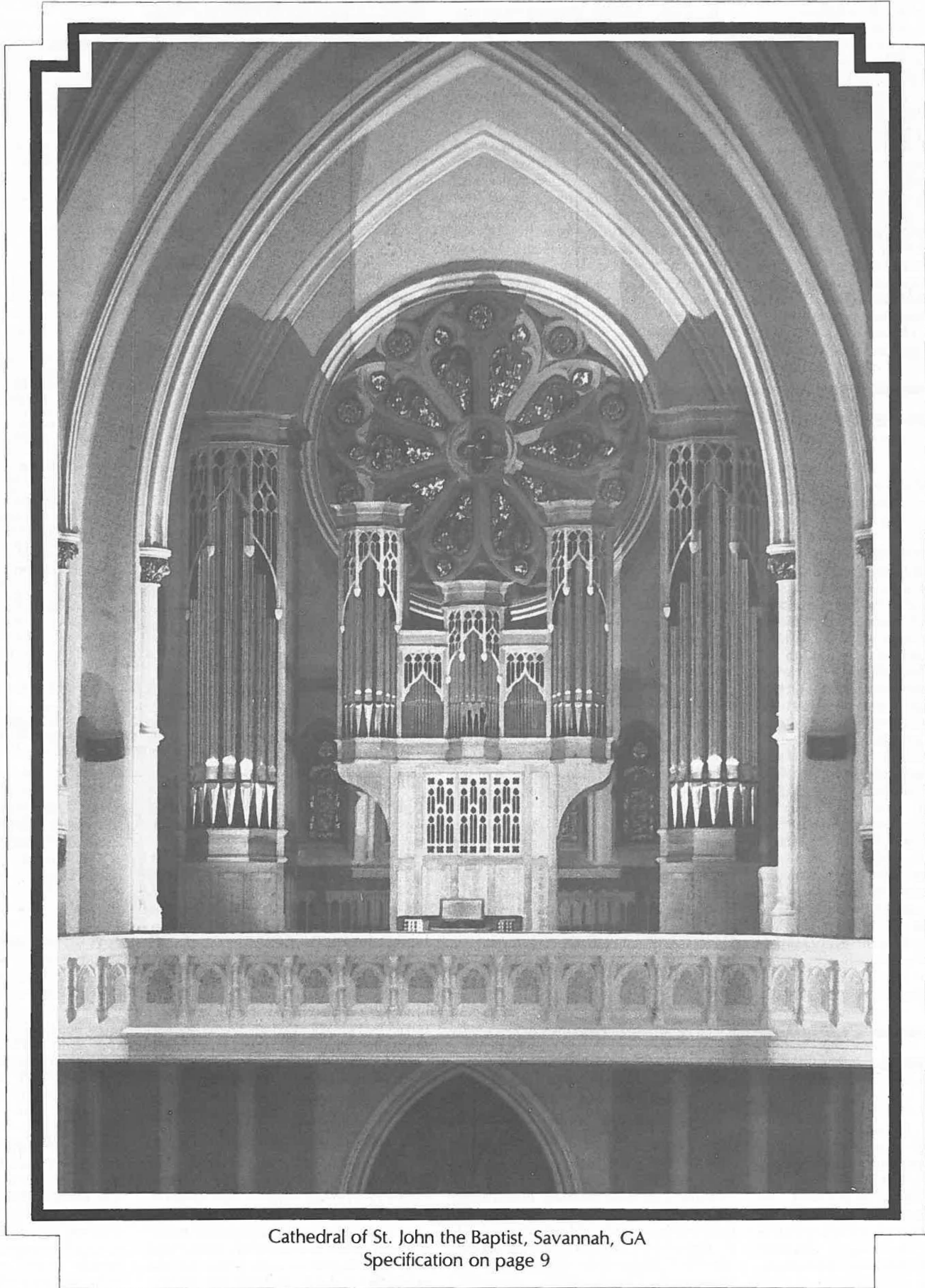


THE DIAPASON

FEBRUARY, 1988



Cathedral of St. John the Baptist, Savannah, GA
Specification on page 9

Arthur Quimby—a tribute

The passing of Arthur Quimby marks a significant milestone in the history of our profession. Remembered especially as the Curator of Musical Arts at the Cleveland Museum of Art, Arthur Westgate Quimby was a respected leader whose influence helped to establish the "classical" organ and its music on the American scene. Through his recitals and broadcasts he did much to promote the appreciation of our instrument in the earlier years of this century.

A native of Cornish, NH, he graduated in 1920 from Harvard, where he majored in music education and economics. In 1921 he married, moving the following year to Cleveland, where he was first appointed Assistant Curator, then (in 1925) Curator of Musical Arts at the Cleveland Museum. He was also appointed to the faculty of Western Reserve University, where he later served as chairman of the music department. During the 1920s and 30s he made several trips to Europe for study with Nadia Boulanger, André Marchal and Gunther Ramin. During the same period he was responsible for bringing major figures to lecture and perform in Cleveland, Boulanger and Marchal among them.

His friendship and collaboration with

Walter Holtkamp is well described in John Ferguson's *Walter Holtkamp, American Organ Builder* and resulted in the addition of a *rückpositiv* to the museum organ—the first division of its type in North America. On this instrument Quimby and Melville Smith (a Harvard classmate who came to join the Western Reserve faculty at Quimby's request) presented the complete organ works of Bach during 1933–34.

In 1942, Arthur Quimby was appointed chairman of the music department at Connecticut College, leaving Walter Blodgett as his successor at the museum. Upon retirement in 1963 he and his wife returned to New Hampshire, where he was organist and music director at the Church of Christ at Dartmouth College for eight years. He died on November 14, 1987 at the age of 89. His wife, Margaret Lewin Quimby, also a native of New Hampshire, died in 1983. He is survived by his three children: Conrad Quimby of Kittery Point, ME; Carol (Mrs. Fenno) Heath of New Haven, CT; and William Quimby of Meriden, NH. He is also survived by 10 grandchildren and 10 great grandchildren.

—Thomas Murray
December, 1987

Compenius restoration

By Per Kynne Fradsen in Orglet, 1/1987 August. Translated with permission by Ruth Ann Fay.

After a long standstill, the restoration of the 1610 Compenius organ in the Fredericksborg Castle Church is now started again, helped by the Carlsberg Foundation, which through the Fredericksborg Museum will grant substantial support for the project's completion.

This phase of the work comprises repair of the positiv windchest, the two pedal windchests plus repairing the pipework and several details in the mechanics. The work is being carried out—along with the restoration report and description of the organ—by Danish-born organbuilder Mads Kjersgaard, Uppsala (Sweden). Parallel with this the organ case will be repaired at the Fredericksborg Museum's furniture conservator's workplace under leadership of conservator Peder Moos. To insure the best possible climate for the organ, the Ministry of the Interior Property Director, under which the church and the organ belong, has begun several building projects, among which are closing the windows in the bay behind the organ and installing heating by the side

of the organ. All these projects are calculated to be completed so the organ will be in good playing condition in 1988 for the jubilee celebration in connection with the 400th anniversary of Christian IV's coronation.

Fredericksborg Castle was one of the greatest building projects in Christian IV's 60-year reign. After a fire destroyed the residential wings in 1859, the castle was restored to its original renaissance style. It was opened to the public in 1885 as the National History Museum. Concerts are normally given once a week in the castle church.

The organ will appear much as it did when it originally left the builder's hands. It has 1,001 wooden pipes and solid ivory keys with ornamented silver edges.

After this phase of the restoration, the main thing lacking will be moving the organ bellows to the original position directly up against the highest part of the organ's back wall. In connection with the carrying out of these projects, which hopefully will occur in 1989 and 1990, the organ will be moved a little forward in the church, thus the public will be able to see the working "bellows-pullers" during the concerts. ■

Here & There

The Eugene A. Anderson Organ Concert Series takes place at Southern College of Seventh-day Adventists, Collegedale, TN. The 1987–88 season includes: Judy Glass, September 28; Montserrat Torrent, October 27; Egbert Schoenmaker, November 17; Jay Peterson, February 16; August Humer, March 15; and Michael Radulescu, April 12.

The 17th annual meeting of the American Musical Instrument Society will be held jointly with the southwest chapter of the American Musicological Society at the Kenneth G. Fiske Museum of The Claremont Colleges, Claremont, CA, March 3–6. The meeting is sponsored by the Fiske Museum, Pomona College, and The Claremont Graduate School, and will feature lectures, concerts, banquets and receptions at the Fiske Museum and tours of local

musical instrument collections, including that at UCLA. Three concerts will feature the American Brass Band, organ and trumpet duo Irmtraud Krueger and Edward Tarr, and the New World Consort of Vancouver. For further information, contact: AMIS Meeting, Kenneth G. Fiske Museum, Bridges Auditorium, 450 N. College Way, Claremont, CA 91711-4491; 714/621-8307.

The sixth annual Workshop for High School Organists will be sponsored by Elmhurst College March 12, 1988. Topics will include Creative Hymn Playing, Registration, the Congregation and the Organist, and Choosing Appropriate Music. In addition, the participants will be given an introduction to the college's new Brombaugh organ. Clinicians include Paul Westermeyer and Naomi Rowley. Registration fee is \$10.

For further information, contact:

THE DIAPASON

A Scranton Gillette Publication

Seventy-ninth Year, No. 2, Whole No. 939
Established in 1909

February, 1988
ISSN 0012-2378

An International Monthly Devoted to the Organ, the Harpsichord and Church Music
Official Journal of the International Society for Organ History and Preservation

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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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High School Organ Workshop, Music Department, Elmhurst College, 190 Prospect, Elmhurst, IL 60126.

The Atlanta Bach Choir, conducted by Porter Remington, will present its seventh annual "Bach Around the Clock" marathon concert on March 19, followed by a performance of the *St. John Passion* on March 20. Both events take place at the Druid Hills Presbyterian Church, Atlanta, GA. The 303rd birthday celebration will include organ music, chamber recitals, vocal soloists and other instrumental music, in addition to choir and orchestra. German food will be served for an additional charge. For further information, contact: The Atlanta Bach Choir, Box 15543, Atlanta, GA 30333.

The 18th annual Wm. C. (Bill) Hall Pipeorgan Competition will be held at First Presbyterian Church, San Antonio, TX, on April 9. The competition is open to graduate and undergraduate organ students from the state of Texas, and will offer \$2,000 in cash prizes for the graduate division and \$1,400 in the undergraduate division. Cash awards and administrative support come from the Minnie Stevens Piper Foundation, Alamo AGO Chapter, First Presbyterian Church and University Presbyterian Church, all of San Antonio.

Undergraduate repertoire includes: Bach, Trio Sonata No. 1, 1st and 2nd movements; Messiaen, *Transports de Joie*; and the hymn "Come, labor on" (*Ora Labora*). Graduate repertoire: Bach, Trio Sonata No. 5, 1st and 2nd movements; Guillou, *Toccata*; and the

hymn "God is working His purpose out" (*Purpose*). This year's judges will be Anne and Todd Wilson.

For further information, contact: First Presbyterian Church, 408 Fourth Street, San Antonio, TX 78205; 512/226-0215.

The 1988 Martha Farr and Hunter Mead Organ Scholarship Competitions, sponsored by the Pasadena AGO, will be held on May 14 at St. Luke's Episcopal Church, Monrovia, CA. Interested college sophomores (Martha Farr) and juniors (Hunter Mead) should request application information from: Karen E. Clark, 632 N. Rimhurst, Covina, CA 91724. Application deadline is April 15.

Organ Study Tours of Europe has announced the dates of its ninth annual series of tours. Tour #1, June 15–July 1, will include Holland, Northern Germany, Denmark and Sweden, and concentrate on Dietrich Buxtehude with plans to visit Helsingor, Denmark where Buxtehude served as organist 1660–1668. Tour #2, July 13–29, will feature famous cathedrals and organs in France and Southern Germany. Tour #3, August 10–26, will travel to West Germany, East Germany, Czechoslovakia and Austria, following the footsteps of Buxtehude (Lübeck), Bach (Leipzig) and Handel (Halle). In Vienna and Prague, one day is reserved for sightseeing and a guided tour.

For further information, contact: Organ Study Tours of Europe, Dirk Bakhuizen, Director, P.O. Box 7082, Grand Rapids, MI 49510; 616/534-0902.

Here & There

The 37th Haarlem International Competition for Organ Improvisation will take place July 5-8, 1988. From tape recordings of improvisations, ten contestants will be selected for competition on the Christian Müller organ of the St. Bavo Church. Two public preliminary rounds take place July 5 and 6, with the final round July 7 broadcast live on NCRV radio. The winner will receive a prize of 7,500 Dutch guilders. Each of the other three finalists will receive 1,000 Dutch guilders.

The 33rd Haarlem International Summer Academy will take place July 10-29, featuring a variety of courses on Bach, Spanish music, Classical French repertoire, Sweelinck, North German, French Romantics, contemporary works, and improvisation. Four 3-day workshops will also be offered on Jehan Alain, the clavichord, the harpsichord, and the history of the Dutch organ. Faculty members include Piet Kee, Ewald Kooiman, Hans Haselböck, Anders Bondeman, Guy Bovet, Xavier Darasse, Bernard Winsemius, Harald Vogel, Zsigmond Szathmary, Marie-Claire Alain, Jos van Immerseel and Klaas Bolt.

For further information on the Improvisation Competition and the Summer Academy, contact: Stichting Internationaal Orgelconcours, Stadhuis (Town Hall), Postbus 511, 2003 PB Haarlem, The Netherlands.

The 18th annual Romainmôtier Interpretation Course will take place July 17-31, 1988. Lessons will be given on a 4-manual tracker organ built by Neidhardt and Lhôte in 1972 and on an antique Italian organ. More than 20 practice organs will be available in the surrounding villages. Faculty includes Louis Robilliard, Lionel Rogg, Gerd Wachowski, and Guy Bovet.

For further information, contact: Cours d'Interprétation de Romainmôtier, Mademoiselle Marisa Aubert, CH 1349 Romainmôtier, Suisse.

The Second International Organ Competition in Odense, Denmark, will take place September 29-October 9, 1988, under the patronage of His Royal Highness Prince Henrik of Denmark. Arranged by the City Magistrate of Odense, the competition will be open to organists under the age of 32 of any nationality, and will consist of three rounds: 15 competitors can participate in the first round; of these, 10 will be selected for a second round; and from this, three will compete in the finals. The program will consist of standard repertoire and two recent Danish works.

The city of Odense has offered three prizes: the first prize of Dkr. 20,000, second prize of Dkr. 15,000, and third prize of Dkr. 10,000. In connection with the prizes, inscribed organ pipes, donated by Marcussen and Son, will be awarded the winners and fourth, fifth, and sixth places. First round takes place on the Marcussen organ at St. Hans Church, second round on the Marcussen at Odense Cathedral, and finals on the Marcussen at Odense Concert Hall.

For further information, contact: Sekretariat, 2nd International Organ Competition, Laessoegade 74, DK-5230 Odense M.

The International Gaudeamus Interpreters Competition 1988 has been cancelled due to insufficient financial means. For 1989, however, funds have been secured. The dates will include February 5-12, 1989.

Augsburg Publishing House has announced the release of *Hymn Improvisation*, by Michele Johns. The manual is a step-by-step guide for the study of improvisation. Dr. Johns teaches organ and church music at the University of Michigan. The book is available for \$6.95, number 11-6760.



(seated) l to r: June Miller, Russell Saunders, Susan Dickerson; (standing) Wm. A. Little, James Moeser



Participants Penn State Organ Conference

Approximately 45 persons attended the First Conference on Organ Music at Penn State University, October 15-17, 1987, on the music of Buxtehude and Mendelssohn. Principal artist/clinicians included Wm. A. Little, Russell Saunders, Larry Smith, James Moeser, June Miller, and Susan Dickerson.

The Wilkes-Barre AGO Chapter presented a "Buxtehude Birthday Celebration" on November 2 at First Presbyterian Church, Wilkes-Barre, PA, in honor of the 350th birthday of Dietrich Buxtehude. Performers included Myron Leet, Deborah Mayhew, Sandra Keator, Richard Dower, the Misericordia College Choir and Chamber Singers, and the Wyoming Seminary Madrigal Singers. The program included a number of Buxtehude's organ works and the cantatas *Jesu, meine Freude*; *Das neugeborne Kindelein*; *My Jesus is my lasting joy*; *In dulci jubilo*; and the *Magnificat*.

"Liturgy & Music Planning for the Pluralistic Church" was the title of an all-day workshop presented by Kim Armbruster for the Episcopal Diocese of Arizona, sponsored by St. Michael and All Angels' Church, Phoenix on November 21. The workshop included lecture presentation, small group process, and participation in singing and performing portions of liturgies.

At the morning worship services on November 8, the 80-plus member Chancel Choir of West Side Presbyterian Church, Ridgewood, NJ, premiered the anthem, *Except the Lord Build the House*, by Alfred V. Fedak. Scored for SATB, brass quintet, organ and timpani, the work concludes with the hymn, "Christ Is Made the Sure Foundation," sung to the Purcell tune, *Westminster Abbey*. The piece was commissioned by the church in celebration of its 75th anniversary. Rev. John and Joanne Rodland are Ministers of Music at West Side Presbyterian Church.

Robert Burns King, Organist-Chor-master of the First Presbyterian Church in Burlington, NC, was honored by the congregation on the occasion of his 25th anniversary at the church on September 27, 1987. At the morning service the choir sang an introit and an anthem composed by him. At an afternoon program Mr. King played a 30-minute recital and tributes were delivered. He was presented with a silver tray and an appreciation check from the congregation. A reception was held afterwards.

King, a native of South Carolina, graduated from Furman University and holds the MSM from Union Seminary in New York, and the Prix de Virtuosité from the Schola Cantorum of Paris, France. He has studied with Lindsay Smith, Searle Wright, Vernon deTar, Jean Langlais, and Maurice Duruflé, and also with Michael Schneider in Cologne. He is to perform in Bonn, Germany, in June 1988. In addition to his duties at the church he teaches organ at Elon College.

On Saturday, February 20, 1988, the Amsterdam harpsichordist Ton Koopman will present a one-day workshop for The Westfield Center for Early Keyboard Studies in Westfield, MA. Entitled "Ornamentation in Bach: Is Urtext Enough?" the focus of study will be Books I and II of the Well-Tempered Clavier and the Toccata in G (BWV 916) from the Andreas Bach Book. The day of lectures and masterclasses will conclude with a harpsichord recital by Mr. Koopman. For more information, contact The Westfield Center for Early Keyboard Studies, One Cottage Street, Easthampton, MA 01027; 413/527-7664. Mr. Koopman will also be featured in recital on the Fisk meantone organ at Wellesley College on Friday, February 19.



Grethe Krogh

Grethe Krogh, Professor of Organ and Chairman of the Organ Department at the Royal Danish Academy of Music, Copenhagen, appeared as a featured artist in the Scandinavian Music Festival in Savannah, GA, in January. The festival, which included full and chamber orchestral works, was presented by the Savannah Symphony Orchestra, Philip Greenberg, Director. Professor Krogh performed a recital of Danish music including Carl Nielsen's *Commotio* at St. John's Episcopal Church. Grethe Krogh is a graduate of the Royal Danish Academy of Music and also studied with André Marchal. She has recorded for Lyricord and EMI, and has won many honors, including the Tages Brandts Prize of Honor and the Copenhagen Music Critics Prize.

The competition for the Royal College of Organists Performer of the Year Award 1987 has been won by James O'Donnell, assistant master of music, Westminster Cathedral.



John Holtz

An exchange professorship, the first of its kind at the University of Hartford's Hartt School of Music, will take place with the Staatliche Hochschule für Musik und Darstellende Kunst (State University of Music and Interpretative Art) in Stuttgart, West Germany.

During the second semester of the 1988-89 academic year, Professor John Holtz, Chair for Organ, Liturgical Music and Harpsichord at Hartt, will travel to Stuttgart while his counterpart, Professor Ludger Lohmann will be in residence at Hartt School of Music.

The exchange professorship developed through discussions and negotiations with the late Martin Gumbel, former president of the Staatliche Hochschule, and presently with Professor Werner Jacob and Staatliche Hochschule President Dr. Konrad Richter.

Sue Mitchell Wallace, F.A.G.O., was commissioned by Central Methodist Church, Asheville, NC, to compose a festival anthem for the church's sesquicentennial celebration. The anthem, *The Church and the Kingdom*, for choir, organ and brass with text by Fred Pratt Green, was premiered on November 1, 1987.

Ms. Wallace's anthem, *To Perfect the Praises* (based on the prayer for musicians and artists in the 1979 *Prayer Book*), will be performed by the Chapel Choir at Knowles Memorial Chapel, Rollins College, on March 20, 1988. The anthem, published by GIA, is dedicated to Dr. Harold Gleason.

There were about 100 people gathered in the erecting room of Orgues Létourneau's shop, in Saint-Hyacinthe, for the presentation of two organs: one for the Gaetz Memorial United Church, in Red Deer, Alberta, a mechanical action of 24 stops, and the other for the British Embassy Christ Church in Vienna, Austria, mechanical action of 10 stops.

On this Saturday, October 3, it was also the official opening of the building at 16355, avenue Savoie, as the factory of Orgues Létourneau. Fernand Létourneau founded the company in 1979. The firm's next contract will be for its Opus 22.

Sylvain Barrette, titular at Saint-Roch, in Québec City, was the featured organist of the day. He played the Sweelinck "My Young Life Hath An End" on the smaller organ, followed by the Andante of Bach's Trio Sonata No. 3. Before the artist moved to the other organ for a few Bach chorales and pieces of the "Livre d'orgue de Montréal," Mr. Létourneau was presented with a poster showing a three-manual organ among other musical instruments. The poster, bearing the signature of Bernard Séguin-Poirier, was originally an enamel of which it was a copy.

Here & There



Trumpeter Laurent Gareau, baritone Michael Cicchetti, harpsichordist Christa Rakich and organist Peter Niedmann presented an afternoon of chamber music on the feast of St. Cecilia, November 22, in celebration of the 250th anniversary of First Congregational Church, Kensington, CT.

Completing a season which included more than 125 concerts during three extensive North American tours, The American Boychoir under the direction of James Litton recently taped a Christmas program with soprano Jessye Norman in England's Ely Cathedral.

The taping was a cooperative venture of England's ITV (Thames Television) and America's PBS. The program is being broadcast throughout North America and Europe in early December. The taping also included the London Pro Arte Singers prepared by Barry Rose and the Bournemouth Symphony Orchestra. The four movement *Carol Symphony* by Donald Fraser was conducted by Robert DeCormier.

Philips has recently released a recording of this same Christmas music which was recorded in New York with the American Boychoir, the New York Choral Society and Jessye Norman, and a video cassette of the Ely filming will be released in the near future. The Boychoir has also recently released a record-

ing of *Salvator Mundi* by William Matthias and popular carol arrangements by John Rutter and David Willcocks. This recording on Ocaso Records also includes the New York Vocal Consort (men from the choirs of St. Thomas and St. Bartholomew's Churches in New York) and the Cathedral Symphony (Newark's Cathedral of the Sacred Heart) conducted by James Litton.

The American Boychoir has been joined by the Glen Ellyn Children's Chorus and the Phoenix Boys' Choir in commissioning major SSA works by Daniel Pinkham, Ned Rorem and Milton Babbitt. A future recording project will be the Bernstein *Chichester Psalms* and Charles Davidson's *And I never saw another Butterfly* to be released on Musical Heritage Society Records.

Nunc Dimittis



Ralph Clewell

Ralph Eli Clewell died December 9, 1987, in Stow, OH, at the age of 95. His grandfather, Christian Renuis Clewell of Philadelphia, was an organist-choirmaster, as was Ralph's father, Lawrence Alexander Clewell. Born March 10,

1892, he studied organ with Edwin A. Kraft, James H. Rogers, and George Andrews, and piano pedagogy with Hermann O. C. Kortheuer, a pupil of Franz Liszt. He opened a private music studio in Canton c. 1909, and held several church posts in Canton, including St. Paul's Episcopal (1918-1936), where he designed the organ that Ernest M. Skinner built. In 1936, he became director of music at St. Paul's Episcopal Church in Akron, OH, where he led the men and boys choir until his retirement in 1967. At this post, Sunday services were broadcast on radio, and the choir regularly presented oratorios accompanied by musicians from the Cleveland Orchestra. Clewell designed a new organ in 1952 (Moeller, 4-manual) when the church moved into a new facility.

Concurrently with his church posts, Ralph Clewell headed the music department (1930-1957) at Western Reserve Academy, a college preparatory school in Hudson, OH. He held bachelor's degrees in music education and composition from Baldwin-Wallace Conservatory and was honored by the school in 1982 with a Conservatory Alumni Achievement Award. His published compositions included *Pastorale* and *Scherzo Humoresque* for organ (1927), *Suite for Organ* (1928), and *A Choral Invocation* for mixed voices (1942). After his retirement from all church and academic posts at the age of 75, Clewell continued giving private lessons in piano and theory until 1979.

Eugene Spencer Mauney, age 59, was murdered at his residence in Goldsboro, NC, on November 20 by an unknown assailant. He had been organist-choirmaster at St. Stephen's Episcopal Church, Goldsboro, since 1961. Mauney was a native of Wilmington, NC, and did his undergraduate organ study with the late Mildred Hendrix at Duke University and received his master's degree in organ at Syracuse, studying with the late Arthur Poister. He rose to the rank of 1st Lt. in the Marine Corps prior to

assuming his position at St. Stephen's. Active in community affairs, he had presented Handel's *Messiah* as a community effort for the last 25 years. The organist for his funeral service at St. Stephen's on November 23 was Roger Searles, also a Syracuse graduate.



A. Allan Moeller

A. Allan Moeller died August 13, 1987, in Los Angeles, CA, at the age of 38. He began music study at age five in Remsen, IA, and went on to complete degrees in church music and organ at Drake University and Northwestern University. He also studied organ at Interlochen and in Paris. In 1971 he won the AGO midwest organ competition and performed at AGO conventions in Lincoln and Dallas. He concertized in the U.S., Canada, and England, and held several church and synagogue positions in the Chicago and Los Angeles areas. At the time of his death, Moeller was organist-choirmaster at Holy Faith Episcopal Church, Inglewood, and at Temple Ner-Maarav, Encino. He was also employed as a paralegal at the law firm of Shields, Garrison and Mistry, Los Angeles.

1988 - NINTH ANNUAL

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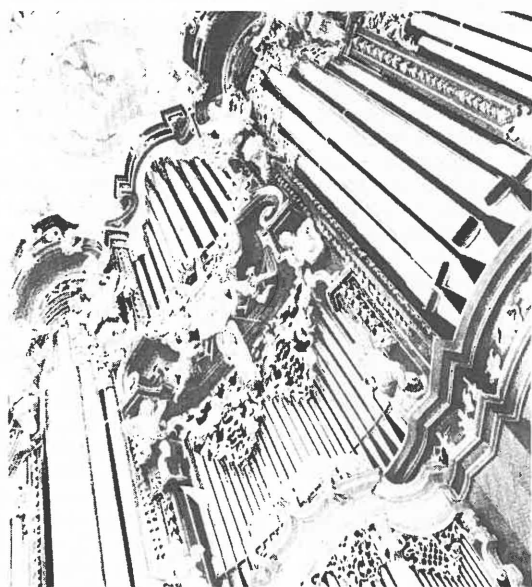
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Historic Organ Tour XVI The University of Michigan

On Tuesday, October 13, seventeen organists and organ lovers from the United States, Australia, and West Germany assembled with Dr. Marilyn Mason in the Frankfurt, West Germany airport to begin Historic Organ Tour XVI, sponsored by the University of Michigan: a tour of organs mostly known by J. S. Bach in the German Democratic Republic (East Germany), including Leipzig, East Berlin, Dresden, and Weimar and nearby villages.

We worshipped in the Thomaskirche in Leipzig on a Sunday morning where our initial disappointment at finding the choir of men and boys on mid-term holiday vanished when we discovered that the city was host to a national convention of church brass choirs, several of which led the music that morning. Some of the most vivid memories of this tour include seeing what Bach might have seen in the interiors of several of the churches as his career progressed.

The tour took us to several organs by Gottfried Silbermann, many of which Bach knew. In Ponitz we heard and played the two-manual and pedal, 27-stop instrument built in 1737, and restored six years ago. In Rötha we heard and played *two* organs by Silbermann—the two-manual and pedal, 23-stop instrument of 1720–21 in the Georgkirche and the one-manual and pedal, 11-stop instrument of 1721–22 in the Marienkirche. The first instrument, the model for the new Fisk at The University of Michigan, was a good place to try out Silbermann's own suggestions for registration, those found inside his instrument in Grosshartmannsdorf and those for his instrument at Fraureuth. (These suggestions can be found in Thomas Harmon's *The Registration of J. S. Bach's Organ Works*, pp. 192–96.) Especially interesting were the various flute registrations as well as the Hauptwerk combinations using the Principal 8'. This instrument and the Georgkirche have recently been restored. The Marienkirche is, unfortunately, in deteriorating condition. The organ case, in fact, contains much carved graffiti, including some from the 1770s.

The city of Freiberg also contains several Silbermanns. The Jakobikirche organ from 1718 with 2 manuals and pedals and 20 stops was moved from another church building which the congregation had outgrown. The new location of the instrument is not immediately beneath the ceiling, and the case now has ivory or tan paint with gold gilt. The Cathedral contains Silbermann's largest complete instrument with 45 stops on three manuals and pedals. The case, as high on the west wall as possible, is stunning: to one side of the case, a sculpted angel plays an organ, and the trim on the case includes green and red as well as gold gilt. The sound is magnificent.

In Dresden, we were able to hear and play the instrument in the Hofkirche. This organ with 3 manuals and 47 stops was begun by Silbermann and completed after his death by Hildebrandt. It escaped destruction during the 1945 bombing raids on the city, only because the dean had the foresight in 1944 to remove everything except the case to the countryside for safe keeping. The case has been reconstructed, although all the carving is not yet complete. There are two mounted cornets, with that of the Hauptwerk located immediately behind the façade, and that of the Oberwerk, with the same scale, located in a closed box in the point at the top of the instrument. The Hauptwerk principal 8' is particularly mellow.

The final Silbermann which we heard and played was at Reinhartsgrimma, a few miles outside Dresden. There the pastor lovingly recited the history of the church and of the 1731 instrument of 2 manuals and pedals and 20 stops. Both the church and organ have recently been restored: 60 people of the congrega-

tion spent 15,000 working hours to redo the interior of the church, and they are very proud of it. Little has been changed on the instrument. A salicional was added 80 years ago, but the Dresden builder who did the work thought so much of Silbermann's work that he installed the stop on its own chest.

We were able to hear several instruments by Hildebrandt, an assistant to Silbermann before striking out on his own. In the village of Störmthal, outside Leipzig, is a one-manual and pedal, 14-stop organ which Bach dedicated and apparently liked. Rebuilt and restored over the intervening centuries, it can still be hand-pumped. In Naumberg, in the Wenzelkirche, is Hildebrandt's largest instrument of 3 manuals and about 53 stops which both Silbermann and Bach proved and accepted in 1746. Unfortunately the instrument was electrified in 1933. The original console and 75 percent of the pipework are still in place, and there is talk that the instrument may be returned to mechanical action. The organist, Irene Gruelich, played a recital of music by Bach and Widor for us.

In the Schlosskirche in Altenberg we were fortunate to hear and play one instrument by Trost, a contemporary of Silbermann, who never scrimped on materials. This very large, 2-manual and pedal instrument is located on the north wall of the chancel. Bach gave a recital here in 1739, and Krebs was organist here from 1756–80. Much of the original instrument remains. It was authentically restored in 1974–76 by Bautzen.

We also visited instruments by Schuke in Eisenach (St. Georg, 1982, where Bach was baptized), in Arnstadt (Liebfrauenkirche), and in Leipzig (the Thomaskirche). In Dornheim some of us played a Schoenfeld instrument (1982) in St. Blasius where Bach married Maria Barbara. The Steinmeyer instrument (1911) which we played and heard in the Bach Church in Arnstadt has a case and seven stops which date from Bach's tenure there. In Mühlhausen we played the Wender organ in the Divi-Blasius Church; here Bach supervised the building of the organ and left a list of alterations he wanted to have completed.

We have other pleasant memories of the trip. Several of us attended a chamber music concert performed by musicians from Gdansk, Poland, at the Liszt Hochschule in Weimar. We heard a fine organ recital by Almuth Reuther on the Sauer instrument in the Thomaskirche, Leipzig, and we attended the opening service of the Leipzig brass band convention (also in the Thomaskirche) in which 350 players from all over the nation participated. Several members of the group also took a tour of the Meissen factory in Dresden. And throughout the tour, members had a good time sampling new foods, visiting museums, and participating in animated conversations ranging from linguistics to performance practice.

We thank Marilyn Mason for planning the tour, and for persevering in convincing the East German guide and bus driver to stop to see important organs even though they were not on the itinerary approved by the government. Those of us who played the instruments will treasure our recordings of them—thanks to Dr. Mason for arranging to bring recording equipment.

—Margaret Evans and M. Jo Blaufuss

Margaret R. Evans is associate professor of music at Southern Oregon State College and organist/choir director at Trinity Episcopal Church, both in Ashland, OR.

M. Jo Blaufuss is organist at Bethel United Church of Christ, Elmhurst, IL.



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1987 Summer Institute of French Organ Studies

July 27, 1987 marked the opening of the Summer Institute of French Organ Studies. The two-week-long Institute was founded and directed by Gene Bedient, organ builder of Lincoln, NE and Dr. Jesse Eschbach, Professor of Organ at North Texas State University, Denton, TX.

A major goal of the Institute is to offer first-hand, in-depth experience of essentially unaltered organs from previous centuries. This year the two-week program took five American organists to the French cities of Souvigny, Castelnaudary, and Toulouse to study on instruments by François-Henri Clicquot and Aristide Cavaillé-Coll.

The Basilica of S.S. Peter and Paul in Souvigny was the site of the first week of study. The eighth-century church features sculptures, historical relics, and tombs of the Bourbon Kings, but most importantly, houses a magnificent 1783 Clicquot organ. It was easy to be overwhelmed by such a phenomenal instrument. The organ provided many welcome challenges such as a pedalboard with shortened keys and manuals with an extraordinarily sensitive touch. Although most Americans are not accustomed to the awe-inspiring tone of the 'Souvigny temperament', it took little effort for the musicians to bring the incredible harmonies to life.

During the second week of studies, the Institute moved southeast to the cities of Castelnaudary and Toulouse. From Sunday through Wednesday, the Institute met at St. Michel in Castelnaudary where a three-manual 1862 Cavaillé-Coll has been preserved almost intact. The restoration of this instrument, with some modifications, was completed in 1979. This nineteenth-

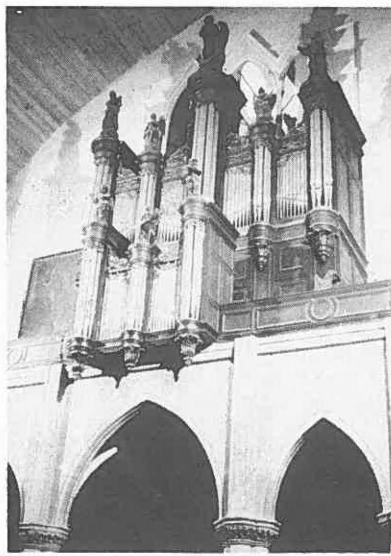


Institute participants

century organ presented new challenges with its ventral and coupler systems. Dramatic nineteenth-century registration practices were carried out through the use of these mechanical assists operated by pedals. Crescendos and diminuendos were implemented through the expression pedal, which was unbalanced and located to the far right.

On Thursday and Friday of the second week, the group studied at still another exceptional location, Toulouse, where two historic organs were available for classes and practice periods. One of the organs is located in Notre Dame de Dalbade, a building with extremely live acoustics. The organ was built by Puget in 1888, and provided an interesting comparison to the Cavaillé-Coll organs heard during the two-week session.

The second organ, located at St. Serin, is the well-known 1889 three-manual Cavaillé-Coll organ. Here, Institute participants had the special privilege of private access to the church in the evenings. Being alone in the gigantic, beautifully decorated Romanesque church with such a remarkable instrument to



Organ at St Michel Castelnaudary



Eileen Bockheim (seated) and Stephanie Honz at the Puget organ in Notre Dame de Dalbade

work with and listen to was an overpowering experience.

The format of the Institute began with morning sessions of lectures by Bedient and Eschbach on such topics as registration and performance practices, eighteenth-century dance forms, temperaments, and the continuity of tradition between the French Classical and the French Romantic organs. An added feature was the chance to tour and discuss the interior of the organs, examining pipes, actions, and wind systems.

Following the early-morning lectures, masterclasses were held on particular pieces played by the participants. The afternoons and evenings were devoted to individual practice. Each week the organists gave a closing recital.

On several occasions, the program of events was embellished with uncommon experiences. The mayors of Souvigny and Castelnaudary hosted special receptions for the American guests. In Souvigny, the group was invited for dinner at a

nearby château, La Matray, which recently celebrated its 500th anniversary. In Castelnaudary, a private home was the site of a dinner engagement where Cassoulet, the city's acclaimed sausage and bean specialty dish, was served.

Even though the participants of the Institute came from a wide geographical area and possessed a diversity of educational backgrounds, there was a strong sense of community. It was a unique sensation to join forces to win the 'friendship' of the instruments. The overall benefits of the Institute were many: playing on authentic eighteenth- and nineteenth-century instruments, an opportunity to gain in-depth knowledge and understanding of French registration practices as well as a more complete exposure to French organ literature. The sounds will never escape the ears, and the culture will never escape the souls of the participants.

—Eileen Bockheim

Music for Voices and Organ by James McCray

Purloining time (Lent, Passiontide, and Easter)

As children, most of us thought time to be slow in passing. The long anticipations leading to Christmas, birthdays, summer and other major events seemed interminable. As we grow older, time seems to be a speeding missile that is elusive and forever "short." A current best selling book by Bill Cosby titled *Time Flies* is a humorous examination of turning 50 and a lament on how quickly changes occur in our lives. As Christmas approaches, time dissolves for musicians frantically trying to accomplish all the tasks related to musical performances for the season. Yet, in the wake of the chaotic Christmas rush, Lent and Easter approach.

I suspect that most church musicians would prefer greater distance between these two pinnacles of the church year; however, they will forever follow in that brief quarter-of-a-year. This allows no recuperation, and demands overlapping. For choir directors, there really is not time to absorb (enjoy?) the two proud seasons. We must be organizing for Passiontide while unfolding each of the miracles of Advent and Christmas.

This stacking is part of our society; there rarely is a now, and mostly we live in the future and the past. We see it in the stores, in television, at work, etc., and it is a sad development, but one that is undeniably with us.

Alleluia! Christ is Risen!, William Matthias. SATB and organ, Oxford University Press, A 347, no price given (M+).

The organ plays a prominent role in this Easter anthem with many solo areas interspersed throughout. The chorus has four verses—each is somewhat different yet related to the theme. There are descants, places of unaccompanied singing, mild dissonance, and a strong conclusion to this 15-page setting. The music is exciting, festive, and not unusually difficult. It will show off both organ and choir.

Christ is Risen, Alun Hoddinott. SATB and organ, Oxford University Press, A 354, no price given (M).

The choral writing is often in unison or two parts and relatively easy. Often the harmonies hint at Lydian as tone clusters develop through sustained lines.



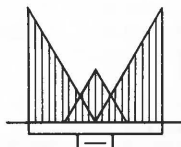
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The organ writing is on three staves and helps provide a background for the voices. The work closes with a Gloria Patri. This music tends to have haunting themes that seem simple, but linger afterwards. Lovely, sensitive repertoire.

Jesus Died on Calvary's Mountain, arr. Alice Parker. Lawson-Gould Publishers, SATB with B solo, unaccompanied, 51512, \$.70 (M-).

There are three verses with the outer two employing the soloist. On the first, the choir has a humming background, and although somewhat different, those chords are given text for the final verse. The style is that of a spiritual and harmonies follow traditional patterns. This would be a good anthem for those groups having a solid bass-baritone soloist; the tessitura tends to be high. Sensitive and dramatic.

Gethsemane, A. P. Van Iderstine. SATB and keyboard, New Music Company of Son-Key, Inc., NMA-198, \$.65 (E).

This has chromatic harmony similar to the style of the late 19th century. The choral writing is easy and designed for small church choirs. There is an affective mood created through the harmonies; the striking dissonance in the middle of page 2 seems a bit strong (manuscript/note error?), although the idea of dissonance for that textual statement is most appropriate. A useful anthem for Lent.

Were You There, Crawford Thoburn. SATB unaccompanied, Concordia Publishing House, 98-2745, \$.55 (E).

Crawford uses block chords for all verses, but each has a somewhat altered harmonic setting. The slow, sustained spiritual is only three pages in length, has a low tessitura, warm harmonies, and should be useful to both school and church groups.

An Easter Fanfare, Don Besig. SATB with keyboard and optional brass quintet, Harold Flammer of Shawnee Press Inc., A-6300, \$.90 (M).

The brass music for 3 trumpets and 2 trombones is available separately from the publisher (LB-5144); they often double the keyboard material. Much of the choral music is in unison. A theme of Palestrina (Victory) is used in a contrasting middle section which does not use the brass. The ending is brilliant as the voices sustain a divided chord in their upper ranges while the brass states the recurring theme beneath them. This setting will create an exciting mood for any Easter service.

Easter Procession, Shirley McRae. Unison with Orff instruments, Augsburg Publishing House, 11-0354, \$.65 (E).

There are three repeated verses in this two-page children's setting. Orff instruments required include soprano recorder, two glockenspiels, xylophone, triangle, tambourine, snare drum and timpani. This is very easy and useful for upper elementary groups.

Tenebrae Factae Sunt (In the Darkness of Night), Michael Haydn. SATB unaccompanied, European American Music Corp., EA 148, \$.85 (M).

Both a Latin and English performing version are supplied by the editor William Ramsey. The drama of the material is beautifully captured in Haydn's setting through the harmony and frequent stopping to emphasize the text. While this gives the work an exaggerated sectional format, it helps capture the spirit of the tenebrae text. The music is not difficult and will be useful for most church or school choirs.

Must Jesus Bear the Cross Alone?, Gregg Sewell. SAB and keyboard, Lorenz Publishing House, 7537, \$.85 (E).

This Lenten anthem has a folk-tune character with its modal melody and harmony. The ranges are limited and suitable for a youth choir or small church choir of limited ability. The lines are diatonic above a repetitive accompaniment on two staves. Easy music.

Christ the Lord is Risen Today, Emma Lou Diemer. SATB, organ and three optional trumpets, The Sacred Music Press, S-413-2, \$.95 (M-).

As is often the case in Diemer's anthems, the choral writing is kept simple and keyboard music is more challenging, which makes her music so useful for many choirs. There are four verses with the congregation singing on the first and last in unison with the choir. The second verse has a two-part counterpoint and the third is a four-part unaccompanied choral setting. The trumpets provide the additional bravura of this celebrative anthem based on *Llanfair*. A new twist to a familiar tune and highly recommended to church choirs.

New Organ Music

The Concordia Hymn Prelude Series, Volume 4—Christmas: [Hymn Tunes] Glo-R, ed. Herbert Gotsch. Concordia 97-5539. \$7.50.

The Concordia Hymn Prelude Series, Volume 11—Easter: [Hymn Tunes] M-Z, ed. Herbert Gotsch. Concordia 97-5618. \$9.50.

The Concordia Hymn Prelude Series, Volume 40—General: [Hymn Tunes] Try-Walh, ed. Richard Hillert. Concordia 97-5858. \$7.50.

The Concordia Hymn Prelude Series Index. Concordia 97-5955. \$6.50.

The first three titles are 3 of 42 volumes in the Concordia Hymn Prelude Series, a staggering collection of hymn preludes and intonations based on every hymn tune in Lutheran worship books.

The advantage of these volumes is the inclusion of classic and new organ repertoire on all of the hymn tunes of *Lutheran Book of Worship* and *Lutheran Worship*. Many composers are represented in these volumes. Also, most of the pieces are accessible to organists with limited playing abilities.

Good preachers will tell you that it is much more difficult to write a short sermon that is good than it is to write a long one that is equally good. That is one of the problems in these volumes. Sometimes the aim for brevity (most

pieces are only a minute or two in duration) exposes the lack of real creativity in the writing style. However, there are other pieces which display a great deal of freshness and creativity. Most of the pieces are somewhere in between these two extremes.

The series index is an especially useful tool in locating pieces based upon a particular hymn tune. Other listings in this volume include a title index and references to hymnals of the Episcopal, Presbyterian, Roman Catholic, Methodist and Baptist churches. A composer index and biographical listing are also included. This book is a great resource to assist those who own volumes of the Concordia Hymn Prelude Series.

Fantasy on "Jesus Christ is Risen Today" for two trumpets and organ. Raymond H. Haan. Concordia 97-5936. \$5.00.

This piece appears to have been written in a big hurry, because the writing is neither imaginative nor captivating. Many motives and techniques are repeated too often—too many measures simply consist of diatonic scales up and



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down. Originality is a prerequisite for an arrangement of such a familiar tune, and originality is lacking here. Fortunately, Raymond Haan has written better arrangements than this one.

Processional, Henry Purcell, edited and arranged for organ and brass quartet by S. Drummond Wolff. Concordia 97-5937. \$5.50.

Stabat Mater, Giovanni Pierluigi da Palestrina, edited and arranged for organ by S. Drummond Wolff. Concordia 97-5938. \$6.50.

Here are two more examples of Wolff's selections of historic pieces arranged for brass quartet and organ. The Purcell piece is from *The History of Dioclesian*. Each work relies on the alternation and subsequent combination of brass and organ timbres to provide regal music for festive occasions. These are fine examples of the glories of Baroque and Renaissance sonorities.

Palm Sunday Processional on "All Glory, Laud, and Honor" for unison chorus and/or congregation, two trumpets, two trombones and organ. Setting by S. Drummond Wolff. Concordia 97-5942. \$6.00.

This title is another in the series of Wolff's festive arrangements of hymn tunes for various occasions of the church year. As usual, Wolff's writing is solid, and the musical language adds some freshness to these frequently-used hymn tunes. This is a dependable hymn arrangement for any church situation, and is highly recommended.

—Dennis Schmidt

Hymnset, Four Choral Preludes on old American Hymns, Samuel Adler. G. Schirmer, Inc. 50507720, \$6.95.

Samuel Adler's *Hymnset* is a well-crafted, if unsentimental, look at four early American hymns (*Federal Street, Redemption, Foundation and Leghorn*). Rather than the rugged, pseudo-modal harmonizations one has come to expect from contemporary settings of such tunes, Mr. Adler uses a full palette of 20th-century harmonies which are more reminiscent of Vincent Persichetti than Dale Wood. The hymn tune often appears in fragmented form—more like an improvisatory reminder or symbolic base than strict cantus firmus. These elements come together beautifully in the setting of *Foundation* which is probably the best known tune and, quite possibly the most accessible movement. Each movement is brief (2-4 pages) and the notes themselves are only moderately difficult. However, the dramatic development which springs from these simple tunes, combined with an absence of registrational indications, makes *Hymnset* an interesting challenge to the interpretive powers of organists. Even if *Hymnset* is an out-of-the-ordinary choice for service music, it is well worth one's investigation.

Herzlich tut mich verlangen, Partita vom seligen Sterben für Orgel, Opus 98, Bernhard Krol. Bote & Bock, European publisher; U.S. Agent Hal Leonard, #50480169, \$16.00.

The beloved Lutheran Chorale "Herzlich tut mich verlangen" (also known as the Passion Chorale "O Sacred Head") appears in various guises throughout the seven variations in this moderately difficult partita—from an improvisatory fantasia to chorale preludes, a scherzo and a toccata. Even more impressive is the symbiotic relationship between the 19th-century chorale text (which the composer includes in excerpted fashion before each variation) and the musical "Affekt." Death's bitterness is represented by a repeating

fortissimo pedal point which punctuates the somber triadic harmonization of the chorale. The image of Christ as light of the world is embodied in a bright Scherzo. Gregorian chant ("Cum sanctis tuis in aeternum" from the Requiem Mass) and Lutheran chorale are imaginatively combined in the fifth variation which remembers those who have died.

Throughout this work the composer seems to build upon the great German partita tradition and pays tribute to past masters without relinquishing his own sense of individuality. Shades of Hugo Distler can be seen in the two and three-part writing—rhythmic gestures such as hemiola and syncopation and harmonic language. Herr Krol ends the piece as Brahms might have done—with an introspective setting in which the tune is interwoven into the texture rather than highlighted.

Useful for many seasons of the liturgical year as well as memorial services, this partita would be a valuable addition to one's service repertoire. Movements from the whole could be effective as service interludes or voluntaries and the entire partita as a prelude or possible recital piece.

York Organ Album, edited by Francis Jackson. Novello, #OI 0214, \$13.50.

Unlike most collections which tend to focus upon music from one historical period, the *York Organ Album*, latest in the series of musical anthologies of music from English cathedrals, spans nearly 250 years in the history of British organ music. Beginning with a classic *Voluntary and Fugue* by John Nares (1715-83) and a *Handelian Concerto* for solo organ by Matthew Camidge (1758-1844), eight out of ten York cathedral organists are represented by their compositions. Notable among the Romantic offerings is Edwin George Monk's (1819-1909) charming *Andante Sostenuto*. Its lyrical solo lines, double pedal and slightly sentimental air could make it a refreshing substitute for the ever-popular Widor. Likewise the influence of French composer Louis Vierne can be seen in Edward Birstow's (1874-1946) delightful *Scherzo* which is similar to the impish movements for which the Parisian organist was famous.

Francis Jackson (b. 1917), editor of the volume, is represented by two splendid works, *Impromptu* and *Fantasia Argenti*. Despite its title, the former composition is not a fast, digital display piece but a broad and dramatic essay which is reminiscent of Vaughan Williams and Howells. The highly contrasting *Fantasia Argenti* features a thinner texture and a highly rhythmic profile. The collection ends with an expressive *Soliloquy* by Philip Moore (b. 1943) which is built on a musical motive derived from the name of Francis Jackson.

Notes on the York organists as well as a brief history of the organ (from Hill & Son, Harrison & Harrison to J. W. Walker) are helpful and interesting inclusions, along with brief notes on the realization of ornaments in the 18th-century works. The little-known British gems in this collection should attract performers, teachers, and students who are interested in British organ music during the past two and one-half centuries.

—Janette F. Fishell
Sarritt Graduate School

Franz Liszt, The Complete Works for Organ, volumes VII & VIII. Universal Organ Edition (Agent: European American Music), Nos. 17889 and 17890, \$25.00 each volume.

Two reviews of Universal's ten-volume set of Liszt's complete works for

the organ appeared in 1987 in the April and August issues of THE DIAPASON. At that time the strengths and minor weaknesses of the edition, which is under the editorship of Martin Haselböck, were described; therefore, it is only necessary now to disclose the contents of these attractive new volumes. Volume VII contains the following transcriptions for the organ: J. S. Bach: *Einleitung und Fuge aus der Kantate "Ich Hatte viel Bekümmernis"* (BWV 21), *Adagio aus der 4. Sonate für Violine und Cembalo* (BWV 1017), "Aus tiefer Not schrei ich zu Dir" (BWV 38); Orlando di Lasso: *Regina coeli laetare*; Wolfgang Amadeus Mozart: *Ave verum*; Otto Nicolai: *Kirchliche Fest-Ouverture über den Choral "Ein feste Burg ist unser Gott"*; Frederic Chopin: *Prélude* op. 28/4, *Prélude* op. 28/9; Giuseppe Verdi: *Agnus Dei aus der "Messa da Requiem"*; Richard Wagner: *Pilgerchor aus "Tannhäuser"* (two versions). Volume VIII contains four pieces for instrument and organ: Liszt: *Offertorium aus der "Ungarischen Krönungsmesse"* for violin and organ, *Benedictus aus der "Ungarischen Krönungsmesse"* for violin and organ, *Hosanna!* for trombone and organ; G. Rossini: *Aria "Cujus animam"* aus dem *Stabat mater* for trombone and organ. Most organists will find few if any technical difficulties in these volumes of interesting and unusual arrangements.

Peter Prellieur & John James, Ten Eighteenth-century Voluntaries, edited by H. Diack Johnstone. Oxford University Press, \$7.95.

Peter Prellieur and John James are lesser known British composers whose limited surviving output places them in a group with others who will always be considered minor in the history of music, competent followers rather than inspired leaders. Admirers of the voluntaries of Stanley, Boyce, and Greene will find the sprightly tunefulness, the originality, and the playful sequential harmonies of Prellieur, and especially of James, pleasing and worthy of one's interest. Oxford's handsome edition includes numbered measures, a critical commentary, and an informative preface (in English only).

—Edmund Shay, DMA
Columbia College
Columbia, SC

New Handbell Music

Rondo, Stan Pethel, Harold Flammer, Inc. (sole selling agent: Shawnee Press, Inc.) HP-5208, \$1.30, two octaves (E).

This is a delightful original piece that will keep one whistling it after it is heard. There is some creative syncopation that makes for rhythmic interest as well as a refreshing melody line. Great for small choirs.

We The People, Cynthia Dobrinski. Agape, No. 1115, \$2.50, three to six octaves (M+).

Here is an original handbell composition written in honor of the bicentennial of the Constitution and was "... specifically designed to transcend the anniversary so that its performance would be appropriate for any festive occasion." It contains narration with optional brass and timpani. If you're into bells and really want to make a splash, this is the piece to celebrate with. There is a lot of preparation involved but the end result will be spectacular. The original theme that Ms. Dobrinski uses throughout becomes well established by the end of the piece.

—Leon Nelson

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New Organs

Cover

The Noack Organ Co., Inc., of Georgetown, MA, has built a new organ at the (R.C.) Cathedral of St. John the Baptist in Savannah, GA. The instrument is located in the spacious rear balcony. From this location the modestly sized three-manual organ projects into the large building. By placing the Great and Positive divisions on the same chest it is possible to keep the main section of the solid oak case low enough to avoid excessive obstruction of the rose window. The Pedal is located in towers and the Swell in the base of the main case. Compass 58/32.

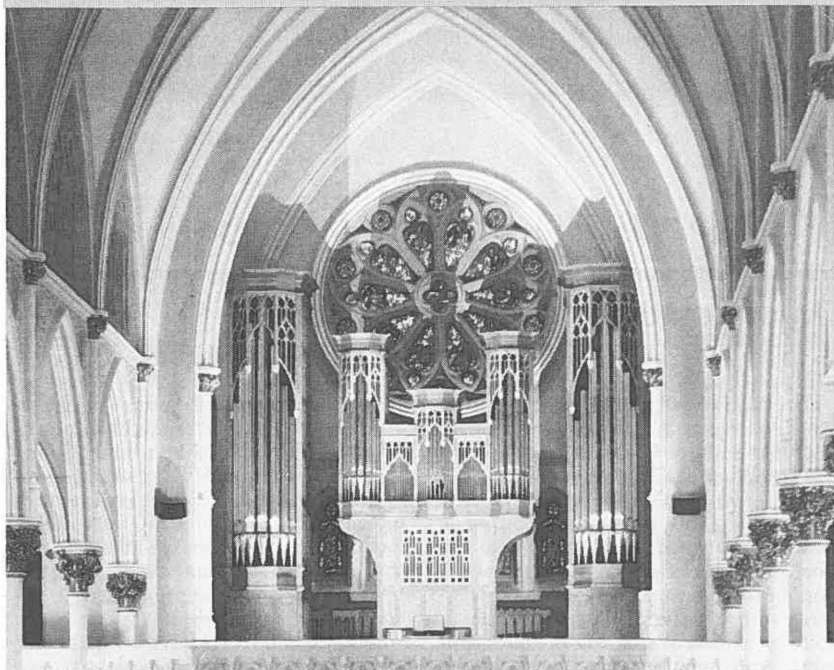
Tracker key action is used and the keydesk is detached. The stop action is electric with a solid-state combination action. A sixth-comma tuning system (Valotti) is used. The inaugural recital was played by Sr. Mary Jane Wagner, Organist of the Milwaukee Cathedral on October 9. During the dedication, Dr. J. H. Persse was awarded the Papal Medal Pro Ecclesia et Pontifice for his efforts for church music in the Savannah diocese. Dr. Persse had chaired the organ committee and later contributed volunteer labor during the organ's construction.

GREAT
16' Bourdon
8' Diapason
8' Second Diapason
8' Chimney Flute
4' Octave
2' Night Horn
1 1/2' Mixture IV-VI
8' Trumpet

POSITIVE
8' Stopt Flute
4' Principal
4' Harmonic Flute
2 1/2' Twelfth
2' Fifteenth
1 1/2' Seventeenth
1' Sharp IV
8' Krummhorn

SWELL
8' Gedackt
8' Viola
8' Celeste
4' Principal
4' Recorder
2' Octave
Sesquialtera II
1 1/2' Mixture IV
16' Bassoon
8' Oboe

PEDAL
16' Principal
16' Stopt Bass
8' Open Bass
8' Gedackt
4' Octave
16' Trombone
8' Trumpet



GREAT
16' Contra Violo (TC)
8' Principal
8' Hohlflute
8' Violo de Gamba (Sw)
4' Octave
4' Hohlflute
2' Blockflute*
III Mixture
8' Krummhorn*
Chimes

SWELL
8' Holz Gedeckt
8' Violo de Gamba
8' Violo Celeste (TC)
4' Spitzflute
4' Violo
2 1/2' Nazard
2' Principal
2' Spitzpfeife
1 1/2' Tierce
8' Trompette
4' Octave Trompette
Tremulant

PEDAL
16' Subbass
16' Gedeckt
8' Octave
8' Pommer Gedeckt
5 1/2' Quinte
4' Choralbass
4' Gedeckt (Sw)
3 1/2' Tierce
2' Doublette
16' Contra Trompette
8' Trompette
4' Octave Trompette

*Prepared for

The Fowler Organ Company, Lansing, MI, has built an organ for Grace Lutheran Church, Auburn, MI. The organ was originally built in 1980, as a seven-rank unit which replaced an electronic. Enlargement of the church in 1986 necessitated that the organ be redesigned and enlarged. All of the organ's original components and pipes were retained though somewhat altered. The instrument is now in a shallow chamber located in the rear of the building, speaking on the central axis. The room is acoustically sympathetic having very little carpeting (aisles only) and no other sound defeating materials. The front of the church is floored in slate which further enhances the reflection of sound. The facade of the organ is composed of pipes from the 8' Principal and non-speaking pipes, lacquered in a silver finish with gold mouths. The wood is all red oak with a golden oak stain and satin varnish. The 15-rank instrument utilizes electro-mechanical action. Dedication was played on September 20, 1987, by Theodore Stoddard.

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Schlicker Organ Co., Buffalo, NY, has built a new organ for St. Mark Lutheran Church, Sheboygan, WI. This three-manual instrument replaces the church's 1920s vintage Wangerin organ which had been moved from a former building. The electric slider action organ, with some electropneumatic unit chests, is located in the newly enlarged rear gallery of the church, along with the choir and movable French terrace drawknob console. The entire new organ is located in a free-standing case of red oak. Scott R. Riedel served as organ and acoustical consultant to the church. Of particular note are the 4' Flute Harmonique and 8' Trichter Dulzian of the Solo division, designed and scaled by J. Stanton Peters of the Schlicker Company. Henry R. Weiland, Christopher Smith and Louis Rothenbueger installed and finished the instrument. Dr. Paul Manz performed a dedicatory concert and hymn festival on December 11, 1987. Composer David Cherwien was commissioned to write "Partita on Sine Nomine" in honor of the dedication of the organ.

GREAT
 16' Bourdon
 8' Principal
 8' Rohrflöte
 4' Octave
 4' Spitzflöte
 2' Super Octave
 V Mixture
 8' Trompete
 8' Horizontal Trompete (solo)

SWELL
 8' Bourdon
 8' Salicional
 8' Celeste
 4' Principal
 4' Koppelflöte
 2 2/3' Nazard
 2' Blockflöte
 1 3/4' Tierce
 1 1/2' Larigot
 IV Scharf
 16' Fagott (from Hautbois)
 8' Trompete
 8' Hautbois
 4' Clarion
 Tremolo



SOLO
 8' Open Flute
 4' Flute Harmonique
 V Cornet
 8' Trichter Dulzian
 16' Horizontal Trompete (from 8')
 8' Horizontal Trompete
 4' Horizontal Trompete (from 8')
 Tremolo

PEDAL
 16' Principal (extension 8' Octave)
 16' Subbass
 8' Octave
 8' Bourdon (extension 16' Subbass)
 4' Octave
 IV Mixture
 32' Contra Fagott (from Fagott)
 16' Posaune
 16' Fagott (from Swell)
 8' Trompete
 8' Horizontal Trompete (from solo)
 4' Horizontal Trompete (from solo)
 Zymbelstern

Organ restorations

N. P. Mander, Ltd., London, England, has recently restored two Snetzler chamber organs. One was a very early example dated 1742 which forms part of the Belle Skinner Collection at Yale University. This instrument had been severely damaged by lack of humidity and some ranks of mixture pipework had been removed. However, the majority of the material was salvageable in spite of extensive splitting of the woodwork, and it proved possible to reconstruct the missing pipework. The case-work was also restored.

The other Snetzler belongs to Dr. Barbara Snetzler of Schaffhausen in Switzerland, Schaffhausen being Snetzler's birthplace and Dr. Snetzler a direct descendant. The instrument is dated 1763 and remained in remarkably good (even playable) condition. It is very similar to other such "bureau" organs with the exception that it includes a swelling device. As the pipework appeared not to have been altered, it was interesting to note that it was tuned to one quarter comma meantone temperament.

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Orgues Létourneau, Saint-Hyacinthe, Québec, has recently installed its Opus 14 in the Roman Catholic Church of Saint-Jean de Brébeuf, Sherbrooke. The new organ of 10 stops has mechanical action and contains 644 pipes. It has been built under the general supervision of organbuilder Fernand Létourneau, in consultation with Mr. André Vallières, church organist. The inaugural recital was given by Hélène Panneton. Physical design was by Denis Campbell; voicing, French classical, was by Jean-François Mailhot and Sylvain Létourneau. Wind pressure 70 mm throughout. Principals and reeds are 70% polished tin, and 33% for flutes; Soubasse and organ case of solid oak. Manual naturals are of polished bone, accidentals of padouk; Pedal naturals of maplewood and accidentals of rosewood. Manual II is expressive, with Tremblant. Equal temperament A = 440. Compass 58/32 A.G.O.

MANUAL I

- 8' Flûte à cheminée
- 4' Prestant
- 2' Doublette
- 8' Trompette

MANUAL II

- 8' Bourdon
- 4' Flûte conique
- 2 2/3' Cornet III*
- 8' Cromorne

PEDALE

- 16' Soubasse
- 8' Bourdon

*Used pipes, revoiced

The Newcomer Organ Co., Vienna, VA, has rebuilt the organ at Crusader Lutheran Church, Washington, DC. The organ was originally built in 1929 by Lewis & Hitchcock, Inc., of Washington, DC, for St. Matthew's Lutheran Church, Washington, as two manuals and seven ranks. In 1966 the organ was given to Crusader Church and installed by the Newcomer Company of Washington. In 1979 the instrument was rebuilt with electric action. The recent

work included removing the organ from its chamber installation and placing it within an organ case. The Newcomer Company was purchased in 1983 by Lewis & Hitchcock, and the work was done in the latter firm's factory in Tysons Corner, VA. The case is of birch, finished to match the church furnishings. The facade is made up of the 20 largest pipes of the Great Principal. The console and relay are new and of solid-state design.

GREAT

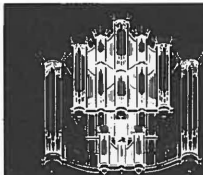
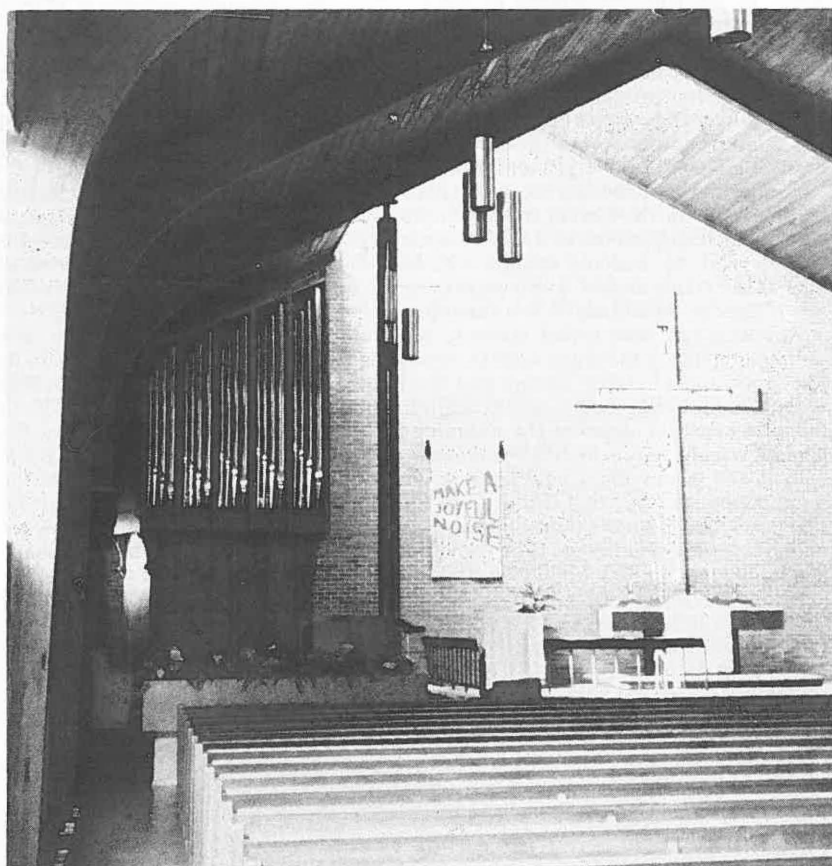
- 16' Gemshorn
- 8' Principal
- 8' Gedeckt
- 8' Gemshorn
- 4' Principal
- 4' Gedeckt
- 2' Octavin
- 1 1/2' Mixture III
- 8' Trumpet
- 4' Trumpet
- Chimes

SWELL

- 8' Gedeckt
- 8' Gemshorn
- 8' Celeste
- 4' Principal
- 4' Gemshorn
- 2 2/3' Gemshorn
- 2' Octavin
- 1 1/8' Quint
- 8' Trumpet
- 8' Oboe

PEDAL

- 32' FauxBourdon
- 16' Bourdon
- 16' Gedeckt
- 8' Principal
- 8' Gedeckt
- 8' Gemshorn
- 4' Principal
- 4' Gedeckt
- 2 2/3' Mixture II
- 16' Trumpet
- 8' Trumpet
- 4' Trumpet



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Bach's Six Organ Sonatas and their Corelli Data-Base, Part 2

Ellwood Derr

Part 1 of this article was published in the January, 1988, issue of THE DIAPASON, pp. 12-14.

For the Largo in BWV 529 Bach seems to have worked from data available in Op. 5/3/iii (Adagio). Operations here are similar to those employed for the composition of BWV 529/iii just cited: Bach begins with a variant of Corelli's opening theme (an early instance of a Baroque cliché), and apparently the version from the "graced" Corelli text with its filled-in ascent from 1 to 6 (cf. Ex. 6a); like Corelli (mm. 13f.), Bach restates the theme and its continuation at the dominant (mm. 5ff.). Though each of the movements is structurally independent of the other (Corelli through-composed; Bach concerto), in the course of the Largo Bach introduces elaborations of extended passages from the source-piece untransposed, for the most part retaining the chronology of Op. 5/3/iii (cf. Ex. 6b, c). One deviation in this dimension results from Bach's concerto format: part of Corelli's final close (mm. 47-50/1) has been transplanted to the end of the first ritornello in the Largo (cf. mm. 11-12); but in its full extent, including the hemiola and concluding half-cadence (Corelli, mm. 47-52), it forms the harmonic and voice-leading foundation for Bach's mm. 51-54, the end of the new movement.

To open and to lead to the close of the second part of Op. 5/3/iii, Corelli introduces a chromatic ascent C-C#-D-D#-E (mm. 28-32, violin; 41-43/2 modified in invertible counterpoint in the continuo—cf. Ex. 6b). For his new movement, Bach includes this ascent retaining Corelli's pitch-classes as part of the closing gesture for the first phrase (cf. m. 4 passim); and in a different position within a measure to lead to the close of the outer ritornellos (cf. m. 12; and in Ex. 6c m. 52), thus altering the chronology of the source, though retaining the function of the second Corelli instance, i.e., to prepare a close. But now that the figure is part of the opening expository event, it is available for developmental exploitation much earlier in the movement—indeed, Bach continues the initial statement of the soprano of m. 4 into m. 5 where a newly rhythmicized version becomes a counterpoint to the restatement (m. 5) of the opening theme. Development continues by melodic inversion in the alto in mm. 6-8: f'-e'-d#'-d'-c#'-c'-b, an extension of the process begun already with the a'-g#'; b-flat'-a'-g#'' in the soprano of mm. 1/4-3/3.

Retention of the chronology of events from a source-piece with passages interpolated between them in a new piece is, of course, an old, old method for dealing with pre-existent data. In his use of Vivaldi source-material in BWV 530/i and that from Corelli in BWV 529/iii, Bach has demonstrated his familiarity with the older practice, secondarily displaying his knowledge of more than just the head-motives of his sources. BWV 529/ii, while it also demonstrates the old parody techniques, goes quite far beyond them with the repositioning and new development of the chromatic figure from the source. In Op. 5/3/iii the chromatic passages served as a contrasting element to the diatonic opening and close of a through-composed movement. In the concerto scheme of BWV 529/ii the chromatic activity is largely concentrated in the ritornellos which contrast sharply with the basically diatonic solo passages. Thus, the student who has access to both pieces is afforded broad perspectives on the pliability of rather unprepossessing materials well-handled to produce movements of striking independence. For us in the late twentieth century, comparative study points out again the emphasis on good elaboration of givens and the relative unimportance of the origination of thematic stuffs current among musical artisans of the eighteenth century.

In addition to showing a facet of Bach's compositional practice, the elaborations on chunks from the Corelli sources displayed in Exx. 4 and 6 can also be put to valuable pedagogical use in the contemporary counterpoint classroom as models for written work by students, dealing with both the elaborations of skeletal givens as well as the conversion of a two-part texture (Corelli's title reads in part "a Violino solo e Violone o Cimbalò"⁸) to a three-part one.

Attention has been called above to recurrences of the Corelli bass idiom as a unifying device in the organ sonatas, emulating Corelli's procedures in his Op. 5. Its last appearances in BWV 530 are part of a larger peroration for the set. Recurrences of the Corelli treble theme used to begin BWV 529/iii in the finale of BWV 530/iii constitute another aspect of the summing up. From Ex. 7a it may be seen that the opening treble figure in BWV 530/iii is apparently derived from that of BWV 529/iii, but occupying a new position within the scale (though starting from the same pitch-class) and that this melody is accompanied in m. 1 with the bass from BWV 529/iii still on the tonic but transposed. Thereafter the treble melodic snippet makes several appearances in the pedals (mm. 5/3&-6/1 passim) in which the shape is retained (cf. Ex. 7b). Following this, in m. 15 the first five pitches of the motive appear in the pedals making a new stretto with the alto melody, that one with which the movement began—in the larger context another developmental stage following from BWV 529/iii. Then with the last eighth-note of m. 16 in the pedals a longer related form appears, which, with its transposition and cadential interruption, presents a minimally altered form of the answer to the imitative theme in Op. 5/3/ii (cf. Ex. 7b)—perceived locally and without knowledge of the Corelli source as a developed version of the opening motive of BWV 530/iii. This quotation may be seen as further corroborative evidence for Bach's having worked from this Corelli source. Even though it appears in the pedals, like other statements of important thematic events in the bass, the Corelli material is placed at a great distance from the treble voices allowing it to be heard distinctly. Such a setting can hardly be accidental and requires the performer's informed attention, especially if Sonatas 5 and 6 are played in succession.

There is evidence in the organ sonatas to suggest that they were conceived as two groups of three which form parts of a larger whole. One might see this plan as another influence from Corelli's Op. 5 which is specifically divided into two parts

Example 6a

Example 6b

Example 6c

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Example 7a

Two staves of musical notation. The top staff is BWV 530/iii in G major, 3/4 time, starting with a circled 1. The bottom staff is BWV 529/iii in G major, 3/4 time, also starting with a circled 1.

Example 7b

Four staves of musical notation. The top staff is labeled 'Subj.' and 'etc.'. The second staff is labeled 'Ans.' and 'Op. 5/3/ii'. The third staff is labeled '(17) (76)'. The bottom staff is labeled 'BWV 530/iii', '(15) (74)', and '(5) passiu'. A note at the bottom right says 'cf. BWV 529/iii, Ex. 7a'.

(in the original editions with separate title-pages).⁹ nos. 1-6 *sonate da chiesa* and nos. 7-12 *sonate da camera* (a distinction not retained by Bach), where not only the bass idiom, for example, is carried over from the first group of six into the second, but also the harmonies and some of the arpeggio figurations for Sonata 12 (variations on "La Follia") are first stated in Sonata 5/iv, mm. 1-8. Analogously in the six Bach sonatas, the bass idiom is but one segment of an array of thematic entities many of which are initially stated in the first three, and which undergo the last stages of their development or their final representations in the second three.

Among the organ sonatas there is the additional telling detail of the overture-like first movement of BWV 528 to support the notion of 2-x-3 sonatas. It is well known that BWV 528/i, which initiates the second group of three, was lifted from Cantata 76 (composed in 1723)¹⁰ and only slightly revised for the organ sonata. In the cantata this movement labelled "Sinfonia" (scored for oboe d'amore, viola da gamba, and continuo) served to introduce the "Seconda Parte," and indeed at some temporal distance from the first—namely "Nach der Predigt (after the sermon)." Here the "Sinfonia," based in large part on an aggregation of thematic snippets from the orchestral material in the chorale "Es woll uns Gott" just before the sermon, recalls musical events already heard, albeit now in developed forms, thereby providing a continuity link between the two parts of the cantata after a long "intermission." The cantata closes with a repetition of the choral and instrumental music of the chorale which closed the first part. By employing the "Sinfonia" as the first movement of the fourth sonata, Bach has called on the music to play the same role in the six sonatas that it had to fulfill in the cantata.

Both the Adagio and the Vivace of BWV 528/i are related to thematic operations already in progress and (though pre-existent) serve as points of recall and of development within the sonata-complex. The treble melodic connections of the Adagio to the opening ritornello of BWV 525/i are shown in Ex. 8a where three ascending triads are presented in succession, viz.: root position—six-four—root position. These triads, newly rhythmicized and somewhat differently disposed, occur in the same order at the beginnings of both movements. The whole gesture (cf. Ex. 8b) of the soprano BWV 528/i, mm. 1-2/2 in the context of the six sonatas behaves as a precursor to the soprano of BWV 529/ii, mm. 1ff., which, as pointed out above, has its more immediate derivation from Op. 5/3/iii.

Example 8a

Two staves of musical notation. The top staff is BWV 528/i in G major, 3/4 time, with circled numbers 1, 2, and 3. The bottom staff is BWV 525/i in G major, 3/4 time, also with circled numbers 1, 2, and 3.

Example 8b

Two staves of musical notation. The top staff is BWV 529/ii in G major, 3/4 time, marked 'Largo', with circled numbers 1 and 3. The bottom staff is BWV 528/i in G major, 3/4 time, marked 'Adagio', with circled number 1. A note below says 'Note similarities in overall shapes.'

Example 8c

Four staves of musical notation. The top staff is BWV 528 in G major, 3/4 time, with circled number 5. The second staff is BWV 76 in G major, 3/4 time, with circled number 5. The third staff is labeled 'Paradigm' and shows a sequence of notes with a circled number 5 and an asterisk. The bottom staff is BWV 528 in G major, 3/4 time, with circled number 12. A note below says '* often used by Corelli in his extended settings'.

The Corelli bass idiom is presented in various guises in the Vivace. In its first instance in this movement (cf. Ex. 8c) it makes reference to BWV 525/iii(i) with the emphasis on the move 8-6. Shortly thereafter the bass idiom appears in toto, somewhat decorated. From Ex. 8c it can be seen that Bach revised mm. 12-15/1 of the "Sinfonia" for the organ version. Given the importance of the bass idiom to the set of sonatas, it is hardly accidental that the changes undertaken here produce a complete statement of it. As the Vivace continues, the filled-in thirds, descending and ascending—both forms occur in the first six notes of the pure idiom, are developed in various ways.

It seems then that in the composition of BWV 525-530 Bach set out to create a series of interrelated works based to a significant extent on operations observed from study of Corelli's Op. 5. The most important of these operations are (1) the scheme of a large group subdivided into two smaller ones, (2) the recurrent bass idiom in both groups, (3) the carry-over of other thematic details from the first part into the second, and (4) chunks, some small, some large, of Corelli movements newly elaborated.

The artful strategy in using the finished "Sinfonia" from Cantata 76 in a new context to which it is thematically related and in which it behaves as part of a larger process of thematic recall and development constitutes a truly elegant instance of the re-use of borrowed material. But more importantly it points to Bach's pre-compositional planning and data collecting prior to the notation of the sonatas as does the interweaving of the Corelli bass idiom into the fabric of BWV 530/i, which in many dimensions is based on Vivaldi's Concerto in G, RV 299. Though a principal data-base for the construction of the six organ sonatas seems to be that of Corelli's Op. 5, the new works derived from the violin sonatas are very different from those of the source and would never be confused with works by Corelli in large part because of Bach's idiosyncratic elaborative procedures.

There are many loose ends in this report; they will be tied up in forthcoming articles the central focus of which will be BWV 525-530 as an organic whole. ■

Notes

8. Emphasis added.
9. As printed by Chrysander in his edition of Op. 5 (cf. Lea Pocket Score No. 166), the title pages read in part: "VI Sonate a Violino solo e Violone o Cimbalò da Arcangelo Corelli Opera Quinta, Parte Prima;" "Preludii, Allemande, Correnti, Gighe, Sarabande, Gavotte, e Follia . . . Opera Quinta, Parte Seconda." Though such large bipartite schemes were rather commonly in use by Baroque

composers, they were seldom executed with the mastery in instrumental works as that present in Corelli's Op. 5, Bach's organ sonatas and the "Goldberg" Variations.

10. The date of the cantata is that given in *The New Grove*, London 1980, I, 820.

11. The preceding is but the tip of the iceberg of relationships obtaining between BWV 528/i and other movements/operations in the six sonatas.

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The Illusion of Legato, Part I

George Bozeman, Jr.

The term 'legato' is used in two ways. Its literal meaning, related to our word 'ligature', means 'bound together.' In music legato would imply that different notes of a melody are actually bound together, one note touching another. In actuality only a few musical instruments are capable of literally binding notes of different pitch together in a legato fashion. Therefore, with most instruments, only the *illusion* of legato is possible.

What instruments are truly capable of legato? The human voice, of course, can glide from one note to another with no break in the tone, and the trombone is also able to glide from one note to another within certain limited ranges. By dint of special techniques valved instruments such as the trumpet and keyed woodwind instruments such as the clarinet and saxophone can also glide from pitch to pitch, although this is not their usual technique, at least in the classical literature. Finally a number of electronic instruments and a special technique of playing the guitar or violin provide pure legato effects.

But even in an instrument commonly thought of as having a pure legato technique, the human voice, a true legato is not employed all of the time. For example, very carefully enunciating the consonants of the song "Oh Danny Boy" while singing will reveal that the tone is broken during the pronunciation of 'd' and 'b'. If these consonants are exaggerated, the legato effect of this phrase is destroyed, but with a normal manner of performance we do not notice that the legato is not absolute even though study reveals otherwise. What does remain is the *illusion* of legato.

Many instruments are utterly incapable of literal legato. The piano begins each tone with a percussive burst of noise and tone which immediately begins to die away. Yet we often speak of the 'singing tone' of a piano, or of a pianist's fine legato touch. Obviously we must be speaking of an *illusion*.

The organ also is incapable of a literal legato, surprisingly enough. All organ pipes take some time to develop a tone, although most are speaking within milliseconds. Many pipes have a noticeable chuff, or transient noise at the onset of their speech. Likewise all organ pipes go through a transient period at the end of their speech. Thus there are always interruptions of a sort between notes, no matter how smoothly the organist plays. Again, when we speak of legato on the organ, we must mean the *illusion* of legato.

This is somewhat ironic, because the organ is often said to be a 'legato instrument.' Many aver that the proper effect to be elicited from the organ is a legato one, and that other effects are exceptional. But if we allow ourselves to be guided solely by the idea that the organ is a 'legato instrument,' our playing is likely to have the same disappointing results that a vocalist achieves by leav-

ing out the consonants in order to produce a supremely smooth effect.

Let us develop the concept of the illusion of legato. Imagine a string of pearls. What is the most important aspect of a string of pearls? Is it the beautiful liquid color and texture of each pearl? In that case might it not be more beautiful to have a single pearl of such size and quality that we could appreciate its character most fully? Or is it the shape of the strand? In this case might we not enjoy more a beautiful crescent of mother-of-pearl? Or is it the strand itself, the idea of many beautiful units connected into a single, coherent idea, the assembly expressing even more than the sum of the parts? Another concept to consider is the length of the strand. We agree that enough carefully matched pearls to encircle a lovely neck is beautiful. Would it be more beautiful if the strand were twice as long, or many times as long, or perhaps infinitely long?

So it is with a string of legato notes. How long should be strand be? Or, for that matter, how long can a musical idea be? To answer these questions, if indeed they can be answered, it may help to consider human speech, a sister mode of communication. Linguists tell us the smallest unit of speech is the phoneme, the shortest utterance that can transmit useful information. Phonemes combine to make words, each of which has a separate, useful meaning or definition. Words combine to make phrases, units which often carry meaning greater than the sum of the parts, and they in turn combine into sentences. Sentences are grouped into larger bodies of related meaning, often as paragraphs, and these in turn form larger bodies of meanings, such as letters, sermons, stories, speeches, reports, novels, etc.

When we speak it is true in every language that the pronunciation of the phonemes and the words are radically affected by the way they fit into the larger units of phrases and sentences, and these in turn by still larger units. Some words are elided with others, and some are set off by silences in order to underline their importance or meaning.

So it is with music. The smallest unit is the note and these combine into motives. The motives form phrases, the phrases sections, and the sections, complete movements. We can combine movements into still larger works, or collections, or other large forms. There seems to be a close relationship between the phrase and the sentence and this can

be defined as the average amount of organized material that can be produced with a single human breath. (Of course many sentences are too long for a single breath, and we find it necessary to break them up into shorter phrases, but these must also be coherent thoughts. It always sounds unnatural and sometimes alters the meaning if we breathe at utterly random spots within a sentence.) Both speech and singing are vocal processes and both depend on breathing. When we have more to say or sing than we can manage on a single breath, we must organize our material so that it is gracefully arranged in breath-long units.

Had our music originated with the piano or organ where breathing in this sense is unnecessary, perhaps we would never have developed the phrase. (If people had not found it enjoyable to string pearls around their necks, they might possibly have formed the habit of collecting pearls into longer and longer strands stretched on poles along sidewalks.) Indeed, those pianists and organists who have never sung often betray that fact by ignoring their phrasing. When we are forced to listen to a performer who seemingly never has to breathe, we tend to suppress our own breathing, and when he or she finally stops, we gasp in relief.

In both sentences and musical phrases there seems to be a typical shape. Each often begins with a sort of 'gathering' process, or perhaps an expository idea, which then builds to a climax, often the verb in the case of a sentence, and then resolves in some fashion, before the next breath is taken. It is quite possible that our thinking processes are closely tuned to this rise and fall of thought, the 'circuits' alive and at peak efficiency with a fresh breath of energizing oxygen coursing through the brain cells at the beginning, the heat and activity rising to a peak as the idea unfolds, and then falling to a moment of rest and relaxation awaiting the next replenishment of oxygen.

The typical musical phrase certainly follows such a curve, starting in such a way that the path of the musical idea is carefully projected, then rising to a peak of intensity, and finally relaxing. To be sure many phrases (and sentences) do not follow this pattern, but it is the deviance from the norm which gives extra power and importance to such phrases. Or in some cases these abnormal phrases annoy us. Observe the cadence of the speaker who is always 'butting into' the conversation. Such speakers always begin with a loud, attention-getting word which often does not even relate to what they plan to say, but simply serves to stop the other talkers.

They may even prolong this word long enough to organize their thoughts. The same people also have a nasty habit of ending each sentence with a long 'and' or 'but' on a rising inflection, which prevents the others from breaking in because this is so obviously a signal that more is coming. We find the same kind of patterns in musical phrases, sometimes with powerful dramatic effect, sometimes betraying a total lack of musical understanding.

It has been necessary to wander from our topic, the illusion of legato, and speak of units and their groupings. The purpose of legato is to provide the string which ties our musical notes into coherent motives, phrases, and larger forms. Even though we pause for breath between sentences or sung phrases, our brains do not stop working. Some kind of 'string' keeps the thought alive. This 'string' can be logic, rhythm, design, pattern, or occasionally, continuous sound. Thus the string is essential. Without it speech is incoherent, music mere noise. But in either case, speech or singing, it cannot be continuous sound, because we have to take a breath. That this is so makes possible the 'illusion' of legato, even though the sounds are not literally bound one to another.

I think far too many organists think that the *only* way they can 'string' musical ideas together on their instrument is by keeping the sound continuous. With this simplistic approach they then mark the end of each phrase with a little apostrophe (') to indicate that they should 'take a breath' by shortening the final note a bit. Suddenly they realize that in the middle of a phrase there is a pair of notes repeating the same pitch. Obviously there has to be a period of silence between these two notes. Otherwise they will sound as one long note instead of two short ones, so another period of silence is inserted between these notes to 'repeat' them. All too often the listener perceives a new phrase beginning at the repeated note, because the 'signal' he gets from the music is precisely the same as the one at the true end of the phrase. If the music happens to have a series of repeated notes the entire structure falls apart into a jumble of 'one-note' phrases. I have heard the opening phrase of "Nicaea" sound as follows: 1 note phrase, 2 note phrase, 2 note phrase, 1 note phrase. Vocalists, violinists, even pianists never create that impression, but organists often do, and it is all because organists too often think the *only* way you can create a phrase is by keeping the sound continuous.

Frankly the only simple way to avoid this sort of nonsense is to follow one's

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musical instincts. Go back to the origins of melodic music, and *sing* the phrase. Sing it without words first, and shape the melody with your voice and breath. Add the words if there are some because, particularly with hymns, this is a very important part of the phrasing. Then try to suggest the same effect on the organ. The mere fact that you are trying to make the organ sound like something it is not, namely the human voice, should imprint the idea in your mind that you are creating an illusion.

Legato, on the organ, is an illusion which is *created* by the performer, and *perceived* by the listener. It is *not* a reality realized by the performer. The legato is not *in* the notes on the page, nor is it *in* the organ. It is *put* there by intentions of the composer, *realized* by the performer, and *recognized* by the listener.

A natural feeling for phrasing is a wonderful asset for any musician. Singers and wind performers are usually forced to phrase well by the limitations of their lungs. But all musicians can improve their phrasing, and thereby the illusion of legato that they create, by study and thought. To that end, as organists, let us explore in greater detail what happens when we press a key on our instrument.

First, remember that the organ is a wind instrument. It is therefore necessary that it have a wind system, compressing the air, regulating its pressure, storing it for use, and delivering it to the pipes. Air, a compressed gas, is a wiggly sort of substance, and is difficult to manage so that it flows in a smooth, steady stream whether we play only one tiny whistle or hundreds of sounding pipes. Wind players and vocalists spend years training their muscles to control the character of the wind used by their instruments. In our modern organs this is almost entirely done for the organist by the organbuilder who designs and constructs a system which delivers rock-steady wind regardless of how we play. In the older organs the wind is much more alive, subject to being set into reverberations of wiggles and pulsations by the way we play. As more and more organs are being built today which recreate the 'imperfections' of the old wind systems, it is becoming more and more necessary for organists to learn how to utilize these fluctuations, and control them, to serve instead of detracting from the music.

If the organ has mechanical key-action, it is possible by controlling the speed of the attack and the release of the key to modulate the disturbance of the wind flow. A sharp attack, and more dramatically, a quick release, will cause more 'wobble' in the wind than a slow attack or release. G. Donald Harrison wrote in 1953 that the idea a player can influence the attack of an organ pipe in a mechanical action organ "is pure illusion." There have been controlled laboratory experiments since then proving beyond any doubt that the player can control the attack of appropriately voiced pipes with mechanical key action. Harrison may have been led to make such an erroneous statement by his own voicing of flue pipes, which usually was decidedly on the slow side. Such pipes do not react much to differing speeds of attack, although they do to releases. What is fascinating about his remark in the context of our subject however is his use of the word, 'illusion.' Obviously if one is trying to create the

illusion of a smooth, placid legato line, the less wiggle the better. Relatively slow attacks and releases (I say 'relatively'; we do of course have to keep up the tempo) will smooth the wiggles. Also, timing very nicely the release of one note with the attack of the next may enable the organist to cancel out one disturbance by starting another, again creating the illusion that all is proceeding smoothly.

Regardless of the nature of the wind characteristic in the organ, the pipe will begin to speak when we press the key. Some pipes are voiced with sharp consonant sounds, the 'chiff' of flue pipes and the 'slap' of reed pipes. Even with pipes of very refined, *Romantic* voicing there are still characteristic attack transients, and these vary with Principals, Flutes, and Strings. Some Principals begin with a slight 'grunt,' particularly in Romantic voicing. Others, in a Gottfried Silbermann organ, let us say, have an attack transient that sounds a bit like shattering glass for an instant. Strings are likely to have more of a 'grunt,' perhaps a bit like the 'bite' of a bow into a violin string. Flutes tend to chirp, or to almost explode into speech, the speed and violence of the attack set into sharp relief by the smooth, serene nature of the tone which follows it. An organist must listen carefully to all these various sounds and minutely adjust his touch, his timing of attacks and releases, for each stop or combination, in order to perfect the illusion of legato, or lack of it.

Regardless of how the organ is voiced, how its wind system reacts, or whether it has mechanical key-action, it will also have its sounds shaped by the acoustics of the room in which it is played. Only in an 'anechoic' chamber can we hear the raw, pure sound of the pipes. Any room, no matter how seemingly dead, will provide reflections of the direct sound of the pipes. This can best be perceived by closing one's eyes while playing, and trying to determine where the sound is coming from. If you have never been in the room before and are led in blindfolded, you will be amazed at how much you can determine about the room without seeing, but only by listening to the sound of the organ as you play. If there seems to be absolutely no delay between the instant of pressing your finger and hearing the note you can be absolutely certain that the pipes are very nearby. Sound travels only about 1,100 feet per second and we can easily perceive the lag that happens in only 16 feet. Perhaps the pipes are very near (and the action is very fast), but there is a hard reflecting surface some 30 feet away. We will perceive this by hearing two sounds, the direct sound instantly, and an echo a flicker later.

Hopefully you will be blessed with a beautiful room, large, with some complexity in its shape, and hard surfaces, so that after you release the note it immediately fades considerably and then lingers softly for several seconds. This 'halo' of reverberation adds a great deal of interest and complexity to organ tone, and provides a very useful adjunct in our quest for the illusion of legato. Indeed some rooms have so much reverberation that truly connected playing produces a gummy, confused effect, and we find it necessary to separate the notes a bit in order to prevent a single line from turning into heterophony.

In any case if the room has any reverberation at all (and only anechoic cham-

bers have absolutely none), there is also the phenomenon of 'build-up.' Each tone, as it begins to sound, sends a wave of vibrations directly to the listener's ears. Because this path of the sound is the straightest, it is also the shortest; thus this portion of the sound arrives first. But each reflected sound (and there are literally millions of reflections in a typical room) will have to travel a longer path and will arrive later. Those reflections which come from surfaces near both the source and the objective of the sound will naturally add little to the distance, and will arrive at the ear so little delayed that the brain will fuse them with the direct sound. But other sounds may travel a thousand or more feet before reaching the ear, perhaps a full second or more late. Each of these reflected sounds adds to the intensity of the direct sound as perceived by the listener. Thus it is obvious that in a room with a long reverberation time, each tone will have a perceived *crescendo* which may continue to increase in intensity for several seconds. Eventually the time period of the reverberation will be filled and the tone will reach a steady state of loudness until it is released. On release it will then begin a *decrescendo* of similar length. Of course some rooms have smooth build-ups, and others have erratic patterns. For purposes of clarity it is necessary that the build-up be rather quick, at least up to a more-or-less optimum level, and similarly a quick decay down to a rather low level.

In other words each tone will have a 'swell' in it. It is plain to see that this also prevents us from achieving a 'pure' legato, since each note has its own dynamic change built into it by the acoustics. And once again the organist is obliged to listen, and then take appropriate steps to use this particular set of phenomena to create the illusion of legato.

It would be well at this point to introduce the *agogic* effect in musical lines. An *agogic* accent is one which is created by rhythmic means, rather than by juxtapositions of loudnesses or timbres. We touched upon this idea earlier, when we mentioned the effect of taking a breath

in the middle of a sentence in order to emphasize a word or phrase. Nothing is more thrilling in spoken drama than a sudden gasp, or catch in the breath before an emotion-laden word. The same effect can be equally powerful in music, especially music which has a pathetic quality.

Some may feel that such an accent necessarily destroys the legato of a line, and of course it does if we are speaking solely of a mechanical concept of legato, but I think legato includes the concept of lengthening the string of a musical thought, and often the most effective means of doing this is to accent a note, or musical thought, strengthening the emotional fervor of the line, and causing it to carry on by the momentum thus generated.

Virgil Thomson wrote in 1940, "Now the organ, a mechanical wind instrument, knows no lilt or swing. It executes an even scale and an evenly progressive *crescendo* or *diminuendo*. It can play *sforzando* and *fortepiano*, but its accent knows no beat. Its rhythm is entirely quantitative, a question of long and short note-values, never of beat-stresses varied within the measure." (Quoted from *The American Organist*, April 1986, p. 115).

Thomson is surely speaking of organs with electro-pneumatic action, and his assessment is painfully accurate. Yet we all know artist-organists who can vary beat-stresses within the measure. Often they do it with long and short note-values, although on a good mechanical-action organ, they can also vary the attack, and more importantly, the release of each note.

With electro-pneumatic or direct electric key action we cannot control the speed of the opening of the valves which admit air to the pipes. In terms of information theory with these actions we can transmit only two bits of information from our musical brains to the pipes, 'off' or 'on.' Of course we can control quite exquisitely the timing of the 'offs' and 'ons,' and thus we can control to some extent the behavior of the wind characteristics of the organ if it has any that are apparent, and the acoustics of

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the room, again if they are also apparent.

With mechanical key action there is an actual link between the player's muscles and the valve under the pipes. Thus the performer can control not only the timing of the 'offs' and 'ons,' but also the speed of the attacks and releases. This additional control, which radically increases the number of bits of information transmitted, allows the organist some control over the speech and decay of the pipes, and it increases control over the behavior of the wind characteristic. Both of these increased factors increases the control over the acoustic factors. (It should also be pointed out that with mechanical action the information flows in both directions, the organist receiving a 'feedback' of information from the opening of the valve. The organist can 'feel' the valve opening, which provides still more control over the process).

With electro-pneumatic and direct-electric key actions there is little point in teaching the muscles to depress the keys slower or faster. Indeed it is preferable that the keys always be depressed and released smartly so that if there are multiple contacts under the key they will all be engaged as simultaneously as possible to insure that the pipes played by them speak together. When learning to play such instruments we are generally instructed to keep our finger motions modest and efficient, the motions always strong enough to press the keys smartly, but no stronger. Obviously there is never any need to strike the keys with force, no matter how grand the sound we are producing, because it will not make the sound any grander, and it is a silly waste of effort.

With mechanical key action there is a great deal to be gained by varying the speed with which we depress or release the keys, and this raises the question of how best to accomplish this. There is an inherent mechanical phenomenon in mechanical action which must be dealt with. The resistance to the opening of

the valve is greater at first, but drops quickly to nothing as the valve is opened. This is caused by the pressure of the wind against the valve; once it is open the pressure against the valve is negated, and the only resistance remaining is that of a spring necessary to close the valve when we release the key. We call this effect 'pluck,' and it is quite similar in feel to the effect of the plectrum in a harpsichord.

The pluck varies according to the nature of the valve, and to the number of pipes the valve is feeding wind to. Obviously the bass pipes are larger and use much more wind than those of the treble; consequently the bass valves normally are larger in order to feed more wind, and they have more pluck than those in the treble range of the keyboard. By the same token, if we are playing only a quietly-voiced rank of Dulcianias, there exists the possibility of only a small flow of wind past the valve (we often call this a 'relative vacuum,') and thus the pluck is rather mild. If we are playing the full resources of the manual, then the potential wind demands on the valves are much greater and the pluck is increased.

Normally, with mechanical key action, we also have mechanical couplers, so that if we wish to play two manuals coupled together we are forced to open two sets of valves, and naturally this increases the pluck and the amount of spring resistance as well.

Thus, with electric key action, one strength of finger action will be adequate for any musical requirements, as the key resistance always remains constant regardless of the music played, but with mechanical action the force required of the fingers (or feet) to depress the keys actually varies from note to note. How, then, do we devise a technique which always insures that we will securely depress the keys, and yet maintain quiet, efficient finger motions? Forkel, in his "Ueber J. S. Bachs Leben, Kunst und Kunstwerk," provides the answer. I have paraphrased this below,

but the reader is advised to search out the original for more details.

The basis of the hand in playing is the fist, formed by curving the fingers towards the palm. In this form the fingers have the greatest strength, freedom, and security. The hand is placed above the keys so that the finger tips lie in a nearly straight line touching the keys. The player should be positioned so that his arm, from elbow to fist, is horizontal. The muscles of the arm are tensed just enough to support the fist so that the fingertips, resting on the keys, do not depress them. To play a note the appropriate finger is simply curved still more towards the palm, describing a caressing stroke along the key. Only the finger muscles are employed for the stroke; the arm muscles are reserved for supporting the hand, and moving it to new hand positions as the performance ranges up and down the keyboard. (An engineer observing the process would describe the arm as the mount supporting the hand and fingers, and the fingers as they depress the keys by curving towards the palm, as cams. A cam derives the power of its stroke from the rigidity of its axle, the power turning it, and the speed of its stroke.)

The muscles of the fingers, especially when they are curved into a fist, are quite exquisitely controllable, both as to speed and force. Thus, with the very utmost of economy of motion and effort, the performer is able to control his fingers to overcome the lightest or stiffest of key resistances. Furthermore, because the motion described is like that of a cam, the requisite strength can be kept independent of the speed, thus enabling slow depression of very resistant keys, or speedy depression of very light keys, as the music and the circumstances require.

This is the normal manner for playing the organ, piano, harpsichord, and any other keyboard instrument. To be sure, in bravura piano music based on fortissimo chordal structures this technique gives way to striking the keys with con-

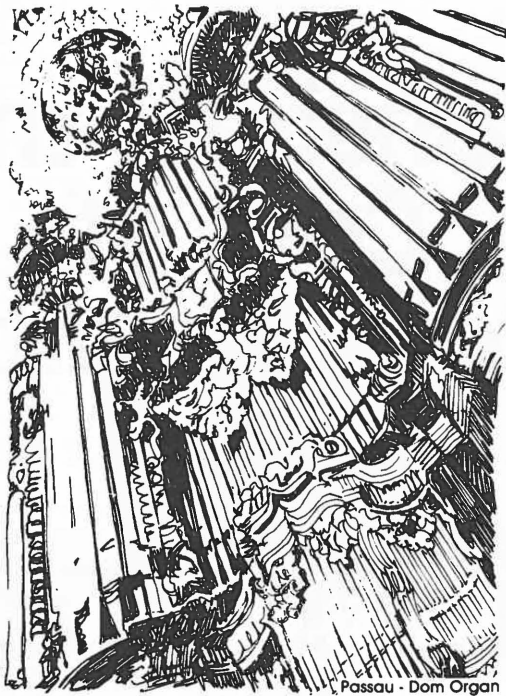
siderable additional weight from the arms, and this technique is also appropriate for such passages on the organ, especially when the couplers are employed. But in most organ music the fingertips should remain in contact with the keys.

In depressing a key the force expended is composed of two factors, weight and speed. The combination of these is called momentum. On the organ, weight, beyond that sufficient to depress the key fully, has no effect on the tonal results. Only speed differences can be appreciated in the tonal response of the organ. Therefore one's efforts should be directed towards controlling the speed of attacks and releases. The only reason to pay attention to weight is to simply insure that sufficient force is available to depress the key fully. Obviously, when the key resistance is quite high, such as with playing full organ with the couplers engaged on a mechanical action organ, striking the keys with the weight of the arm will insure that the speed will not be decreased as the weight encounters the key resistance, since the excessive weight will override this resistance.

So far we have discussed what legato means, what influences it on the organ including the speech of the pipes, the characteristics of the wind system, the acoustics of the room, the rhythmic control of the player, the problems which organ key actions pose in controlling the response of the organ, and the mechanical considerations of the human hand to overcome these problems. Part II of this article will consider some of the practical applications of these factors to the creation of the illusion of legato on the organ. ■

George Bozeman, Jr., a native of Texas, is an organbuilder in Deerfield, NH. He has been active in the Organ Historical Society, and is well-known as a recitalist.

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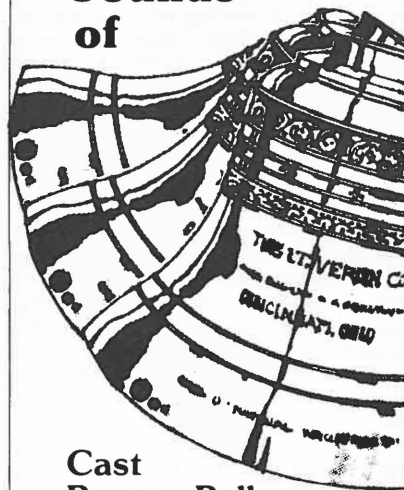
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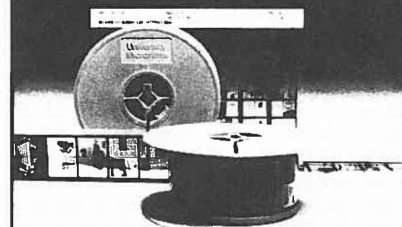
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Calendar

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

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

UNITED STATES East of the Mississippi

- 15 FEBRUARY**
Singing Boys of Pennsylvania; Southwest Va Comm College; Logan, WV 11 am
American Boychoir; First Presbyterian, Vero Beach, FL (also 16 February)
- 16 FEBRUARY**
David Higgs; Church of Our Lady, Worcester, MA 7:30 pm
Olivier Latry; Cathedral of St Philip, Atlanta, GA 8 pm
Jay Peterson; Southern College, Collegedale, TN 8 pm
- 18 FEBRUARY**
Ann Owen; St Paul's Episcopal, Flint, MI 12:05 pm
- 19 FEBRUARY**
Delbert Disselhorst; University of Rochester, Rochester, NY 8 pm
American Boychoir; St Mark's Church, Marco Island, FL
Olivier Latry; Church of the Covenant, Cleveland, OH 8 pm
Todd Wilson; Holy Trinity Lutheran, Akron, OH 8 pm
- 20 FEBRUARY**
Ton Koopman, harpsichord; Westfield Center, Easthampton, MA
- 21 FEBRUARY**
John Obetz; Trinity College, Hartford, CT 3 pm
Choral Concert; St Matthias, Ridgewood, NY 6:15 pm
Handel, *Judas Maccabeus*; St Bartholomew's, New York, NY 3 pm
John Davis; Cadet Chapel, West Point, NY 3:30 pm
The Princeton Singers; Trinity Cathedral, Princeton, NJ 3:30 pm
James Moeser; Un. Meth. Church, Red Bank, NJ 4 pm
Peter A. Brown; Holy Trinity Lutheran, Lancaster, PA 4 pm
Duruffé, *Requiem*; St Paul's Parish, Washington, DC 7 pm
Charles Tompkins; First Baptist, Greenwood, SC 3:30 pm
Todd Wilson; Coral Ridge Presbyterian, Ft Lauderdale, FL 3 pm
Joann Schulte; Royal Poinciana Chapel, Palm Beach, FL

Marsha Foxgrover; Mercer University, Macon, GA 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Olivier Latry; First Congregational, Columbus, OH 8 pm
Sr. Mary Wagner, with violin; Cathedral of St John, Milwaukee, WI 3 pm

22 FEBRUARY
Robert Delcamp; Chapel of the Cross, Chapel Hill, NC 8 pm

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

24 FEBRUARY
Singing Boys of Pennsylvania; Dubbs Mem. Church, Allentown, PA 7:30 pm
David Hurd; National Cathedral, Washington, DC 8 pm
Diane Snider; Trinity Episcopal, Toledo, OH 12:30 pm

25 FEBRUARY
Olivier Latry, masterclass; Park Ave. Christian, New York, NY
Gordon Atkins; St Paul's Episcopal, Flint, MI 12:05 pm
Rosemary Clarke; Univ of Wisconsin, Platteville, WI 8 pm

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

28 FEBRUARY
Marianne Webb; Trinity College, Hartford, CT 3 pm
Fauré, *Requiem*; Norfield Congregational, Weston, CT 4 pm
Britten, *Abraham & Isaac*; Christ & St Stephen's, New York, NY 10:40 am
Choral & Bell Concert; Trinity Church, Newport, RI 4 pm
Joseph Golden; National Cathedral, Washington, DC 5 pm
Music of Dvorak; First Presbyterian, Wilmington, NC 5 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Schuetz, *St John Passion*; Belle Meade Un. Meth., Nashville, TN 8:30, 11 am
Craig Cramer, with orchestra; South Bend Symphony, South Bend, IN 8 pm
Vierne, *Messe Solennelle*; Second Presbyterian, Indianapolis, IN 9:30, 11 am
Choral Concert; Cathedral of St James, Chicago, IL 4 pm
Nancy Lancaster; House of Hope, St Paul, MN 4 pm
McNeil Robinson; Christ Church Cathedral, New Orleans, LA 4 pm

1 MARCH
Choral Concert; Cathedral of St Philip, Atlanta, GA 8 pm
Frederick Swann; Fairhaven Christian Ministry Alliance, Dayton, OH 8 pm

2 MARCH
Curtis Snider; Trinity Episcopal, Toledo, OH 12:30 pm

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3 MARCH
Robin Dinda; St Paul's Episcopal, Flint, MI 4 pm
Stephen Schaeffer; Cathedral Church of the Advent, Birmingham, AL 8 pm

4 MARCH
James R. Biery; First Congregational, Wallingford, CT 8 pm
Musica Sacra; Avery Fisher Hall, New York, NY 7:30 pm
Frederick Swann; Brainerd Un. Meth, Chattanooga, TN 8 pm
Martin Haselböck; Kalamazoo College, Kalamazoo, MI 8 pm
Gerre Hancock; Orchestra Hall, Chicago, IL

5 MARCH
Ronald Cross, harpsichord; Unitarian Church, Staten Island, NY 8 pm
Gillian Weir, masterclass; Dartmouth College, Hanover, NH 2 pm
His Majestie's Clerkes; St Luke's, Evanston, IL 8 pm

6 MARCH
Gillian Weir; Dartmouth College, Hanover, NH 8 pm
Westminster Chapel Choir; First Church of Christ, Wethersfield, CT 7 pm
Joseph Schenk; St Bartholomew's, New York, NY 3 pm
Charles Callahan; Trinity Episcopal Cathedral, Trenton, NJ 3:30 pm
Lionel Rogg; NC School of the Arts, Winston-Salem, NC 3 pm; masterclass 7:30 pm
Mark Mathews; Cathedral of St Philip, Atlanta, GA 5 pm
Frederick Swann; First Un. Presbyterian, Erie, PA 5 pm
Arno Schönstedt; Cleveland Museum, Cleveland, OH 2 pm
Douglas Major; St Paul's Episcopal, Flint, MI 4 pm
+ **Janette Fishell**; First Un Meth, South Bend, IN 3 pm
His Majestie's Clerkes; Quigley Chapel, Chicago, IL 3 pm
Choral Concert; Church of St Paul & the Redeemer, Chicago, IL 4 pm

7 MARCH
C. Ralph Mills; Methodist College, Fayetteville, NC 7 pm

8 MARCH
Frederick Swann; Holy Trinity Lutheran, Buffalo, NY 8:15 pm
New York Consort of Viols; Christ & St Stephen's, New York, NY 8 pm
Lionel Rogg; St Anne's Episcopal, Atlanta, GA 8:15 pm

9 MARCH
Randolph Currie; Trinity Episcopal, Toledo, OH 12:30 pm

10 MARCH
Larry Schou; St Paul's Episcopal, Flint, MI 4 pm

11 MARCH
Michael Farris; St John Ev. Lutheran, Sudbury, MA 8 pm
Judith Hancock; First Un. Meth, Brevard, NC
David Craighead; Second Presbyterian, Indianapolis, IN 8 pm

12 MARCH
Marilyn Keiser, workshop; St Mary's, Philadelphia, PA 1 pm
Judith Hancock, workshop; First Un. Meth, Brevard, NC 9:45 am
High School Organists Workshop; Elmhurst College, Elmhurst, IL

13 MARCH
David Higgs; South Congregational, New Britain, CT 4 pm
Benefit Choral Concert; St James' Episcopal, Hartford, CT 4 pm
Bach, *Jesu meine Freude*; Christ & St Stephen's, New York, NY 10:40 am
Pro Arte Chorale; St Bartholomew's, New York, NY 3 pm
Marilyn Mason; West Side Presbyterian, Ridgewood, NJ 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH
James Moeser; Fairlawn West United Church, Akron, OH 4 pm

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15 MARCH
August Humer; Southern College, Collegedale, TN 8 pm

16 MARCH
Martha Esbin; Trinity Episcopal, Toledo, OH 12:30 pm

17 MARCH
Dudley Oakes; St Paul's Episcopal, Flint, MI 4 pm

18 MARCH
Daniel Roth; St Stephen's Episcopal, Richmond, VA 8 pm
Singing Boys of Pennsylvania; Eastern Mennonite College, Harrisburg, VA
Marilyn Keiser; St John's Cathedral, Jacksonville, FL 8 pm

19 MARCH
Daniel Roth, masterclass; St Stephen's Episcopal, Richmond, VA 10 am
Singing Boys of Pennsylvania; First Un. Meth, Brevard, NC 7:30 pm

20 MARCH
Eileen Hunt; Norfield Congregational, Weston, CT 4 pm
Choral Concert; Center Church, Hartford, CT 4 pm
Eton College Choir; St Bartholomew's, New York, NY 3 pm
Sarah Davies, with countertenor; St John's-in-the-Village, New York, NY 5 pm
Thomas Murray; Cadet Chapel, West Point, NY 3:30 pm
Gillian Weir; Cathedral of the Sacred Heart, Newark, NJ 4 pm
David Hurd; St Michael's Lutheran, Philadelphia, PA 4 pm
Bach Marathon; Chevy Chase Presbyterian, Washington, DC 1 pm
Singing Boys of Pennsylvania; Dulin Un. Meth, Falls Church, VA 4 pm
Peter Williams; Duke Univ, Durham, NC 5 pm
Fauré, Requiem; First Presbyterian, Wilmington, NC 5 pm
Westminster Choir; First Presbyterian, Ft Lauderdale, FL 7:30 pm

Carlene Neihart; Manatee Comm. College, Bradenton, FL 4 pm
Marianne Webb; St Mary's Cathedral, Miami, FL 4 pm

Thomas R. Thomas; Royal Poinciana Chapel, Palm Beach, FL
Bach, *St John Passion*; Druid Hills Presbyterian, Atlanta, GA 4 pm
Gunther Kaunzinger; Cleveland Museum, Cleveland, OH 2 pm
Heinz Wunderlich; Belle Meade Un. Meth, Nashville, TN 7 pm
David Bowman; Milwood Un. Meth, Kalamazoo, MI 4 pm
Tippett, *A Child of Our Time*; Christ Church Cathedral, Indianapolis, IN 4 pm

22 MARCH
Bach, *St Matthew Passion*; St Thomas Church, New York, NY
Daniel Roth; Univ of Pennsylvania, Philadelphia, PA 8 pm
Singing Boys of Pennsylvania; Delaware Technical College, Georgetown, DE 11 am
Choral Concert; Cathedral of Christ the King, Atlanta, GA 8 pm
James Metzler; Trinity Episcopal, Toledo, OH 8 pm
Jerald Hamilton; St James Un. Meth, Danville, IL 7:30 pm
Todd Wilson; Univ of Louisville, Louisville, KY 8 pm

23 MARCH
Marilyn Biery; Center Church, Hartford, CT 12:15 pm
Singing Boys of Pennsylvania; First Un. Meth, Sarasota, FL 7:30 pm
Marcia Klunk; Trinity Episcopal, Toledo, OH 12:30 pm

24 MARCH
Patty Pratt; St Paul's Episcopal, Flint, MI 4 pm

25 MARCH
Robert Delcamp; Riverside Presbyterian, Jacksonville, FL 8 pm
Singing Boys of Pennsylvania; Foriday Southern College, Lake Suzy, FL 8 pm

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26 MARCH
Singing Boys of Pennsylvania; First Un. Meth, Thomaston, GA 8 pm

27 MARCH
Bach, *St John Passion*; St Bartholomew's, New York, NY 3 pm
Bach, *St John Passion*; Holy Trinity Lutheran, New York, NY 5 pm

Stainer, *The Crucifixion*; St Matthias, Ridgewood, NY 3 pm
Handel, *Messiah*; Trinity Church, Newport, RI 4 pm
Fauré, *Requiem*; Independent Presbyterian, Birmingham, AL 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
G. Dene Barnard, with trumpet; First Congregational, Columbus, OH 8 pm

28 MARCH
Singing Boys of Pennsylvania; First Presbyterian, Orangeburg, SC 8 pm

29 MARCH
Daniel Roth; Stetson Univ, DeLand, FL
Singing Boys of Pennsylvania; Middle Georgia College, Cochran, GA 8 pm

30 MARCH
Singing Boys of Pennsylvania; Ascension Lutheran, Savannah, GA 8 pm
Matthew Samelak; Trinity Episcopal, Toledo, OH 12:30 pm

UNITED STATES
West of the Mississippi

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

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

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

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

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

28 FEBRUARY
Susan Summerfield, Beth Zucchini, organ, harpsichord; Mills College, Oakland, CA 2 pm

3 MARCH
Ton Koopman, harpsichord; Dallas Museum of Art, Dallas, TX 7:30 pm

4 MARCH
Brass Quintet; St John's Cathedral, Denver, CO 8 pm
Irmtraud Krueger, Edward Tarr, organ & trumpet; Pomona College, Claremont, CA 8 pm

6 MARCH
Texas Baroque Ensemble; Christ Un. Meth, Plano, TX 7:30 pm

7 MARCH
Craig Cramer; Corpus Christi RC, Pacific Palisades, CA 8 pm

8 MARCH
Honneger, *King David*; First Un. Meth, Ft Collins, CO 7:30 pm

10 MARCH
Andre Knevel; Trinity Christian Reformed, Artesia, CA 8 pm

11 MARCH
John Hutchinson; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

James Kibble; University Park Un. Meth, Dallas, TX 8:15 pm

Irmtraud Krueger, Edward Tarr, organ & trumpet; St Mark's Cathedral, Seattle, WA 8 pm
Wilma Jensen; First Congregational, Los Angeles, CA 8 pm
Raymond & Elizabeth Chenault, duo-organ; St Luke's Episcopal, Long Beach, CA 8 pm

13 MARCH
Delores Bruch; Univ of Iowa, Iowa City, IA 6, 8 pm
Stephen Hamilton; St Mark Cathedral, Minneapolis, MN 4:30 pm

15 MARCH
Schickele, *Oedipus Rex*; Ordway Theatre, Minneapolis, MN 8 pm

18 MARCH
Irmtraud Krueger, Edward Tarr, organ & trumpet; St John's Cathedral, Denver, CO 8 pm

20 MARCH
Webber, *Requiem*; First-Plymouth Church, Lincoln, NE 8 pm

25 MARCH
Donald Pearson; St John's Cathedral, Denver, CO 8 pm

INTERNATIONAL

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

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

1 MARCH
Lynne Davis; Finlandia Hall, Helsinki, Finland 7:30 pm

2 MARCH
Bernard Lagacé; Immaculate Conception, Montreal, Quebec 8 pm
Thomas Trotter, with flute; Town Hall, Birmingham, England 1 pm

3 MARCH
Patricia Phillips; St Paul's, Toronto, Ontario 12:10 pm

8 MARCH
Thomas Trotter, with chorus; All SS Church, Leamington Spa, England 7:30 pm

9 MARCH
Thomas Trotter; Town Hall, Birmingham, England 1 pm

10 MARCH
Mario Portoraro; St Paul's, Toronto, Ontario 12:10 pm

12 MARCH
Thomas Trotter, with chorus; St Margaret's, Leytonstone, England 7:30 pm
Marek Kudlicki; Hauptkirche, Wolfenbüttel, Germany

13 MARCH
Marek Kudlicki; Stadtkirche Kaiserswerth, Düsseldorf, Germany

14 MARCH
Daniel Roth; St Mary's Basilica, Halifax, Nova Scotia 8 pm

16 MARCH
Thomas Trotter, with orchestra; Royal Scottish Academy, Glasgow, Scotland 7:30 pm (also 18 March)

17 MARCH
Elizabeth Anderson; St Paul's, Toronto, Ontario 12:10 pm

18 MARCH
McNeil Robinson; St Mary's Cathedral, Calgary, Alberta 8 pm

19 MARCH
David Craighead; Deer Park United, Toronto, Ontario 8 pm
Thomas Trotter, with orchestra; Royal Scottish Academy, Glasgow, Scotland 3 pm

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Jahr vergangen ist, S. 614, 1091, *Prelude and Fugue in E-flat*, S. 552, Bach.

CHRISTA RAKICH, St. Peter's Church, New Britain, CT, September 13: *Prelude in E-flat*, S. 552, *Allein Gott in der Höh sei Ehr; Christ, unser Herr, zum Jordan kam; Jesus Christus, unser Heiland (Clavierübung III)*, *Fugue in E-flat*, S. 552, Bach; *Praeludium in D Minor*, Böhm; *Passacaglia in G Minor*, Muffat; *Tierce en taille, Basse de trompette, Point d'orgue*, deGrigny; *O Gott, du frommer Gott*, Smyth; *Prelude and Passacaglia in festo Pentecostes*, Woodman.

JACK RUHL, First Presbyterian Church, Ft. Wayne, IN, September 22: *Concerto in D Minor*, Vivaldi-Bach; *If thou but suffer God to guide thee, Trio Sonata I in E-flat Major*, Bach; *Saga No. 4 and No. 6*, Guillou; *Water Nymphs*, Vierne; *Today you will be with me in Paradise (Seven Choral-Poems on the Last Words of Christ)*, Tournemire; *Partita on 'Sleepers wake, a voice is calling'*, Distler.

ROBERT E. SCOGGIN, Gloria Dei Lutheran Church, Rochester, MN, September 20: *Grand-Choeur Dialogue*, Gigout; *Noel de Saintonge*, Dandrieu; *Fantasy in A Major*, Franck; *Let heaven and earth rejoice, Have mercy upon us, O Lord, Toccata and Fugue in D Minor*, Bach; *Trumpet Fanfare*, Mouret; *Rondo for Flute-Stops*, Rinck; *Pastorale on 'Beautiful Savior'*, Edmundson; *A mighty fortress is our God*, Hanff; *Rondo Française*, Boëllmann; *Andante sostenuto (Symphonie Gothique)*, Widor; *Carillon de Westminster*, Vierne.

KEITH SHAFER and BRUCE NESWICK, The University of the South, Sewanee, TN, July 15: *Tuba Tune*, Crocker; *Sicilienne (Suite)*, Durullé; *Fantasia in F Minor*, K. 608, Mozart; *Te Deum laudamus*, Hurd; Improvisation.

EDMUND SHAY, First United Methodist Church, Brevard, NC, October 11: *Praeludium in E Minor*, Bruhns; *Voluntary in D Major*, Bennett; *Echo ad manuale duplex forte & lene*, Scheidt; *Fantasia and Fugue in G Minor*, S. 542, Bach; *March in C Major*, Léfébure-Wély; *Scherzo*, Op. 2, Durullé; *Prelude and Fugue in D Minor*, Op. 37, Mendelssohn; *Cortège et Litanie*, Dupré; *Carillon de Westminster*, Vierne.

GAIL THURNAU, with Paul Baumgardt and Amy Crawford, trumpets, Christ United Methodist Church, Rochester, MN, June 30: *Fanfare and Variations on Noel Nouvelet* for two trumpets and organ, Haan; *Processional on an old English melody*, Jordan; *Before thy throne I now appear*, Bach; *Prelude and Fugue in D Major*, Buxtehude; *Elevation (Hommage a Frescobaldi)*, Langlais; *Outburst for trumpet and organ*, Verhaalen.

SUE FORTNEY WALBY, Christ United Methodist Church, Rochester, MN, July 21: *Canzona*, Gabrieli; *Simple Gifts*, arr. Held; *Roulade*, Near; *Final-The Offering (Organbook III)*, Albright; *Fantasia and Fugue in G Minor*, Bach.

MARIANNE WEBB, St. John's United Church of Christ, Newport, KY, August 2: *Praeludium in C Major*, Böhm; *Fantaisie in C*, Op. 16, Franck; *Con moto maestoso (Sonata III)*, Mendelssohn; *Passacaglia*, S. 582, Bach; *The Wise Men, The Angels, Jesus accepts suffering, God among us (The Nativity of Our Lord)*, Messiaen.

THEO R. WEE, Christ United Methodist Church, Rochester, MN, August 25: *Alleluys*, Preston; *The Suspended Garden*, Alain; *Pastorale and Aviary*, Roberts; *Serenity*, Ives; *Sweet Sixteenths*, Albright; *Prelude and Dance Fugue*, Litaize.

ANNE and TODD WILSON, St. Paul of the Cross Monastery, Pittsburgh, PA, June 23: *Sonata in D Minor for Organ Duet*, Op. 30, Merkel; *Allegro (from Duet for Organ)*, S. Wesley; *Rondo Capriccio (A study in Accents)*, Op. 64, Lemare; *The Musical Snuff Box*, Liadov, arr. Heinroth; *Duet Suite from Carmen*, Bizet, arr. J. Biery; *Prelude and Fugue on Alain*, Op. 7, Durullé; *Andante and Variations*, K. 501, Mozart; *Variations on a Theme of Paganini (for Organ Duet)*, T. Wilson.

20 MARCH

McNeil Robinson; All SS Cathedral, Edmonton, Alberta 4 pm

23 MARCH

Thomas Trotter; Birmingham Town Hall, Birmingham, England 1 pm

24 MARCH

Mark Rutledge; St Paul's, Toronto, Ontario 12:10 pm

26 MARCH

Thomas Trotter, with choir; Chester Cathedral, England 7:30 pm

31 MARCH

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

Organ Recitals

WILLIAM ALBRIGHT, Massachusetts Institute of Technology, Cambridge, MA, October 17: *Concerto in A Minor*, S. 593, Bach; *Organbook III*, Albright; *St. Louis Blues*, Handy; *Four Fancies for Harpsichord*, *Sweet Sixteenths*, *Sphaera for Piano & Four-Channel Computer Generated Tape*, Albright; *Brass Knuckles*, Albright/Bolcom.

ROBERT DELCAMP, All Saints Church, Atlanta, GA, October 6: *March on a theme of Handel (Lift up your heads)*, Guilman; *Miserere mei Domini, Sicilienne, Marche du Veilleur de Nuit, Matthews-Final (Bach's Memento)*, Widor; *Berceuse (Suite Bretonne, Op. 21)*, *Variations sur un Noël*, Op. 20, Dupré; *Pastorale (Symphonie II)*, Widor; *Fantasia and Fugue on the Chorale 'Ad nos, ad salutarem undam'*, Liszt.

ELIZABETH FARR, harpsichord, Mayflower Congregational Church, Grand Rapids, MI, November 1: *Praeludium in F*, Tunder; *Ach Herr, mich armen Sunder*, BuxWV 178, *Durch Adams Fall ist ganz verderbt*, BuxWV 183, *Suite in G*, BuxWV 240, *Praeludium in A Minor*, BuxWV 153, *Buxtehude; Prelude and Fugue in G Minor*, S. 535, *Sonata III in D Minor*, S. 527, *Italian Concerto*, S. 971, Bach.

MARTIN HASELBÖCK, Orchestra Hall, Chicago, IL, October 26: *Prelude and Fugue in D Major*, S. 532, Bach; *Cadenza for Organ (U.S. premiere)*, Bischof; *Concerto in C Major*, S. 594, Bach; *Adagio and Fugue in C Minor*, K. 546, Mozart; *Tanz-Toccata*, Heiller; *Fantasia and Fugue on 'Wachet auf'*, Op. 52, No. 2, Reger.

ANN LABOUNSKY, St. James Church, Wilkesburg, PA, October 11: *Prelude and Fugue in D Major*, S. 532, Bach; *Third Symphony*, Langlais; *Grande pièce symphonique*, Franck; Improvisation on a submitted theme.

RAYMOND MARTIN, Lutheran Church of the Redeemer, Atlanta, GA, September 13: *Ein fest Burg ist unser Gott*, Pachelbel, Buxtehude; *Sonata III*, Hindemith; *Allein Gott in der Höh sei Ehr; Komm, heiliger Geist, Herre Gott; Herr Jesu Christ, dich zu uns wend*, Telemann; *Fantasia in G Major*, S. 572, Bach; *Andante in F*, K. 616, Mozart; *Final (Symphony V)*, Vierne.

GEORGE McPHEE, The University of Arkansas, September 13: *Choral Song and Fugue*, Wesley; *Bergamesca (Fiori Musicali)*, Frescobaldi; *Fantasia and Fugue in G Minor*, S. 542, Bach; *Claire de Lune*, Op. 53, *Impromptu*, Op. 54, Vierne; *Fantasia in F Minor*, K. 608, Mozart; *Toccata (Suite, Op. 5)*, Durullé.

EILEEN NELSON NESS, Christ United Methodist, Rochester, MN, August 11: *Toccata and Fugue in A Minor*, Krebs; *Prelude, Fugue and Variation*, Franck; *Prelude on Capel*, Sowerby; *Claire de Lune*, Vierne; *Toccata*, Gigout.

JOHN PAYNE, Old West Church, Boston, MA, October 21: *Pastorale in F*, S. 590, *Fantasia and Fugue in G Minor*, S. 542, *Nun komm, der Heiden Heiland*, S. 659, *Passacaglia and Fugue in C Minor*, S. 582, *Das alte*

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Christian Initiation and the Pastoral Offices: A study of the theological, liturgical, musical, and pastoral aspects of the rites of Christian Initiation and rites related to marriage, sickness and death, and burial. July 11-22, 1988. Leaders: Dr. Marion Hattchett and Mr. Raymond Glover. 3 hours academic credit. Tuition: \$450. Double room and meals, \$199.20. Single room and meals, \$235.70. Contact Connie Ensley, School of Theology, Sewanee, TN 37375. 615/598-5931, ext. 282.

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PUBLICATIONS/RECORDINGS

Stereo video of the historic Second Baptist Houston pipe organ dedication, Aug. 24, 1987, Fred Swann, organist. VHS stereo tape, postage prepaid, \$30.00. Rodgers Organ Co., 1300 N.E. 25th Ave., Hillsboro, OR 97124.

WANTED: One copy of "From the Long Room of the Sea" by Eric DeLamar. William F. Brame, P.O. Box 1231, Kinston, NC 28501.

"The organs of the Divine Word Seminary," Techny, Illinois. Leon Nelson, organist. Works by Campra, Lemmens, Walton, Lenel, others. Stereo LP. \$7.00, postpaid. Collector's item. Nelson, 824 Waukegan Rd., Deerfield, IL 60015.

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

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

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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The Organ Literature Foundation, world's largest supplier of organ books and recordings offers Catalogue "U" listing 601 books, 2,031 classical organ records and cassettes, etc. Send \$1.00 or 4 international reply coupons. The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. 617/848-1388.

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.

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19-stop, 2-manual tracker; 11 years old; excellent condition. For dimensions & stoplist REPLY BOX NV-871, THE DIAPASON.

1929 E. M. Skinner rebuilt 1957 (w/new Great) by Moller; 1951 4M Moller console; approx. 50 ranks. Currently in use, to be removed April, 1988. Send SASE for specs and details. All inquiries by mail only to: Organ, Idlewild Presbyterian Church, 1750 Union Ave., Memphis, TN 38104.

A rare classic: 3M, 20R Aeolian with player in console. Organ was built for the Speed family mansion in Louisville and recently put in storage. Except for minor bellows work, it's in mint condition. Quality of workmanship is impeccable. Cost is \$38,500 FOB Nashville. Installation available. Write Milnar Organ Co., Rt. 1, Eagleville, TN 37060 for more details.

1938 Aeolian-Skinner unit organ; 2M, 3R (flute, diapason, string), plus later trumpet addition; needs minor repairs, but in good-to-excellent condition overall. Fine instrument for small church, residence, or practice. Asking \$8,000. Contact Mike Rowe, 6292 Arapahoe, #2, Boulder, CO 80303; 303/444-6454.

Hall & Labaugh, 1859, 7 ranks, retractable single manual, original condition, hand-pumped, 56-note manual, 17-note pedal pulldown. Can be played in our shop. A & J Organ Service, 36 Carter St., Newburgh, NY 12550. 914/561-1480.

Kimber-Allen relay; Peterson combo action; unit E-P chests with frame, cover panels, res. and trem; Skinner keyboards; misc. pipes. 918 Hinman, Apt E, Evanston, IL 60202; 312/328-8852.

1936 three-rank Reuter unit organ. Flute, String and Diapason to 22 stops. Ideal practice instrument. \$1500. Available March, 1988. Buyer to remove. Mt. Olive Lutheran Church, 7 Mt. Olive Rd., Newton, NC 28658. 704/464-2407 or 704/464-6910.

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2M and pedal, 3R Moller pipe organ. Tracker touch, all exposed pipework. Like new. \$10,000. A. R. Johnson, 5528 Shady Ave., Lowville, NY 13367. 315/376-7738.

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1919 Austin organ; additions in 1951 by Bal- colm & Váughan; approx. 20 ranks; blower; currently in use; best offer. Please respond by March 1, 1988. Buyer to remove by mid-April, 1988. Also, 3M console available Oct., 1988. Contact Judy Schussler, First Presbyterian Church, 9 South Eighth Ave., Yaki- ma, WA 98902. 509/248-7940.

Superb 3-manual Skinner-plus organ, ap- proximately 50 ranks. Instrument com- pletely rebuilt and restored; console on movable platform, has all-new mecha- nism; new Peterson solid-state combi- nation action. \$250,000 installed. REPLY BOX AU-872, THE DIAPASON.

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1937 E. M. Skinner rank of French Horn pipes, 61, excellent condition, 10" WP, rack & tree included. \$3,000. Call 914/561-1480, A & J Organ Service, 36 Carter St., Newburgh, NY 12550.

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1934 M.P. Moller pipe organ, Op. 6239, Theatre/Choir. Former owner E. J. Quinby. Call 201/522-1133 (days), 201/522-9185 (evenings).

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

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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, Inc., Dept. 31, Worth, IL 60482.

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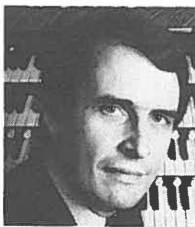
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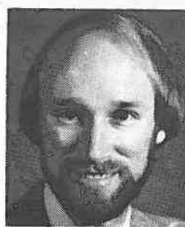
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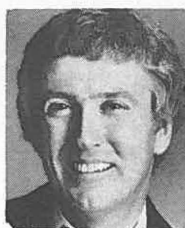
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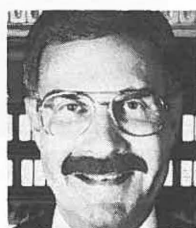
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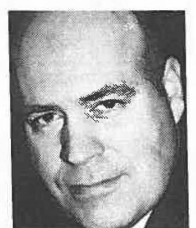
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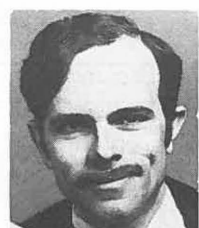
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