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Fourth International Harpsichord Festival

Rome, Staly

April 26- May 5

by C. David Harris

The Roman musical scene from April 26 through May 5 of this year was dominated by the harpsichord. Spon-sored by the Associazione Musicale Ro-mana under the direction of American mina under the direction of American Miles Morgan, the Fourth International Festival comprised eight recitals by leading harpsichordists, seven master classes in interpretation, two concerts devoted to Bach harpsichord concertos, and an illustrated lecture on the dawn of the planeforte.

and an illustrated lecture on the dawn of the pianoforte.

The recitals, heart of this year's festival, were given by Gustav Leonhardt, Egida Sartori, Kenneth Gilbert, Valda Aveling, Anna Maria Pernafelli, Fernando Valenti, Isolde Ahlgrimm, and Achille Berruti. The classes in interpretation hald for substantial santagements.

Achille Berruti. The classes in interpretation, held for selected younger harpsichordists from around the world, centered on the music of Frescobaldi (Leonhardt), Couperin (Gilbert), Bach (Ahlgrimm), and Scarlatti (Valenti.)

The setting for the recitals and for most of the classes was a splendid large room in the Palazzo Braschi overlooking the Piazza Navona. Lined with antique tapestries and marble busts of ancient Romans, and lit by large chandeliers, the hall established an atmosphere of extraordinary elegance and deliers, the hall established an atmosphere of extraordinary elegance and provided a rare opportunity to hear harpsichord music in an appropriate historical milieu. For the conclusion of the festival, Achille Berruti's recital of Kuhnau's Biblical Sonatas, antique candelabra placed around the room intensified the auer of conturies part the sified the aura of centuries past, the candlelight highlighting salient features

of the surrounding works of art.

The setting for the concerts was no less remarkable: the Basilica Santa Cecilia in the ancient Trastevere section of Rome. Regarded as having the finest acoustics of all Roman churches, the basilica was constructed upon a site associated with the life of the stint. Its interior is dominated by a majestic ninth century mosaic that fills much of the apse. Bach's concertos for solo harpsichord and orchestra in F minor, A Major, and D minor were performed by Valda Aveling, Anna Maria Pernafelli, and Fernando Valenti, respectively, together with the orchestra of the felli, and Fernando Valenti, respectively, together with the orchestra of the Associazione Musicale Romana, Miles Morgan conducting. The concerts also included Bach's concertos for two harpsichords and orchestra in C Major and D minor, with Isolde Ahlgrimm and Kenneth Gilbert as soloists; the Concerto for Three Harpsichords and Orchestra in D minor with Ahlgrimm, Aveling, and Gilbert; the Concerto for Three Harpsichords in C Major with Ahlgrimm, Aveling, and Damuta Chmielecka-Aloveri; and the Concerto for Four Harpsichords and Orchestra with Ahlgrimm, Pernafelli, Gilbert, and Egida Sartoi as soloists. Enthusiastic audiences encored the final movement in each concert.

in each concert.

The recitals provided a remarkable survey of current attitudes toward repertoire and toward performance prac-tice concerning older music. One strik-ing feature of the series was the almost complete absence of modern harpsi-



Damuta Chmielecka-Aloveri, Isolde Ahlgrimm, and Va'da Aveling perform Bach's triple concerto with the orchestra of the Associazione Musicale Romano under Miles Morgan's direction at the Basi'ica Santa Cecilia, Rome.

chord music. Only two works by 20th-century composers were programed; Valda Aveling played the Suite in G by Stephen Dodgson (born 1924), and Isolde Ahlgrimm performed four movements from the Suite de Danses pour Claveçin by Jean-Jacques Grunenwald (born 1911). However, a singular rarity appeared in Ahlgrimm's recital; for once turning the tables on the pianists in the borrowing of repertoire, she performed Brahms' difficult Sarabande in A Major and Gigue in A minor. The classic period also was represented in the series, with works by Haydn and Mozart played by Aveling and Ahlgrimm, and with works by Galuppi and Alessandro Speranza played by Sartori. Otherwise the recitals covered the familiar ground from Frescobaldi through chord music. Only two works by 20thliar ground from Frescobaldi through Domenico Scarlatti.

As would be expected the approach to this repertoire varied considerably. Performances of Scarlatti's sonatas, for example, ranged from the conservative reading of Sartori through the scholar-

ly approach of Gilbert to the sheer braly approach of Gilbert to the sheer bra-vura of Valenti's recital, which was de-voted entirely to the sonatas of Scar-latti. Still another approach was dem-onstrated by Aveling, who played four of Scarlatti's sonatas with such vigor that the survival of the instrument, a large Neupert, became a matter of con-

Interesting attitudes toward the traditional French and French-related rep-ertoire also emerged. In the Prelude and Allemande of Marchaud's Suite in ertoire also emerged. In the Prelude and Allemande of Marchand's Suite in D minor, Leonhardt again demonstrated the remarkable plasticity of rhythem that characterizes his performances. Inequality and other rhythmic nuances scarcely appeared, however, in Aveling's straightforward reading of a suite by Loeillet. Kenneth Gilbert's performance of Couperin's Fifth and Eighth Ordres was a model of clarity and perfection in all details; the long and musically-challenging Passacaille in the Eighth Ordre attained unusual drama. Ahlgrimm, who played a suite by Louis Couperin, brought to the performance not only correctness of style but also the intensity of feeling typical of her playing in general.

Rhythmic nuance or the absence thereof was stressed in attitudes toward other repertoire as well, at times providing the students in the master classes with an opportunity to weigh conflicting viewpoints. For example, the Perland.

widing the students in the master classes with an opportunity to weigh conflicting viewpoints. For example, the Prelude of Bach's English Suite in F Major was performed by Leonhardt with rhythmic nuances appropriate to the French style. In her classes on Bach, Ahlgrimm cited the resemblance of the Finglish Suite products to concerto gross. Allgrimm cited the resemblance of the English Suite preludes to concerto grosso style and suggested an Italianate reading of these preludes. In his classes on Scarlatti, Valenti recommended a straightforward approach to rhythm in the sonatas and a minimizing of rhythmic nuance in general.

Attitudes toward ornamentation also

Attitudes toward ornamentation also demonstrated interesting viewpoints. In his classes on Couperin, Gilbert recom-(Continued, page 13)



Above: Gustav Leonhardt conducting master class on the music of Frescobaldi; he is seated at Schuetze's Italian copy.

Right: Kenneth Gilbert leading class on the music of Couperin, David Harris is seated at Schuetze's copy of a Blanchet

Lowell Mason, 1792 — 1872

We recently received a note from Charles Krigbaum, organist of Yale Univer-

"The following information, which was relayed to me by a former librarian of the (Yale) School of Music, Miss Eva O'Meara, may be of interest to you and your readers.

your readers.

"The 100th anniversary of the death of Lowell Mason falls on August 11, 1972. His dates are 1792-1872. Because of his influence on the course of church music in America, and of his contribution to hymnology, it would be fitting to honor his memory on the Sunday nearest the 11th, i.e. August 13, 1972. He composed or adapted 1,697 hymn tunes. As many as 12 are still in use and familiar. Eight are in the 1940 edition of the Episcopal Hymnal."

We probably would have missed the event completely if Miss O'Meara and Mr. Krigbaum had not brought it to our attention. But, come to think of it, the idea is a good one. 1,697 hymn tunes is a lot of songs, and the name Lowell Mason has always been an important one in American music history. Why not have a Lowell Mason festival? We think it would be a grand idea.

By the way, if you do, send us the program — we will be glad to report on it.

Werkprinzip - Fact or Myth?

One of the earmarks of the European "organ reform" movement has been the codification of a dogma regarding organ design in order to rationalize the changes which the movement felt were a necessity in organ design and structure. The "movement" relied heavily on historical evidence to arrive at its dogma, and in the process many confusing ideas about organ building have been set forth. One of these confusing ideas is what is now called Werkprinzip in German terminology, and which we will call here "work-principle."

One sees the word everywhere today. It is used by organ builders of many tonal persuasions, and it is used to describe a multitude of practices in tonal design. Even electronic instrument builders are using the term.

The term itself has been used loosely with some idea that it refers to a historic principle or idea. This is perhaps the first myth. Historically, although the term Werk (division) is used by most organ builders of the classical period, the term Werkprinzip is purely a 20th century concoction. In organ reform movement parlance, work-principle refers to the rule upon which each division of the organ is based on its own Principal stop. Usually, each division would be based on a different pitch level of Principal stop, i.e., 16' in the Pedal, 8' in the Hauptwerk, 4' in the Positiv, and 2' in the Brustwerk, for example. The idea is that each division is based on a different pitch level of tonal structure for its principal choruses.

But, in organ reform parlance, the term also has to do with location of the But, in organ reform parlance, the term also has to do with location of the pipework of each division in individual and separate cases which surround the division on sides, back, and top. Thus, the lowest pitch Principal stop in each division determines the physical size of the division, and thus plays a part in the physical structure and layout of the organ. The rule, in organ reform parlance, says that each division should be based on a different pitched Principal stop, and that each division should have its own case. The organ reform movement has gone to great lengths to supply historical witness to this practice from the 17th and 18th century organ builders.

As a result, the practice is partially used even by those who do not encase the organ, and it is practiced with a fair amount of unanimity by contemporary European builders.

European builders.

When one looks deeper into the historical evidence, however, one finds that the rule is far less a rule than a widespread practice, and one also finds that the term as it is used today is somewhat foreign to classical organ building, and further that it might not even be a wholesome one from the contemporary point of view. One hesitates to say that the term should be thrown out for fear that the ideas associated with it will also be thrown out. We are suggesting that the term should be thrown out, that the ideas connected with it be subjected to much deeper penetration, so that the results of this penetration might produce finally a sounder and more satisfying understanding.

From a historical standpoint the great bulk of organs built in the 16th 17th

finally a sounder and more satisfying understanding.

From a historical standpoint, the great bulk of organs built in the 16th, 17th and 18th centuries were organs which were conceived with the idea of two "works"—the main work or division, and the Rückpositiv or Chair Organ. The concept of these two divisions pervades even earlier organs. Even the Pedal work is thought of frequently as part of the main or larger work. These two divisions or works contrasted with each other in several ways: by their size (the main work being larger and based on a larger Principal stop), by their location in two separate cases (and thus by separate acoustical locations), and finally by the layout of the pipework within the case. Furthermore, there is little evidence historically that each and every division in the organ had a separate case. The overwhelming majority of organs of any size had two cases—the main case and the Rückpositiv case. The main case would contain the main work (Hauptwerk), the Pedal, and any other subsidiary divisions such as an Oberwerk or a Brustwerk. Sometimes, the Oberwerk was separate from the Unterwerk, especially in the late 18th century. But the overwhelming majority of classical organs are thought of as being in two works.

Thus it is that the idea of each division being determined on a different

Thus it is that the idea of each division being determined on a different pitched Principal stop is also not so much a rule as a frequent practice. The size of each division or work was determined by the physical space available in the location. Thus, it is frequent, even in Schnitger's work such as the organs of St. Jacobi and St. Nicolai in Hamburg, to find both the Hauptwerk and Rückpositiv based upon 8' Principals. Indeed, in the St. Jacobi organ, even the Oberwerk and Brustwerk are based on 8' Principals. The size of the acoustical space, the physical location of the organ, and the height available for the organ were probably more important in the development of the tonal structure.

If we are to follow a work principle in today's organ building, it seems to us necessary to grasp what the idea is all about. In order to do this, we have to think of the organ as it most often has been historically — primarily a two-division organ. There should be two cases, even in the three and four-manual organ. The main case is the larger, and the Rückpositiv or Chair or Choir organ is the smaller. The Pedal organ belongs with the main work. But most of all, the organ should be designed for a particular space, and a particular acoustic.

Perhaps this is where most of the confusion surrounding Werkprinzip discus-

Perhaps this is where most of the confusion surrounding *Werkprinzip* discussion has arisen. For a long time now, we have been building organs according to "rules", "principles", and abstract ideas, and in most cases we have been building organs principles or the performance of a particular kind of music in the abstract ("the literature").

Historically, one can show that whenever an organ builder broke the rules, it was for good reason, and that reason usually had the support of the space for the organ and the acoustic of the room. Thus, in the hands of good organ builders, these rule-breakers were invariably successful in doing so. But they seldom broke the main rule of the dual-work-encasement, for there was usually good reason for that to be kept. One can learn from all this today. If we would start building organs again for specific space and acoustic, but build them with the chief principle of dual-work instruments in mind, our organs of two manuals and larger would be far more acceptable as musical instruments than they presently are. And we would be bothered by this term and its myth far less.

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ROBERT SCHUNEMAN

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SIXTH "MUSICULTURA" SCHEDULED FOR SEPTEMBER IN HOLLAND

The sixth "Musicultura" sponsored by the Eduard van Beinum Foundation will be held this year from September 4 through October 15 at Queekhoven, a 17th century estate located in Breukelen on the river Vecht, 21 kilometers from Amsterdam, Holland. The "Musicultura" is an international gathering of young musicians and musicologists who, after finishing their formal education, feel a need to broaden their orientation to the cultural and social bases tion, feel a need to broaden their ori-entation to the cultural and social bases of their profession. The meetings, con-certs, workshop performances, lectures, discussions, and projects in creative ex-pression provide a confrontation with information about music and its rela-tionship to other artistic processes to thinking and to the sciences. The par-ticular instrument of the participant is not the central factor, although there are many possibilities for making muare many possibilities for making mu-sic. A number of instrumentalists and singers of international reputation will singers of international reputation will be present not only to give concerts for the participants, but to discuss and study with them the problems dealing with performance practices.

The theme for the meeting this year will be "Innovators in the Arts," and four composers will stand as the central projects: Monteverdi, Beethoven, Wagner, and Webern. Through these four projects, the participants will work toward a clarification of the work and time of each composer as well as toward an understanding of the position of these men as "innovators."

The project "Monteverdi" covers a musical introduction of the period preceding and including Monteverdi through workshop performances on authentic instruments and theoretical examination of the innovations in musical techniques with sical techniques with accompanying illustrative concerts.

In the "Beethoven" project, attention will be given to the composer in his role as social critic. Comparative inter-pretations of his music will be made

through discussions with the perform-

through discussions with the performing soloists.

The "Wagner" project consists of attendance at rehearsals of Lohengrin. Analysis of Wagner's philosophy, study of scores with the aid of records will be included, and ample attention will be given to the theatrical aspects of his work.

work.

In the "Webern" project, several concerts will delve deeply into Webern's chamber music repertory. Preceding each concert an analysis of the works to be presented will be made. In addition, this project will deal with the importance of Webern for the new music. Participants will have the opportunity for private coaching with Webern specialists.

During the six weeks, ample time will

During the six weeks, ample time will be dedicated to the study of compara-tive developments in literature, paint-ing, architecture, theatre, etc.

ing, architecture, theatre, etc.

Musical direction will be under the leadership of the following: Amsterdams Strijkwartet, The Netherlands; Theo Bruins, The Netherlands; Dutch Opera (performing Lohengrin), Edo de Waart (Rotterdam), conductor, and Filippo Sanjust (Italy), director; Nikolaus Harnoncourt, Austria; Ton Hartsuiker, The Netherlands; Emiko Lyama, Japan; Koeckert Quartet, Germany; Jürgen Jürgens, Germany; the Monteverdi Choir, Germany; Eduardo del Pueyo, Belgium; the Syntagma Musicum, The Netherlands; and the Webern Pool (16 instrumentalists), The Netherlands. crlands.

Musicological direction will be in the hands of Denis Arnold of England, H. Oesch of Switzerland, and Jos Wouters of The Netherlands. Various professors of the University of Utrecht and the University of Amsterdam will lead the discussions dealing with architecture, literature, philosophy, sociology, musical sociology, painting, stage, and dance.

The predominating language for the meeting is English. Information about schedule, fees, scholarships, etc., may be obtained by writing: Eduard van Beinum Stichting, Queekhoven, Breukelen, The Netherlands. Musicological direction will be in the



A new positiv organ built by organ builder Patrick Collon of Brussels, Belgium, has been installed in the Rijksmuziekocademie in Brussels. Essentially a one-division positiv, the organ has a second manual coupled to the first, and a pedal keyboard so that trios and manual changes may be practiced. The keyboard compass of the completely mechanical instrument is 54 notes in the keyboards and 30 notes in the pedal. Josef Sluys, titular organist of St. Michael's Cathedral, Brussels, and director of the Music Academy, played the dedication recital on March 6. The specification includes the followings Gedeckt 8 ft., Prestant 4 ft., Roerfluit 4 ft., Octaaf 2 ft., and Octaaf 1 ft.

MALCOLM WILLIAMSON, British composer, led a workshop for the Chicago Chapter AGO on April 11 at the Judson Baptist Church, Oak Park, Ill. About 50 chapter members were present as he gave them the opportunity to perform various choral works which he has written, and as he played several of his organ pieces.

THE ST. LOUIS CHAPTER AGO is planning a memorial concert next Oct. 15 in honor of Ralph Vaughan Williams. A preview of the program was given chapter members by Mrs. Kathleen Thomerson and Douglas Breitmayer at the chapter's May 22 meeting.

CATHOLIC UNIVERSITY GIVES LITURGICAL MUSIC COURSE

A six-week course dealing with various aspects of contemporary problems, practices and trends in church music is being given by the Catholic University of America, Washington, D.C. from June 27 through August 4. Each week of the course offers a different faculty member with a specific subject. The following subjects are included in the course: "Folk Liturgies" by composer and organist Thomas Parker; "The Relationship of Music and the Arts to Theology" by the Rev. Anthony Dana, professor of liturgy and systematics at St. Mary's Seminary and University, Baltimore; "Choral Techniques for Church Choirs" by Paul J. Christiansen, A six-week course dealing with vari-Baltimore; "Choral Techniques for Church Choirs" by Paul J. Christiansen, director of the Concordia College Choir, Moorehead, Minn.; "New Art Forms in Worship" by Haig Mardirosian, organist and director at Reformation Lutheran Church, Washington, D.C.; "The Full Spectrum of Music in the Church" by C. Alexander Peloquin, director of the Peloquin Chorale and music director of the Catholic Cathedral, Providence, R.I.; and "An Artistic Approach to the Liturgy" by Robert Twynham, director of music at the Cathedral of Mary Our Queen, Baltimore.

ROBERT GLIDDEN has been appointed

ROBERT GLIDDEN has been appointed executive secretary of the National Association of Schools of Music to succeed David Ledet. Dr. Glidden, who will assume his duties on July 1, has been director of graduate studies and chairman of the music department at the University of Oklahoma, Norman, Oklahoma. Dr. Ledet will become head of the music department at the University of Georgia, Athens. Ga. music depart Athens, Ga.

ROBERT E. PAGE, professor of music and director of choral activities at Temple University's College of Music, Philadelphia, Pa., was one of six Temple faculty members cited for distinguished teaching during the past academic year. Each received grants of \$500 from the Christian R. and Mary P. Lindback Foundation.

JONATHAN STERNBERG, professor of music and conductor of the Temple University Orchestra, Philadelphia, Pa., was named recipient of the Citation Award of the National Association for American Composers and Conductors.

McFARLANE-NIELSEN FORM NEW MANAGEMENT FIRM

Nielsen, owner of Cramer Ralph Ralph Nielsen, owner of Cramer-Nielsen Management of Rockford, Illi-nois, announces a new management name and two additional divisions. Formerly a management dealing mainly with singers and instrumentalists, this company has opened organ and record-ing branches and is now listed as the McFarlane-Nielsen Management.

McFarlane-Nielsen Management.
Ralph McFarlane of San Marcos,
Texas, is expanding the management in the Southwest. His wife, Karen, heads the new organ division, which represents G. Dene Barnard, Robert MacDonald, Richard Forrest Woods, and Ronald Wyatt.

Mr. McFarlane is a voice teacher at Southwest Texas State University, Mrs. McFarlane, director of music and organist of St. Mark's Episcopal Church, San Marcos, is also director of the San Marcos Community Chorus and dean of the Austin Chapter AGO. The McFarlanes moved to Texas in 1970 from New York City where Mr. McFarlane sang professionally and his wife was employed in the music department of The Riverside Church.

ARTHUR WILLS JOINS ARTS IMAGE ROSTER

Dr. Arthur Wills, organist of Ely Cathedral, Ely, England, has joined the Cathedral, Ely, England, has joined the roster of performers represented in this country by Arts Image. In addition to his duties at Ely Cathedral, Dr. Wills is a member of the faculty at the Royal Academy of Music in London, and also at Cambridge University. He is a frequent recitalist for the BBC, and he has recorded numerous programs at Ely Cathedral. He was born in Covenity Cathedral. He was born in Coventry in 1926 and became assistant organist at Ely in 1949. He was appointed organist at Ely in 1958.

Dr. Wills has made four North American tours, the latest being last April. His first tour under Arts Image representation will take place in the autumn of next year.

CHICAGO EPISCOPAL DIOCESE HOLDS ANTHEM COMPETITION

A competition to select original anthems for publication is being sponsored by the Bishop's Advisory Commission on Church Music, Episcopal Diocese of Chicago. The anthems should be suitable for a Christian worship service and may be apply with opportunity. be suitable for a Christian worship service and may be vocal with organ accompaniment, with instrumental accompaniment, folk-rock, or a cappella. Four prizes will be awarded irrespective of these types, \$300, \$200, and two \$50 awards. The music should be of high quality but only moderate difficulty. Winning compositions will be published by Hope Publishing Company, Chicago, Illinois, which will pay an advance royalty of \$50. Manuscripts must be received by December 1, 1972, to be eligible. The name and address of the composer should accompany the manuscript, but not be written on the music. Send entries to Dr. Russell E. Durning, 311 W. Alden, DeKalb, Illinois, 60115. Additional information is available on request. request.

WESTMINSTER CHOIR COLLEGE HONORS ROGER WAGNER

Roger Wagner received an honorary Doctor of Fine Arts degree from West-minster Choir College in Princeton, N.J., minster Choir College in Princeton, N.J., during the annual commencement ceremony on May 26. Throughout the 1971-72 school year, Dr. Wagner had served on the Westminster faculty as a visiting professor of conducting and conductor of the Westminster Choir, leading it on two highly successful tours.

two highly successful tours.

In presenting the degree to Dr. Wagner, Dr. Ray Robinson, president of the Choir College, lauded him as a "significant cultural force in the world of music," citing his work during the past 25 years with the Roger Wagner Chorale, his position as "the country's leading authority in Renaissance and Gregorian Chant interpretation" and the 56 recordings of choral repertoire which "represent a monumental contribution to the field of choral interpretation."



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A Survey of Organ Literature & Editions North and Middle Germany: Part I

By Marilou Kratzenstein

Less is known about pre-Baroque or gan music in north and middle Ger-many than in south Germany since most of the early manuscripts came most of the early manuscripts came from the southern part of the country. Still, the extremely progressive 17th-century north German school and the careful, orderly middle German school did not spring up full-blown without preparation. The Heborgh Tablature! of 1448 was compiled in middle Germany, and several middle and north many, and several middle and north German manuscript fragments of the 15th century give evidence of early or-gan playing in this part of the country. From the *Heborgh Tublature* it is clear From the Heborgh Tablature it is clear that the pedal was used at least as early as the mid-15th century. Proof that pedal playing continued to be important in the 16th century is provided by north German Renaissance organs, which often had a variety of pedal stops. Thus, the virtuoso pedal technique which became a distinguishing feature of the north German Baroque school was based on an old tradition.

A few 16th-century manuscripts pro-

A few 16th-century manuscripts provide facts about compositional style in north and middle Germany. A Breslau manuscript, compiled c.1565, is believed to have contained a Lutheran chorale setting and liturgical versets written in imitative counterpoint in a style comparable to that of the south German, Hans Buchner. Although this manuscript disappeared after World War II, its contents are known through F. Dietrich's Geschichte des deutschen Orgelchorals im 17. Jahrhundert (1932), where they are listed and described. From a Danzig manuscript of 1591 (Ms.300.R.Vv, 123, Archiwum Wojewodzkie), one sees that Italian keyboard music was influential in the north, since this manuscript was written in Italian, A few 16th-century manuscripts pro-

this manuscript was written in Italian, rather than German, keyboard notation. From style traits and forms employed by later German organists, it is clear that Italian keyboard music continued to be influential in north and middle Germany throughout the Baroque era-Yet it was not allowed to dominate as it did in south Germany and Austria.

A widespread use of Lutheran chorale melodies characterized organ playing in north and middle Germany. The organist often played a Charalvorspiel as the introduction to congregational as the introduction to congregational singing. He also sometimes substituted Choralbearbeitungen³ for congregational verses, since all of the stanzas of a chorale were supposed to be sung or played, regardless of their number. Given the liturgical importance of the chorale and its intensely personal meaning in the Reformation and post-Reformation areas this part supposition that mation eras, it is not surprising that chorale melodies were a chief source of inspiration for musicians in the Protestant areas of Germany. In middle Germany, Choralbearbeitungen actually outnumbered all other types of composition in the Baroque era. Among the sition in the Baroque era. Among the early collections of chorale settings are two middle German tablatures: the Orgel oder Instrument Tabulature (1571,2/1583) of Nicolaus Ammerbach and the Tabulaturbuch auff dem Instrumente (1598) of Augustus Nörmiger. While these books contained only simple, homophonic chorale settings, they formed part of the foundation for the middle German Baroque school of chorale composition. Other Choralbearbeitungen, most of them by anonymous composers, were collected in a north German manuscript, Die Celler Orgeltabulatur (1601). An interesting aspect of this tablature is the presence of style traits which point ahead to salient features of the north German Baroque school (fragmentation of a chorale melody, melismatic elaboration of the melody, echo effects, etc.).

The large, versatile instruments found in numerous churches in northern Germany, and to some extent, in middle Germany, must have had a formative influence on organ composition. The original impetus for these instruments had come from the Brabant builders of

had come from the Brabant builders of the Netherlands who were active in Germany (particularly northern Ger-many) in the 16th century. The north German instrument soon developed be-German instrument soon developed beyond its Brabant predecessor, with a greater variety of pedal stops being most noticeable. While the Brabant pedal was usually confined to cantus firmus stops, the German instrument had a full pedal chorus beginning at 16' or 32' pitch and going up to 2' or 1'. Nowhere in Europe did the full pedal chorus, with stops for both cantus firmus playing and for the bass. line, appear with such regularity as in north Germany. Moreover, throughout the organ as a whole there existed a diversity of sonorities unequalled anydiversity of sonorities unequalled any-where except in the Low Countries. An amazing variety of reed types was culti-vated. The flutes, too, were distinctly different from each other. In addition, the Werkprinzip, on which the organ was based, created an independent character for each division. Each Werk, character for each division. Each Werk, or division, of the organ was based upon a principal stop of a specific pitch, with the lowest located in the pedal, the next (an octave higher) in the Hauptwerk, the following in the Positif, and so on. The Hauptwerk had the fullest sound, the Positif was very penetrating, and the Brustwerk had highpitched stops and a regal.

In middle Germany, the same general principles governed organ building in

In middle Germany, the same general principles governed organ building in the early and middle Baroque periods, but middle German instruments seldom attained dimensions as imposing as those of prominent organs in the wealthy Hanseatic cities. Also, a smaller pedal division was typical in middle Germany. Otherwise, middle German organ building followed north German principles of construction until about 1700. At that time, a distinct middle German organ type evolved, It will be discussed later.

The leading center of organ playing

discussed later.

The leading center of organ playing in the north at the beginning of the 17th century was Hamburg. Lüneburg and Lübeck were also important, with Lübeck eventually superseding Hamburg. One of the earliest Hamburg organists of whom we have knowledge is Hieronymous Praetorius (1560-1629), who wrote a cycle of Magnificat versets. In some of the versets he took figuration and imitative motives drawn from fragments of the chorale phrase and fragments of the chorale phrase and interpolated these into the cantus firmus. This technique represents a preparatory step to the extremely free chorale treatment which eventually became characteristic of the north German school man school.

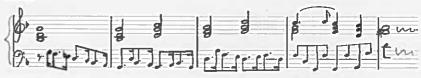
man school.

Another prominent figure among the north and middle Germans was the theorist and organ expert, Michael Praetorius (c. 1571-1621), whose immortality rests primarily on his Syndagma musicum, of which the second volume (Organographia) is a prime source of information on organs of that period. A transitional Renaissance-Baroque figure, Praetorius wrote only a few organ works. Three of his Choralbearbeitungen are extensive chorale motets employing Early Baroque style traits. They are precursors to the

Ex. la. Scheidt, Cantio sacra: Warum betrübst du dich, mein Herz, Verse 3, m.1-5.



Ex. 1b. Scheidt, Cantio sacra: Warum betrübst du dich, mein Herz, Verse 7, m.1-5.



Ex. 2. Tunder, Christ Lag in Todtes Banden, m.10-12.



Ex. 3. Buxtchude, Praeludium und Fuge (d), fugue subjects, m.19-22, 64-68.



monumental chorale settings of the

monumental chorale settings of the Baroque era.

Following these transitional figures, the leading organists of the Early Baroque period were men who studied with Sweelinck in Amsterdam: Samuel Scheidt, Jacob Praetorius, Melchior Schildt, and Heinrich Scheidemann. Small wonder that Sweelinck became known as the Deutscher Organistenmacher! Like Frescobaldi in Italy, Sweelinck's spiritual successors were his German students rather than his own countrymen. The Germans absorbed Sweelinck's technique (itself a union of English, Italian, Spanish, and Netherlandish traits), then combined it with their native tradition. A more extensive use of the pedal distinguishes Sweelinck's German students from Sweelinck himself.

Samuel Scheidt (1587-1654), one of Sweelinck's best students, stands somewhat apart from the others as the only middle German. His major organ works were published in 1624 under the title Tabulatura nova. This book contitle Tabulatura nova. This book contains fantasies, echo compositions, variations on secular songs and dances, and settings of German chorales, Latin hymns, Magnificats, and other liturgical pieces. The secular keyboard works and the fantasies and echos are closely modelled on Sweelinck's works. The other compositions are more individual. Nearly all of these remaining works, whether based on German chorales or on Latin chant, were written as variation cycles. Comparing his works with tion cycles. Comparing his works with those of German composers a genera-tion or two earlier (the "Colorists," for example), one sees that Scheidt's fig-uration is more varied and inventive — one result probably of his study with

(Examples 1a & 1b)
At the end of the *Tabulatura nova* are registration indications, showing that Scheidt was not simply a general

keyboardist, but an organist concerned with specific sonorities. In a typical Scheidt registration, the cantus firmus would be taken on the Positif or pedal with a sharp, biting sound, clearly differentiated from the other parts.

Strangely enough, Scheidt had no immediate followers of importance. The mmediate followers of importance. The explanation for this may lie partly with the fact that the musician of prominence in middle Germany was the *Kantor*, or choir director, whose work overshadowed the organist's. Scheidt, himself, was admired primarily for his choral music, much of it in the Venetian manner. Contrary to north German organists who sometimes be German organists who sometimes be-came famous concert artists, mid-dle German organists were provincial church musicians generally unknown outside their area.

outside their area.

As indicated by the relatively few surviving works of other early 17th century middle German organists (Christian Michael, Johann Klemm, etc.), Scheidt's contemporaries remained basically untouched by his organ style. More than anything else, they cultivated contrapuntal writing, especially fugal composition, and they showed a distinct preference for brevity — in opposition to the north Germans who were already writing very extended compositions. Fugal writing and brevity eventually became trademarks of the middle German school.

Since Scheidt had no real successors,

Since Scheidt had no real successors, it was Sweelinck's north German students who transmitted his art, together with their own important additions, to successive generations of organists in an unbroken line up to, and after, Bach. Among Sweelinck's disciples in the north, Jacob Praetorius (1586-1651) occupied a prominent place. That he was highly respected is underscored by the fact that Heinrich Schuetz, in Dresden, sent a student, Matthias Weckmann, to Hamburg to study with

Mrs. Kratzenstein is a graduate of Calvin College and Ohio State University. She has also studied with Andre Marchal as a Fulbright grantee. She has taught at Calvin College and Sam Houston State University. The present article is the fourth in a continuing series.

him. Included in Praetorius' preserved works are three pieces entitled *Pream-*bula. They are actually embryonic ap-pearances of that combination "Prel-ude and Fugue" which later became im-

ude and Fugue" which later became important.

The Hannover organist, Melchior Schildt (c. 1592-1667) likewise attained fame, but, as in the case of J. Praeorius, only a few of his works have been preserved. Schildt's works do not show as much individuality as do those of Praetorius, nor as much as do the works of another Sweelinck pupil, Heinrich Scheidemann. Scheidemann.

Scheidemann (c. 1596-1663) was a mu-sician of broad scope. Unlike some composers who concentrated on only one or two forms of *Choralbearbeitungen*, Scheidemann cultivated all the major Scheidemann cultivated all the major forms of chorale composition known in his day: chorale variations, chorale motets, the chorale with ornamented soprano melody line, compositions with the cantus firmus in the pedal, chorale fantasies, etc. Some of his chorale settings have an expressiveness which tends toward a subjective interpretation of toward a subjective interpretation of the chorale. He also wrote free pieces, i.e., compositions not based on a chorale or cantus firmus. Among his works in the latter category are preludes, toccatas, fugues, a variation canzona, catas, fugues, a variatio dances, and intabulations.

Contemporary with Praetorius, Scheidt, and Scheidemann were a number of lesser lights, some of whom are be-lieved to have been Sweelinck students: lesser lights, some of whom are believed to have been Sweelinck students:
David Abel, Paul Siefert (both active
in northeastern Germany, now a part
of Poland), Andreas Düben (employed
in Stockholm), and Peter Hasse the
Elder. There also exists a large body
of anonymous literature from this period. Together with signed compositions, many anonymous works were preserved in the Lynar and the Lüneburg
Tablatures, the two most comprehensive sources of Early Baroque north
German organ music.

Delphin Strungk (1601-1694), organist in Wolfenbürtel and Braunschweig,
is another organ composer worthy of
note. Chief among his preserved vorks
are a toccata and two variation cycles,
one on the Magnificat, the other on
a Lutheran chorale. In both of the
variation cycles, the last variation resembles a chorale fantasy.

This form, the chorale fantasy, while
prepared by numerous musicians, first
crystallized into a firmly-outlined type

This form, the chorale fantasy, while prepared by numerous musicians, first crystallized into a firmly-outlined type under the hands of Franz Tunder (1614-1667). Tunder often presented each phrase of the cantus firmus both in the soprano (ornamented) and in the bass (unornamented). Taking fragments from the ornamented soprano cantus firmus, he made motives which cantus firmus, he made motives which with contrapuntal imitation, echo repetition, etc.). Fragmentation of the melody remained a basic principle of all subsequent chorale fantasy compo

sition.

In addition to chorale fantasies, Tunder wrote other types of Choralbearbeitungen, a canzona, and preludes (which are actually 3-part toccatas). Characteristic of his style are virtuosopedal lines, bold improvisational passagework, and melodic lines which are more flexible and flowing than the melodies of earlier north German composers. The grandeur and breath-taking qualities which would become the very soul of the north German school are first fully realized in the music of Tunder.

(Example 2)

Tunder organized a series of public organ recitals at St. Marien in Lübeck, where he was organist from 1641-1667. Some concerts took place during the day, when the merchants gathered to await the opening of the stock market, others during the evening. The evening concerts, known as Abendmusiken, reached their greatest fame under the direction of Tunder's successor, Dietrich Buxtehude. During this era the north German organist was elevated to the role of concert artist.

the role of concert artist.

Contemporary with Tunder was Matthias Weckmann (c. 1619-1674), whose works were totally different. Weckmann was born in middle Germany, but spent much of his adult life in the north. His chorale compositions consist exclusively of chorale variations written in a conservative manner. The following unusual type of composition frequently appeared in his variation

cycles: the cantus pirmus was placed in the bass and was overlaid with four or five contrapuntal voices. His free works — preludes, fugues, toccatas, suites, etc. — were influenced by Froberger, with whom Weckmann became acquainted during his (Weckmann's) years as court organist in Dresden.

Johann (Jan) Adam Reincken (1623-1722), like Tunder, was a true north German. His well-known toccata is composed of alternating free and fugal sections and displays that love of fantasy and brilliance which is synonymous with the north German school. Reincken's two preserved chorale compositions are extensive chorale fantasies employing the most progressive technical and compositional means of his day.

With Dietrich Buxtehude (c. 1637-1707), north German organ music reached its climax. A native of Denmark, although probably of German descent, Buxtehude was organist for many years at the Marienkirche, Lübeck, where he attracted numerous listeners and devout disciples. Chief among Buxtehude's works are the preludes and

beck, where he attracted numerous listeners and devout disciples. Chief among Buxtchude's works are the preludes and fugues, a passacaglia, and two ciacona. The preludes and fugues are actually toccatas in which free and fugal sections are set in opposition. Often the five-part toccata form was used. The free sections, with their audacious dissonances and forceful, driving passage work, are perhaps the most direct expression of his genius. Strongly-outlined fugue themes, some of them with tone-repetition (Reperkussionsthema), introductory pedal solos, and pedal trills are other noteworthy features. In all of his large works, one is impressed are other noteworthy features. In all of his large works, one is impressed by the tension holding these monumental, highly-sectionalized works together. Thematic relationship between sections was certainly one of the techniques used to produce this tension. In the preludes and fugues, for example, a motive relationship often unified the fugal sections: the subject of the first fugue would be altered melodically and rhythmically to become the subject, or subjects, of the next fugue (s).

(Example 3)

In addition to the free compositions mentioned, Buxtehude also wrote a number of canzoni and some pieces en-

tled Toccata.

Within the field of chorale composition, Buxtchude contributed a number of large works, plus 30 short chorale preludes. Among the more extensive Choralbearbeitungen are chorale varia-Cheratoearbeitungen are chorate variations, chorale motets, chorale fantasies. Magnificats, and a Te Deum. As in the free works, one marvels at his ability to combine bravura technique with a profound sensitivity to form and color. The chorale fantasies are lengthy, continualized works in the Tunder. sectionalized works in the Tunder

tradition.

The 30 short Choralvorspiele are among Buxtehude's most influential compositions. Nearly all of them belong to the type known as the ornamented melody chorale. With their emotional melody lines, they expressed perfectly the faith of that day, and they served as an inspiration to many composers, including J. S. Bach.

(To be continued)

¹Discussed in the first article of this series (The Diapason, Oct. 1971, p. 22).

The all-inclusive German term for organ compositions based on a chorale is Choralbearbeitungen. This has sometimes been translated as "chorale arrangements" or "chorale transcriptions." Both terms carry connotations not present in the original word. The term "chorale preludes" has also been equated with Choralbearbeitungen, but this is confusing since "chorale prelude" may also identify a specific type of Choralbearbeitungen—the Choralverspiel. The term "organ chorale" has likewise been used, but this is misleading since its German equivalent (Orgelchoral) sometimes has a more limited meaning. To simplify matters, I shall leave the term untranslated.

MUSICAL SOURCES

Ex. 1a. Scheidt: Ausgewachlte Werke, ed. Keller, p. 62.

Ex. 1b. Scheidt: Ausgewachlte Werke, p. 66.

Ex. 2. Keyboard Music from Polish Manuscripts, Bk. 2, ed. Golos/Sutkowski (GEKM, X/2), p. 66.

Ex. 3. Buxtchude: Ausgewachlte Orgelwerke, I, ed. Keller, pp. 12, 14.

New Orleans Church Completes Rebuild

Trinity Episcopal Church, New Orleans, the largest Episcopal Church in the state of Louisiana, has completed the tonal revision of its organ. The changes, designed by organist-choirmaster, J. Marcus Ritchie, and carried out by the Rivé Organ Company of New Orleans, were necessitated by a largely expanded musical program. The original mechanical instrument of about 33 ranks was built in 1886 by Odell. Utilizing the existing casework, Austin Organs Inc. rebuilt the instrument in 1914, and again in 1951, changing the action to electro-pneumatic. Changes action to electro-pneumatic. Changes in 1971-72 have included moving the m 1971-72 have included moving the console to a more advantageous position for the organist-director to hear and see the choir and congregation; releathering the main reservoir; providing a new swell engine; the addition of several new ranks; and revoicing of many of the old ranks. A program of music for organ and orchestra was performed on the completed instrument by formed on the completed instrument by Mr. Ritchie and members of the New Orleans Philharmonic Symphony under the direction of its concertmaster, Carter Nice, on Jan. 23.

GRAND-ORGUE
Subprincipal 16 ft. 61 pipes
Montre 8 ft. 61 pipes
Principal Conique 8 ft. 61 pipes
Flute harmonique 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Mixture III 11/4 ft. 183 pipes
Trumpet 8 ft. 61 pipes

RECIT (expressive)
Sousbasse 16 ft. 73 pipes
Geigen 8 ft. 73 pipes
Gedeckt 8 ft. 73 pipes
Viole de Gambe 8 ft. 73 pipes
Voix Celeste 8 ft. 61 pipes
Principal 4 ft. 73 pipes
Fugara 2 ft. 73 pipes
Flute harmonique 2 ft. 73 pipes
Basson-Hautboise 16 ft. 73 pipes
Trompette 8 ft. 73 pipes
Hautboise 8 ft. 73 pipes
Clairon 4 ft. 73 pipes
Zimbelstern
Tremulant Tremulant Chimes

POSITIF

POSITIF
Violon 8 ft. 61 pipes
Flute harmonique 8 ft. 61 pipes
Gemshorn celeste 8 ft. 61 pipes
Gemshorn celeste 8 ft. 61 pipes
Flute octaviante 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Quinte 1½ ft. 61 pipes
Principal 1 ft. 61 pipes
Clarinette 8 ft. 61 pipes
Tremulant Tremulant

PEDALE

Resultant 32 ft.
Principalhasse 16 ft. 32 pipes
Violone 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Sousbasse 16 ft. (Recit)
Principal 8 ft. 32 pipes
Violone 8 ft. 12 pipes
Violone 8 ft. (Recit)
Octave 4 ft. 32 pipes
Contre-Bombarde 16 ft. 32 pipes
Contre-Bombarde 8 ft. 12 pipes
Clairon 4 ft. 12 pipes Resultant 32 ft.

KING DAVID by Honegger, and JUBI-LATE DEO by Philip Kraus were performed by the Northwestern University Concert Choir, the concert choir and chancel choir of the First United Methodist Church of Evanston, the Symphonic Wind Ensemble of Northwest-ern University, and members of the Univer-sity Symphony Orchestra on May 21 at the First Methodist Church, Evanston, Ill., under the direction of Margaret Hillis. Mr. Kraus is a senior in Northwestern's School of Music.

ROBERT CARWITHEN conducted the 56-voice Oratorio Choir of the First Presbyterian Church, Philadelphia, Pa., in Verdi's "Requiem" in St. Peter's Church, London, England during a five-day visit there in March. London reviewer, Alan Harverson, gave the choir good notice and reported that the large audience gave the choir a "well-deserved standing ovation."

EDWARD MONDELLO was the soloist for the first Chicago performance of Hindemith's "Concerto for Organ and Orchestra" on May 14 at Rockefeller Chapel, University of Chi-cago. The concert, under the direction of Larry Mendes, also featured Ernest Bloch's "Violin Concerto" with Arnold Brostoff as soloist.

GARY SCHULTZ is the 1971 winner of the San Francisco Chapter AGO competition for young organists. He played the winner's recital for the chapter's April meeting.

DUTCH SCHOLAR AND ORGANIST VISITS THE U.S.

Dr. Anne Risselada, organist of the historic Petruskerk and professor at Augustinus College in Groningen, The Netherlands, is visiting the U.S. during the month of July. An expert on the organ building of the Schnitger school, Dr. Risselada is presenting a program on baroque instruments of The Netherlands during his visit. The program includes slides and tapes of the organs. Dr. Risselada studied at the Royal Conservatory in The Hague, and he received his doctoral degree from the University of Groningen. Through the Netherlands Organ Society, of which he is presently co-chairman, he has been active in the restoration of many old instruments. He is widely known in The Netherlands as performer, teacher, and consultant. Dr. Anne Risselada, organist of the

consultant.

DR. FRANK HERAND, of Sacramento, Calif, is making another 5-month concert and lecture, tour to Germany and Switzerland this summer and fall. His concerts will include Braunschweig Cathedral, the Stadkirche of Celle, a 4-island stint in East Friesland, Bremen, the Mozart organ in Kirchheimbolanden, Mannheim, Baden-Baden, Ulm, St. Blatien, St. Peter in the Black Forest, Altenburg, 2 concerts in Berlin, and radio broadcasts for Radio Zürich and Lugano in Switzerland. A concert on the Patroclus Möller organ in Borgentreich, Westphalia, will feature Dr. Herand as organ soloist. He will perform a number of recitals in this country after his return to California in November.

DEXTER BAILEY, well known Chicago area organist, won the Young Artists Competition sponsored by the Chicago Chapter AGO on March 1t. Mr. Bailey competed with nine other organists in the contest at the Church of the Ascension. The judges were Karel Paukert, of the Northwestern University School of Music faculty, and Herbert White, faculty member at Sherwood School of Music, Chicago. Mr. Bailey was presented in a winner's recital on May 7 at the Church of the Ascension, Chicago.

MELVIN and MARGARET DICKINSON MELVIN and MARGARET DICKINSON were conductor and organist for a concert at Calvary Episcopal Church, Louisville, Ky. on May 28 which featured the "Sinfonia, BWV 35", Cantatas 72 and 104, Mozart's "Missa Brevis, K. 192", "Nun bitten wir den heiligen Geist" by J.N. David, and Distler's cantata, "Wo Gott zuhaus nit gibt sein Gunst", opus 11.



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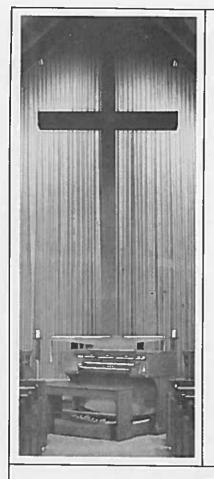
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Floyd Gulick Wins **Worcester Competition**

Floyd Gulick, 24, of Boston, Mass., is the winner of the 4th annual Worcester National Organ Playing Competition sponsored by the Worcester Chapter of the A.G.O. Following his award recital on May 1 in the First Baptist Church of Worcester, he was awarded the cach of Worcester, he was awarded the cash prize of \$300.

A native of Manhasset, N.Y., Mr. Gu-lick is a gradate of Cornell University and received the Master of Music degree and received the Master of Music degree from the Eastman School of Music as a student of Russell Saunders. He also studied with Nadia Boulanger in Fontainebleau, France. In 1968 Mr. Gulick won the organ competition sponsored by the Saint Andrew Music Society in New York. This past fall he was invited by Cornell to give a recital as part of the university's annual Festival of Contemporary Music, He is currently organist and choir director of the First Parish

Church of Sudbury, Massachusetts.

Second place winner was Henry Lowe, organist and choirmaster of Christ Church, Hamilton, Mass. He is a graduate of the School of Sacred Music, Union Theological Seminary, New York City, and served for two years as assistant organist of St. Bartholomew's Church, New York City.

Other finalists were Jo Deen Blaine, a student of Russell Saunders at Eastman School of Music, and Harold Wills, a pupil of Albert Russell in Washington, D.C.

a pupil of Albert Russell in Washington, D.C.
Judges for the competition were Henry Hokans, organist and choirmaster of All Saints Church, Worcester; Charles Krigbaum, chairman of the organ department, Yale University School of Music; and Max Miller, university organist and choirmaster, Boston University.



Above: finalists in the competition were (l. to r.) Harold Wills, Jo Deen Blaine, Floyd Gulick, and Henry Lowe.

Below: The judges are pictured with the winner — (l. to r.) Charles Krigbaum, Henry Hokans, Floyd Gulick, and Max Miller.



Austin Builds for Rockford, Ill. Church

Austin Organs, Inc., Hartford, Conn., have just completed the installation of a small, 3-manual organ at Emmanuel Episcopal Church, Rockford, Illinois. Limited space prevented an efficient installation, so the Great division was installed in its own oak case with front pipes of the Principal under the rear gallery window. The Swell and Choir divisions are suported on angle irons immediately adjacent at the sides over the access stairways, with vertical shades angled toward the nave. Dorothy Walls is organist of the church, and Richard Litterst, organist of Second Congregational Church, Rockford, served as consultant to the church. Austin Organs, Inc., Hartford, Conn., consultant to the church.

GREAT

Bourdon 16 ft. Principal 8 ft. 61 pipes Bourdon 8 ft. 61 pipes Octave 4 ft. 61 pipes

Blockflöte 2 ft. 61 pipes Fourniture IV 244 pipes (19-22-26-29)

SWELL (expressive)
Rohrflöte 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Viola Celeste (TC) 8 ft. 56 pipes
Prestant 4 ft. 68 pipes
Waldflöte 4 ft. 68 pipes
Plein Jeu III 183 pipes
Trompette 8 ft. 68 pipes
Tremolo

CHOIR (express Holzgedeckt 8 ft. 61 pipes Koppelliöte 4 ft. 61 pipes Principal 2 ft. 61 pipes Larigot 11/3 ft. 61 pipes (expressive) Larigot 11/3 ft. 61 pipes Krummhorn (TC) 8 ft. 49 pipes

PEDAL
Principal 16 ft. 32 pipes
Bourdon 16 ft. 12 pipes (Great)
Octave 8 ft. 12 pipes (Pedal)
Bourdon 8 ft. (Great)
Super Octave 4 ft. 12 pipes (Pedal)
Mixture II 64 pipes
Trompette 16 ft. 12 pipes (Swell)
Krummhorn 4 ft. (Choir)



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Wicks "Number One" Finds New Home

Back around the turn of the century, Highland, Ill., cabinet maker and his two watch-maker brothers combined their talents and turned out a pipe organ at the suggestion of the local Catholic priest. "Number One," re-stored to its original condition, has stored to its original condition, has been presented to the Museum at Southern Illinois University at Carbondale by Mr. and Mrs. Martin Wick of Highland, president of the Wicks Organ Company. Martin Wick is the son of Louis Wick, who with his brothers John and Adolph built the instrument above the watch-making shop.

the watch-making shop.

The success of the first organ, which Martin Wick believes was originally built for St. Paul's Catholic Church in built for St. Paul's Catholic Church in Highland, prompted the brothers to build another, and then another; and by 1908 the company was incorporated and has been in continuous operation as a family enterprise ever since. Today the company employs approximately 80 skilled craftsmen.

After a time the organ was trans-ferred to St. Anthony's Roman Catholic Church in Lively Grove where it re-

ferred to St. Anthony's Roman Catholic Church in Lively Grove, where it remained for at least 50 years, until Mr. Wick was able to buy it back.

The official presentation was made at a luncheon at the Student Center Tuesday, May 2, by Mr. and Mrs. Wick. Accepting the organ on behalf of university president David R. Derge, Willis E. Malone, vice president, termed the gift "a most generous and greatly appreciated" one, and said the instrument would be installed in the museum wing of the new humanities building,

ment would be installed in the museum wing of the new humanities building, now being constructed.

"Number One," as the management and employees of the Wicks company affectionately refer to the instrument, was badly deteriorated when Martin Wick reclaimed it. The pine casework, originally stained walnut, had been painted with many coats, as had the pipes themselves. Both casework and pipes have been restored to their original appearance. Traces of the outline ginal appearance. Traces of the outline of the original decoration could still be detected under the paint on the front pipes, and it was able to be restored.

Reuter Builds for Nashville Church

The Reuter Organ Company, Lawrence, Kansas, has completed installation of a new 2-manual, 18-rank instrument in the Woodmont Christian Church, Nashville, Tennessee. The organ pipework is located to the left of the chancel area, as one faces the chancel, with pipework of the Great division and a portion of the Pedal division cantilevered and exposed to view. The remainder of the organ is installed immediately to the rear of the view. The remainder of the organ is installed immediately to the rear of the exposed work. Tonal finishing was under the direction of Mr. Franklin Mitchell, vice president and tonal director of the Reuter firm. Mrs. Carolyn Downey is organist of the church.

GREAT
Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Viole de Gambe 8 ft. (Swell)
Viole Celeste 8 ft. (TC) (Swell)
Octave 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fourniture III 183 pipes
Chimes

SWELL (expressive)
Rohrgedeckt (TC) 16 ft.
Rohrflöte 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste (TC) 8 ft. 49 pipes
Spitzprincipal 4 ft. 61 pipes
Koppelflöte 2 ft.
Nasard 2½ ft. 61 pipes
Koppelflöte 2 ft.
Tierce 1½ ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremolo

PEDAL
Resultant 32 ft.
Bourdon 16 ft. 56 pipes
Rohrgedeckt 16 ft. 12 pipes (Swell)
Octave 8 ft. 44 pipes
Bourdon 8 ft.
Rohrlföte 8 ft. (Swell)
Super Octave 4 ft.
Bourdon 4 ft.
Contre Trompette 16 ft. 12 pipes (Swell) PEDAL

The mechanism of the organ is entirely mechanical and it was originally equipped with a hand pump to provide air, but this mechanism had been re-placed with an electric blower. The original wind chest had been replaced during the 1950's and this one had so deteriorated by 1970 that the organ was unusable. An attempt has been made to provide a new wind chest as much like the original as possible.



While the instrument may have been tuned to a pitch of A-435 originally, since that pitch was widely used in those days, there is no actual evidence those days, there is no actual evidence of this, and it must have been at A-440 for many years, because some of the pipes are not long enough for the lower tuning. Although the present pitch of A-440 was not officially adopted in the United States until 1918, it was used in many cases long before that, so the organ may well have been tuned to that pitch to begin with. Since the renovation, the organ is completely operable, and is said to have an excellent tone.

Fort Meyers, Florida Has New Möller

M. P. Möller, Inc., Hagerstown, Maryland, has recently completed the installation of a 3-manual organ in the First Presbyterian Church, Fort Meyers, Florida. The Great and part of the Pedal divisions are exposed in the chancel, and the Swell and Choir divisions are in chambers on each side of the chancel. Specifications for the new instrument were prepared by H. M. Ridgely of the Möller firm in consultation with Barbara Mann, organist and choir director of the church.

Principal 8 ft. 61 pipes
Robrflöte 8 ft. 61 pipes
Octav 4 ft. 61 pipes
Mixtur II-IV 208 pipes
Tromprete 8 ft. 61 pipes
Chimes

Gedeckt 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste (TC) 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Mixtur II 122 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 12 pipes
Tremulant

CHOIR
Holzgedeckt 8 ft. 61 pipes
Erzahler 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Sesquialtera (TC) II 98 pipes
Oboe 8 ft. 61 pipes
Tremulant

PEDAL PEDAL
Subbass 16 ft. 32 pipes
Gedeckt 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Gedeckt 8 ft. (Swell)
Octav 4 ft. 12 pipes
Nachthorn 4 ft. 32 pipes
Nachthorn 2 ft. 12 pipes
Mixture II 64 pipes
Contre Trompette 16 ft. 12 pipes
Clairon 4 ft. (Swell)



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PEDAL,		Mixtur III	
Prinzipal	16'	Contra Fagot	to 16'
Bourdon	16'	Hautbois	8,
Lieblich Gedec		Trompette	8.
Octave	8'	Clairon	4'
Gedacktflöte	8,	Chiff	
Choralbass	4'	Tremulant	
Flute Ouverte Mixtur II	4'	GREAT	
Posaune	16'	Quintaden	16'
Trompete	8'	Prinzipal	8.
Great to Pedal		Dulciana	8'
Swell to Pedal		Hohlflöte	8,
		Oktav	4'
SWELL		Spitzflöte	4'
Salizional	8'	Quinte	2-2/3'
Gemshorn	8'	Doublette	2'
Gedackt	8,	Waldflöte	2'
Spitzprinzipal	4'	Mixtur IV	
Koppelflöte	4'	Schalmei	8'
Nasat	2.2/3'	Krummhorn	8'
Blockflöte	2'	Percussion	
Terz	1-3/5"	Swell to Grea	t
Sifflöte	1'	Tremulant	

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New Frels Organ to Fort Worth, Texas

E. Power Biggs was recitalist at the dedication of the Carter Memorial Organ in Holy Family Catholic Church, Fort Worth, Texas, on Oct. 24, 1971. The 32-stop, 44-rank instrument is the work of Rubin S. Frels of Victoria, Texas. The free-standing organ is located above and behind the altar in a practous choir loft and speaks union. cated above and behind the altar in a spacious choir loft and speaks unimpeded down the length of the church. The modern architecture and brilliant splashes of color in the carpet and windows from Chartres, France, combine with handsome acoustics in the church. The instrument has mechanical low action with slider chosts, electric places. key action with slider chests, electric stop action, and it is in a walnut case. George Bragg, founder and director of the Texas Boys Choir, is master of the choirs at the parish.

HAUPTWERK
Singend Gedeckt 16 ft. 58 pipes
Principal 8 ft. 58 pipes
Rohrllöte 8 ft. 58 pipes
Octave 4 ft. 58 pipes
Quinte 2½ ft. 58 pipes
Principal 2 ft. 58 pipes
Mixtur IV 232 pipes
Trompete 8 ft. 58 pipes
ROCKPOSITIV
Holzgedeckt 8 ft. 58 pipes
Principal 4 ft. 58 pipes
Principal 4 ft. 58 pipes
Rohrllöte 4 ft. 58 pipes
Quinte 1½ ft. 58 pipes
Quinte 1½ ft. 58 pipes
Zimbel III 174 pipes
Krumnihorn 8 ft. 58 pipes
SWELL
Gedeckt 8 ft. 58 pipes

SWELL
Gedeckt 8 ft. 58 pipes
Gemshorn 8 ft. 58 pipes
Gemshorn Celeste 8 ft. 46 pipes
Principal 4 ft. 58 pipes
Spitzflöte 4 ft. 58 pipes
Waldflöte 2 ft. 58 pipes
Waldflöte 2 ft. 58 pipes
Sesquialtera II 116 pipes
Schaff IV 232 pipes
Schalmey 8 ft.
Tremolo

PEDAL Principal 16 ft. 32 pipes Subbass 16 ft. 32 pipes Principal 8 ft. 32 pipes Gedeckt 8 ft. 32 pipes Choralbass 4 ft. 32 pipes Choralbass 4 ft. 32 pipes Histur IV 128 pipes Fagot 16 ft. 32 pipes PEDAL

Holloway to Build for Warren, Ohio Church

The E. H. Holloway Organ Company, Indianapolis, Indiana, has been engaged to build a new organ for Central Christian Church, Warren, Ohio. The new instrument is a gift of Mrs. F. P. Stroud in memory of her parents. The church is undergoing a complete redecorating program during which the choir and organ will be moved to the gallery in order that the chancel may be a center of worship. Installation of the organ is scheduled for September, 1972. Specifications for the organ were or the organ is scheduled for September, 1972. Specifications for the organ were negotiated by E. H. Holloway and John W. Goulding of the Holloway firm, the Rev. Robert E. Kintner of Lexington, Ky., and Paul Batson, organist of the church.

GREAT GREAT
Bourdon 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillflute 4 ft. 61 pipes
Blockflute 2 ft. 61 pipes
Fourniture II 122 pipes
Cymbale II 122 pipes
Paulistenposaune 8 ft. 61 pipes

Viola 8 (t. 61 pipes Viola Celeste 8 (t. 49 pipes Viola Celeste 8 ft. 49 pip Rohrflute 8 ft. 61 pipes Principal 4 ft. 61 pipes Spitzflute 4 ft. 61 pipes Octavin 2 ft. 61 pipes Larigot 1½ ft. 61 pipes Scharff 1II 183 pipes Krummhorn 16 ft. 61 Trompette 8 ft. 61 pipes Tremulant

CHOIR
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Holzgedeckt 8 ft. 61 pipes
Fugara 4 ft. 61 pipes
Koppelflute 4 ft. 61 pipes
Nazard 23/5 ft. 61 pipes
Flageolet 2 ft. 61 pipes
Tierce 13/5 ft. 61 pipes
Oboe 8 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Tremulant CHOIR

PEDAL
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Bourdon 16 ft. (Great)
Octave 8 ft. 12 pipes
Gedeckt Pommer 8 ft. 32 pipes
Choral Bass 4 ft. 32 pipes
Stillflute 4 ft. 32 pipes
Schweigel 2 ft. 32 pipes
Mixture III 64 pipes (Schweigel)
Posaune 16 ft. 32 pipes
Trumpet 8 ft. 12 pipes
Schalmey 4 ft. 32 pipes



Weiland Rebuilds Felgemacher Organ

Henry Weiland, of the Tellers Organ Company, Eric, Pa., has recently completed an organ for St. Paul's Episcopal Church, Watertown, Wisconsin. The slider chests and mechanical key stop action of a Felgemacher organ were used. In spite of its 80-90 years of age, the chests and other mechanical parts were in excellent condition. All new pipe work was installed, and some of the top boards of the chests were remade to permit the introduction of mixtures. The pipes were made by August Laukhuff of West Germany. The principals are of pure tin and the facade pipes of copper. Since the Pedal division of the original organ had only a 16 ft. Bourdon, it was decided to install a new division with electropneumatic chests and a standard pedalboard. Mr. Weiland also built a new mahogany case. The organ is unenclosed and stands in the southeast corner of mallogany case. The organ is unenclosed and stands in the southeast corner of the nave, which, although not large, is quite resonant.

MANUAL I

MANI Praestant 8 ft. Holz Gedackt 8 ft. Oktav 4 ft. Błock Floete 2 ft. Sesqualter II Mixtur III 1½ ft. Dulzian 8 ft.

MANUAL II
Rohr Pommer 8 ft.
Spitz Floete 4 ft.
Oktav 2 ft.
Zimbel II ½ ft.
Holz Regal 8 ft.

PEDAL

Subbass 16 ft. Oktav 8 ft. Nachthorn 2 ft. Dulzian 16 ft. Trichter Regal 4 ft.

CAROLYN ZISKOWSKI, a junior at Smith College, is the recipient of a \$100 scholarship awarded by the Springfield Chapter AGO at their May 16 meeting at the First Congre-gational Church, Springfield, Mass.



Illinois Parish Gets New Bosch Organ

A new organ built by the Bosch Organ Company, Kassel, West Germany, was installed last year in the Trinity Episcopal Church, Jacksonville, Illinois. The new instrument is encased and free-standing in a walnut case. It has mechanical key action and electrical stop action. The organ was designed by Werner Bosch in consultation with the church's organist and choir director, Mrs. Ruth Bellatti, and it was installed by Martin Ott of the Bosch firm with the assistance of Whitney Otis of St. Louis. The first concert on the organ was played by Wilma Jensen on Oct. 26, 1971. According to Dr. Walter B. Hendrickson, professor emeritus in history at MacMurray College and a long-time member of Trinity Church, the new organ "has made possible more diversity in the church's service music, the choir has been inspired to sing more advanced works, and the congregation sings better and with more confidence." The parish plans to expand its mission to bring great church music to central Illinois with the addition of this instrument to its program.

this instrument to its program.

GREAT

Principal 8 ft. 61 pipes

Metallgedackt 8 ft. 61 pipes

Oktave 4 ft. 61 pipes

Spillflöte 2 ft. 61 pipes
Sesquialter II 110 pipes
Mixture IV 244 pipes
SWELL
Holzgedackt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Rohrfföte 4 ft. 61 pipes
Italian Principal 2 ft. 61 pipes
Quinte 1½ ft. 61 pipes
Trompette 8 ft. 61 pipes
PEDAL
Subbass 16 ft. 32 pipes
Genshorn 8 ft. 32 pipes
Choralbass 4 + 2 ft. 64 pipes
Fagot 16 ft. 32 pipes

HOWARD L. RALSTON RETIRES FROM PITTSBURGH SEMINARY

Howard L. Ralston, assistant professor of church music at Pittsburgh Theological Seminary since 1944, has retired at the end of May. Mr. Ralston came to the former Western Seminary as director of music and teacher of hymnology. He also began an identical program at the former Pittsburgh-Xenia Seminary and continued to serve both seminaries until their merger in 1959 Seminary and continued to serve both seminaries until their merger in 1959 into what is now known as Pittsburgh Theological Seminary. At Pittsburgh Seminary he became director of music and spent many hours directing the men's and mixed choirs, taught courses in hymnology and church music and served as the seminary organist. Mr. Ralston was also active in local churches, serving 25 years as organist and choirmaster at the Bellefield Presbyterian Church, Pittsburgh.

JERRY A. & VIRGINIA LEDOUX RECEIVE APPOINTMENT

Jerry A. LeDoux has been appointed minister of music and his wife, Virginia, organist at Fourth Presbyterian Church, Washington, D.C. Mr. LeDoux holds a MusB degree from Westminster Choir College, and he is presently working on his MusM degree at Peabody Conservatory of Music. He is the conductor of the Laurel Oratorio Society. Mrs. LeDoux is also a graduate of Westminster Choir College, and she received her MusM degree in organ performance her MusM degree in organ performance from Peabody Conservatory this spring.

Fazakas Rebuilds New Jersey Organ

St. Paul's Episcopal Church, East Orange, N.J. dedicated its newly rebuilt organ on Jan. 23. The rebuilt instrument is a memorial to Miss Rosinstrument is a memorial to Miss Rosalie M. Gussner, a life-long member of the church. The 2-manual and pedal organ of 39 stops was rebuilt by the Fazakas Organ Company of Martinsville, N.J., with an electric action and a new Reisner console. Special music for the dedication service was prepared by Edward Nawyn, organist and choir director, and Evelyn Radaban of Paterson, N.J. was the guest organist.

aterson, N.J. was the gues
GREAT
Open Diapason 8 (t. 61 pipes
Flute 8 ft. 61 pipes
Salicional 8 ft. (Swell)
Dulcians 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute 4 ft. 12 pipes
Twelfth 224 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fourniture III 183 pipes
Fagotto 16 ft. (Swell)
French Trumpet 8 ft. 61 pipes
Clarion 4 ft. 12 pipes
SWELL

Clarion 4 ft. 12 pipes

SWELL

Bourdon 16 ft. 12 pipes

Violin Diapason 8 ft. 61 pipes

Cello 8 ft. 61 pipes

Stopped Diapason 8 ft. 61 pipes

Salicional 8 ft. 61 pipes

Acoline Celeste 8 ft. (TC) 49 pipes

Principal 4 ft. 12 pipes

Gambette 4 ft. 12 pipes

Harmonic Flute 4 ft. 61 pipes

Flute d'Amour 4 ft. 12 pipes

Piccolo 2 ft. 61 pipes

Piccolo 2 ft. 61 pipes

Tierce 1¾ ft. 61 pipes

Larigot 1½ ft. 12 pipes

Mixture III 61 pipes

Oboe 16 ft.

Oboe 8 ft. 61 pipes

Choe 4 ft. 12 pipes

Tremolo

PEDAL

PEDAL
Open Diapason 16 ft. 32 pipes
Gedeckt 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Principal 8 ft. (Great)
Viole 8 ft. 18 pipes
Bourdon 8 ft. 12 pipes
Choral Bass 4 ft. (Great)
Trumpet 8 ft. (Great)
Oboe 8 ft. (Swell)



Dr. George William Volkel, FAGO, has accepted the invitation to become organist and chairmaster of the First United Presbyand choirmaster of the First United Presbyterian Church of Pompano Beach, Florida.
Dr. Valkel has held many church positions,
both in the metropolitan New York area
and in Florida, previous to this one. He
is a graduate of the Juilliard School of
Music and the School of Sacred Music,
Union Theological Seminary, New York
City, and he has been a faculty member
of both schools. A 4-manual Schantz organ
is at Dr. Valkel's disposal in the new position, and plans are now under way for
the completion of the instrument, some 25
ranks having been prepared for in the
console. A series of lecture-recitals featuring the organ and guest instrumentalists is
planned for the coming season.

THE CATHEDRAL OF THE SACRED HEART, Newark, N.J., attracted a cumulative total attendance of 7,158 people to its 1971-72 organ recital series. The average attendance for the weekly series was about 230, although the actual count varied from a low of 98 to a high of 1034. The season was highlighted by the first U.S. recital by David Bruce-Payne of Westminster Abbey in London. For the second season in a row, the recitals were broadcast by WSOU-FM, the radio station of Seton Hall University, South Orange, N.J. John Rose is organist of the cathedral.

WALTER HENDL has resigned as director of the Eastman School of Music, Rochester, N.Y., for reasons of health. He has been director of the school since 1964 after serving as associate conductor of the Chicago Symphony Orchestra.

Last month we told you about Opus 1, our 29-stop organ for At. Luke's, Fort bollins. Upus 2 is a residence organ, for a home in San Diego, so we were reminded that we should tell you about the mechanicalaction practice-organs we're making. Specifications vary, of course, even in these, but basically they have 3 stops, 2 manuals and pedals. Not just some mass-produced line, this is a Phelps Mini-Organ, a real Organ in miniature. For example: as all organists know, a practice organ that is to be genuinely useful, and not just for learning notes, must overcome the flimsy touch usual with very small patters. Othervise the action will be ultra-light, with virtually no pluck, and will feel mushy and uncontrolled. Our Mini has a specially-designed action which eliminates these faults and gives all the virtues of a Maxi. And the price won't wreck anyone's budget.

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New Books

Two new books merit our attention this month, even though both are writ-ten in German and are therefore valuable only to those who can read the language adequately. Both books will be valuable to those who can do so, how-

Haselböck, Hans. Barocker Orgel-schatz in Niederösterreich. 184 pages, 12 drawings by H. Hölzl, 8 color plates, 35 b/w illustrations, 1 map, 2 facsimiles, Manutiuspresse, Vienna/Munich, 1972. Dr. Haselböck, who is professor of or-gan and improvisation at the Vienna Music Academy and organist of the Dominican Church in Vienna, here pro-vides us with a handsome and worthy

Dominican Church in Vienna, here provides us with a handsome and worthy addition to the growing number of works on European organ history. Lower Austria is the area which surrounds Vienna, and, although there were many baroque organs built in the area, few have survived to this day. What little has survived however, is indicative of the skill and art of the "Viennese School" of organ builders. Dr. Haselböck documents this in a delightfully story-like volume which nevertheless does not lose its scholarly worth.

His story begins with the pre-classical

lose its scholarly worth.

His story begins with the pre-classical period, continues through discussion of the organs at Klosterneuburg, Dürnstein, Zwettl, Melk, Herzogenburg, Pulkau, Lilienfeld, Altenburg, Sonntagburg, Langegg, Heiligenkreuz, and their surroundings. Such organ builders as J. G. Freundt, B. Heintzler, J. I. Egedacher, G. Sonnholz, J. Hencke, M. Jesswanger, A. Pflieger, I. Gatto, F. X. Christoph, S. Helmich, and I. Kober, as well as many others, show their work through this others, show their work through this story. Dr. Haselböck discusses the style of the organs, the casework and decora-tion, the use to which the organs were put, and their style in relation to German and Dutch organs of the period. He includes a glossary of words that were common in the period among organ builders, and he gives detailed in-formation about all the historic organs

formation about all the historic organs in Lower Austria as they stand today. Of particular interest is Dr. Haselböck's discussion of the place and use of the organ during the time of Mozart and Haydn. He includes within his subject the organs built until 1805, with the work at Heiligenkreuz signaling the beginning of the romantic period. It is a lovely book, both to read and look at, and the price is modest (\$12.00) in comparison to the usual price of such books. If you want to know what kind of organs the Viennese played on during the baroque and roplayed on during the baroque and ro-cocco periods, and if you can read Ger-man, this book will serve you well. It is a most welcome addition to the liter-

Laade, Wolfgang. Klangdokumente historischer Tasteninstrumente. Disko-graphie, Orgeln, Kiel- und Hammerkla-viere. 133 pages, paper, Musikverlag zum Pelikan (Karl Merseburger), Zürich, 1972.

This little reference book will find This little reference book will find great use among those who are interested in recordings (discs) of old and important historic keyboard instruments. It is quite simply a discography of all the known recordings (to the compiler) which have been made of historic organs, clavichords, harpsichords, and early pianos. The list is arranged according to countries, and includes the European countries (north and south), Russia, England, and the United States. It also includes (because of their contemporary historical im-United States. It also includes (because of their contemporary historical importance) a list of improvisations on recordings. A chronology of the most important organs which are documented in the recordings is also included with some attempt to date and identify the builder's work (although complete and accurate analysis of modern or later changes in a particular instrument could, of course, not be included). There are lists of the various organ builders and piano builders, and maps of the principal countries involved. The listings include 300 recordings of some 200 historic organs, and 60 discs of other old keyboard instruments. The compiler also includes brief discussion of the chief labels on which series of recordings of historic instruments have been released.

Such an attempt to compile an exhaustive catalogue may be an almost impossible job if one wants to reach perfection, but certainly this book is successful and thorough within the limits of Mr. Laade's ability. The text of the book is entirely in German. If you want to start a historic record colyou want to start a historic record col-lection, this book will be a help. - RS

Organ Music

Only two publishers are represented in this month's listings, but a considerable amount of music is involved.

Augsburg sends G. Winston Cassler's Organ descants for Selected Hymn Tunes (11-9304, \$4.50). Alternative harmonizations are provided for 56 well-known tunes, and styles generally are units conservative. quite conservative.

Volume Two of Richard Hudson's Trios for Organ (Augsburg 11-9509, \$3.75) has arrived. It forms a logical sesp. 13) has arrived. It forms a logical sequel to Volume One, reviewed in this column in February (page 14). Technical levels in the second volume are slightly higher than in the first, but the focus is still clearly on less-advanced students and organists of modest attrainments.

Also from Augsburg is Alec Wyton's Preludes on Contemporary Hymns (11-9489, \$3.50), consisting of manualiter preludes on ten tunes

C. F. Peters (Hinrichsen 810b) heads its list with Piet Kee's Two Pieces for Organ (no price listed), containing an

improvisational Fantasia on Wachet auf and a quiet Prelude on O Sacred

Of unusual interest is the Anthology of Organ Music — Second Series vols. 7-12, edited by Gordon Phillips (C. F. Peters-Hinrichsen, Nos. 1067-1072, \$4.00 Peters-Hinrichsen, Nos. 1067-1072, \$4.00 each). Each volume is exemplary in its varied content — from Baroque to contemporary — its handsome layout and printing, and informative introductions. Many of the individual pieces are unavailable elsewhere. This entire set is a must for every complete organ library.

library.

Orgelmusik im Gottesdienst (C. F. Peters-Hinrichsen, No. 2006c, \$9.00), on the other hand, is a peculiar juxtapostion of the obscure, the fascinating, and the dull. The collection cries out for an adequate editorial introduction list-

an adequate editorial introduction listing sources, to say nothing of a rationale for the content. Although a few items are unavailable elsewhere, \$9.00 is far too high a price.

H. F. Micheelsen's Meditationen für Orgel (C. F. Peters-Müller Verlag, \$5.00) is Part 2 of the Grenchener Orgelbuch (1965). There are in all five meditations, ranging in style from intimate to bravura, and especially notable is a successful synthesis of serial techniques and traditional harmonic devices. Technical demands are only moderately high.

erately high.

erately high.

We confess to being non-plused at Norbert Linke's Organ Pops: Choralvorspiele für Orgel (C.F. Peters-Müller Verlag, \$4.00). The first impression of highbrow satire fades out to a realization of Teutonic gravity. If you are interested in Wachet auf in boogie-woogie, Wunderbarer König in rhumba style, or possibly the Vater unser done up in a Hungarian gypsy idiom, this collection is for you.

collection is for you.

Finally, if the above does not end on a negative enough note, we would respectfully suggest that Marco Martini's Variazioni per organo (C. F. Peters-Zanibon 5239, \$4.00) be mercifully withdrawn from print.

Letters to the Editor

Greensboro, N.C., May 17, 1972 — To the Editor:

Greensboro, N.C., May 17, 1972 —
To the Editor:

I feel compelled to comment on the discussion of temperament as raised in the editorial of your February issue and in several letters in the May issue. It seems that there are some misconceptions about tuning systems which need re-examination.

A common assumption is that if we are to use a practical tuning system other than equal-temperament, it must be mean-tone tuning. But in so thinking, we are ignoring at least three common temperaments of the 17th and 18th centuries. These systems, commonly known as Werckmeister's I and II, and Kirnberger's, were the type advocated by J. S. Bach in the heated discussions during his lifetime. Das Wohl-temperierte Clauier was composed to illustrate the possibility of playing in all keys with these systems, as was impossible with mean-tone tuning. It is interesting to note that our present system of equal-temperament was known long before the 19th century, being set forth by Zarlino (among others) in the mid 1500's. It was known theoretically, but was consistently rejected in practice as being too dissonant because none of the fifths are perfect and none of the thirds are just.

In reviving the issue of tuning systems, we

In reviving the issue of tuning systems, we

must first realize that any system is a com-promise and must be regarded as such, and that system which is good for one instrument may not be the best for another. We are dealmay not be the best for another. We are dealing here with the organ, an instrument whose literature spans all periods of musical history. Taking a mental tally of the keys into which the vast amount of literature falls, we find that the majority of works are in those keys with few sharps or flats. It would seem reasonable then to adopt a tuning system which favors these keys, such as Werckmeister's or Kirnberger's. Kirnberger's.

favors these keys, such as Werckmeister's or Kirnberger's.

The advantages of so doing are numerous. First, the keys played in most frequently sound considerably better than in equal-temperament, many triads having perfect lifths and/or just thirds. Second, each key has its unique color according to the make-up of just, perfect, or tempered intervals in that key's primary triads — an effect which is very pleasant, indeed. Third, the mutation ranks are much better in tune with the unison ranks of pipes, increasing the instrument's sonority. And one can still safely play in all keys, some being somewhat less in tune than with equal-temperament, but those most frequently used are much more pleasant than the same in equal temperament. (In Werckmeister II, for example, only two keys, D-flat — C-sharp major and G-flat — F-sharp major are "restless," but certainly not unplayable, whereas F major, with two perfect lifths and a just third, is quite beautiful. How many worthwhile organ pieces are in either D-flat — C-sharp major or G-flat — F-sharp major as compared to the number in F major?)

In this age of tremendous scientific progress and advancement, we have the bad habit of looking at artistic developments as "improvements" and "progress" rather than changes in style and taste. Interestingly, all of the areas of organbuilding and design discussed in the February editorial are subject to this kind of thinking, temperament included. Our present system of equal temperament is not an improvement over other systems, but merely a compromise in which no keys are favored over others, but all are equally bad. But considering the nature of the organ and its literature, the instrument certainly lost in the deal.

It will take time and patience to open minds to other tuning systems, for all of us have been so thoroughly conditioned in one that all others sound out-of-tune and wrong. But for those with open minds and sensitive ears, the effort is well rewarded.

Sincerely,

Randolph Foy

Lowell, Mass., May 15, 1972 -

Lowell, Mass., May 15, 1972 —
To the Editor:
Happiness is often one little word. I appreciated your running a picture and story about me and my new organ firm in the May issue but was unhappy that you described my 1870 Hook organ project as a "rebuild" rather than a "restoration." In the March 1972 Diapason you ran a story about an 1872 Hook organ which was rebuilt by Leonard G. Berghaus of Melrose Park, Illinois. This story was particularly fascinating to me because apparently this

old Hook, which was built only two years later than the one I am working on for Auburndale Congregational Church in Massachusetts, was almost exactly like the latter instrument. Berghaus, for reasons which I fully understand and appreciate, chose to use his Hook as raw material (and what fine raw materials they are) to achieve an essentially contemporary instrument. The stoplist was changed (even the names of stops retained from the old organ) and even the old pipes which were left in the organ were in some cases revoiced or "improved" in effect. I see nothing whatsoever wrong with this and would like very much to see the organ.

However, in my project, it was decided that

However, in my project, it was decided that we would endeavor to preserve as far as possible the original qualities of the Hook organ, including every stop still existing (a 16' Open Diapason in the Pedal was removed years ago), to retain the old action, and the old wind system (except for a new blower) including its rather shaky characteristic on the Swell. The only tonal changes are to be additions, one stop for each of the manuals, and three pedal stops where the old 16' Open Diapason once stond. These will be carried out so that by simply not using them, the old Hook can be made to sound exactly like it did before.

Considering my objectives, and the methods

Considering my objectives, and the methods used to carry them out, I believe that my project then is properly a "restoration" plus some additions, rather than a "rebuild."

Respectfully,

George Bozeman, Jr. Organbuilder

AGO CHAPTERS REPORT ELECTION RESULTS

The following chapters of the A.G.O. have reported the results of their local elections of officers for the coming year:

Southern Arizona Chapter: V. Louise Patterson, dean; Roy Duran, sub-dean; the Rev. Richard Babcock, secretary; Russell C. Baughman, registrar; Janet Miller, librarian-historian; Denise Weber, Celesta Verna, auditors; Charles Burgess, Mary Zua Kamp, Lucille Hall, Francis M. Johnson, Roy A. Johnson, executive committee. executive committee.

Central Florida Chapter: Walter N. Hewitt, dean; Daren Williams, subdean; Grace Corman, registrar; Kathy Atkisson, secretary; Beatrice Buck, treas-Aukisson, secretary; Beatrice Buck, treasurer; Ruth Enslow, Dana McKinnon, auditors; Clifford R. Berry Jr., Howard S. Fleming, Athalia Cope, Stephen Czarnecki, executive committee.

Kansas City Chapter: William Bliem, dean; the Rev. Benjamin Harrison, subdean.

dean. Ozark Chapter: Mrs. Lloyd Clinton,

dean; Mrs. Elmer Williams, sub-dean; Jeff Nichols, secretary-treasurer.

Bangor, Maine Chapter: Richard J.

Snare, dean: Eleanor Snow, sub-dean: Arline Smiley, recording secretary; Allen Fernald, corresponding secretary; Har-

Fernald, corresponding secretary; Harriet Mehann, treasurer.

Montgomery County, Maryland Chapter: Kenneth D. Lowenberg, dean; Lawrence Savage, sub-dean; Elizabeth C. Freeman, treasurer; James N. Ayres, registrar; Carmela Broughton, secretary. Springfield, Mass. Chapter: Franklin P. Taplin, dean; David W. Cogswell, sub-dean; Mrs. Arthur Standen Jr., secretary; John L. Karalekas, treasurer; Lawrence R. Buddington Jr., Mrs. Robert I. McCartney, directors.

ert J. McCartney, directors.
St. Louis Chapter: E. Alan Wood, dean; Marie Kremer, sub-dean; Kathleen A. Thomerson, secretary; David Nelson, treasurer; Shelby Breedlove, registrar.
Akron Chapter: Carolyn Stahl, dean;

Robert Quade, sub-dean; Pat Belaney, secretary; Herb Klein, treasurer; Jan Lewis, registrar; Helen Cande, librarian; Don Noltemeyer, auditor; Hans

Zbinden, Joyce Fisher, executive com-

Canton Chapter: Arthur Lindstrom, dean: David C. Bower, sub-dean. Anderson, South Carolina Chapter:

Mrs. Frederick Terry, dean; Mrs. Richard Ruhle, sub-dean; Mrs. Paul Stewart, secretary-treasurer.

MTNA SPONSORS 1973 ORGAN COMPETITION

The Music Teacher's National Association will sponsor a collegiate artist organ competition in 1973. A prize of \$400 will be awarded to the first place winner in organ performance. The contest will begin at the state level, with winners advancing to the division level, and division level winners going to the national competition. Auditions for the state level will be no later than Feb. 1, 1973; the division level auditions will be no later than March 1, 1973; and the national competition will be held

in Philadelphia on April 1, 1973.

in Philadelphia on April 1, 1973.

Contestants must be high school graduates but not have reached their 27th birthday by the date of the national auditions. Contestants need not be currently enrolled in a college or university, but must be studying with an active MTNA member.

A solo program of 30 minutes duration must include works from each of the following classifications: (A) one large prelude and fugue by J. S. Bach, such as that in C major (9/8), E minor (Wedge), B minor, E-flat major, or A minor (Great); (B) a Toccata by Georg Muffat; (C) a suite or Mass by a French baroque composer such as Clérambault, Couperin, etc.; and (D) a

French baroque composer such as Clérambault, Couperin, etc.; and (D) a work composed during the 20th century. Memorization is optional, and registrants will be provided if needed.

Arthur A. Birkby, faculty member at the University of Wyoming, is national chairman for the organ auditions. Information and registration information may be obtained from state college auditions chairmen or the state presidents of the MTNA.

(Continued from page 1)

mended a skeptical approach to the mended a skeptical approach to the signs for ornaments because of frequent misprints, especially in Couperin's later works, and because appropriate signs often are omitted in parallel passages. Citing the resemblance of certain musical cadences to feminine endings in French poetry, he recommended that an appoggiatura to the second note in a descending third always be played in the time of the first note in strong to weak rhythmic situations, even though the appoggiatura is phrased to the second note second note in the time of the first note in strong to weak rhythmic situations, even though the appoggiatura is phrased to the second note. Addition of ornamentation by the performers was prominent in several of the recitals. Leonhardt cusseveral of the recitals. Leonhardt customarily ornamented the repeated sections in dances, with elegant results, and in the Scarlatti sonatas used for her encores, Ahlgrimm introduced ornamentation reminiscent of Spanish lute and guitar music. The post-cadential flourishes in Sartori's reading of Frescobaldi's Romanesca Variations, however, sounded somewhat curious.

Choice of instrument and registration

Choice of instrument and registration also demonstrated differences among the recitalists. By far the favorite in-strument of the festival was Ahlgrimm's the recitaists. By far the favorite instrument of the festival was Ahlgrimm's Taskin copy, made this year by David Rubio in England. The instrument, which includes a peau de buffle register, is equipped with handstops and has a beautiful lacquered case and decorated soundboard; its tone is magnificent. It was used not only by Ahlgrimm herself, but also by Leonhardt, Gilbert, and Pernafelli in their recitals, as well as in seven of the eight harpsichord concertos. A French double by William Dowd was chosen by Valenti and Berruti for their recitals, and this same instrument was used in various of the concertos. Sartori and Aveling played their concerts on a Neupert "Bach" model, which was used also by Ahlgrimm for the Grunenwald dances because of the frequent changes of registration required. Rainer Schuetze's copies of instruments by Blanchet and copies of instruments by Blanchet and Dulcken were used in certain of the concertos and in most of the master classes, and his copy of an early Italian

harpsichord was used in Leonhardt's classes on Frescobaldi. This latter instrument initiated the most startling contrast in sound of the entire festival. Those who heard the clear, bright sound of its two 8-foot registers in the class were confronted that same evening by the sound of Frescobaldi's music played by Sartori on the Neupert, with frequent use of the 16-foot register. In general, the recitalists who played the Neupert changed registration frequently. The series' antithesis in registration was furnished by Gilbert's performance of Couperin's Fifth and Eighth Ordres almost exclusively with two 8-foot registers, either singly or coupled; the 4-foot register was reserved for portions of the Passacaille near the end of the Eighth Ordre. Similarly nearly all the concertos were performed without any use of the 4-foot register. Typically, though, even the recitalists who played instruments with handstops introduced greater variety of registration, and some unusual effects appeared, for example Leonhardt's use of the peau de bufflé to accompany the right hand's solo on the upper manual in the Adagio of C. P. E. Bach's "Wuertemberg" Sonata. In his recital of the Kuhnau sonatas, Berrutt coupled the upper 8-foot register "luted" to the peau de bufflé for a curious and anachronistic effect. The performance of these same sonatas was accompanied by dramatic recitation of the descriptive texts provided by the composer. The tour de force of the recital series where texts provided by the composer. The tour de force of the recital series where registration is concerned was Ahlgrimm's performance of the Grunen-wald dances, in which the kaleidoscopic changes of tone color demonstrated what is possible with an instrument equipped with pedal mechanisms.

Because of the wealth of music per-formed and discussed, and because of formed and discussed, and because of the high quality of many of the per-formances, the International Harpsi-chord Festival offered a unique oppor-tunity to observe current styles of per-formance and attitudes toward reper-toire for barpsichord, It is to be hoped that the festival will be continued for many years to come.

many years to come.

Off the Soundboard

James Strand, Southwestern College, Winfield, Kansas was heard at Southeastern State College and at the University of Oklahoma in April. His program: "Italian" Concerto, Bach; Tambourin, Musette en rondeau, La Poule, Rameau; Fantasy for Harpsichord (1970), James Wintle; "French" Suite in G Major, Bach; The Carman's Whistle, Byrd; Sonatas, K. 115, 259, 6, Scarlatti.

Victor Hill closed his annual series of Griffin Hall Concerts at Williams College (Williamstown, Mass.) on April 22 and 23. His program: Toccata, L. 20, Pavana Lachrimae, Onder cen linde

22 and 23. His program: Toccata, L. 20, Pavana Lachrimae, Onder cen linde groen, Sweelinck; Toccata 8, Suite 12, Toccata 12, Froberger; Preludes and Fugues in D (II), B-llat minor (L), G-sharp Major (I), G minor (I), G minor (I), G-sharp Major (II) from the WTC, Bach; Sonata in D Major (Opus 5/2), J. C. Bach.

On June 12 Dr. Hill played at Rider College, Lawrenceville, N.J., for the annual Advanced Placement Reading of the Educational Testing Service, at which he also served as a Reader in mathematics. His program: Sonata in D Major, J. C. Bach; Est-ce-Mars?, Pavana lachrimae, Onder een linde groen, Sweelinck; Capriccio on the Departure of his Beloved Brother, Bach; La Forqueray, Chaconne, Duphly.

Jerry Brainard, harpsichordist, and James Walker, flutist from Texas Tech University, Lubbock, were presented in recital in Carlsbad, New Mexico, by the Carlsbad Arts Council on April 30. The program: Suite in D minor, Louis Couperin; Sonata in G Major for Flute and Harpsichord, Telemann; Capriccio on the Departure of His Beloved Brother, Bach; Sonata in G Major for Flute and Harpsichord, Benda; Suite in E Major, Bach; Sonata in G Major for Flute and Harpsichord, Benda; Suite in E Major, Handel; Sonata in E minor for Flute and Harpsichord, Bach.

Dr. Joseph Stephens of Baltimore played the concluding recital of the Sixth annual Washington Bach Festival at the Church of the Ascension and St. Agnes. on May 12. The program, all Bach: WTC, Book II, Preludes and

Fugues in E Major, E-flat Major, and F minor; Partita in G Major; Toccata in D minor; "English" Suite in E minor. Richard Peek, harpsichordist, and Dale Higbee, flutist, were heard in concert in the Morrison Chapel of Covenant Presbyterian Church, Charlotte, N.C., on May 21. The program: Sonata in B minor, BWV 1030, Bach; Biblical Sonata One, Kuhnau; Adagio e Mesto from Concerto in D minor, Reinecke; Sonata in E-flat, Martin Shaw; Pastorale and Noel, Richard Peek.

H. Ross Wood was harpsichordist at St. Luke's Episcopal Church, Dallas, when Hugo Distler's Vesper Cantata, Christ Who Alone Art Light of Day received its American premiere in a new edition by Larry Palmer. J. S. Bach's Cantata 150 was also on the program, and the harpsichord was a copy of the Smithsonian's 17th-century R i d o l f i, built by Dallas' harpsichord maker, Richard Kingston.

Kenneth Nienbuis played his graduate harpsichord regital in the Meadows

Kenneth Nienhuis played his graduate harpsichord recital in the Meadows Action Niembuls played his graduate harpsichord recital in the Meadows Museum of Southern Methodist University on June 5. His program: More Palatino, Sweelinck: Suite in D Major, Froberger: Sonata in D Major, Haydin: Continuum, Ligeti: Tombeau de Mr. Blanerocher, Louis Couperin: Passacaille from the Eighth Ordre, Francois Couperin; "Italian" Concerto, Bach.

Victor Wolfram's article The Harpsichord: Back from the Brink has been published in High Fidelity Magazine for June, 1972, pages 43-47. In it he traces the 20th-century re-emergence of our instrument in a very literate and readable manner, and appends a list of twelve favorite recordings. Highly recommended.

Concerts by the Lucktenberg Duo

Concerts by the Lucktenberg Duo (George and Jerrie) are always a delight; recent word indicates that they are now sporting a new Witt Harpsichord to complement Mrs. Lucktenberg's Stradivarius.

Features and news items for these pages are welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas, 75222.



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W. Riley Daniels (standing), president of M. P. Möller, Inc., Hagerstown, Maryland, has announced the retirement of H. Monroe Ridgely (left), senior vice president, effec-tive May 31, and the appointment of Jack Staley (right) as sales manager of the or-gon building firm.

Mr. Ridgely joined Möller in June, 1926

upon graduation from Dickinson College.
He had earlier studied organ at Peabody
Conservatory of Music. Following an apprenticeship in the Möller erecting room, Mr. Ridgely spent several years "on the road" in organ installation and finishing. In 1932 he was appointed Möller sales representahe was appointed Möller sales representa-tive in Philadelphia; in 1941 he returned to Hagerstown after a short period in New York. In 1942 he was appointed sales man-ager by the firm, and young Mr. Ridgely commenced a distinguished career that was to take him on behalf of Möller to every state on the North American continent dur-ing the next thirty years. Responsible ulti-mately for the design and sale of many hundreds of organs, Mr. Ridgely shared prominently in the rise of the Möller firm as one of the world's largest builders of pipe organs. Mr. Ridgely will continue to be as-sociated with Möller as a special sales con-sultant in many areas, and he will have particular responsibility for Southern Florida, where he will reside with his wife for seven where he will reside with his wife for seven months each year.

Mr. Staley has had a successful career in

business, coming to Möller in 1964 as sales representative for Northern Ohio and Eastern Michigan from the vice presidency of a major manufacturer in Akron, Ohio. Mr. Staley holds a music degree from Mount Union College, Alliance, Ohio, as well as a degree in accounting from Hammel Business College. He has studied organ at Westmin-ster Choir College with Alexander McCurdy, and he was for many years organist at First United Methodist Church, Akron, Ohio. He Mr. Staley, his wife and their six sons moved to Hagerstown in September, 1971 when he joined the Möller home office organization.

HILDA JONAS HOLDS HARPSICHORD WORKSHOP

A harpsichord workshop by Hilda Jonas is being held July 9-14 at the University of Evansville, Evansville, In-diana. There will be a series of ten lectures and master classes on the various techniques needed for the performance of the Inventions and Preludes and Fugues by Bach, music by Handel, Scarlatti, Couperin, Rameau, and other composers of the baroque period. The sessions will also deal with performance on the piano and organ, registration and stylistic characteristics.

The workshop is onen to pianists

The workshop is open to pianists, organists, ensemble directors, accompanists, and harpsichordists, and both nists, and harpsichordists, and both graduate and undergraduate credit is being offered. Students in the workshop are encouraged to bring appropriate solo and ensemble music to perform on the two harpsichords which Mrs. Jonas will bring with her to the campus. Mrs. Jonas will perform in public recital on July 9.

Further information may be obtained by writing: Harpsichord Workshop, University of Evansville, Evansville, IN 47101.

DELAWARE ORGAN COMPANY, INC. has completely refurbished the Kilgen organ at St. Patrick's Cathedral, New York City. All chest pneumatics in five of the seven divisions were completely recovered with polylon, and all of the reservoirs, swell engines, tremulants and concussion regulators were recovered. For the first time in recent months, all notes are now playing in the large organ.

South Orange, N.J. Church **Dedicates New Austin Organ**

A new 4-manual and pedal Austin organ will be dedicated on May 7 at the Church of the Holy Communion, South Orange, New Jersey. The organ consists of 66 stops in six divisions. Two consists of 66 stops in six divisions. Two sections of the former 1929 organ were retained and modified, forming the Solo and Choir divisions as well as part of the Pedal division. The Positiv, Great, Swell and balance of the Pedal are all new divisions by Austin and are located in the forward part of the original organ space on the second floor level (above Solo and Choir), speaking into the church through large grilles in the chancel and south transept. Funds available from a trust set up by the Vanston family, who presented the former organ to the church as a memorial in 1929, helped pay for the new instrument. The new console is movable and can be new console is movable and can be placed at any point in the church. War-ren Brown is organist and choirmaster of the church.

GREAT
Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Fourniture IV 244 pipes (19-22-26-29)
Trompete 8 ft. 61 pipes
Chimes

SWELL
Rohrgedeckt 8 ft. 61 pipes
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Spitzflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Sesquialtera II 122 pipes
Plein Jeu IV 244 pipes (22-26-29-33)
Contra Fagotto 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Trompette 8 ft. 61 pipes
Tremulant

POSITIV POSITIV
Gedeckt 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quint 11/5 ft. 61 pipes
Cymbel II 122 pipes (26-29)
Krummhorn 8 ft. 61 pipes
Tremulant Tremulant

CHOIR (old chests & pip English Diapason & ft. 73 pipes Stopped Flute & ft. 73 pipes Salicional & ft. 73 pipes Salicional Celeste & ft. 73 pipes English Octave 4 ft. 73 pipes Harmonic Flute 73 pipes Salicet 4 ft. 73 pipes Salicet 4 ft. 73 pipes Nazard 2½ ft. Principal 2 ft. 61 pipes Clarinet & ft. 73 pipes Vox Humana & ft. 73 pipes Tremulant CHOIR (old chests & pipes)

SOLO (old chests & pipes)
Stenthorn 8 ft. 73 pipes
Quintadena 8 ft. 73 pipes
Viola da Gamba 8 ft. 73 pipes
Viola Maris II 138 pipes
Stenthorn 4 ft.
Contra Oboe 16 ft. 12 pipes
English Horn 8 ft. 73 pipes
Oboe 8 ft. 73 pipes
French Horn 8 ft. 73 pipes
Trumpet 8 ft. 73 pipes
Choe 4 ft. 12 pipes
Clarion 4 ft. 61 pipes
Tremulant

PEDAL

Cornet 32 ft.
Principal 16 ft. 32 pipes
Bourdon 16 ft. 12 pipes (Great)
Quintaten 16 ft. (Great)
Gedeckt 16 ft. 12 pipes (Swell)
Principal 8 ft. 12 pipes (Swell)
Principal 8 ft. (Great)
Gedeckt 8 ft. (Swell)
Choralbass 4 ft. 12 pipes
Mixture III 96 pipes
Contra Oboe 32 ft. 12 pipes (Solo)
Posaune 16 ft. 12 pipes (Great)
Oboe 16 ft. (Solo)
Fagotto 16 ft. (Swell)
Trompete 8 ft. (Great)
Oboe 8 ft. (Solo)
Krummhorn 4 ft. (Positiv)
Chimes (Great)

VOLUMINA by Gyorgy Ligeti was given a choreographed performance on April 28 and 29 by the music, art, and dance departments of Radford College, Radford, Virginia. Carl Gilmer, instructor of music at Radford, was organist, with Christine Cribbs and Pamela LaFever assisting as registrants. Dr. Mary Pat Balkus of the Radford dance department created choreography to present a visual experience of movement interplay along with the variable auditory experiences of the musical work. Sets were designed and executed by Alan Vaugha of the art department.



Richard T. Biernacki has been appointed organist and choirmaster of St. Bartholomew's Episcopal Church, White Plains, New York, effective July 1. He leaves a similar position at the Lutheran Church of the Redeemer, Old Westbury, Long Island, New York. He has served in various churches in the New York area, and he was for several years organist of the Chapel of Christ the Lord at the Episcopal Church National Headquarters, New York City. Mr. Biernacki's education has been at Pius X School of Manhattanville Collge, and among his teachers have been Dr. Gordon Jones and Kalman Antos. He will supervise the entire music program of the parish and will direct the two choirs, with plans for developing additional choirs in the future.

TIMOTHY LEE BAKER of Sheibyville, Kentucky, has been appointed organist at the First Presbyterian Church in Shelbyville. He was formerly organist at St. James Episcopal Church, Shelbyville. Mr. Baker, 15, studies at the University of Louisville with Melvin and Margaret Dickinson. He began his new duties at First Church, where Peter Rusaki is choir director, on June 18, 1972.

LARRY SMITH, of South Carolina, won the Young Artists Competition jointly sponsored by the Boston Chapter AGO and Harvard University on May 7 at Harvard Memorial Church. Four finalists selected from 24 entrants competed for the \$500 first prize and a chance to play a recital on Harvard Memorial Church's 1972-73 recital series.



Mrs. Jacqueline Southard of Hayes Center, Nebraska won the 1972 Gruenstein Award Organ Playing Competition for Young Women held May 14 at St. Paul's United Church of Christ, Chicago, Illinois. The annual contest is sponsored by the Chicago Club of Women Organists. Mrs. Southard will be presented in a Chicago recital during the 1972-73 season at which time she will be awarded a cash prize of \$150.

Mrs. Southard studied organ with Robert Town of Wichita State University, and she now teaches at McCook College, McCook, Nebraska.

Runner-up in the competition was Martha Heck of Salem, Illinois, a pupil of Kenneth La Roe at Millikin University, and a former pupil of Jerald Hamilton.

Other competitors were Lorraine Smith, student of Karel Paukert at Narthwestern Univesity; Elizabeth Faul, student of Lillian Robinson at Moody Bible Institute; and Patricia Moore, pupil of Gladys Christensen at Wheaton College, Wheaton, Illinois. The judges for the contest were Merlin Lehman of the Valparaisa University music faculty, Herbert L. White, Jr. of Sherwood School of Music in Chicago, and Benjamin Hadley of Chicago.

DANA EGBERT, a student of Gordon Mc-Millan, won the annual student competition sponsored by the Central Arizona Chapter AGO on April 10 at First United Methodist Church, Phoenix. Six pupils of local chapter members competed in the contest which was judged by Roy Johnson and Martin Stellhorn.

DAVID HEWLETT MARSHALL BUSH

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Florida Church Gets Acolian-Skinner Organ

The Aeolian-Skinner Organ Company The Aeolian Skinner Organ Company has completed a 4-manual and pedal 90-rank organ at the Flagler Memorial Presbyterian Church, St. Augustine, Florida. The 70-stop organ is one of the largest instruments in the South. The main organ, which is located high in the choir gallery in the front of the church behind the original Renaissance organ screen, was the gift of Mr. and Mrs. Howard M. Johnson, and was installed about one year ago. The Bombarde and Antiphonal divisions and the Festival Trumpets were installed at the Festival Trumpets were installed at a later date to complete the instrument. The Antiphonal division is installed in The Antiphonal division is installed in the north gallery, and the Bombarde division and Festival Trumpets are installed with the main organ above the Choir. The action is electro-mechanical with a capture type solid state combination action system. The Flagler Memorial Church is a large and imposing structure built in 1890, and is visited by over 100,000 tourists annually. Daily organ recitals are presented for visitors organ recitals are presented for visitors, and frequent Sunday Vesper recitals are held in the church by outstanding visiting organists. William R. Dixon is organist and choirmaster.

Quintaton 16 ft. Principal 8 ft. Rohrflöte 8 ft. Octave 4 ft. Spitzflöte 4 ft. Spitzliote 4 ft.
Superoctave 2 ft.
Mixtur IV-VI
Scharf III
Fagott 16 ft.
Trompete 8 ft.
Festival Trumpet 8 ft.
Chimes

SWELL (expressive)
Bourdon Doux 16 ft.
Viole de Gamba 8 ft.
Viole Celeste 8 ft.
Bourdon 8 ft.
Prestant 4 ft.
Flute Harmonique 4 ft.
Octavin 2 ft.
Plein Jeu V
Hauthois 16 ft Hauthois 16 ft.

Trompette 8 ft. Clairon 4 ft. Tremulant

POSITIV

Gemshorn 8 ft. Holzgedeckt 8 ft. Principal 4 ft. Koppelflöte 4 ft. Octave 2 ft. Blockflöte 2 ft. Larigot 1½ ft.
Sifficte 1 ft.
Kruminhorn 8 ft.
Scharf IV-VI Zimbelstern Tremulant

CHOIR (expressive)
Erzähler 8 ft.
Erzähler Celeste (TC) 8 ft.
Gedeckt 8 ft.
Spiterer 1 Gedeckt 8 ft.
Spitzprincipal 4 ft.
Rohrflöte 4 ft.
Nazard 23/4 ft.
Spitzflöte 2 ft.
Tierce 13/5 ft.
Basson 8 ft.
Vox Humana 8 ft.
Festival Trumpet 8 ft. (Great)
Tremulant

BOMBARDE

BOMBARDE Bombarde 16 ft. Trompette Harmonique 8 ft. Clairon 4 ft. Mixtur VI-VIII

PEDAL PEDAL
Untersatz 32 ft.
Principal 16 ft.
Subbass 16 ft.
Quintaton 16 ft. (Great)
Bourdon Doux 16 ft. (Swell)
Octave 8 ft.
Codents 8 fc. Gedeckt 8 ft. Choralbas 4 ft.
Hohlfide 4 ft.
Querflöte 2 ft.
Mixtur V
Kontra Posaune 32 ft. Posaune 16 ft. Hauthois 16 ft. (Swell) Trompete 8 ft.

ANTIPHONAL Gedeckt 8 ft. Principal 4 ft. Octave 2 ft. Mixtur IV

Chimes (Great)

ANTIPHONAL PEDAL Gedecktbass 16 ft.

Holmberg Builds Residence Organ for James Neumann

The Holmberg Organ Company has been contracted to place a new pipe organ in the home of Mr. and Mrs. James F. Neumann, San Antonio, Texas. Delivery is scheduled for early December, 1972. The organ will be placed in a free-standing case of seven sound-reflecting towers. The console will meet AGO specifications, and be of the drawknob type with special pear wood knobs from Germany. The two manual keyboards will be fitted with beechnut naturals and palisander sharps. The all new pipework imported from Germany will be of at least 51% tin, and voiced on low wind with open toes. The action will be electro-pneumatic utilizaction will be electro-pneumatic utiliz-ing plastics with leather being used only for bushings. The blower and rectifier will be self-contained.

SUMMARY Genshorn 8 ft. 80 pipes Bourdon 8 ft. 80 pipes Prestant 4 ft. 73 pipes Celeste 8 ft. 32 pipes Cymbal II 3/3 ft. 26 pipes

GREAT

GREAT

Gemshorn 8 ft.

Voix Celeste 8 ft.

Bourdon 8 ft.

Prestant 4 ft.

Octave 2 ft. (Gemshorn)

Mixtur III 1 ft. (Gemshorn, Cymbal)

Tremulant

POSITIV Copula 8 ft. (Bourdon) Gemshorn 4 ft. (Bourdon)
Gemshorn 4 ft. (Bourdon)
Nazard 2½ ft. (Bourdon)
Prestant 2 ft.
Tierce 1¾ ft. (Gemshorn)
Zimbalstern 3 bells

PEDAL
Bass 16 ft. (Bourdon)
Flute Bass 8 ft. (Bourdon)
Grosnazard 5½ ft. (Bourdon)
Choralbass 4 ft. (Prestant)
Gemshass 4 ft. (Gemshorn)
Nason 2 ft. (Bourdon)
Rauschquinte II 1½ ft. (Gemshorn)



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LANGLAIS PLAYS COMPLETE FRANCK WORKS IN PARIS

The complete works of Cesar Franck were played in two concerts at the Basilica of St. Clotilde, Paris, by Jean Langlais on April 26 and May 3. Entitled "Hommage à Cesar Franck," the concerts were sponsored by the National Committee for Musical Commemorations of the French Association of the Friends of Mozart and the Classical Masters in commemoration of the 150th anniversary of the birth of Cesar Franck.

Masters in commemoration of the 150th anniversary of the birth of Cesar Franck. Langlais' first program on the Cavaillé-Coll organ of the basilica included the Grande Pièce Symphonique, Prélude, Fugue et Variation, Fantaisie en ut, Pastorale, Pièce héroïque, and Premier Choral en mi majeur. The second concert included the Final, Cantabile, Prière, Fantaisie en la majeur, and Chorals 2 and 3.

A lavish program was provided for

A lavish program was provided for the occasion with extensive notes on the composer and his works.

Barry Rebuilds Organ in Lowell, Mass.

Wilson Barry of Andover, Mass., has completed mechanical and tonal revisions on the 4-manual organ at St. Anne's Church, Lowell, Massachusetts. The stone colonial building which seats 700 was originally built in 1825, and the present organ was built in 1884 by the Hook and Hastings Co. in conjunction with the addition of a divided chancel. The Stevents organ in the gallery, which it replaced, is still doing regular service in another Lowell church. In 1929, William Laws of Beverly electrified the organ, added a gallery division and made such tonal changes as to render the organ in conformity with the style of that period. Mr. Barry has endeavored to return the organ tonally to its original state, and specifications for the work were drawn up by him in consultation with Prof. John A. Goodwin, chairman of the worship committee of the church, and John Ogasapian, organist and choirmaster. The present work concerned only the chancel divisions of the organ. The organ was rededicated as part of the concert series on April 23 and the opening recital was

played by John Skelton.

Open Diapason 16 ft.
Open Diapason 8 ft.
Principal 8 ft.
Doppelflute 8 ft.
Gemshorn 8 ft.
Octave 4 ft.
Gedecktllute 4 ft.
Twelfth 226 ft.
Fifteenth 2 ft.
Mixture III
Posaune 16 ft.
Trumpet 8 ft.
Clarion 4 ft.
SWELL

SWELL
Bourdon 16 ft.
Open Diapason 8 ft.
Stopped Diapason 8 ft.
Salicional 8 ft.
Viole Celestre 8 ft.
Principal 4 ft.
Flute 4 ft.
Nazard 2½ ft.
Quart de Nazard 2 ft.
Tierce 1½ ft.
Quint 1½ ft.
Mixture III
Cornopean 8 ft.
Oboe 8 ft.
Tremolo 8 ft.
CHOIR

CHOIR
Geigenprincipal 8 ft.
Melodia 8 ft.
Dulciana 8 ft.
Unda Maris 8 ft.
Flute 4 ft.
Piccolo 2 ft.
Clarinet 8 ft.
Tremolo

Open Diapason 8 ft.
Stopped Diapason 8 ft.
Viole 8 ft.
Viole Celeste 8 ft.
Vox Angelica 8 ft.
Flute 4 ft.
Flictolo 2 ft.
Euphone 8 ft.
Orchestral Oboe 8 ft.
Vox Humana 8 ft.
Tremolo

PEDA
Contrabass 32 ft.
Open Diapason 16 ft.
Bourdon 16 ft.
Violone 16 ft.
Gedeckt 16 ft.
Echo Bourdon 16 ft.
Cello 8 ft.
Cello 8 ft.
Gedeckt 8 ft.
Still Gedeckt 8 ft.
Violina 4 ft.
Violina 4 ft.
Trumpet 8 ft.
Clarion 4 ft.

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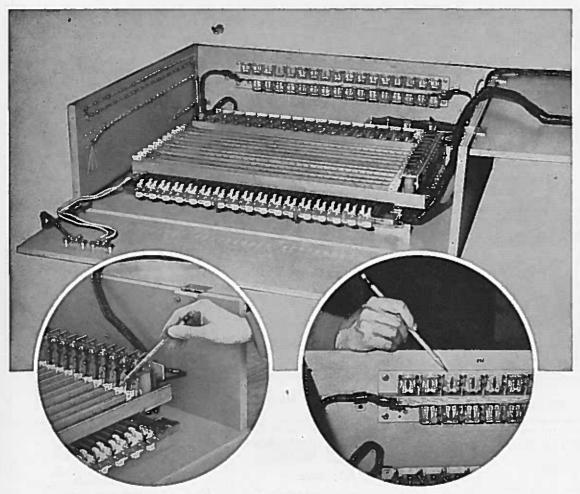
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CALENDAR

JULY								
2	3	4	5	6	7	1 8		
9	10	11	12	13	14	15		
16	17	18	19	20	21	22		
23	24	25	26	27	28	29		
30	31							

DEADLINE FOR THIS CALENDAR WAS JUNE 10

1 July David Aeschliman, Cathedral of St. John the Evangelist, Spokane, WA 2 pm

2 July
William Whitehead, Cathedral of St.
John the Divine, New York City 4 pm
Harold Stover, Shrine of the Immaculate Conception, Washington, DC 7 pm
John Weaver, Chautauqua, NY 3:15

David Pizarro, St. Peter's in the Black Forest, Germany

4 July David Pizarro, Collegiale de Neuchatel, Auvernier, Switzerland

5 July Charles E. Callahan, Mem. Music Hall, Methuen, MA 8:30 pm Hall, Methuen, MA 8:30 pm Neal Campbell, St. John's Episcopal, Washington, DC 12:10 pm Klaus and Marilou Kratzenstein, St. Petri Church, Hamburg, Germany

6 July Larry King, Trinity Church, New York City 12:45 pm Frederick Swann, Indiana University, Bloomington, IN Klaus-Chr. Kratzenstein, St. Mary's

Church, Lübeck, Germany
David Pizarro, Cathedral of St. Pierre,
Geneva, Switzerland

Richard Unfried, Cathedral of St. John the Evangelist, Spokane, WA 2

9 July Arnold H. Sten, Shrine of the Imma-culate Conception, Washington, DC 7

Diane Bish, National Cathedral, Washington, DC Klaus-Chr. Kratzenstein, Osterude

(Harz), Germany

10 July David Pizarro, Frederikstad, Norway Sharon Kleckner, Macalester College, St. Paul, MN 8 pm

LUDWIG ALTMAN

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John Barry

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11 July
Sounds of the 70's, instrumental recital, Trinity Church, New York City
12:45 pm
Robert MacDonald, Riverside Church,

New York City 7 pm Diane Bish, Bruton Parish Church,

Williamsburg, VA 8 pm
Byron L. Blackmore, Christ United
Methodist, Rochester, MN 12:20 pm

12 July

John Kuzma, Mem. Music Hall, Methuen, MA 8:30 pm David W. Ritchie, St. John's Episco-pal, Washington, DG 12:10 pm Carol Teti-Rottschafer, Bethlehem Church, Ann Arbor, MI 12 noon Arbur Poister workshop, Michigan Arthur Poister, workshop, Michigan State University, East Lansing, MI David Pizarro, Bergen, Norway

John Rose, Trinity Church, New York

City 12:45 pm Klaus and Marilou Kratzenstein, University Church, Freiburg i/Br., Germany

14 July
Thomas Murray, John Hays Hammond Museum, Gloucester, MA 8 pm
Jay Peterson, Smith Hall, U. of Illinois, Urbana/Champaign, IL 8 pm

15 July Diane Bish, Bethlehem Lutheran.

Traverse City, MI
Christopher Trussell, Cathedral of St. John the Evangelist, Spokane, WA 2

16 July Marcia Koller, Shrine of the Immaculate Conception, Washington, DC 7

pm Diane Bish, Bethlehem Lutheran.

Diane Bish, Bethlehem Lutheran,
Traverse City, MI
Fred Tulan, Notre Dame Cathedral,
Paris, France
Klaus and Marilou Kratzenstein, St.
Peter in the Black Forest, Germany
William Teague, Ev. Lutheran
Church, Ohmstede, Germany

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17 July David Pizarro, Skagen, Denmark Fred Tulan, Radiodiffusion-Televi-sion Francaise, Paris, France

18 July
Cherry Rhodes, Riverside Church,
New York City 7 pm
Sounds of the 70's, instrumental recital, Trinity Church, New York City

12:45 pm William Teague, St. Jasobi Church,

Hamburg, Germany Gillian Weir, Cathedral, Freiburg i/

Br., Germany

19 July
Allen G. Brown, Mem. Music Hall,
Methuen, MA 8:30 pm
Donald S. Sutherland, St. John's Episcopal, Washington, DC 12:10 pm
David Pizarro, Fredrikshavn, Denmark

Larry King, Trinity Church, New York City 12:45 pm Gillian Weir, Aosta Organ Festival, Italy

21 July
Jay Peterson, Smith Hall, U. of Illinois, Urbana/Champaign, IL 8 pm
William Teague, The Cathedral, William Teague, The Cathedral, Brugge, Belgium David Pizarro, Engelbrekts Church, Stockholm, Sweden

Klaus-Chr. Kratzenstein, Franciscan Church, Salzburg, Austria

22 July Robert MacDonald, John Hays Hammond Museum, Gloucester, MA Terry Anderson, Cathedral of St. John the Evangelist, Spokane, WA 2 pm

23 July
John Conner, St. Patrick's Cathedral,
New York City 4:45 pm
Richard Lyne, Shrine of the Immaculate Conception, Washington, DC 7

pm
Mary Fenwick, Cultural Center, New
York City
Thomas Brown, Air Force Academy,
Colorado Springs, CO 8 pm
Marilou Kratzenstein, Evangelical
Church, Bad Reichenhall, Germany
David Pizarro, St. Olov's Church,
Skellettes Sweden

Skelleftea, Sweden

24 July John Weaver, workshop, Mo-Ranch, TX (thru July 28)

Sounds of the 70's, instrumental recital, Trinity Church, New York City 12:45 pm

James A. Simms, Riverside Church, New York City 7 pm

New York City 7 pm
Arthur Poister, workshop, Westminster Choir College, Princeton, NJ
Robert Noehren, Grossmünster, Zürich, Switzerland

26 July
John Tuttle, Mem. Music Hall, Methuen, MA 8:30 pm
David Craighead, master class, Westminster Choir College, Princeton, NJ
Jack Levick, St. John's Episcopal, Washington, DC 12:10 pm
David Pizarro, The Cathedral, Uppcala Sweden

sala, Sweden

Frederick O. Grimes III, Trinity Church, New York City 12:45 pm Fred Tulan, Westminster Abbey, Lon-don, England Gillian Weir, Ripon Cathedral, Eng-III, Trinity

land

28 July
Jay Peterson, Smith Hall, U. of Illinois, Urbana, IL 8 pm
Gillian Weir, St. Margaret's Church, London, England
Klaus and Marilou Kratzenstein, St.

Lorenz Church, Nuremberg, Germany David Pizarro, Church of St. Bridget, Vadstena, Sweden

29 July Ronald Hylton, Cathedral of St. John the Evangelist, Spokanc, WA 2 pm Baroque Festival: Instrumental and vocal chamber music, University of Ore-gon, Eugene, OR

30 July
Conrad Bernier, Shrine of the Immaculate Conception, Washington, DC 7 pm Baroque Festival: Edith Kilbuck, harpsichordist; University of Oregon,

Eugene, OR Baroque Festival: Musical Offering by Bach; University of Oregon, Eugene, OR

1 August Sounds of the 70's, instrumental recital, Trinity Church, New York City

12:45 pm John Obetz, Riverside Church, New York City 7 pm David Pizarro, St. Nicolai Church, David Pizarro, Ronne, Denmark

Thomas Foster, Mem. Music Hall,

Methuen, MA 8:30 pm William Teague, St. Stefans Cathe-dral, Vienna, Austria

3 August Larry King, Trinity Church, New York City 12:45 pm David Pizarro, Simrishamn, Sweden

Mass in B minor by Bach, Helmuth Rilling, cond.; University of Oregon, Eugene, OR

Sister Myrtle Edmondson, Cathedral of St. John the Evangelist, Spokane, WA

2 pm Baroque Festival: Music of Heinrich Schütz; University of Oregon, Eugene,

OR William William Teague, Kaiser Wilhelm Church, Berlin, Germany

Wolfgang Rübsam, Shrine of the Immaculate Conception, Washington, DC

7 pm
Kathleen Thomerson, Christ Church
Cathedral, St. Louis, MO 4:30 pm
Mass in B minor by Bach, Helmuth
Rilling, cond.; University of Oregon,
Eugene, OR
David Pizarro, Kufstein/Tirol, Austria

8 August Frederick Swann, Riverside Church,

New York City 7 pm
Sounds of the 70's, instrumental recital, Trinity Church, New York City

12:45 pm
William Whitehead, workshop, Southeastern Pennsylvania Synod Committee on Worship and Music, Lansdale, PA (thru Aug. 8)
William Teague, St. Lambert's Church, Helmond, Holland

9 August

Douglas Rafter, John Hays Ham-mond Museum, Gloucester, MA 8:30 pm

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18

Claremont

Organ Recitals

Christine Cribbs — Radford College, Rad-ord, VA April 7: Kleine Toccata über Ein ste Burg, Schindler; Fantasia on Wie schön suchtet, Buxtehude; Prelude and Fugue in minor BWV 543, Bach; Deux danses à Agni Christine

ford, VA April 7: Kleine 1000am

foste Burg, Schindler; Fantasia on Wie schön

leuchtet, Buxtehude; Prelude and Fugue in

A minor BWV 543, Bach; Deux danses à Agni

Yavishta, Alain; Récit de tierce en taille, de

Grigny; Cortège et Litanie, Dupré.

Martha N. Folts, Ames, IA — Grace Church, Millbrook, NY April 9; Wheaton College, Norton, MA April 14; First Congregational, Winchester, MA April 16: 5 pieces from Organ Mass, de Grigny; 2 settings Allein Gott in der Höh, Fantasy and Fugue in G minor, Bach; Fantasy in F minor K 608, Mozart; Quodlibet SF42569, Bielawa; Etude 1, Volumina, Ligeti.

Timothy L. Zimmerman, Allentown, PA — St. Thomas Church, New York City April 9: Prelude and Fugue in E minor BWV 548, Bach; Prelude and Fugue on ALAIN, Duruflé; Le jardin suspendu, Alain; Prelude and Fugue on BACH, Liszt.

Robert Glasgow, Ann Arbor, MI — St. Luke's Episcopal, Monrovia, CA April 10: Suite du deuxieme ton, Clérambault; Grande Pièce Symphonique, Franck; Deux danses a Agni Yavishta, Alain; Fantasia and Fugue in G minor BWV 542, Bach.

Ronald Wyatt — Trinity U., San Antonio, TX April 11: Invocations op. 35, Mathias; Concerto in F. Handel; Prelude and Fugue in E-llat, Bach; Berceuse from Suite Bretonne, Dupré; Fantasy in F K 608, Mozart; Prelude and Fugue on ALAIN, Duruflé.

Peter Hurford, St. Albans, England — Patricia Corbett Pavilion, U. of Cincinnati, Cincinnati, OH April 13: Processional, Mathias; Aria detto balletto, Frescobaldi; 5 pieces from Livre d'Orgue, Marchand; Sonata 6 in G BWV 530, Passacaglia BWV 582, Bach; Sonata 3, Hindemith.

Grady Wilson, Brooklyn, NY — St. Thomas Church, New York City April 16: Choral in B minor, Franck; Chorales BWV 651, 676, Bach; Prelude and Fugue in A minor, Brahms; Sonata, Shackleford; Prelude in C, Bruckner; Passacaglia quasi Toccata on BACH, Sokola.

Alan Milster — senior recital, Carleton College, Northfield, MN April 16: Prelude and Fugue in A minor, Passacaglia and Fugue in C minor, Bach; Prelude and Fugue on BACH, Liszt; 3 pieces from Messe des Paroisses, Couperin; Deux danses à Agni Yavishta, Alain.

Richard Litterst, Rockford, IL — Second Congregational, Rockford April 23: Prelude and Fugue in F, Bach; Pièce Héroique, Franck; Litany, Felciano; Fantasy on Christ the Lord has risen, Peeters; Canzon primitoni, G. Gabrieli; Festival Procession, Strauss; Supplication, Cowell; Toccata from Symphony 5, Widor. Assisted by brass ensemble and the Sanctuary Choir.

Dorothy M. Hester — First Methodist, Riverside, CA April 23: Prelude, Fugue and Chaconne, Buxtehude; Kommst du nun, Komm süsser Tod, Fantasy and Fugue in G minor, Bach; Adagio from Concerto for Clarinet and Orchestra, Mozart; Speranza, Elmore; La Nativité, Langlais; Fountain Reverie, Fletcher; Sonata for Clarinet and Organ, Brown; Finale from Symphony 1, Vierne, Assisted by David Mead, clarinet.

Robert Roubos, Allentown, Pa — Christ Lutheran, Allentown April 23: Prelude and Fugue in G minor, Buxtehude; Choral in B minor, Franck; Flute Tune, Arne; Sonata on the 94th Psalm (Fugue), Reubke; Prelude and Fugue in D BWV 532, Bach; Shimah B'koli, Persichetti; Prelude and Fugue on ALAIN, Duruflé. Duruflé.

William Osborne, Granville, OH — Denison U., Granville April 23: Prelude, Fugue and Chaconne, Buxtehude; Sonata in G op. 28, Elgar; Canonic Variations on From heaven on high to earth I come, Bach; Three Preludes and Fugues op. 7, Dupré.

Lee Barnhart, Princeton, IN — St. Mark's Lutheran, Evansville, IN, for Evansville AGO April 24: Alleluyas, Preston; Aria con variazione, Martini; Prelude and Fugue in B minor BWV 544, Bach; Prelude and Fugue in C minor, Mendelssohn; La Nativité, Langlais; Carillon de Westminster, Vierne.

Lawrence Robinson, Richmond, VA — Sacred Heart Cathedral, Richmond April 28: 2 settings Wir glauben all, Allegro Irom Trio Sonata 5, Prelude and Fugue in E-flat, Bach; Sonata 6, Mendelssohn; Trio in C minor, Rheinberger; Divertissement, Vierne; Pièce Héroique, Franck.

Robert Parkins, Stamford, CT — St. Thomas Church, New York City April 2: Fantasy and Fugue on BACH, Reger; Resurgence du Feu, Williamson; Suite op. 5, Duruflé.

Harry Huber, Salina, KS — Kansas Wesleyan, Salina April 25: Prelude in D minor, Pachelbel; Trumpet Dialogue, Clérambault; Prelude and Fugue in A minor, Bach; Fantasia K 594, Mozart; Choral in B minor, Franck; Allegro from Symphony 6, Widor; Suite for Organ, Andriessen; Alleluyas, Preston.

Mary Grenier Skalicky, Big Spring, TX — Howard County Junior College, Big Spring April 30: Sonata in D for organ and strings K 144, Mozart; Concerto I in G minor for organ and strings, Handel; Le jardin suspendu, Alain; Toccata from Suite in modo conjuncto, Van der Horst; Concerto Grosso op. 6/4, Corelli; Concerto in G minor for organ, strings and percussion, Poulenc. Assisted by The Permian Basin Chamber Music Society, lames John Gambino, founder-director. James John Gambino, founder-director.

Wayne Burcham — Holy Nativity Lutheran, Minneapolis, MN April 30: Valet will ich dir geben, An Wasserslüssen Babylon, trio on Herr Jesu Christ, Wir glauben all, Bach; Magnificat, Scheidt; Poco vivace (Kleine Präludien und Intermezi), Schroeder; Desseins éternels, Messiaen; Now thank we all our God, Veni Creator Spiritus, Rondo-Improvisations for organ, organ player and singer, and soprano, Burcham; Cortège et Litanie, Dupré.

Arthur P. Lawrence, Notre Dame, IN — Marion College, Marion, IN April 30: Prelude, Fugue and Chaconne, Buxtchude; Trio in Dialogue, Dialogue for the Full Ensemble with Reeds, de Grigny; Come Saviour of the Gentiles, Trio Sonata 4 in E minor, Fantasie in G, Bach; Epilogue, Langlais; Prelude, Fugue and Variation, Franck; Prelude and Fugue in G minor, Dupré.

Larry R. Rootes, Chicago, IL — Pilgrim Lutheran, Chicago April 30: Suite in D minor (Plein jeu), Marchand; 4 settings Da Jesus an dem Kreuze stund, Scheidt; Fantasia con Imitazione, Das alte Jahr vergangen itt, Canzona in D minor, Bach; 2 pieces from Mass for Parishes, Couperin; Choral Phrygien, Alain; Improvisation, Rootes.

Henricita Groenboom — Ebenezer Christian Reformed Church, Berwyn, IL April 30: Gigue Fugue, Wake awake, Be glad now, Bach; Con-certo 2 in A minor, Vivaldi-Bach; Fantasia in F, Mozart; Prelude on ALAIN, Duruffe; Ber-ceuse, Vierne; Litanies, Alain.

Frederick O. Grimes, New York, NY — St. Thomas Church, New York City April 30: Carillon de Westminster, Final from Symphony 1, Adagio from Symphony 3, Vierne; Toccata from Symphony 5, Widor; Pastorale,

Guy Bovet, Geneva, Switzerland — Herrick Chapel, Occidental College, Los Angeles, CA May 1: Suite du premier ton, Nivers; Noël Bourguignon, Baibastre; Andante con moto, Fantaisie et Fugue, Boëly; Variations from Symphony 5, Widor; Trois danses, Alain; Im-provisation on submitted themes.

Eugene Belt, Gettysburg, PA — Gettysburg College May 2: Three Medieval Pieces, Elkus; Fanfare, Cook; Aubade, Hamilton; Pageant, Sowerby; Variations on Lucis Creator, Alain; Verset for the Festival of Dedication, Mes-siaen; Three Pieces, Ibert.

Harry Kelton, Lexington, MA — Busch-Reisinger Museum, Cambridge, MA May 4: Dialogue (Troisieme Livre), Marchand; Partta on Freu dich sehr, Heiller; Fantasia on Ich ruf zu dir, Scheidt; Prelude, Fugue and Ciacona, Buxtehude.

Ruth Kovach, Buffalo, NY — St. Paul's Cathedral, Buffalo May 5: Magnificat de récit de nazard, Dialogue, Dandrieu; Prelude, Fugue and Variation, Franck; Le banquet celeste, Messiaen; Choral, Jongen.

Wayne Cohn, East Orange, NJ — St. Cecilia Church, Englewood, NJ May 6: Toccata, Weaver; Minuet, Rondo, Purcell; Three Renaissance Dances, Anon. 16th C.; Canarios, Sanz; Final in B-flat, Franck; Adagio K 356, Mozart; Pavan, Galliard, Byrd; Concerto 3 in G, Soler. Assisted by David Maury, classical guitarist in Soler and Byrd pieces.

Virginia Young — student of Ruth Trued, St. George's Episcopal, Roseburg, OR May 7: Concerto 3 in G, Soler; Sheep may safely graze, Bach; Sonata 1, Mendelssohn; Noc-turne, Purvis; Prelude 1 on O wir armen Sünder, Pepping; Praise to the Lord, Chris-tiansen.

Philip Keil, Berkeley, CA — University Church of St. Ignatius, San Francisco, CA May 7: Fantasy in G BWV 572, Toccata and Fugue in D minor BWV 565, Bach; Echo Fantasy on D, Sweelinck; Hymnos de Sancto Spiritu, Echô ad manuale duplex, Scheidt; Fanfare, Wyton; Suite Gothique, Boëllmann; Toccata in B minor, Gigout.

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A.A.G.O. — Ph. D. The Ladue Chapel St. Louis, Missouri University of Missouri, St. Louis Herbert Gotsch, River Forest, IL — Grace Lutheran, River Forest May 7: 2 settings Komm Heiliger Geist, Sonata 6 in G, Bach; Tiento a cuatro, partida de mano derecha, Nassarre; Sonatas in G, D, D per organo, and Fugue in G minor, D. Scarlatti; Concerto del Sigr. Telemann, Walther; Reformation Suite, Krapf; Prelude on Sine nomine, Sowerby; Variations on Down Ampney, Bender; Ricercata for Organ, Hillert.

Russell Green — Third Ave, United Clurch, Saskatoon, Sask. May 7: Rhapsody op. 17/3, Howells; Rhosymedre, Vaughan Williams; The World Awaiting the Saviour, Dispré; Prelude from Suite op. 5, Durullé; Sonata 3, Hindemith; Pastorale, Milhaud; Lied to the Sun, Peeters; Improvisation on Veni Creator Spiritus, Cook; Sonata, Pepping; Prélude pour un dimanche après la Penecôte, Ducharme.

Jeff Nichols, Baxter Springs, KS — student of Ruth Thomas, United Presbyterian Church, Baxter Springs, for Ozark Chapter AGO May 7: Prelude and Fugue in F, In dulci jubilo, Bach; A Gothic Cathedral, Pratella; Pastorale, Rowley; A Mighty Fortress, Walther; At the Cradle, Grieg; Prelude in the Classic Style, Psalm, Young; The Cuckoo, d'Aquin; Postlude, Eslava. Assisted by oboist Shannon Murphey.

W. Arnold Lynch, Wichita, KS — St. Joseph Church, Andale, KS May 7: Fugue in G, Mendelssohn; Soliloquy, Rowley; Scherzo in F, Gigout; Allegro from Symphony 6, Widor; Queen of Heaven, Titcomb; Fantasia on O Sons and Daughters, Guilmant; Rimembrenza, Yon; Toccata (Dorian), Bach.

Robert D. Hawkins — student of Kirby Koriath, senior recital, Ball State U., Muncie, IN May 8: Fantasie and Fugue in C minor, C.P.E. Bach; 3 pieces from Messe pour les Couvents, Couperin; Prelude and Fugue in D BWV 532, Bach; Pastorale, Franck; Benedictus, Reger; Fugue in G minor, Dupré; Communion from Messe de la Pentecote, Messiaen; Toccata from Symphony 5, Widor.

John Kuzma, San Diego, CA — St. Paul's Episcopal, San Diego May 8: Sonata 3 in A, Mendelssohn; 2 Preludes and Fugues in F, Buxtehude; Sonata for Organ, Persichetti; Prelude and Fugue on BACH, Liszt; Sonata 1, Hindemith.

Robert E. Scoggin, Rochester, MN — Christ United Methodist, Rochester May 9: Come Holy Spirit Creator blest, Bach; Rhapsody 1, Howells; Trumpet Tune, Powell; Scherzo, Leighton; Song of May, Jongen; Toccata on Hyfrydol, Near.

Lindsay O'Neill, Brighton, Victoria, Australia — St. Andrew's Church, Brighton May 10: Fantasia in F minor, Mozart; Allein Gott in der Höh, Meine Seele erheht den Herren, Bach; Minuet, Stanley; Sonata para clave o para organo con trompeta real, Lidon; Choral in A minor, Franck; Sempre Semplice, Karg-Elert; Prelude on Old 104th, Parry; Psalm Prelude, Bk. 1/1, Howells; Cortége et Litanie, Dupré; Fanfare, Whitlock.

Elaine Merritt Pudwell — St. Paul's Cathedral, Bulfalo, NY May 12: Toccata, Adagio and Fugue, Bach; Souvenir op. 27/1, Dupré; Epithalamium, Langlais; Toccata, Gigout.

Donald R. M. Paterson, Ithaca, NY — Cornell U., Ithaca May 14 and 15: Grand plein jeu, Correte; Tierce en taille, Guilain; Voix humaine, Jullien; Récit, Marchand; Chromliorne sur la taille, Couperin; Partita on Freu dich sehr, Pachelbel; Ciacona in E minor, Buxtehude; Prelude and Fugue in C, Lübeck; O wie selig seid ihr doch, Herzlich tut mich verlangen, Brahms; Concerto del Sigr. Meck, Walther; Allein Gott in der Höh BWV 662, Toccata, Adagio and Fugue in C BWV 564, Bach.

Robert Delcamp, Cincinnati, OH — St. Thomas Church, New York City May 14: Fantasia and Fugue in G minor BWV 542, Back; Grande Pièce Symphonique, Franck; Triptyque opus 51, Dupré.

Richard P. DeLong — student of Mabel Zehner, Ashland College, Mansfield, OH May 14: Toccata and Fugue in D minor BWV 565, Wer nur den lieben Gott, Herr Jesu Christ dich zu uns wend, Prelude and Fugue in D BWV 532, Bach; Suite du premier ton, Clérambault; Scherzo, Gigout; Song of Peace, Langlais; Fantasy and Fugue on BACH, Liszt.

Bradley Hull, New York, NY — Ridley Park United Methodist, Ridley Park, PA May 14: Concerto in F op. 4/5, Handel; Theme et Variations, Langlais; Toccata, Adagio and Fugue in C BWV 564, Wir glauben all BWV 740, Bach; Sonata 2 in C minor, Mendelssohn; Pièce Héroique, Franck.

John K. Ogasapian, Lowell, MA — St. Anne's Church, Lowell May 14: Prelude and Fugue in G minor, Buxtehude; From God shall naught divide me, Prelude and Fugue in E minor (Wedge), Bach; Pastel in F-sharp op. 92/3, Karg-Elert; Partita on There is a reaper called death, David; Variations and Fugue on Psalm 116, Shuurmann.

Organ

Allan J. Ontko, Palisades Park, NJ — United Methodist Church, Leonia, NJ May 14: Dialogue sur les grand jeux, Marchand; Plein jeu, Flûtes, Clérambault; 3 smaller Kyries (Clavierübung), O Mensch lewein, Prelude and Fugue in E minor BWV 533, Bach; O Welt ich muss dich lausen, Brahms; Fanfare, Leighton; Aria, Peeters; Chant de paix, Langlais; Epitaph I, Williamson; Apparition de l'Eglise éternelle, Messiaen; Berceuse, Carillon du Longpont, Vierne.

Rollin Smith, Brooklyn, NY — The Methodist Church, Westwood, NJ, for Northern Valley Chapter AGO May 15: Festival Procession, Strauss; L'Arlequine, Couperin; Ground in C minor, Purcell; The Nightingale, Anon.; Toccata, Meraux; Two Dances to Agni Yavishta, The Hanging Garden, Alain; Toccata and Fugue in D minor, Bach; Nearer my God to Thee, Karg-Elert; Suite Bretonne, Improvisation on Adeste Fidelis, Dupré.

Richard Forrest Woods — Cathedral Church, Morelia, Mexico May 16: Urbs Jerusalem, Titelouze; Récit de tierce en taille, Dialogue pour deux cromhornes et deux cornets, de Grigny; O man bewail thy grievous fall, Bach; Prelude and Fugue in G minor, Buxtehude; Trio Sonata, Distler; Postlude for the Office of Compline, Alain; Choral in A minor, Franck.

Claire Arnold, Springfield Gardens, NY—St. Paul's Chapel, Columbia U., New York City May 16: Toccata and Fugue in D minor BWV 565, Nun komm der Heiden Heiland, Nun freut euch, Bach; Primavera from Harmonies of Florence, Bingham; Toccata on Ave Maris Stella, Antiphon III, Cortege and Litany, Dupré.

Timothy Boomer — student of Melvin Dickinson, Calvary Episcopal, Louisville, KY May 20: Fuga in D, Weckmann; Choral in B minor, Franck; Orgelkonrert on Es sungen drei Engel, Micheelsen; Allein Gott in der Höh BWV 664, Passacaglia and Fugue in C minor BWV 582, Bach.

Charles Jordan — St. James Church, Alexandria, VA May 21: Joy-A Suite for Organ, Peloquin; Qui sedes from Mass in B minor, 4 Schübler Chorales, Bach; Concerto for Organ and Oboe, Albinoni; Laudamus te from Grand Mass in C minor, Mozart; Fantasy in F minor for Organ and Oboe, Krebs; With verdure clad from The Creation, Haydn; Fête, Langlais. Assisted by Phyllis Werlein Budd, mezzo-soprano, and Earnest Harrison, oboist.

Gary Jenkins, Chicago, IL — Glenview United Methodist, Glenview, IL May 21: Trumpet Tune, Holborne; Ayre, Vivaldi; Trumpet Tune, Purcell; Ayre, Telemann; Trumpet Corrente, Adagio, Corelli; Trumpet Finale, D. Gabrieli; Toccata and Fugue in D minor, Now thank we all our God, Bach; The Fifers, Dandrieu; Prelude in G minor, Brahms; Morceau de Concert, Saint-Saëns; Rise Up O Men of God, Bingham; Aria, Pecters, Carillon de Westminster, Vierne.

Dorothy Addy, Wichita, KS — Second Presbyterian, Evanston, IL May 21: Fantaisie and Fugue in B-flat, Boëly; Rondo, Rinck; Toccata en do major de ma esquerra, Cabanilles; Fugue on BACH op. 60/5, Schumann; Prelude and Fugue in B minor, Bach; Sonata, Persichetti; Pastorale and Aviary, Roberts; Allelujas, Preston; Scherzo and Final from Symphony 5, Vierne.

Byron L. Blackmore, La Crosse, WI — First Lutheran, Onalaska, WI May 21: Prelude and Fugue in B minor BWV 544, Trio Sonata 5 in C BWV 529, Bach; Jesus still lead on, God the Father be our stay, Manz; Voluntary in D, Boyce; Acclamations, Langlais; We now implore God the Holy Ghost, Schroeder.

William Best, Chicago, IL — St. John United Methodist, Chicago May 21: Fantasia in G minor, Sleepers wake, Toccata in G, Bach; Prelude, Fugue, and Variation, Franck; Prelude on Brother James's Air, Wright; Toccata, Boëllmann.

James Andrews — Cathedral of the Sacred Heart, Richmond, VA May 21: Sonata 3, Mendelssohn; Rondo, Rinck; Benedictus, Reger; Chant de May op. 53/1, Jongen; Fansare 4, Whitlock.

John Corrie, Evanston, IL — Vail Chapel, Northwestern U., Evanston May 22: Ricercare, Julio Segni da Modena; Ricercare, Jacopo Fogliano da Modena; Ricercare primo, Salve Virgo, Perdone. Moi. sie. folie., Cavazoni; Trio Sonata in E minor BWV 528, Bach; Canzona 2 in G minor, Toccata 6 da sonarsi alla levatione, Canzona 1 in D minor, Froberger.

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Recitals

Luke Grubb and Reginald Lunt, Lancaster, PA — First Presbyterian, Lancaster May 21: Hyfrydol, Schack; Herzliebster Jesu, Lunt; Wenn wir in Höchsten Nöten sein, Bach; Symphonie-Passion, Dupré (played by Mr. Lunt); Deuxieme Symphonie, Dupré (played by Mr. Grubb).

Stephen H. Best — First Presbyterian, Utica, NY May 23: Fanfare, Lang; Choral in E, Franck; Prelude and Fugue in D BWV 532, Bach; Introduction and Passacaglia in D minor, Reger; Majesty of Christ from The Ascension, Messiaen; Two Epitaphs for Edith Sitwell, Williamson; God of the Expanding Universe, Felciano; Toccata from Suite op. 5, Duruflé.

Johnnye Egnot, Florence, Italy — Chiesa dell' Autostrada del Sole, Florence May 23: Aria con variazione detta La Frescobalda, Frescobaldi; Offertoire sur les grands jeux, Couperin; Nun komm der Heiden Heiland, Prelude and Fugue in E minor (Wedge), Bach; Symphony 6, Vierne.

Heinz Arnold, Columbia, MO — Presbyterian Church, Bedford, NH May 25: Toccata in D minor BWV 538, Prelude and Fugue in G BWV 541, O Mensch bewein, Toccata and Fugue in D minor BWV 565, Bach; Ach Herrmich armen Sünder, Kuhnau; Toccata per Pelevazione, Frescobaldi; Concerto 2, Handel-Dupré; Ein Jeste Burg, Walcha; Pavane—The Earl of Salisbury, Byrd; Scherzo Irom Symphony 2, Vierne.

Melvin Rollema — Biola College, La Mira-da, CA May 24: Fantasia Chromatica, Swee-linck; Cyclus, Carel Brons; Sonata da Chiesa,

Frederick Burgomaster, Buffalo, NY — St. Paul's Cathedral, Buffalo May 26: Canzon alla francesa, Macque; Ach bleib mit deiner Gnade, Ein feste Burg, Liebster Jesu wir sind hier, Reger; Sonatina, Sowerby; Prelude and Fugue in G minor, Dupré.

Donald Renz, Ann Arbor, MI — St. Paul United Church of Christ, Chelsea, MI May 28: Prelude and Fugue in G BWV 541, Bach; Sonata for Trumpet and Organ op. 200, Howhaness; Voluntary on Old 100th, Sonata for Trumpet and Organ, Purcell; Choral in E, Franck; Trumpet Voluntary, Stanley; Prayer from Christ ascending, Outburst of iow, Messagen.

Richard Bouchett, New York, NY — St. Michael's Church, New York City May 28: Prelude and Fugue in G, Bruhns; Schmücke dich BWV 654, Fantasy and Fugue in G minor BWV 542, Bach; Introduction and Passacaglia, Reger; Prelude, Fugue and Variation, Franck; Adagio and Toccata from Symphony 5, Widor.

Wallace M. Coursen, Bloomfield, NJ—Christ Episcopal, Bloomfield May 28: Prelude and Fugue in C (9/8), Christ lag in Todesbanden, Bach; Prelude and Fugue on Christ lag in Todesbanden, Schroeder; Prelude on Tallis' Canon, Noble; Prelude in E-flat minor, D'Indy; Intermezzo, Vierne; Fugue, Honegger; Prelude et Fughetta, Roussel; A Tryptich of Fugues, Near.

Reginald Lunt, Lancaster, PA — St. Patrick's Cathedral, New York City May 28: Resurrection, Dupré; Herzliebster Jesu, Lunt; Toccata and Fugue in D minor BWV 538, Bach; Postlude pour l'office de Complies, Alain; Fugue on Ad nos, Liszt.

James Meier, Paramus, NJ — St. Cecilia Church, Englewood, NJ May 28: Prelude in D minor, In death's strong grasp, I call to Thee, Prelude and Fugue in B-flat, Bach; Partita on the Lourdes Hymn, Peloquin; Eter-nal Purpose, Messiaen; Toccata, Monniken-dam.

Thomas Turner -- First Presbyterian Church, Wilmington, NC May 28: Prelude and Fugue in E-flat, Bach; Canons in B minor and A-flat, Schumann; Ascension Suite, Messiaen.

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John Edward Oss — student of C. Harold Einecke, Cathedral of St. John the Evangelist, Spokane, WA May 28: Suite from Mass for Parishes, Couperin; Fugue in C (Jig), Buxtehude; Trio on Herr Jesu Christ dich zu uns wend, Fantasy in G, Bach; The Musical Clocks, Haydn; Air, G. Hancock; Psalm Prelade on Psalm 37/11, Howells; Toccata from Symphony 5, Widor. Symphony 5, Widor,

Jeanne de Voss — St. Mary's Cathedral, Sydney, Australia May 31: Carillon, Choral (Salve Regina), Versets 6-9 sur Ave maris stella, Prelude and Fugue in G minor, La-mento, Final op. 27/7, Dupré; Pastorale, Franck; Variations on Weinen Klagen, Liszt.

Jelil Romano, North Hollywood, CA — Cathedral of St. Paul, Los Angeles, CA June 2: Sonata 6, Mendelssohn; Cantabile in B, Franck; Variations on a Noel, Dupré.

Michael C. Bulley, Raleigh, NC — Cathedral of St. John the Evangelist, Spokane, WA June 3: Prelude, Adagio and Fugue, Stanley; We all believe in one God, Prelude and Fugue in B minor, Bach; Choral in A minor, Franck; My heart is filled with longing, Deck thyself my soul, Brahms; Fanfare, Cook; Le jardin suspendu, Alain; Toccata, Sowerby.

Robert E. Scoggin, Rochester, MN—Christ United Methodist, Rochester June 6: Come Hoty Spirit, Bach; Flute Solo, Hine; Rhapsody 1, Howells; Trumpet Tune, Powell; Scherzo, Leighton; Song of May, Jongen; Toccata on Hyfrydol, Near.

David Maulsby — St. Paul's Chapel, Trin-ity Parish, New York City June 7: Vater unier, Ciacona in E minor, Buxtehude; 3 verses on Veni Creator Spiritus, Scheidt; 2 settings Vater unser BWV 636, 737, Prelude and Fugue in C minor BWV 546, Bach.

Mary Thompson — student of Byron L. Blackmore, St. Paul's Lutheran, La Crosse, WI June 41: Trumpet Tune in D, Johnson; Liebster Jesu, BWV 731, In dulei jubilo BWV 751, Fantasia and Fugue in C minor BWV 537, Bach; Dorian and Phrygian Chorals, Alain; Präambeln und Interludien, Schroeder; Greensleeves, Wright; Homage to Perotin, Roberts.

Sherry Boland, Los Angeles, CA — Cathedral of St. Paul, Los Angeles, CA June 9: Prelude and Fugue in E minor BWV 533, Bach; Lord keep us steadfast by Thy word, Abide O dearest Jesus, Peeters; Sonata 2,

Sue Fortney, Viroqua, WI — Christ United Methodist, Rochester, MN June 13: Choral in A minor, Franck; Wachet auf, In dulei jubilo, Ahrens; Herzliebster Jesu, Gelobt sei Gott, Pepping; Prelude and Fugue in C

Frank K. Owen, Los Angeles, CA — Cathedral of St. Paul, Los Angeles, CA June 16: Prelude and Fugue in F op. 85/3, Reger; Pavane from Rhythmic Suite, Elmore; Prelude on The White Rock, Vaughan Williams; Choral in A minor, Franck.

Kim Kasling, Mankato, MN—Christ United Methodist, Rochester, MN June 20: Toccata and Fugue in D minor, Savior of the nations come, Now praise we Christ, O innocent Lamb of God, Risen is the Holy Christ, Bach; Prelude and Fugue on O Pain and Sorrow, Brahms; Thou art the Rock, Mulet.

David J. Hurd Jr., New York, NY — St. Paul's Chapel, New York City June 21: Improvisation from Sonata 2 op. 60, Reger; Sonata 6, Mendelssohn; Toccata and Fugue in A minor op. 80, Reger.

William H. Weinmann, Sioux City, IA — Christ United Methodist, Rochester, MN June 27: Voluntaries in D and A, Selby; Cortège et Litanie, Dupré; Le jardin suspendu, Alain; Variations on America, Ives.

John Upham, New York, NY — St. Paul's Chapel, New York City June 28: Prelude and Fugue in D minor, Partita on Nun lasst uns Gott dem Herren, Lübeck; Prelude through the major keys, 2 pieces for a mechanical organ, Beethoven; Partita on Wer nur den lieben Gott, Fugue in D, Pepping.

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