an important resource for different reasons.

Crauzat condenses the traditional biographical material received through the family and traces the rise of the Cavaillé fortunes from the ranks of itinerant organ builders of the Franco-Spanish border provinces up through four generations to the bourgeois gentleman-engineer who received artists and aristocrats at his Paris *salon de concert*. With European sensitivity to primogeniture he sharpens the distinction between the self-assurance and dominance of the cadet brother Aristide (traits also attributed to his grandfather) and the timidity and lack of artistic vision of his father and his older brother Vincent, who would have traditionally inherited the family enterprise. This difference led to the eventual dissolution of the family ties in the company, and the emergence of Aristide as sole patron.

Five chapters are devoted to the variables of placement, organ cases, consoles, windchests, and pipework in the

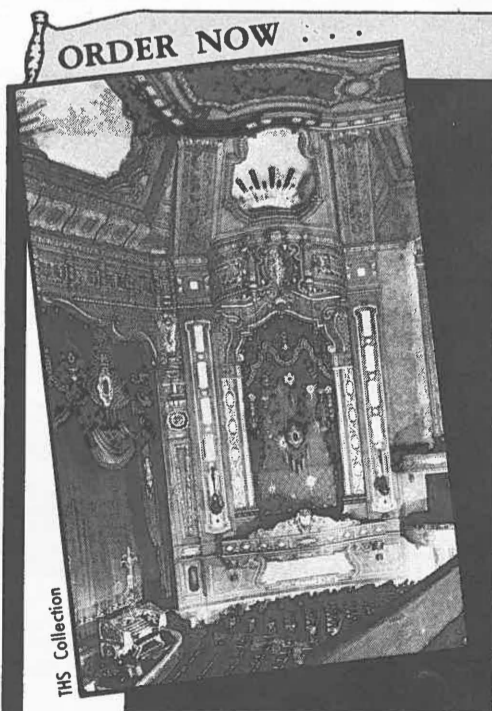


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organs of Cavaillé-Coll, and the trends that may be identified over the course of his career. The reader is reminded to what a great extent even a very popular and successful builder is constrained by the will of clergy and architects, and by pre-existing organ cases. Crauzat contends that Cavaillé-Coll may have been unjustly accused of suppressing the separate *positif à dos* because of the notoriety of his work at Saint Sulpice, where the original positif would not contain the new works, and at Notre Dame, where the architect Viollet-le-Duc was able successfully to oppose the Positif for his own reasons.

The previously unpublished letters consist mainly of correspondence with the father of Marcel Dupré, and with Widor when both respondents were best-of-chums in the growing Paris musical establishment.

The photographs of Jean-Paul Dumontier account for about 50 unnumbered pages of pictures of consoles, facades, and pipework, and 64 pages of schematic drawings, mostly cutaway views of the keyboard mechanisms of numerous organs.

The longest section of the book, 243 pages, describes the history and present condition of selected Cavaillé-Coll instruments. Based on a catalog of over 600 organs built by the firms Cavaillé-Coll or Cavaillé-Coll Mutin up to 1923, its sketches range from no comment or a simple stop list to pages of details, including drawings, contracts, histories, discographies, and bibliographic references. Peking, Moscow, Constantinople, Calcutta, Carthage, Manila, Montreal, Montevideo—no corner of the world was without a Cavaillé-Coll once. Alas, only five instruments outside of France are described in this gazeteer, and the fates of the 70 organs of the Western Hemisphere are among those unaccounted for.

The final sketch is the 1874 plan for a six manual 124 stop instrument, the largest ever conceived by the builder, for Saint Peter's in Rome, the largest church in Christendom. Not an untimely calling before the real Saint Peter, but the harsh politics of the kingdoms of this world prevented Aristide Cavaillé-Coll from realizing what would have been the crowning achievement of an already extraordinary career.

—Gale Kramer

Salmen, Walter, general editor. *The Social Status of the Professional Musician from the Middle Ages to the 19th Century*. (Translated and expanded by Herbert Kufman and Barbara Reisner from *Der Sozialstatus der Berufsmusik-*

ers vom 17. bis 19. Jahrhundert, Kassel, 1971). "Sociology of Music" I. New York: Pendragon Press, 1983. ix, iii, 281 pp. \$36.

The history of music is generally taken to mean the history of musical styles. Indeed, practicing musicians sometimes go so far as to condemn anything but performance practice studies as irrelevant. But to play Bach or Franck with no sense of the original role of the music (which is bound to the social role of its creators) is to miss a means of understanding the music that can be just as helpful as knowing which note they started their trills on. Readers of these pages are well aware that the latter issue can only be unraveled on the basis of much study by scholars who sift through the evidence slowly and carefully; it may come as a surprise that even the rudimentary work in the area of the sociology of music does not yet exist. For that reason, this collection of essays is both important in itself, and as the tip of a musicological iceberg.

The collection consists of 9 essays by German musicologists. The stimulus was a 1958 meeting of the *Gesellschaft für Musikforschung*, and the essays were published in German in 1971. Understandably, the essays all have a German orientation, dealing with the following topics:

"The Social Status of the Musician in the Middle Ages" (Walter Salmen).

"The Social Status of the Town Musician" (Heinrich W. Schwab).

"The Social Status of Organists in Lutheran Germany from the 16th through the 19th Century" (Arnfried Edler).

"On the Social Status of the *Spielmann* in 17th and 18th Century Germany" (Dieter Krickeberg).

"The 'Haoboist'; an Outline of Evolving Careers and Functions" (Werner Braun).

"The Economic Conditions of the 18th-Century Musician" (Richard Petzoldt).

"The Musician as Music Dealer in the Second Half of the 18th Century" (Klaus Hortschansky).

"The Origin and Social Status of the Court Orchestral Musician in the 18th and early 19th Century in Germany" (Christoph-Helmut Mahling).

"Social Obligations of the Emancipated Musician in the 19th Century" (Walter Salmen).

Mr. Salmen's first essay, on medieval musicians, is the most interesting of the book and should not be skipped over. He points out basic concepts such as the lack of any distinct musical social grouping (such as an audience) in the period. Musicians did not have status via their musical activities, but generally

because of their clerical roles. He goes on to discuss the differing status of specific instruments, of women, of itinerant musicians, etc. The greatest value for many readers will not be the specific information about the medieval period, but an introduction to thinking about music-making from a sociological point of view.

For most readers of THE DIAPASON, the article on Lutheran organists will be of the most direct interest. Again, the author first lays aside assumptions that the modern reader might have. The organist's fundamental purpose was *not* to support congregational singing, for

example. The part-time nature of the position of organist led to an association with other functions, and kept the organist position itself on the same level as sexton until the 19th century. Mr. Edler describes the various sources of income that organists found (such as selling seats in the organ gallery), and points out those which increased their status, such as functioning as notaries (therefore, university-educated).

This book, while not representing recent research, is fundamental in its field. Organists would do well to read at least the two chapters noted above.

—Bruce Gustafson

New Handbell Music

Brother James' Air, arr. by J. L. Macbeth Bain, setting by Douglas E. Wagner. Sacred Music Press S-HB25, \$1.25 (M-).

This lovely melody, most often used with Psalm 23, is nicely adapted for three octaves of bells. There is a lilting-type counter-subject that is heard throughout which adds to the harmonic and melodic interest. This is great traditional fare for any library.

Ring and Rejoice, Hymns for Handbells, Keyboard and Congregation, arr. by Edwin M. Willmington. Good Life Productions (A Division of Belwin-Mills Publishing Corp.) L3039; players book, \$1.50; accompaniment book with cued handbell parts, \$4.95 (E+).

Here is a unique collection for the handbell choir that will enhance any service or festival. These easy arrangements are quickly learned, and can be heard over congregational singing since they are scored, in most cases, an octave higher than the singing voice. The bells and accompaniment provide hymn introductions as well as variety in the verses, including some interludes and the amens. Titles are for Christmas, Easter, communion and general use. This, and other collections like it, should become a regular part of the worship experience. Highly recommended!

I Heard the Bells on Christmas Day, arr. by Douglas E. Wagner. Harold Flammer, Inc. (Sole Agent: Shawnee Press) HP-5172, \$1.10 (E).

I have not yet come across this title for bells, and it is refreshing to finally see this appropriate piece set for three octaves of bells. The treatment Mr. Wagner has adapted for the arrange-

ment is very fitting and should be a Christmas favorite.

Fantasy On An Old English Ayre, Douglas Mears, Harold Flammer, Inc. (Sole Agent: Shawnee Press) HP-5179; Organ/Full Score \$1.50; Bell Score \$1.10 (D-).

A very lovely arrangement has been created by Mr. Mears for bells and organ. The English melody is first played by the organ with bells serving as a flowing harmonic frame. Later the two engage in a wonderful dialogue that brings the arrangement to a brilliant climax with a resolution as the beginning—a gentle treatment of the first theme. There are some rhythmic challenges that need to be carefully executed, but the final result should be a real favorite for all.

Triple Play (3 sets of Pieces for Handbells in One Collection), composed and arranged by Jack B. Grove. McAfee (a division of Belwin-Mills), #DM 251, \$4.95 (E-M).

This collection provides a bargain considering individual prices of bell music. There are 10 pieces here with a variety of musical ideas, original and arranged. For instance, there are pieces written for two bell choirs in echo fashion, a concerto for kazoo, handbells and tuned soda bottles, and some pieces with voice (which I find very effective, especially when the bell choir serves as the vocal choir). The final selection is a brief arrangement of Haydn's *Farewell Symphony*, "Goodnight, Ladies," where each bell player exits at certain intervals in the piece. This book can help to fill the gap with material that is hard to find, both secular and sacred.

—Leon Nelson

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Concertante passages in keyboard realizations in Handel: Some Guidelines

Ellwood Derr

The present article is a slightly expanded version of a paper read at the Maryland Handel Festival (November 1984, Library of Congress).

Beyond the famous *Rinaldo* aria "Vo' far guerra" with its improvised harpsichord solos in the opening and closing A-section ritornellos and the spots during the vocal solos where Handel has specified the use of the harpsichord in a particular concertante role,¹ there are other places in his orchestral works which require the participation of the concertino harpsichord, i.e., the one that Handel himself would have played, in a non-chordal, one might even say non-accompanimental capacity. The two works which I shall address here in some detail are the *Messiah* aria "O thou that tellest good tidings to Zion" and the second movement of the Concerto grosso in F, Op. 6/9, based on some thematic materials used earlier in the same year (1739) for the second movement of the Organ Concerto in F (HWV 295), popularly known as "The Cuckoo and Nightingale." However, the passages in question in the concerto grosso are newly composed for that movement, not appearing in the organ concerto.

Though the *Rinaldo* aria sets a precedent for the practice of using the harpsichord as a concertante instrument in Handel's orchestral music, it is quite patently a virtuosic splash for audience appeal and in that way very different from the two works I wish to study. In the oratorio aria and concerto movement, the concertante participation of the harpsichord is necessary to complete some figurational schemes set up earlier in the notated real parts of the two pieces respectively and to maintain rhythmic continuity by supplying submetrical attacks left unnotated by the composer. In rendering the spots "complete" in these dimensions, an important orchestral by-product accrues, namely the temporary elevation of the concertino harpsichord to the status of a participant in the thematic enterprises of the pieces. While the necessity of such a role for the first harpsichord becomes evident on the basis of analysis, and while it may seem quite obvious on the intuitive level—presumably Mozart, when he supplied the missing attacks and the concomitant melodic stuffs in his orchestration of "O thou that tellest," was likely operating on composerly intuition²—that is not enough for us today, two hundred odd years distant. If we seek to maintain Handel's orchestration and to present his works in a manner closely compatible with his own practice, we must seek viable analogues from the period and bring into play the pertinent data from performance manuals of the day. Unfortunately, the continuo treatises of Handel's time are of least thoroughness when it comes to their explications of the more colorful aspects of the practice. Typically at this point treatises invoke the artistry of contemporaries and caution beginners not to overstep their bounds as neophytes. Nevertheless, enough information can be gleaned from them, which, combined with analysis of pieces and analogues in fully notated pieces, makes it possible to reconstruct the practice to the point where it is far beyond guess-work.

Johann David Heinichen's massive work on basso continuo provides the most extensive instruction in these matters (pace F. T. Arnold) and that with a copious number of examples. In his discussion of techniques which are appropriate to fancier types of accompaniment, he enumerates melody, *passaggi*, arpeggios, and imitation.³ When these are employed, he warns the harpsichordist to take care that he does not interfere with the leading treble lines of the real parts. His category "melody," which is not germane to the present argument, he finds most apt in "cantabile, affective, and slow pieces, in contrast *passaggi* . . . are more applicable to lively and quick pieces. We know that the term *passaggi* includes all kinds of running and leaping quick notes. . . . one must take pains to play all *passaggi* cleanly, distinctly, and without a slipshod manner of attack, because in this lies a great brilliance of performing, which in itself is easier to hear than to describe."⁵ Heinichen exhorts the harpsichordist to take chords as full as possible in the left hand while improvised *passaggi* occupy the right. However, in the second system of Example 1, he backs off somewhat.

Example 1

Ellwood Derr, Professor of Music at the University of Michigan, teaches graduate courses in music theory and special courses in Baroque forms, 18th century counterpoint, and practical elaboration in the 18th century. A continuo harpsichordist since 1957, he has realized parts in performances of large choral works by Handel, Bach, Vivaldi, Lully and others. He has lectured on 18th century music, Bach, Handel, Mozart, and Brahms in North America and Europe. Professor Derr's articles have appeared in *The New Grove*, *Musical Quarterly*, *Oesterreichische Musikzeitschrift*, *In Theory Only*, *Music Theory Spectrum*, *Goettinger Haendel-Beitraege*, and various congress reports. His edition of Brahms' own arrangements for piano, 4 hands, of his string quartets was published in May, 1985, by Dover Publications, Inc.

Francesco Geminiani presents a similar example in his 1755 treatise on accompaniment with a still thinner left-hand part.⁶ This scheme is probably more closely

Example 2

akin to Handel's manner for exposed uses of the harpsichord (given the similar Corellian and London connections of the two composers and the contemporary transcript of the so-called "solos" in "Vo' far guerra") than Heinichen's, in most of whose treatise one encounters a consistently thick chordal texture, often in both hands.

To illustrate his commentary on the arpeggio, Heinichen presents a most useful array of different arpeggio figurations, culminating with four-note arpeggios in both hands simultaneously, the same device with which Handel closes the passacaglia at the end of his Suite in G minor (HWV 432).⁷ Heinichen concludes his presentation by remarking that he has given but a few samples and that the keyboardist will be able to invent a great many more on his own. Both the arpeggios and the *passaggi* (the latter in both Heinichen and Geminiani) are distinguished by constant submetrical attacks, typically strings of sixteenth-notes, often continuing for four bars of common time.

Imitation of a melody heard earlier either in the bass part itself or in a solo voice above the bass constitutes Heinichen's last category of embellishment for a continuo realization to be used, he says, in places "where the composer himself HAS NOT USED IT."⁸ He cautions that the employment of this refinement must not interfere with or detract from events in the real parts and comments that because most composers will already have taken advantage of employing a figure at all possible places, there is very little occasion to employ the device in an accompaniment.⁹ As we shall come to see, Handel seems clearly and purposefully to have left certain such imitation-windows open. Heinichen does not discuss application, but rather he presents a segment of an Italian aria with the imitation indicated in full. From this example, reproduced by both Arnold and Buelow, it is clear that he is concerned with imitation in a dux-comes relationship.¹⁰

J. S. Bach's arrangements of concertos by other composers for harpsichord solo abound in the employment of imitations such as those in Heinichen's example, producing an uncommon enrichment of texture and unity in the pieces in question, thereby demonstrating that the insights of an excellent composer or composer/performer are a useful prerequisite for the aptitude to use this device and to apply it aptly.

Example 3

From Example 3a, it may be seen that without altering Vivaldi's harmonies and without obtruding on the rhythmic/melodic activity of the upper voices, Bach has freely imitated the initial treble figure in the bass of the second bar. This point of imitation is maintained throughout the arrangement until its final presentation in the middle of bar 60/3 (see Ex. 3b), where Bach not only undertakes it in stretto, but presents it a third time in the bass, producing a considerable rhythmic animation of the passage.

Example 4

From Example 4a, now using the notion of imitation as a later iteration of a melody heard earlier, Bach effects a rather seamless connection from the end of the first Telemann phrase (bar 7) to the beginning of the second. In Example 4b, Bach enlivens the structure of Telemann's fifth-cycle of routine arpeggios by introducing the head-motive of the opening ritornello as a melodic decoration of the straightforward fundamental bass without obtruding on the soloist's show. Thereby this arpeggio-passage is better integrated into the whole and no longer behaves as a mere virtuoso display section. While Bach's supplied imitations are not sine-qua-nons, neither are they out of place here, nor, again, obtrusive.

The three conditions specified as requisites for the use of more colorful realizations by Heinichen obtain in "O thou that tellest good tidings": (1) light scoring—here, the orchestra *senza ripieni*, and the two-voice texture of the strings; (2) long notes in real parts without notated rhythmic continuity factors; and (3) places for imitations not written by the composer. Example 5a shows the eight passages in question in the aria. Read in chronological order, each excerpt can be seen to begin with a conjunct descent through a sixth in parallel tenths (preface). The second element in each case is a prolonged seventh chord (prolongation): in the model and variants A–E, a major-minor seventh chord in first inversion; in variants F and G, the same chord-type in root position. We are confronted then with seven variations upon a seventh-chord.

Example 5a

The statement in the model prolongs the six-five for one and one-half bars. Against this static harmonic event, the violins provide animation with the rapid repercussions of trills on each dotted quarter, most probably an indication to use the *trillo raddoppiato*, for which, like the *ribattuta*, no standard sign was ever developed. Variant A, which includes the participation of the singer with a long tone, shows the superimposition of the neighbor-tone pattern in two registers from the opening ritornello (see score, bars 3–4) as a second means for animating the prolonged six-five chord. With the exception of variants C and D, all the others contain a pattern of eighth- or sixteenth-note attacks during the prolongation of the seventh-chord. Variant B, which casts the voice in the role of bearer of submetrical attacks during the prolongation, shortens the duration of the six-five and proceeds simply with eighth-notes. Variants E, F, and G return to the sixteenthths in the violins: variant E resumes the neighbor-pattern of variant A and the opening ritornello; variants F and G are entirely arpeggiated. As I have said, in variants C and D, the more rapid attacks are *not* notated in the real parts. Accordingly, the concertino harpsichord accompanist has both a rhythmic and motivic role to play, a role which must be integrated into the larger process, which, briefly put, is one of evolution from the redoubled trill (clearly a version of the neighbor-tone device), to metrical-planned neighbor-tone successions via the longer conjunct line of the voice in variant B to the arpeggios in variants F and G. This suggests then, that in addition to providing the unnotated submetrical attacks in variants C and D, the realization also has the task of heralding the otherwise unprepared arpeggios at the end of the aria.

To bring this about, in variant C I have adopted the shape of the arpeggios, a Matthesonian *Nachahmung* or counterfeited of that figure, beginning in bar 54, thanks to the available intervals in the six-five chord, with an arpeggio for the first three notes and then continuing with a neighbor-figure for the last three. There

Example 5b

being only a triad represented in bar 55, the overall shape of the figure is maintained but it is now entirely disjunct. Because bars 56 and 57 are a sequence of their immediate forerunners, there is the added advantage of their having time to take hold on the listener as well as to allow the sound of the harpsichord not to seem whimsically out of place.

In variant D, the span of the arpeggio has been expanded, and the shape altered to that of an extended neighbor-scheme, now existing between the top and bottom notes. Observe that in bar 64 the leap between *e'* and *a* enunciates the grouping of the sixteenthths into pairs of threes, the first of which proceeds *from* an accented beat and the second of which proceeds *to* an accented beat. In variant C, this event was also in evidence as the result of the alternation of the arpeggiated figure in the first three notes with the neighbor-figure of the second three. Consideration of this rhythmic dimension in relation to the melodic aspects of the figures is most important with respect to the immediately following event, for variant E is both a harmonic reprise of variant D, and a slightly varied melodic reprise of variant A (see Ex. 5a). Observe that though the shapes of the gesture in my realization in variant D are different, their rhythmic design is the same.

For this procedure, I invoke an example based on the principle of *Nachahmung* (counterfeits) in Mattheson's *Der vollkommene Capellmeister* (see Ex. 6), where similarity for unity and continuity are most trenchantly perceived on the rhythmic level!

Example 6

In the last two variants, namely G and F (see Ex. 5a), the six-five prolongation of the earlier variants is changed to one on a root-position major-minor seventh-chord and the earlier groupings of pairs of three-note units to each dotted quarter-note are altered to three groups of two. Furthermore, as I said earlier, the melodic figures are totally arpeggiated. With the realizations I have proposed for variants C and D (see Ex. 5b), not only are the arpeggios qua arpeggios prepared, but also the shape for the figure in variants F and G, albeit in melodic inversion. Finally, it must be remarked with respect to my settings of variants C and D, that the arpeggiated figures used produce a much fuller sound on the harpsichord than the neighbor-patterns of the violins in variants A and E would have, accommodated for the harpsichord.

In preparation for the cadence which concludes the middle section of the aria, in bars 62–63 Handel has doubled the length of the preface to variant D (see Ex. 5a). Accordingly, as I suggest in Example 5a, the harpsichord can (but probably must) take over the characteristic treble of the preface in bar 62, thereby creating an instance of pre-imitation (also employed in Heinichen's example) which probably requires an exact representation of that line.

In many ways, the matters I wish to address in the second movement of the Concerto grosso, Op. 6/9, are similar to those in the oratorio aria. Because of this, compositional events in one work provide a nice corroboration for those in the other. In Example 7 the plan for the principal solos in the movement is presented schematically with musical excerpts from the beginning of each. It can be seen (1) that with the exception of Solo 4, there are continuous sixteenth-notes in the treble against an accompanimental rhythmic ostinato (hereafter, accompaniment) that is antiphonal between the concertino and the concerto grosso; (2) that in Solos 1 and 3 the figuration in sixteenthths centers around chord-leaps into neighbor-patterns; and (3) that Solo 2 is primarily constructed of arpeggiations for the first concertino violin. After the vigorous activity of Solo 3, here doubled by the concerto grosso, Solo 4, as it is notated, contains only the accompaniment of its predecessors, and, at that, right at the end of this dramatic movement for a span of some eight bars without

Example 7

SOLO 2

SOLO 4

95 *pianpianissimo*

compelling melodic content and without the sixteenth-note attacks which animated the previous Solos. This stretch of exposed accompaniment is followed only by the rhythmically alert and melodically active final ritornello, abbreviated to a quarter of the length of the first ritornello. It is not unimportant to observe that the dynamic indications for the concertino in Solo 4 are *piano*, for the upper three concertino voices *pianissimo*, and the bassi *pianpianissimo* (in the autograph)! Additionally, on the third beat of bar 95, coming out of a passage played *forte* by all participants, the move to this new dynamic level is also expressed as a matter of orchestration in that the tonic is taken only by the concertino as *all* the concerto grosso atypically rest! Naturally, this rest provides an appropriate hole for the harpsichord to begin in that register without being swamped. All these details conspire to suggest not only that the concertino harpsichord is to be featured at this moment playing constant sixteenths in the treble, but also that that figuration is probably intended to be based principally on arpeggios, thereby forming a varied counterpart to Solo 2, just as Solo 3 is a developed variant of Solo 1, both melodically and orchestrally.

The accompaniment which Handel employs for the solos of this movement enjoyed a great currency as a commonplace in the Baroque as a background for a solo voice in constant sixteenths. Just how old it is is really not very important, but it is already well in place in the works of Corelli and is displayed prominently in the first movement of his Concerto grosso, Op. 6/1. Some of Handel's earliest uses of the scheme are found in the outer movements of his *Sonata a cinque* (HWV 288) for violin and orchestra, composed during his Italian sojourn.¹¹ Because of its animated though unobtrusive nature, this accompaniment forms a superb backdrop for florid solo lines.

Example 8

Its popularity even after 1739 is attested to by C. P. E. Bach's inclusion of it in his *Essay* as an example of refined accompaniment (see Ex. 8). Here the antiphony, defined through the differentiation of registers, is carried out by the harpsichord alone. Indeed, Emanuel's example has many pitch and directional congruences with the beginning of what I have called Solo 4 in the Handel Op. 6 movement.¹²

While the use of the harpsichord as a concertante voice in Solo 4 is sound structurally, and while Heinichen, whom Handel surely met during his protracted visit to Dresden in 1719,¹³ presents numerous examples of arpeggiations, saying there are many more to be discovered, it is clear that a beginner should proceed with caution.¹⁴ Even though he has opened the door for tasteful exploitation of this device in performance, his examples are presented without contexts. Therefore, before one becomes exasperated with him and before one, *in extremis*, invokes intuition, one is obliged to seek out instances from reputable composers of Handel's age exemplifying the practice in context.

Example 9

Allegro.

Violino I. *apertato*

Violino II. *apertato*

Viola. *apertato*

Continuo. *apertato*

Cembalo.

9

PROLONGATION

Again Sebastian Bach provides the models. Among his concertos for harpsichord and orchestra there are several instructive examples, especially in the Concerto in A

(BWV 1055) and the one in E (BWV 1053). Most closely related to the Handel movement under discussion are the events in the Concerto in A (see Ex. 9). This is a striking example: the opening ritornello of the first movement begins with arpeggios in the harpsichord against the strings (see Ex. 9, bars 1-2). In the course of this tutti, the passage returns, extended to four bars (see Ex. 9, bars 9-12). Like Handel, in Solo 2 of the concerto-grosso movement, Bach creates a vigorous heterophony by writing the arpeggios into the same register as that occupied by the chordal background. In every instance in the A-major concerto, Bach adheres routinely to this procedure. Handel, on the other hand, sometimes treats the violin solo in this way (see Ex. 7, Solo 2), but at other times he sets the solo part off in a register of its own (see Ex. 7, Solo 1). Because the Handel Solos 2 and 4 are twice as long as Bach's more extended setting, I have sought in my realization of Solo 4 (see Ex. 10) to avail

Example 10

SOLO 4

Concerto grosso Concertino

95 *pianpianissimo*

Handel's arpeggio figures for Vn. I conc. in SOLO 2

52 53 57/3 58

DERR realization

95 SOLO 4

RITORNELLO

myself of both possibilities, not only because Handel had done so earlier, but also because it simply makes good compositional and orchestrational sense. Otherwise, my realization is rather straightforward.

In the ritornello between Solos 1 and 2, there are two isolated two-bar passages for which Handel only notated what I am calling accompaniment and which he marked *piano* in the concertino and *pianissimo* in the ripieno parts (see Ex. 11).

Example 11

[tutti] 41

44

DERR realization

N.B. Passage recurs in bars 44 ff. transposed to F.

Though not as static melodically as much of the accompaniment in Solo 4, they are mere prolongations of single triads and in this dimension very closely resemble the two-bar prolongations in bars 9-10 and 11-12 of the Bach concerto movement (see Ex. 9), which, like the Handel instances, occur in the midst of a ritornello. There is yet a closer resemblance to our Handel movement in that by Bach. These two-bar prolongations with their characteristic arpeggios against the strings are used on a number of occasions in the course of the movement as interruptions in longer solo passages (see Concerto in A, first movement, bars 23-24 et passim). Handel uses them conversely as interruptions in ritornello passages.

Because Handel's dispersion of voices is so similar to the passages in the Bach concerto with descending chord-skips in the real parts, and because of the brevity of each instance, the Bach passage is most useful as a model, up to the point of determining the actual details of the figuration. In making my realization (see Ex. 11), I have retained the heterophony and have constructed arpeggio figures which are in keeping with those specified by Handel in Solo 2. Since Solo 2 appears somewhat later in the movement, arpeggios in these tutti-interruptions serve as convenient heralds of those in the solo violin.

Example 12



DERR realization

In the ritornello situated between Solos 2 and 3, Handel introduces a variant of the two-bar tutti-interruptions shown in Example 11, again without notated figurations for the concertino harpsichord (see Ex. 12). It is harmonically more active than its predecessors, but it is no more interesting melodically than they. Like the preparation for the entry of the harpsichord in Solo 4, so also here, and in the earlier two-bar spots, there is a wide open registral space in the real parts which permits the easy audibility of the harpsichord and its passage work. Solo 3, which dwells on neighbor-patterns for its course with leaps from the first to the second sixteenth-note of each group, follows close on the heels of this two-bar unit in Example 12. Accordingly, I have realized bars 71/2&-74 utilizing a mixture of leaps and neighbors, thereby allowing the interruption to behave as a herald of Solo 3.

Caveat lector! Lest what I have said with regard to this concerto grosso movement and the aria be misinterpreted to mean "use fast notes in the concertino harpsichord every time the attacks in the real parts are slowed down," I must add a word of warning. The issue is not simply one of attack speed alone, but rather attack speed in concert with the architectural and textural dimensions of *specific* pieces.

The second movement of Handel's Concerto grosso, Op. 6/2, provides an elegant and eloquent antithesis, at once bolstering the foregoing arguments and, by virtue of its particular contextual parameters, demonstrating a diametrically opposite case.

Throughout this movement, the figuration of bars 42-45/3 (see Ex. 13) has prevailed with a harmonic rhythm similar to that of bars 42f., i.e., basically two chords per bar. When the attacks slow markedly from bar 45/3 to the end of the movement, this change is counteracted with a faster harmonic rhythm of six and more chords per bar, already begun in a transitional way in bar 44. From bar 46 on,

Example 13



drama is further heightened by drastically increased use of sevenths in successive chords as well as increased chromatic activity in individual voices, culminating in the bass of bar 48f. The combined effect of these "new" devices clustered at the end constitutes a quid pro quo for the slowed surface attacks. Finally, it must be observed that the airy texture of most of the movement (visible in sample in bars 42-45/3 of Ex. 13) is filled up from top to bottom. Although the passage is marked *piano* in all voices, the contextual aggregate is so different from the Op. 6/9 movement and the *Messiah* aria that a concertante realization of the concertino harpsichord part of the end of Op. 6/2/ii would be contradictory to Handel's powerful dramatic strokes in other dimensions and would make compositional nonsense of the coda—not to mention the fact that the details of such a realization would be nearly inaudible in the dense texture.

Heinichen writes that one *may* do the sorts of decorative things that have been the object of my study; he provides some hints for what appropriate places are. Similarly C. P. E. Bach and others. Without being aware of these avenues, one would likely accept the surface of the notated real parts as complete and, being conscientious about preserving the composer's text, would consider it an audacious act of bravado to respond so colorfully to it. What eighteenth-century writers have not commented upon is the matter of *necessity*, as occasions arise, for the treatment of the concertino harpsichord part *to complete* the musical surface. It is then the task of analysis to ferret out these details. While realizations of certain passages may be undertaken on the basis of examples in treatises, those made on the basis of contextual settings in real pieces by composers of stature are likely to be more successful still, especially in the hands of a capable continuo harpsichordist. ■

Notes

1. Cf. Friedrich Chrysander's collected edition of Handel's works, vol. 58, p. 78ff.; vol. 48, p. 206-209.
2. Cf. *Neue Mozart-Ausgabe*, X, 28, Abt. 1/2, p. 44-53.
3. George J. Buelow, *Thorough-Bass Accompaniment according to Johann David Heinichen* (Berkeley and Los Angeles, 1966), 170-190.
4. Buelow, 173.
5. Buelow, 174.
6. Reported in Frank T. Arnold, *The Art of Accompaniment from a Thorough Bass* (New York, 1965), 467.
7. Buelow, 177-187.
8. Buelow, 188.
9. Buelow, 188.
10. Buelow, 188-190; Arnold, 384.
11. Chrysander edition, vol. 21; *Hallische Haen-*

del-Ausgabe ser. IV, vol. 12.
12. Arnold, 476.

13. It was probably during this sojourn in Dresden that Handel came to know Heinichen's Concerto grosso in G (Edition Eulenburg No. 372). From the first movement of this concerto, Handel borrowed bars 7-8/1 (et passim) for use in the second movement of "The Cuckoo and Nightingale," bars 3/4&-4/3 (et passim). This data is also transferred to Op. 6/9/ii and occupies positions there similar to those in the organ concerto movement. On the basis of evidence in the first movement of his violin concerto in E (BWV 1042), J. S. Bach must have known Heinichen's concerto also. Compare Heinichen, first movement bars 10-13 (et passim) with BWV 1042, first movement bars 4-8/3 (et passim). N.B.: These borrowings are here noted for the first time.
14. Buelow, 176.

Musical Examples

- Ex. 1. J. D. Heinichen, *General-Bass in der Composition* (Dresden, 1728). Excerpts from example of passagi. Reading from Buelow, *Thorough-Bass Accompaniment* . . . (1966), 175.
- Ex. 2. Francesco Geminiani, *The Art of Accompaniment* [sic] . . . London (1755). Reading from Arnold, *The Art of Accompaniment* . . . (1965), 467.
- Ex. 3. Vivaldi, Violin Concerto in G, Op. 3/3/i.
- Ex. 4. Telemann, Violin Concerto in G minor.
- Ex. 5a. *Messiah*. "O thou that tellest . . ."
- Ex. 5b. *Messiah*. "O thou that tellest . . ." Derr realization.
- Ex. 6. Johann Mattheson, *Der vollkommene Capellmeister* (Hamburg, 1739). Part II, ch. XIV, par. 46.

- Ex. 7. Handel, Concerto grosso in F, Op. 6/9/ii. Opening bars of the four "solos."
- Ex. 8. C. P. E. Bach, *Essay on the True Art of Playing the Keyboard* (Berlin, 1753-1762). Part II, ch. VI, subsection "On Certain Niceties of Accompaniment," par. 9, fig. 452d. Text from Arnold, *op. cit.*, p. 476.
- Ex. 9. J. S. Bach, Concerto IV, BWV 1055.
- Ex. 10. Handel's arpeggio figures for Violin I conc. in Solo 2, and Derr realization.
- Ex. 11. Handel Op. 6/9/ii with Derr realization.
- Ex. 12. Handel Op. 6/9/ii with Derr realization.
- Ex. 13. Handel, Concerto grosso in F, Op. 6/2/ii.

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Southeastern Historical Keyboard Society Fifth Annual Conclave

The Ewald Scholars Symposium at Sweet Briar College, Sweet Briar, Virginia, in conjunction with the Southeastern Historical Keyboard Society (SEHKS) presented a celebration of the tercentenary of Bach, Handel, and Scarlatti April 17-20. The Symposium, which also served as the fifth annual conclave of SEHKS, presented concerts by Ars Musica, Concert Royal and the New York Baroque Dance Company, Frans Brueggen and John Gibbons among others. Papers were read on various aspects of the music of Bach, Handel, and Scarlatti, and a demonstration class explored Baroque dance and French performance practice. The Symposium also included a number of harpsichords which were on exhibit by some of the country's finest builders.

Ars Musica, under the direction of Lyndon Lawless, opened the festivities with a performance of Bach's six *Brandenburg Concertos*. For the audience it was a unique opportunity to hear these concertos as a group, but for the ensemble it was a taxing concert to perform consecutively the most difficult works in the Baroque orchestral repertoire. The concertos gave ample opportunity to spotlight various soloists or sections of the orchestra. Outstanding among these was Lisa Crawford, harpsichordist in Concerto No. 5, playing a recent Italianate double by David Sutherland. Overall, the performances had great rhythmic vitality and excitement.

The Symposium began by considering briefly, "Is There Such a Thing as Early Music and, If So, Need the Music Lover Give a Damn?" a paper delivered by John R. Shannon of Sweet Briar College, who, as Chairman of the 1985 Ewald Scholars Symposium was responsible for the program which followed.

"Four Main Baroque Keyboard Practices and What Became of Them" was the keynote address delivered by William S. Newman, Professor Emeritus, University of North Carolina at Chapel Hill. The four Baroque practices addressed were 1) use of non-legato as the normal touch; 2) use of terraced dynamics as the main dynamic manipulation; 3) use of the upper note as the beginning

of a trill; 4) use of poetic feet as guides to expressive rhythmic grouping. He also traced the evolution of each practice in the classic period.

The first afternoon was given over to consideration of the instruments in talks by harpsichord builder William Dowd and organ builder George Taylor. Dowd reviewed the known facts about harpsichords belonging to Handel, Scarlatti, and Bach, and also brought to bear internal evidence from the music, ending each segment of the talk with conjectural remarks.

The inscription "Mr. Handel's Harpsichord" is nearly as frequent as the epithet "George Washington slept here," though actually only two instruments vie for this honor. Both are Ruckers instruments rebuilt in 18th-century England: one housed in the Victoria and Albert Museum in London, the other in Fenton House, Hampstead. Concerning Scarlatti's instruments, the most interesting point was mention of an iconographic clue. In a painting by Louis-Michel Van Loo, court painter at the Spanish court from 1737-1752, Queen Maria Barbara is depicted playing a harpsichord accompanied by musicians on the violins and cello, while the King and courtiers look on. The harpsichord is clearly an 18th-century French double of the "ravalement" type. While no known surviving harpsichord can be



connected to J. S. Bach, there are at Schloss Charlottenburg two instruments probably by the Berlin maker Michael Mietke, one of which is a large double. In 1719, Bach went to Berlin to take delivery of a double harpsichord by this maker for the court at Anhalt-Cöthen.

Mr. Taylor spoke about the organ just dedicated at the College of the Holy Cross in Worcester, Massachusetts. Interestingly, the case is almost a direct copy of the organ case in the Johanniskirche in Lüneberg, an instrument which J. S. Bach must have known. One unique feature of the Holy Cross organ is its flexible winding, engineered to produce the kind of wind supply provided by manual bellows-blowers. (See Arthur Carkeek's description of the instrument and its winding system in *The American Organist*, March, 1985.)

Thursday evening's concert by the New York Baroque Dance Company and Concert Royal paid homage to all three tercentenary celebrities. The concert opened with the Bach *Overture No. 2* in B Minor for flute and strings and continued with Scarlatti's *Salve Regina*. The playing of this ensemble was polished and elegant, yet natural. Nothing was forced, no gesture strained or exaggerated.

The second half of the concert was nothing less than spectacular: Handel's *Terpsichore* (1734), a prologue to the opera *Il Pastor Fido* (second version) on a libretto by Giacomo Rossi. The music is French; the text, Italian. The period costumes were lavish and the gestures stylized in the manner of the period.

SEHKS: page 16 ►

ORGAN MUSIC

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New Organs

Cover

John G. P. Leek, Oberlin, OH, has built a new organ for The First Presbyterian Church, Bowling Green, OH. Leek, a native of The Netherlands, came to the U.S. in 1961. He spent three years with the Walter Holtkamp Organ Company before being engaged by Oberlin College to maintain its instruments. He established his own company in 1976.

The case is made of white oak from Virginia and black walnut. Pipe shades were designed by Charles Lakofsky. Metal pipes were made in the Netherlands, with the facade of 75% tin. Wooden pipes were made in Germany, the Subbas 16' of white pine and the Bourdon 16' of Honduras mahogany. The keyboard is of north European beech for the frame, polished cow bone for the naturals, and African ebony for the sharps. Stop knobs are turned in boxwood from Turkey. Mechanical key and stop action is used; wind pressure is 3 inches; tuning is in equal temperament. 17 stops, 22 ranks, 1106 pipes. Consultants for the project included Fenner Douglass, Homer Blanchard and Kurt F. Ruhland.



HOOFDWERK

16' Bourdon
8' Prestant
8' Roerfluit
4' Octaaf
2 1/2' Quint
2' Octaaf
1 1/2' Terts
Mixture IV
8' Trompet

BORSTWERK

8' Holpijp
4' Fluit
2' Prestant
Cymbel III
8' Regaal

PEDAAL

16' Subbas
8' Octaafbas
16' Bazuin



Steiner-Reck, Inc., has installed a new organ in Hope Moravian Church, Hope, IN. Utilizing casework from the church's old organ, the instrument is comprised of 984 pipes, 18 ranks, and 13

registers over two manuals and pedal. Electro-mechanical chest action is used along with electronic combination action. Keyboards are of ebony, elm and maple with oak for the console shell.

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GREAT
8' Principal
8' Rohrfloete
4' Octave
4' Spitzfloete
2' Spitzfloete
1 1/2' Mixture III-V
8' Trumpet

SWELL
8' Gedacktpommer
8' Gemshorn-Viol
4' Traversfloete
4' Gemshorn-Viol
2' Traversfloete
Sesquialtera II
8' Krummhorn
Tremulant

PEDAL
16' Subbass
8' Principal
8' Subbass
4' Choralbass
4' Subbass
2' Octave
16' Trumpetbass
8' Trumpet
4' Krummhorn

New Organs

Schantz Organ Company, Orrville, OH, has installed a new organ in the First Baptist Church, Orlando, FL. Tonal design was in collaboration with Donald P. Hustad, consultant, and the Schantz firm. Architectural design was coordinated with Hatfield Halcomb, Dallas, TX, architects for the building. The Solo, Choir, and Ancillary divisions are located on the left side; Great and Swell divisions are on the right; Pedal division is distributed throughout the organ. Two solid copper horizontal trumpet ranks are mounted below the Choir and Swell divisions. The four-manual console is positioned on a hydraulic lift. 118 ranks; 6,736 pipes; 88 voices.

GREAT

- 16' Spitzprincipal
- 8' Principal
- 8' Spitzprincipal
- 8' Harmonic Flute
- 8' Holzgedackt
- 8' Gamba
- 5 1/3' Quinte
- 4' Octave
- 4' Principal Conique
- 4' Rohrfloete
- 2 2/3' Octave Quinte
- 2' Super Octave
- 2' Blockfloete
- 1 1/2' Terz
- Mixture V
- Scharf IV
- 16' Fagot
- 8' Trompete
- 4' Klarine
- Chimes
- Harp
- 8' Trompette En Chamade (Solo)

ANCILLARY

- 16' Quintaton
- 8' Diapason
- 8' Bordun
- 8' Quintaton
- 4' Principal
- 4' Hohlfloete
- 2 2/3' Nasat
- 2' Octave
- 1 1/2' Terz
- 1' Siffloete
- Mixture IV
- Mixture III
- 8' Cromorne
- Tremulant (Electric)
- Zimbelstern

CHOIR

- 16' Lieblichgedackt
- 8' Italian Principal
- 8' Gedackt
- 8' Salicional
- 8' Voix Celeste GG
- 8' Erzahler
- 8' Erzahler Celeste GG
- 4' Octave
- 4' Koppelfloete
- 2 2/3' Nasat
- 2' Spitzprincipal
- 2' Waldfloete
- 1 1/2' Terz
- 1 1/3' Larigot
- Mixture IV
- 8' Oboe
- Tremulant (Electric)
- 8' Trompette En Chamade (Solo)

SWELL

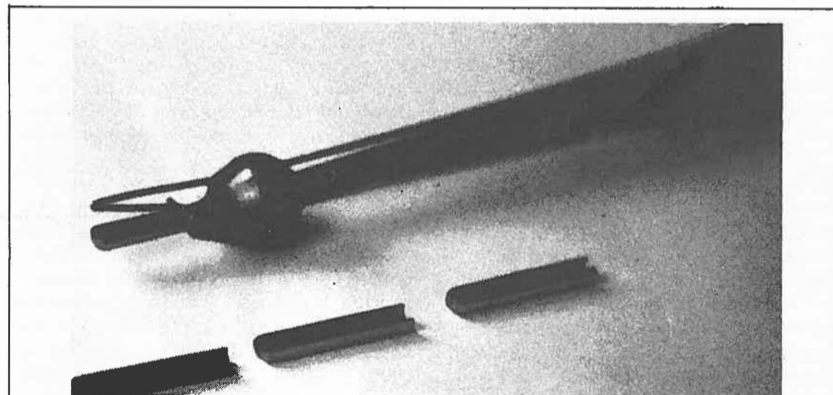
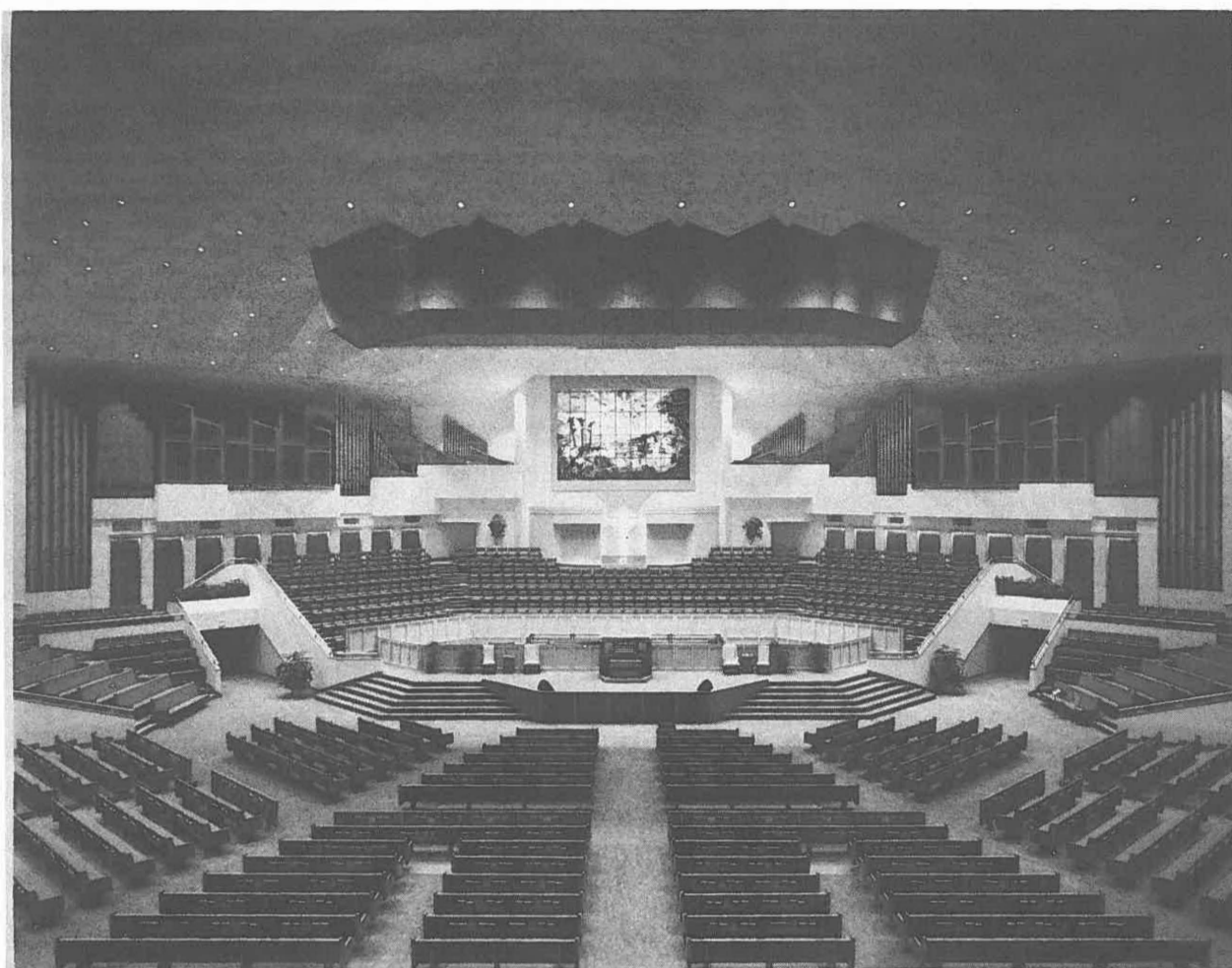
- 16' Gambe
- 8' Geigen Principal
- 8' Flute Ouverte
- 8' Viole de Gambe
- 8' Viole Celeste GG
- 8' Flauto Dolce
- 8' Flauto Celeste GG
- 4' Prestant
- 4' Cor De Nuit
- 2' Doublette
- 2' Flute A Bec
- Plein Jeu IV
- Cymbale IV
- 16' Contre Trompette
- 8' Trompette
- 8' Voix Humaine
- 4' Clairon
- Tremulant (Electric)
- 8' Trompette En Chamade (Solo)

SOLO

- 8' Doppelfloete
- 8' Viola Pomposa
- 8' Viola Celeste GG
- 4' Orchestral Flute
- 8' French Horn
- 8' English Horn
- 8' Clarinet
- Tremulant (Electric)
- Harmonics V
- 16' Bombarde
- 8' Harmonic Trompette
- 4' Harmonic Clairon
- 8' Trompette En Chamade
- Chimes

PEDAL

- 64' Resultant
- 32' Contra Principal
- 32' Untersatz
- 16' Majorbass
- 16' Principal
- 16' Spitzprincipal (Great)
- 16' Brummbass
- 16' Quintaton (Ancillary)
- 16' Lieblichgedackt (Choir)
- 16' Gambe (Swell)
- 10 2/3' Quinte
- 8' Principal
- 8' Spitzprincipal (Great)
- 8' Floetenbass
- 8' Gedackt (Choir)
- 8' Gambe (Swell)
- 5 1/3' Octave Quinte
- 4' Choralbass
- 4' Nachthorn
- 2' Octave
- 2' Nachthorn
- Mixture 1 IV
- Mixture 2 IV
- 32' Harmonics III
- 32' Kontra Posaune
- 16' Posaune
- 16' Fagot (Great)
- 16' Contra Trompette (Swell)
- 16' Bombarde (Solo)
- 8' Trompete
- 8' Fagot (Great)
- 8' Trompette (Swell)
- 4' Klarine
- 4' Fagot (Great)
- 8' Trompette En Chamade (Solo)



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The reign of Terpsichore continued all the next morning as Catherine Turocy and James Richman gave a demonstration class on "Baroque Dance and French Performance Practices." The session provided various insights into performance, particularly in the area of tempo. But most amazing was that within the time of an hour or so, Miss Turocy was able to teach a class of 20 keyboard players four dance steps: Pas de Bourrée, Coupé, Demi-coupé, and Tems de Courante. These four steps allowed us to dance to a sarabande and a minuet. Never mind the elegant choreography or the hand and arm gestures which we didn't even attempt; the fun of dancing to the music of Couperin and Rameau is unsurpassed!

Professor Egbert Ennulat of the University of Georgia opened the Friday afternoon session with "Observations on Bach's *Well-Tempered Clavier*." Briefly reviewing the existing literature on the subject, he also made observations comparing Books I and II.

Dr. Sara Ruhle Kyle examined the use of diverse Biblical quotations in two Mülhausen cantatas, BWV 106 *Gottes Zeit ist die allerbeste Zeit* ("Actus Tragicus") and BWV 71 *Gott ist mein König*. In these works, Bach draws on not only the Bible, but also the chorale literature and devotional poetry to create a reflective drama appropriate to the occasion for which the work was composed.

"Performance Practices in the Bach *B Minor Mass*" was the topic discussed by Tom Hall (Goucher College), Director of the Baltimore Choral Arts Society. The main thrust of Mr. Hall's presentation was a recapitulation of the matter concerning the number of singers in the chorus for Bach's sacred works. The issue was originally raised by Joshua Rifkin, who has recorded the *B Minor Mass*, and more recently the *Magnificat*, using only one singer to a part (Nonesuch D79036 and Pro Arte/Conifer digital 185, respectively). Bach scholar Robert Marshall rebutted this theory, and the controversy between Rifkin and Marshall was carried on in print in the pages of *High Fidelity* during the fall of 1982.

A late afternoon concert of German sacred music, including Schütz, was performed by Allen W. Huszti, baritone, and John R. Shannon, organist, with the Vocal Ensemble of the Sweet Briar College Collegium Musicum.

The evening concert was given by organist Fenner Douglass and soprano Penelope Jensen with Rebecca Troxler, Baroque flute, and Brent Wissick, Baroque cello and viola da gamba. The evening was framed by the *Prelude and Fugue in E-Flat Major* ("St. Anne"), BWV 552, and also included the Partita *O Gott, du frommer Gott*, BWV 767. For the remainder of the evening, Mr. Douglass played continuo on a small chamber organ as Miss Jensen presented various arias.

The Saturday morning session was concerned with Handel. "Handel's Organ Concerti: For or With Harpsichord" by William Gudger from the College of Charleston opened the session. Handel composed these concertos for his own performance on the organ with orchestral accompaniment during

the intervals of his English oratorios. The harpsichord would have functioned the same way as it did in the oratorio orchestra—as a member of the continuo group.

The Op. 4 Concertos were published in 1738 by John Walsh in two separate printings: 1) a keyboard score on two staves which contained the solo organ part and a reduction of the orchestral part in the tutti passages; 2) a set of parts for the orchestral players. The keyboard score was filled with cues such as "organo solo," "tutti," and "senza organo," and could have been used with the orchestral parts to perform the works much as Handel did. But Walsh's keyboard score was also sold separately for playing the concertos in transcription for unaccompanied keyboard—probably more frequently harpsichord than organ as reflected by the listing of the instruments on the title page: "Concertos for the Harpsicord [sic] or Organ." Serving as lessons or "proper pieces for the Improvement of the Hand on the Harpsichord or Spinnet," this set of transcriptions, authorized by the composer, was the most reprinted item in the 18th century.

Continuing the theme of 18th-century transcriptions, Karen Hite Jacob, Director of the Carolina Pro Musica, in her presentation "Transcription in the Time of Handel," mentioned another instance of music for larger performing forces made available for chamber settings—a 1749 publication by John Walsh which included *Musik for the Royal Fireworks* transcribed for a German flute and a bass. This is an interesting alternative for those who do not have the original instrumentation: 9 trumpets, 9 horns, 24 oboes, 12 bassoons, etc.



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BACH VOCAL &
ORGAN CONCERT
FRI. EVE: 4/19/85
SWEET BRIAR COLLEGE, VA

Jane Johnson '85

"The Eight Great Suites of Handel: The English Connection" was the title of a paper read by Deanna D. Bush of North Texas State University. When Handel was confronted by a pirated edition of his keyboard pieces circulated by Roger of Amsterdam, he "felt obliged to publish some of the following Lessons, because surreptitious [sic] and incorrect Copies of them had got Abroad." The result was the 1720 publication of "Suites de Pièces pour le Clavecin," the only authorized edition of Handel's keyboard pieces. In order to supercede the pirated edition, he added several new pieces "to make the Work more useful. . . ." Dr. Bush dealt especially with the preludes which are among the new pieces added to the 1720 edition.

The morning ended with a recital of music for two harpsichords—played on a French double by Richard Kingston and a Flemish double by Keith Hill—by John Brock, University of Tennessee, and Peter van Eenam, organist of Westminster Presbyterian Church, Knoxville, Tennessee.

"The Present, Three Hundred Years and Counting" was a comparative look by Phillip M. Kannan, General Counsel for Oak Ridge Associated Universities, at the way such diverse professions as mathematics, law, and music view the past.

In his paper, "The Influence of Handel and Scarlatti on English Harpsichord Music," Stoddard Lincoln, CUNY and Brooklyn College Conservatory, explored a little-known repertory and demonstrated with extended examples on the harpsichord. The English school of harpsichord composition was small and eclectic—eclecticism being a part of the 18th-century English culture found in all the arts at this time. The

bulk of the 18th-century English harpsichord repertory is influenced by Handel, Scarlatti, and the *style gallant* in general.

Bruce E. Borton, West Georgia College, spoke on an aspect of Scarlatti's compositional activity from the earlier part of his career, "The Sacred Choral Music of Domenico Scarlatti." Scarlatti wrote various sacred choral works during his tenure at the Vatican as well as during his employment at the Royal Chapel in Lisbon. Only nine of these works have thus far been authenticated. They follow a conservative tradition unlike the highly original keyboard sonatas which were the main focus of his compositional activity.

A recital of the three Bach Sonatas for viola da gamba and obbligato harpsichord was one of the most outstanding events of the conference. The playing by Brent Wissick, gamba, and Elaine Funaro, harpsichord, was sensitive and the ensemble, impeccable. The Dowd harpsichord after Mietke was heard to good advantage in the polyphonic lines of these works.

The final concert of the conference was Frans Brueggen, transverse flute and recorder, and John Gibbons, harpsichord, in a program of works by J. S. Bach. In addition to the ensemble playing, Mr. Gibbons also played four preludes and fugues from the *Well-tempered Clavier*, Book II.

The harpsichord exhibit included the following: Richard Cox (Frenchtown, NJ), two Flemish singles; William Dowd (Boston), German double; Anderson Dupree (Milan, OH), French double, Italian single; Hill & Tyre (Grand Rapids, MI), French double, Flemish double; Richard Kingston (Marshall, NC), French double; Willard Martin (Bethlehem, PA), French double.

The 1985 Ewald Scholars Symposium was one of the outstanding events in this extraordinary tercentenary year. The symposium as a whole provided an embarrassment of riches for which we can thank John R. Shannon. The concerts alone should have lured anyone within a reasonable distance of Sweet Briar and did, in fact, attract participants from outside the Southeast. Seldom does one find such a stellar line-up of performers in a three-day span. The pacing of the activities was sensible and the hospitality provided by Sweet Briar College was warm and gracious in the best Southern tradition.

The Southeastern Historical Keyboard Society, founded just five years ago, continues to uphold high standards of scholarship and performance, as well as to stimulate 20th-century composition for the harpsichord. Its *Journal*, under the editorship of Almonte Howell, University of Georgia, will now become an international refereed journal, accepting articles in the areas of historical musicology, organology, and performance practice. SEHKS will hold its sixth conclave in Washington, DC, June 12-15, 1986. This meeting will feature the Second Aliénor Harpsichord Composition Contest as well as the Second International Harpsichord Performance Competition.

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Calendar

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

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

UNITED STATES East of the Mississippi

15 SEPTEMBER

John Rose; St Francis Episcopal, Holden, MA 4 pm
Donald Joyce; Church of St. John the Evangelist, New York, NY 3 pm
 + **Frederick Grimes**; Community Church, Smoke Rise, NJ 4 pm
Cj Sambach; Hampton Baptist, Hampton, VA 7 pm
Dan Locklair; Wake Forest University, Winston-Salem, NC 4 pm
 Bach, *Musical Offering*; Independent Presbyterian, Birmingham, AL 4 pm
Beverly Jedynek; Park View Lutheran, Chicago, IL 4 pm
 New Orleans Symphony Brass Quintet; Christ Church Cathedral, New Orleans, LA 4 pm

18 SEPTEMBER

Gary Davison; Methuen Mem Hall, Methuen, MA
Kathryn Loew; First Presbyterian, Kalamazoo, MI 12 noon

19 SEPTEMBER

Richard Falk; National City Christian, Washington, DC 12:15 pm
Robert Edward Smith, harpsichord; Western Carolina Univ, Cullowhee, NC 8 pm

20 SEPTEMBER

Brian Jones; Trinity Church, Boston, MA 12:15 pm
Robert Glasgow; Trinity Episcopal, Columbus, GA 8 pm

21 SEPTEMBER

Robert Glasgow, masterclass; Trinity Episcopal, Columbus, GA 10 am
 Workshop for Church Organists; Elmhurst College, Elmhurst, IL

22 SEPTEMBER

John Rose; St Paul's Lutheran, Port Jefferson, NY 4 pm
Herman D. Taylor; Riverside Church, New York, NY 2:30 pm
James Callahan; St Thomas Church, New York, NY 4 pm
Willis Bodine; Univ of Florida, Gainesville, FL 8:15 pm
Bruce Neswick; First Congregational, Columbus, OH 8 pm
David Brown, with brass; Belle Meade Church, Nashville, TN 7 pm
Anita Eggert Werling; Northern Illinois Univ., DeKalb, IL 4 pm

23 SEPTEMBER

Arthur Lawrence; St Joseph's, Lancaster, PA 8 pm

25 SEPTEMBER

Henry Hokans; Methuen Mem Hall, Methuen, MA
Barbara Gray-Massey; First Presbyterian, Kalamazoo, MI 12 noon

26 SEPTEMBER

John Shepherd; National City Christian, Washington, DC 12:15 pm

27 SEPTEMBER

John Finney; Trinity Church, Boston, MA 12:15 pm
Stephen G. Schaeffer; Presbyterian College, Clinton, SC 8:15 pm
John Rose; Wittenberg Univ, Springfield, OH 8 pm
Marianne Webb; Southern Illinois Univ, Carbondale, IL 8 pm

28 SEPTEMBER

James Johnson, with baritone; Harvard Univ, Cambridge, MA 4 pm

29 SEPTEMBER

Marie-Claire Alain; Bradley Hills Presbyterian, Bethesda, MD 4 pm
 Bach, *B Minor Mass*; First Presbyterian, Nashville, TN 7:30 pm
George Ritchie; Fourth Presbyterian, Chicago, IL 6:30 pm
Dana Ragsdale, harpsichord; Christ Church Cathedral, New Orleans, LA 4 pm

1 OCTOBER

George Decker; St Paul's Cathedral, Syracuse, NY 12:10 pm
Marie-Claire Alain; First United Methodist, Schenectady, NY 8 pm

2 OCTOBER

John Russell; Methuen Mem Hall, Methuen, MA
Karl Schrock; First Presbyterian, Kalamazoo, MI 12 noon

3 OCTOBER

George Drumwright; National City Christian, Washington, DC 12:15 pm

4 OCTOBER

Leo Abbott; Trinity Church, Boston, MA 12:15 pm
Pierce Getz; Christ Lutheran, York, PA 12 noon
Peter Williams, harpsichord; Indiana Univ of Pennsylvania, Indiana, PA 8:30 pm
Anita Eggert Werling; First Baptist, Macomb, IL 8 pm

5 OCTOBER

Nancy Granert; Harvard Univ, Cambridge, MA 4 pm
Marilyn Keiser, workshop; Broad St. United Methodist, Columbus, OH 9 am

6 OCTOBER

John Rose; Our Lady Queen of Martyrs, Forest Hills, NY 4 pm
Richard Heschke; St James Episcopal, North Salem, NY 4 pm
Cj Sambach; Christ Church, Dover, DE 7 pm
Pierce Getz; Lebanon Valley College, Annville, PA 3 pm
Marie-Claire Alain; First Presbyterian, Bethlehem, PA
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Marilyn Keiser; Broad St. United Methodist, Columbus, OH 4 pm
Robert Noehren; First Baptist, Ann Arbor, MI 4 pm
Herman Taylor; Univ of Michigan, Ann Arbor, MI 8:30 pm
Arthur Lawrence; St Paul's Episcopal, La Porte, IN 4 pm
John Bryant; Divine Word Techny Chapel, Northbrook, IL 3 pm
Lee Kohlenberg, with brass; St James Cathedral, Chicago, IL 4 pm
 Bach Concert; Independent Presbyterian, Birmingham, AL 5 pm

7 OCTOBER

Beth Zucchini; St Paul's Chapel, New York, NY 12:10 pm
David Craighead; First Presbyterian, Lancaster, PA 8 pm

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Viktor Lukas; Trinity Evangelical Lutheran, Cleveland, OH 8 pm
Todd Wilson; lecture; Univ of Michigan, Ann Arbor, MI

8 OCTOBER

Richard Konzen; St Paul's Cathedral, Syracuse, NY 12:10 pm
Marie-Claire Alain; Mercer University, Macon, GA 8 pm
Todd Wilson; Univ of Michigan, Ann Arbor, MI 7:30 pm
Jerald Hamilton; Univ of Illinois, Urbana, IL 8 pm

9 OCTOBER

Ann Strome Gold; First Presbyterian, Kalamazoo, MI 12 noon
Jean Guillou; Uihlein Hall, Milwaukee, WI 8 pm

10 OCTOBER

Rafael Puyana, harpsichord; Metropolitan Museum of Art, New York, NY (also 17, 24 October)
Fred Markey; National City Christian, Washington, DC 12:15 pm
Marie-Claire Alain, masterclass; Virginia Intermont College, Bristol, VA 9 am, recital 8:15 pm
David Craighead; Bryn Mawr Presbyterian, Bryn Mawr, PA
William Albright; Cleveland Museum, Cleveland, OH 8 pm

11 OCTOBER

John Dunn; Trinity Church, Boston, MA 12:15 pm
William Albright; Cleveland Museum, Cleveland, OH 8 pm

12 OCTOBER

Almut Roessler; Harvard University, Cambridge, MA 4 pm
David Craighead, masterclass; Bryn Mawr Presbyterian, Bryn Mawr, PA
William Albright, masterclass; Christ Episcopal, Shaker Heights, OH 10 am

13 OCTOBER

Haig Mardirosian; Cathedral of St Thomas More, Arlington, VA 7:30 pm
John Scott; Greene Memorial Methodist, Roanoke, VA 5 pm
Marie-Claire Alain; Christ United Methodist, Greensboro, NC
Willis Bodine; Univ of Florida, Gainesville, FL 8:15 pm
John Weaver; Westminster Presbyterian, Dayton OH 4 pm
Bach & Handel Concert; Park View Lutheran, Chicago, IL 4 pm
Gary Plantinga; St Cajetan, Chicago, IL 4 pm
Charles Thompson, with choir; St Charles Episcopal, St Charles, IL 7 pm
Byron Blackmore; Our Savior's Lutheran, La Crosse, WI 4 pm

14 OCTOBER

John Weaver, workshop; Westminster Presbyterian, Dayton, OH 9-10 am, 3-4 pm

15 OCTOBER

George Decker; St Paul's Cathedral, Syracuse, NY 12:10 pm
Barbara Harbach, harpsichord; Wake Forest University, Winston-Salem, NC 8:15 pm
Karl Paukert, with percussion and choir; St Paul's Episcopal, Cleveland Heights, OH 8 pm
Marie-Claire Alain; First Baptist, Nashville, TN 8 pm
Robert Conant, harpsichord, with ensemble; Univ of Illinois, Urbana, IL 8 pm

17 OCTOBER

Donald Joyce; St John the Evangelist, New York, NY 8 pm
J. Franklin Clark; National City Christian, Washington, DC 12:15 pm
Marie-Claire Alain; St Luke's, Ft Myers, FL 8 pm

18 OCTOBER

Eileen Hunt; Trinity Church, Boston, MA 12:15 pm
+ **Charles Krigbaum;** St Paul's Episcopal, New Haven, CT 8 pm
Michael Farris, with choir; Bethesda Episcopal, Saratoga Springs, NY
Diane Bish, with trumpet; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm
Heinz Lohmann; First Presbyterian, Nashville, TN 8 pm

20 OCTOBER

Viktor Lukas; Harvard Univ, Cambridge, MA 4 pm
David Higgs; Dartmouth College, Hanover, NH 6 pm
Montserrat Torrent; United Methodist, Red Bank, NJ 4 pm
Cj Sambach; Towson Methodist, Towson, MD 4 pm
Robert Anderson; Calvary Episcopal, Pittsburgh, PA 8 pm
Karel Paukert, with saxophone & percussion; Cleveland Museum, Cleveland, OH 2 pm
J. Warren Hutton; First Presbyterian, Selma, AL 3 pm
Anita Eggert Werling; First Christian, Galesburg, IL 7:30 pm
Schuetz-Bach-Handel choral concert; Christ Church Cathedral, New Orleans, LA 4 pm

21 OCTOBER

Robert Anderson, masterclass; Calvary Episcopal, Pittsburgh, PA 8 pm
Marek Kudlicki; First Presbyterian, Warren, OH 8 pm

22 OCTOBER

Richard Konzen; St Paul's Cathedral, Syracuse, NY 12:10 pm
John Scott; Old Mariner's Church, Detroit, MI 8 pm
Marek Kudlicki; Hiram Christian Church, Hiram, OH 8 pm
William Heiles, harpsichord; Univ of Illinois, Urbana, IL 8 pm

24 OCTOBER

Robert Anderson; Storrs Congregational, Storrs, CT 8 pm
Arthur Lawrence; St Paul's Chapel, New York, NY 12 noon
Douglas Mears; National City Christian, Washington, DC 12:15 pm

25 OCTOBER

Richard Konzen; Trinity Church, Boston, MA 12:15 pm
Robert Anderson, masterclass; Storrs Congregational, Storrs, CT 9 am
John Scott; Trinity College, Hartford, CT 8:15 pm
Cj Sambach; Old Donation Episcopal, Virginia Beach, VA 8 pm
Margaret Kemper, with brass; Trinity Evangelical Divinity School, Deerfield, IL 8 pm

27 OCTOBER

Karel Paukert; Harvard Univ, Cambridge, MA 4 pm
Bach Concert; Holy Trinity Lutheran, New York, NY 5 pm
Arthur Lawrence, harpsichord with instruments; St Ignatius Episcopal, New York, NY 7:30 pm
Dale Krider; Timonium United Methodist, Timonium, MD 4 pm
Cj Sambach; Centenary United Methodist, Portsmouth, VA 4 pm
John Scott; St James Cathedral, Orlando, FL 4, 7:30 pm
Atlanta Bach Choir; Druid Hills Presbyterian, Atlanta, GA 4 pm
Igor Kipnis, harpsichord, with orchestra; Univ of Illinois, Urbana, IL 7 pm

29 OCTOBER

John Scott; Christ Episcopal, Bradenton, FL 8 pm

31 OCTOBER

William Boverer; National City Christian, Washington, DC 12:15 pm

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UNITED STATES West of the Mississippi

15 SEPTEMBER
James Callahan; Cathedral of St Paul, St Paul, MN 2 pm
Clyde Holloway; First Baptist, Texarkana, TX 2:30 pm

16 SEPTEMBER
Herman D. Taylor; SMU, Dallas, TX 8:15 pm

21 SEPTEMBER
John Weaver, workshop; Watley Chapel, Denver, CO 9:30 am

22 SEPTEMBER
John Weaver; Watley Chapel, Denver, CO 3 pm
Pierce Getz; St John's Lutheran, Denver, PA 7:30 pm
James Moeser; Marvin United Methodist, Tyler, TX 4 pm

23 SEPTEMBER
Robert Anderson; St. Thomas Aquinas, Dallas, TX 8:15 pm

24 SEPTEMBER
Gerre & Judith Hancock; Trinity Univ, San Antonio, TX 8 pm

25 SEPTEMBER
George Ritchie; Univ of Nebraska-Lincoln, Lincoln, NE 8 pm

26 SEPTEMBER
Jean-Claude Zehnder; Univ of Nebraska-Lincoln, Lincoln, NE 8 pm
Marilyn Mason, Bess Hieronymus; Univ of Texas, San Antonio, TX (through 28 September)

27 SEPTEMBER
Marilyn Keiser; All Souls Episcopal, Oklahoma City, OK 8 pm
Gerre Hancock; First United Methodist, Lubbock, TX 7:30 pm

28 SEPTEMBER
Marilyn Keiser, workshop; St Paul's Cathedral, Oklahoma City, OK 10 am

29 SEPTEMBER
Marilyn Mason; Faith American Lutheran, Bellair, TX

4 OCTOBER
Larry Smith; Cathedral of the Sacred Heart, Winona, MN 8 pm

5 OCTOBER
Larry Smith; Central Methodist, Winona, MN 10 am

6 OCTOBER
Robert Anderson; University Park United Methodist, Dallas, TX 8 pm
Lee Jessup; Westwood United Methodist, Los Angeles, CA 7:30 pm

13 OCTOBER
+Susan Ferre, harpsichord; First United Methodist, Dallas, TX 7:30 pm

14 OCTOBER
Carole Terry; First Presbyterian, Northridge, CA 8:15 pm

15 OCTOBER
David Herman; Westminster Presbyterian, Des Moines, IA 8 pm

18 OCTOBER
John Weaver; Trinity Episcopal, Tulsa, OK 8 pm

Bach Concert; First Congregational, Los Angeles, CA 7:30 pm

19 OCTOBER
Bach, *B minor Mass*; First Congregational, Los Angeles, CA 7:30 pm

20 OCTOBER
Marie-Claire Alain; Grace Cathedral, San Francisco, CA 5 pm
John Weaver; LaJolla Presbyterian, LaJolla, CA 4 pm
Cherry Rhodes; Univ of Texas, Austin, TX 1:30, 4 pm
Marilyn Mason; First Congregational, Los Angeles, CA 4 pm

21 OCTOBER
Marie-Claire Alain, masterclass; Valley Presbyterian, Scottsdale, AZ 7 pm

22 OCTOBER
Marie-Claire Alain; Arizona State Univ, Tempe AZ

25 OCTOBER
Bach Concert; First Congregational, Los Angeles, CA 8 pm
Marie-Claire Alain; Crystal Cathedral, Garden Grove, CA 8 pm

26 OCTOBER
Handel, *Theodora*; Trinity Episcopal, Portland, OR 7:30 pm

27 OCTOBER
Marie-Claire Alain; Highland Park Presbyterian, Dallas, TX 7 pm
Bach, *St. Matthew Passion*; First Congregational, Los Angeles, CA 7:30 pm
Handel, *Theodora*; Trinity Episcopal, Portland, OR 3 pm

28 OCTOBER
Marie-Claire Alain, masterclass; SMU, Dallas, TX 10 am

29 OCTOBER
Marie-Claire Alain; Bethany Nazarene College, Oklahoma City, OK 8:15 pm
Marilyn Keiser; Westminster Presbyterian, Lincoln, NE 8 pm

30 OCTOBER
Marie-Claire Alain; Univ of Iowa, Iowa City, IA

31 OCTOBER
Marie-Claire Alain, masterclass; Bethany Nazarene College, Oklahoma City, OK

INTERNATIONAL

18 SEPTEMBER
Eric van der Kolk; St Elizabeth's, Grave, Holland 8 pm

22 SEPTEMBER
Eric van der Kolk; St Dymphna's, Geel, Belgium 4 pm

27 SEPTEMBER
Joan Lippincott; Christ Church, Calgary, Alberta, Canada 8 pm

29 SEPTEMBER
Joan Lippincott; Robertson-Wesley United Church, Edmonton, Alberta 3 pm

18 OCTOBER
John Scott; Cathedral of the Redeemer, Calgary, Ontario 8 pm

20 OCTOBER
John Scott; Christ Church Cathedral, Ottawa, Ontario 8 pm

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

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.

PUBLICATIONS/RECORDINGS

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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Harpischord for sale. French double with gold banded dark blue exterior and light interior. Decorated soundboard. Play it, and let this instrument speak for itself. Connecticut, 203/643-2834.

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English harpischords, spinets, clavichords, fortepianos by William de Blaise, John Morely, Jean Maurier, and myself. Spinnet for \$4,500, immediate delivery. Double harpischord for \$6,600. Peter Redstone, Box 75, Claremont, VA 23899. 804/866-8477.

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Rare opportunity: a truly superlative organ, well-along in construction by a distinguished American builder has become available immediately. Courtesy precludes discussing circumstances of the situation. Do know (1) that the builder is greatly respected, especially for his tonal work (scaling, voicing), (2) the pipework — while not new — is largely excellent because only the best was selected from builders including E.M. and Aeolian-Skinner, and (3) the rebuilding of the pipework was done mostly by America's acknowledged expert pipemaker in New England. Other parts and assemblies are, for the most part, fine.

While the inventory detail is not yet complete, there are about 80 ranks of pipes including six gorgeous mixtures totaling 22 ranks, 20 superb reeds (even including some rare untouched Skinner orchestral reed stops), numerous principals and mutations, and many flutes. The organ is basically voiced on 3 1/2" of wind. The main chests are all of slider configuration. There are some electro-pneumatic chests also. Reservoirs, schwimmers, and other related parts abound. The blower, completely rebuilt by Spencer, also has a new motor. The rectifier by Rapid Electric is of 150 amp capacity at 24 volts. The magnificent French-style console, of four manuals with tracker-touch, has 108 drawknobs, balanced on either side in five terraced levels. The drawknob mechanisms are electric and the knobs are of beautifully-turned wood with lovely engraved stop names. There are numerous console controls, a solid-state combination action and multiplex keying system. While there clearly is work yet to complete this organ, this opportunity is quite unique for a builder or a church to acquire at a distressed price the essentials of a grand organ having an integrated tonal concept. Alternatively, a builder could construct several fine organs from this instrument. By the time you see this advertisement, inventory details will be complete. Pricing to sell very quickly has been developed. If sold to several persons, the aggregate amount is \$28,000. If sold to one person (or organization) the price is \$21,000 firm. Crating extra. Please write or call: Allen Langord, 15 Overlook Dr., Southborough, MA 01772, 617/481-6354.

Wicks, 1952, 2 manuals, 7 ranks. Asking \$5,000. Specs. on request. Contact Aldersgate Methodist, 502 Kayton, San Antonio, TX 78210. 512/226-8391.

Wicks 6-rank electro-pneumatic, must sell now to make room for sanctuary renovation and new organ. Contact Church of Ascension, 726 First Ave. NW, Hickory, NC 28601.

Four Wangerin Organs: 6-rank, 8-rank, 13- rank, 30-rank. Send SASE for complete details. S. Riedel, 11040 W. Bluemound Rd., Wauwatosa, WI 53226.

PIPE ORGANS FOR SALE

Historic E.M. Skinner, 1921, 3 manuals, 19 ranks duplexed to 28 stops. Good condition for age; currently in use. Bids to be opened November 15, 1985. Buyer to remove May, 1986. SASE for specifications. Nancy Vernon, First United Methodist Church, 200 N. 15th St., Fort Smith, AR 72901. 501/646-6788 or 782-5068.

1860 tracker (T.W. Davis) Chicago; 8 ranks, single-manual; one-octave pedal clavier. Ready to move from storage. Make an offer. Church Organ, P.O. Box 1189, Rome, GA 30161.

Wicks self-contained pipe organs: 2/3 with swell enclosure, romantic voicing; 2/2 "portative," unenclosed, classic voicing. ADDRESS BOX AU-852, THE DIAPASON.

Wangerin 2-manual, 7 ranks, as is, \$2,000 o.b.o. 2055 Pontiac Trail, Ann Arbor, MI 48105. 313/994-1326.

Moller 16-rank pipe organ for sale. Call 915/ 944-0425 or 915/896-2314, or write: A. L. Lasater, 2419 W. Ave. L, San Angelo, TX 76901.

Gress-Miles. Well-unified, 4-rank, self-con- tained instrument. 20 years old. Combination action. Excellent condition. Asking \$16,000. Foley-Baker, Inc., 1212 Boston Turnpike, Bolton, CT 06040. 203/646-4666.

Three-manual, 1922 Casavant, with tonal ad- ditions in 1960s by Ernest White. 46 ranks. Free information kit available. ADDRESS BOX AU-851, THE DIAPASON.

Moller pipe organ, 1,000 pipes. San Angelo, TX. After 6 pm: call 915/896-2314.

New 5-rank unit organ, self-contained in case with detached oak console, E/M action. Spec. on request. Lee Organs, Box 2061, Knoxville, TN 37901. 615/579-0424.

20-rank Aeolian. 3-manual Reinsner console with 49 stops. Chimes and harp. Need space. Owner will help dismantle. \$9,000. H. Bateman, 202 Garner, Oxford, MS 38655. 601/234-1201.

1950 Wicks, II/7. Nice string, celeste and English Horn, two 16' ranks. In good operating condition. Ideal for small church or college. \$7,500—negotiable. To be removed by purchaser by January, 1986. Contact Sherry Upshaw, First Baptist Church, Shreveport, LA 71106, for appointment to audition instrument.

Small portativ, one rank, table-top organ. ADDRESS BOX MY-851, THE DIAPASON.

Casavant pipe organ with 9 ranks, 2-man. & pedal, in exc. condition. Call: 604/792-1623.

1908 Estey II/8 tubular w/mech couplers (4). Attached console, mahogany case w/gilt facade and brass railings. Pedal pipes form sides of case. Piano-key stop action. Wash., DC area. 703/734-8585.

11-rank Moller organ, re-leathered; can be professionally installed. \$21,900 plus installation. ADDRESS BOX AU-853, THE DIAPASON.

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PIPE ORGANS FOR SALE

Tracker organ, essentially new, 15 ranks, 10 stops. All European pipework—flues by Stinkens, reeds by Giesecke. Two manuals of 56 notes each (reverse color keys), and 32-note concave, radiating AGO pedalboard. Key and pedal chassis by Laukhuff. Silent Laukhuff blower, also. Handsome facade with burnished tin pipes. Remarkably compact with minimal space required—about 12'h x 10'w x 3'd, not including pedalboard. Includes four reeds—Krummhorn 8', Regal 8', Trumpet 8', and Sordun 16'. Completely self-contained. Played fine. Decided to rebuild with pedal towers to improve visual attractiveness. This has been done. Some work remains to reconstruct drawknob linkage to sliders, some roller-board work, and altering pedal chest for tubing to towers. Ideal for small gallery or chancel installation. Also a fine residence or studio instrument. Price \$25,000. Crating extra. Please write or call: Allen Langord, 15 Overlook Dr., Southborough, MA 01772 617/481-6354.

2 man. 3 rank unit organ, console & relays Reisner; 3 pneum. chests (7' x 10", 61 notes) and more. A-1 condition. Pipes renovated (3" W.P.) ready to install. \$4,000 or B.O. Phone 617/695-2713.

2-manual, 5-rank pipe organ, electro-pneumatic, AGO pedalboard, inc. blower. In excellent playing condition. Price negotiable. Contact J. Davids, 312/969-9417 or M. Remson, 312/961-1818.

1905 Steere, 15 ranks, 2 manuals. Presently not in use. Releathered, new console and rectifier in 1965. Available immediately \$2,750 or offer. Contact Jim Johnson, 1020 Adams S.E., Albuquerque, NM 87108. 505/255-5182.

Fientrop organ kit: 3 ranks of metal pipes: 8' Gedeckt, 4' Flute, 2' Octave, 54 pipes per rank plus 16 wooden pipes. Single keyboard; provision for pedals. Missing main chest. \$2,000. 201/438-0399.

1 manual, 6 rank 1952 Walcker portable organ. Pipework just re-voiced. Excellent condition. \$7,500 or best offer. Write Klassik Enterprises, 6777 Amador Valley Blvd., Dublin, CA 94568.

PIPE ORGANS FOR SALE

2-manual, 9-rank Möller, 1949. Unified to function as 20 ranks. Currently in use; regularly maintained; good condition. Buyer to remove prior to Feb. 1, 1986. \$15,000. Contact First Presbyterian Church, P.O. Box 552, Cheraw, SC 29520 or call 803/537-7474.

THEATRE ORGANS FOR SALE

2 manual/10 rank Wurlitzer, Style H, Opus #1733, 1927. Includes Tuba, Diapason, Concert Flute, Violin, Violin Celeste, Tibia Clausa, Vox Humana, Orchestral Oboe, Clarinet and Kinura. 16' extensions include Tuba, Diaphone, and Bourdon. This instrument is complete with Toy counter and Percussions, including: Xylophone, Glockenspiel/Orchestra bells, tuned Sleighbells, Chrysoglott, and Chimes. This organ was removed from the theater to a private residence approximately 20 years ago and was never reinstalled. No attempt to rebuild was initiated. \$13,500 firm. Price includes all floorframe, upright supports and original Wurlitzer installation chamber drawings. FOB Erie, PA. Serious inquiries only. Dennis Unks, 1411 Mulberry Lane, Fairview, PA 16415. Phone 814/474-2016 or days at 814/864-3011.

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

For Sale: Estey reed organ #436320, 16 stops, 30-note pedalboard, 2 manuals. Very good condition. 312/771-2988.

Reed organ wanted; 2 MP, 10 ranks or more, 16" on manual, N. England-N.Y. area. G. Lavoie, 160 St-Joseph, C.P. 324, Ste-Martine, Quebec JOS IV0.

By the piece, or buy the lot: large collection. 70 reed organs, 2mp, parlor, numerous parts, pipes, etc. For listing: \$1.00 and SASE to Ned Phoenix Reed Organ Service, Box 3, Jamaica, VT 05343.

Estey 2-manual & pedal reed organ, as is, \$500 o.b.o. 2055 Pontiac Trail, Ann Arbor, MI 48105. 313/994-1326.

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Baldwin 635. 32 ranks, 2M, 32P, AGO specs. Classical disposition, but versatile. Has 15 channel option, close to pipe fidelity. Excellent condition, walnut, comprehensive warranty. \$17,500. 617/934-6862 evenings.

Hammond console organ with remote and built-in Leslie speakers. 1984, Commodore 300, walnut traditional cabinet. Perfect condition. \$6,000 firm. Call 219/465-1005 in Valparaiso, IN.

Hammond organ model D (old Model C) S/N 5006, 2 sets tone generators, spring in oil reverb and model H14 Leslie speaker. Best offer over \$750. Contact Dennis Unks, 1411 Mulberry Lane, Fairview, PA 16415. Phone 814/474-2016 or days at 814/864-3011.

Allen system 705, complete, never in- stalled. Must sell now at less than wholesale. \$15,000 total price delivered. Call Rick Anderson 800/547-8807 or 503/648-4181.

ELECTRONIC ORGANS FOR SALE

Baldwin Model 6, 2-M, 32-P, AGO specs; mint condition. Ideal for home or church. Call 214/521-5843.

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

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.

MISCELLANEOUS FOR SALE

Chest work from 1890's 3-manual Hook tracker of 28 stops—Great 10, Swell 9, Choir 6, Pedal 3. Electrified at turn of century. Pneumatic stop action and pull-downs available. All at ground level. Price \$4,000. Crating extra. Please write or call: Allen Langord, 15 Overlook Dr., Southborough, MA 01772, 617/481-6354.

Small nine-stop electric slider chest for sale. Best offer. Contact: Allan Remsen, St. Anthony of Padua Church, 20 Cheshire Place, E. Worthport, NY 11731. 516/261-1077.

Reisner 3-manual console, new 1981, oak, 68 stop tabs, 4 pistons each division, 6 generals, setter boards. Also solid state relay system by SSSL, Oxford, England. Blower, swell shades, etc. United Methodist Church, 1800 N. Llano, Fredericksburg, TX 78624. 512/997-7679 or 997-7916.

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MISCELLANEOUS FOR SALE

Wurlitzer console piano, 88 notes; plays directly from organ keyboard or from relay control panel; plays selectively in 20 4' stops; swell pedal volume control; self-powered; plays rolls and has mandolin accessory, all remote controlled; plays up to 1000' from organ manuals. Photos and tapes available. Shipping weight 850 lbs. Price \$4,500 firm. Decatur Instruments, 1014 E. Olive, Decatur, IL 62526.

Conn "Artiste" console. Strictly AGO. Blond finish in excellent condition. Pedalboard and stoprail in superb condition. All electronics removed. Ready to control a pipe organ. Both key and pedal action sliders are wired, ready to accommodate a straight or unified specification. Price \$2,000. Crating extra. Please write or call: Allen Langord, 15 Overlook Dr., Southborough, MA 01772, 617/481-6354.

Components for sale. Reisner DK 3 draw-knobs; tilting tablet coupler assembly; 3 keyboards with coupler slides; Devtronix electronic pedal division (32' and 16') independent oscillators; 2M and P remote key action (Klann). Send SASE for complete details. Very reasonable prices. P. Dettman, 13520 S.W. 63 Ave., Miami, FL 33156. 305/666-0057.

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4' wood rohrlute in stock, 3 sets small scale (1 3/4" x 2 5/8"), 1 set (2 5/8" x 3"). Also Wurlitzer copy 8' Tibia Clausa 73 p., small scale for 10WP, and celesting violin with 49 double air-column pipes. All new. Artisan Builders, 806 N.P. Ave., Fargo, ND 58102. 701/293-8964.

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MISCELLANEOUS FOR SALE

Spencer blower clearance sale: available immediately 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.

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.

2' Principal \$300; 8' Gemshorn celeste II rks. (Erzähler scale) \$1,500; 16' Quintadena \$750; 8' Trumpet \$200. 604 Appletree, Deerfield, IL 60015. 312/945-8148.

44-note pedal Bourdon w/Wicks chests. 5' wind. Pipes are Hook & Hastings. \$300. D - K Products, 4218 Torrence Ave., Hammond, IN 46327. 219/932-2322.

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

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Austin actions rebuilt with finest leather, exchange only. Fast, fast delivery; satisfaction guaranteed. Manual motor \$15.00, others comparable. Write for shipping details and schedule: Auchincloss Organ Service, Box 5262, Poughkeepsie, NY 12602.

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

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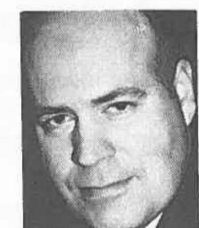
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