

THE DIAPASON

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A noel is a straightforward and good-humored popular song, the words of which deal with the birth of Christ in various contexts. It is so named from the festival with which it is associated.*

In a study of the noel, there are two separate aspects to be considered: the musical aspect and the literary aspect. Many scholars say that it is the text which characterizes the noel, not the music, because the music has adopted so many forms in the course of time. Following this line of thought, Simone Wallon has said that the term "noël" refers not to a musical, but rather to a literary genre, for from the musical standpoint, the noels may sound like Gregorian chant, hymns, or chansons or arias.**

Nevertheless, much effort has been expended in an attempt to find proper categories in which to discuss the musical noel. *Encyclopédie de la Musique* has provided the clearest means of distinction: 1) noels on tunes whose texts have been adapted from pre-existing melodies; 2) noels originally written by known composers.***

Regarding the origin of noel tunes there seems to be no agreement among scholars. It is possible that some tunes were provided by liturgical hymns or tropes, or by the liturgical dramas of the Middle Ages. Another source of noel tunes is the vast body of drinking songs sung at the banquets that traditionally took place on Christmas night. Many noels undoubtedly came from non-specific secular songs which were set to sacred poems (or vice versa), and of course, many tunes were simply originally composed.

It is impossible to identify the origins of all the tunes, and the many sets of words to which the tunes have been adapted. In isolating particular tunes, further confusion results because often several sets of words were sung to one tune (and the tune name frequently is based on the first line of text).

Wallon asserts that noels are traceable from as early as the 13th century, and that already then both categories of music were in use (texts sung to pre-existing melodies, as well as to originally composed tunes). In the 15th century the first collections of noels appeared (texts only), and although 16th-century collections usually contained only the text as well, one exceptional volume in which the melodies were notated is the *Fleur des Noël*s (published in Lyon in 1535).

The vogue of the noel is also evidenced by the writings of contemporaries. Hellouin cites a passage from Pasquier's *Recherches de la France*, dating from 1560:

It was the custom in my youth in many families to lay aside ceremony and to sing noels all evening long. These are spiritual songs written in honor of Our Lord.****

A large number of anonymous collections of noels called "Bibles de Noël," began to appear in the 17th century, but these "Bibles" rarely contained melodies. The 17th century produced a number of excellent composers of noel tunes, however, such as Saboly, Lully, Campra, Guidron, and Lambert.

In the 18th century melodies were borrowed from contemporary vocal repertoire, and were published for voice and basso continuo. While publications included many very old tunes, their texts were often updated. An important collection published in 1722 was that

of Abbé Pellegrin, *Noëls nouveaux sur le chant de noels anciens et chansons spirituels pour tout le cours de l'année*. (An extensive book 514 pages long, it had many editions, but it includes only tune names.)

From the end of the 16th century, noel tunes began to be used polyphonically, by Costeley, organist of Charles XI and Henry III, and by DuCaurroy, whose 1610 collection, *Meslanges*, contains polyphonic settings of noels. The most famous example of such use of noels is Marc-Antoine Charpentier's *Messe de Minuit*, which makes use of such tunes as "Joseph est bien marié," "Or nous dites, Marie," "Une jeune pucelle," and "Les bergers de Chastres."

Noels were arranged for instruments as well, and in the last half of the 17th century Marc-Antoine Charpentier set a number of noels for four instrumental parts and basso continuo. Michel-Richard de Lalande wrote a "Suite de noels en symphonie;" C.-H. Gervais wrote a noel suite for 7 instruments and basso continuo; E.-P. Chevillon published a collection of noels for 2 musettes or hurdy-gurdies.*

In the same era that instrumental transcriptions of noels became widespread, keyboard variations on these noel tunes began to appear. The first collection, by Nicolas Gigault, appeared in 1682. This was followed by Nicolas LeBègue in 1685; Nicolas Geoffroy, at the end of the 17th century; André Raison and Pierre Dandrieu in 1714; Louis-Claude Daquin between 1730 and 1757; Jean-François Dandrieu in 1739; Michel Corrette in 1753; Claude Balbastre, 1760; Guillaume Lasceux, 1771-1772; Jean-Jacques Beauvarlet-Charpentier, 1773-1775; and Nicolas Séjan, 1819.

Dufourcq** states that a composer known as Benaut wrote variations on noels in the last part of the 18th century, which evidently appeared in his *9 Livres de Pièces d'orgue* (1772-1783). The only biographical information given is that he was organist and clavecin master at the royal abbey of Montmarte; it has been impossible to locate these books.

Allusions have been made to noel variations composed by Louis-Antoine Dornel, but his only writing in this genre seems to be a theme statement with one variation on "Je me suis levé," included in Félix Raugel's collection, *Les Maîtres français de l'Orgue aux XVI^{me}, XVII^{me} et XVIII^{me} siècles*, volume II.

Although taking the form of much of the harpsichord-influenced keyboard music of the period (dialogues, duos, diminutions, récits, trios), the spirit behind these variations is improvisation. The popular Christmas songs provided a perfect vehicle for the virtuoso improvisateur. Brown has quoted Melville Smith:

Improvisation on a given theme, one of the highly developed skills of organists, especially those of France, which excites the admiration and wonder of listeners everywhere, has presented itself from early times to the present as a spontaneous and almost miraculous act of musical creation taking place before our very eyes and ears. In no form of French organ music is this perhaps so true as in the Noels. The written compositions which have come down to us reveal the vivid imagination, the towering dexterity and virtuosity or the placid simplicity, as the case may be, of the improvisations of the organists upon these melodies, as well as the brilliant display of the resources of the organ which was implicit.***



Composers of French Noel Variations in the 17th & 18th Centuries

By Eileen Morris Guenther

Noel variations were appealing for a number of reasons. They contained pastoral allusions (rural life, shepherds, their instruments and their clothing, were in vogue, at least among the aristocracy, in the 17th and 18th centuries). Allied to this is the element of tone painting:

From there the tableaux that they offer us on the organ: bourdons and soft foundations say the brightness of the night of Christmas; the mixtures raise again the noises of nature. The pleins jeux evoke the stars or the crescent of the moon, when the flute, cromorne, musette, oboe, bassoon recall the instrument of the shepherd, those of the musicians who make up the entourage of the wise men; the other stops explain the feelings of the other people, of the Virgin, of Saint Joseph and of the shepherds.*

Virtuosity is always appealing to the listener, and "the noel with variations demands a special *tour de main*. . . It's all in having the spirit. . . and the fingers."** This is all capped by the passion for coloristic variety of the organ.

Noel variations were heard at the *Concert Spirituel* (in 1760, the audience there heard noels of Daquin and Balbastre); at private concerts at Versailles (LeBègue), and in churches. At Saint-Merry an "audition annuel de noëls variés à l'orgue" took place, the expenses of which were covered by a special foundation. But the midnight mass on Christmas Eve was where they were most enthusiastically expected, by great crowds of people. At Saint-Paul where Daquin played, the influx of people was so great that it was necessary to establish un service d'ordre pour l'entrée et la sortie.*** On Christmas Eve, 1762 Claude Balbastre was forbidden by the

Archbishop of Paris to play noels on the organ.

Organ music had undergone a great change from the strictly liturgical music espoused by Titelouze and his followers. There was a general trend away from writing based on the chant and using the church modes, toward compositions with more rhythmic and coloristic interest. The newer style of writing, based on frank tunes and often ornamented heavily, drew criticism from some contemporary listeners. The following is a comment on the state of music in the churches in the first part of the 18th century, made by a German who had just visited Paris:

The midnight mass on Christmas Eve is remarkable. It takes its name, so they say, from the observance of midnight, between waking and Christmas Day. All the churches and convents are full of people, from one end of the country to the other. The music performed in churches is not very devout, since minuets and all sorts of secular songs are played on the organ. It is a time of much imprudence, foolishness and impiety.* The organ was tremendously popular during the last half of the 17th century, and to the end of the 18th century. "Crowds of music lovers followed the celebrated organists wherever they played."** As was the custom of the times, many organists held the positions at several churches, simultaneously. The titular organist was usually given an assistant (called either "survivancier" or "reversioner") who acted as substitute when the titular had duties elsewhere. "Survivancier" was actually the second step in the levels of seniority. Often a very young person (frequently a son, (Continued, page 4)

*Frédéric Hellouin, *Le Noël Musical Français* (Paris: Librairie A. Joanin, 1906), p. 6.

**Simone Wallon, "Noël," *MGG*, Bd. 9 (1961), col. 1544.

***Michel, Lesure and Federov, eds., *Encyclopédie de la Musique III* (Paris: Fasquelle, 1961), pp. 296-297.

****Frédéric Hellouin, *op. cit.*, p. 25.

*Michel, Lesure and Federov, eds., *op. cit.*, p. 297.

**Norbert Dufourcq, *Le Livre de l'Orgue Français* (1589-1789), Vol. IV: *La Musique* (Paris: Editions A. & J. Picard, 1972), p. 155.

***Thomas K. Brown, "The French Baroque Organ Tradition," (Ph.D. dissertation, Florida State University, 1967), p. 37.

*Norbert Dufourcq, *La Musique d'Orgue Française de Jehan Titelouze à Jehan Alain* (Paris: Librairie Floury, 1949), p. 115.

***Ibid.*, p. 114.

***Michel Brenet, *Les Concerts en France sous l'Ancien Régime* (Paris, 1900; unaltered reprint, New York: Da Capo Press, 1970), p. 380.

*Frédéric Hellouin, *op. cit.*, p. 37. The original is found in J.-C. Nemeitz, *Sejour de Paris* (Leyde, 1727), pp. 224 and 232.

**Charles E. Vogan, "The French Organ School of the 17th and 18th Centuries," Ph.D. dissertation, University of Michigan, 1949, p. 209.

"Everything for the Cleaning Lady, Nothing for the Composer." That was the title of an article written by music critic Alan Rich in the Oct. 29 issue of New York magazine. In it, Mr. Rich lamented the fact that cleaning ladies in our concert halls get paid a regular salary or wage, whereas composers frequently get nothing from the performances of their music. It seems so obvious that one would think that the subject had no need of exposition at all. And yet, composers are the most abused and least rewarded within our musical world. Within the world of church music, it is even worse than that. I suppose that this is just one reason among many that "mainstream" composers (those who receive payment for their work and who work within several areas of the music world rather than in one narrowly selected area) have long disassociated themselves from religious endeavors.

All this has been brought to mind again lately, not only through Mr. Rich's comments cited above, but also in other journals such as The Choral Journal (the official journal of the American Choral Director's Association), Music Educator's Journal (the official journal of the MENC), and others. And it is high time that we think about the subject, for it is something that directly concerns us all.

A composer has four avenues of recompense for his work: direct commissions, royalty or payment from the sale of a published work, royalty or payment for the performance right to his work, and salary or wages paid him as a composer in residence at a particular place. One might argue that commissions should be adequate for the composer as they are, just the same as an architect's fee is paid only once as adequate recompense. It is not the same. In the case of a composer, his work is not so tangible and concrete in time as is a building. Thus, a commission for a work of music seldom involves near as much money as the commission for a design on a building, even though each may take the same amount of time, effort, and skill on the part of the creator. Seldom are musical commissions adequate for a composer to make a decent living on them, and even more seldom is the commission itself monetarily expressive of the value of the piece produced.

As for royalties and payments from published works and performances of them, this also is probably the most abused area for the composer to deal with. The technology of our age has produced a veritable galaxy of copying machines. Their proliferation and use has made it easy for anyone to use them illegally. It must be pointed out that a copy produced from a duplicating machine usually costs far in excess what the piece would cost if it were bought from a publisher. Most people who use duplicating machines illegally, however, use them at other people's expense. A good example of this is the choir director who lacks a budget for the purchase of new music, so he inveighs upon a loyal choir member to do the copying on the duplicating machine at the choir member's office. In that way, it costs the church, the choir director, and the choir member nothing. The firm at which the choir member works pays the bill for the duplicating, and, since it knows nothing about the act taking place, it does not have the responsibility for an illegal infringement of the copyright laws. In the whole process, the composer turns out to be the loser. His music gets performed, the church and the musicians benefit from it, and the composer and the publisher get nothing. It is morally and legally wrong.

The same can be held for performance royalties. Most active composers belong to one of the performing rights societies such as ASCAP, BMI or SESAC. These societies exist to protect the performance rights of composers. They act as licensing agents for the performance of composer's works, and they collect a fee for performance of the works so that the composer reaps some reward from his work. Legally, the performing rights societies have strong recourse in the secular concert world where concerts for profit, recording and broadcast involve substantial sums of money. They are gaining an ever better relationship with educational institutions, even though such institutions are "not-for-profit" and are therefore legally exempt from such fees. But the church has always been far outside the domain of a relationship with the composer through his performing rights society. It is indeed ironic that every church group who wants to put on a contemporary play which is not yet in the public domain must also pay a performance fee for the right to produce the work. But when it comes to music, the church is exempt from such an obligation, and I cannot ever remember of a church paying a performance fee for a piece of music except when it paid rental fees to a publisher for scores or parts. I hope that it is obvious what the implications are here, for the composer should have some means of receiving adequate recompense for his work and the church owes it to him morally for the use of his music.

THE AGO AND THE COMPOSER

All this brings up another question, especially for members of the AGO, for it is the largest organization for church musicians. Should not the AGO be actively involved in seeking some sort of help for the composer? I cannot imagine an answer in the negative. Of all the musicians that any musical organization cannot afford to ignore, the composer is chief among them. Were it not for the composer, the performer would be bereft of a highly creative world. Even musicologists and critics would have little to pick apart in their work. There is no doubt that such an organization as the AGO should be gravely concerned about the commissioning of new works from composers, about adequate recompense from royalties from published works and performances, and for encouraging communities and congregations to hire a composer in residence. More importantly, the officers of the AGO owe their membership a great deal of moral leadership on the question of copying and performance rights and their infringements. So do the members of the AGO in turn need to exercise such moral and ethical leadership within the communities and institutions where they work. The AGO is no different in this case than other similar organizations. The only difference between them lately is that other organizations have been exercising a great deal of concern for the matter whereas the AGO has been largely silent. The ACDA is and has been studying the subject of performing rights and copyrights for some time now, and they are actively engaged in a campaign to abolish infringements of both. The MENC has been doing the same thing. Some local MENC chapters are indeed chartered to expel members who are caught abusing the copyright laws, and whole chapters can get in trouble with the national organization if there is large scale infringement of the copyright law from within the chapter. Practically all of the musical fraternities and organizations have been involved in deep study of the proposed new copyright law which is now pending before Congress. It is right that they should be, for the new law will have an affect on them all, AGO members included.

For the AGO to be an ostrich on this most important matter is to invite disaster. I sincerely hope that the fact that a representative of the AGO did not participate in the symposium at the Cathedral of St. John the Divine on Oct. 29 and 30 is for reasons other than that the AGO simply is unconcerned about the subject, and I hope I am right in my belief that the Guild has not adopted an ostrich position in relation to composers and their rights, thus abdicating a moral and legal leadership within the profession.

DECEMBER, 1973

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THE SCHOLA POSITION PAPER

It is a refreshing sign to see that a positive statement on these matters has been made by various representatives of publishers, performing rights societies, various church denominations, and at least one composer. The statement produced by the Schola Musicae Liturgicae (see page 3) should be read carefully by every church musician. When you are through reading it, read it again several more times. It is a tersely worded statement, positive in its thrust, and very penetrating in its implications. I believe that the implications go far deeper than just the surface matters (such as illegal duplicating of copyrighted material), and that its implications have a great deal to do with the life and health of our composers and our whole contemporary musical world. If we really think about it seriously, I don't see any way in which we can avoid the obvious conclusion that we ought to be doing more and better in our relationships with composers. As for the AGO, it would be helpful if the Guild could provide some aids for its members and friends in the form of information regarding copyright laws (both the one we've got, and the one that is pending), performing rights societies and how they work (as well as their usefulness and advantages), and some information about composers and their works. And the Guild should continue to do everything possible to further the healthy relationship between mainstream composers and church musicians.

All of this is to say that the composer should be very much among us. When he isn't, we are the ones who are deprived of his creativity and expression. By the same token, as we gather composers into our world, we should not deprive him of his due. If the depravity of both can be eliminated, our churches and their music will be far better off. For me, that is an exciting thought — one worth working for!

— Robert Schuneman

*The Season's warmest greetings and best wishes
for the New Year from all of us to all of you!*

Robert Schuneman
Dorothy Roser
Wesley Vos
Larry Palmer
Victor Weber



Joseph-Marie-Alphonse-Nicolas Jongen (being Walloon, pronounced as in French: Zhaw-sef Zhohn-gahn) was born on December 14th, 1873 in Liège, Belgium. His entire musical schooling took place at the Liège Conservatory where he studied with J. Th. Radaux (fugue and composition), Sylvain Dupuis (harmony), Charles Danneels (organ) and J. Ghymers (piano). By the time he was 18 he served as monitor of the counterpoint class. In 1893 the Royal Academy awarded him a prize of a thousand francs for the composition of his String Quartet, Op. 3. About this time Jongen was appointed Organist of the Collegiate Church of Liège — Saint Jacques — and made a name for himself through his improvisations. In 1895 he won the Second Prix de Rome for his Cantata *Callirhoé*. Two years later he was awarded the Belgian Grand Prix de Rome for his Cantata *Comala* (as well as another prize for the Trio, Op. 10 for Violin, Cello and Piano).

This prize enabled Jongen to travel for four years throughout Europe. He visited Berlin (where Richard Strauss encouraged him), Munich, Leipzig, Dresden, Paris (where he was befriended by Franck's disciples at the Schola Cantorum: Vincent d'Indy, Charles Bordes, Ernest Chausson and Gabriel Fauré), Rome and various other Italian cities. During these *années de pèlerinage* he wrote his *Symphonie*, Op. 15 which was produced at the Ysaye Concerts in Brussels, the Violin Concerto, Op. 17 and the Cello Concerto, Op. 18. Also from this period was the Piano Quartet, Op. 23, played at one of the concerts of the Societe Nationale in Paris in February of 1903.

Jongen returned to Belgium in 1902 and the following year was appointed Professor of Harmony and Counter-

point at the Liège Conservatory. With the German invasion of Belgium in 1914 and the outbreak of the First World War Jongen, together with his family, immigrated to England where he lived alternately in London and Bournemouth. He formed a Piano Quartet with Desire Defauw (Violin), Lionel Tertis (Viola), and Emile Doc-haerd (Cello) which appeared frequently in London and the provinces, and also gave many organ recitals.

Returning to Belgium in January, 1919, he resumed his duties at the Conservatory but relinquished them in October of 1920 when he was offered the post as Professor of Counterpoint and Fugue at the Brussels Conservatory. Five years later he was appointed Director of the Brussels Conservatory, a post which he held until his retirement in 1939.

From 1919 to 1926 Joseph Jongen directed the Concert Spirituels of Brussels where he premiered numerous new works including Honegger's *King David* and Florent Schmitt's *Psaume*.

The respect which Jongen enjoyed in Europe as a composer is evidenced by the fact that at the time of his death he was a member of the Royal Academy of Belgium, a corresponding member of the Institut de France and a Commander of the French Legion of Honor. He died at his home in Sart-Lez-Spa, near Liège on July 13, 1953 at the age of 79.

His music, both harmonically and stylistically, is far more inspired and imaginative than that of the enormous anonymous mass of *fin de siècle* organ composers. Like Vierne, Jongen was significantly affected by César Franck in his use of polyphonic techniques and like Marcel Dupré, had an instinct for the special aural effects obtained from the organ. Yet the influence of Debussy is the most recognisable in Jongen's work, for having moved out of his shadow he has not passed out of his presence. In his use of the whole-tone scale, unresolved chords, ecclesiastical modes, the movement of chords independent of a tonal center and novel concepts of tone color and form, he perfected a style that combined refinement and delicacy with subtle feeling for nuance and color. Seeking the most elusive moods and the most sensitive atmospheres his music concerns itself less with emotion than with mood and effect.

Of 140 opus numbers only 11 of them (20 separate pieces) are for organ solo; four are harmonium works and one for harmonium and piano. Only the Prelude and Fugue, Op. 121 (dating from 1911) was composed after his retirement. The following is a list of Jongen's complete works for organ solo, harmonium and organ with orchestra.

— Rollin Smith

ORGAN SOLO

Quatre Pièces, Op. 5 (1894-96)
 Offertoire
 Communion
 Pastorale
 Offertoire (Grand Choeur)
 Quatre Pièces, Op. 37 (1911)
 Cantabile
 Improvisation caprice
 Prière
 Choral
 Marche Religieuse
 Larghetto Op. 38 (1911)
 Prélude Élégiacque Op. 47 (1915)
 Pensée d'Automne
 Chant de May Op. 53 (1917)
 Menuet-Scherzo
 Sonata Eroica, Op. 94 (1930)
 Toccata, Op. 104 (1935)
 Petit Prélude (1935)
 Two Pieces, Op. 108 (1938)
 Scherzetto
 Prière
 Prélude et Fugue, Op. 121 (1941)

Muraille*

Durand

Procure Generale*

Augener

Chester

Leduc

Lemoine

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Oxford University Press

Centre Belge &c.

HARMONIUM

Trois Pièces (1908)
 Prière de Matin
 Angelus
 Prière du Soir
 Cantabile
 Marche Op. 38 (1911)
 Pastorale
 Offertoire sur l'Alma Redemptoris, Op. 38 (1911)
 In Memoriam (Four Pieces), Op. 63 (1911)

Schott*

Procure Générale*

Sénart

Ledent-Malay

The Schola Symposium on "Composer and Congregation in the 20th Century" — A Report

"Composer and Congregation in the Twentieth Century" was the title of a two-day symposium held by the Schola Musicae Liturgicae at the Cathedral of St. John the Divine, New York City, October 29 and 30. The symposium, which dealt with the relationship of the contemporary composer to churches and synagogues, focused particularly on the furtherment of "mainstream" contemporary music within contemporary congregations, and with the particular ways in which contemporary composers might work within congregational musical programs.

The participants of the symposium represented a wide spectrum of those concerned with contemporary music: a composer, representatives from the various performing rights organizations, members of the music publishing field, and performers and clergymen. As a result of the discussions from various points of view, a position paper on the subject was developed by the group, and it is hoped that this paper will have a widespread dissemination and

agreement within various religious denominations. The participants of the symposium were the following: Oliver Daniel and James Roy, Jr. of Broadcast Music Incorporated (BMI); Paul Marks and Martin Bookspan of the American Society of Composers, Authors and Publishers (ASCAP); Phillip Wattemberg of the Music Publishers Association; A. S. Ciancimino of Sesac, Inc.; Stuart Pope of Boosey and Hawkes, music publishers; Edward Klammer of Concordia Publishing House, music publishers; the Rev. Fr. Joseph Cunningham, Our Lady of Mercy Church, New York City; the Rev. John Gensel of St. Peter's Lutheran Church, New York City; the Rev. James Crawford of Central Presbyterian Church, New York City; the Rev. Richard R. Kirk of the Cathedral Church of St. John the Divine, New York City; Dr. Alec Wyton, director of the Schola Musicae Liturgicae; and composer Richard Felciano of Berkeley, California. Since the position paper speaks well for itself, it is printed here in its entirety.

Composer and Congregation in the Twentieth Century: A Symposium Held by the Schola Musicae Liturgicae at The Cathedral Church of St. John the Divine, October 29-30, 1973.

THE COMPOSER

Ezra Pound said, "The artist is the antenna of the race." Genuine art is the most accurate reading available of man's condition at a given place and time. If that reading takes place in a secular situation it will be recognized as accurate in that situation. If it takes place in a religious situation it will be recognized as accurate in that situation.

There is a need to rekindle the bond between the congregation and the artist which declined after the death of J. S. Bach in 1750. In the past several years a significant contact has been established between composers and congregations. More and more congregations are engaging composers to provide music to enrich their liturgy, mainly through commissions. It is the desire of the SCHOLA to stimulate this and in so doing to enrich the worshipping experience of communities and to encourage composers to pursue their art with expectation of adequate recompense.

History has shown that composers who work in varied media of music have made a more significant contribution to the music of worship than those who may have restricted themselves to that avenue alone. In the light of the critical challenges facing organized religion it is imperative that the illumination of great art on religious truths be sought vigorously.

The advantages to congregations of engaging composers, whether for a weekend workshop or for a year in residence are manifold; i.e. new music for religious schools, works for senior choirs, musical settings for new liturgies and new hymn-tunes. It is entirely conceivable that a group of congregations (diocese, district, presbytery, etc.) may jointly sponsor such a program.

RESPONSIBILITY

It is hardly necessary to point out that a piece of music differs from such tangible objects as a painting or sculpture in that once it is published it is susceptible of being performed, recorded or reproduced indiscriminately without the knowledge or permission of the composer or copyright owner. The impersonality of a printed musical score may cause people to forget the labor and expertise which go into the act of composition, made possible by years of intensive work and study. It is entirely proper to expect that the composer be rewarded by commissions, through the purchase of scores and payment of performance fees. These are standard practices in the world of concert music.

In its dealings with musicians whose chief vocation is composition, the congregation should recognize the service of performing rights societies whose role is the protection of the composer's performing rights under existing copyright laws while facilitating the licensing of such rights to users. By so doing, congregations will acknowledge the composer as one who exercises a ministry comparable with professional leaders of worship (clergy, choirmasters and organists).

RECOMMENDATION

A meeting of representatives of the American Society of Composers, Authors and Publishers, Broadcast Music Incorporated, Sesac Inc., Music Publishers Association of the U.S. Inc., the distinguished composer, Richard Felciano, and clergy representing major denominations was held at the Cathedral of St. John the Divine in New York City on October 29 and 30, 1973. This meeting readily reached a consensus that an on-going study should be made of this crucial matter. It was urged that congregations with resources for the enrichment of worship seek the means of implementing a possible contractual relationship with performing societies. They should impress upon their colleagues everywhere the responsibility of observing copyright laws as they affect the reproduction of music. The unlawful reproduction of music deprives composer and publisher of income which is justly due them, and violates their constitutional rights.

HARMONIUM AND PIANO

Hymne, Op. 78 (1924) Centre Belge &c.

ORGAN AND ORCHESTRA

Hymne, Op. 78 (1924) Centre Belge &c.

(5-part string orchestra)
 Symphonie Concertante, Op. 81 (1926) Cranz
 Alleluia, Op. 112 (1940) Centre Belge &c.

CELLO AND ORGAN

Humoresque, Op. 92 (1930) Centre Belge &c.

*Out of Print but available in a reprint from Edition Le Grand Orgue, 476 Marion Street, Brooklyn, New York 10033.

(Continued from page 1)
nephew, cousin, or student of the titular) would become a substitute, known as "commis." After having served in this capacity for 5 to 15 years, he could be given the title "survivancier" and as such would expect to become titular upon the resignation or death of the titular organist.***

While many churches were proud to have their organist serve the Chapel Royal or the Cathedral of Notre Dame (where four organists played, each for three months of the year), only a few churches required that all other positions be relinquished. Few positions paid enough for a man to live on that salary alone, and it was thus often financially imperative that he hold several places. It seems that 600-900 livres was a "minimum annual income" in this era.

NICOLAS GIGAUT

"*Livre de Musique dédié à la Très Sainte Vierge par Gigault, Organiste de S. Nicolas-des-Champs à Paris, contenant les cantiques sacrez, qui se chantent en l'honneur de son deuin enfantement, diversifiez de plusieurs manières à II, III, et IV parties, qui peuvent estre touchez sur l'Orgue et sur le Clavessin: comme aussi sur le Luth, les Violles, Violons, Flutes et Autres Instruments de Musique. . . se vendent, A Paris chez l'Auteur pres de S. Nicolas-des-Champs.*" (Shortened, this is: *Livre de Musique dedie a la Tres Sainte Vierge.*)

The only example located, "Laissez paistre vos Bestes," is included in *L'Orgue parisien sous le règne de Louis XIV*, edited by Norbert Dufourcq. (Frankfurt: Wilhelm Hansen, 1956, pp. 21-29.)

It is presumed that Nicolas Gigault was born in Paris¹ around 1624-25². His father Etienne Gigault, was a citizen of Paris and a low-ranking law enforcement officer at Châtelet, in Paris; his mother was Michelle Caillet, who died 17 February, 1640. After her death his father married Anne Vernière. His father died in 1648, leaving his family in poor financial condition. (In a document dated 26 October, 1648, his sons refused to make use of their rights of inheritance, because it would have cost more than it would have been worth.)

Although we have no information regarding his early musical training, Fétis asserts that Gigault was the pupil of Titelouze³. Pirro⁴ mentions Pierre de la Barre, Charles Racquet and Jean Denis as possible teachers (saying that if Gigault was not taught by them, he was at least influenced by them), but the man Pirro favors most strongly is Etienne Richard (organist at Saint-Jacques-la Boucherie, who died in 1669). Dufourcq⁵ suggests that he was taught by Pierre Richard (the father of Etienne Richard who was organist of Saint-Nicholas-des-Champs and who died in 1652).

Gigault married Marie Aubert on 1 May, 1662. With his marriage into this wealthy family, Gigault's fortunes changed. His family had always been very poor (although it is known that they did own an "espinete à grand clavier"), but now he possessed a number of musical instruments including an organ of seven stops, three harpsichords (one of which had two manuals and pedal), three spinets, as well as several stringed instruments. The marriage produced five children, one of whom, Joachim, became Gigault's reversioner (assistant organist who expects to succeed the titular organist upon the latter's death) at Saint-Nicholas-des-Champs in 1701.

Gigault was named successor of Gilles Fouquet at the church Saint-Honoré on 19 March, 1646. He gave up this post in 1652 to succeed Pierre Richard as organist at Saint-Nicholas-des-Champs. It is thought that he accepted the post at Saint-Martin-des-Champs in 1669, following the death of Etienne Richard,⁶ and in 1685 he added to his responsibilities the Hospital of Saint-Esprit (also known as Saint-Esprit-en-Grève).

Gigault was a man of considerable rely on information supplied by Willi

reputation and fortune, and was listed among the organists of the first class for tax purposes.⁷ He was also respected as an expert on organs, and some of the organs which he "judged" are: Saint-Chapelle (1672), Saint-Honoré (1677), Saint-Benoit (1687). Gigault was a member of the committee (along with Jean-François Dandrieu and Claude Rachel de Montalant) which appointed Rameau organist of Madeleine-en-la-Cité in 1706. (Although Rameau was the first choice of the committee, he was unwilling to relinquish his other positions, and Antoine Dornel was named, instead.)

Gigault taught composition to the famous opera composer, Jean-Baptiste Lully, and since it is known that Gigault liked the trochaic rhythm



it is possible that Lully owes his preference for this figure to him.⁸

Gigault was also a violist; a "Gigault" is found under the list of instrumentalists who performed Lully's *Alcidiane* in 1658, and it is known that he played chamber music concerts of "clavessin, theorbe and violles" with Garnier, Méli-ton, and le Moine.⁹ Being both a string player and keyboard player, it is interesting to note that Gigault represented the harpsichordists in the struggle to keep organists and harpsichordists from being enfranchised into the Corporation, the trade union of violinists and dancers.¹¹

The exact date of his death is unknown, but the estate inventory which was customarily taken soon after death was dated 7 October, 1707.

Jean Bonfils points out that his works seem to have been completely forgotten after his death. He states that Sebastien de Brossard mentions his two publications without any commentary, and the catalogue of LeClerc and Boivin-Ballard of the years 1737 and 1742 shows that although these music dealers were still selling the works of Titelouze and LeBègue, they sold nothing of Gigault. The historian Titon du Tillet and Pierre-Louis Daquin mention LeBègue, but not Gigault.

Gigault's first published work was *Livre de Musique dédié à la Très Sainte Vierge*.¹² Printed in 1682, it was first advertised in October of 1683 by *Mercure Galant*: "The Noel, which has been labored over by so many composers, is nonetheless seen here with a new and unique accompaniment of which even the most erudite keyboardists might be envious."¹³ Gigault had a very difficult time getting this book published, for he contracted with an unreliable publisher, François Pierre de Janson, who did not fulfill his obligation until he was forced to do so by court order, and then he printed only a few copies, of which three were found in Gigault's estate after his death.

The other volume by Gigault is a monumental accomplishment. The *Livre de Musique pour l'Orgue*¹⁴ contains more than 180 pieces, covering all the types of organ music being written in France at the end of the 17th century (kyries, fugues, trios, récits, versets on the Mass). So that the service will not be unduly prolonged by the music, Gigault provides several stopping points in these pieces. However, these pieces have not been well received by critics, and Pirro says of them: "The dryness and awkwardness of these ideas is not redeemed in his works except by a certain competence in finding daring and expressive harmonies."¹⁵

According to Pirro, the *Livre de Musique dédié à la Très Sainte Vierge* seems to have been written for a society called "Honestes Curieux," a group of instrumentalists that played at his residence. Pirro also believes that this book of noels is more ensemble music than keyboard music, but the indication that these pieces could be played on a number of instruments was a common one for books of keyboard music to carry in this period. He comments on the composer's conception of the character of the music: "Gigault wants to produce edifying chamber music, while the organists of the 18th century will see, especially in the noels, a joyous type of church music and will make it lively."¹⁶

Since a complete edition of this book is apparently unavailable today, we will

Apel and Andre Pirro as to the contents. The *Livre* is said to contain ten Noel variations (most likely the earliest examples of such variations for keyboard) on traditional carol tunes as "Chantons je vous en prie," "Les bourgeois de Chastres," "Or nous dites Marie," "Noel pour l'amour de Marie." In addition to the noel variations, there are versets on the chant *Conditor alme siderum* (one at the beginning of each section), and a number of short versets, including several on the sequence *Mittit ad virginem* (for Annunciation). There also is an *Allemande* in two versions, one with and one without *ports de voix*, intended to give practical instruction on ornamentation.

Although the one set of noel variations that has been examined does not adhere strictly to this pattern, Apel describes Gigault's noels as following an almost unchanging sequence: "à 2; à 2; à 3; dialogue; à 3; à 3 dessus; à 4, 2 Ceurs."¹⁷ He feels this systematic variation technique leads only to dull and pedantic writing, and Dufourcq agrees that Gigault was not the most gifted of composers. Although his prodigious technique is evidenced in some of the demanding passages in his variations, he is indeed unimaginative in his use of figuration, and exceedingly dull in the consistent use of dotted rhythms.

Gigault was a religious man, and his noel variations are written for the people who, during Advent, sing beautiful songs "Sur la Naissance ravissante Du divin Fils de l'Eternel."¹⁸ His religious purposes are carefully detailed in the dedication of his *Livre de Musique dédié à la Très Sainte Vierge*:

I am sure, loving and holy mother of my Savior, that the offering I dare to make you of my works will not be unwelcome. There may be some weaknesses and defects; but it will ensure your love that their object is the glory of your Son, and the service of the church in singing His praises at solemn festivals . . . Receive then, Queen of Heaven, those weak tokens of my gratitude; deign to give to the song I offer you the power of pleasing the heart rather than the ear, of raising the souls of the listeners towards you and your Son, and of filling them with longing to hear in Heaven that ineffable music which will be our eternal happiness.¹⁹

NICOLAS LeBÈGUE

"*Troisième Livre d'Orgue de M. le Bègue, Organiste du Roy et de St. Médéric, contenant des grandes Offertoires et des Elevations: Et tous les Noël le plus connus, des Symphonies et les Cloches que l'on peut jouer sur l'Orgue et le Clavecin.*"

Noëls variés, edited by Norbert Dufourcq. (Paris: Éditions musicales de la Schola Cantorum et de la Procure générale de musique, 1952. Orgue et liturgie #16.)

Nicolas LeBègue was, in the words of Norbert Dufourcq, "the most famous virtuoso of the century of Louis XIV."²⁰

LeBègue was born in 1630 into a simple laboring family of Laon. His parents were Antoine LeBègue and his wife, Marie LeNain. LeBègue probably received his first musical training as a choir boy at the Cathedral of Laon. In the city of Laon, famous for its large number of excellent musicians, children who showed musical aptitude were given lessons on an instrument. Dufourcq believes that it was Jacques Blanchette, organist at Notre-Dame in Laon, who was LeBègue's first organ teacher.²¹

LeBègue's mother died in 1655, and it is thought that this is the date when he came to Paris, probably under the encouragement of his uncle, Nicolas, who was a maker of musical instruments there. During his early years in Paris LeBègue may well have studied with some of the masters who were flourishing in that city, such as Etienne Richard, François Roberday, Charles Racquet, or Jacques Champion de Chambonnières.

LeBègue quickly attained a fine reputation, and as early as 1661 he was termed a "fameux organiste de Paris."²² It has been suggested that perhaps Etienne Richard was influential in the proceedings which resulted in the appointment of LeBègue to the church of Saint-Merry on 18 December, 1664, (where he remained until his death).

Saint-Merry, a sister church of the Cathedral of Notre-Dame, was both a college and a parish church, and one of the most important in the aristocratic quarter of Marais. There his duties were heavy, and he played over 400 services a year.²³

Upon the death of Abbé de la Barre in 1678, LeBègue became one of the first of the "quarterly" organists of the Chapel Royal. (Previous to this time, only one organist had supplied the Chapel Royal, but when a large number of excellent performers auditioned for the position, the king chose four men, each of whom would serve for three months out of the year.)

LeBègue was greatly in demand as an organ consultant, and in this capacity he supervised the construction of an organ from the choosing of the builder to a final appraisal of the builder's work. Here is a partial list of the churches which sought his advice: the Cathedrals of Bourges, Troyes, Blois; the College Church of Saint-Quentin; the Churches of Saint-Séverin (1670), Saint-Etienne-du-Mont, Saint-Jean-en-Grève (1671), Saint-Sauveur (1676), Saint-Louis-des-Invalides (1679) in Paris.

LeBègue also left his mark on French music through the students he taught, among whom were Nicolas de Grigny, and possibly François d'Agincourt, Nicolas Geoffroy, Louis-Antoine Dornel, and Gabriel Garnier, as well.

King Louis XIV himself held LeBègue in high esteem, and he is said to have enjoyed listening to him in the chapel at Versailles as well as in other places. There are numerous contemporary attributes to his talent and virtuosity, in one of which (*Dictionnaire des Beaux-Arts*, 1753), the lawyer Lacombe recalls the "taste and the delicacy of his playing which drew to LeBègue a great gathering of people."²⁴

The last part of his life was beset with difficulties, at first financial (a swindler disappeared with most of his life savings, among other things) and later physical. (He underwent a painful gall bladder operation from which he recovered successfully, three years before his death.) He died on 6 July, 1702, four days after drawing up his will. He was mourned not only as a great virtuoso, but also as a humble, pious, conscientious man, who had devoted his life to the service of the church. The following is taken from the epitaph found in *Mercure galant* of October, 1700:

Here, awaiting the resurrection of the Lord, and the life of the world to come, through immortality, reposes the body of an honorable man, Nicolas LeBègue, native of the city of Laon, during his life organist at the Chapel of the King and of this church, which he has served for more than 40 years with as much edification as esteem; an integrity of life known to all drew to him as many admirers for his virtue as for his other merits . . . Having become beloved by the people, the charm and the beauty of his art, the delights of his prince who more than once honored him by a particular attention, religious in his conduct, rigorous and vigilant in his duties and always severe with himself, enemy of ostentation and applause, he sought only through his work the Kingdom of God and His justice, in order that nothing be lacking for eternity . . .²⁵

LeBègue is the author of two books of *Pieces de Clavecin*, the first published in Paris in 1677; the second, although undated, is thought to have appeared around 1678. He also wrote three *Livres d'Orgue*, which date from 1676, 1678-79, and 1685, respectively. (The first two books appeared in three editions each, the third in two.) He also wrote a small amount of choral music, most of which has been lost.

The first *Livre d'Orgue* contains 75 versets in the eight church modes. These versets use the forms which LeBègue is one of the first organ composers to exploit and which were to be used throughout the 17th and 18th centuries: duo, trio, récit, dialogue, basse de trompette, and related forms.²⁶ The first book demands virtuosity and includes obligatory use of the pedal, which may be the source for the story (which Hough calls "the Legend of the third hand") that the grand effects produced by LeBègue at the organ were possible only by surreptitious use of a third "hand" belonging to one of

***Georges Servières *Documents inédits sur les organistes français des XVIIe et XVIIIe siècles* (Paris: Bureau d'édition de la Schola Cantorum [1922]), p. 44.

his students. This book also contained a table of ornaments as well as suggestions for registration, and LeBègue is one of the first organ composers of the French Baroque school to include such information in an organ book.²⁷

The second book is for "those who have only moderate ability." It consists of versets for the Mass and eight *Magnificats*, and these pieces can be performed without use of the pedal.

It is with LeBègue's third *Livre* that we are primarily concerned, for it contains variations on nine noels, ten offertories, four sinfonias, eight elevations, and a character piece, "Les Cloches."²⁸ (The 9 noels, the sinfonias and "Les Cloches" may have been played on a portatif organ as entertainment at Versailles, and Hough supports this contention with the observation that none of them includes a pedal part.)²⁹

Although LeBègue is often credited with originating the keyboard variation on noels, his was actually the second set of these to appear. The first collection was that of Nicolas Gigault in 1685, and there is question as to whether the Gigault variations may have served as models.

LeBègue's variations are in a beautifully simple melodic style. After an initial harmonized statement of the tune, lightly figured variations on the melody follow, with a change in registration for each variation. The number of variations on a given noel tune ranges from none (i.e., the theme statement only is given) to four, with five of the nine sets having only one variation each. His interest in the coloristic resources of the organ is part of the charm of his variations. (In his preface to his 1676 *Livre*, LeBègue states that his compositions are designed to show "the manner of playing the organ on all stops and particularly on those which are in little use in the provinces."³⁰ It was his goal to demonstrate registration practice in Paris at the time, and he warns that certain pieces will be useless to organists whose instruments lack the necessary stops.)

Hough makes this appraisal of his music: "No other composer of the French organ school wrote music for so many purposes — suites in the church modes, a Mass, settings for the *Magnificat*, a series of offertories and elevations, and entertainment music consisting of noels, symphonies, and programmatic pieces."³¹ Dufourcq offers this assessment of LeBègue's place in history:

His work reflects the aspirations of an epoch, the efforts of renewal effected by the organists of the *Grand Siècle*. Without always making the distinction between secular and liturgical music, he imperceptibly orients himself toward the concert organ and there leads, in his retinue, the French school. The man had little genius, but great competence and talent.³²

NICOLAS GEOFFROY

No information on original, *per se*. *Noëls pour l'orgue de Nicolas Geoffroy, organiste de Ste Marie Temple à Paris, fin XVII^e S.*, edited by Jean Ver Hasselt and M. A. Guerville (Paris: Procure du Clergé Musique Sacrée, n.d.)

The only information we have concerning Nicolas Geoffroy, composer of *Noëls pour l'orgue*, is that he was "organiste de Ste Marie du Temple à Paris, fin XVII^e S."³³

A recent article by Martine Roch³⁴ has brought to light certain documents which convey some information about Geoffroy and his family. From these documents Roche has concluded that the father of Nicolas was Jean-Nicolas (1633-1694) who was born at Vitry le François en Champagne. Possibly a student of LeBègue, Jean-Nicolas is known to have been organist at Saint-Nicolas-du-Chardonnet around 1650. Documents show that he married Antoinette Bordier on 15 September, 1658. In 1690 he moved to Perpignan and after a long struggle (in which he was supported by the vestry), he was successful in persuading the incumbent organist of the Cathedral of Saint-Jean to step down. He was then named titular organist (on 15 August, 1692), but died suddenly on 11 March, 1694. Jean-Nicolas composed a *Livre de Clavecin* (which remains in manu-

script), and a *Livre d'orgue* is often attributed to him (probably dating from 1670-1675).

Documents thought to pertain to Nicolas Geoffroy, "Organiste du Temple à Paris," are the capitulation documents of 1695 (where he was registered to pay a tax as a musician of the second class); Nicolas LeBègue's will of 1702 in which 110 livres are left to a Geoffroy; and a lease dating from 1707 which mentions a Nicolas Geoffroy. Roche believes that it is the airs of Nicolas (rather than his father) which are included in the Ballard *Recueils d'aires sérieux et à boire* (1709-1713).

ANDRÉ RAISON

Second Livre d'Orgue sur les acclamations de la paix tant désirée. Qui commence par l'Antienne Da pacem Domine, avec une Fugue sur le meme sujet. . . Ensuite un Prelude, et une Offerte. . . Une ouverture. . . Avec les desirs d'une longue vie au Roy; Et une Allemande. L'Auteur adjoute plusieurs Noels Propres pour des Recits, et offertes au naturel, et transposé, avec plusieurs variations dans le goût du temps, tant pour l'orgue, que pour le Clavecin. Le tout composé par Mr. Raison Organiste de l'Abaye de Ste. Genevieve, Et du grand Couvent et Collège general des R. R. Peres Jacobins de Saint Jacques.

Second Livre d'Orgue, edited by Gaston Litaize and Jean Bonfils. (Paris: Editions musicales de la Schola Cantorum et de la Procure Générale de Musique, 1963. L'Organiste Liturgique #39-40 and #43-44.)

Very little is known about the life of André Raison, and even his dates are only approximate. It is thought that he was born in 1650 and died about 1716, in Paris. From information found in the dedication of his first *Livre d'Orgue* it seems that he spent the early years of his life in a seminary at Nanterre. Although Raison does not give the name of his teacher, Fétis believes that he was taught by Jehan Titelouze.³⁵

Raison was concurrently organist at the church of the Jacobins in the Rue Saint-Jacques and of Sainte-Geneviève-du-Mont in Paris. Although it is commonly thought that he accepted both positions at about the same time (1687), information given by Michel Brenet³⁶ lists Raison as "organiste de l'abbaye de Ste. Geneviève du Mont" for his "privilege" application in 1688, and as "organiste de l'Abbaye de Sainte Geneviève du Mont et du grand couvent et collège des Jacobins rue St. Jacques" on his 1714 application. Discounting the possibility of a simple omission on the earlier document, it seems likely that he had not yet accepted the position at the Jacobins Church, and examination of the titles of his two *Livres* leads us to the same conclusion.

Raison held the post as organist at both of these churches until his death, the date of which is in question. André Pirro³⁷ reasons that since Antoine Dornel, Raison's successor at Ste. Geneviève, left his former position at Saint-Marie-Madeleine in 1719, this must be the date of Raison's death.

Raison was the teacher of Louis-Nicolas Clérambault, whose *Premier Livre d'Orgue* (1710) is dedicated to him. The following is Clérambault's dedication:

Sir, I am honored to dedicate to you these pieces as a partial repayment of what I owe you, and to make publicly known that whatever success they may enjoy is a direct result of the wise instruction I have received from such an excellent teacher as yourself.³⁸

Raison published two *Livres d'Orgue*, dating from 1688 and 1714. The first book, *Cinq Messes*. . . ,³⁹ contains, according to Ronald Hough,⁴⁰ the first known settings of the mass not based on a *cantus firmus*. The *Second Livre d'Orgue*⁴¹ is dedicated to the "Reverendissime Pere Jean Poliner, Abbé de Ste. Geneviève. . ." and contains a table of ornaments and several paragraphs of registration instructions, as well as the pieces mentioned in the title.

There are 19 noels in this *Livre*, four of which are not subjected to variation, but which present only a single harmonization of the carol tune. The remain-

ing 15 noels average 2-3 variations each, although the number of variations ranges from one to eight. Most of the variations use figurations or change of homophonic texture as a means of variation, but four make marked use of imitation, including one ("Laissez paître vos Bêtes") in which the initial variation is marked "fugue sur le sujet."

The noels show Raison's skills as a colorist to great advantage. That he is concerned with an organist's careful use of all the resources offered by the organ is shown by the detailed registration notations given at the beginning of the book. Pirro has said: "Like most French organists of the time, André Raison writes above all to show that he neglected none of the means that the builders of instruments had imagined which would vary the sound of the organs and make it pleasant."⁴²

(To be continued)

NOTES

¹ Fétis gives the place of his birth as Clayes-en-Brie, but according to Jean Bonfils in "Gigault, Nicolas," found in *Die Musik in Geschichte und Gegenwart* (hereafter abbreviated MGG) this town cannot be identified today.

² Pierre Hardouin has located a document signed by Gigault's parents on 20 May, 1626 which includes the statement: "n'ayant à ce jour aucun enfant de leur mariage." Hardouin believes that Gigault was born at the end of that year. "Notes et Documents," *Revue de Musicologie* XXXIX (July, 1957), 75.

³ André Pirro, "Un organiste au XVII^e Siècle, Nicolas Gigault," *La Revue Musicale*, vol. III #7 (July, 1903), p. 304.

⁴ François Joseph Fétis, "Gigault, Nicolas," *Biographie universelle des musiciens et Bibliographie Générale de la Musique*, IV A.

⁵ André Pirro, *op. cit.*, p. 306.

⁶ *L'Orgue parisien sous le règne de Louis XIV*, edited by Norbert Dufourcq (Frankfurt: Wilhelm Hansen, 1956), preface.

⁷ André Pirro, *op. cit.*, adds: "Bien qu'il ne paraisse dans les comptes de Saint-Martin qu'en 1674, Gigault put entrer au service de l'abbaye dès 1669."

⁸ André Pirro, "Un organiste au XVII^e siècle, Nicolas Gigault," *La Revue Musicale*, vol. III #13 (1 October, 1903), p. 554.

⁹ Jean Bonfils, "Gigault, Nicolas," *MGG*, Bd. V (1956), Col. 107.

¹⁰ André Pirro, *op. cit.*, pp. 551-552.

¹¹ For more information on this topic, consult the article by Norbert Dufourcq and Marcelle Benoit, "Une vieille querelle: Organistes et Violonistes, Luthiers et Facteurs d'Orgues à Paris, à la fin du XVII^e siècle," *L'Orgue* 83 (April-September, 1957), 41-47.

¹² The complete title is given in Pirro, *op. cit.*

¹³ Jean Bonfils, *op. cit.*

¹⁴ The complete title is found in Guilmant, *Archives des Maîtres de l'Orgue* IV.

¹⁵ André Pirro, "L'Art des Organistes, Encyclopédie de la Musique et Dictionnaire du Conservatoire," II, 1339.

¹⁶ André Pirro, "Un organiste au XVII^e Siècle, Nicolas Gigault," *La Revue Musicale*, vol. III#13 (1 October, 1903) 551.

¹⁷ Willi Apel, *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel: Barenreiter-Verlag, 1967), p. 709.

¹⁸ André Pirro, *op. cit.*, p. 550

¹⁹ Harvey Grace, *French Organ Music, Past and Present* (New York: H. W. Gray, Novello, 1919), p. 23.

²⁰ Norbert Dufourcq and Eric Schmidt, eds., *Les plus belles pages des Archives des maîtres de l'orgue*, III (Geneve: Edition Henn), preface.

²¹ Norbert Dufourcq, *La Vie Musicale en France au Siècle de Louis XIV: Nicolas LeBègue* (Paris: A. et J. Picard et Cie., 1954), 26-27.

²² Jean Bonfils, "LeBègue, Nicolas," *MGG*, Bd. 8 (1960), col. 406.

²³ It is often said that LeBègue was organist at the church of Saint-Médéric, but Dufourcq's definitive biography makes no mention of this church. Félix Raugel, in *Les Grandes Orgues des Eglises de Paris et du Département de la Seine* (Paris: Librairie Fischbacher, 1927), p. 32, tells of LeBègue's performance at "Saint-Médéric" for the Ambassadors of Siam in 1686, and of their favorite impressions of his skills as an organist. The confusion is cleared up by Hough's explanation that Saint-Merry is sometimes called Saint-Médéric. (Ronald Allen Hough, "The Organ Works of N. LeBègue," Ph.D. dissertation, University of Illinois, 1969, p. 71.)

²⁴ Norbert Dufourcq, *op. cit.*, p. 110.

²⁵ Translation by Ronald Hough, *op. cit.*, p. 77. The original text is found in Dufourcq, *op. cit.*, p. 124.

²⁶ LeBègue was also one of the first French composers to eschew fugal technique and write compositions placing special emphasis on melodic interest. He did this while remaining a faithful representative of contrapuntal writing in the tradition of Titelouze.

²⁷ Jean Bonfils, *op. cit.*, col. 408.

²⁸ The *Editions Musicales de la Schola Cantorum* edition includes 9 noels, five of which were originally found in an unsigned book and attributed to LeBègue by Alexandre Guilmant and André Pirro. Norbert Dufourcq and Willi Apel have strong reservations about this attribution.

²⁹ Ronald A. Hough, *op. cit.*, p. 85.

³⁰ André Pirro, "L'Art des Organistes," in *Encyclopédie de la Musique et Dictionnaire du Conservatoire*, pt. 2, vol. 2, p. 1338.

³¹ Ronald A. Hough, *op. cit.*, p. 89.

³² Norbert Dufourcq, *La Musique d'Orgue Française de Jehan Titelouze à Jehan Alain* (Paris: Librairie Floury, 1949), p. 70.

³³ *Noëls pour l'orgue de Nicolas Geoffroy, organiste de Ste Marie Temple à Paris, fin XVII^e S.*, ed. by Jean Ver Hasselt and M. A. Guerville (Paris: Procure du Clergé Musique Sacrée, n.d.)

³⁴ Martine Roch, "Un livre de Clavecin François de la fin du XVII^e Siècle," "Recherches" sur la Musique française classique VII (1967), pp. 39-67.

³⁵ François Joseph Fétis, "Raison, André," *Biographie universelle* VII, 166. This supposition is highly questionable, for although uncertain, Raison's date of birth is thought to have been around 1650; Titelouze died in 1633.

³⁶ Michel Brenet, "La Librairie Musicale en France de 1653 à 1790, *Sammelbände der Internationalen Musikgesellschaft*, VIII (1907), 416 and 425.

³⁷ André Pirro, "Une organiste au XVIII^e Siècle," *La Revue Musicale*, III (1903), p. 557.

³⁸ Jean Bonfils, "Raison, André," *MGG* Bd. X (1962), col. 1879.

³⁹ The full title is *Cinq Messes Suffisantes Pour Tous les Tons de l'Eglise ou Quinze Magnificats pour ceux qui n'ont pas besoin de Messe, avec des Elevations toutes particulières, Ensuite des Benedictus: Et une Offerte en action de Grace pour l'heureuse Convalescence du Roy en 1687. Laquelle se peut aussi toucher sur Le Clavecin. . .* Composé par André Raison, Organistes de la Royale Abbaye de Sainte Geneviève, du Mont de Paris.

⁴⁰ Ronald Allen Hough, *The Organ Works of N. LeBègue* (Ph.D. dissertation, University of Illinois, 1969), p. 47.

⁴¹ The complete title is *Second Livre d'Orgue sur les acclamations de la paix tant désirée. Qui commence par l'Antienne Da pacem Domine, avec une Fugue sur le meme sujet. . . Ensuite un Prelude, et une Offerte. . . Une ouverture. . . Avec les desirs d'une longue vie au Roy; Et une Allemande. L'Auteur adjoute plusieurs Noels Propres pour des Recits, et Offertes au naturel, et transposé, avec plusieurs variations dans le goût du temps, tant pour l'orgue, que pour le Clavecin. Le tout composé par Mr. Raison Organiste de l'Abaye Royale de Ste Genevieve, Et du grand Couvent et Collège general des R.R. Peres Jacobins de Saint Jacques.*

⁴² André Pirro, "L'Art des Organistes," *Encyclopédie de la Musique et Dictionnaire du Conservatoire*, II, 1342.

Eileen Morris Guenther was graduated "With Highest Distinction" from the University of Kansas with a B.A. in English and a B.M. in organ. She studied organ with Richard Gayhart and James Moeser. While at KU she was elected to Phi Beta Kappa, Pi Kappa Lambda (National Music Honorary Society), and Mortar Board (Honor Society for Senior Women). Mrs. Guenther was also a member of Alpha Phi sorority and Sigma Alpha Iota fraternity for women in music.

Mrs. Guenther received a three-year NDEA Title IV graduate fellowship from the Catholic University of America in 1970, as well as a Kappa Chapter Scholarship awarded by Alpha Phi sorority. The thesis for her M.A. in Musicology was directed by Dr. Ruth Steiner. Her D.M.A. in organ, with private study under Robert F. Twynham, was finished in the summer of 1973.

Mrs. Guenther is a performing member of the Friday Morning Music Club of Washington, D.C., as well as the SAI Alumnae organization and the American Guild of Organists. In March of 1973 she won First Place in the National Organ Competition held in Fort Lauderdale, Florida. She is in her fourth year as Director of Music at St. Francis Episcopal Church, Potomac, Maryland. She is well known as a recitalist in the Washington-Baltimore area, and has performed at the Washington Cathedral, National Shrine of the Immaculate Conception, and the Cathedral of Mary Our Queen in Baltimore. Mrs. Guenther is the author of two articles for the new sixth edition of Grove's Dictionary of Music and Musicians.

The present article is the first in a series furnishing biographical details for 12 French composers of noels.



Ruffatti Installs 2 Organs at Baylor

Fratelli Ruffatti, pipe organ builders of Padua, Italy, have recently installed two new instruments at Baylor University, Waco, Texas. One is a large 3-manual electropneumatic instrument, the other is a small mechanical action organ.

The larger of the two organs, the Higgenbotham Memorial Organ, is located in Roxy Grove Concert Hall. Installed in spacious chambers at the rear of the stage, it comprises 57 stops and 61 ranks. The specification was drawn up by Robert Markham and Joyce Jones of the Baylor organ faculty and Herbert Colvin of the Baylor theory department in consultation with Daniel Sternberg, dean of the School of Music, and representatives of the Ruffatti firm. The console of ebony with polished rosewood jams is mounted on a moveable base and can be stored within the organ chamber at the rear of the stage.

GREAT

Quintaton 16' 61 pipes
Principal 8' 61 pipes
Bourdon 8' 61 pipes
Prestant 4' 61 pipes
Flute Harmonique 4' 61 pipes
Sesquialtera II 2 1/2' 122 pipes
Doublette 2' 61 pipes
Nineteenth 1 1/2' 61 pipes
Fourniture IV 1' 244 pipes
Zimbel III 1 1/2' 183 pipes
Trompette 8' 61 pipes
Chimes (prepared)
Tremulant

SWELL

Rohr Bourdon 16' 12 pipes
Viola da Gamba 8' 61 pipes
Viola Celeste 8' 61 pipes
Rohrflute 8' 61 pipes
Flute Celeste II 8' 110 pipes
Principal 4' 61 pipes
Flauto Veneziano 4' 61 pipes
Octavin 2' 61 pipes
Larigot 1 1/2' 61 pipes
Plein Jeu V 2' 335 pipes
Basson 16' 12 pipes
Trompette 8' 61 pipes
Hautbois 8' 61 pipes
Clairon 4' 61 pipes

CHOIR (Enclosed)

Gemshorn 8' 61 pipes
Gemshorn Celeste 8' 61 pipes
Holz Gedeckt 8' 61 pipes
Principalino 4' 61 pipes
Koppelflöte 4' 61 pipes

Nazard 2 1/2' 61 pipes
Blockflöte 2' 61 pipes
Tierce 1 1/2' 61 pipes
Sifflöte 1' 61 pipes
Scharf IV 3/4' 244 pipes
Dulzian 16' 61 pipes
Cromorne 8' 61 pipes
Trompette de Fete 8' 61 pipes
Tremulant

PEDAL

Flute Acoustique 32'
Principal 16' 32 pipes
Subbass 16' 32 pipes
Quintaton 16' (Great)
Rohr Bourdon 16' (Swell)
Octave 8' 32 pipes
Bourdon 8' 12 pipes
Gemshorn 8' (Choir)
Choralbass 4' 32 pipes
Nachthorn 4' 12 pipes
Mixture VI 2 1/2' 192 pipes
Contre Bombarde 32' 12 pipes
Bombarde 16' 32 pipes
Basson 16' (Swell)
Dulzian 16' (Choir)
Trompette 8' 12 pipes
Clairon 4' 12 pipes
Cromorne 4' (Choir)

The new 2-manual tracker organ is located in the Choir Room of Waco Hall. The original concept of this instrument was that of a small recital and practice organ of totally mechanical action to provide the students with experience on both electropneumatic and tracker action organs. The room in which it is located seats approximately 100 people. The organ is encased in oak, and the windchests are of African mahogany with walnut slides. The instrument consists of three divisions of 17 ranks and 13 stops.

GREAT

Spitzflöte 8' 61 pipes
Principal 4' 61 pipes
Waldflöte 2' 61 pipes
Mixture IV 1 1/2' 244 pipes
Krummhorn 8' 61 pipes

POSITIV

Gedackt 8' 61 pipes
Flauto Veneziano 4' 61 pipes
Sesquialtera II 2 1/2' 98 pipes
Principal 2' 61 pipes
Nineteenth 1 1/2' 61 pipes

PEDAL

Subbass 16' 32 pipes
Gemshorn 8' 32 pipes
Nachthorn 4' 32 pipes

New Reuter Organ to Somerset, Ky. Church

The First Baptist Church of Somerset, Kentucky has installed a new Reuter organ, replacing a pre-World War II organ, as part of a large renovation project in the church. The new organ occupies chambers on each side of the choir loft, with tone openings to the choir and the congregation. The 2-manual instrument retains six ranks of pipes from the previous instrument. Randall S. Dyer, district representative of the Reuter firm, designed and installed the organ, and assisted Franklin Mitchell of the Reuter factory with the tonal finishing.

GREAT

Principal 8' 61 pipes
Rohrflöte 8' 61 pipes
Dulciana 8' 61 pipes
Octave 4' 61 pipes

Koppelflöte 4' 61 pipes
Spitzflöte 2' 61 pipes
Mixture III 183 pipes

SWELL

Holzgedackt 8' 61 pipes
Salicional 8' 61 pipes
Voix Celeste 8' 49 pipes
Nachthorn 4' 61 pipes
Klein Principal 2' 61 pipes
Quinte 1 1/2' 61 pipes
Trompette 8' 61 pipes
Tremolo

PEDAL

Bourdon 16' 44 pipes
Lieblich Gedackt 16' 12 pipes (Swell)
Principal 8' 44 pipes
Bourdon 8'
Holzgedackt 8' (Swell)
Quinte 3 1/2'
Octave 4'
Trompette 16' 12 pipes (Swell)

FESTIVAL OF MUSIC, WORSHIP, ARTS AT WITTENBERG U.

Plans are in the final stages for an inter-Lutheran Festival of Worship, Music and the Arts to be held at Wittenberg University, Springfield, Ohio on February 15-17, 1974. The program will include lectures, drama, music displays, art exhibits, workshops and concerts.

Demonstrations will be given on the dignified and effective use of multimedia in worship. The Schulmerich Carillons, Inc. will conduct workshops on the use of handbells. Special sessions geared to the youth of the church will feature folk music and the use of jazz instruments in worship.

Daniel Moe, Harold Terry, Jan Bender, Richard Butts, Paul Hanson, Ronald Kenreich, Elmer Blackmer, L. David Miller and Paul Manz will lead sessions on adult and children's choirs, the use of Orff and orchestral instruments in worship, organ techniques and repertoire, writing and arranging music, and other related topics. New services will be introduced, new music and art forms presented, and new concepts in church architecture considered. The Festival will provide basic aids for all aspects of congregational worship.

Paul Manz will lead a "Great Festival of Hymns." The Wittenberg Collegium Musicum directed by William Walters will sing a cantata by Bach, and the Concordia Seminary Chorus of St. Louis, Mo. will sing in concert under the direction of Mark Bangert. On Sunday morning, the Wittenberg Chapel Choir under the direction of Frederick Jackisch will lead a Festival Service assisted by the Wittenberg Brass Ensemble, Richard Chenoweth, conductor. Daniel Moe, composer of the musical setting, will lead a workshop prior to the service. The world premiere of a composition by Jan Bender, commissioned for this occasion, will be heard also at this service.

Music exhibits will be displayed by Augsburg, Chantry, Concordia Publishing House and Fortress Press. The 16th Annual Art for Religion Exhibit by contemporary Indiana artists will be shown. The first performance of the religious drama, *The Savior at the Gate*, translated from the German by Dr. John Rilling, will be performed by the Wittenberg Drama Department. The personal bible of J. S. Bach will be on display.

To conclude the Festival, an all-Bach organ recital will be presented by Frederick O. Grimes III, organist-choirmaster of the Lutheran Church of the Holy Trinity in New York City. Mr. Grimes will also lead a workshop on "The Use of Bach Cantatas in Worship."

Further information may be obtained by writing: Festival of Worship, Music and the Arts, Wittenberg School of Music, Wittenberg University, Springfield, Ohio 45501.

DEPAUL U. CHORAL SCHOLARSHIP COMPETITION

A competition for the Father O'Malley Paulist Choir Graduate Scholarship in the Art of Choral Training will be held again this year by DePaul University School of Music, Chicago, Illinois. Established by friends and admirers of the famed director of Chicago's Paulist Choir, this annual full-tuition scholarship of \$2000 has as its objective the selection and development of a graduate student with a major in choral conducting. Contestants must be qualified for acceptance as graduate students in the School of Music.

Contestants will be requested to submit transcripts of undergraduate studies and programs of choral concerts presented under their direction including, if possible, tapes. They will be requested to direct the DePaul University Choir in (a) a selection which the Choir has rehearsed and (b) a selection which the Choir has not previously rehearsed. Contestants will be notified in time to prepare both scores. Previous winners are not eligible.

The competition is scheduled for Friday, May 17, 1974 at DePaul University, 25 E. Jackson, Chicago, Ill. 60605. Transcripts and application must be received by April 19, 1974.



Roberta Gary has been added to the roster of organists represented by Artist Recitals. A native of Ohio, Dr. Gary is associate professor of organ and head of the keyboard division at the College-Conservatory of Music of the University of Cincinnati. Dr. Gary holds the performer's certificate and the DMA degree from the Eastman School of Music, and the MusB and MM degrees from the College-Conservatory in Cincinnati. She has studied with Olgaonus, Wayne Fisher, David Craighead, Arthur Poister and Bernard Lagacé. Before joining the faculty at Cincinnati, she taught at Capital University, Columbus, Ohio. Dr. Gary has recently been made a member of the staff at the Choate Organ and Harpsichord Seminars in Wallingford, Connecticut, and she has been a regular lecturer and performer in the Annual Augsburg Church Music Clinics.

Harrison and Harrison Build for Lake Forest

A new 3-manual organ in the Church of the Holy Spirit, Lake Forest, Ill., was dedicated in May, 1972. The new instrument was given to the parish by the family and friends of the late General Robert E. Wood. Built by Harrison and Harrison of Durham, England, the instrument is designed to play the literature of all periods. Visually, the Great and Swell divisions are located on the west wall of the north transept; the Positive, Choir, and most of the Pedal divisions are on the east wall of the same transept, with the console at the west juncture of the transept with the nave. The organ consists of 40 stops and 47 ranks playable from a 3-manual and pedal console. The musical leadership of the church is under the direction of Vincent Allison, choirmaster, and Allan Moeller, organist. The dedication recital was played by Paul Callaway.

GREAT (Unenclosed)

Open Diapason 8' 61 pipes
Stopped Diapason 8' 61 pipes
Octave 4' 61 pipes
Open Flute 4' 61 pipes
Fifteenth 2' 61 pipes
Mixture IV 1 1/2' 244 pipes

SWELL (Enclosed)

Violin Diapason 8' 61 pipes
Gedackt 8' 61 pipes
Viole 8' 61 pipes
Viole Celeste 8' 61 pipes
Spitzflute 4' 61 pipes
Flageolet 2' 61 pipes
Mixture IV 2 1/2' 244 pipes
Contra Fagotto 16' 61 pipes
Cornopean 8' 61 pipes
Clairon 4' 61 pipes
Tremulant

POSITIVE (Unenclosed)

Gedackt 8' 61 pipes
Principal 4' 61 pipes
Nazard 2 1/2' 61 pipes
Gemshorn 2' 61 pipes
Tierce 1 1/2' 61 pipes
Trumpet (en chamade) 8' 61 pipes

(Enclosed)

Salicional 8' 61 pipes
Spitzflute 8' 61 pipes
Flute Celeste 8' 61 pipes
Cromorne 8' 61 pipes

PEDAL

Bourdon 16' 32 pipes
Dulciana 16' 32 pipes
Quint 10 1/2'
Principal 8' 32 pipes
Stopped Flute 8' 12 pipes
Fifteenth 4' 32 pipes
Waldflute 4' 32 pipes
Mixture II 2 1/2' 64 pipes
Trumpet 16' 32 pipes
Fagotto 16' (Swell)
Cornopean 8' (Swell)
Schalmei 4' 32 pipes

CUYLER, ALBRIGHT HONORED AT U. OF MICHIGAN

Louise Cuyler and William Albright, both members of the School of Music faculty at the University of Michigan, were honored for distinguished service to the University of Michigan by president Robben W. Fleming at the annual faculty-staff convocation on Oct. 1 at Ann Arbor.

Louise Cuyler, professor and past chairman of the music history and musicology department, received the Distinguished Faculty Achievement Award and a \$1,000 stipend. William Albright, assistant professor of composition and associate director of the electronic music studio was presented the Distinguished Service Award and a sum of \$750.

Professor Cuyler's citation pointed out her "international reputation for her studied inquiries and distinguished dissertations and writings." It also

stated that "With similar distinction she has compelled the enthusiastic applause of generations of students who have benefited from her skillful classroom. And her colleagues know well that the stature of her department, and indeed, that of the entire discipline at this university, has been enhanced and accorded national recognition through her efforts."

Professor Albright's citation noted humorously that "Having earned a trinity of degrees at our own School of Music, one would have imagined Professor Albright to have been a teacher with some respect for the manner in which he had been taught. However, his former mentors — now colleagues — note a refreshing lack of adherence in this amazingly popular teacher of music composition."

ORGAN RECITAL SERIES HELD AGAIN IN FLORENCE

For the sixth year, the Christian Committee of Florence, Italy, has sponsored a series of concerts on the various organs of Florence in the autumn tourist season in collaboration with the Tourism Agency of Florence. These immensely popular concerts observed this year the centenary of the birth of Max Reger by including at least one work of the composer on each program. As in past years, the list of artists was international. All of the programs are listed in the following.

Edith Ho (Baltimore, MD), Chiesa di Ognissanti, Sept. 6: *Partita on "Sei gegrüßet Jesu gütig,"* BWV 768, *Allein Gott in der Höh sei Ehr,* BWV 662, *Prelude and Fugue in C,* BWV 547, Bach; *Choral in A minor,* Franck; *Introduction and Passacaglia in F minor,* Opus 63, Reger.

Heidrun Decker (Vienna, Austria), Chiesa di Ognissanti, Sept. 13: *Prelude and Fugue in E minor,* Bruhns; *Variations on "Est-ce Mars,"* Echo ad manuale duplex fortis et lenis, Scheidt; *Wachet auf,* BWV 645, *Prelude and Fugue in D minor,* BWV 538, Bach; *Toccata francese, Partita on "Freu dich, du Himmelkönigen,"* Kropfleiter; *Fantasia on "Wachet auf,"* Reger.

Roberto Pichini (Florence, Italy), Chiesa dell' Autostrada del Sole, Sept. 20: *Nun komm der Heiden Heiland,* BWV 611, *Christ lag in Todesbanden,*

BWV 718, *Trio Sonata VI,* BWV 718, *Prelude and Fugue in A minor,* BWV 543, Bach; *Prière,* Franck; *Introduction and Passacaglia in D minor,* Reger.

Johnnye Egnot (Chicago, Ill.), Cattedrale di S. Maria del Fiore, Sept. 27: *Prelude and Fugue in E minor,* BWV 548, *Herzlich tut mich verlangen,* BWV 772, Bach; *Fantasia on "Wie schön leuchtet uns der Morgenstern,"* Reger; *Les Corps Glorieux (complete),* Messiaen.

Jean-Jacques Grunenwald (Paris, France), Basilica de S. Croce, Oct. 4: *Grand jeu, du Mage; Récit de tierce en taille, Grand Dialogue,* Marchand; *Noël in G,* Daquin; *Concerto Trio,* BWV 597, *Prelude and Fugue in C,* BWV 546, Bach; *Fantasia on "Ein feste Burg,"* Reger; *Improvisation on a submitted theme.*

Alessandro Esposito (Florence, Italy), Basilica de S. Croce, Oct. 11: *Variations on "Vater unser" from Sonata VI,* Mendelssohn; six *Chorale Preludes* from Opus 122, Brahms; *Choral in E minor,* Franck; *Fantasia on "Straf mich nicht in deinen Zorn,"* Reger.

D. Luigi Sessa (Florence, Italy), Cattedrale di S. Maria del Fiore, Oct. 18: *Toccata and Fugue in D minor,* Opus 69, *Herr wie du willst, Gloria in excelsis, Weihnachtsen, Fantasia on "Alle Menschen müssen sterben,"* Reger; *Grande Pièce Symphonique,* Franck.



O'Fallon, Ill. Church Gets Berghaus Organ

The O'Fallon United Church of Christ, O'Fallon, Illinois, recently dedicated a new 2-manual organ built by the Berghaus Organ Co., Bellwood, Illinois. The action is entirely mechanical. The casework is constructed of white oak with larger panels of oak plywood framed in solid trim. The Choir division is expressive and employs glass shades permitting unrestricted visibility of the pipework since the choir and organ are located in the front of the church behind the communion table. The choir sits to either side and behind the console which is detached three feet from the organ case. The pipework is gently voiced on 58 mm wind pressure. Principal pipes are of 75% tin with moderate cut-ups and toes fully open. Flute voices are of 50% tin and the toes are semi-open. The Krummhorn and Fagott and all Principal work were made by the Giesecke firm of Göttingen, Germany; Helmut Hempel of Cleveland, Ohio made much of the other pipework. Carroll Hanson worked with the builder in scaling the organ. Wayne Tjaden designed the case, and Frederick Lake assisted with the tonal finishing. Mrs. Charles Claxton, organist of the church, played the dedication recital. Consultants for the church were Dr. Glenn H. Freiner and the Rev. Walter H. Krebs. The Rev. Walter P. Gerth is pastor of the church. The manual key compass is 56 notes, the pedal 32 notes.

HAUPTWERK

Rohrgedackt 8'
Prinzipal 4'
Nasat 2 3/5'
Waldflöte 2'
Terz 1 3/5'
Mixtur III 1 1/2'
Tremulant

CHORWERK

Gemshorn 8'
Celeste (TC) 8'
Gedackt 8'
Koppelflöte 4'
Prinzipal 2'
Quintflöte 1 1/5'
Zimbel III 1/2'
Krummhorn 8'

PEDALWERK

Subbass 16'
Offenbass 8'
Choralbass 4'
Nachthorn 2'
Fagott 16'

MARY GRENIER SKALICKY recently returned from Czechoslovakia where she attended the Fifth International Master Course and Competition in Organ sponsored by the Academy of Art, Prague, and taught by Jiri Reinberger. She was one of five participants chosen to play a concert at historic St. Jacob's Church, Prague. Mrs. Skalicky is chairman of the department of fine arts at Howard County College, Big Spring, Texas.

SAMUEL JOHN SWARTZ was the subject of a special half-hour color television program over KQED-TV, San Francisco, in early November. He performed works by Bach, Brahms, Anton Heiller, Max Reger, and a work of his own to honor the Germania Society of San Jose, California, sponsors of the program. Taping of the program was done in the KQED-TV studios on a large electronic instrument.



Barbara Harbach-George has been added to the list of American concert organists represented by Arts Image, Ltd. of Newark. She is a magna cum laude graduate with double organ/piano major from Penn State University, and she holds a master's degree in music from Yale University where she won scholarships for excellence in organ performance for two consecutive years. Miss Harbach-George has studied in Germany with Helmut Walcha, and she passed the rigorous Concert Examination at the Frankfurt Music Conservatory. She is currently nearing completion of the DMA degree at Yale University. Miss Harbach-George lectures on the music faculty at Alfred University in New York state, and she is organist and choir director at the Church of the Ascension in Rochester, New York. She also teaches music at the Barley School of Music in nearby Fairport. Barbara Harbach-George is married to Thomas F. George, an assistant professor of chemistry at the University of Rochester.



René Saorgin, professor of organ at the National Conservatory of Nice and titular organist of the Church of St. Jean-Baptiste in Nice, will arrive in the United States early in February for his first North American concert tour. Born in 1928 in Cannes, France, Mr. Saorgin began his musical studies at the Nice Conservatory. He continued his studies at the Paris Conservatory with Litoize, Maurice Durflé and Noël Gallon, and at the Sienna Academy with Fernando Germani. The only candidate sent to represent France at the Concours International d'Orgue in Ghent in 1958, he was the winner of the first prize (Premier Grand Prix International J. S. Bach). He was director of the Conservatory of Music of Ajaccio, Corsica, and is president-founder of the Association of Friends of the Organ of Nice and the Cote d'Azur. He is also a charter member of the Academy of Organ at Saint-Maximin, professor of organ at the International Summer Academy for Organists, Haarlem, Holland, and a member of the High Commission on Historic Monuments with the Ministry of Cultural Affairs in France. Mr. Saorgin has recorded extensively on the Harmonia Mundi, Vox, and Turnabout labels, as well as for the French and Belgian broadcasting networks. He has enjoyed an active career as soloist in France, Germany, Switzerland, Italy, Belgium and Holland. His tour will include 12 recitals and three master classes from February 3 through February 26.

GEIRINGER FEATURED LECTURER AT RIVER FOREST WORKSHOP

Karl Geiringer, noted authority on the life and music of J. S. Bach, was the featured lecturer for the Ninth Annual Lectures in Church Music at Concordia Teachers College, River Forest, Illinois, November 4 through Nov. 6. His subject was "The Church Cantata of J. S. Bach," and his lecture included a general analysis of the style and manner of expression which Bach used in the cantatas. Three cantatas, one each from the early, middle and late periods of Bach's compositions, were used to illustrate the lecture, and the Kapelle of Concordia College directed by Thomas Gieschen sang examples of various pieces for the audience. The final cantata used as illustration, Cantata XI (*Praise God in all His Splendor*) was performed by the Kapelle, soloists, and instrumentalists in a Vesper service on Nov. 5 at Grace Lutheran Church, River Forest. This was one of a monthly series of services which include a cantata by J. S. Bach sponsored by Grace Church and Concordia Teachers College.

Also included in this year's program was an evening concert at Grace Church on Nov. 4 which featured the Senior Choir and instrumental ensemble of Grace Church under the direction of Paul Bouman performing works by Schütz, Purcell, Howells, and Vaughan Williams, and a Bach harpsichord concerto with Natalie Jenne as the soloist. Various workshops were led by the following: Carl Schalk ("Easy Cantatas for the Parish Choir I"), Victor Hildner (*Easy Cantatas for the Parish Choir II*), Paul Bouman ("Cantatas and Concerted Music for the Solo Voice"), and Herbert Gotsch ("Problems of the Continuo Player"). Choral reading sessions were led by Erich Bredehoeft and Arthur Halbardier.

EVERGREEN CONFERENCE NAMES NEW OFFICERS

The Evergreen Conference, Evergreen, Colorado, in action taken recently by the board of trustees, has named Harry J. Tomlinson, of Palm Springs, California, to the newly-created position of chairman of the board and chancellor, and Lester Groom, of Seattle, Washington, to the post of president.

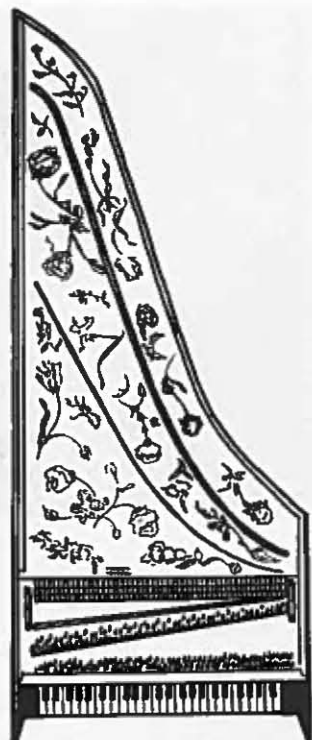
The reorganization, which comes at the observance of the 50th anniversary of the organization of the Conference board, divides the increasing list of responsibilities and duties which formerly rested upon one person, and at the same time places working responsibilities upon each member of the board.

Mr. Tomlinson has served the Conference in various capacities for over a decade, and has been president since 1967. Mr. Groom has been on the Evergreen music faculty for the past nine years.

The Evergreen Conference, which includes various summer schools and retreats for clergy, laymen and church musicians, was founded by Canon Winfred Douglas out of retreats and schools conducted for the Episcopal Church in Evergreen during the early years of this century. Its school of church music has through the years included the leading Episcopal musicians on its faculty, including Leo Sowerby, David McK. Williams, Thomas Matthews and many others. It is thought to have been the first church music workshop in this country, and has been recently recognized as significant by the Episcopal joint commission on church music.

The Pedal Harpsichord

by Larry Palmer



Several matters have converged recently to bring a column on the pedal harpsichord into focus. E. Power Biggs made mention in his interview for *The Harpsichord* (volume VI, number 3) that he found it amusing that "one of the magazines published for organists contains a harpsichord column and while they talk about various things, never once have I seen them discuss the pedal harpsichord. It seems almost as if they are afraid to let the pedal harpsichord be known . . ."

The second indicator that some mention of the pedal harpsichord was due was the arrival of a splendid recording on such an instrument by Swiss organist Lionel Rogg, a recording recently issued in this country by The Musical Heritage Society.

Biggs' comments, part of a most enjoyable and extensive interview with an artist who deserves our thanks and respect for his crusading work on behalf of the mechanical-action organ and matters of historical authenticity in playing, is, perhaps, justified; however, our sins of omission were in no way intended to "cover-up" the fact that the pedal harpsichord exists and did exist in the 18th century. Rather, it has always seemed to us that the matter of the pedal harpsichord was a completely obvious one: it existed as a practice instrument for organists who could not go to a heated church and switch on an electric blower to provide winding for an organ!

Historically the addition of pull-down pedals to a manual harpsichord is an extremely old practice! The earliest surviving Italian harpsichord, built by Jerome of Bologna in 1521 and now housed in the Victoria and Albert Museum in London, has holes in the underside of the case to indicate that it had 15 pedals connected to the lowest 15 notes by "trackers" made of gut. Frank Hubbard (in his *Three Centuries of Harpsichord Making*, Cambridge, 1965) lists six more early Italian instruments which show evidence of pull-down pedals, and it is likely that the addition of foot pedals to existing instruments was quite common. Indeed, we have seen a contemporary Dowd Italianate instrument with added pedals — an addition made by an organist friend of ours to facilitate practice. The existence of such pedals helps to explain further (along with short octaves) the performance of some seemingly unplayable notes in the works of composers like Frescobaldi and Michelangelo Rossi, and helps to indicate why works of the genre of Frescobaldi's *Toccate*, even those with pedal points, could be published for organ or harpsichord.

The pedal harpsichord seems to have been particularly popular in 18th-century Germany, where, again, it served primarily as a practice instrument for organists. Clavichords were also prized as practice instruments. A "two-manual"

practice clavichord in the Heyer Instrument Collection in Leipzig has two clavichords piled on top of each other and a third instrument, with 16' and 8' stops, for the pedal. It was built by Johann Gerstenberg in 1760.

The oft-quoted inventory of Bach's possessions in 1750 mentions several clavicembali, three of them "with pedals." It is not clear whether these would have been harpsichords or clavichords, but the existence of the pedals has never been questioned. The true pedal instrument, of course, does not consist only of "tracker" pull-downs, but is a separate instrument with its own strings and action, so designed that the "manual" harpsichord may be placed above it, as if it were on a pedestal.

A description of such an instrument may be found in Adlung's *Anleitung zu der musikalischen Gelahrtheit* (1758), on page 536. The translation, by Frank Hubbard, forms part of Appendix A in his volume cited above.

A very fine harpsichord and an equally good pedal board designed to be placed underneath was shown to me by Herr Bürgermeister Vogler in Weimar who let me hear it as well. The harpsichord was strung 2x8', 1x4' and had a range of six octaves CC-c'''. The upper keyboard was disposed 1x8', the lower had the remaining stops; and if the upper manual were pushed in and one played from the lower, the keys were coupled and the action was still light. The stop handles were on the wrest plank and were painted vermilion. The jacks were very delicate and light, the quills sloped upwards so they could not stick. I found the soundboard so thick that one would think it could not sound, and yet I have met no other instrument with a better tone. The inner arrangements of the case were reinforced by a good deal of iron, and iron screws were particularly noticeable in the pedal board case chiefly toward the tail where the strings impose the least stress. This Pedal was strung 2x8', not overspun, and 1x16', overspun. There was a door in the lid which could be opened to increase the tone. Both cases were nicely veneered.

Interest in keyboard instruments with pedals did not die out with the waning of the harpsichord. An instrument from 1786 by the Alsatian Joachim Swanen has a pedal action with a hammer mechanism which activates strings strung on the outside of the lower case of a harpsichord; the instrument was restored by Tomasini in 1883, however, and it is difficult to ascertain what is original.

The pedal piano was also fairly popular: Mozart, wanting to extend the range of his Walter piano, ordered a fortepiano pedal and played it in concerts, particularly for his Fantasias. A pedal piano in Empire style is preserved in Schloss Wetzdorf in Lower Austria; built by Joseph Brodmann about 1815, it has an "organ-style" pedal beneath the keyboard. Robert Schumann composed his *Six Fugues on BACH* for the pedal piano as well as the *Studies and Sketches*, opus 56 and 58, in 1845.

It is probable that one's attitude toward a pedal harpsichord is determined largely by one's orientation before turning to the harpsichord: organists find it fascinating; pianists, less-so. Among present-day artists, E. Power Biggs has been the most vocal in his championing of the pedal harpsichord. Indeed, THE DIAPASON published his article *The Case for the Pedal Harpsichord, Or, A New Look at the Bach Trio Sonatas* in November of 1967 (the second month of existence for the harpsichord column in our journal!) This article, occasioned by Mr. Biggs' recording of the six trio sonatas on his Challis pedal instrument, has been largely reprinted in *The Harpsichord*, Volume III, no. 3, for fall, 1970. Mr. Biggs' favorite point is that his pedal harpsichord is a complete instrument, while a practice organ of such a size

remains just a practice instrument. For some players, of course, the necessity to tune even more choirs of strings takes away some of the joy in having such a complete instrument; Mr. Biggs' Challis, with its sturdy metal construction needs tuning less frequently than do harpsichords of more traditional construction.

The literature designated for pedal harpsichord is not large: it consists, to most people, of Bach's *Six Trio Sonatas* and *Passacaglia in C minor*. The *Sonatas* are headed with the words "für zwey Claviere und Pedal" — which does not, of course, remove the possibility of playing them on clavichord or organ. The *Passacaglia* has caused much anguish with its heading "Cembalo e pedale". Did Bach plan these works for pedal harpsichord because the first were "practice" pieces for his eldest son and the *Passacaglia* was, perhaps, too secular for his Lutheran church-goers? Interesting conjectures, at least, for questions which have no definite answers.

Schmieder's catalogue of Bach's works will reveal among the organ pieces several other works which were originally planned for pedal harpsichord. A look through the "500's" of this catalogue will reveal which ones.

In addition to Biggs' Columbia recordings of Bach on the Pedal Harpsichord and the *Six Trio Sonatas* (as well as his light-hearted romps through popular literature such as the Schubert *Marche Militaire* and Scott Joplin's *Piano Rags*), the "other" Bach works for pedal harpsichord have been recorded for Philips by Isolde Ahlgrimm. Particularly impressive is the sound produced by the added pedal in the *Chromatic Fantasy and Fugue* (Philips A0036L), and her recording of *Kunst der Fuge*; these recordings, long out of print, are scheduled for re-release very soon.

Organist-harpsichordist Anthony Newman plays a pedal harpsichord by Eric Herz of Boston; he is pictured at this instrument in Zuckermann's *The Modern Harpsichord*.

The playing of organ music on the pedal harpsichord is often interesting and instructive. The very clarity of the harpsichord, the necessity for absolute precision (just try to get three strings to pluck absolutely at once in a trio sonata!) makes the instrument quite a challenge for most of us. This challenge is met most musically and artistically by Lionel Rogg in his recording of Buxtehude organ works at his Wittmayer pedal harpsichord (Musical Heritage Society MHS 1663). Rogg, the eminent Swiss organist, was just in the United States to play organ concerts; he told us that this recording, now about 12 years old, was the result of his dissatisfaction with some recording engineers who had come to his home for quite another project. Since they were there and he would not approve their miking technique, they asked him to "play something" for them, which he did — Buxtehude's *Preludes and Fugues in A minor, G minor, F-sharp minor, Prelude Fugue and Chaconne in C, Passacaglia in D minor, and Ciacona in E minor*. The performances have just such an improvisatory character filled with lovely ornamentation; the listener hears these familiar works expressed in unfamiliar tones which are truly delightful.

If all of this exposure to the pedal harpsichord makes one anxious to own one, it should not be too difficult to obtain one. The only problem may be the expense. Several of the established builders build pedal instruments (as have been mentioned by name throughout this column). The cost, however, will be nearly that of the main instrument which goes above the pedal. Interesting news for those who may have

missed it: Frank Hubbard has talked of a pedal harpsichord in kit form! In an interview in *The Harpsichord* (Volume V, no. 1) for February 1972, he mentioned a pedal kit as a "post-graduate" course for the many builders of his French double harpsichord kit. Hubbard's pedal harpsichord will have a flat pedalboard (in the European style) and the specification will consist of 2x8', 1x4'. For more information we refer you to *The Harpsichord* or to Mr. Hubbard, whose address always appears in the classified advertisement section of THE DIAPASON.

Hopefully our readers will now be aware of the pedal harpsichord; we wonder how many will be emulating Mendelssohn one day and "walk down the street in pedal patterns" (as he once wrote his mother after a lengthy practice session at the organ)?

HARPSICHORD NEWS

Harpsichord events in London during September were highlighted by the recitals of OPHIRA ALOUFY and FERNANDO VALENTI. Alofy, at the Purcell Room on September 21st, played *Concerto in D*, Vivaldi-Bach; *Five Polonaises*, W. F. Bach; *Sonata in A*, opus 17, number 5, J. S. Bach; *Suite in D minor*, Handel; and four *Sonatas*, Domenico Scarlatti. Valenti played a two-manual Zuckermann harpsichord at the Purcell Room on September 28th. His program: 20 sonatas by Domenico Scarlatti — to wit, K. 419, 239, 84, 105, 421, 54; K. 27, 87, 394, 395, 314, 146. After the interval, K. 132, 133, 460, 461, 426, 427, 274, 535.

VIRGINIA PLEASANTS, our London correspondent, reports that Valenti is scheduled for five consecutive evenings in Carnegie Hall, New York, sometime soon — with 25 Scarlatti *Sonatas* per evening. We wonder who will be the first to play all the Scarlatti *Sonatas* in a telephone booth?

ARTHUR LAWRENCE and BRUCE GUSTAFSON played a program of music for organ and harpsichord for the St. Joseph Valley Chapter of the American Guild of Organists on September 23rd. The concert took place in the Regina Chapel, St. Mary's College, Notre Dame, Indiana. The program: *Concerto in A minor*, Krebs; *Ballo del Granduca*, Sweelinck (organ solo); *Les Ondes*, Francois Couperin (harpsichord solo); *Musete de Choix*; *Musete de Taverni*, Couperin; *Concerto in G Major*, Soler. The instruments employed were William Dowd's opus 202 French double harpsichord and a 1966 Steinmeyer Positiv.

Mr. Lawrence was harpsichordist for the flute recital of Steve Haaser at St. Mary's College on September 27th. They played *Sonata in C Major*, opus 13, number 1, Vivaldi; and *Sonata in B Minor*, BWV 1030, J. S. Bach.

The Houston Harpsichord Society sponsored ROBERT JONES in concert at Rice University on October 14th. The program: *Biblical Sonata I*, Kuhnau; *Les Folies Francoises*, Couperin; the world premiere of *The Crystal Cave, Sonata in Three Movements for Harpsichord*, Michael Horvit. Mr. Jones was joined by JUDITH LINDER and members of the Houston Civic Symphony, Robert Linder, conductor, for the Bach *Concerto in C minor for Two Harpsichords*.

FRANK NOVAK was harpsichordist for the flute and harpsichord program at Holy Trinity Lutheran Church, Buffalo, on October 14th. Playing a Sperrhake harpsichord, Mr. Novak and flutist John Burgess presented *Sonata, Leonardo Vinci; Sonata in C minor, Telemann; and Sonata in B minor, J. S. Bach.*

FRED TULAN scored 24 tape cues of electronically altered Neupert harpsichord, Hammond Concorde harpsichord stop, and St. Mary's Cathedral Organ (San Francisco) sounds for his music during the Broadway chiller *Child's Play* as performed at San Joaquin Delta College, Stockton, California. The tapes were played through a \$6000 quadraphonic sound system installed for the run of the play. The Ruffati organ music was taped straight, while both harpsichord tapes were processed through frequency alternators and filters which transformed them into acid electronic variations on *Pange Lingua.*

The Norfolk (Virginia) Chamber Consort began its fifth season with a program entitled *GAMBA!* On October 14 at the Chrysler Museum Auditorium, guest artist Anne Harter Jones performed this program with consort members, directed by Allen Shaffer: *Pieces de Clavecin en Concert, III, Rameau; Sonata in D Major, Handel; Cantata, "Jubilate, Domino," Buxtehude; Cantata 76, "Die Himmel erzahlen die Ehre Gottes," J. S. Bach; Suite in D Major for Viola da Gamba and Strings, Teleman.*

ROSS WOOD, junior harpsichord major at Southern Methodist University, Dallas, played his new Richard Kingston French double harpsichord for the first time in public at SMU's Caruth Auditorium on October 18th. During the Dallas Symphony Orchestra's week-in-residence at SMU several students were given the opportunity to perform

concerto movements with the orchestra conducted by Leonard Slatkin. Mr. Wood played the first movement of Francis Poulenc's *Concert Champetre.*

ISOLDE AHLGRIMM reports that Phillips Phonographic Industries plans a reissue of her complete Bach cycle recordings, made about 20 years ago on her Ammer harpsichord. Mme. Ahlgrimm is now the proud owner of a French double harpsichord by England's master-builder David Rubio.

DANIEL PINKHAM's *Lessons for Harpsichord*, reviewed in *THE DIAPASON* for April 1973 has been published by C. F. Peters Corporation (number 66425).

ANTHONY NEWMAN played a harpsichord recital at the University of Texas, Austin, on October 26th. His program: 12 preludes and fugues, WTC, I, J. S. Bach; *Ordre 8, Francois Couperin; "Chromatic" Fantasy and Fugue and "Italian" Concerto, J. S. Bach.*

DAVID PLESNICAR premiered his *Seven Canons* in a recital at the South Side Branch, Cleveland Music School Settlement on November 27th. Director Plesnicar also programmed *Lachrymae Pavan, Dowland; Galliard: Can she excuse?, William Randall from Tisdale's Virginal Book; Sonatas K. 10, 105, 247, 448, Domenico Scarlatti.*

MARTHA FOLTS presented "An Evening with Louis XIV" at the United Church of Christ, Ames, Iowa on Oct. 21. The program, which was done entirely in historic costumes with various people acting as the court of Louis, and with the room entirely in candlelight, included organ music by Raison, Clérambault, de Grigny and Marchand, and harpsichord music by Francois Couperin and d'Anglebert. The program was sponsored by the department of music of Iowa State University, where Ms. Folts is a faculty member.

4th INTERNATIONAL HARPSICHORD COMPETITION IN BRUGES

The fourth international harpsichord week will take place in Bruges, Belgium from July 27th through August 3rd, 1974. The prestigious competition is open to harpsichordists of all nations born after the 31st of December 1941. Competitors may enter the soloists' competition or that for basso continuo playing. The jury this year will consist of Hedwig Bilgram (Germany), Christiane Jaccottet (Switzerland), Alan Curtis (USA), Kenneth Gilbert (Canada), Gustav Leonhardt (Holland), Colin Tilney (Great Britain), and, as chairman, Prof. Dr. J. Robijns.

The required works for the first round of the competition are: *Prelude and Fugue in F Major (WTC, II), J. S. Bach; Sonata in A (Presto), K. 24, Domenico Scarlatti; and a piece of the candidate's own choice, written between 1550 and 1800, and lasting not more than seven minutes. For the second round: Toccata 2, Froberger; Variations on "Ik voer al over Rhijn," Sweelinck; Suite Number One in A, Handel; Continuum, Ligeti; three pieces from *Ordre 24, Francois Couperin - Les Vieux Seigneurs, Les Jeunes Seigneurs, L'Amphibie.**

For the final round the required pieces are the *Six-part Ricercare from The Musical Offering, J. S. Bach; and Concerto in D Major by J. S. Bach.*

For further information and application blanks, write to the Secretariat of the Flanders Festival, C. Mansionstraat 30, B 8000 Brugge, Belgium. Deadline for applications is the 1st of May, 1974.

PENNSYLVANIA STATE UNIVERSITY department of music has received a clavichord constructed and donated by Josef Van der Kar, retired associate professor of architecture at the university. Van der Kar built the instrument in exact duplication of a clavichord in the collection of the Metropolitan Museum of Art in New York City while he was studying architecture some years ago.



The Berghaus Organ Company of Bellwood, Illinois has built a 3-stop portable organ for Earl L. Miller of Rockport, Massachusetts. The manual compass is 49 notes from F to f'. A simple mechanical action is employed, and the voicing is gentle on 40 mm. wind pressure. The bellows and blower are located in the lower separable half of the oak case, and the upper section contains the keyboard, chest and pipes. The upper section can be easily lifted off the base and transported intact. Hinged doors protect the pipework and assist in directing the sound. The stoplist comprises a Gedackt 8', a Rohrflöte 4', and a Prinzipal 2'.

THE "ORGANA EUROPAE" CALENDAR is once again available for 1974 from Concerts Spirituels, B.P. 16, F 88100 Saint-Die, France at the price of \$5.20 for each calendar, plus postage. The calendar contains 10" x 14" color photographs taken by Dr. Pierre-Louis Robert of various European organs. This year, the organs featured include St. Mary the Great in Cambridge; England; Pépin in Poland; Innsbruck, Austria; Naumburg, Ottobeuren and others in Germany; and Chartres, Le Mans, la Flèche, and la Ferté-Bernard in France.

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Seventy-Two Hours in Minneapolis

by Dodd Arthur Lamberton

Central Lutheran Church, the Lutheran "cathedral" of the Upper Midwest. Site of the '73 Conference on Worship, Central each year sponsors an organ symposium which rivals A.G.O. Regionals in scope and quality.

Walker Art Center and the Tyrone Guthrie Theater, under one roof a cultural mecca for the Twin Cities. Olivier Messiaen, Yvonne Loriod, and the St. Paul Chamber Orchestra . . . two concerts in two nights.

Organ music, piano music, chamber music, crammed into three unforgettable days. I think a topical treatment of events is easier to follow, so read on!

all. Wyton's organ-only examples included everything from his own set of chorale preludes (the player arpeggiates one of a number of diatonic pitch sets against the chorale tune) to the "pure sound" of Ligeti (*Volumina*), Norbert Linke (*Rital*), and Antoine Tisne (*Luminescences*). In the organ-and-tape category, a wide variety of sounds was offered. Richard Felciano's *I Make My Soul From All the Elements of the Universe* brought the most favorable audience reaction with its evocative tape sounds (noise of a city street, surf pounding up on a shore).

Alec Wyton, looking ever-so-British in a white shirt and conservative suit,

playing rather than to his preludes and postludes.

Robert Noehren spent his two hours on a wide variety of topics: registration, tempo, organ-building, aesthetics, Christianity. In retrospect, what was said in that two hours could have only been said by one man. The world-reknowned artist, the teacher, the craftsman Robert Noehren shared his soul with us — the joys and the frustrations of his life in music.

His recital, too, was very personal. Only he would choose Bach, Messiaen, Gerald Near, Reger, Karg-Elert, and Liszt (in that order) and then repeat the Near for an encore. Yet, it was a balanced and satisfying program, which explored the capabilities of that magnificent instrument, one of the finest Casavants of the Lawrence Phelps era.

The yearly success of the symposium is attributable to Frederic and Joyce Hilary, who have combined to lead the music at Central for over 20 years. Since its inception, the symposium has grown from 75 registrants to a capacity crowd of nearly 150. Over 1500 heard Robert Noehren's recital, which was open to the public.

BY FORTUNATE COINCIDENCE, Messiaen and his wife, the pianist Yvonne Loriod, were in Minneapolis for two concerts on the same Sunday and Monday evenings. Thanks to the Hilarys' pre-planning, tickets were made available to symposium participants.

Sunday's event in the Tyrone Guthrie Theater, was a solo and duo-piano recital. Mme Loriod opened with three excerpts from Messiaen's *Vingt Regards sur L'Enfant Jesus*, Noël, Premiere Communion de la Vierge, and L'Esprit de Joie. In the first two movements, one is reminded by the singularly rich sonorities that rhythm is only one aspect of Messiaen's distinctive style.

On *l'Vision de L'Amen*, the composer



Robert Noehren

advertised as "Minnesota's other great orchestra" (the first, of course, being the Minnesota Orchestra) has made tremendous progress, both artistically and professionally, since Dennis Russell Davies became its music director a year ago.

Following sensitive readings of "O Sacrum Convivium" and two portions of *Cinq Rechants* by the Dale Warland Singers, Mme. Loriod and the Orchestra's woodwind players and percussionists combined under Davis's baton, in an electrifying *Oiseaux Exotiques*, which earned a mighty ovation from the standing-room-only audience.

And as if that was not enough beauty for one evening, the program closed with *Quatuor pour la Fin du Temps*. One can feel, in the anguished cello soliloquy, the misery Messiaen must have felt when he penned *Quatuor* in a Nazi prison camp. A period of respectful silence followed the final sonority,



Competition finalists; (l. to r.) Richard Erickson, Joanne Vollendorf, Mariko Oku, Rick Morgan (winner), and Frederic Hilary, minister of music at Central Lutheran.

Monday and Tuesday, October 22-23, marked dual tenth anniversaries of the Central Lutheran Organ Symposium and the church's 108-rank Casavant organ. In past years, names such as Alain, Heiller, and Durufle, Biggs, Fleischer, and Glasgow have built the symposium's reputation. This year, a student contest, and two days of lectures climaxed in a recital on Tuesday evening by the symposium's "headliner," Robert Noehren from the University of Michigan, who dedicated the organ ten years ago.

The student contest, held the afternoon before the symposium began, included nine participants from five area colleges. Judges Alec Wyton, of the Cathedral of St. John the Divine in New York City, Charles Echols of St. Cloud State College, and David Fienen of Gustavus Adolphus College chose winner Rick Morgan, a student of Carl Staplin at Drake University.

The two days of the symposium went by quickly. Each of the three lecturers were given two one-hour sessions. Alec Wyton's lecture demonstrations on "Contemporary Organ Resources" were shocking to some participants, amusing to others, but certainly mind-expanding to

immediately "informalized" by shedding his coat and plunging into the first cluster of *Volumina*. Long forearms, big feet, and tough cuticles (for the glissandi in William Allbright's *Melisma*) seem to be to the contemporary organist what nimble fingers are to the pianist. His eyes ever twinkling, Wyton projected through the cacophony a personal warmth which augmented his obvious knowledge of the subject matter.

Paul Manz, director of music at Mount Olive Lutheran Church in Minneapolis and chairman of the Fine Arts Division at Concordia College, St. Paul, showed how he achieves "Excitement in Hymn Playing." A giant in the field of service-playing, he touched on the authenticity of our present-day hymns (current hymnals have too often obscured textual accents and musical flow by eliminating hemiolas and adding extra barlines and rests), phrasing, articulation, and even when to play "Amen." His delivery was punctuated by numerous personal anecdotes and at-the-console examples of his principles at work. He stressed a point that church musicians too often forget: the organist should give his first fruits to his service



Alec Wyton demonstrates "Contemporary Organ Resources."

joined his wife at a second piano. Ensemble problems detracted from the overall effect of the work, but Messiaen left no doubt that he is a capable pianist.

The Walker Art Center Auditorium was the scene on Monday evening as four more works of Messiaen were presented on the St. Paul Chamber Orchestra's "Perspective Series." This group,

after which the audience rose as one person to pay tribute to the performers and composer.

Special thanks are due the Walker Art Center and the St. Paul Chamber Orchestra for bringing Messiaen to Minneapolis, and to Central Lutheran Church, for providing a first-rate conclave for the organists of the Upper Midwest.



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WILLIAM LESLIE SUMNER

William Leslie Sumner, the English organ expert, died on August 5, 1973. He was 69.

Dr. Sumner was born in Yorkshire, England in 1904, and his interest in the organ began at an early age while still a schoolboy. He became an organist in his teens. Later he moved to London where he became organist of King's College, Strand, and deputy at several London churches.

While studying at London University, he took a first class honors degree in physics, and he also was awarded a PhD degree. He taught physics and music at two schools before moving to Nottingham University where he joined the department of education. He was professor and reader in education at Nottingham until his retirement four years ago.

Aside from many articles about the organ published in *Musical Opinion* and *The Organ*, he was the author of *The Organ, Its Evolution, Principles of Construction and Use*, and a monograph, *Father Henry Willis, Organ Builder, and His Successors*. He was greatly in demand where advice on the construction, care, or renovation of an organ was needed, and he was a member of the committee of organ advisors to the Central Council for the Care of Churches in England.

NUNC DIMITTIS

GIAN FRANCESCO MALIPIERO

Gian Francesco Malipiero, the Italian composer, died at Treviso, Italy on August 1, 1973. He was 91.

Born in Venice in 1882, he studied violin at the Vienna Conservatory from 1899, but having failed the examination in that instrument, he changed to the study of harmony. He continued studying with Marcello Lico in Venice until 1902, taking a diploma at the G. B. Martini Lico of Bologna in 1904. From 1921 he taught composition for two years at the Parma Conservatory before devoting himself mainly to composition. In 1939 he was appointed director of the Marcello Lico in Venice, and he held the post for many years. He attracted students from all over the world to his private studios.

Malipiero's huge output included many works for the stage, concert pieces of all kinds, and choral works. His preoccupation with old Italian music was evident in his editions of complete works by Monteverdi (which occupied him from 1926 to 1942) and Vivaldi.

JOHN FERGUSON was presented by the Cleveland Chapter AGO at their Nov. 19 meeting. His lecture-demonstration was entitled "On Singing a New Song to the Lord." Mr. Ferguson is editor of the new United Church of Christ Hymnal and general chairman of the Cleveland '74 National Convention of the AGO.

GEORGE SHIRLEY and TROY CARPENTER gave a program entitled "The Development of the Toccata, the History of the Toccata" on Oct. 22 for the Detroit, Michigan Chapter AGO.

THE UNIVERSITY OF KENTUCKY School of Music sponsored a Hindemith Festival during September and October. The festival included 9 concerts, lectures by Ingeborg Solbrig, Luther Noss and William Mootz, and the final concert featured the UK orchestra and choruses under the direction of Robert Shaw in Hindemith's "Requiem: When the Lilacs Last in the Door-yard Bloom'd."

ELAINE BROWN conducted a choral workshop for the Pittsburgh Chapter of the AGO at the Mt. Lebanon United Presbyterian Church, Pittsburgh on Nov. 26.

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 - Tierce $1\frac{3}{5}$ '
 - Scharff III
 - Cromorne 8'
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Noack Builds Large 2-Manual for Decatur, Ill.

A large new 2-manual organ has been installed in the First United Methodist Church, Decatur, Illinois. Built by the Noack Organ Co., Inc. of Georgetown, Mass., the mechanical action instrument was designed and finished by Fritz Noack in consultation with Theodore Ripper, organist and choirmaster of the church. The new instrument replaces a 3-manual electropneumatic organ. Major sources of inspiration in the design of the instrument were the Schnitzer and Cliquot instruments, but the size of this organ and incompatibility of these styles have resulted in the essentially modern character of the organ. Large scales, somewhat flexible wind supply and unequal temperament (Kirnberger II) were incorporated not out of historic curiosity but in order to generate as big, warm, and very "alive" and unmachine-like a sound as possible.

THE CALVARY CHURCH CHOIR, New York City, with Glenn Jacobsen, pianist, and David Everhart, cellist, presented a concert featuring premiere performances of works by Calvin Hampton under the composer's direction on Oct. 28. As part of Calvary's Festival of the Arts, Mr. Hampton introduced new anthems, new hymn tunes, and new instrumental music. Also included in the program were "Prisms" for piano (1963), and "Songs for the Last Act" (1962). "This Is the Day," composed for the 125th anniversary of Calvary Church in 1972, concluded the festival.

A FALL WORKSHOP ON CHURCH MUSIC was sponsored jointly by the Iowa Conference Commission on Worship, the Iowa Chapter of the Fellowship of United Methodist Musicians, and the Mason City Chapter of the AGO at Wesley United Methodist Church, Mason City, on Oct. 6. Leaders of the workshop were Robert Scoggin of Rochester, Minn., Richard Waggoner of Minneapolis, Mrs. Wallace Allen of Mason City, and Max Exner, extension specialist in music from Iowa State University.

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Some Remarks to Mr. Bernard Lagacé

A Reply to his letter in the November issue, pp. 12-13

by Dr. Edmund Shay, Columbia College, Columbia, S.C.

Dear Mr. Lagacé,

Thank you for taking the time to write about your reactions to my review of the Choate Organ and Harpsichord Seminars. I am sorry if some of my criticisms upset you, especially since I did not hesitate to praise what I thought was worthy of praise, and because I believe you and Mrs. Lagacé are major talents. Nevertheless, everyone is human, makes mistakes in playing and of judgement, and has off-days. If an artist is going to appear before the public he must expect some criticism, especially when a fee is charged to hear him.

The reason I am writing this letter is because I realize after reading yours, that there seems to be a lack of communication, which is, perhaps, due to the language barrier. Before referring to specific remarks in your letter, I should say that my own qualifications as a teacher, performer, and writer are not insignificant, and I do feel qualified to make the judgments I made in my review. Of course, I cannot claim the distinction of having one of my students win second prize in an international organ competition, and I suppose I too would be proud if a student of mine did win second prize, but only if I honestly believed competitions provided an accurate measure of one's musical talents.

Misunderstanding No. 1

I do not advocate a style of playing that is devoid of many contrasting touches. We are in agreement here! Therefore, it was unnecessary for you to quote well-known, and often quoted 18th century sources such as Marpurg, C.P.E. Bach, and Dom Bedos de Celle.

However, if this information had been provided at Choate, it might have stimulated a lively and thought provoking discussion.

Without referring to the specific passages you quoted from C.P.E. Bach's book, allow me to point out that one can find so-called documentary evidence to support almost any idea one needs to support, especially when quoting out of context. I don't disagree necessarily with the passages you cited from C.P.E. Bach's book, but perhaps others should know that he is speaking of harpsichord and primarily clavichord technique, not organ technique. This is clear from a sentence in paragraph seven of the same chapter (III): "The keyboard lacks the power to sustain long notes and to decrease or increase the volume of a tone or, to borrow an apt expression from painting, to shade."

Another important fact to bear in mind when using the sources you mentioned, is that they are all representative of the *gallant style* of music. As is well known, Bach did not think highly of this kind of music, or its composers. However, I agree that a basically non-legato touch should be adopted for French music of the 17th and 18th centuries, but then I never said anything to the contrary.

Misunderstanding No. 2

I am sorry if I mistakenly described your unequal rhythmic patterns in Bach's *Trio Sonata No. 3* and the *Prelude in C minor* (BWV 546) as "notes inégales." However, aurally the effect is the same, unequal is unequal, and the confusion of terms resulted only because you did not ex-

(Continued, next page)



Casavant Frères
LIMITÉE

ST-HYACINTHE, QUÉBEC, CANADA

plain why you advocated unequal rhythms in these pieces.
Misunderstanding No. 3

I do not agree that I contradicted myself when I wrote that you had not presented a *detailed* discussion of your ideas on performance styles or articulation. It is true that you discussed some of your ideas about articulation for certain pieces and certain places, but that is not the same thing as giving basic principles, nor does it demonstrate to the student the musical reasoning of a master teacher, which I believe you are. If my description of your system was not quite accurate, that is because it was based purely on what came through musically, as well as on the few remarks that you did make. The way you described your approach to articulation in your letter represents basic principles, and is precisely what you could have told the Choate participants to give them a basic understanding of your style. Surely, for three hundred dollars and two weeks of classes, one should at least feel that he had been given some basic ideas about articulation and interpretation that he could use as a foundation for further development. This is one area where Dr. Gary was particularly successful. In a very organized manner, she presented basic techniques of organ instruction that each participant would then be able to apply in their own teaching.
Misunderstanding No. 4

You say that I did not often take the opportunity to ask questions at the seminars. If you think back, I believe you will have to admit that I asked more questions than any other person. However, I did stop commenting and asking questions when it became clear that you were annoyed with me for correcting an erroneous statement you made about Couperin's *Mass for the Parishes*.
Misunderstanding No. 5

You say that my playing of Buxtehude's *Prelude, Fugue, and Chaconne* proved that I had assimilated a lot of what you had suggested. In this statement you are absolutely not being honest. The first week that I played it for

the seminar I was still learning the notes (believe it or not), and by the second week I knew them better. More important, however, is that my interpretation was based *exclusively* on a recording made by Harold Vogel on the magnificent new Brombaugh organ at the Ashland Avenue Baptist Church in Toledo.

When someone claims he is searching for truth but avoiding diversity, then I become rather skeptical of that person. The search for truth invariably leads one through many unexpected and diverse channels. Of course, if you have already found the truth, then your search has ended, and you are to be congratulated. Others, however, will go on searching and investigating all paths.

I am happy that my review gave you some ideas for improving next year's Choate seminars. This proves to me that it was a constructive review rather than a destructive one. Something else you might try at Choate is a daily suggestion box.

U. OF TENN., KNOXVILLE AGO SPONSOR WORKSHOP

The University of Tennessee, Knoxville, and the Knoxville Chapter AGO will jointly present their fourth annual Church Music Workshop on February 21, 22, and 23, 1974. Special consultants for the workshop will be Marilyn Mason, organ; Donald Neuen, professor of music and director of choral activities at the University of Tennessee, adult choral repertoire and techniques; and Carl Perry, minister of music at the First Baptist Church of Knoxville, methods and materials for children's choirs.

The workshop will be held at Church Street United Methodist Church. During the workshop Miss Mason will play a recital as a part of the church's Master Arts Series.

The cost of the entire workshop is \$15.00. Additional information may be obtained by writing to the Department of Conferences and Institutes, The University of Tennessee, Knoxville, 37916.

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Frank Taylor is on the faculty of Wellesley College Music Department, a student of the late Melville Smith.

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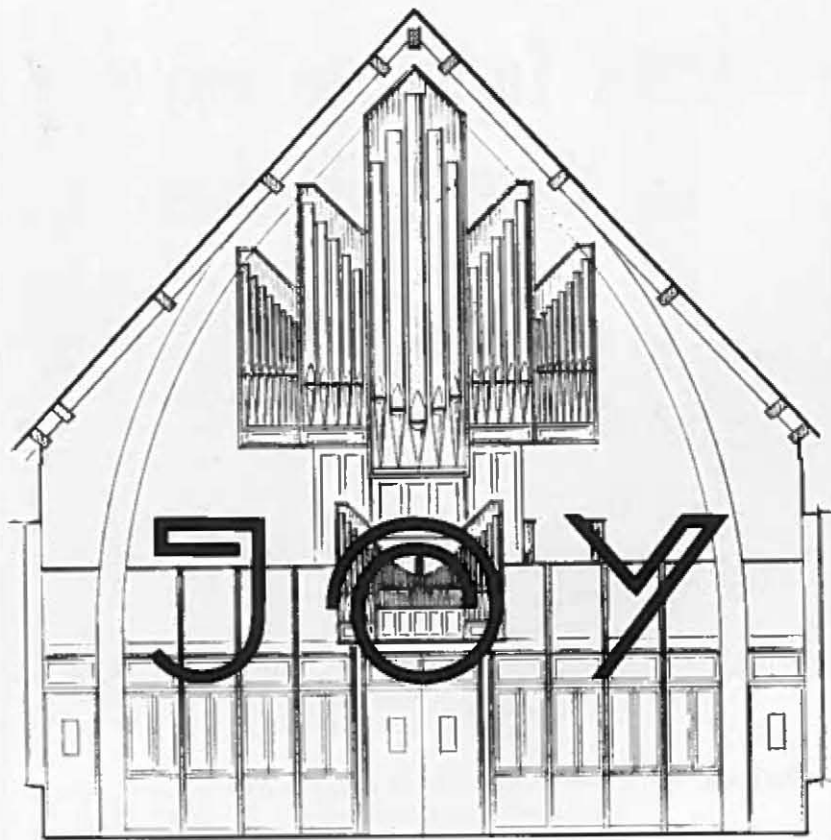
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London Fall Festivals

St. Bartholomew-the-Great

St. Martin-in-the-Fields

Two English festivals during the month of September provided London audiences with a great variety of concerts offering music both old and new. The first was the Festival of the Academy of St. Martin-in-the-Fields at Trafalgar Square in London. Under the direction of Neville Marriner, the following programs comprised the festival offerings.

Sept. 22, Iona Brown, Carmel Kaine, and Alan Loveday, soloists with the Academy Orchestra: *Concerto for Two Violins, Brandenburg Concerto VI*, Bach; *The Four Seasons*, Vivaldi.

Sept. 23, Harpsichordist George Malcolm performing: *Dr. Bull's my self-a Gigge*, John Bull; *Pièces de Clavecin*, Rameau; *Tocatta in F-sharp minor*, Bach; *Five Sonatas*, Scarlatti; *Variations in F, KV 54*, Mozart; *Chromatic Fantasia and Fugue*, Bach.

Sept. 25, The Academy Octet performing: *Sextet*, Martinu; *Sextet in G*, Brahms; *Octet, Opus 20*, Mendelssohn.

Sept. 25, Frans Brueggen playing solo recorder: *Variations on "Doen Daphne d'Overschoone Maeght"*, Jacob van Eyck; *Two Fantasias*, Telemann; *Suite in C minor*, Bach; *Fragmente* 1969, Makoto Shinohara; *Gesti* 1966, Luciano Berio.

Sept. 26, Maurice Andre, Iona Brown, Roy Gillard, Carmel Kaine, and Alan Loveday, soloists with the Academy Orchestra: *Concerto Grosso Nos. 4, 9 and 10 from L'Estro Armonico*, Vivaldi; *Trumpet Concerto*, Albinoni; *A due cori*, Gabrieli; *Trumpet Concerto*, Tartini.

Sept. 27, Frans Brueggen and the Academy Orchestra: *Concerto Grosso*, Corelli; *Concerto for Soprano Recorder*, Vivaldi; *Divertimento, KV 136*, Mozart; *Sinfonia No. 9*, Mendelssohn; *Recorder Concerto*, Telemann; *Sonata in C*, Rossini.

Sept. 28, Maurice Andre, trumpeter, and Robert Vincent, organist: *7 Marches*, Telemann; *Pieces from Suite du premier ton*, Clérambault; *Sonata in D minor*, Albinoni; *Prelude and Fugue in C minor*, Bach; *Sonata in F*, Handel.

Sept. 29, Harpsichordist George Malcolm with the Academy Orchestra: *Brandenburg Concertos Nos. 3, 5, 2 and 4*, J. S. Bach.

The second festival was the 850th Anniversary Festival of the Church of St. Bartholomew-the-Great, West Smithfield, London. The Priory of St. Bartholomew was originally founded in 1123, and during its 850 years it has fostered much musical activity at various times. In recent years, the church has become famous as the starting place and performing house of the London Bach Society directed by Paul Steinitz, the

church's organist from 1949 through 1961. Under Dr. Steinitz's direction, cantatas and the great oratorios of Bach were performed regularly at St. Bartholomew's, and the strong tradition has been carried on by Brian Brockless (1961-71) and the present organist, Andrew Morris. With the support of the Greater London Arts Association, the 850th anniversary celebration events have been under the direction of Andrew Morris. All of the events are listed below.

Sept. 20, Service of Inauguration: address by the Dean of Westminster, the Very Rev. Dr. E. S. Abbott.

Sept. 21, London Bach Society, the Steinitz Bach Players conducted by Paul Steinitz, soloists Sandra Wilkes, Shelagh Molyneux, Neil Jenkins and Stephen Roberts: *Mass in B minor*, J. S. Bach.

Sept. 22, The King's Singers in a program of sacred music including *Wyndhamham Chants* by Geoffrey Poole.

Sept. 23, The Choir of St. Bartholomew-the-Great conducted by Andrew Morris: 16th, 17th and 20th century motets and anthems; *Rejoice in the Lamb*, Benjamin Britten.

Sept. 24, organ recital by Christopher Dearnley; concert of English music from the 12th century to the age of Elizabeth I by the Pro Cantione Antiqua conducted by Bruno Turner.

Sept. 25, Ancient Egyptian Dance Group, Dennis Stoll, director and composer: music and dances of Tutankhamun.

Sept. 25, The Manson Ensemble: works by Stockhausen, Tavener, Haynes, Richard Rodney Bennett and Patterson.

Sept. 26, Trinity Boy's Choir, David Squibb, director: program including *Captain Noah and His Floating Zoo* by Flanders and Horowitz.

Sept. 26, The New Generation, musicians from the Royal Academy, the Royal College, and Guildhall School of Music.

Sept. 27, Brian Rayner Cook, baritone, and Jennifer Tavener, piano: song recital including works by Mendelssohn and Schubert.

Sept. 27, The Aeolian String Quartet: quartets by Haydn, Bartok and Ravel.

Sept. 28, Organist Andrew Morris in recital.

Sept. 28, Schütz Choir of London directed by Roger Norrington: works by Palestrina, Byrd, LeFanu and Bach.

Sept. 29, Donald Swann presented *Tribute to Rahere*: a popular entertainment in words and music tracing the history of St. Bartholomew's since 1123, including "Cantata for Smoothfield", devised and directed by Arthur Scholey.

Schudi Builds for Dallas Church

A new organ for the Oak Cliff Christian Church, Dallas, Texas was completed in June, 1973 by the Schudi Organ Company of Dallas. The instrument contains 22 registers, 26 stops and 31 ranks of pipes. The all electric walnut console has keyboards with ivory naturals and ebony sharps and a solid-state capture combination action with five general and five divisional pistons. The manual windchests are electric pull-down pallet action with electric slider motors. The organ was designed and voiced by Marvin G. Judy, owner of the firm, and George W. Gilliam, assisted by Dennis Bolden.

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Mixture IV-V 1 1/2'
Trompette 8'
Tremulant

SWELL

Holzgedeckt 8'
Gemshorn 8'
Gemshorn Celeste 8'
Principal 4'
Spillflöte 4'
Octave 2'
Quinte 1 1/2'
Scharf IV 1'
Hautbois 8'
Tremulant

GREAT

Principal 8'
Rohrflöte 8'
Gemshorn 8' (Swell)
Octave 4'
Spitzflöte 4'
Nazard 2 3/4'
Blockflöte 2'

PEDAL

Subbass 16'
Principal 8'
Gedeckt 8' (extension)
Choral Bass 4' (extension)
Mixture III 2'
Posaune 16'
Trompette 8' (extension)

BOOK REVIEW

Arnold, Corliss Richard: *Organ Literature — A Comprehensive Survey*. Metuchen, N.J., Scarecrow Press, 1973. 656 pp., \$15.00.

Reviewed by Klaus Kratzenstein, Rice University, Houston, Texas

Written, as the author states, for the purpose of providing an introduction to the literature for the organ and its development, this book is divided into two parts. The first is an historical survey of organ music from the earliest preserved works up to the present. Written in a straight-forward, easily understandable style, the survey relies heavily on already-published works in various areas of organ or keyboard literature. In chapters where the main source(s) appears to have been Apel's *Geschichte der Orgel- und Klaviermusik bis 1700* or other works of real scholarly substance, the information presented is, for the most part, reliable. However, in chapters where much material has been drawn from less scholarly sources, Mr. Arnold's presentation suffers from the same faults as his source material. How could anyone writing in 1972 rely so extensively on Albert Schweitzer's opinions about Bach? Or, with respect to the Classical French school, how can anyone today accept unquestioningly some of Norbert Dufourcq's facile generalizations? Of the 30 reference notes at the end of the chapter, "Classical French Organ School: 1600-1800," 20 notes refer to Dufourcq's *La Musique d'Orgue française de Jehan Titelouze à Jehan Alain* (1949), a book which no longer meets the scholarly demands of our age, although at one time it was deservedly influential.

In addition to numerous errors in the survey, there are some serious omissions. In a work of this size it is inevitable that some facts be overlooked. Still, certain omissions are so conspicuous, that one finds them disturbing. The chapter on organ music of the Netherlands for the period 1475-1650, for example, makes no direct mention of the Brabant organ of the 16th century and its phenomenal impact on the north German organ type. Nor does the chapter treating modern German organ music mention any works in which the latest compositional techniques, such as graphic notation, are employed. One may think what he wishes about these avant-garde works, but one cannot ignore their existence, especially in a survey of modern German organ music where they figure probably more prominently than anywhere else. Moreover, neither this chapter nor the one on modern French organ music contains any reference to current trends in organ building in Germany and France, although these trends are notably different from those earlier in the century.

Despite its inaccuracies, the survey is generally well-organized and attractively presented. The author's capacity for explaining musical facts in a highly lucid manner is appreciated. A great need has long existed for a book which would place in historical perspective the organ literature of all the contributing countries, through all historical periods. A well-educated organist of any nationality should today be familiar with all schools of organ composition. For that reason, Mr. Arnold's survey is extremely welcome.

The second part of the book is a biographical catalogue of composers and their works. This is not a mere appendage to the survey, but a section of equal weight, comprising 303 of the total 656 pages. A wealth of information is here available, yet, as in the survey, there are some curious omissions. There is no biography or list of works for Petr Eben, whom many people consider to be one of the most important organ composers of the 20th century. There are likewise no entries for György Ligeti or Mauricio Kagel who provided a major impulse for aleatory organ works throughout Europe and America in the last decade.

The biographical information given for composers no longer living is generally accurate, but numerous errors

mar the entries of contemporary composers. Walter Kraft, it says, was in 1929 "appointed organist, Marienkirche, Lübeck, until it was destroyed in 1942." As a matter of fact, Kraft did not lose his appointment at the Marienkirche when it was bombed, but held that very famous position until his retirement on January 1, 1973. Manfred Kluge, according to his biographical entry, has been "since 1955, instructor in theory and organ, Norddeutschen Orgelschule, and organist, St. Aegidien, Lübeck." There is no mention of the fact that Mr. Kluge left St. Aegidien some years ago to take the position at the Jakobikirche of the same city, nor of the further fact that he died in 1971. Alfred Bichsel's biography states that he is "Professor of Music, Valparaiso University, Valparaiso, Ind.," but ignores the fact that he left that position more than a decade ago to become chairman of the Church Music Department at Eastman. Errors of this type are frequent in the entries of contemporary musicians.

Likewise, in the listing of organ works, there are multitudinous errors and omissions. One doesn't wish to seem uncharitable, knowing that the scope of this project prohibits the book from being one hundred percent accurate and up-to-date. Still, when the errors or omissions are very important, it is impossible to overlook them. In the Buxtehude entry, approximately 40 collections containing one or more Buxtehude works are cited, but the new complete edition of Buxtehude works by Beckmann (Breitkopf & Härtel) is not mentioned at all. Also omitted is the third volume of the Keller edition (C. F. Peters, 1966), which is certainly one of the standard editions of Buxtehude works. In the Brixi entry, only one organ concerto is listed, although three are extant. The concerto literature for organ being as limited as it is, we certainly can't afford to overlook two organ concertos. In a number of the entries for Romantic composers, on the other hand, one is amazed at the amount of publishing information which the author has unearthed, especially as this material is often not readily available. One only wishes that such carefulness were consistently evident throughout the entries.

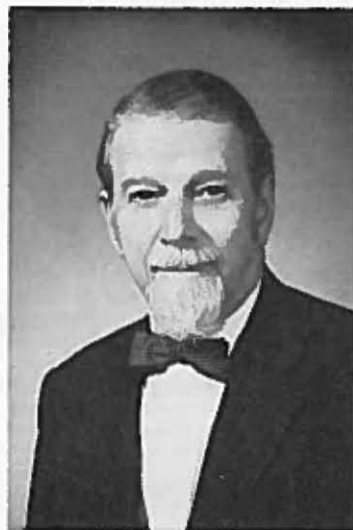
Another example of the author's casual approach to fact-finding is the unannounced substitution of the American agent's name for the actual publisher of a given work. Thus, a publication by Doblinger, for example, may be accredited to Associated Music Publishers, publications by Kistner und Siegel to Concordia, etc. These are minor errors, to be sure, but the frequency of such errors throws doubt upon the credibility of the entire bibliographical catalogue.

Organ Literature: A Comprehensive Survey, in spite of its faults, is a useful handbook. Both organ students and professional organists will find many occasions to use it. One only regrets that it was allowed to go to press before being thoroughly checked for errors.

THE TWIN CITIES CHAPTER AGO is having a busy year in Minnesota. The fall meeting was a bus trip down the Mississippi valley to Winona, Minn. to hear the 90 rank Aeolian player organ in the Watkins home. In addition to regular meetings, the education committee of the chapter has planned workshops in service playing and the purchasing of an organ. Paul Manz will be conducting classes in improvisation, and tutorial work will be provided for those preparing for Guild examinations. A special weekend in the Twin Cities area will include neighboring chapters for a seminar and workshop conducted by Arthur Poister. In addition, the chapter is sponsoring recitals, tours of local instruments, provision for attendance to concerts by the Minnesota Orchestra, the Minnesota Ballet, and a special Evensong at St. Mark's Cathedral.

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Möller Rebuilds Skinner at Port Huron, Mich.

M. P. Möller, Inc., of Hagerstown, Maryland, has recently completed the rebuilding and tonal revision of the E. M. Skinner organ No. 702 which was built in 1927 for Grace Episcopal Church, Port Huron, Michigan. The organ was brought to the Möller factory in Hagerstown where the action parts were completely refurbished and rebuilt. The tonal scheme of the instrument was thoroughly updated but the voicing was carried out in the English tradition. James J. Hammann, Möller representative for eastern Michigan and northern Ohio, developed the specification in conjunction with Barton Meech, organist-choirmaster at Grace Church. The dedicatory recital was held earlier this year with Robert Glasgow as the recitalist.

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Open Diapason 8' 73 pipes
Hohlfloete 8' 73 pipes
Octave 4' 73 pipes
Flute Triangular 4' 61 pipes
Fifteenth 2' 61 pipes
Sesquialtera II (TC) 98 pipes
Mixture III 1' 183 pipes
Chimes
Tremolo

SWELL

Spitz Principal 8' 73 pipes
Rohrflöte 8' 73 pipes
Viola 8' 73 pipes
Viola Celeste 8' (TC) 61 pipes
Octave 4' 61 pipes
Flute Harmonic 4' 61 pipes
Mixture V 2' 305 pipes
Waldhorn 16' 61 pipes
Trumpet 8' 73 pipes
Clarinet 8' 61 pipes
Clarion 4' 61 pipes
Tremolo

CHOIR

Concert Flute 8' 73 pipes
Dulciana 8' 73 pipes
Unda Maris 8' (TC) 61 pipes
Flute Harmonic 4' 61 pipes
Fifteenth 2' 61 pipes
Nineteenth 1 1/2' 61 pipes
Cymbal II 1/2' 122 pipes
Solo Trumpet 8' 61 pipes

PEDAL

Open Diapason 16' 32 pipes
Quintaton 16' (Great)
Bourdon 16' 32 pipes
Echo Bourdon 16' (Swell)
Diapason 8' 12 pipes
Gedeckt 8' 12 pipes
Rohrflöte 8' (Swell)
Octave 4' 12 pipes
Flute 4' 12 pipes
Rauschquint II 2 3/4' 64 pipes
Waldhorn 16' (Swell)
Tromba 8' (Swell)
Clarion 4' (Swell)

THE CONVIVIUM MUSICUM of Washington, D.C. was presented in a concert on Nov. 4 at Bradley Hills Presbyterian Church, Bethesda, Maryland. Under the direction of James Walsh, the group of Washington area church singers is dedicated to the study and performance of a cappella sacred music.



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Appointments

John E. Carlson has joined the faculty of the composition department, School of Music, University of Michigan, Ann Arbor, for the fall term as a visiting lecturer. Mr. Carlson was previously on the faculty of the University of Dayton, where he taught organ, theory and composition. As a recitalist, Mr. Carlson is a specialist in the performance of new music for the organ. He holds both the bachelor's and master's degrees in composition from the University of Michigan.

Robert Delcamp has been appointed interim instructor of music and college organist at Buena Vista College, Storm Lake, Iowa. He has his bachelor's and master's degrees in organ from the College-Conservatory of Music at the University of Cincinnati. In 1970 he won second place honors at the Young Artists Playing Competition at the AGO national convention in Buffalo, New York.

August Humer of Vienna, Austria, has been appointed to the faculty of the Bruckner Conservatory in Linz, Austria, and he began his teaching duties there in October. Mr. Humer, a student of Anton Heiller and winner of several international organ competitions, will make his first major North American recital tour in the year spring of 1975 under Arts Image management.

John A. Romeri has been appointed director of music at the Church of the Assumption, Bellevue (Pittsburgh), Pennsylvania. Mr. Romeri received his BMus degree from the Conservatory of Music, University of the Pacific, Stockton, Calif., and his MMus degree from Westminster Choir College, Princeton, New Jersey. Mr. Romeri has been a student of Charles Schilling and John Weaver.

Princeton University has named three men and two women as University organists for the current year. All of them are students. They will share the responsibilities for providing music at various programs and services in the chapel. Named to the post are Susan E. Farmer, a senior from East Stroudsburg, Pa.; Jessie Ann Owens, a second year graduate student from Nyack, N.Y.; Roger G. Ruckert, a freshman from Woodcliff Lake, N.J.; James Schultz, a first year graduate student from Cambridge, Mass.; and Greg R. Smith, a junior from Bordentown, N.J.

Westminster Choir College, Princeton, N.J., has named the following new faculty members: Barton Bartle, instructor of theory; Joan Forde, instructor of voice; Judy May, instructor of voice; Daniel Pratt, assistant professor of voice; Dennis Shrock, assistant professor of conducting; and Suzan Thompson, instructor of voice.

DIANE BISH, organist of Coral Ridge Presbyterian Church, Ft. Lauderdale, Florida, and faculty member of the University of Miami, has received a grant by the National Memorial Foundation of Mu Phi Epsilon to write a composition for the opening of the new Coral Ridge Church's organ to be installed in January of 1974.



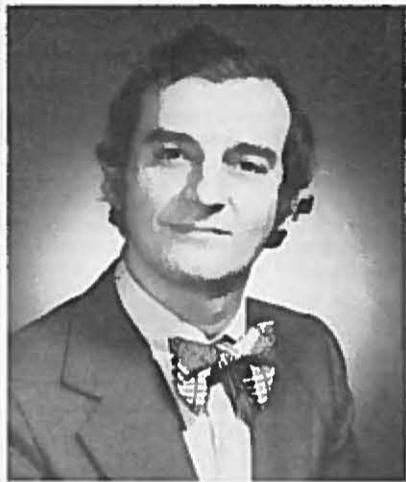
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The Rieger Organ Company, Schwarzbach/Vorarlberg, Austria, has completed the installation of a new 22-stop mechanical action organ in the First Presbyterian Church in Lake Wales, Florida. The instrument was given as a tribute of affection to the late A. R. Updike and Mrs. Updike from the combined families of their children in the state. Josef von Glatter-Götz, president of the Rieger firm, designed the instrument and designated his son Caspar and voicer Klaus Knoth to do the installation and finishing. A Regal is prepared for on a separate manual III, self-contained and removeable for use elsewhere.

HAUPTWERK

Principal 8'
Rohrflöte 8'
Octav 4'
Nassat 2 1/4'
Blockflöte 2'
Terz 1 3/5'
Mixture IV 1 1/2'
Trompete 8'

POSITIV (Enclosed)

Holzgedackt 8'
Praestant 4'
Koppelflöte 4'
Principal 2'
Quintlein 1 1/2'
Terzept III (1 3/5' + 8/9' + 8/15')
Cimbel II 1/2'
Krummhorn 8'
Cimbelstern (prepared)

PEDAL

Subbass 16'
Octavbass 8'
Gedackt 8'
Choralbass 4'
Mixture III 2'
Fagott 16'

Dr. Walter Hilse, assistant professor of music at Columbia University, New York, has been added to the list of American concert organists represented by Arts Image, Ltd., Newark, N.J. Dr. Hilse is a composer and musicologist as well as a recitalist and he has been a member of the Columbia University music faculty for over five years.

He is a native of New York City who graduated from the Juilliard Preparatory School before going to Columbia where he switched from music to mathematics and graduated as valedictorian of his class. When the call of music again engaged his imagination, he went to Europe to study at the Paris Conservatory and to become a private student of Maurice Duruflé. Upon returning to New York, he earned a master's degree in composition at Columbia and a doctorate in musicology at the same school. Dr. Hilse is organist and choirmaster of St. Luke's Lutheran Church in Manhattan.

WINTER STAR, the newest in a series of audience-participation mini-operas by Malcolm Williamson, will be the subject of the "Directions" program on ABC network television on Sunday, Dec. 9 at 1 p.m. The program was filmed in October at Trinity Church, Princeton, N.J. as James Litton conducted and Williamson directed the choir of boys and girls in performing the opera on a Christmas theme.

ELLSWORTH PETERSON of the music faculty of the School of Fine Arts, Southwestern University, Georgetown, Texas, composed an anthem entitled "The Lord Our God Alone Is Strong" for three trumpets, organ and choir, to be used in the University's centennial celebration of the opening of the first session of Southwestern University (then Texas University) in its Georgetown location in October of 1873.

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The tours will be limited to twenty persons.

The study program will be limited to twelve.

No registrations can be accepted for any of the programs after May 1. Early application is advised.

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DECEMBER						
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23	24	25	26	27	28	29
30	31					

JANUARY						
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15				

DEADLINE FOR THIS CALENDAR WAS NOVEMBER 10

5 December
 Mary Lou Steppacher, violinist; Interchurch Center, New York City 12:05 pm
 Music for Advent, St Thomas Church, New York City 12:10 pm
 Music for Advent, All Saints Church, New York City 12:30 pm
 Albert Russell, St John's Episcopal, Washington, DC 12:10 pm
 Donald Dumler and Martin Berinbaum, organ and trumpet; Falls H S, Cuyahoga Falls, OH

6 December
 John Skelton, Busch-Reisinger Museum, Cambridge, MA 12 noon
 James Frazier, South Congregational, Middletown, CT 12 noon
 Grady Wilson, St Paul's Chapel, Columbia U, New York City 12 noon
 Eric G Johnson, St Thomas Church, New York City 12:10 pm
 Roger Evans, All Saints Church, New York City 12:30 pm
 Leonard Raver, Trinity Church, New York City 12:45 pm
 Lee Delta, First and Central Presbyterian, Wilmington, DE 12:30 pm
 Andrew Crow, Norwalk H S, Norwalk, OH
 Chamber Singers Festival of Christmas Music, Robt H Young, dir; Baylor U, Waco, TX 4 and 8:15 pm (also Dec 10, 4 and 8:15 pm)

7 December
 Virgil Fox, Revelation Lights, Orpheum Theatre, Boston, MA
 Lee S Ridgeway, Trinity Episcopal, Topsfield, MA 8:15 pm
 Curlew River by Britten, St Stephen's Church, New York City 8 pm
 Eugenia Earle, Church of the Ascension, New York City 8 pm
 Magnificat by Bach, EKV Singers, David A Wehr, dir; Mather of God Cathedral, Covington, KY 7:45 pm
 New Orleans Musica da Camera, Trinity Church, New Orleans, LA 7 pm
 Concertos for Organ and Orchestra by Rheinberger; E Power Biggs, Corpus Christi Symphony Orch, Maurice Peress, dir; Corpus Christi, TX (also Dec 8)
 Choral Christmas Concert, Euell Porter, dir; Baylor U, Waco, TX 8:15 pm

8 December
 Christmas Oratorio by Bach (Pt I); Louisville Bach Society, Melvin Dickinson, dir; William Whiteside, guest soloist; Christ Church Cathedral, Louisville, KY 8 pm

9 December
 Charles Krigbaum, Dwight Chapel, Yale U, New Haven, CT 8:30 pm
 Messiah (Pt I) by Handel, Cadet Chapel, West Point, NY 3:30 pm
 Scott Cantrell, Cathedral of All Saints, Albany, NY
 Grady Wilson, Riverside Church, New York City 2:30 pm
 Sallie Worth Schoen, pianist, Cathedral of St John the Divine, New York City 3:30 pm
 Amahl and the Night Visitors by Menotti, Madison Ave Presbyterian, New York City 4 pm

The Burning Fiery Furnace by Britten, St Stephen's Church, New York City 4 pm
 Messiah (Pt I) by Handel, St Bartholomew's Church, New York City 4 pm
 Cantata 70 by Bach, Holy Trinity Lutheran, New York City 5 pm
 Concerto for Organ, Strings and Percussion by Paulenc, Psalm Sketches by Palmer, Magnificat by Bach; Church of Our Saviour, New York City 7:30 pm
 The Holy Nativity, a service of music and pageantry; First Presbyterian, Orange, NJ 5 and 7 pm
 Choir of Trinity Church (Princeton, NJ), James Litton, dir; at St Mary's Abbey, Morristown, NJ 4:30 pm
 Swarthmore College Chorus, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Advent Choral Vespers, Christ Church, Alexandria, VA 4 pm
 Donald Dumler and Martin Berinbaum, organ and trumpet, St Luke's Church, Fort Myers, FL
 Ceremony of Carols by Britten, Wonder Tidings by La Montaine; Bethesda-by-the-Sea Episcopal, Palm Beach, FL 4 pm
 Christmas Oratorio (Pts I, II) by Bach, Fairmount Presbyterian, Cleveland Heights, OH 4:30 pm
 Christmas Concert, Valparaiso U, Valparaiso, IN 4 pm
 Advent Vespers, Calvary Lutheran, Chicago, IL 4 pm
 Ceremony of Carols, Rejoice in the Lamb by Britten, Christmas Cantata by Pinkham; Chicago Chamber Choir; Church of Our Saviour, Chicago, IL 7 pm
 Messiah by Handel, Eastern Kentucky U, Richmond, KY 8 pm
 Messiah (Pt I) by Handel, Minnehaha United Methodist, Minneapolis, MN
 Cantata 140 by Bach, Rejoice, Emmanuel Shall Come by Louis White; Trinity Episcopal, Portland, OR 4 pm
 Samuel J Swartz, St Paul's Center, Sacramento, CA
 Robert Prichard, United Methodist Church, West Covina, CA 4:30 pm

10 December
 Edmund Shay, St Martin's-in-the-Fields Church, Columbia, SC 8 pm

11 December
 Curtis Hammar, St Mark's Church, New Britain, CT 12:10 pm
 Vesperae Solennes by Mozart; Wall Street Choral Society; Trinity Church, New York City 12:45 pm
 Conrad Bernier, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

12 December
 Ceremony of Carols by Britten, St Thomas Church, New York City 12:10 pm
 Advent Music for choir and instruments, All Saints Church, New York City 12:30 pm
 The Prodigal Son by Britten, St Stephen's Church, New York City 8 pm (Also Dec 14, 8 pm)
 Helen Penn, St John's Episcopal, Washington, DC 12:10 pm
 David Fuller, State U of New York, Buffalo, NY
 Lionel Rogg, Gulbenkian Foundation Recital, Lisbon, Portugal

13 December
 Quadrivium Collegium, Busch-Reisinger Museum, Cambridge, MA 12 noon
 Candice Anderson, South Congregational, Middletown, CT 12 noon
 John Cartwright, St Paul's Chapel, Columbia U, New York City 12 noon
 Edward Stolarz, St Thomas Church, New York City 12:10 pm
 Dennis Michno, All Saints Church, New York City 12:30 pm
 Larry King, Trinity Church, New York City 12:45 pm
 Donna Jean Dixon, soprano, First and Central Presbyterian, Wilmington, DE 12:30 pm
 Advent-Christmas Choral Vespers, Valparaiso U, Valparaiso, IN 7 and 11 pm
 Christmas Concert, Perkins Chapel, Southern Methodist U, Dallas, TX 4 and 8 pm

14 December
 Lessons and Carols, Zumbro Lutheran, Rochester, MN 8 pm
 Baylor Chorale, Baylor U, Waco, TX 8:15 pm

15 December
 Quadrivium Collegium, Marlene Montgomery, dir; First Church Congregational, Cambridge, MA 8:30 pm
 Lionel Rogg, Gulbenkian Foundation Recital, Lisbon, Portugal

16 December
 Christmas Concert, Newton Highlands Congregational, Newton Highlands, MA 7:30 pm
 Lessons and Carols, South Congregational, New Britain, CT 5 pm
 Steven Rosenberry, Cathedral of All Saints, Albany, NY 4:30 pm
 Gloria by Vivaldi, Church of the Ascension, New York City 11 am
 Steven Frank, Cultural Center, New York City 3 pm

Alec Wyton, Cathedral of St John the Divine, New York City 3:30 pm
 Great Mass in C minor by Mozart, Canterbury Choral Society; Church of the Heavenly Rest, New York City 4 pm
 Candlelight Carol Service, Riverside Church, New York City 4 and 6:30 pm
 The Prodigal Son by Britten, St Stephen's Church, New York City 4 pm
 Messiah by Handel, First Presbyterian, New York City 4:30 pm
 Ceremony of Carols by Britten, St Thomas Church, New York City 4 pm
 Magnificat by Bach, Holy Trinity Lutheran, New York City 5 pm
 Robert Gant, St Thomas Church, New York City 5:15 pm
 Candlelight Carol Service, Plymouth Church of the Pilgrims, Brooklyn Heights, New York City 4 pm
 Lessons and Carols, First Presbyterian, Orange, NJ 5 pm
 Bach cantatas and Christmas motets, All Saints' Church, Princeton, NJ 8 pm
 Frances Cole, harpsichord, Westminster Choir College, Princeton, NJ
 Lessons and Carols, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 John Rose, St Matthew's Cathedral, Washington, DC
 Messiah by Handel, Independent Presbyterian, Birmingham, AL 5 pm
 Cantata 142 by Bach, Christmas Cantata by Pinkham; Church of the Assumption, Pittsburgh, PA 3:30 pm

The Roundtable Celebration, First Congregational, Columbus, OH 4:30 pm
 Candlelight Carol Service, Christ Church, Cincinnati, OH 5 pm
 Lessons and Carols, Fourth Presbyterian, Chicago, IL 6:30 pm
 Lessons and Carols, Ebenezer Lutheran, Chicago, IL 4:30 pm
 Lessons and Carols, U of Illinois Circle Campus Choir; Church of the Ascension, Chicago, IL 7:30 pm
 Robert Schuneman, St Procopius Abbey, Lisle, IL 3 pm
 Donald Spies, harpsichord with voice and instruments, Paine Arts Center, Oshkosh, WI 3 pm
 Richard Purvis, First Congregational, Las Angeles, CA

Fantasia on Christmas Carols by Vaughan Williams, portions of Christmas Oratorio by Bach, First Congregational, Long Beach, CA
 Glendale College Choir, brass and organ; St Mark's Episcopal, Glendale, CA 4 pm
 Rejoice Ye Christians by Buxtehude, A Little Advent Music by Distler; First Presbyterian, Oceanside, CA 7:30 pm
 Lionel Rogg, Gulbenkian Foundation Recital, Lisbon, Portugal

18 December
 Murray Somerville, St Mark's Church, New Britain, CT 12:10 pm
 Elizabeth Louie, soprano, Trinity Church, New York City 12:45 pm
 John Rose, organ; Louise Natale, soprano; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Ceremony of Carols by Britten, Christ Church, Cincinnati, OH 12:10 pm
 Cantata 140 by Bach, Marienlieder by Brahms; William Ferris Chorale; St Chrysostom Church, Chicago, IL 8 pm

19 December
 Lessons and Carols, Interchurch Center, New York City 12:05 pm
 Lessons and Carols, St Thomas Church, New York City 12:10 pm
 Advent themes using dance, music and poetry, All Saints Church, New York City 12:30 pm
 Rollin Smith, The Frick Collection, New York City 5 pm
 The Burning Fiery Furnace by Britten, St Stephen's Church, New York City 8 pm
 Columbus Boychoir, Princeton U, Princeton, NJ (also Dec 20, 21)

20 December
 First Church Collegium, Busch-Reisinger Museum, Cambridge, MA 12 noon
 Larry Allen, South Congregational, Middletown, CT 12 noon
 John Morris, All Saints Church, New York City 12:30 pm
 Lessons and Carols, Trinity Church, New York City 12:45 pm
 Virgil Fox, Revelation Lights, Carnegie Hall, New York City

21 December
 George Lamphere, United Congregational Church, Norwich, CT

23 December
 Stephen Kolerac, Cathedral of All Saints, Albany, NY 4:30 pm
 Lessons and Carols, St Thomas Church, New York City 11 am and 4 pm
 Bradley Hull, St Bartholomew's Church, New York City 3:30 pm; followed by Lessons and Carols 4 pm
 Mary Murrell Faulkner, Cathedral of St John the Divine, New York City 3:30 pm
 Carol Service, First Presbyterian, New York City 4:30 pm
 Frederick O Grimes, Holy Trinity Lutheran, New York City 4:30 pm; followed by Candlelight Carol Service 5 pm
 Christmas with the Masters, St Albans Congregational, St Albans, NY 5 pm
 Tableaux of the Nativity, First Presbyterian, Orange, NJ 5 pm
 The Winter Star, church opera by Malcolm Williamson, Trinity Church, Princeton, NJ 9:15 and 11 am
 59th Annual Carol Concert, Emmanuel Episcopal, Baltimore, MD 11 am
 Christmas Choral Music, First Presbyterian, Wilmington, NC 11 am
 G Dene Barnard, First Congregational, Columbus, OH 8 pm
 Donald Spies, harpsichord with voice and instruments, Christian Science Society, Ripon, WI 4:15 pm
 Guy Bovet, Christmas recital, Church of the Madeleine, Geneva, Switzerland

24 December
 Lessons and Carols, Riverside Church, New York City 8 pm
 Lessons and Carols, All Saints Church, New York City 10:30 pm
 Six Christmas Songs by Malcolm Williamson, Cathedral of St John the Divine, New York City 10:30 pm
 Carol Service, Brick Presbyterian, New York City 11 pm
 Carol Service, First Presbyterian, New York City 11 pm
 Midnight Mass by Charpentier, Madison Ave Presbyterian, New York City 11 pm
 Ceremony of Carols by Britten, Mass in G by Schubert, Church of Our Saviour, New York City 11:30 pm
 Candlelight Carol Service, First Presbyterian, Orange, NJ 10:45 pm
 Lessons and Carols, Independent Presbyterian, Birmingham, AL 4 pm
 Lessons and Carols, Fairmount Presbyterian, Cleveland Heights, OH 4:30 pm
 Carols and Candlelight, First Congregational, Columbus, OH 7:30 pm
 Theodore Ripper, First United Methodist, Decatur, IL 11 pm

26 December
 Christmas Concert, All Saints Church, New York City 12:30 pm
 AGO Midwinter Conclave, St Petersburg, FL (thru Dec 29)

27 December
 Jerry Brainard, St Thomas Church, New York City 12:10 pm
 Roger Evans, All Saints Church, New York City 12:30 pm
 Gerald Morton, Trinity Church, New York City 12:45 pm

29 December
 Boar's Head and Yule Log Festival, Christ Church, Cincinnati, OH 5 pm (also Dec 30 at 3 and 5 pm)
 Edith Ho, Loma Linda U, Loma Linda, CA 4 pm

30 December
 Geoffrey Smith, Cathedral of All Saints, Albany, NY 4:30 pm
 Jerry Brainard, Cathedral of St John the Divine, New York City 3:30 pm
 Christmas Oratorio by Bach, St Bartholomew's Church, New York City 4 pm
 Cantata 122 by Bach, Holy Trinity Lutheran, New York City 5 pm
 Robert Burns King, St Thomas Church, New York City 5:15 pm
 Annual Carol Service, Christ Episcopal, Bloomfield, NJ
 Lessons and Carols, Trinity Church, Princeton, NJ 11 am
 Lessons and Carols, Bethesda-by-the-Sea Episcopal, Palm Beach, FL 11 am

31 December
 New Year's Eve Concert and Service, Riverside Church, New York City 11 pm

2 January
 Jerry Brainard and James Walker, harpsichord and flute; St Paul's Chapel, Trinity Parish, New York City 12:30 pm

4 January
 Victor Hill, harpsichord, all-Bach; Williams College, Williamstown, MA 8:30 pm (Also Jan 5 and 6, 8 pm)

5 January
 Virgil Fox, Midland Park, NJ
 Bach Organ Marathon, First Congregational, Long Beach, CA 3 pm

6 January
 Alec Wyton, Cathedral of St John the Divine, New York City 3:30 pm; followed by works by Garrett List, 4:30 pm
 Samson by Handel, St Bartholomew's Church, New York City 4 pm
 Cantata 65 by Bach, Holy Trinity Lutheran, New York City 5 pm
 George McPhee, St Timothy's Lutheran, Wayne, NJ
 Robert Twynham, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 J Marcus Ritchie, Trinity Chorale, Trinity Episcopal, New Orleans, LA 4:30 pm
 Festival of Lights, Lutheran Choir of Chicago; Zaar Lutheran, Elmwood Park, IL 4 pm; Messiah Lutheran, Chicago, IL 8 pm

7 January
 Virgil Fox, Darien H S, Darien, CT

8 January
 George McPhee, Cortland, NY
 Choir of Union Church (Bay Ridge), Gordon Bush, dir; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Robert S Lord, Heinz Chapel, Pittsburgh, PA 12 noon
 Stephen Hamilton, Second Presbyterian, Indianapolis, IN 8 pm
 Corliss R Arnold, Hart Recital Hall, Michigan State U, East Lansing, MI 8:15 pm
 Gerre Hancock, Covenant Presbyterian, Long Beach, CA
 Guy Bovet, French Church, Berne, Switzerland

9 January
 Choral works by Bach, St Thomas Church, New York City 12:10 pm
 Virgil Fox, Nashua, NH

10 January
 David Lawrence and Elizabeth Hershey, Iroubadar songs, Busch-Reisinger Museum, Cambridge, MA 12 noon
 Ted Alan Worth, Stoneham Jr H S, Stoneham, MA
 George McPhee, Church of the Immaculate Heart, Maplewood, NJ 8 pm
 Robert Roubos, Delta State College, Cleveland, MS

11 January
 Stephen Hamilton, Wittenberg U, Springfield, OH 8 pm
 Philip Clemens, Goshen College, Goshen, IN 7:30 pm
 Jerry Brainard, Brigham Young U, Provo, UT

12 January
 Ted Alan Worth, Hawthorne H S, Hawthorne, NJ
 Virgil Fox, Roosevelt H S, Altoona, PA

13 January
 George McPhee, Cathedral Church of St. Luke, Portland, ME 4 pm
 Robert Anderson, St John's Parish, Waterbury, CT 4 pm
 Ted Alan Worth, Welch Concert, Huntington, NY
 Martin Luther King Memorial Service, Cathedral of St John the Divine, New York City 4 pm
 Epiphany Procession with Carols, St Thomas Church, New York City 11 am and 4 pm

Cantata of St John by Surinach, St Bartholomew's Church, New York City 4 pm
 Cantata 124 by Bach, Holy Trinity Lutheran, New York City 5 pm
 James Grosjean, violist, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Clyde Holloway, Peachtree Christian, Atlanta, GA 7:30 pm
 Church Arts Festival, Trinity Church, New Orleans, LA (thru Jan 15)
 David Craighead, Christ Church, Cincinnati, OH 5 pm
 Stephen Hamilton, First Baptist, Lafayette, IN
 Philip Gehring, Valparaiso U, Valparaiso, IN 4 pm
 Beverly R Howerton, Cathedral of Christ the King, Kalamazoo, MI 4:30 pm
 Donald Dumlér and Martin Berinbaum, organ and trumpet; Andrews U, Berrien Springs, MI
 Concertos for Organ and Orchestra by Rheinberger; E Power Biggs, Minnesota Orchestra; Minneapolis, MN 3 pm
 Guy Bovet, Festival of Italian Music, Geneva, Switzerland (also Jan 20, 27)

14 January
 Ted Alan Worth, Wilbur Lynch H S, Amsterdam, NY
 The Renaissance Ensemble of Morristown H S, Martin Rudy, dir; St Mary's Abbey, Morristown, NJ 8 pm
 Larry Palmer, harpsichord, St Cecilia Hall, Grand Rapids, MI 8:15 pm
 William MacGowan, All Saints Church, Pasadena, CA 8:15 pm

15 January
 Meditations on the Mystery of the Holy Trinity by Messiaen, Jon Gillock, organist; Church of the Ascension, New York City 8 pm
 George McPhee, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

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Dorothy Addy — First United Methodist, Wichita, KS Oct 7: Festival Fanfare, Leighton; Concerto for 2 Organs, Lucchinetti (assisted by Anna Jøker); Partita on Lobet den Herren, Ahrens; Pastorale, Roger-Ducasse; Concerto V for Harpsichord, Burgess; Chants d'Oiseaux, Messiaen; Introduction, Passacaglia and Fugue, Willan.

Timothy E Albrecht — Middlebury College, Middlebury, VT Oct 9: Wie schön leuchtet der Morgenstern, Manz; Offertoire (Messe de la Pentecote), Messiaen; Prelude and Fugue in E-flat BWV 552, Bach; Pneuma, Albright; Allegro vivace (Symphony V), Widor.

Corliss R Arnold, East Lansing, MI — Evangelical Covenant Church, Hinsdale, IL Sept 30; Voluntary in D, Boyce; Récit de tierce in taille, Noël de Saintonge, Dandrieu; Toccata and Fugue in D minor BWV 565, Bach; Deck thyself my soul, Brahms; Fantasy KV 608, Mozart; On Jordan's Bank, Read; Canon in B minor, Schumann; Epilogue for Pedal Solo, Langlais; Postlude for Compline, Alain; Fete, Langlais.

Charlotte Atkinson — First Presbyterian, Oceanside, CA Oct 28: Prelude and Fugue in D, Nun komm der Heiden Heiland, Toccata in D minor, Buxtehude; Herr Jesu Christ dich zu uns wend, Vor deinen Thron, Komm Gott Schöpfer, Bach; Expansion for Organ, Mark Hoder; Pavane, Elmore; Fileuse, Dupré; Prelude and Fugue on BACH, Liszt.

Gordon Atkinson, London, Ontario — Metropolitan United Church, London, Ontario Oct 30: Sonata I, C P E Bach; Canticum (Folkloric Suite), Langlais; Toccata and Fugue in D minor-major, Reger; Aria seriosa, Karg-Elert; Passacaglia Pastorale Finale, Micheelsen; Fantasia and Fugue on BACH, Liszt.

William Aylesworth, Evanston, IL — First Congregational, Ottawa, IL Sept 23; Fanfare in D, Lemmens; Tierce en taille, Couperin; Noël for the Flute Stops, d'Aquin; Fantasy in C minor BWV 562, Bach; Symphony V, Widor.

Richard M Babcock — Grace Episcopal, Tucson, AZ Oct 21: Prelude and Fugue in E minor (Cathedral), Savior of the heathen come, All Praise to Jesus' hallowed name, O help me Lord to praise Thee, I call to Thee, Lord God be merciful to me, Bach; Ave Maria by Arcadelt, Liszt; Picardy, Noble; Melita, Gaul; St. Agnes, Whitney; Sine nomine, Sowerby; Agincourt Hymn, Dunstable-Swann; Suite Gothique, Boëllmann.

G Dene Barnard — First Congregational, Columbus, OH Sept 30: Voluntary in D, Boyce; Schmücke dich BWV 654, Toccata, Adagio and Fugue in C BWV 562, Bach; Sonata II, Hindemith; Lord of glory, Lord Jesus Christ be present now, Ye watchers and ye holy ones, Schack; Reflections, Walter Watson; Andante sostenuto (Gothic Symphony), Widor; Final (Symphony VI), Vierne.

Frederick D Bell — Lafayette Ave Presbyterian, Brooklyn, NY Oct 14: Introduction and Toccata in G, Walond; Nun komm der Heiden Heiland BWV 659, Fugue in E-flat BWV 552, Bach; Choral in A minor, Franck; Adagio for Strings, Barber; Joshua fit de battle ob Jericho, Sowande; Toccata, Sowerby.

Charles Bonte — Interstake Center, Oakland, CA Oct 7: Suite Gothique, Boëllmann; Lord have mercy on me, Bach; Passacaglia and Fugato, Young; Magnificat V, Dupré; Legende, Vibbard; Lord teach me to pray aright, West Wind, Rowley; Earth Carol, Purvis; Allegro, Finale (Organ Symphony), Maquaire.

John Brock — Lake Hills Presbyterian, Knoxville, TN Nov 4: Prelude and Fugue in E minor, Buxtehude; Noël-Quand Dieu naquit, d'Aquin; All glory be to God on high BWV 662, Prelude and Fugue in G BWV 541, Bach; Sonata I, Hindemith; Dance Toccata, Heiller.

David B Brown, Princeton, NJ — St Thomas Church, New York City Nov 15: Litanies, Alain; Sonata I, Hindemith; Choral in B minor, Franck.

Frederick Burgomaster — St Paul's Cathedral, Buffalo, NY Oct 12: Prelude and Fugue in D, Bach; Psalm Prelude 1/2, Howells; Echo Fantasia, Sweelinck; Allegro (Symphony II), Vierne.

John Christian — Cleveland Institute of Music, Cleveland, OH Oct 17: Behold a rose is blooming, My heart is filled with longing (2 settings), O world I now must leave thee, My Jesus calls to me, Brahms; Sonata in F, Cherubini; Emperor's Fanfare, Saler-Biggs; Offertoire (Mass for Convents), Couperin; Prelude and Fugue in E-flat, Bach; The Celestial Banquet, Messiaen; Litanies, Alain.

Wallace M Coursen Jr — Christ Episcopal, Bloomfield, NJ Oct 28: Prelude and Fugue in C minor, Mendelssohn; O how blessed faithful spirits, Brahms; Trio Sonata I, Hark a voice saith all are mortal, Bach; Prämbebeln und Interudien, Schroeder; He remembering his mercy (15 Pieces), Dupré; Pièce Héroïque, Franck.

James A Dale — U S Naval Academy, Annapolis, MD Oct 28: Toccata in E minor, Pachelbel; Now rejoice Christian men, Fantasia in G, Bach; Canon, Reger; Pièce Héroïque, Franck; Improvisation on Adoro te, Langlais; Pastorale and Aviary, Roberts; Final (Symphony I), Vierne.

James Dalton, Oxford, England — Memorial Church, Harvard U, Cambridge, MA Oct 12: Fantasia of Four Parts, Gibbons; Upon la mi re, Anon 16th century; A Double Vers, Blow; Prelude and Fugue in F minor BWV 534, Trio Sonata VI BWV 530, Bach; Commotio opus 58, Nielsen.

Lloyd Davis — Bryn Mawr Community Church, Chicago, IL Oct 7: Voluntary on Old 100th, Purcell; Toplady, Toccata on Leoni, Martyn, Bingham; Variations on Wandrous Love, Barber; Partita on Lobe den Herren, Ahrens; Variations on America, Ives; Schmücke dich, Bach; Te Deum, Langlais.

Ronald Dawson — Cottey College, Nevada, MO Oct 28: Prelude and Fugue in E minor, Bruhns; The Musical Clocks, Haydn; Passacaglia in C minor BWV 582, Bach; Revelations, Pinkham; Lento (Two Moods), Blanchard; Lamento, Alain; Carnival, Crandell.

George Decker — St Paul's Cathedral, Syracuse, NY Oct 23: 2 Preludes and Fugues in E minor, Bruhns; Andante (Symphony III), Carillon, Vierne.

Thomas A DeWitt — First Baptist, Leesburg, FL Oct 8: Trumpet Voluntary in D, Purcell; Aria Pastorella, Rathgeber; Voluntary VIII in D minor, Stanley; Savior of the heathen come, All praise to Jesus' hallowed name, Lamb of God, In death's strong grasp, Bach; Processional, Mathias; Adagio in E, Bridge; Sonata VI, Mendelssohn; Pleading Savior, Wyton; Toccata (Symphony V), Widor.

Mary Ann Dodd — Colgate U, Hamilton, NY Oct 14: Prelude and Fugue in E, Buxtehude; Komm Gott Schöpfer BWV 667, Ach bleib bei uns BWV 649, Von Gott will ich nicht lassen BWV 658, Wir glauben all BWV 680, Bach; Herzlich tut mich erfreuen, O wie selig seid ihr doch, Mein Jesu der du mich, Brahms; Choral in A minor, Franck; I am black but comely, He hath put down the mighty, How fair and how pleasant, Dupré; Transports de joie, Messiaen.

Earl Eyrich — First Unitarian, Providence, RI Oct 14: Toccata in C, Cernohorsky; Fugue in A minor, Zach; Ave maris stella, Hofhaimer; Preambulum, Ave Jerarchia, Miklaj of Cracow; Prelude and Fugue in B minor, Bach; Fantasy KV 594, Mozart; Trauer Ode, Liszt; Adagio, Tregler; Toccata Francesa, Kropffreiter.

Stephen Farrow — Greenville, SC Oct 28: Sonata in F for flute and keyboard, Marcella; Passacaglia in D minor, Buxtehude; Sonata in A minor for oboe and keyboard, Telemann; Carillon de Westminster, Vienne; Partita for English Horn and Organ opus 41/1, Koetsier.

Mary Fenwick, Chalfont, PA — St Stephen's Lutheran, Wilmington, DE Oct 14: Prelude and Fugue in G, Bruhns; 4th couplet from Mass for the Parishes, Couperin; Prelude and Fugue in D BWV 532, Bach; Sonata for Worship VI, Robert W Jones; Prayer for Christ Ascending, Messiaen; Impromptu, Vienne; Sonata Eroica, Jongen.

James R Fitzpatrick — senior recital, Morehead State U, Morehead, KY Prelude and Fugue in B minor, Bach; La Nativité, Langlais; Choral in A minor, Franck.

Rodney A Giles — First Baptist, Kansas, City, MO Oct 21: Trumpet Tune in C, Johnson; Wondrous Love, Wood; Sleepers Awake, Krebs; Nearer my God to Thee, Bingham; Prelude and Fugue in B minor BWV 544, Bach; Postlude for Compline, Alain; Fantasia and Fugue on BACH, Liszt.

James W Good, Louisville, KY — First Baptist, Franklin, KY Sept 16: Processional, Mathias; Concerto del Sigr Meck, Walther; Fugue in E-flat BWV 552, Bach, Eventide, St Anne, Willan; Toccata and Fugue in D minor-major, Reger; Trumpet Minuet, Hollins; Beautiful Savior, Johnson; Final (Symphony I), Vienne.

Jerald Hamilton, Eugene, OR — Minnehaha United Methodist, Minneapolis, MN Oct 11: Toccata in E minor, Bruhns; Wake awake, Abide with us, My soul doth magnify the Lord, Praise to the Lord, Passacaglia in C minor, Bach; Fantasy, Near; Variations on My young life hath an end, Sweelinck; Fantasy KV 608, Mozart.

Joel Hancock — student of William Fawk, Salem Stake Church, Salem, OR Oct 21: Rigaudon, Campra; Prelude and Fugue in G, Trio Sonata 1, Sleepers wake, Bach; Plainte (Suite Breve), Acclamations (Suite Medievale), Langlais; Carillon de Westminster, Vienne; I know that my Redeemer liveth (Messiah), Handel; Great is Jehovah, Schubert (assisted by Ewan Milton, soprano); Prayer for Peace, Marche Grotesque, Purvis; Tu es Petra, Mulet.

Squire Haskin — St Paul's Cathedral, Buffalo, NY Oct 19: Prelude and Fugue in D minor, Mendelssohn; Adorn thyself my soul, O God Thou faithful God, O come O come Emmanuel, O that I had a thousand voices, Manz; Before Thy throne BWV 668, Ah whither shall I fly BWV 646, Kyrie God the Holy Spirit BWV 671, Bach.

Carrol Hassman — Congregational Church, Newton Highlands, MA Dec 2: Prelude and Fugue in G, Lübeck; Trio Sonata II in C minor, Bach; Sonata 1, Hindemith; Variations on a Noel, Dupré; Sonata IV in B-flat, Mendelssohn.

Hans Uwe Hielscher, Paris, France — All Saints' Episcopal, Palo Alto, CA Oct 19: Suite II, Clérambault; Prelude and Fugue in E minor, Bruhns; Sonatina from Cantata 106, Jesu bleibet meine Freude (Cantata 147), Prelude and Fugue in E-flat, Bach; Fantasy in C minor opus 57, Gerard Bunk.

Harry Huber — University United Methodist, Salina, KS Oct 14: Concerto in A minor, Vivaldi-Bach; Rejoice now Christian souls, Prelude and Fugue in A minor, Bach; Cantabile, Choral in A minor, Franck; Voluntary in A, Selby; A Tune for the Flutes, Stanley; Trumpet Dialogue, Clérambault; Pastorale, Rabey; Prière du Christ, Messiaen; Alleluys, Preston.

Peter Hurford, St Albans, England — First Presbyterian, Fort Wayne, IN Oct 16: 6 Pièces d'Orgue, Marchand; Scherzo, Gigout; Choral in E, Franck; Sonata V in C BWV 529, Prelude and Fugue in G BWV 541, Bach; Variations on a theme by Jannequin, Alain; Te Deum, Langlais.

Brent Hylton — St Paul's Cathedral, Syracuse, NY Oct 16: 5 pieces from Mass for Convents, Couperin; Passacaglia, Near; Prelude and Fugue in D, Bach.

Donald Ingram — Cathedral of All Saints, Albany, NY Nov 11: Fantasy and

Fugue in G minor BWV 542, Bach; Chromatic Study on BACH, Piston; Concerto 13 in F, Handel.

Gene Janssen — Grace Lutheran, Albert Lea, MN Oct 14: Prelude and Fugue in F, Lübeck; Concerto III in B minor, Walther; Variations on Wo Gott zum Haus, Distler; Prelude, Fugue and Chaconne in C, Buxtehude; Fantasia and Fugue in G minor BWV 542, Bach; Du meine Seele singe, Stockmeier; El desembre congelat, Guinaldo; Abide with us, Now thank we all our God, Karg-Elert.

Sharon Kleckner — House of Hope Presbyterian, St Paul, MN Oct 14: Toccata and Fugue in D minor BWV 565, Wir glauben all BWV 740, Nun freut euch BWV 734, Valet will ich dir geben BWV 736, Bach; Adagio in E, Bridge; Choral in A minor, Franck; Vision of the Church Eternal, The Angels, The Celestial Banquet, God Among Us, Messiaen.

Ruth Kovach, Tonawanda, NY — St Paul's Cathedral, Buffalo, NY Oct 26: Ein feste Burg, Hanff; Was Gott tut, Kellner; Partita on O Gott du frommer Gott, Bach; Impromptu, Cooke, Fanfare, Leighton.

Angela Kraft, Burlingame, CA — Congregational Church, San Mateo, CA Nov 4: Prelude, Fugue and Chaconne in C, Buxtehude; Erbarm dich mein, Passacaglia and Fugue in C minor, Bach; Final (Symphony VI), Widor; Divertissement II opus 31, Vienne; Choral in A minor, Franck. Prelude and Fugue III, Dupré; Vision of the Church Eternal, Messiaen; Tu es Petra, Mulet.

William Krape, Decatur, GA — Cathedral of St Philip, Atlanta, GA Oct 28: Ave Maris Stella, Titelouze; 6 Schübler Chorales, Bach; Dorian Chorale, Deux Danses a Agni Yavishta, Litanies, Alain.

Klaus Kratzenstein, Houston, TX — Yale U, New Haven, CT Sept 30: Prelude and Fugue in E, Buxtehude; Suite du premier ton, Guilain; Wir glauben all, Toccata, Adagio and Fugue in C, Bach; Sonata III, Mendelssohn; Versets on O Welt ich muss dich lassen, Schilling; Fantasie et Fugue, Böhly.

James H Lazenby, Schenectady, NY — Cathedral of All Saints, Albany, NY Nov 18: The Archbishop's Fanfare, Jackson; Voluntary 10 in D minor, Greene; Trumpet Tune and Almand, Purcell-Jackson; Psalm Prelude (Ps 139:11), Howells; Toccata Giocoso, Mathias; Dialogue I, Hurford; Fanfare, Whitlock.

Nelson Linaburg — Main St United Methodist, Suffolk, VA Oct 21: Grand jeu, du Mage; Fantasy in G, Nun komm der Heiden Heiland, Bach; Prelude and Fugue on a Theme of Vittoria, Britten; Voluntary I, Boyce; Partite sopra la Aria della Folia de Spagna, Pasquini; Master Tallis's Testament, Howells; God of the Expanding Universe, Felciano; Chant de Paix, Langlais.

Garnet Mallery, Covina, CA — St Mark's Episcopal, Glendale, CA Oct 7: Der Tag der ist so freudenreich, Prelude and Fugue in B minor, Bach; Sonata per Organo, Pergolesi; Three Inventions, Monnikendam; Partita on All depends on our possessing, Peeters.

John Gwynn Marberry — Judson College, Marion, AL Oct 13: Danza alta, Francisco de la Torre; Fantasia in G, Santa Maria; Pavana con su Glosa, Cabezón; Sonata 53 in A, Soler; Mariam Matrem, Pastorico-Non te Aduermas, Pase el agua, Batalla famosa, Anonymous; De done Venis, amore, Valderábano; El Jilguerillo con pico de oro, Laserna; Pasacalles 4 ton, Cabanilles; Sonata de Primo Tono, Lidon. Assisted by Brenda Honeycutt, soprano, and Instrumentalists.

Raymond Martin — Agnes Scott College, Decatur, GA Oct 16: Prelude and Fugue in E minor, Bruhns; Andante in F KV 616, Mozart; Sonata VI in G BWV 530, Bach; He remembering his mercy, Gloria (Magnificat), Dupré; Prelude for organ and tape, Stewart; Grand Pièce Symphonique, Franck.

Judson Maynard — First Christian Church, El Paso, TX Oct 15: Toccata in F BWV 540, Fantasia and Fugue in G minor BWV 542, Bach; Andante KV 616, Mozart; Prayer opus 20, Franck; Gloria (Mass for Convents), Couperin; Thou art Peter, Mulet.

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Albert Melton, Princeton, NJ — Cathedral of All Saints, Albany, NY Nov 25: Variations on Meinen Jesum lass ich nicht, Walther; Plein jeu, Fugue, Tierce en taille, Basse de trompette, du Mage; Fantasy and Fugue in G minor BWV 542, Bach; Ave Maris Stella I, II, III, V, Dupré.

William R Memmott — Deaconess Hospital Chapel, St Louis, MO Sept 23: Gaudeamus, Campbell; Aria, Peeters; Fantasia and Fugue in C minor BWV 537, Bach; Song of Peace, Langlais; Festal Song, Bingham; O heilige Seelenspeise, Schroeder; Allein Gott in der Hdh, Böhm; Symphony IV, Widor.

John S and Margaret S Mueller, Winston-Salem, NC — First Presbyterian, Knoxville, TN Oct 1: Quinto tiento de septimo tono, Arauxo; Livre d'Orgue, du Mage; Prelude and Fugue in D BWV 532, Vater unser BWV 682, Bach; Fantasy KV 608, Mozart; Passacaille, Martin; Allegro (Symphony VI), Widor.

Robert Munns, London, England — Cathedral of St John the Evangelist, Spokane, WA Oct 19: Prelude and Fugue in C BWV 545, 3 Great Kyries (Clavierübung III), Passacaglia BWV 582, Bach; Melodia, Benedictus, Reger; Theme, Fantasy and Fugue on Et Resurexit, Leighton; Fugue in A-flat minor, Brahms; Sonata Eroica, Jongen.

Carlene Neihart, Kansas City, MO — Presbyterian Church, Parkville, MO Oct 14: Prelude and Fugue in C, Leyding; Partita on What God does is well done, Pachelbel; Adagio, Fiocco; Prelude and Fugue in D, Bach; Song of the Clock, Urseth; Fidelius, Whitlock; Fantasy and Fugue on BACH, Liszt.

Robert Noehren — First Presbyterian, Buffalo, NY Nov 25: Partita on Sei gegrüset, Trio Sonata IV in E minor, Toccata in F, Bach; Prelude and Fugue in D minor, Mendelssohn; Herzlich tut mich verlangen, Brahms; Le vent de l'Esprit (Messe de la Pentecote), Messiaen; Deux Fresques Symphoniques sacrees opus 75 and 76, Tournemire.

Frank A Novak — St Paul's Cathedral, Buffalo, NY Oct 5: Fanfare, Cook; Ciacona in E minor, Buxtehude; Aria con Variazione, Martini; Neander, Wie schön leuchtet, Lobet den Herren, Manz; Litanies, Alain.

Dwight Oarr, Aurora, NY — St Paul's Cathedral, Syracuse, NY Oct 21: Kyrie Gott heiliger Geist BWV 671, Wenn wir in höchsten Nüthen sein BWV 641, Bach; Choral in B minor, Franck; Choral (Symphonie Romane), Toccata (Symphony V), Widor.

John Obetz, Independence, MO — U of Nebraska Oct 7: Prelude and Fugue in C minor BWV 546, Wachet auf, Bach; Fantasy on Wachet auf, Reger; 4 Variations on a Tone Row, Cor Kee; First Light and the Quiet Voice, Kemner; Two Dances to Agni Yavishta, Alain; Passacaglia quasi Toccata on BACH, Sokola.

Robert G Osmun — St John's Episcopal, Cuyahoga Falls, OH Oct 14: Prelude and Fugue in E, Salvation now is come, O sacred head, Fantasia on I call to Thee, Prelude and Fugue in F, Variations on Our Father Thou in heaven above, Prelude and Fugue in D minor, Buxtehude; Suite Méditation, Langlais.

Jack H Ossewaarde, New York, NY — First Presbyterian, Kalamazoo, MI Oct 14: Introduction and Toccata in G, Walond; Come Savior of the heathen, Lord Jesus Christ turn Thou to us, Fugue in E-flat, Bach; Trio in G minor, Beethoven; Fantasy and Fugue on BACH, Liszt; Cantabile, Franck; Three Pieces, Walton; Very Slowly (Sonatina), Sowerby; Improvisation.

David Palmer — Riverside United Church, Windsor, Ontario Sept 23; all-Bach: Toccata in E BWV 566, Nun komm der Heiden Heiland BWV 660, 661, 659, Valet will ich dir geben BWV 736, Fugue in G BWV 577, Toccata and Fugue in F BWV 540, Fantasy in G BWV 572, Trio Sonata in E minor BWV 528, Allein Gott in der Hdh BWV 711, Passacaglia in C minor BWV 582.

Donald W Pearson — First Congregational, Eau Claire, WS Oct 15: Introduction and Passacaglia in D minor opus 56, Reger; Andante in F KV 616, Mozart; Prelude and Fugue in C, Böhm; Allegro (Trio Sonata VI),

Prelude and Fugue in D BWV 532, Bach; Variations on Veni Creator, Duruffé; When the Morning Stars Sang Together, Pinkham; Jesus priceless treasure, How lovely shines the morning star, O that I had a thousand voices, Manz; Prelude and Fugue in G minor, Dupré.

George H Pro — Coe College, Cedar Rapids, IA Nov 18: Grand Choeur Dialogue, Gigout; Récit de tierce en taille, de Grigny; Fantasia and Fugue in G minor Bach; Suite for Organ, Pinkham; Choral Dorien, Deux danses a Agni Yavishta Alain; Prelude and Fugue in B. Dupré.

Thomas Richner — Extension of the Mother Church, First Church of Christ, Scientist, Boston, MA Oct 14: Voluntary in A, Selby; Sonata I, Naumann; Concerto in B minor, Walther; O Mensch beweine BWV 622, Christ lag in Todesbanden BWV 625, Ich ruf zu dir BWV 639, Wer nur dem lieben Gott BWV 690, Es ist das Heil BWV 639, Toccata and Fugue in D minor BWV 565, Bach; Rondo in F, Couperin; Choral in B minor, Franck; Praise the Lord with drums and cymbals, Karg-Elert; Prelude and Trumpetings, Roberts; Chant de paix, Langlais; Toccata in D-flat, Jongen.

Charlotte Roederer — State U of New York, Buffalo Oct 12; all-Bach: Prelude and Fugue in F minor BWV 534, Trio Sonata V BWV 529, Nun komm der Heiden Heiland BWV 659, Von Gott will ich nicht lassen BWV 658, Allein Gott in der Hdh BWV 662, Adagio in C minor (Trio Sonata I) BWV 525, Fantasy and Fugue in G minor BWV 542.

John Rose, Newark, NJ — Cadet Chapel, West Point, NY Oct 28: Sketch in F minor, Schumann; Cantabile, Franck; Toccata and Fugue in D minor, Bach; Flute Tune, Arne; Adagio for Strings, Barber-Strickland; Final (Symphony III), Vierne.

Naomi Rowley — St John the Divine Anglican Church, Victoria, BC Oct 10: Suite du deuxième ton, Clérambault; Variations on a Theme of Jannequin, First and Second Fantasy, Alain; Saga III, Guillaou; Choral in E, Frank.

Jack Ruhl — First Presbyterian, Fort Wayne, IN Nov 6: Fantasy and Fugue in G minor, Bach; Drop drop slow tears, Persichetti; When the morning stars sang together, Pinkham; Psalm 150 for soprano and organ, Schilling (assisted by Jo Anne Desmond, soprano); Prelude and Dance Fugue, Litaize; Symphony V, Widor.

Wilbur F Russell — First Presbyterian Church, San Anselmo, CA Sept 30: Fugues I-IV, VIII, XI-XII, XV, and XVIII from Art of Fugue, Canonic Variations on Vom Himmel hoch, Bach.

Robert E Scaggin, Rochester, MN — Church St United Methodist, Knoxville, TN Oct 22: Dialogue, Marchand; Sonata in D, Carvalho; Partita sopra la aria della folia da espagna, Pasquini; Sonata in D, Loeliet; Prelude and Fugue in D, Buxtehude; Have mercy on me O Lord, Fugue in E-flat, Bach; Flute Solo, Hine; Carillon, Sowerby; Trumpet Tune, Powell; Prelude, Fugue and Variation, Franck; Sarabande, Murrill; 3 settings Wachet auf, Ahrens, Manz and Piet Kee.

Geoffrey Simon, Washington, DC — Swearingen residence, San Antonio, TX Oct 1: Prelude, Fugue and Chaconne, Buxtehude; Pange lingua, de Grigny; Aus tiefer Not BWV 686, Herr Jesu Christ dich zu uns wend BWV 655, O Lamm Gottes unschuldig BWV 656, Prelude and Fugue in G BWV 541, Bach; Récit de cornet, Elevation, Offertoire (Mass for Convents), Couperin; Impromptu, Ballou; Fantasia on Hallelujah Gott zu loben, Reger; Improvisation.

Robert Smart — Swarthmore College, Swarthmore, PA Oct 21: Messe pour les Paroisses (complete, with sung alternatim based on Mass IV by Swarthmore College Chorus, Peter Gram Swing, dir), Couperin; Le Banquet Céleste, Force et Agilité des Corps Glorieux, Joie et Clarté (Les Corps Glorieux), Dieu parmi nous, Messiaen.

David Lennox Smith — First United Methodist, Santa Barbara, CA Oct 14: Grande Pièce Symphonique, Franck; Toccata, Adagio and Fugue in C BWV 564, Bach; Suite opus 5, Duruffé.

Recital programs for inclusion in these pages must reach THE DIAPASON within three weeks of performance date. Recitals engaging more than three organists will not be included. The program must state the date and place of the performance as well as the name of the performer.

Richard L Smith — Berry Memorial Methodist Church, Chicago, IL Oct 14: Final (Symphony I), Vierge; Prelude and Fugue in C BWV 545, Bach; Introduction and Passacaglia in D minor, Reger; Epilog for Pedals Alone (Homage to Frescobaldi), Langlais; Dreams, McAmis; Prelude in B, Dupré.

Rollin Smith — The Frick Collection, New York City Oct 17: Piece Héroïque, Franck; Have mercy O God, Passion Chorale, All men must die, Bach; Scherzo in G minor opus 49/2, Bossi; Légende, Berceuse, Vierge, Zephyrs, Dupré; Improvisation opus 150/4, Saint-Saëns; Final (Symphony V), Widor.

William T Stewart — Southern Illinois U, Carbondale, IL Oct 30: 4 pieces from Livre d'Orgue, du Mage; Allein Gott in der Höh BWV 633, Prelude and Fugue in C BWV 547, Bach; Fantaisie in E-flat, Saint-Saëns; Choral in B minor, Franck; Variations on Veni Creator, Durufé.

Paul Lindsley Thomas, Dallas, TX — doctoral recital for North Texas State U, at St Michael and All Angels Episcopal, Dallas Sept 30: Kyrie couplets from Mass for Parishes, Couperin; Prelude and Fugue on ALAIN, Durufé; Desseins éternels, Dieu parmi nous, Messiaen; Prelude and Allegro for organ and strings, Piston; Arioso for organ and strings opus 7, Paul L Thomas; Toccata Festiva for organ and orchestra opus 36, Barber. Assisted by members of Dallas Symphony, George Morey, conductor.

Robert Triplett — Cornell College, Mount Vernon, IA Oct 15: Gloria from the Fourth Gregorian Mass (Premier Livre d'Orgue), de Gagny; Pastorale, Roger-Ducasse; movements V, VIII and IX from Méditations sur le Mystère de la Sainte Trinité, Messiaen. Assisted by the Gregorian Chant Singers, 2 readers, special lighting, Chinese incense burners and candelabra.

Robert Tupper, Wala Walla, WA — Southwestern U, Georgetown, TX Nov 1: Suite du Première Ton, Clérambault; Fantasy for Flute Stops, Sowerby; Variations on Mein junges Leben, Sweelinck; Choral in B minor, Franck; Toccata in F, Bach; Deuxième Fantaisie, Alain; Introduction and Fugue from Sonata on the 94th Psalm, Reubke.

Ray Urwin — Trinity Episcopal, Toledo, OH Nov 18: Méditations sur le Mystère de la Sainte Trinité (Toledo première), Messiaen.

Benjamin Van Wye, Saratoga Springs, NY — St Thomas Church, New York City Oct 14: Litanies, Variations on a Theme of Jannequin, Alain; Trio Sonata, Shackelford; Prelude and Fugue on O Taurigkeit, Brahms; Prelude and Fugue on ALAIN, Durufé.

Marianne Webb, Carbondale, IL — Virginia Intermont College, Hanover, VA Oct 16: Fantasy in F minor KV 608, Mozart; Tierce en taille, du Mage; Prelude and Fugue in D BWV 532, Bach; The Burning Bush, Berlinski; Sketch in D-flat, Schumann; Sonata I in F minor, Mendelssohn.

William Whitehead, New York, NY — Brown U, Providence, RI Oct 9: Fantasia in F minor KV 608, Mozart; Pastorale in F BWV 590, Prelude and Fugue in A minor BWV 543, Bach; Choral in E, Franck; God of the Expanding Universe, Felciano; Sonata VI, Mendelssohn; Final (Symphony I), Vierge.

Vernon Walcott — Bowling Green State U, Bowling Green, OH Oct 7: Fantasy in G BWV 572, Our Father in heaven BWV 682, These are the holy ten commandments BWV 678, Jesus Christ our Savior BWV 688, Prelude, Largo and Fugue in C BWV 545/529, Bach; Volumina, Ligeti; Grande Pièce Symphonique, Franck.

Richard F Woods — Trinity Lutheran, Houston, TX Sept 25: Concerto in B minor, Vivaldi-Walther; Schmücke dich, Bach; Prelude and Fugue in G minor, Buxtehude; Suite on the Second Tone, Guillain; Second Fantasy, Postlude for Compline, Alain; Choral en Si Mineur, Franck.

Gary Zwicky — St Matthew's Episcopal, Bloomington, IL Nov 4: Prelude and Fugue in G, Bruhns; Premier Livre d'Orgue (complete), du Mage; Laudes IV, Eben; Magnificat BWV 733, Bach; Introduction, Passacaglia and Fugue opus 127, Reger.

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