

THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN, THE HARPSICHORD AND CHURCH MUSIC

Sixty-Fifth Year, No. 5 — Whole No. 773

APRIL, 1974

The Way of the Cross (Le Chemin de la Croix) by Paul Claudel

Notes, and a New Translation By J. Eric Swenson

NOTES

Paul Claudel (1868-1955), French poet, dramatist, essayist, and theologian, made an outstanding and enduring contribution to French prosody during the first half of the 20th century. *Le Chemin de la Croix* (1911), reflects the bold imagery, lyric fervor, and sensuously religious tenor of his composition. The work also illustrates Claudel's innovative verse form, which has drawn the attention of musicians and literary critics alike.

Claudel felt that the rigid syllable count and rhyme scheme, followed by most French poets for three centuries, had become unbearably mechanical and banal. Through free verse form and attention to the dynamic play of phrase units, he introduced new rhythms and a whole new character to a poetry which had traditionally disregarded stressed-unstressed, or long-short metrical feet. Claudel explained his prosody in rather philosophical terms. In verse, the poet unites his physical, emotional cry with spiritual and intellectual meaning. Phrases fuse with ideas in larger, more organic units which flow in and out according to the inner rhythm of the heart and the soul: it is through the pulse of the physical, human poet that sensations of exterior reality are expressed in the medium of verse.

The free form of Claudel's verse reflects the influence of Rimbaud and

Mallarmé, and his repetition of key words was inspired by the Vulgate version of the psalms. His frequent phrasing of meaningful units in parallel or antithetical counterpoint may ultimately derive from Hebrew scripture.

This is the first translation of *Le Chemin de la Croix* into English which remains faithful to the particular free verse form (*le verset claudélien*) and the meaning of Claudel's original work. It is a challenge to reproduce in English the effect he attained in expressing recondite theological concepts as well as rather maudlin scenes in strong, yet plain, colloquial language.

He has no equal in exposing, beneath the words, the matter, the grain, the pulp of things. The forcefulness of nearly all his images springs from their physical freshness and wholeness. Even his theology never forgets that man is flesh. — J. Schlumberg (1936)

This new translation was done for a mixed-media presentation on the Stations of the Cross at the First Unitarian Church in Portland, Oregon on Good Friday, 1972. The reading was accompanied by art projections and Opus 29 of Marcel Dupré, *Le Chemin de la Croix*. Dr. Douglas L. Butler, Director of Music, co-ordinated the presentation.

Dr. J. Eric Swenson
Dr. Douglas L. Butler

The Way of the Cross translated by J. Eric Swenson

FIRST STATION

*It's all over. We have judged God and we have condemned him to die.
We don't want Jesus Christ with us any longer, for he exasperates us.
We have no other ruler than Caesar! No other counsel than blood and gold!
Crucify him if you like, but get rid of him! Get him out of here!
"Take him away! Take him away!" Since it can't be helped, let him be sacrificed,
and give us Barabbas!
Pilate sits in judgement at the place called Gabbatha.
"Have you nothing to say?" asks Pilate. And Jesus does not answer.
"I find no wrong in this man," declares Pilate, "but,
Let him die, since you insist! I give him to you. "Behold the man."
Here he is, a crown on his head and dressed in purple.
One last time these eyes turn toward us, full of tears and blood!
What can we do? There is no way to keep him with us any longer.
As he was a scandal for the Jews, he is among us an absurdity.
Besides, the sentence has been pronounced, lacking no detail, in Hebrew, Greek,
and Latin.
And one sees the crowd clamor and the judge wash his hands.*

SECOND STATION

*They return his clothes and bring him the cross.
"God be with you," says Jesus. "O Cross that I have long desired!"
And you, Christian, watch and tremble! O what a solemn moment
In which Christ first accepts the eternal Cross!
O day of consummation of the tree of knowledge!
Look, sinner, and see what your sin has led to.
No more crosses without Christ, and no more crimes without a God upon them!
Certainly man's misery is great, yet we have nothing to say,
For God is now here, come not to explain, but to fulfill.
Jesus receives the Cross just as we take Holy Communion.
As prophesied by Jeremiah, "We give him wood for his bread."
How long, how ungainly, how massive weighs the cross!
How hard, how stiff, how heavy the burden of a useless sinner!
How long to bear, step by step, until one dies upon it!
Are you going to carry that all alone, Lord Jesus?
Make me patient, in turn, with the wood you wish me to bear.
For we must carry the cross before the cross carries us.*

THIRD STATION

*March on! Victim and oppressors together, everything shudders toward Calvary.
God led by the collar, suddenly falters and slumps to the earth.*

*What do you say, Lord, of this first fall?
Now that you know it, what do you think of this moment?
When one falls, pushed by the sway of an unbalanced load!
How do you find it, this earth which you created?
O not only is the righteous path harsh and rough,
The evil path also proves treacherous and dizzying!
It is not followed quickly and easily, for one must learn stone by stone,
And the foot often slips, although the heart perseveres.
O Lord, by these blessed knees, these two knees which together failed you,
By the sudden nausea and fall at the beginning of the gruesome Way,
By the trap which succeeded, by the earth which you have known,*

Save us from the first sin, which one commits inadvertently!

FOURTH STATION

*O mothers, who have watched a first and only child die,
Remember that last night beside the moaning little being,
The water not taken, the ice, and the thermometer,
And death, which comes little by little, no longer to be ignored.
Put on his old shoes and change his clothes.
Someone is coming who will take him away from me and put him in the
ground.
Goodby my dear little one! Goodby, flesh of my flesh!*

*The Fourth Station is Mary, who has accepted everything.
Here on the street corner she awaits the Treasure of absolute Poverty.
There are no tears in her eyes, her throat is dry.
She says not a word and watches Jesus approach.
She accepts. Once again she accepts. Her outcry
Severely repressed in her firm, strict heart.
She says not a word and watches Jesus Christ.
The Mother watches her Son, the Church her Redeemer,
Her soul goes out to him as violently as the wail of a dying soldier!
She stands before God and lays bare her soul.
There is nothing in her heart which protests or draws back,
Every fiber of her transfixed heart accepts and consents.
And as God himself is there, she is also present.
She accepts and watches this Son she conceived in her womb.
She says not a word and watches the Saint of Saints.*

FIFTH STATION

*The moment comes when one simply cannot go on.
That's where we fit in, and you allow
That we be used also, perhaps coerced, to carry your Cross.
As Simon of Cyrene, who is harnessed to this piece of wood,
He grasps it firmly and walks behind Jesus,
So that none of the Cross may drag on the ground and be lost.*

SIXTH STATION

*All of the disciples have fled. Peter himself passionately denies all!
A woman throws herself into the thick of insults, into the arms of death,
Finds Jesus and holds his face in her hands.*

*Teach us, Veronica, to defy human respect.
For he who sees Christ not merely as a symbol, but as a true person,
To others soon appears offensive and suspect.
His way of life is inside out, his motives are no longer theirs.
Something in him always seems to escape elsewhere.
A mature man who says his rosary and impudently goes to confession,
Who abstains from meat on Friday and is seen among women at mass,
Is laughable and scandalous; amusing, but also irritating.
He had better watch what he is doing, for others see him.
He had better watch each step, for he serves as a sign.
For each Christian shapes the actual, although unworthy, image of his Christ.
And the face he shows bears the trivial reflection
Of the abominable and triumphant face of the God in his heart!*

*Show it to us once again Veronica,
On the cloth with which you comforted the holy countenance of the Last
Sacrament.*

(Continued, page 3)

Letters to the Editor

THE DIAPASON

Established in 1909

An International Monthly Devoted to the Organ
the Harpsichord and Church Music

Unequal Temperament

February 28, 1974

To the Editor:

The implication in my article in the February issue that Bach's "Well-tempered" clavier was not intended to be equally tempered may have caused some raised eyebrows.

I would like to refer the skeptics to an article by Barbour in the *Musical Quarterly*, v. 33, p. 66f., 89: "Bach and the Art of Temperament." Also, in his book *Tuning and Temperament*, p. 194, Barbour points out that in Bach's day the idea of equal temperament was neither unknown nor unnamed: it was referred to as "die gleichschwebende Temperatur."

Sincerely,

Dale Carr
Dartmouth College,
Hanover, NH

In Defense of Fox

February 18, 1974

To the Editor:

It would appear that you are receptive to receiving and reprinting reviews of Virgil Fox's organ recitals, and therefore I take the liberty of sending you a copy of the January 7 issue of *TIME* magazine. The review, found on page 68, is of the "Heavy Organ" performance following the Boston performance on December 7 (which you incorrectly indicated as December 17 in your recent reprint).

Actually, I was hoping that you would reprint the *BOSTON GLOBE* review complete with typographical errors, because I think "shirt" is a more interesting word when it is printed without the "r".

Thank you, at any rate, for the publicity.

Most cordially,

Robert Fry
Publicity Director
Torrence/Perrotta Management

Editor's Note: We apologize for our own typographical error which listed the recital as having occurred on Dec. 17 rather than on Dec. 7, the correct date of the recital in question. Upon request of the BOSTON GLOBE, we corrected their typographical errors (already corrected by them for the second edition of that day's paper), and we added the date and the place. Otherwise, the review was unedited.

*THE DIAPASON seldom, if ever, reprints articles or reviews which receive wide national circulation in another journal, or reviews which are unsolicited by our staff (Mr. Steinberg's review was solicited). Since it is a more favorable review of Mr. Fox, we recommend the *TIME* article to those readers who have not yet seen it.*

February 24, 1974

To the Editor:

That ol' demon, ENVY and POMPOSITY finally had to win over PROFESSIONAL COURTESY, GOOD TASTE and HONEST JOURNALISM. It was only a matter of time.

Your reprinting of the VIRGIL FOX-BOSTON GLOBE article was such a SICK attempt to discredit a colleague that I would go so far as to say that even those "purists", of whom Mr. Fox has NEVER singled out as individuals, would have to agree that this was a low blow on your part and too paranoid for even them to accept.

The Steinberg article, of its initial printing, clearly revealed his total lack of musical understanding and awareness, complicated by his own personal problems and sexual hangups. His "review" was full of inaccuracies and misinterpretations and his personal vendet-

ta, spilled across the columns, would have best suited the scandal sheets. (For Mr. Steinberg's and your edification, the word "toccata" does stem from the Italian — meaning to "touch" and can be found in any dictionary!)

YOU are a discredit and a disgrace to our profession and by this editorial misjudgment, it is quite obvious that you are no longer effective in guiding a publication objectively and in an unbiased manner — a "must" for the editor of the *DIAPASON*.

Sharing this discredit, I would also include those editorial assistants who shared in this attempt to vilify a man who has brought more life and interest to the world of organ music than anyone else today — whether you approve or disapprove of the methods and/or interpretations used.

The article was, too, a discredit to the *GLOBE* and its author quite obviously harbours deep, personal resentment toward Virgil Fox. It is also painfully apparent that you share Mr. Steinberg's sentiments. However, while he, as a trite critic can be ignored, you, as an editor, clearly overstepped yourself and went out on the proverbial limb in reprinting his scathing comments in a publication dedicated to news and comments in our profession. It is no wonder the *DIAPASON* is no longer the official publication for the AGO. I would suggest you RESIGN immediately.

To be fair — if this word means anything to you — I suggest you reprint the article on Virgil Fox which appeared in *TIME* magazine January 7, 1974, two weeks AFTER the *GLOBE* article appeared. Or wouldn't you dare! REQUIESCAT IN PACE, Mr. Schuneman and The *Diapason* (perhaps better known as the DISSIPATION).

Yours,

Marilyn Brennan (Mrs. Basil W.)
Director of Music
Our Lady of Grace Church
Brooklyn, NY
Secretary, Brooklyn Chapter AGO

*Editor's Note: Although we respect the right of others to disagree we stand by Mr. Steinberg as a highly qualified and experienced critic. His review was solicited by us (we don't print unsolicited reviews), and his stature as the chief *GLOBE* critic of all of the musical performances in Boston (including the BSO) speaks for itself. We hasten to add, however, (since we don't dictate what reviewers shall or shall not say) that Mrs. Brennan is only assuming that we agree completely with Mr. Steinberg's review.*

As for Mrs. Brennan's professional advice to the editor: it is respectfully declined.

February 18, 1974

To the Editor:

We are all well aware of the constant and frequently vicious battle between the two schools of organ playing. For several years *THE DIAPASON* was what it should have been, a magazine of timely interest to all organists. However for the last few years it has been increasingly obvious that you are no longer impartial. Far more attention is paid to historicity and meaningless scholasticism than to musicianship and pragmatic solutions to our common problems.

The ivory tower approach of sterile purity has prevailed for much too long. Conservatories are yielding products that have been taught to appreciate the Baroque literature to the exclusion of anything more recent, to "play it as Bach would," and to play it on a "pure," that is, tracker organ.

We should however be first and foremost musicians and secondarily organists. What other instrument plays literature of only one period? That is self-defeating narrowmindedness. Of course the Baroque literature was a superb expression, but so was the Romantic, so is the Contemporary. There is always good and bad music being composed. The Baroque period is not intrinsically

APRIL, 1974

Editor

ROBERT SCHUNEMAN

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hallowed — it includes as much drivel as any other period. As far as Bach's performance is concerned, I cannot believe that a man who led such a rich life would content himself with the "pure" sound of Prinzip 8 and Mixtuur IV for very long. He was a virtuoso, renowned for his knowledge at the console. I am quite sure that he used his instrument to the fullest, and would have used more had he had it. The modern American and European tracker organ, so widely heralded for its authenticity, bears little resemblance to its lofty predecessor, other than the simple flush-toilet mechanism. Bach's organs had full, rich principals, clear flutes, silvery mixtures, and exciting reeds, in reverberant rooms, not the castrated colorlessness of thin principals, grating, chuffy flutes, screaming, brassy mixtures, and reeds with more buzz than pitch in a dead airspace. Baroque organs were good. Let us not mistake a return to a better period for an excuse for shoddy organ-building. Also let us be aware that a lot has happened mechanically since 1750, not all of which is bad. I was surprised to read some time ago in your pages that someone actually advocated unsteady windpressure as more authentic for Baroque literature. Why not return to manpowered bellows and do away with all of that nasty electricity?

It is no wonder that church music is in such general poor esteem. Those who pay for and appreciatively occupy orchestra seats on Saturday night have sense enough to stay in bed on Sunday morning. With the sensitive warmth of the one medium, the cold sterility of the prevailing approach to the other is a ludicrous contrast. Who in the hell do you think you are fooling?

I am neither student, friend, nor devotee of Virgil Fox, but as a serious church musician I took great offense at your reprinting the incredibly vicious review of *THE BOSTON GLOBE* in the February issue. The world of organists, en masse, has long sneered at Fox because of his showmanship and his interpretive methods, but without his efforts the profession would certainly be much

different and much smaller. Many budding young musicians have first been attracted to the instrument by his concerts and recordings and been taught later to disavow his influence. Many players are now selling records and giving concerts to an audience that he created. Fox is now commercial, grantedly, but without him many others would not be where they are. The conservatory scholastics who sneer would not have jobs to poison had not someone dynamic, like Fox, inspired their matriculees. Few purists have that kind of appeal. I cannot help harboring a suspicion that those who can, do; those who cannot, bitch. It is difficult to think of Heavy Organ as a serious organ recital in the classical definition of the term, but as an entertainment, obviously, and, most importantly, as an educational enticement to the unBached young, it is a successful vehicle. How many purists can pack a hall with thousands of cheering listeners? The average organ recital will not pack a telephone booth. I feel that we owe Dr. Fox a debt for his publicity of the instrument, if for nothing else. For this reason I find the reprinting of that libelous diatribe unforgivable in a so-called professional journal. It was not even a musical review, merely a personal vindictive attack, and should not have appeared in *THE GLOBE*, much less in your once-respectable magazine.

I am obliged to discontinue receiving *THE DIAPASON* for its general lack of appealing or pertinent articles, for its failure to give coverage to the publicity information which I have sent in concerning our concert series here, and for its irresponsible attitude in the reprinting of Mr. Steinberg's tasteless vehemence. I am sufficiently confident in my appraisal of your bias to dare you printing this response.

Sincerely yours,

Theodore J. Talbert
Director of Music
Wilson Mem. United Methodist Church
Baltimore, MD

(Continued next page)

(Continued from page 1)

This veil of pious wool Veronica used to hide
The face of the Pintager on the day of his intoxication,
So that his image might cling to it forever.
An image made of his blood and tears and our spit!

SEVENTH STATION

It is not the stones under foot, nor the halter
Overstrained; it is the soul which suddenly fails.
In the middle of our life! O the spontaneous fall!
When the magnet no longer has a pole and faith no longer a heaven,
Because the road is long and the end distant,
Because one remains alone without any consolation!
How slowly time passes! nurturing a secret hatred
For the uncompromising injunction and for this wooden companion!
This is why we stretch forth both arms at once like someone swimming!
No longer do we fall on our knees, but on our face.
The body falls, it is true, and in the same moment the soul consents.

Save us from the Second fall, which one takes willfully and out of boredom.

EIGHTH STATION

Before he ascends the mountain for the last time,
Jesus raises his hand and turns toward the people following him,
A few poor women in tears with their children in their arms.
Let's not simply look, let's listen to Jesus, for he is there.
It is not a man who raises his hand at the center of this pitiful illumination,
It is God who, for our salvation, has suffered not only in paintings.
Thus was this man Almighty God! It is true then!
There was a day when God truly did suffer for us!
What is this danger, from which we have been spared at such a price?
Is man's salvation such a simple matter that the Son
Must tear himself away from the Father to attain it?
If that is Paradise, what is Hell?
What shall be done with dead wood, if green wood is treated like this?

NINTH STATION

"I have fallen again, and this time, it's the end.
I would like to get up again, but it's impossible.
For I have been squeezed like a fruit and the man on my shoulders weighs too much.

I have done evil and the man who died in me is too heavy!
So let's die, for it is easier to lie down than to stand up,
Harder to live than to die, more difficult yet, on the Cross than beneath it."

Save us from the Third sin, that of despair!
Nothing is lost as long as death has not been tasted!
I have finished with this piece of wood, but the nails are yet to come!
Jesus falls a third time, but he is at the top of Calvary.

TENTH STATION

Here is the barn floor where the grain of the holy wheat is ground.
The Father stands naked, the Temple veil has been torn away.
God is manhandled, the Flesh of the Flesh trembles,
The Universe, attacked at its source, shudders to its very core!
Now that they have taken the tunic and seamless robe.
We raise our eyes and dare to look at Jesus, pure and unadorned.
They have left you nothing, Lord, they have taken everything,
Even the clothes which cling to the flesh, for today
They pull off the monk's hood and the blessed virgin's veil.
They have taken everything, there remains nothing for him to hide in.
He stands totally defenseless and stark naked.
He is delivered to mankind and revealed.
What! That's your Jesus! He is ridiculous! He is beaten and covered with filth.
He belongs with the psychiatrists and the police.
"Gross beasts have besieged me. Deliver me, Lord, from the mouth of the dog."
He is not the Christ. He is not the Son of Man. He is not God.
His teachings are false and his Father is not in heaven.
He's crazy! He's an imposter! Make him talk! Keep him quiet!
Anne's servant slaps him and Renan kisses him.
They took everything. But the scarlet blood remains.
They took everything. But the open wound remains!
God is hidden. But the man of sorrows remains.
God is hidden. My weeping brother remains!

From your humiliation Lord, from your shame,

Take pity on the defeated, on the weak oppressed by the strong!
From the horror of that last garment taken from you,
Take pity on all those who are mutilated!
On the child, operated on three times, encouraged by the doctor,
And on the poor invalid whose bandages are changed,
On the humiliated husband, on the son beside his dying mother,
And on this terrifying love, which must be torn from our heart!

ELEVENTH STATION

Now God is no longer with us. He lies on the ground.
The mob has taken him by the throat as dogs take a stag.
So you did come! You are truly among us Lord!
You have been sat upon, your heart has been knelt upon.
This hand forced by the executioner is the right hand of the Almighty.
The Lamb has been tied by the feet, the Omnipresent is bound.
His height and span have been marked on the cross.
When he feels our nails, we'll watch his expression.

Eternal Son, limited only by the bounds of Infinity,
Marked here among us by that narrow space which you have coveted!
Here in this body Elijah stretches out in death,
Here lies David's throne and Solomon's glory,
Here is the bed of our cruel, powerful passion with You!
It is difficult for God to assume our stature.
They tug, and the half-dislocated body snaps and cries aloud.
Drawn with the tension of a wine press, he is hideously quartered.
So that the prophecy might be fulfilled that:
"They have pierced my hands and feet, they have numbered each of my bones."
You are captured Lord, and can no longer escape.
You are nailed on the cross, hand and foot.
Like a heretic or a lunatic, I seek nothing more from heaven.
This God held by four nails is enough for me.

TWELFTH STATION

A moment ago he was suffering, it is true, but now he is going to die.
The Great Cross sways faintly in the night to the pulse of God's breathing.
Everything is ready. One can only leave the Apparatus alone,
To inexhaustibly draw from the bond of man's double nature,
From the hypostatic union of body and soul,
All of his inherent potential for suffering.
He is all alone as Adam was alone in Eden.
For three hours he remains alone and savors the Wine,
The unconquerable ignorance of man in the absence of God!
Our guest grows weary and his forehead slowly droops.
He no longer sees his Mother, and his Father abandons him.
He tastes the cup, and death, which slowly poisons him.
Have You not had enough of this bitter wine diluted with water,
To cause You to suddenly straighten up and cry: "I thirst!"
Are You thirsty Lord? Are You talking to me?
Do You still need me and my sins?
Am I needed so that all may be consummated?

THIRTEENTH STATION

Here the Passion ends and the Compassion continues.
Christ is no longer on the Cross. He is with Mary, who has received him:
As she accepted him in prophecy, she receives him consummated.
Christ, who suffered before all, is again cradled at his Mother's breast.
The Church forever embraces and watches over her beloved.
That from God, that from the Mother, and that which man has done,
All of this is with her forever under her habit.
She has taken him in: she sees, touches, prays, weeps, and admires;
She is the winding sheet and the ointment, the sepulchre and the incense.
She is the priest and the altar, the vase and the Cenacle.
Here ends the Cross and begins the Tabernacle.

FOURTEENTH STATION

The tomb where Christ is put, having suffered and died,
The hole hastily unsealed so that he might spend his night there,
Before the crucified revived and ascended to the Father,
This is not merely a new tomb, it is my flesh,
It is man, your creature, more profound than the earth!
Now that his heart is open and his hands are pierced,
There is no cross among us on which his body will not fit,
There is no sin in us to which his wound will not correspond.
So come to us, from the altar where you are hidden, Redeemer of the World!
Lord, your creature is rent open and how profound he is!

Letters to Editor, continued

Editor's Note: We hope that Mr. Talbert finds out that we have reprinted his letter from a friend, now that he has discontinued and has no way of knowing otherwise.

We are in complete sympathy with some of the argument against "purism" that is presented here, and elsewhere. The great danger of a purist, scholastic approach to music is that the results will be unmusical. We deplore that as much as an interpreter who has no concern for the creator or the creation with which he works.

As for J. S. Bach, we are happy enough with whom he was and what he did in his own lifetime, and feel no need to expostulate on what he might have done at another time. He was what he was, and most people agree that he was great indeed! What should concern us about Bach as a church musician, however, is seldom espoused by either the "purists" or the "popularists." Bach was known in his day and is known in

our day not primarily as an interpreter of other people's music, but as a creator of his own music. Such was the nature of the church musician until recent times. The mark of a good church musician was his skill at composing, improvising, his skill at the instrument (technique rather than interpretation), and his skill at training choristers and instrumentalists. Practically every giant in past ages was a creative performer, not just interpreter. Even in the 19th century, the best church musicians were known for their skill at composing and improvising, and frequently their whole interpretive skills were devoted to the performance of their own music and that of personal friends still living whose music they advocated. Such is not the case today, since the performer is a person separate from the composer. Thus, our churches are filled with musicians who are primarily trained to be interpreters of music of the past (and this includes the purists as well as the popularists, such as Mr. Fox). We have said before that church music will remain in an unhealthy state until the composer comes to be the central figure

in its musical life. It would be a good idea to emulate Bach entirely in this regard. We would have many more skilled creators of music (both composers and improvisers) in the church, and as a result the church would probably have a more creative and vibrant musical life as well as more sensitive interpreters of music of the past.

Far from sharing Mr. Talbert's cynicism about the state of church music today, we are entirely excited about the prospects of a new golden age in church music, which would seem to us just around the corner. More and more composers are concerning themselves with the music of the church, and if, for the present, this seems to be leaving the performer out in the cold, we believe that it bodes nothing but good for the future. We are sure that sincere people tire of being entertained, and that they are seeking something musical with which they can genuinely identify and participate in, both as performers and as listeners. The number of places where this is happening in countless churches tells us that the outlook is not as gloomy as Mr. Talbert portrays it.

PHYLLIS BRYN-JULSON was soprano soloist and DONALD S. SUTHERLAND the organist for a program at Bradley Hills Presbyterian Church, Bethesda, Md. on Feb. 17 which included Gaspard Corrette's "Gloria in Excelsis" ("Messe a l'usage des Dames Religieuses") of 1703, Franck's "Ave Maria," and Messiaen's "Poèmes pour Mi." Organ works on the program included works by Widor and Franck.

ROBERT NOEHREN was the featured performer at the Feb. 5 meeting of the Indianapolis Chapter AGO at the Second Presbyterian Church. The third of the chapter's Artist Recital Series, the program included works by Sweelinck, Buxtehude, Bach, Hindemith, Janacek, Dupré, Langlais, Sowerby and Vierne. At the Feb. 12 meeting at North United Methodist Church, the program consisted of "A Festival of Hymns by Isaac Watts."

THE CHURCH OF THE ASCENSION, New York City, was the scene of a service of music which included Persichetti's "Shema B'Koli" played by Leonard Raver, and Bloch's "Sacred Service" with Robert Shiesley (baritone) as the cantor, Lore Nieves (soprano) and Gwendolyn Belle (mezzo soprano) as soloists, and instrumentalists and choir under the direction of Vernon de Tar.

The repertory of music for two keyboard instruments, either organs or harpsichords in some combination, is relatively limited. The renaissance of the harpsichord in the twentieth century, together with an increased and enlightened interest in small pipe organs, has made this repertory of interest to many musicians. A growing number of recitals and recordings have also stimulated both interest and questions about keyboard duos. With the hope that an even greater number of persons will play some of this unique literature, we have decided to set forth a brief survey of the appropriate music, including some information on its history and a few practical suggestions for its performance.

After some preliminary discussions, the music will be surveyed in two general categories: (1) national styles of the Renaissance and Baroque for two keyboard instruments (two organs, two harpsichords or organ and harpsichord, whether or not the instrumentation is specified); and (2) the more international style of the late-Baroque, pre-classic, classic and contemporary periods for two specified keyboard instruments. In this article we will not attempt to discuss music for two players at one instrument, nor music involving piano¹ or organ with pedals. We must also ignore temporarily the small but intriguing repertory of duo-keyboard concertos with orchestra.

THE INSTRUMENTS

Let us first consider each category of the instruments themselves, since the availability of such instruments was and is the impetus for writing the works.

The location of two organs within the same building, while perhaps not common, was once less unusual in certain locations than we might think today.² In Italy there were two organs in SS. Annunziata in Florence by 1523, while S. Petronio in Bologna had organs built in 1483 and 1596; the Cathedral of Milan had organs built in 1552 and 1610. The churches of Venice, especially San Marco, were noted in the late 16th century for compositions for double choir which required organs (positives or installed organs) in several locations. Even in Rome, seldom regarded as an "organ city," a visitor to the Church of the Minerva in 1639 noted the use of multiple organs. Just how the several organs were employed is not always certain; that they were used both for accompanying choral groups and for solos seems obvious enough, and it would seem logical that the opportunity to use the existing organs together as a duo would not have been overlooked. The editor of a *Concerto* by Lucchinetti (Diletto 330) quotes Johan Gottfried Walther, who stated in 1732 that in Italy "playing on two organs at the same time, especially on high feast days, is said to be customary there."

Spain is the other locale in which churches often had multiple organs. From the Toledo Cathedral in 1543 to the Seville Cathedral in 1795, there are many records of two or more organs. Others which might deserve special mention are the Cathedral of Leon around 1550, the Cathedral of Guadalupe around 1650 and the Braga Cathedral in 1737.

In the 20th century, we should not fail to note that there are a few instances of two separate organs within the same building in our own country: St. Thomas in New York and the University of California at Berkeley, for example. There are also a number of instruments with widely separated divisions which can be controlled from separate consoles, such as the First Congregational Church in Los Angeles and the National Shrine in Washington, D.C. Often the acoustical problems and placement of the instruments or divisions are such that two-organ works are very difficult to perform, but these situations do present the possibility of commissioning and performing such works.

Most performers, however, in earlier times as well as today, are able to have two organs together through the use of portable organs. Their use, especially in

Harpsichord/Organ Duos

By Bruce Gustafson & Arthur Lawrence

secular functions, has been often understated or ignored altogether. Positive organs were a regular part of the musical resources of the court of Louis XIV, for example; it must be remembered that the Clérambault *Livre d'Orgue* (Schott 1874) contains a preface explicitly stating that the pieces could be played on a positive ("cabinet d'orgue") with divided manual as well as on a large organ. The temporary placement of a positive next to a permanent installation is often convenient, although we feel that such arrangements should be approached with great caution, as will be discussed below.

The location of two harpsichords in the same room hardly needs historical documentation. In earlier times, as is rapidly becoming the case again today, harpsichords of varying descriptions were readily available and easily moved. That two harpsichords were played together as duos in times past, can be documented by Gaspard LeRoux's comments in his preface to the *Pièces de Clavecin*, 1705 (Alpege); he states that he "added to the bass and treble [of the solo pieces] a *contre partie* for ensemble playing. The greater part of these pieces is effective when played on two harpsichords, one playing the subject [treble] and the other playing the *contre partie*."

The same mobility that allowed two harpsichords to be used together would of course also allow a harpsichord to be used with an organ or positive. We have not, however, been able to find any actual documentation that they were so used for duo playing in earlier times.

MODERN PERFORMANCE PROBLEMS

Historical considerations aside, performers today are faced with one of two types of decisions when planning a duo recital: 1) if only one combination of instruments is available, what music is appropriate for it; or 2) if the repertory is chosen, but any combination of instruments is possible, which combination is best? In short, no matter what might have been done in specific cases in earlier times, what music suits what instruments? The decision can be made on the basis of the aural qualities of the instruments themselves and from a study of the music itself.

With regard to the instruments, first consideration must be given to the selection of two instruments whose tonal qualities balance, even if they contrast. The primary consideration after beauty of tone, is that each have a focused quality of sound. This will not be a problem with two harpsichords, although the finest results will be obtained when the two are somewhat similar in tonal design and voicing. Likewise, in the relatively rare situations where two organs of similar size and tonal concept are located in the same building, they may be used together with agreeable results.

More problematic is the use of a large organ with either a positive or harpsichord. Often a positive is brought in for use next to the console of a large, perhaps hurried, electro-pneumatic organ; but it is most unlikely that the two organs will be very compatible. No matter how softly the larger organ is played, the less directional or focused quality of its sound simply cannot be equated with the very specifically directional sound of the positive (or harpsichord). The sensitive ear is the final authority, but we urge caution when contemplating such an arrangement.

The combination of small organ and harpsichord will yield the optimum tonal variety, while still maintaining balance. This combination seems to be growing in popularity and we confess to being quite partial to it ourselves. Here numerical balance between ranks of pipes and choirs of strings is not always a necessity; many times even the single 8' of a resonant harpsichord will balance

or cut through several stops on the organ. It is a familiar notion, but one which bears special emphasis in this connection, that a critical ear from the audience's location must be called upon to establish balance. We have often been surprised that a positive pleno of 8', 4', 2', mixture does not necessarily drown out the harpsichord.

Frequently a work for two keyboard instruments may be satisfactorily performed on more than one combination of instruments, whether or not the composer specified a combination. For instance, the Soler *Concertos* are clearly marked "para dos órganos" ("for two organs") and include some registrational indications. Yet these works can, from a purely musical standpoint, be very satisfactorily performed on two harpsichords, or on harpsichord and organ, as well as on two organs — and they have been recorded in all three combinations. P. Samuel Rubio, in the preface to his edition of the *Concertos* (Union) suggests that "it is possible and even very probable that these *Concertos* were very often performed on two harpsichords rather than two organs." In a slightly different category are two *Concertos* by another 18th century Spaniard, Josef Blanco, also marked "de dos órganos;" it is further noted that the two works may be played on two harps and one assumes any two keyboard instruments of the period would be equally sanctioned.

Some works, of course, cannot be played on just any instrument, because of *obbligato* pedal parts or because of writing which is too idiomatic to sound well with an instrument other than the original. If there is no instrumentation specified, or if a decision has been made to change one which is specified, what musical characteristics should govern the choice of instruments? The following list of textural characteristics of organ and harpsichord music are intended to give an insight into this problem. It should be noted, however, that these are generalities and even though a style or idiom is more suggestive of one instrument than the other, we do not pretend that organ and harpsichord idioms can be neatly compartmentalized. As always, the ear must be the final guide.

Idiomatic organ writing: (1) The presence of an obligatory pedal part, especially when it is too widely separated from the upper parts to be played with the left hand without omitting notes, obviously indicates that organ must be used. While pedal harpsichords were not unknown, they were probably no more common in earlier times than they are today.

(2) Passages characterized by long sustained notes will sound better on the organ. The extension of tones on the harpsichord by trilling is an expedient of limited musical value in our opinion.

Idiomatic harpsichord writing: (1) Music in which the number of voices changes frequently is particularly typical of harpsichord writing, since the sudden addition or subtraction of voices makes a less apparent change in volume on the harpsichord than on the organ.

(2) Extremely rapid figuration and arpeggiations are typical of harpsichord music.

(3) Chords low in the bass register, especially when accompanying a melodic line in a higher register, sound rather murky and vague on the organ and are thus better played on the harpsichord. Thick textures in general have more clarity on the harpsichord.

Use of like or unlike instruments: (1) Thick textures will not only sound unidiomatic on the organ, but they will create a balance problem if unlike instruments (organ and harpsichord) are being used, since the organ's sustaining power will dominate the texture.

(2) Equal-voiced counterpoint (figues, etc.) will work equally well on like combinations of two organs or two harpsichords, but the strict polyphony will

be confounded on the unlike combination.

(3) On the other hand, antiphonal passages work especially well on dissimilar instruments, since the musical emphasis here is on contrast rather than blend.

As an example of how these considerations can affect performance, let us consider the *Concerto in A Minor* by Johann Ludwig Krebs (1713-1780). The *secondo* harpsichord part is clearly an accompaniment to the *primo*; while the stipulated performance on two harpsichords is delightful, the *Concerto* may also be effectively performed on organ and harpsichord. In the first movement we play the accompaniment on the organ, allowing the rapid figuration of the solo part to be heard on the harpsichord. We do, however, make a few minor adjustments in this case: when Krebs calls for a chord in the *secondo* part during a unison passage, we play it on the harpsichord, since the fleeting presence of the extra notes in the *tutti* is obtrusive on the organ.

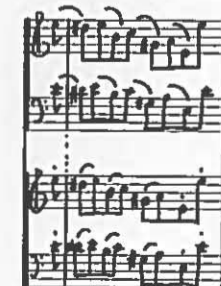
Example 1. Krebs, 1st movement (Allegro), mm. 143-144.



In the second movement we switch parts, allowing the more sustained melodies of the solo part to be sung by the organ. In the third movement we switch back again, although the parts are much more equal in this movement. A little thought along these lines will often show that while instruments are somewhat interchangeable, one solution may be better than another.

The articulation of the musical lines in the works under consideration is a particularly fascinating subject, partly because of the failure of earlier notation to provide clues and partly because of the different interpretations possible of the same musical material. We, of course, are not about to attack the problem as a whole, but will offer some suggestions regarding the special problems which arise in the organ-harpsichord ensemble. The same effect has to be achieved in different ways on each instrument and this occasionally poses conflicts. Since the very nature of the organ demands that the organist lift or "breathe" before notes which are to receive an accent, the harpsichordist must sometimes demure in his choice of the articulations and follow the example of the organist. Often a figure can be played convincingly in several ways on the harpsichord, while being rhythmically preferable in one specific manner on the organ. For example, in the following figure from the same Krebs *Concerto*, the sensitive organist will surely wish either to play all the eighth notes detached or to group them in pairs as marked in the *secondo* part; the harpsichordist might conceivably argue for phrasing into the beat, as marked in the *primo* part. In our opinion, it is best in such cases for the harpsichordist to follow the dictates of the organ.

Example 2. Krebs, 1st movement (Allegro), m. 4.



On the other hand, there are times when the same figure can be advantageously articulated differently by each instrument. An example of such a case would be the falling octave figures of the slow movement of the *Concerto*,

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in which the harpsichordist might wish to play *legato* to preserve the lyrical mood, while the organist detached slightly to keep the rhythm clear in the low range of an 8' flute:

Example 3. Krebs, 2nd movement (Affettuoso), m. 14.



Another matter of ensemble in which we allow the organist to take the lead is the cut-off at final cadences, since the exact moment of release is more obvious on the organ than on the harpsichord.

TRANSCRIPTIONS

Since much of the literature for two keyboard instruments appears to be derived from non-keyboard sources, it may be well to discuss various processes of arrangement or transcription before going on to duo music proper. First, there are the works of the late Renaissance derived from vocal models. The process of intabulation was a well-known one for converting a chanson or madrigal into an idiomatic keyboard piece. An extant example of this is Luis Venegas de Henestrosa's 1557 arrangement of a Créquillon chanson, "Belle sans pareil" (in his *Libro de cifra nueva*; Monumentos, v.2, p.158); the piece has twelve voice parts which can be played by two keyboard instruments. Only one step removed from this are sixteenth-century scorings of double-choir motets, such as those found in Giovanni Domenico Rogoni's *Canzoni à 4 & 8 Voci*, 1605 (Lawrence); much other music of the period, indicated for "playing or singing," might be similarly handled, such as the *Canzoni da Sonare* of Giuseppe Guami (1540-c.1612; Monnier).

A different situation exists in some Baroque music of unspecified instrumentation which cannot be encompassed on one keyboard alone. Foremost among such works are portions of Bach's *Art of the Fugue* and his *Musical Offering*. A related category is those works which were written with one instrumentation, but for which the composer also sanctioned another: Of the *Concerts Royaux* (Oiseaut, v.VII), Couperin himself said that they could be played either on harpsichord or with various other instruments. The pieces are often on two staves and lend themselves well to performance by a keyboard duo, although many can be played as solo harpsichord pieces as well. Rameau's *Pièces de Clavecin en Concerts* (Bärenreiter) are similarly intended for either solo harpsichord or (preferably) harpsichord with melody instruments, but offer the possibility of performance as keyboard duos. In the twentieth century there are works with undifferentiated instrumentation, such as Karlheinz Stockhausen's *Plus Minus for 2 to 7 Players* (Universal 13993) which could be realized as a keyboard duo, although such a conception was presumably not uppermost in the mind of the composer.

A final category of adaptation is the modern transcription of an earlier work. Although transcription is not in vogue today, we believe that it can be tastefully done, taking into account the idiomatic possibilities of both the organ and harpsichord. Since the extant original literature is small, performers exploring the literature may wish to make their own transcriptions. We cannot resist mentioning in this connection that there is an edition of the Bach *Goldberg Variations* (Kistner & Siegel) arranged for two keyboards (pianos) by Rheinberger and revised by Reger. We wonder who will be first to perform it on positive and harpsichord! More to the point for our purposes are Gaspard LeRoux's own arrangements of several of his solo harpsichord pieces as duos. In the preface to LeRoux's *Pièces for Harpsichord* (Alpeg), editor Albert Fuller makes some interesting and help-

ful observations about LeRoux's technique of transcription; these comments and the pieces themselves would be most helpful to performers who wish to make similar arrangements.

RENAISSANCE AND BAROQUE ORIGINAL DUO MUSIC

The earliest work in our survey comes from Spain, where Venegas de Henestrosa arranged the Créquillon chanson cited above. Later Spanish works are the six *Concertos* of Antonio Soler (1729-1783; Schott 6230, 6231; also Union) and the two *Concertos* by Soler's contemporary, Josef Blanco (#1; Schott 4809; #2; Zerboni 7280). All of these pieces are largely antiphonal in style. Occasionally one variation of the Soler minuet movements is for a single instrument, but generally the musical material is equally divided, with the same motives being passed back and forth. An interesting practice in performance is to switch parts for the repetitions, but this must be done with care, since one part often goes below the range of the modern organ keyboard. If the organ being used has pedals (with a 16' stop) this problem can usually be discreetly solved without omitting notes. The Blanco pieces are one movement works in the same style as the Soler works, but of somewhat less musical worth. According to some writers, such works are part of a much larger body of Spanish and Portuguese literature, but this assertion is unfortunately not supported in available sources of any kind.

From the English virginalist school of the late Renaissance also comes some of the first music known to be for two keyboard instruments. Giles Sarnaby's (c.1560-1630) composition *For Two Virginals* (Fitzwilliam, v.1, #52) is a brief alman. William Byrd (1543-1623) wrote his *Ut Re My Fa Sol La* (Britannica, v.27, pp. 37-40) with the indication "the playesong Briefes To Be played by a second person;" no instrumentation is indicated, but the virginalist style of the fantasy and the sustained whole notes of the *cantus* make this piece effective on harpsichord and organ. (A *Fantasy for Two* by Thomas Tompkins (1572-1656) and *Verse for Two* by Nicolas Carleton are for two players at one instrument.)

The works from the French Baroque, as might be expected in the home of the *clavecin* style, are clearly idiomatic for harpsichords, although some can be effectively played using organ for one part. Gaspard LeRoux (d.1706) wrote six dances (Allemande la Vauvert, Courante, Gavotte, Menuet I & II, and Gigue) which were included among his *Pièces for Harpsichord* (Alpeg). These pieces have been recorded in transposed versions to go together as a suite, but we feel that such transposition violates the spirit of the music in places where the beauty of the very low notes of the French harpsichord were being exploited (the Allemande must be transposed from D Minor to G Minor). François Couperin (1668-1733) included a number of works for two harpsichords among his solo *Ordres* (Pupitre; also Boosey, Durand). Most are written on three staves, with two treble parts and a bass to be shared (duplicated, modified by one or omitted by one); The *Allemande* (see below) has full parts for both players. Among the most fascinating are the paired *Musètes*, with their drone basses; these pieces are appropriate for the organ-harpsichord ensemble, since each treble part consists of a single voice and Couperin himself suggested that any melody instrument could be involved. The following list indicates the locations of the pieces within the *Ordres*: *Allemande*, Book 2, Ordre 9 in A (4 staves); *La Juillet*, Book 3, Ordre 14 in D (3 staves); *Musète de Choisi*, Book 3, Ordre 15 in A (3 staves); *Musète de Taverni*, Book 3, Ordre 15 in A (3 staves); *La Létiville*, Book 3, Ordre 16 in G (3 staves). Couperin's nephew, Louis Armand Couperin (1725-1789) wrote a *Symphonie à 2 Clavecins* (Bibliothèque MS 1066) which is not yet available in a modern edition. His three *Quatuors pour 2 Clavecins* survive only in an incomplete manuscript (Bibliothèque MS 1069). James Anthony, in his excellent new book, *French Baroque Music* (W.W. Norton), notes d'Anglebert's *Quatuor sur le Kyrie à trois Sujets* . . . as being

for organ or multiple harpsichords. It is most certainly not for such a combination, although its instrumentation was not specified; the piece is written in open score on four staves and is, according to d'Anglebert's own preface, a "learned" piece which could be played on a large organ on three manuals and pedal; in any case, its texture suggests sustaining instruments rather than harpsichords.

The duo literature of Baroque Germany includes a reconstructed work by G.F. Handel and works of J.S. Bach. Of the seemingly early Handel work, a *Suite in C Minor*, only the *primo* part survives. The late Thurston Dart reconstructed a *secondo* part and published a performing edition of it (Oxford 35.028). The *Suite* has four movements: Allemande, Courante, Sarabande and Chaconne. Bach wrote no works specified for two keyboard instruments alone, but the two solo harpsichord parts of the *Concertos in C Minor and C Major*, S. 1060 & 1061, for two harpsichords and orchestra, may be played without the string accompaniment, since these parts are duplicated in the solo parts. The middle movement of the *C Major Concerto* is a beautiful *adagio* in which the strings are *tacet* in any case. In the *C Minor Concerto* a few notes will be lost without the strings. (In the third *Concerto*, S.1062, the thematic material is carried by the harpsichords, but the strings do have more independence in figuration and really cannot be omitted.) Other Bach works which lend themselves to performance on two keyboards are the two *Ricercars* from the *Musical Offering*, S.1079, and the two mirror fugues (*Contrapunctus 13*) from the *Art of the Fugue*, S.1080 (2-keyboard score: Peters 218A; the entire *Art of the Fugue* is also available in 2-keyboard score: Mösel). Other German Baroque works include a *Sonata à due Cembali in G Minor* by Johann Mattheson (1681-1764) (Hinrichsen 311A) and a *Suite for 2 Cembali* (Hinrichsen 311B) also by Mattheson.

In Italy we find duo music as early as 1602. Rognoni's *Canzone à 4 & 8* (Lawrence) contain four works in keyboard intabulation, apparently for two organs. These works are very vocal in style and appear to have been taken directly from double-choir motets; whether the intabulation was originally intended to be as an accompaniment for the now lost vocal works, or as pure instrumental music, is not clear. Bernardo Pasquini (1637-1710) wrote fourteen *Sonatas* (Corpus, #5, v.7), but they present a unique performing problem in that the composer wrote only two figured basses, leaving the upper parts to be improvised by the performers. Marie-Claire Alain and Luigi Tagliavini have been noted for their performances of these pieces and are said to be completing an edition of them. The *Sonata in D Minor*, H.109, has been edited by W. Dankert (Nagels), with both the original lines and a realized version. Another edition of two *Sonatas* was realized by F. Boghen in 1924 (Durand); a Novello edition is now out of print.

LATE BAROQUE TO THE TWENTIETH CENTURY

The period from the middle of the 18th to the beginning of the 19th century saw the gradual replacement of the harpsichord by the fortepiano. This change took place at different times in different places and publishers adopted the custom of selling music marked "for harpsichord or piano," regardless of the composer's intentions. This, in fact, was the indication used on editions of some of Beethoven's *Sonatas*, including the "Moonlight Sonata"! Thus the distinction of two-harpsichord or two-piano works is a hazy one which must be based on style, not publishers' titles. Two noted composers who wrote duo works which we feel are more properly played on pianos are Johann Christian Bach and Wolfgang Amadeus Mozart. Joseph Haydn wrote no such works. Definitely for harpsichords is Wilhelm Friedemann Bach's (1710-1784) *Sonata in F*, which was mistakenly attributed to his father and was included in the Bach Gesellschaft edition (v.43, p.47). It seems incredible that anyone could have thought that it was written by J.S. Bach, in that it is a typically elegant example of *Empfindsamer Stil*; the editor, not credited in the Bach Gesell-

schaft, was none other than Johannes Brahms. A non-Urtext Brahms edition is still available (International). The *Concerto in A Minor* (Deutscher) of Krebs has already been mentioned; the outer movements are in the spirit of a Baroque *ritornello*-based concerto, while the middle movement is a forward-looking *affettuoso*. More truly classic in style is the *Concerto in Bb* by Giovanni Bernardo Lucchinetti (fl.1770; Diletto 330). Johann Gottfried Mützel (1729-c.1790) wrote a *Sonata* (Nagels 176) which is truly for any of the stringed keyboard instruments; the original is titled: "Duetto für 2 Clavier, 2 Flügeln, oder 2 Fortepianos . . . 1771." Furthermore, there are ornamentation markings which indicate the clavichord *Bebung* technique, a vibrato effect. Stylistically, we feel it can be very appropriately played on harpsichords. George Christoph Wagenseil (1715-1777) wrote three duo works which are not yet available in modern editions: a *Duetto für 2 Claviere* (Kromeric II. B.40); a *Duetto in G für 2 Cembali* (incomplete; Staatsbibliothek Mus. Ms. 22477/1); and a *Divertimento a Due Cembali* (Kromeric II. H.5; an early print: Bibliothek, VII 14574).

It is not surprising that there is no duo literature for our keyboard instruments in the nineteenth century. Unfortunately, however, this ensemble has not yet attracted many twentieth-century composers, either. There are, however, a considerable number of works by such composers as Anton Heiller and Daniel Pinkham which use our instruments in conjunction with various chamber ensembles. A few duo works have come to light: A.F. Kropfreiter has written a *Concerto Responsoriale* (1966; Doblinger) for positive and harpsichord. There is also a *Concerto for Harpsichord and Organ* by Bengt Hambraeus (Nordiska). Marius Constant's *Moulin à Prière* (Salabert) and George Migot's *Prélude à Deux* are both for two harpsichords. More adventuresome in style and technique are *Archipel 5b* (Leduc) by André Boucourechliov, for one or two harpsichords, and *Matapiece (Mimetics)* (Universal 14919) by Maurice Kagel, which can be realized on "piano or several keyboard instruments."

We do not guarantee that this survey has included every known harpsichord/organ duo, but we believe that it includes enough works of genuine musical interest to appeal to those interested in playing this unique literature. We earnestly hope that as increasing numbers of performers bring the existing duo music to life, composers will be inclined to increase the repertory and publishers will make the pieces available.

NOTES

¹Readers who are interested in this medium are referred to: Hans Moldenhauer *Duo-Pianum* (Chicago: Chicago Musical College Press, 1950).

²Historical information on organ locations is drawn from: Peter Williams, *The European Organ, 1450-1850* (London: B.T. Batsford, 1966).

KEY TO PUBLISHERS AND SOURCES

We have not attempted to list all the editions of various works. We have only listed the significant or standard editions of the works by major composers; in the case of J. S. Bach, we have left the choice of editions entirely up to the reader, since there is little difficulty in obtaining them.

Alpeg — a division of C. F. Peters (see below)

Associated — Associated Music Publishers Inc., 866 Third Ave., New York, NY 10022.
Bärenreiter — US distributor: Joseph Boonin, PO Box 2124, South Hackensack, NJ 07066.

Bibliothek — Bibliothek der Gesellschaft der Musikfreunde, Bösendorferstr. 12, A-1010 Wien, Austria.

Bibliothèque — Bibliothèque Nationale-SERVICE Photographique, 58 rue de Richelieu, 75002 Paris, France.

Boosey — Boosey and Hawkes Inc., 30 W. 57th St., New York, NY 10019.

Britannica — *Musica Britannica* series of: Stainer and Bell. Sole US agent: Galaxy Music Corp., 2121 Broadway, New York, NY 10023.

Corpus — *Corpus of Early Keyboard Music* series of: American Institute of Musicology, PO Box 30665, Dallas, TX 75230.

Deutscher — Deutscher Verlag für Musik. Sole US agent: Associated (see above).

Diletto — *Diletto Musicale* series of: Doblinger (see Associated).

Doblinger — Ludwig Doblinger Verlag. Sole US agent: Associated (see above).

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(Continued from page 5)

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HARPSICHORD NEWS

NORTHWESTERN UNIVERSITY'S conference on church music for 1974 centers around the theme "Baroque Sights and Sounds." Robert Schuneman opens the conference on Wednesday, April 17, with *The Influence of Early Baroque Innovation on Today's Organ Design*. Wolfgang Stechow, emeritus professor of art history from Oberlin College, will present two lectures; Grigg Fountain of the Northwestern faculty will give a lecture demonstration on Baroque Choral Principles; and the distinguished Dutch harpsichordist Gustav Leonhardt will play a recital of works by Scarlatti and Bach on April 17th at Alice Millar Chapel, and, on April 18, present a lecture-class on keyboard compositions by Girolamo Frescobaldi (*Toccatas 8 and 11, Book I; Capriccio Number 2 sopra La Sol Fa Mi Re Ut*).

Leitheim Castle on the Danube (near Donauwörth, Augsburg, and Ulm, Germany) will be the site of masterclass and chamber music coaching sessions to be offered this summer by Sonya Monosoff, violin; Judith Davidoff, violoncello and viola da gamba; and James Weaver, harpsichord. The courses run from Monday, August 5 through Friday August 25, and include lectures on the history of the instruments as well as analysis of specific works. For application forms, one should write any of the artist-teachers (Prof. Monosoff, Cornell University, Lincoln Hall, Ithaca, New York 14850; Prof. Davidoff, Sarah Lawrence College, Bronxville, New York; Mr. Weaver, Collection of Musical Instruments, Smithsonian Institution, Washington, D. C. 20560). Admission to study will be by audition, which may be arranged at mutual convenience.

Letter to the Harpsichord Editor

January, 1974
To the Editor:
Many musicians and musicologists are unaware that *Zwei Claviere und Pedal* was just another name for the German pedal clavichord. This was an appropriate name for an instrument consisting of two clavichords and a pedal. Adlung writes in his *Anleitung zu der musikalischen Gelaehrtheit* that every child knows what a "pedal" is, namely the pedal part of a pedal clavichord. *Zwei Claviere und Pedal* must not be confused with a *2 Clav. & Ped.*, a phrase which indicated the use of two manuals in the organ works of Bach and his immediate successors. Bach adopted occasionally a practice which he took over from his predecessors; this was to write *Oberwerk* and *Rückpositiv*, thus indicating clearly which of the manuals he wished to be used.
Bach was particularly careful to include the word organ in the title of his compositions which he wanted to be played on the organ. With the exception of an unfinished sketch of a *Prelude and Fugue in C Major*, all the autograph titles of his great preludes and fugues include the prefix "organ." The same happens in the *Orgelbüchlein*, the *Achtzehn Choräle*, the *Clavierübung*, *Dritter Theil*, and the so-called *Schübler Choräle*. The organ is not mention-

EUGENIA EARLE, New York City, played this harpsichord recital at Church of the Ascension (Episcopal), on December 7: Three Fantasia, Telemann; pieces from the *Fitzwilliam Virginal Book*; Partite on Ach wie nichtig, ach wie flüchtig, Böhm; Sonata all' Antica, Rieta; five sonatas, Domenico Scarlatti. On February 14 she gave a lecture-demonstration at William Paterson College of New Jersey. Her topic: ornamentation: how to get from basic concepts to freedom in application. Ms. Earle is also harpsichordist with a newly-formed chamber group, the Fiori Musicali Trio, which played Baroque and 20th-century music at the Greenwich House Music School on March 8, as well as this program at St. Paul's Chapel, Columbia University, on March 31st: Trio Sonata in D, opus 2, number 8, Leclair; Sonata in G minor for flute and harpsichordist, Bach; pieces from the *Fitzwilliam Virginal Book*; Sonata in B-flat Major, F. 14, number 6, Vivaldi (for 'cello and basso continuo); Ricercata in D Major for flute and 'cello, Giovanni Platti; Trio Sonata in G minor, opus 10, 1, number 4, Legrenzi.

JAMES ALBERT SPARKS joined FERNANDO VALENTI and the St. Louis Symphony on April 1st in a performance of Bach's two-harpsichord concertos. Washington University has awarded Mr. Sparks a grant to free him from teaching responsibilities in order that he may devote full time to research in early American music.

February in London brought harpsichord recitals by Ludmilla Tschakalova (two pieces, Peter Philips; French Suite in G, Bach; three sonatas, D. Scarlatti; Sequences and Cadenzas, Richard Roderick Jones; Ordre 11, F. Couperin), Elizabeth De La Porte (Ordres 12, 19, 26, and 6, F. Couperin), Mary Verney (Partita in C minor, Partita in D minor, Bach; works by Frescobaldi, Froberger), George Malcolm (Goldberg Variations, Bach), Rosolyn Tureck (Preludes and Fugues in C, C minor, and D, WTC, I; Capriccio on a Departing Brother; Partita in E minor; Aria and Ten Varia-

tions in the Italian Style, Bach), and Rafael Puyana playing both harpsichord and fortepiano with the Württemberg Chamber Orchestra (Brandenburg Concerto Five, Bach; Concerto in B-flat, K. 456, Mozart).

HOWARD SCHOTT, Oxford, gave the dedication concert of a new harpsichord after Taskin by R.P. Davies. The instrument, which belongs to the Oxford University Faculty of Music, was first heard at Holywell Music Room on January 23rd in music by Couperin and Rameau. DAVID LUMSDEN joined Mr. Schott on February 7 in the Chapel of New College, Oxford, for this program of music for two harpsichords: A Verse, Carlton; Alman for two virginals, Farnaby; A Fancy, Tomkins; Sonata a due Cembali, D minor, Pasquini (realization by P. S. Shedlock); Suite in C minor, Handel (edited by Thurston Dart); Allemande, La Julliet, La Letiville, Musete de Choisi, Musete de Taverni, F. Couperin; Concerto a due Cembali Concertati, F Major, W. F. Bach; Mirror Fugue (Art of Fugue), Bach.

THE HARPSICHORD volume seven, number one, is devoted to an extensive interview with Denise Restout; her long association with Wanda Landowska and her continuing efforts to maintain this tradition through the Landowska Centre in Lakesville, Connecticut make for interesting reading.

GERHART SCHMELTEKOPF has become an agent for Zuckermann kits in the Chicago area. His address: 946 South Wesley, Oak Park, Illinois 60301.

RICHARD KINGSTON of Dallas has published a brochure about his harpsichords. For those interested in historically-based instruments of the French or Italian styles the address is 212 South Walton Street, Dallas, Texas 75226.

Features and news items for these pages are always welcome. Address them to Dr. Larry Palmer, Division of Music, SMU, Dallas, Texas 75275.

ed in the autograph title of the six *Trio Sonatas*. Forkel (J. N. Forkel, *Ueber Johann Sebastian Bach's Leben, Kunst und Kunstwerke* 1802) said that they were written for "zwey Claviere mit dem obligaten Pedal" and that Bach composed them for his eldest son Wilhelm Friedemann, who was thirteen years old. Forkel writes about Bach's *Passacaglia* as being more suitable for "zwey Claviere und Pedals" than for the organ. He also describes how Bach would sometimes improvise trios and quartets for his friends at home, and for this he uses "2 Claviere und ein Pedal," if he did not play on a "Doppelflügel" equipped with a pedal. At that time a harpsichord was called a "Doppelflügel;" so there must have been at least two pedal instruments at Bach's house. One was the "Zwei Claviere und Pedal" (pedal clavichord), and the other was the "Doppelflügel;" (a 2-manual harpsichord with pedals). Bach's son Johann Christian must have been less than fifteen years old when his father gave him the "three claviere" and a pedal. There was no reason why three clavichords should not have been piled up on top of each other on the "pedal," thus providing a substitute for a 3-manual organ for practice at home. E. L. Gerber reports in his *Historisch-biographisches Lexicon der Tonkünstler* (1790-92) that his father, the Bach pupil H. N. Gerber, was so dissatisfied with his pedal clavichord which took up too much

room and was awkward to tune, that he built a "Zwey Claviere und Pedal" in the shape of a pyramid. This instrument was 9 ft. high, 7 ft. wide and only 1 ft. deep (this did not include the protruding keyboards and pedal); it had ten "Veränderungen" (different sounds).

If pedal clavichords or pedal harpsichords are now used in concerts, it is quite unnecessary to play organ music on them. These instruments were used mainly for organ practice, but there exists a nice repertoire of trios, inventions, partitas, chaconnes and other pieces which were especially written for them. Unfortunately some of the most interesting pieces, such as H. N. Gerber's six *Concert Trios für Zwey Claviere und Pedal* (1734) have so far not come to light, but a search into this neglected field of music will be rewarding. Twenty four years ago, when I wrote a paper on *The Pedal Clavichord and Other Practice Instruments of Organists* (Proceedings of the Royal Musical Association, LXXXVII, Nov. 1950) no one here believed that pedal clavichords existed. Now pedal clavichords are being built everywhere, in Europe and America, and it is time that musicians realise that J. S. Bach composed the six *Trio Sonatas* for this instrument then called "Zwey Claviere und Pedal."

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13,000 people were present at the dedication services for the new building at Coral Ridge Presbyterian Church, Ft. Lauderdale, Florida recently. An hour-long concert by the church's choir and orchestra, directed by Roger McMurrin, director of music of the church, was presented before the dedication services at which Dr. Billy Graham was the speaker. Diane Bish, organist of the church, played works by Widor, Bach, Elgar and Mulet as part of the pre-service concert, which was televised and shown on a 32 ft. screen outside the church for the thousands of people not able to enter the church. A new 117 rank Ruffatti organ will be installed in the church as of May, 1974. The present instrument is a Rodgers electronic.

2nd BACH FESTIVAL SLATED FOR IOWA CITY, IOWA

The second annual Bach Festival is scheduled to be held in Iowa City, Iowa on April 27 and 28. Sponsors of the event are the Chamber Singers of Iowa City, a 45-voice ensemble directed by Dr. Rosella Duerksen. Guest conductor for the two-day event will be Dr. Ifor Jones, director of the famed Bethlehem, Pa. Bach Festival.

The opening event of the festival will be held in Clapp Hall at the University of Iowa Music School on Saturday evening, April 27. Featured in the concert will be the *Concerto for 3 Violins and Orchestra* (BWV 1064) with soloists Doris Preucil, William Preucil, and William Preucil, Jr.; and the *Suite in B minor* (BWV 1067), Dr. Jones conducting; *Cantatas* 214 and 50 with Dr. Duerksen conducting.

On the following afternoon, Dr. Jones will conduct the Chamber Singers and the Festival Orchestra in a complete performance of the *Mass in B minor*. Soloists will include Diane Butherus, Carol Christenson, and Waldie Anderson.

Organized in 1970, the Chamber Singers is a community-based organization of auditioned singers including professional and amateur musicians. Previous concerts have featured sacred and secular music from the 16th to the 20th centuries, and last year's first annual Bach festival, with Dr. Thor Johnson as guest conductor, was a success.

Inquiries regarding tickets and housing for the festival may be addressed to the Chamber Singers, 619 N. Linn St., Iowa City, IA 52240.

MARIANNE WEBB, associate professor of organ and university organist at Southern Illinois University, Carbondale, Ill., has been granted a 6-month sabbatical from January through June of 1974 for performance, study and research. Miss Webb will interrupt her U.S. recital and workshop schedule for 6 weeks in April and May to study in Europe. Miss Webb's husband, Dr. David N. Bate-man, is on the faculty at SIU in the College of Business and Administration. He is also on sabbatical and is studying the American and European organ industries.

RICHARD W. SLATER, organist and choir director of St. Mark's Episcopal Church, Glendale, California and sub-dean of the Pasadena Chapter AGO, was presented as guest conductor at the Feb. 17 concert of the Palisades Symphony, a local community orchestra. The concert featured Bach's "Concerto in F minor" with harpsichordist Susanne Shapiro; Michael Haydn's "Concerto in C for Viola, Cembalo, and Strings" with Miss Shapiro and violist Joel Lish; and Mozart's "Jupiter Symphony, No. 41."

"THE BURNING FIERY FURNACE," Benjamin Britten's parable opera, was performed in the crypt church of the National Shrine of the Immaculate Conception, Washington, D.C. on March 8, 9, and 10. The production was by the School of Music of the Catholic University of America.

NEW ORGAN MUSIC

Four *Manual Pieces* by Piet Kee (Associated/Breitkopf & Härtel, \$5.00) were written for a large one-manual positive with divided stops, but they could perhaps be played to even better effect on a larger two-manual instrument. Mr. Kee proposes a marriage of tonality and serialism, traditional form and innovative design. It is not an entirely successful union. The prevailing contrapuntal texture would seem to demand more tonal focus (in the traditional sense), while the freedom implicit in the serial element remains curtailed. It is interesting in this respect that Piece No. 3 — a chorale prelude on "Aus tiefer Not" — is at once the least innovative and the most musically cohesive of the set.

Manfred Lenger's 12 *Choralvorspiele mit Begleitsätzen* — 12 *Chorale Preludes with Alternative Harmonizations* (Associated/Breitkopf & Härtel, \$6.75) clearly spring from an intimate working relationship with the singing congregation. Several of the tunes are familiar outside Lutheran circles. The compositional style is engaging and affirmative.

We wish we could develop more enthusiasm for Malcolm Williamson's *Mass of a Medieval Saint* (Marks/Belwin, \$3.50). Consisting of an Introit, Gradual, Offertory, Communion, and Sortie this is a major composition of approximately 15 minutes duration. Craftsmanship is not lacking, but the overall effect is conventional and weak. Though much is said, a unifying musical premise is not evident. Wesley Vos

Briefly Noted

Rolf Löffler, *Choralsonata "Nun bitten wir"*, Associated/Breitkopf & Härtel, \$7.25.

Leland B. Sateren, *Two Pieces for Organ and Brass*, Augsburg, \$1.75. Parts for four trumpets in B-flat are included.

Preludes and Postludes Vol. 2: Advent, Christmas, Epiphany, Augsburg, \$3.50. Contains 12 settings of familiar hymntunes by seven contemporary American composers.

Alec Wyton, *Concert Piece for Organ & Seven Untuned Percussion Instruments*, J. Fischer & Bro., \$5.00. Parts included.

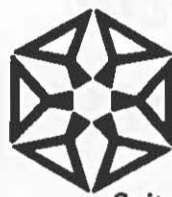
Myron J. Roberts, *Nova*, H. W. Gray, \$1.50.

Lester Berenbroick, arr., *Purcell: Sonata for Trumpet & Organ*, H. W. Gray, \$2.50. Part for trumpet in B-flat included.

Victoria Glaser, arr., *Telemann: Airs for Trumpet & Organ*, H. W. Gray, \$2.00. Part for trumpet in B-flat included.

Gerre Hancock, *Fantasy on "Divinum mysterium"*, H. W. Gray, \$1.50.

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ROBERT VINCENT

U.S. and Canadian availability this October. Mr. Vincent has been organist and Master of the Music since 1968 at the Royal Parish Church of St. Martin-in-the-Fields at Trafalgar Square in London. He is on the faculty of the Royal School of Church Music and the Guildhall School of Music and Drama as well as a seasoned recitalist and broadcaster. Mr. Vincent studied in Paris with Andre Marchal and at Magdalen College, Oxford, as Mackinnon Organ Scholar.



JOZEF SERAFIN

The first Polish concert organist to perform in North America will make his debut tour in the spring of 1975 under Arts Image representation. He is the 1972 first prize winner in the Nuremberg International Organ Competition, a commercial recording artist in his native land, an associate of the composer Penderecki and a frequent recitalist in both eastern and western Europe.



RICHARD HESCHKE

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AUGUSTANA COLLEGE

Organ & Choir Conference, April 21-23 Rock Island, Illinois

Charles Benbow — from Dayton, Ohio, now living in England, winner of the 1972 "Grand Prix de Chartres". (Recital)

C. Griffith Bratt — head of organ dept., Boise State College, Idaho. (Recital featuring Bach's *Clavierübung*, Part III)

Barbara Owen — associate of Charles Fisk, organ builder, and noted authority on early and contemporary American organ building. (Lectures, "History of the Organ in America", "Toward Better Understanding of National Idioms In Organ Music")

Robert Schuneman — Editor, *The Diapason*. (Recital of early music; lectures, "The 19th Century German Organ", "Brahms — A New Approach")

The Augustana Choir directed by Don Morrison, the Augustana Chamber Orchestra directed by Bill Henigbaum, students of the organ department.

The organs will be the large Möller organ in Centennial Hall, and the new Casavant mechanical action organ at Trinity Lutheran Church, Moline, designed by Gerhard Brunzema, installed in 1974.

For details and Reservations, please write:

Tom Robin Harris
Department of Music
Augustana College
Rock Island, Illinois 61201

HYMNS & SPIRITUAL SONGS THEME OF VALPARAISO CHURCH MUSIC SEMINAR

This year's Church Music Seminar sponsored by Valparaiso University, Valparaiso, Indiana, will be concentrated on the theme "Hymns and Spiritual Songs." Held on the Valparaiso University campus from April 18-21, the seminar will include concerts and lectures endeavoring to offer background, ideas, and inspiration for the parish musician on hymns. Featured in the program will be The Western Wind, an ensemble of six singers whose repertoire includes Renaissance polyphony, early American vocal literature and contemporary works. Their recordings for the Nonesuch label have won considerable acclaim. The St. John's Chorale, the youth choir of St. John's Lutheran Church in Summit, New Jersey, directed by W. Thomas Smith, will also be featured, as will organ recitalist David Craighead.

The program is as follows.

Thursday, April 18: Address by William Eifrig (Valparaiso U. faculty) on "The Reformation Chorale: Heritage or Liability"; "Demonstration of Hymn Settings by Contemporary Composers" by Hugo Gehrke (Concordia College, Milwaukee); organ recital by David Craighead.

Friday, April 19: Address by the Rev. M. Alfred Bichsel (Eastman School of Music) on "Pre-Reformation Antecedents of the Chorale"; Morning Prayer followed by a brief concert by the St. John's Chorale; Address by Gerald H. Knight (Overseas Commissioner, RSCM, England) on "The Work of the Royal School of Church Music"; Lecture-demonstration by The Western Wind on "Early American Hymns and Anthems"; and a concert by The Western Wind.

Saturday, April 20: Address by the Rev. Charles Conley (St. Francis Seminary, Milwaukee) on "The Church Musician in the Roman Catholic Church"; Morning Prayer; Demonstration by Victor Freudenberg (Zion Lutheran, Belleville, Ill.) on "The Hymnal as a Source of Choral Material"; Dialogue between Jan Bender (Wittenberg University)

and the Rev. Herbert Brokering (Minneapolis) on "Writing Hymns Today"; Panel discussion on "Hymns in Modern Worship" with the Rev. Herbert Lindemann (Valparaiso U.), the Rev. Herbert Brokering, and Warren Rubel; and a Hymn Festival with the Valparaiso University Chamber Orchestra (John Sumrall, dir.), Valparaiso University Schola Cantorum (Frederick Telschow, dir.), and Philip Gehring, organist.

Sunday, April 21: Holy Communion with Valparaiso University Choir (L. L. Fleming, dir.) and William Eifrig, organist; Seminar Banquet.

Included in the seminar will be some new hymns commissioned for the seminar. Writer Herbert Brokering and composer Jan Bender collaborated in providing these hymns.

Further information may be obtained by writing: Dr. Philip Gehring, Director, Church Music Seminar, Valparaiso University, Valparaiso, IN 46383.

EMMAUEL CHOIR AFTER HOURS was the title of a program given by the choir of Emmanuel Episcopal Church, Baltimore, Md. on March 3. Glenn Bunch was pianist and Merrill German the conductor for the program which included "Spanisches Liederspiel," Op. 74, by Schumann; "Ständchen," Op. 135, by Schubert; "Geistliches Lied," Op. 30, by Brahms; "A Stopwatch and an Ordnance Map," Op. 15, and "Under the Willow Tree" by Barber; three choruses by Arthur Lief, Benjamin Britten and R. Vaughan Williams; and three Negro spirituals by William L. Dawson.

THE ANNUAL TRI-CHAPTER CONCLAVE of the Long Beach, Los Angeles and Pasadena, California, Chapters of the AGO was held on March 9 with the Long Beach Chapter serving as host. Darrel Orvig was presented in an organ recital, and the remaining sessions were given over to rehearsing, discussing and a workshop performance of David Johnson's multi-media event, "Light." Dr. Johnson was on hand, and four conductors (Frank C. Brownstead, David Farr, Gilbert Seeley and Stennis Waldon) were involved in the performance and workshop.

THE UNIVERSITY OF REDLANDS will soon install a 25-bell English style electronic carillon in its Memorial Chapel. The Schulermerich instrument was donated by an anonymous parent of an undergraduate at the school.

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MOROCCAN JEWISH MUSIC
RECORDED FOR ANTHOLOGY

A representative sampling of Moroccan Jewry's rich tradition of religious and folk music — dying out as that community has dwindled from more than 260,000 to less than 25,000 in the past two decades — has been set down in a special 3-hour tape recording just completed for the European office of the American Jewish Committee.

Believing it important that this music, much of it customarily handed down by oral tradition only, be preserved in light of the dispersion of Morocco's Jews, the AJC asked a leading expert, Mr. Victor Malka, son of a former Grand Rabbi of Casablanca, to create a tape anthology of typical chants and melodies. The resulting program includes not only prayers and religious poems set to music and chants for the High Holidays and other festivals, but also popular Judeo-Arabic tunes and Moroccan melodies currently being played in Israel.

One of the most striking characteristics of present-day Moroccan Jewish liturgy is its fidelity to Iberic sources, to *ata*, music born in Andalusia in Moorish times and brought to North Africa by the emigres from Spain. Jewish musicians helped give rise to this music a millenium ago and later, when coming from Spain to Morocco, adapted the Andalusian strains so similar to the flamenco couplets they knew from Granada and Malaga to classic Hebrew texts. Such Jewish liturgical selections, indeed, have acted as "caretaker" for Andalusian music that eventually disappeared in Islam.

The tape-anthology selections testify to the widely varied origin of Moroccan Jewish music. This includes Berber as well as Iberic strains and even, according to some authorities, melodies descending directly from the Second Temple, brought by Jews who came to North Africa in the early centuries of the Common Era, and *setihot* melodies dating from the 6th century similar to Middle Age song.

Represented in the anthology, too, are the *bakkahot*, the supplications, in-

terpreted by carefully rehearsed choral groups singing away for hours from 2 o'clock in the morning until it was time for the regular Saturday prayers. During these religious wakes, as it were, *mahia*, the strong local drink resembling vodka, was served. Or — after the rabbis forbade this because it could lead to drunkenness — mint tea. Such "wakes" once were customary throughout Morocco but today take place only in Casablanca, irregularly. Such *bakkahot* attained distinction in Morocco thanks to a rabbi poet, David Bouzaglo, who re-established the authentic traditional melodies. Rabbi Bouzaglo, who is blind and now lives in Israel, is recognized as one of the great experts on Andalusian music. The anthology includes several pieces sung by the Rabbi or his disciples.

"Although some effort is again being made by younger Jews in Morocco and those who have emigrated to seek out this cultural patrimony, spurned and neglected in the last decade or so," writes Mr. Malka in his note accompanying the anthology, "it is nonetheless evident that sooner or later most Moroccan Jewish melodies are destined to disappear. They are not set down on paper; they are rarely sung; the old generation which knows these songs is disappearing. The words can be found in books — but who, in a few years, will know the accompanying music?"

The AJC-sponsored tape, together with the brief historical and program notes, will be made available to interested libraries, Jewish centers, and other institutions.

MENDELSSOHN'S SIX ORGAN SONATAS will be performed as part of the 2nd annual Lenten organ series at St. Mark's Episcopal Church, Glendale, California, beginning on March 3 and continuing through April 7. Recitalists on the series will include Audrey Bartlett Jacobsen, David Smith, Claire Hendrix, John Kuzma, David McVey, and Karen McKinney. Richard W. Slater is organist of the church.

RAYNER BROWN, composer from Los Angeles, is the subject of "New Music Notes," March, 1974. The leaflet is published by the Los Angeles Chapter AGO, and the article on Mr. Brown's music is by Robert Tusler.



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Choral Music (Mixed Voices unless otherwise indicated)

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- 6314 1. Locus iste a Deo factus est25
- 6315 2. Os justi meditabitur sapientiam30
- 6316 3. Christus factus est pro nobis obediens30
- 6318 Inveni David (Latin). TTBB, 4 Trbs30
- 6318a — Trombones 1 to 4 (in score form), each30
- 6380 Jesus, our Saviour. SSATTBB (Org or Pf ad lib)25
- 6312 Marian Compositions (2) (Latin)40
- 1. Ave Maria. 7-part mixed voices a cappella
- 2. Tota pulchra es (Antiphonal). Ten Solo, 6-9-part mixed voices, Org (Pf)40
- 6037 Motets (2) (Latin). Mixed Voices (3 Trbs ad lib \$1.50)40
- 1. Offertorium. SATB a cappella
- 2. Ecce sacerdos. SSAATTBB, Org25
- 6313 Pange lingua. Eucharistic Hymn (Latin-English [Buszin])25
- 66159 Tantum Ergo, 6 Settings (Eb, C, Bb, Ab, D, in Phrygian Mode) (English-Latin)40
- 6319 Vexilla regis prodeunt (Latin-English [Buszin])30
- 6317 Virga Jesse floruit (Latin-English [Buszin])30

Masses (Performance material on rental)

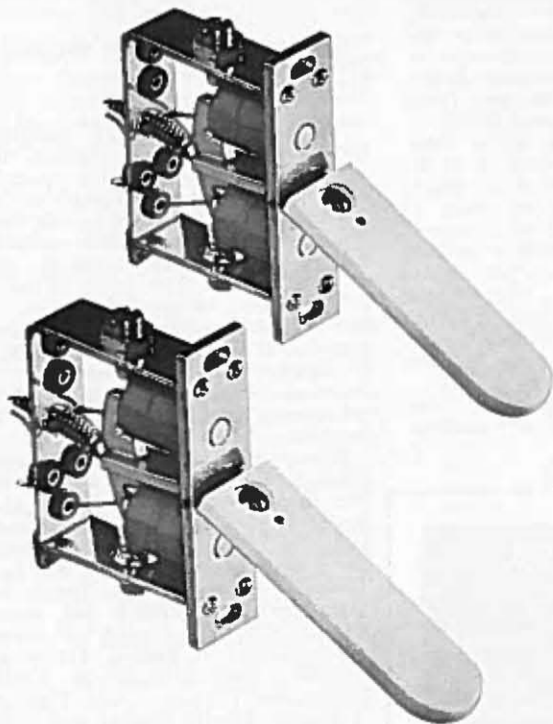
- No. 2 (c) (Version of 1882) (Latin)
- 8168 Vocal Score (ed. Oberdoerffer) 3.00
- BR13 Study Score 7.50
- No. 3 (f) (Latin)
- 3845 Vocal Score 5.00
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Checks should be made payable to Hartt College of Music, and sent with application to Summer Session, Hartt College of Music, University of Hartford, 200 Bloomfield Avenue, West Hartford, Connecticut 06117.

Housing and Meals are not included in above fees. For information please communicate with the Director of Housing, University of Hartford. A campus center with cafeteria is located on campus.

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SUMMER, 1974

An Assortment of Workshops, Summer Institutes,
Festivals, and Other Activities.

(Continued from March Issue)

Organ Masterclasses
Washington University
St. Louis, Missouri
Aug. 5-30

Anton Heiller will be featured in Washington University's Fifth Triennial Master Class in organ. Almost a month of study with Mr. Heiller, the famed organist and professor of organ at the Vienna Conservatory, Austria, will be offered.

Further information: Department of Music, Washington University, St. Louis, MO 63130

Carmel Bach Festival
Carmel, Calif.
July 15-28

In its 37th season, the festival of concerts, lectures, recitals, and two performances in Carmel Mission Basilica is conducted by Sandor Salgo. The resort town on California's Monterey peninsula provides a lovely seashore atmosphere. This year's program will include "Chandos Anthems" by Handel, Byrd's "Mass for 5 Voices", the complete "Brandenburg" Concertos, Haydn's Symphony 92, and Bach's "Mass in B minor."

Further information: Carmel Bach Festival, P.O. Box 575, Carmel, CA 93921.

Music in Worship Workshops
Saint Joseph's College
Rensselaer, Ind.
July 15-26

Includes two workshops. The first Workshop on Music in Worship (July 15-26) is a course designed for parish and school musicians; covers recent documents and regulations on music in worship, musical potential in today's eucharistic liturgy, congregational and choir repertory, Afro-American music in worship, folk music in worship, the cantor's role and repertory. Faculty includes Sister Joselyn Brenner, Father Patrick Collins, Nancy Gough, James Hansen, and Father Clarence Rivers.

The second workshop is on Afro-American Music in Worship. It is designed for those involved in or simply interested in Afro-American music in worship. The course will be concerned with the history, interpretation of Afro-American music and its use in worship, and with black liturgy. Choral work will be under the direction of Avon Gillespie. Other faculty include Father Clarence Rivers and composer Maurice McCall.

Further information: The Rev. Lawrence Heiman, Saint Joseph's College, Rensselaer, IN 47978.

Choral Study Tour in England
June 14-July 1

As part of the Westminster Choir College 1974 summer session, James Litton will lead a Choral Study Tour in England. English cathedral, collegiate and parish church choirs will be observed in rehearsals, services and concerts, and guest lecturers will include George Guest, David Lumsden, Bernard Rose, Allan Wicks, Barry Rose, Michael Nicholas and Malcolm Williamson. Various choral centers will be visited including Cambridge, Norwich, Ely, Peterborough, Worcester, Oxford, Winchester, Salisbury, Chichester, Guildford, Canterbury and London.

Tour participants will meet on Westminster Choir College's Princeton campus on June 14 for a 3-day orientation period and repertory study. The group will fly to London on June 16 and the tour will begin on June 17 in Cambridge. The tour will return to New York from London on July 1.

All travel arrangements are included in the tour, and participants will stay on the Choir College campus while in Princeton and in hotels in England. All meals excepting lunches are included.

For further information: Mr. Donald Graham, Franklin Travel, Inc., 344 Suburban Station Building, Philadelphia, PA 19103.

Internationale Orgeltagung
Oldenburg, Germany
July 28-Aug. 3

Constituting the 22nd annual meeting of the Gesellschaft der Orgelfreunde (Friends of the Organ) of Germany, the meeting includes lectures, recitals, concerts, and extensive tours of all the major organs, both old and new, in Oldenburg and the surrounding area. Membership in the GDO is not required to attend the meeting.

Further information: GDO-Geschäftsstelle, Schaffhauser Str. 22, D-77, Singen, West Germany.

20th Summer Academy for Organists
Haarlem, Holland
July 7-27

The Academy has been established for organists who have finished their advanced studies and want to specialize on a specified subject. Entry to the academy is strictly limited to this condition. Each participant is required to have a complete mastery of the technique of at least three works of the list of literature which belongs to the course he entered in order to perform them, if it is required. All entries to the academy are determined by the board of the Stichting International Orgelconcours in consultation with the teachers.

The teachers are: Marie Claire Alain (French organ literature), Kenneth Gilbert (harpsichord), Anton Heiller (J. S. Bach), Werner Jacob (Romantic music and Reger), Luigi F. Tagliavini (Italian and Spanish organ literature), and Louis Toebosch (improvisation). Marie-Claire Alain teaches in English and French; Kenneth Gilbert in English and French; Anton Heiller in English, French and German; Werner Jacob in English, Italian and German; Luigi Tagliavini in English, French, German and Italian, and Louis Toebosch in Dutch, English, French and German.

The organs used for the course will include the Müller organ in the Bavoerkerk and the Ahrend and Brunzema organ in the Mennonite Church. Courses are held daily in the morning or the afternoon, and lessons are of two hours each. Two excursions to see other organs in Holland will be arranged.

Further information: Stichting International Orgelconcours, Stadhuis, Haarlem, Holland. Registrations are due before May 1, 1974.

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Choate Organ/Harpsichord Seminar '74
The Paul Mellon Arts Center
Wallingford, Conn.
June 23-July 6

The seminars, now in their 6th year, are designed for teachers, church organists, and students of all ages. Master classes will be led by Bernard Lagacé, internationally known organ recitalist and professor of organ at the Montreal Conservatory of Music; Mireille Lagacé, organist, harpsichordist and teacher at the New England Conservatory; and Dr. Roberta Gary, professor of organ and head of the keyboard department at the Conservatory of Music of the University of Cincinnati. Duncan Phylfe, Choate School organist and teacher, directs the program, assisted by Richard J. Griffin, church organist and chairman of the Milton Academy music department.

The mechanical action organs on the Choate campus (3-manual 1969 Casavant, 4-stop Wilhelm of 1971, 18-rank 1972 Flentrop) are at the disposal of seminar participants. Masterclasses will be held in organ repertoire, organ techniques, harpsichord repertoire, church musicianship and student preparation. Lecture-demonstrations on phrasing and articulation, organ works by Bach, Franck, Sweelinck and Hindemith, the French Noels, and Book IV of the harpsichord works by Couperin will be included. Concerts will be played by faculty members and by selected participants in the seminars.

Further information: Choate Organ/Harpsichord Seminars, The Paul Mellon Arts Center, Wallingford, CT 06492.

Contemporary Organ Music Festival
Hartt College of Music
Hartford, Conn.
June 3-7

Hartt College's 4th Annual International Contemporary Music Festival will feature Iannis Xenakis, who will make a special trip from Paris to lecture and to hear the premiere performance of his first piece for organ, written especially for this festival. Clyde Holloway will be the performing artist for the premiere. Mr. Holloway will also lecture on the works of Messiaen, including some new and surprising notations given to him by the composer.

Daniel Pinkham will lecture, demonstrating the use of the electronic synthesizer.

John Holtz is chairman of the festival, and other performances will be given by Leonard Raver, John Holtz, Edward Clark, Elizabeth Sollenberger (all of the Hartt faculty) and Hartt College organ students.

Further information: 4th International Contemporary Organ Music Festival, Hartt College of Music, University of Hartford, 200 Bloomfield Ave., West Hartford, CT 06117.

Colby Institute of Church Music
Colby College
Waterville, Maine
August 18-24

The Institute, in its 19th year, includes a week of study and recreation on the Colby College campus. Demonstrations, workshops, exhibits, practice opportunities, and repertory fun is under the direction of Arthur Poister (organ), Thomas Richner (organ, piano workshop), Samuel Walter (choral workshop and repertory), Adele Heinrich (conducting, service playing), and Valerie Goodall (vocal methods).

Further information: Thelma McInnis, Colby College, Waterville, ME 04901.

Courses in Liturgical Music
Catholic University of America
Washington, D.C.
June 25-Aug. 2

As part of the summer session sponsored by Catholic University of America, special courses in liturgical music will be offered. They are as follows:

June 25-Aug 2 — Liturgical Composition and Scoring;

June 24-July 5 — The Place of Music in Catholic Worship; Instrumental Music in the Liturgy;

July 8-19 — Structure and Meaning of Music Liturgy (Litanies, Psalms, Alleluias, Eucharistic Acclamations, etc.); Choral Literature and Materials of Liturgical Music;

July 22-Aug. 2 — Preparation and Organization of Music Liturgies (The Parish Committee, Mass Preparation); Techniques for the Cantor and Song Leader.

Further information: Director of the Summer Session, The Catholic University of America, Washington, DC 20017.

AGO National Convention
Cleveland, Ohio
June 17-21

Cleveland hosts the 1974 national convention of the A.G.O. Featured on the program are Samuel Adler, William Albright, Matthias Bamert, Donald Erb, Burton Garlinghouse, Robert Glasgow, Jean Guillou, Gerre Hancock, Helen Kemp, Louis Lane, Gustav Leonhardt, Marilyn Mason, Billy Nalle, Robert Noehren, Karel Paukert, Arthur Poister, Cherry Rhodes, Ned Rorem, Jeffery Rowthorn, Joseph Sittler, Gerd Zacher, the Cleveland Orchestra, the Philharmonia Chorale of Cleveland, and the Gregg Smith Singers.

Further information: AGO Cleveland 74, 2757 Fairmount Blvd., Cleveland, OH 44118.

Chimney Flute 4'
Doublet 2'
Larigot 1 1/2'
Sesquialtera III
Fourniture III
Sharp IV
Cromorne 8'
Basson-Hautbois 8'
PEDAL

S-bbass 16'
Octave 8'
Superoctave 4'
Superoctave 2'
Mixture III
Bassoon 16'
Trumpet 8'

ZUMBRO LUTHERAN CHURCH Rochester, Minn., sponsored a religious arts festival on March 8, 9 and 10. David Bowman was guest organist for a performance of Dupré's "Stations of the Cross," open house at the choir school, art displays, workshops on religious dance and contemporary worship, a chancel drama performed by the Covenant Players of Reseda, California, and a choral concert under Zumbro's director, Gerald Near, comprised the festival program.

ROBERT ROUBOS is scheduled to make a brief recital tour in Europe during the early summer of this year. His itinerary begins in France during late May, proceeds into Scotland for a number of performances, and concludes in Holland where he will perform in Gouda, Hulst, Rotterdam, Zwolle, Oude Tonge, and other locations. Dr. Roubos is chairman of the music department at the Cortland campus of the State University of New York.

N. C. School of Arts To Have New Fisk

The North Carolina School of the Arts, Winston-Salem, North Carolina, has recently signed a contract for the building of a 2-manual, 25-stop organ in Crawford Hall. The instrument will be built by C. B. Fisk, Inc., and the design was drawn up by Charles Fisk in consultation with John Mueller, organ instructor of the School. It will be located on the floor of the hall, against the right fascia of the proscenium arch, and will be housed in a wooden case of contemporary design. Key and stop action will be mechanical, and there will be six adjustable combination pedals. The tonal design derives from both French and German classical sources, and the reed stops are to be French in construction and voicing.

GREAT (56 notes)

Bourdon 16'
Prestant 8'
Chimney Flute 8'
Octave 4'
Spire Flute 4'
Superoctave 2'
Blockflute 2'
Cornet III
Mixture IV-VI
Trumpet 8'

SWELL (56 notes, enclosed)

Gedackt 8'
Principal 4'

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SESSION II — August 5-10

SESSION III August 12-17

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NUNC DIMITTIS

DOROTHY KNIGHT GREENE

Dorothy Knight (Mrs. Stewart A.) Greene, well-known organist, pianist, and a long-time member of the Indianapolis Chapter of the A.G.O., died in mid-January, 1974. Her professional career of more than 50 years included 23 years as choir director for the Indianapolis Hebrew Congregation, and as organist of the Central Christian Church, the Third Church of Christ Scientist, and the First Congregational Church, all of Indianapolis, Indiana.

A memorial concert was presented in Christ Church Cathedral in Indianapolis.



DUDLEY MALCOLM ARCHER

Dudley Malcolm Archer, for many years an organist and teacher in Brooklyn, N.Y., and dean of the Brooklyn Chapter of the A.G.O., died August 19, 1973 following a long illness. He was 73.

Dr. Archer was born on the island of Barbados, West Indies in 1899. Following his education in Barbados, he was a teacher in the elementary schools there and later became head master of the Coleridge High School in Barbados.

In 1921 he came to the U.S. and entered the College of the City of New York for the purpose of studying medicine. His love for music caused him to abandon the study of medicine after two years, and in 1923 he founded Archer's Modern Music School. It was continued under his direction for 50 years.

Dr. Archer graduated from the Guilman Organ School in 1945, and in 1946 he received the DSM degree.

For many years Dr. Archer was clerk of the vestry of St. Augustine's Episcopal Church, Brooklyn, and he was organist there for 33 years. He served as president of the National Association of Negro Musicians for six years, and he was elected dean of the Brooklyn Chapter of the A.G.O. in 1972. He was the composer of several anthems and organ compositions.

Dr. Archer is survived by his wife, five children, eleven grandchildren, and ten great-grandchildren.

EMMA DIEHM PRATT

Emma Diehm Pratt of Stockton, California, died January 8, 1974. She was 88. Mrs. Pratt was the widow of the late Walter E. Pratt.

Born in Iowa, the daughter of a Reformed Church pastor, she received her musical education at the Crane Institute in Potsdam, New York. Following her graduation she became a school music supervisor in Malone, N.Y., and later in Winchester and Boston, Massachusetts. She joined the music faculty of the University of Nevada later, and was director of music of a church in Reno, Nevada during that time. Around 1930 she moved to California, serving until her retirement as organist-director of several churches in Lodi and Stockton. She was active in Stockton as a teacher of voice and piano.

Mrs. Pratt was a member of the Central California Chapter of the A.G.O. and of the Stockton Music Teachers Association. She is survived by a sister, Julia D. Arevalo, of Stockton.



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Photo by Gene Howell, Menlo Park, California



Daniel T. Moe, professor of choral conducting at Oberlin College Conservatory of Music, Oberlin, Ohio, has been awarded the Wittenberg University School of Music's annual highest honor, the Canticum Novum Award. Recognizing Dr. Moe as an outstanding educator, composer, conductor, church musician, and author, the citation for the award reads, "It is a privilege for this institution of the Lutheran Church in America to honor you for your accomplishments in the art of music composition and performance and for your creative leadership in the music of the Church." Dr. Moe is the seventh person to receive the Wittenberg award. Dr. Moe was responsible for developing the graduate choral program in choral literature and conducting at the University of Iowa prior to his appointment at Oberlin, and he has also taught at the University of Denver and the University of Southern California. He is the author of "Problems in Conducting" and "Basic Choral Concepts" and he has written several articles published in other books and journals. He is president of the Lutheran Society for Worship, Music and the Arts, and a member of the Inter-Lutheran Commission of Worship.

**VISSER-ROWLAND ASSOCIATES
ESTABLISH ORGANBUILDING
FIRM IN HOUSTON, TEX.**

A new organ building firm, Visser-Rowland Associates, Inc., has been established in Houston, Texas. The principals of the firm include Pieter Visser, Jan R. Rowland and S. H. Dembinsky. Mr. Visser, an organ builder from Amsterdam, Holland, has completed 194 installations in Europe and the U.S. in his 19 years in the profession. He was formerly with the Verschuieren firm in Holland. Mr. Rowland began the study of organ engineering some 10 years ago in Ludwigsburg, West Germany, and has served subsequently with both European and American firms, aiding in installations from coast to coast. Mr. S. H. Dembinsky, formerly with the Wicks and the Walcker Organ Companies, has over 25 years experience in the organ business, both domestic and imported.

The new firm will concentrate its activities on the design, building and installation of organs for churches, colleges and residences. In addition, selective rebuilding and refurbishing of existing organs of all makes, and some organ tuning, maintenance and repair, as well as consultation will be engaged by the firm.

The first pipe organ under the Visser-Rowland name is now over 80% completed. It is a 24-rank mechanical action instrument for the Redford Lutheran Church, Redford, Michigan.

Interested organists and friends are invited to visit the Visser-Rowland shop at 2033 Johanna in Houston.

THE LOUISVILLE BACH SOCIETY performed Mozart's "Litany in B-flat," Schubert's "Stabat Mater," Bach's motet "Komm, Jesu, komm," and Micheelsen's "Es sungen drei Engel" at its February subscription concert. Under the direction of Melvin Dickinson, guest soloists for the occasion were Phyllis Bryn-Julson, soprano, and William McDonald, tenor. Special cadenzas for the Mozart work were written by Philip Rhodes, State of Kentucky composer-in-residence under a grant from the Kentucky Arts Commission. The Micheelsen work was dedicated to the late composer's memory.

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- ORGAN - Frederick Swann, Aug. 21, 22, 23
- DICTION FOR SINGERS - James Benner, July 1-Aug. 16
- OPERA - Clifford Harvuot, July 1-Aug. 16
- CHAMBER MUSIC - Clara Siegel (All instruments including piano), July 1-Aug. 16
- CLASSICAL INDIAN MUSIC - Kumud Ranjan Banerjee, July 1-Aug. 16 (credit offered)
- GUITAR - Bunyan Webb, July 6-13
- NEXUS PERCUSSION, July 29-Aug. 2 KODALY, July 29-Aug. 9 (credit offered)
- WRITING FOR VOICES - Alice Parker, July 15-20
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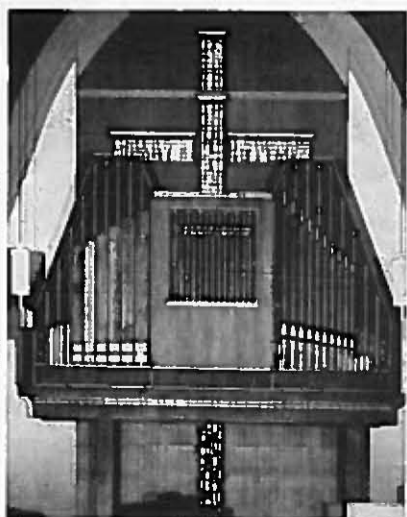
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Sharon Kleckner has recently been appointed minister of music at House of Hope Presbyterian Church, St. Paul, Minnesota. Miss Kleckner holds undergraduate degrees from Oberlin College and the Oberlin Conservatory of Music where she studied with Garth Peacock. She received a master of music degree in organ at Syracuse University under Arthur Poister. She has taught at Keuka College in upstate New York, where she also chaired the music department, and at Gustavus Adolphus College in St. Peter, Minnesota.

**U. OF MICHIGAN ESTABLISHES
DEGREE PROGRAM IN
CARILLON PERFORMANCE**

The University of Michigan School of Music has established a bachelor of music degree program in carillon performance, the first such curriculum at a major North American university. Until now, a degree in carillon performance has been available only through the two European carillon schools, namely the Netherlands Carillon School in Amersfoort, and the "Jef Denijn" Carillon School in Mechelin, Belgium.

The governing faculty of the Univer-

sity of Michigan School of Music voted to enlarge the existing carillon program with the addition of the degree, and the four-year degree program will be started as early as next fall if enrollment demands it.

Two new courses are being added to the elective courses which have been offered by the School of Music: "Campanology," the study of the bell, the history of its musical and nonmusical uses; and "Carillon Literature," an in-depth study of the literature and styles of carillon performance.

SCHOLARSHIPS ARE AVAILABLE for organists and choir directors who wish to attend the '74 Inter-Lutheran Church Music Institutes (see THE DIAPASON, March issue, p. 16). Write: '74 Inter-Lutheran Church Music Institutes, 426 South Fifth Street, Minneapolis, MN 55415.



Wolfgang Rübsam has been appointed to the organ faculty of Northwestern University, Evanston, Ill. effective September 1, 1974. Mr. Rübsam, currently organist of the Abbey Marienstatt, Germany, was a student of Helmut Walcha in Frankfurt, and holds the Master of Music Degree from Southern Methodist University where he pursued graduate work under Robert Anderson. He was the winner of the National Organ Playing Competition in Fort Wayne, Indiana in 1970, and in 1973 was awarded the Grand Prix de Chartres. Since returning to Europe Mr. Rübsam has been a pupil of Marie Claire Alain and has recorded for Da Camera, Phillips and Musical Heritage Society.

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The American Organ Players' Club of Philadelphia, Pa. announces two organ playing competitions under terms of the Alfred Hollins bequest.

Candidates for the senior contest will be required to play three compositions: (1) Baroque (2) Romantic (3) Contemporary periods. Auditions will be held on Sunday, May 19, 1974 from 3-5 p.m. The winner of the senior contest will receive a prize of \$100 and will be presented in an organ recital in the fall series at Arch Street Presbyterian Church, Philadelphia. Age limit is 19-25, and the contestant must reside in Pennsylvania, New Jersey, or Delaware.

A junior competition for students 14-18 years old will be held on Sunday, May 12, 1974, from 3-5 P.M. Contestants will be expected to play two compositions: (1) Baroque (2) Contemporary. There will be a prize of \$50 for the winner of this competition. Students must also reside in the three-state area mentioned above.

Applicants may apply to Esther Cupps Wideman, President of the American Organ Players' Club, Arch Street Presbyterian Church, 1724 Arch Streets, Philadelphia, Pa. 19103. Please state, name, age, teacher or school, and compositions to be played. Application must be received by May 1, 1974. The auditions will be held at the Arch Street Presbyterian Church and the contestant may arrange for limited practice time through Mrs. Wideman.

ARTHUR HOWES announces that in consideration of the recent advance of the dollar in the international money market, it has become possible to reduce the cost of the Northern European Organ Tour and the Intensive Study Program. Information about the new lower prices may be obtained by writing: Organ Study Tours, Box 425, North Andover, MA 01845.

THE HAARLEM INTERNATIONAL ORGAN IMPROVISATION COMPETITION, held annually in Haarlem, Holland, for the first time in its history has opened participation in the contest to applicants other than those who are strictly invited to compete, as was the case in past competitions. Anyone may apply, but the committee still will invite only four competitors to participate in the competition, and all applicants will be screened by the committee prior to its decision as to whether the applicant should be invited or not. Prior application to the committee has heretofore been impossible.



Richard Webster has been appointed organist and choirmaster of St. Luke's Episcopal Church, Evanston, Ill., effective Sept. 1. Mr. Webster, a graduating senior at Northwestern University has served as assistant to Karel Paukert at St. Luke's for the past two years. A native of Nashville, Tenn., Mr. Webster, who enjoys a reputation as an excellent flutist, was a member of the Nashville Youth Symphony under the direction of Thor Johnson.

Mr. Webster has played extensive organ recitals throughout the midwest and prior to assuming this position he will be giving recitals in Belgium and Germany. At St. Luke's he will be responsible for musical events within the church and will direct a choir of 55 men and boys. Richard Webster's organ teachers have been Peter Fyfe at Blair Academy of Music, Nashville and Karel Paukert at Northwestern University.

THE 28th KALAMAZOO BACH FESTIVAL was held early in March in Kalamazoo, Michigan. The 9th annual young artists' competition received 55 applications from which 32 finalists were selected to compete in the finals, and two performances were scheduled on March 2 to recognize the young performers. A concert of chamber music on March 3 included the Bach Collegium and the Kalamazoo Kantorei in Bach's "Brandenburg Concerto III," "Sonata III for Harpsichord and Violin," Wilhelm Friedemann Bach's aria "Zerbrecht, Zerbrecht," and Johann Christian Bach's "Magnificat." On March 9, the festival brought a performance of the "Mass in B minor."



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CALENDAR

APRIL

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

MAY

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

DEADLINE FOR THIS CALENDAR WAS MARCH 10

5 April
Clarence Watters, Trinity College, Hartford, CT 8:15 pm
Lee Ridgway, Wooster School, Danbury, CT 8:30 pm
Michael Corzine, St Paul's Episcopal, Cleveland Heights, OH 8 pm
Virgil Fox, Glendale Presbyterian, Glendale, CA
Nicolas Kynaston, Drummond Hill Presbyterian, Niagara Falls, Ontario

7 April
New York Kantorei Soloists, Riverside Church, New York City 2:30 pm
William B Cooper, Cultural Center, New York City 3 pm
St John Passion by Bach, Church of the Heavenly Rest, New York City 4 pm
Messiah (Lenten portion) by Handel, St Bartholomew's Church, New York City 4 pm
Calvin Hampton, Calvary Episcopal, New York City 4 pm
Requiem by Fauré, Fifth Ave Presbyterian, New York City 4:30 pm
Dennis Michno, St Thomas Church, New York City 5:15 pm
St John Passion by Bach, Church of the Ascension, New York City 8 pm
Karl Moyer, First Methodist, Fredonia, NY 4 pm
Bach Hours, Holy Trinity Lutheran, Buffalo, NY 5 pm
Nicolas Kynaston, Westminster Presbyterian, Buffalo, NY
Messiah (Pt II) by Handel, First Presbyterian, Orange, NJ 5 pm
Mark Adams, Bethlehem Lutheran, Ridgewood, NJ
Messiah (Pts II and III) by Handel, Trinity Church, Princeton, NJ
Rodney Hansen, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Choirs of St Andrew's School (Boca Raton); at Bethesda by the Sea Episcopal, Palm Beach, FL 4 pm
Lenten Choral Vespers, Concordia Senior College, Ft Wayne, IN 8 pm
University Choir, L L Fleming, dir; Valparaiso U, IN 8:15 pm
Stations of the Cross by Dupré, Alexander Boggs Ryan, the Rev Lewis Brimer, Western Michigan U Dancers; Cathedral of Christ the King, Kalamazoo, MI 4:30 pm
Meditations on the Seven Last Words by Huston, Assumption (Grotto) Parish, Detroit, MI 4 pm
Robert Luther, for Galesburg, IL AGO 4:30 pm
Martha Folts, Trinity United Methodist, Charles City, IA 3 pm
Stations of the Cross by Dupré, Antone Godding, First United Methodist, Wichita, KS 8 pm
German Requiem by Brahms, St Michael and All Angels Church, Dallas, TX 8:15 pm
Karen McKinney, St Mark's Episcopal, Glendale, CA 4 pm
Virgil Fox, Glendale Presbyterian, Glendale, CA
Seven Last Words by Dubois, Church of the Blessed Sacrament, Hollywood, CA 4 pm
Occidental Glee Club, La Jolla Presbyterian, La Jolla, CA 3 pm
Stations of the Cross by Dupré, Del Case, Grace Cathedral, San Francisco, CA 5 pm

8 April
Passion Music, St Thomas Church, New York City 12:10 pm

9 April
Passion Music, St Thomas Church, New York City 12:10 pm
Convent of the Sacred Heart Choir, Trinity Church, New York City 12:45 pm
Nicolas Kynaston, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
DePaul U Concert Choir, Center Theatre, DePaul U, Chicago, IL 8:15 pm

10 April
Candace Anderson, Christ Church Cathedral, Hartford, CT 11:40 am
Dwight Oarr, Aurora Presbyterian, Aurora, NY 8 pm
Passion Music, St Thomas Church, New York City 12:10 pm
Choral music for Passiontide, All Saints Church, New York City 12:30 pm
St Matthew Passion by Bach, St Bartholomew's Church, New York City 8:15 pm
Lois Skeans, Johnson Mem Church, Huntington, WV 12:20 pm
Requiem by Mozart, Fourth Presbyterian, Chicago, IL 7:30 pm

11 April
Cambridge Musica Antiqua, Busch-Reisinger Museum, Cambridge, MA 12:15 pm
Tenebrae Service, Interchurch Center, New York City 12:05 pm
Passion Music, St Thomas Church, New York City 12:10 pm
Dennis Michno, All Saints Church, New York City 12:30 pm
James A Simms, Trinity Church, New York City 12:45 pm
Tenebrae Service, Riverside Church, New York City 8 pm
Lee Dettra, First and Central Presbyterian, Wilmington, DE 12:30 pm
Requiem by Fauré, Christ Church, Cincinnati, OH 8 pm

12 April
The Crucifixion by Stainer, Brick Presbyterian, New York City 12:10 pm
Choral Service, Riverside Church, New York City 2:30 pm
Seven Words from the Cross by Ralph Sydow, Westminster Presbyterian, Utica, NY 8 pm
Seven Last Words by Haydn, Bethesda by the Sea Episcopal, Palm Beach, FL 2 pm
Music for Good Friday, Fairmount Presbyterian, Cleveland Heights, OH 8 pm
Music for Good Friday, First Congregational, Columbus, OH 8 pm
St Matthew Passion by Victoria, Assumption (Grotto) Parish, Detroit, MI 7 pm
Stations of the Cross by Dupré, Antone Godding, Oklahoma City U, OK 12 noon
Requiem by Durufle, Pacific Union College Pro Musica, Grace Cathedral, San Francisco, CA 8 pm

14 April
The Way to Emmaus by Weinberger, Riverside Church, New York City 2:30 pm
Mark Adams, Cultural Center, New York City 3 pm
Wilmer Welsh, Cathedral of St John the Divine, New York City 3:30 pm; followed by processions, drama, music and readings for Easter, 4 pm

Musica Sacra of New York, Central Presbyterian, New York City (also Apr 9)
The Early Music Players, St Mary's Abbey, Morristown, NJ 8 pm

9 April
Passion Music, St Thomas Church, New York City 12:10 pm
Convent of the Sacred Heart Choir, Trinity Church, New York City 12:45 pm
Nicolas Kynaston, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
DePaul U Concert Choir, Center Theatre, DePaul U, Chicago, IL 8:15 pm

10 April
Candace Anderson, Christ Church Cathedral, Hartford, CT 11:40 am
Dwight Oarr, Aurora Presbyterian, Aurora, NY 8 pm
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Mark Adams, Cultural Center, New York City 3 pm
Wilmer Welsh, Cathedral of St John the Divine, New York City 3:30 pm; followed by processions, drama, music and readings for Easter, 4 pm

Calvin Hampton, Calvary Episcopal, New York City 4 pm
Te Deum by Dvorak, St Bartholomew's Church, New York City 4 pm
Nicolas Kynaston, St Timothy Lutheran, Wayne, NJ 8 pm
Craig Campbell, First United Methodist, Johnson City, TN 10:30 am
James Fallatin, Cathedral of Christ the King, Kalamazoo, MI 4:30 pm

16 April
Raymond Ocock, Fifth Ave Presbyterian, New York City 12:10 pm
Dolores Jones, soprano; Trinity Church, New York City 12:45 pm
Newark Boys Chorus, James McCarthy, dir; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Church Music Conference, Malcolm Williamson, St Luke's Episcopal, Atlanta, GA (thru Apr 19)
Symphony of Psalms by Stravinsky, Friede auf Erden by Schoenberg, Veni Sancte Spiritus by Dunstable; Eastern Kentucky U, Richmond, KY 8 pm
Ted Alan Worth, Senior H S, Merrill, WI
Virgil Fox, Civic Theatre-Arena, Aberdeen, SD

17 April
Nicolas Kynaston, Methuen Mem Music Hall, Methuen, MA 8:30 pm
Music of Matthew Locke, St Thomas Church, New York City 12:10 pm
Cantata 4 by Bach, Choirs of All Saints Church and the Orpheus Chamber Ensemble, Dennis Michno, dir; All Saints Church, New York City 12:30 pm
James Moeser, Rutgers U, New Brunswick, NJ
"Baroque: Sights and Sounds", Gustav Leonhardt; Northwestern University, Evanston, IL (thru Apr 18)

18 April
Lenora Stein and Consort, Busch-Reisinger Museum, Cambridge, MA 12:15 pm
Florence Hines, St Thomas Church, New York City 12:10 pm
Roger Evans, All Saints Church, New York City 12:30 pm
Elizabeth Sollenberger, Trinity Church, New York City 12:45 pm
Carole Miles, First and Central Presbyterian, Wilmington, DE 12:30 pm
Winthrop Chorus, Winthrop College, Rockhill, SC 8 pm
Church Music Seminar: "Hymns and Spiritual Songs"; Jan Bender, M Alfred Bichsel, Herbert Brokering, David Craighead, Hugo Gehrke, Gerald Knight, The St John's Chorale, The Western Wind, Valparaiso U, Valparaiso, IN (thru Apr 21)
Edward Mandello, Rockefeller Mem Chapel, Chicago, IL 8:30 pm
Ted Alan Worth, Anoka Sr H S, Anoka, MN
Festival Chorus, Waco Hall, Baylor U, Waco, TX 8:15 pm
Fred Swann, Chapman College, Orange, CA

19 April
William McCorkle, Wheaton College, Norton, MA 8:30 pm
John Rose, United Congregational Church, Norwich, CT 8 pm
Thomas Murray, St John's Lutheran, Allentown, PA 8 pm
Recitals and workshops, Robert Noehren, Calvary Episcopal, Rochester, MN (thru Apr 21)
Gerre Hancock, First Central Congregational, Omaha, NE
Virgil Fox, Memorial Hall, Independence, KS
Klaus Kratzenstein, Rice U Chamber Orchestra, St Vincent de Paul Church, Houston, TX 8 pm
Nicolas Kynaston, Cecilian Series, Calgary, Alberta

20 April
The Prodigal Son by Britten, Haverford College, Haverford, PA 8:30 pm
Ted Alan Worth, Mt Marty's College, Yankton, SD

21 April
Philip La Gala, St Anne's Church, Lawrence, MA 3:30 pm
Peter Ramsey, Cathedral of All Saints, Albany, NY 4:30 pm
Marie-Madeleine Durufle, St Peter's Episcopal, Bay Shore, NY 4 pm
Gerald Morton, Riverside Church, New York City 2:30 pm
Calvin Hampton, Calvary Episcopal, New York City 4 pm
Requiem by Mozart, St George's Church, New York City 4 pm

Women's Chorale, Julia Anderson, dir; Cathedral of St John the Divine, New York City 4:30 pm
U of Virginia Glee Club and Carlow College Choir, John Lively, dir; St Thomas Church, New York City 5:15 pm
Lorna Lee Curtis, St Mary's Abbey, Morristown, NJ 4:30 pm
Frederick Swann, St James United Methodist, Philadelphia, PA
Claire Coci, Camp Hill Presbyterian, Camp Hill, PA 7:30 pm
Karl Moyer, Messiah Lutheran, South Williamsport, PA 4 pm
Joseph Stevens, harpsichord, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Albert Russell, Bradley Hills Presbyterian, Bethesda, MD 4 pm
Christ Lag in Todesbanden by Bach, Fairfax United Methodist, Fairfax, VA 9:30 and 11 am
God's Trambones, Playward Bus Theatre Company, First Presbyterian, Ft Wayne, IN 8 am
Corliss R Arnold, First Presbyterian, Brooklyn, MI 7:30 pm
Leander C Claffin, Redeemer Lutheran, Flint, MI 8 pm
Judy Glass, Andrews U, Berrien Springs, MI 8 pm
Margaret Co, First Baptist, Oak Park, IL 3:30 pm
Organ and Choir Conference; Charles Benbow, C Griffith Bratt, Barbara Owen, Robert Schuneman, Augustana Choir; Augustana College, Rock Island, IL (thru Apr 23)
Robert Luther, Central Presbyterian, Des Moines, IA 4:30 pm
Kim Kasling, Jeffrey Wasson, works of lves; U of Minnesota, Minneapolis 4 pm
Requiem by Mozart, Church Street United Methodist, Knoxville, TN
J Marcus Ritchie, First English Lutheran, New Orleans, LA
Rebecca Peal, graduate harpsichord recital, Southern Methodist U, Dallas, TX 4 pm
Wilma Jensen, Oklahoma City U, OK 3 pm
Carlene Neihart, Ottawa U, Ottawa, KS 3 pm
Messiah by Handel, Central Lutheran, Minneapolis, MN
Cherry Creek H S Meistersingers; at St John's Cathedral, Denver, CO 4 pm
Nicolas Kynaston, First Baptist, Lethbridge, Alberta

22 April
Winthrop Choral, Winthrop College, Rockhill, SC 8 pm
Virgil Fox, Watertown, H S, Watertown, WI

23 April
Marie-Madeleine Durufle, Center Church, Hartford, CT 8 pm
Kenneth Clayton, Fifth Ave Presbyterian, New York City 12:10 pm
Rita Veneziano, piano, Trinity Church, New York City 12:45 pm
Claire Coci, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Robert K Nelson, Park Place Methodist, Houston, TX 8:15 pm
Worth-Crow Duo, City Aud, Hastings, NE

24 April
Music of C V Stanford, St Thomas Church, New York City 12:10 pm
Ruth Leach, recorder and viol; Dennis Michno, harpsichord; All Saints Church, New York City 12:30 pm
William Albright, Trinity Church, New York City 8 pm
Gerre Hancock, Cleveland Museum of Art, Cleveland, OH
Elizabeth Chojnacka, harpsichord, Museum of Contemporary Art, Chicago, IL 8:15 pm
Worth-Crow Duo, City Aud, Haldridge, NE
John Rose, Knox Metropolitan United Church, Regina, Sask
Nicolas Kynaston, Ryerson Methodist, Vancouver, BC

25 April
Brian Jones, Busch-Reisinger Museum, Cambridge, MA 12:15 pm
Dennis Michno, All Saints Church, New York City 12:30 pm
Choral Concert, Trinity Church, New York City 12:45 pm
Lee Dettra, First and Central Presbyterian, Wilmington, DE

26 April
Martha Folts, Memorial Church, Harvard U, Cambridge, MA 8:30 pm
Philip La Gala, Mem Music Hall, Methuen, MA 8:30 pm
Chair of St Luke's Chapel, at Trinity Church, New York City 8 pm

Leander C Claffin, St Michael's Catholic Church, Flint, MI 7:30 pm
 Virgil Fox, Revelation Lights, Performing Arts Center, Milwaukee, WI
 James Moeser, First Presbyterian, Columbia, MO
 Klaus Kratzenstein, with Richard Schaffer, trumpet; St Vincent de Paul Church, Houston, TX 8 pm
 Catharine Crozier, Broadmoor Community Church, Colorado Springs, CO
 John Rose, First Presbyterian, Salem, OR
 Robert Noehren, Schoenberg Hall, UCLA, Los Angeles, CA
 Nicolas Kynaston, St Andrew's Presbyterian, Victoria, BC

27 April
 Philip La Ga'ia, Mem Music Hall, Methuen, MA 8:30 pm
 Gregg Smith Singers, Trinity Church, New York City 2:45 pm
 Chapel of the Intercession Choir; at St Paul's Chapel, Trinity Parish, New York City 3:45 pm
 Arthur Poister, masterclass, Converse College, Spartanburg, SC
 Cantatas 46, 67 by Bach, Salve Regina by Haydn, motets by Brahms and David; Louisville Bach Society, Melvin Dickinson, dir; Christ Church Cathedral, Louisville, KY 8 pm
 David Natt, workshop for church choir directors (AGO), U of Wisconsin Music School, Madison 10 am
 Cantatas 214, 50, Concerto for 3 Violins, Suite in B minor by Bach, Chamber Singers of Iowa City, Rosella Duerksen, dir; Ifor Jones, guest conductor; Clapp Hall, U of Iowa, Iowa City 8 pm
 Richard Morris and Martin Berinbaum, organ and trumpet; Jr H S, Lexington, NE
 Catharine Crozier, masterclass, Colorado Springs, CO
 Jennifer Bate, Castle Hill Baptist, Sydney, Australia 8 pm

28 April
 Brian Jones, St Barnabas Mem Church, Falmouth, MA 8 pm
 George Jones, Cathedral of All Saints, Albany, NY 4:30 pm
 Claire Caci, Hartwick College, Oneonta, NY
 Anne Cleaves, contralto; Ralph McFarlane, tenor; Riverside Church, New York City 2:30 pm
 Kenneth Clayton, Fifth Avenue Presbyterian, New York City 3 pm
 Calvin Hampton, Calvary Episcopal, New York City 4 pm
 Dwight Oarr, St Thomas Church, New York City 5:15 pm
 Robert Anderson, First Presbyterian, Caldwell, NJ 8 pm
 Mary Fenwick, Cathedral of St John, Paterson, NJ 4:30 pm
 Richard Aitken Trio, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Belair Madrigal Singers, Patricia Boyd, dir; St Timothy's Episcopal, Herndon, VA
 Eugenia Toole Glover, Cathedral of St Philip, Atlanta, GA 5 pm
 Stephen Ten Eyck, Bethesda by the Sea Episcopal, Palm Beach, FL 4 pm
 David H Binkley and Eleanor Hamm, Camp Hill Presbyterian, Camp Hill, PA 7:30 pm
 Leander C Claffin, Lutheran Chapel, Central Michigan U, Mt Pleasant, MI 4 pm
 Corliss R Arnold, Fourth Presbyterian, Chicago, IL 6:30 pm
 Requiem by Brahms, Choir of First Presbyterian Church (La Grange, IL); Our Lady of Bethlehem Convent Chapel, La Grange Park, IL 8 pm
 Anita Werling, Trinity Lutheran, Carthage, IL 4 pm
 Mass in B minor by Bach, Chamber Singers of Iowa City, Bach Festival Orchestra, Ifor Jones, guest conductor; Clapp Hall, U of Iowa, Iowa City 3 pm
 Chamber Singers, Robt H Young, dir; Baylor U, Waco, TX 3 pm
 Robert Covarra, St Luke's Episcopal, Fort Collins, CO 8 pm
 John Rose, Plymouth Congregational, Seattle, WA
 Vocal chamber music, First Unitarian, Portland, OR 8 pm
 Gilbert E Crane, Trinity Episcopal, San Francisco, CA 4 pm
 Ladd Thomas, Naval Weapons Center, China Lake, CA
 Lee Jessup, First United Methodist, Los Angeles, CA 4 pm

Nicholas Kynaston, First St Andrew's United Church, London, Ontario 4 pm

29 April
 Conference, "Young Voices, Repertory and Tone"; Barry Rose, Lee Bristol Jr, Gerre Hancock, Dwight Oarr; St Thomas Church, New York City (thru Ap 30)
 Ted Alan Worth, Marshall Jr H S, Clovis, NM
 Nicolas Kynaston, St Andrew's Presbyterian, Kitchener, Ontario

30 April
 Charles D Frost, Fifth Ave Presbyterian, New York City 12:10 pm
 Andrew Balatowsky, flute and electronic tape; Trinity Church, New York City 12:45 pm
 Martha Folts, Trinity Church, New York City 8 pm
 Kenneth and Ellen Landis, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Requiem by Duruflé, Marie-Madeleine Duruflé, Plymouth Congregational, Miami, FL
 John Rose, Central Christian, Warren, OH
 National Organ Playing Competition Winner's Recital, First Presbyterian, Ft Wayne, IN 8 pm
 Spring Choral Concert, Euell Porter, dir, Baylor U, Waco, TX 8:15 pm
 Jennifer Bate, St Andrew's Church, Canberra, Australia 8 pm

1 May
 Robert MacDonald, Mem Music Hall, Methuen, MA
 Music of Britten, St Thomas Church, New York City 12:10 pm

2 May
 Hugh and Thomas Geoghegan, duo guitarists, Busch-Reisinger Museum, Cambridge, MA 12:15 pm
 Thomas Murray, St Paul's Cathedral, Boston, MA 5:15 pm
 Timothy L Zimmerman, St Thomas Church, New York City 12:10 pm
 William MacGowan, Trinity Church, New York City 12:45 pm
 Jack Burnam, First and Central Presbyterian, Wilmington, DE 12:30 pm
 Worth-Crow Duo, Kingman H S, Kingman, AZ
 Ronald Wyatt, St Markus Kirche, Hamburg, West Germany 8 pm

3 May
 Brian Jones, First Unitarian, New Bedford, MA 8 pm
 Gordon and Grady Wilson, duo organ, First Congregational, Columbus, OH 8 pm
 Baylor Chorale, Baylor U, Waco, TX 8:15 pm
 Requiem by Duruflé, Marie-Madeleine Duruflé, First Congregational, Los Angeles, CA
 Jennifer Bate, Tynte St Baptist, North Adelaide, Australia 8 pm

5 May
 Requiem by Verdi, Universalist Unitarian Church, Brockton, MA 4 pm
 Music of Alain, including Messe Modale, Lee Ridgeway, Trinity Episcopal, Topsfield, MA 10 am
 Elizabeth Sollenberger, Wheaton College, Norton, MA 8:30 pm
 Karl Moyer, St Paul's Cathedral, Burlington, VT 8 pm
 Stabat Mater by Rossini, Psalm 150 by Edwards; Byrne Camp Chorale and Orchestra; Riverside Church, New York City 2:30 pm
 Calvin Hampton, Calvary Episcopal, New York City 4 pm
 Bernard Riley, St Thomas Church, New York City 5:15 pm
 Mary Fenwick, Calvary Presbyterian, Riverton, NJ 8 pm
 7th Annual Concert, Trinity Choir of Men and Boys, James Litton, dir; Trinity Church, Princeton, NJ
 Elaine Richey, violin, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Akiko Baggs, mezzo soprano, Holy Trinity Lutheran, Buffalo, NY 5 pm
 Spring Festival Concert, music of Holst, Christ Church, Cincinnati, OH 8 pm
 Easteride Choral Vespers, Concordia Senior College, Ft Wayne, IN 8 pm
 Spring Choral Concert, Valparaiso U, Valparaiso, IN 4 pm

Ray Ferguson, Epiphany Lutheran, Detroit, MI 7:30 pm
 James Melby, Holy Trinity Lutheran, Glenview, IL 4 pm
 Alexander Boggs Ryan, St Procopius Abbey, Lisle, IL 3 pm
 James Moeser, Our Saviour's Lutheran, Milwaukee, WI 3:30 pm
 Anita Werling, Westminster Presbyterian, Keokuk, IA 4 pm
 Rodney A Giles, First Baptist, Kansas City, MO 4 pm
 Colorado State U Singers and Brass Choir, St John's Cathedral, Denver, CO 4 pm
 Yreka H S Choir, Thomas Candiish, dir; Grace Cathedral, San Francisco, CA 5 pm
 Worth-Crow Duo, Municipal Aud, Riverside, CA
 6th Annual Festival of Choirs, La Jolla Presbyterian, La Jolla, CA 9:30 and 11 am
 Marie-Madeleine Duruflé, First Presbyterian, San Diego, CA

6 May
 Robert MacDonald, Central Congregational, Providence, RI 8:15 pm
 The Delbarton Baroque Ensemble, St Mary's Abbey, Morristown, NJ 8 pm
 Dwight Oarr, Church of the Ascension, Rochester, NY
 Richard Gayhart, Independence Blvd Christian Church, Kansas City, MO
 Te Deum Singers and Instrumentalists, Richard Birney Smith, dir; St James Church, Dundas, Ontario 8:15 pm

7 May
 Richard Westenberg, Fifth Ave Presbyterian, New York City 12:10 pm
 Erlinda B Salazar, piano, Trinity Church, New York City 12:45 pm
 Robert Roubos, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 William MacGowan, St John's Cathedral, Jacksonville, FL 8 pm
 David Craighead, St Luke's United Methodist, Oklahoma City, OK
 Marie-Madeleine Duruflé, for Phoenix, AZ AGO
 Ted Alan Worth, Glendale H S, Glendale, CA
 Jennifer Bate, City Hall, Brisbane, Australia 8 pm

8 May
 Missa Brevis by Britten, St Thomas Church, New York City 12:10 pm

9 May
 Consort Hodie of the Quadrivium Collegium, Busch-Reisinger Museum, Cambridge, MA 12:15 pm
 Harold Pysher, St Thomas Church, New York City 12:10 pm
 Larry King, Trinity Church, New York City 12:45 pm
 Harrison Walker, First and Central Presbyterian, Wilmington, DE 12:30 pm
 Jennifer Bate, U of Sydney, Sydney, Australia 1:10 pm

10 May
 St Matthew Passion by Bach; Trinity (Princeton, NJ) Choir of Men and Boys, Bethlehem Bach Choir and Orchestra; Bethlehem Bach Festival, Bethlehem, PA (also May 17)
 John Rose, St Peter's Cathedral, Erie, PA
 Marie-Madeleine Duruflé, First United Methodist, Palo Alto, CA
 Ted Alan Worth, Methodist Church, Oroville, CA

11 May
 Virgil Fox, Exhibition Hall-Century II, Wichita, KS

12 May
 Dance of Death by Distler, Church of the Ascension, New York City 11 am
 Sidharta, Riverside Church, New York City 2:30 pm
 Jay by Gerre Hancock (premiere), St Thomas Church, New York City 4 pm
 Calvin Hampton, Calvary Episcopal, New York City 4 pm
 Festival of Choirs, Clarence Snyder, guest dir; Tenth Presbyterian, Philadelphia, PA 5 pm
 David Kreider, piano, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Mazart Festival, Chancel Choir and Chamber Orchestra, Donald S Sutherland, dir; Bradley Hills Presbyterian, Bethesda, MD 4 pm
 Cherry Rhodes, St James Episcopal, Richmond, VA 4:30 pm
 Choral Concert, Cathedral of St Philip, Atlanta, GA 8 pm
 Evenson and concert, Choir of St John's Cathedral (Jacksonville), Thomas Foster, dir; at St Paul's by the Sea, Jacksonville Beach, FL 4 pm
 Festival of French Choral Music, First Congregational, Columbus, OH 8 pm
 Allan Moeller, First Presbyterian, Deerfield, IL 4 pm
 Choir of St Aiden's Church (Boulder), at St John's Cathedral, Denver, CO 4 pm
 Samuel J Swartz, Grace Cathedral, San Francisco, CA 5 pm
 Requiem by Duruflé, Marie-Madeleine Duruflé, First United Methodist, Palo Alto, CA
 King David by Honegger, La Jolla Presbyterian, La Jolla, CA 4 pm
 Jennifer Bate, Newcastle Cathedral, Australia 3 pm

13 May
 William MacGowan, Bethesda by the Sea Episcopal, Palm Beach, FL 8 pm
 Ted Alan Worth, Lebanon Union H S, Lebanon, OR

14 May
 Paul Blockhaus, Fifth Ave Presbyterian, New York City 12:10 pm
 Theresa D'Aiuto, soprano, Trinity Church, New York City 12:45 pm
 Archdiocesan Festival Chorus, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

15 May
 Rejoice in the Lamb by Britten, St Thomas Church, New York City 12:10 pm
 Jennifer Bate, lecture-recital on music of Flor Peeters, St James Church, Sydney, Australia 8 pm

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Jack Abrahamse, Peterborough, Ont. — George St United Church, Peterborough Jan 27: Fantasia Chromatica, Sweelinck; Prelude and Fugue in E, Bruhns; Noël Grand jeu et duo, Daquin; Sonatas in C and G, Scarlatti; Adagio-Allegro-Adagio, Mozart; Nimrod, Elgar; Choral IV, Andriessen. Also vocal works sung by Margaret Marris, contralto.

William Albright, Ann Arbor, MI — Southern Methodist U, Dallas, TX Feb 3: Organbook I, Albright; Black Host, Balcom; Animations for Piano, Eugene Kurtz; Oh Susanna, Loren Rush; Charlestown Rag, Eubie Blake; Giadlotus Rag, Scott Joplin; Carolina Shout, James P Johnson. Last 5 pieces on piano.

Alexander Anderson — Rollins College, Winter Park, FL Jan 27: Pieces from Mass for Convents, Couperin; Von Gott will ich nicht lassen, Toccata and Fugue in F, Bach; Sonata on the 94th Psalm, Keubke.

Paul Andersen — Rice University, Houston, TX Mar 24: Prelude and Fugue in F, Lübeck; Jesus Christus unser Heiland BWV 665, Bach; Versillo de seto tono, de Soto; Fugue in G minor, Oxinagas; Tiento de Segundo Tono, Castillo; Prelude Y Fuga on Ave regina coelorum, Elias; Chorale Preludes 2 and 6 from opus 41, Pisk; Foresta Serena, Zaninelli; Fantasy on Hallelujah Gott zu loben, Reger.

Claire Arnold — Cathedral of St John the Baptist, Clifton, NJ Feb 10: Te Deum, Langlais; 3 settings Herzlich tut mich verlangen, Langlais, Brahms and Bach; Passacaglia and Fugue in C minor, Bach; La Nativité, Outbursts of Joy, Messiaen.

Heinz Arnold — Independence Blvd Christian Church, Kansas City, MO Feb 17: Prelude and Fugue in E minor BWV 548, Bach; 3 Chorale Voluntaries, Bratt; Scherzo (Symphony II), Vierne; Ave Maria, Langlais; Chants d'Oiseaux, Messiaen; Litanies, Alain; and for harpsichord: Soeur Monique, Couperin; Le Coucou, Daquin; Capriccio in G, Paradisi; Sonatas in C, D, E, and F, Scarlatti; La Poulé, Rameau.

Dexter Bailey — First Baptist, Oak Park, IL Mar 11: Trio Sonata in C minor, By the waters of Babylon, Passacaglia and Fugue in C minor, Bach; Choral in B minor, Franck; Variations on a Theme of Jannequin, Dorian Choral, 3 Dances, Alain.

John Barker III, Louisville, KY — First Presbyterian, Wilmington, NC Jan 27: Prelude in E-flat BWV 552, Bach; Sonata III, Mendelssohn; Partita on Nun komm der Heiden Heiland, Distler; Sonata III, Hindemith; Cortege and Litany, Dupré.

Earl Barr, Minneapolis, MN — Hope College, Holland, MI Feb 17: Voluntary in A, Selby; The Musical Clocks, Haydn; Prelude and Fugue in D BWV 532, Bach; Scherzetto, Vierne; Chorale Phrygien, Alain; Symphony VI, Widor.

Josephine Bennington — Trinity Episcopal, San Francisco, CA Feb 10: Prelude, Fugue and Chaconne, Buxtehude; Noël en duo, Noël sur les flutes, Noël Suisse, Daquin; Toccata in D minor (Dorian), Bach; Sonata II, Hindemith; Benedictus, Reger; Fantasy and Fugue on BACH, Reger.

Lester Berenbroick, Madison, NJ — The Pingry School, Elizabeth, NJ Mar 10: Voluntary in A, Selby; Concerto del Sigr Meck, Walther; Baroque Suite, Young; Prelude—The Bells, Monnikendam; Adagio, Nyquist; Suite Medievale, Langlais.

Fred B Binckes, Muncie, IN — St John's United Church of Christ, Indianapolis, IN Feb 10: Fanfare in D, Lemmens; Fantasy in G BWV 572, Fugue in G BWV 577, Bach; Choral in B minor, Franck; Fountain Reverie, Fletcher; Capriccio on the Cuckoo, Purvis; Prelude and Fugue in G minor, Dupré.

David Bowman — Alabama State U, Montgomery, AL Feb 4: Outburst of Joy, Messiaen; 2 Dances to Agni Yavishta, Alain; Sonata on the 1st Tone, Lidon; All glory be to God BWV 677, When in the hour of utmost need BWV 641, Bach; Prelude and Fugue in G, Bruhns; Water Nymphs, Vierne; Sketch in B-flat, Dupré.

David Britton, Los Angeles, CA — First Methodist, Lubbock, TX Feb 11: Choral (Symphony II), Vierne; Aria, Alain; Sinfonietta, Guillou; Prelude, Adagio and Choral on Veni Creator, Duruffé; Diptyque Liturgique, Grunenwald.

Stephen Carlton — student of Miriam Clapp Duncan, Lawrence U, Appleton, WI Feb 11: Basse de trompette, Marchand; Herr Jesu Christ du höchstes Gut, Krebs; Erbarm dich mein, Fantasy and Fugue in G minor, Bach; L'Ascension, Messiaen; Choral in A minor, Franck.

Lloyd E Cast — Cathedral of All Saints, Albany, NY Mar 3: Prelude and Fugue in C minor BWV 546, Bach; Choral in B minor, Franck.

James Chidester — St Paul's Cathedral, Buffalo, NY Feb 15: Fantasy and Fugue in G minor, Bach; Choral in E, Franck; Westminster Carillon, Vierne.

Franklin Coleman, Litchfield, CT — Christ Church Cathedral, Hartford, CT Jan 16: Magnificat Primi Toni, Buxtehude; Weihnachten, Reger; Sonata IV, Mendelssohn.

Wallace M Coursen Jr — Christ Episcopal, Bloomfield, NJ Feb 24: Prelude and Fugue in B minor, Wir glauben all, Bach; Berceuse, Wright; Primavera, Bingham; Gregorianische Miniaturen, Schroeder; Choral in B minor, Franck.

James C Cripps — Riverside Presbyterian, Jacksonville, FL Jan 29: Prelude and Fugue in E-flat, Adagio (Trio Sonata I), Bach; Messe de la Pentecote, Messiaen; Offertoire sur les grands jeux, de Grigny; Sonata on the 94th Psalm, Reubke.

James A Dale — U S Naval Academy, Annapolis, MD Feb 24: Offertoire sur les grands jeux, Couperin; Fugue in C, Buxtehude; Fantasia in C, Bach; Pastorale in E, Franck; In Memoriam, Berlinski; Toccata (Symphony V), Widor.

John A Davis Jr, West Point, NY — Old North Reformed, Dumont, NJ Feb 17: Fantasia KV 608, Mozart; Choral (Symphonic Roman), Widor; Fantasia and Fugue in C minor BWV 537, Bach; Choral, Honegger; Introduction and Passacaglia in D minor, Reger; Clair de Lune, Vierne; Grand Chœur Dialogue, Gigout.

Ronald E Dean — Centenary College, Shreveport, LA Feb 8: Chaconne in C minor, Buxtehude; Prelude and Fugue in C minor BWV 544, Sonata BI BWV 530, Bach; Choral in A minor, Franck; Canons in B and B minor, Schumann; Prelude and Fugue on BACH, Liszt.

George W Decker, Syracuse, NY — St Paul's Episcopal, Endicott, NY Jan 25: Toccata and Fugue in D minor, Sleepers Wake, Bach; How bright appears the morning star, Pachelbel; 2 French Noels, Dandrieu; Carillon de Westminster, Vierne; Trumpet Tune, Stanley; Andante Cantabile (Symphony IV), Widor; Fantasia and Fugue on BACH, Liszt.

Richard DeLong, Dallas, TX — First Presbyterian, Deerfield, IL Jan 13: Prelude and Fugue in G minor, Buxtehude; Partita on Nun komm der Heiden Heiland, Bach; 2 Noels, Daquin; Fanfare, Cook; Les Bergers, Messiaen; Prelude, Fugue and Variation, Franck; Fantasy and Fugue on BACH, Liszt.

Bonnie Beth Derby and George Decker — St Paul's Cathedral, Syracuse, NY Feb 12, duo organ recital: Tiento, Cabanilles; A Verse, Carleton; A Fancy for Two to Play, Tompkins; Jesu joy of man's desiring, Bach; Sonata XII, Martin.

Delbert Disselhorst — U of Iowa, Iowa City, IA Feb 22: Toccata in G, Bruhns; Suite du deuxième ton, Clérambault; Prelude and Fugue in E minor BWV 548, Bach; Sonata on the 94th Psalm, Reubke.

David Dunckle, New Haven, CT — Wesleyan U, Middletown, CT Feb 10: 4 pieces from Livre d'Orgue, Messiaen; Four Songs, Lennon-McCartney; Ricercare a 6 (Musical Offering), Trio Sonata I BWV 525, Toccata and Fugue in F BWV 540, Bach.

Richard D Erickson — student of Lucille Hammill Webb, U of Wisconsin, Superior Jan 27: Prelude and Fugue in E-flat BWV 552, Vivace from Sonata VI BWV 530, Bach; Choral in E, Franck; Sonata for Organ 1974, John Ware; Sonatas 1 and 2 for organ and string quartet, Pinkham; Allegro vivace (Symphony B), Widor.

Jere T Farrah Jr — First Presbyterian, Baby'on, NC Feb 3: Prelude and Fugue on a theme of Vittoria, Britten; Concerto in A minor, Vivaldi-Bach; 3 Schübler Chorales, Prelude and Fugue in G, Bach; Prelude (Suite opus 5), Durufle; L'Ange a la Trompette, Charpentier.

Stephan Farrow, Greenville, SC — First United Methodist, Hendersonville, NC Feb 3: Sonata in F for flute and keyboard, Marcello; Passacaglia in D minor, Buxtehude; 2 settings If thou but suffer God to guide thee, Bach and Walcha; Sonatina for oboe and harpsichord, Jacob; Solo de Concours for clarinet, Rabaud; Idylle Melancolique, Carillon de Westminster, Vierne; Partita for English Horn and Organ, Koetsier. Assisted by Robert Chesebro, woodwinds.

Martha Falls, Ames, IA — U of Oregon, Eugene Feb 15: Antipodes I, Gary White; Nebulosa, Bengt Hambraeus; Magnificat, Torsten Nilsson; No Attack of Organic Metals, Robert Cogan; Organum I, Xavier Darasse; Variations on a Recitative opus 40, Arnold Schoenberg.

Thomas Foster — St Paul's by the Sea, Jacksonville Beach, FL Mar 8: Magnificat in G minor, Dandrieu; Deux Danses, Alain; Prelude and Fugue in A minor, Bach; Fantasy KV 594, Mozart; Partita on Lobe den Herren, Ahrens; Andante sostenuto (Gothic Symphony), Widor; Toccata in D minor Opus 59/5, Reger.

Steven Frank — Fifth Ave Presbyterian, New York, NY Feb 12: Fantasia and Fugue on Ad nos, Liszt.

Thomas George, Denver, CO — First United Methodist, Ogallala, NE Feb 10: Fanfare, Schroeder; Gothic Suite, Böllmann; Contemplation, Purvis; Middleberry, Wood; Trumpet Tune in D, Johnson; Prelude and Fugue in G, Bach; 2 settings Now thank we all our God, Karg-Elert and Bach-Fox; Processional, Shaw; Wondrous Love, Young; Jesus makes my heart rejoice, Elmore; Antiphon III, Dupré; Carillon sortie, Mulet.

Marland W Gervais — U of Wisconsin, Madison Feb 17: Prelude and Fugue in B minor, Fugue on the Magnificat, Bach; Partita on Nun lass uns Gott dem Herren, Lübeck; Ein feste Burg, Buxtehude; Pastorale, Franck; Dorian Choral, Alain; Sonata II, Hindemith; Suite 35 (L'Orgue Mystique), Tournemire.

H Edwin Godshall Jr — St Bede's Catholic Church, Williamsburg, VA Jan 27: Noël grand jeu et duo, Daquin; 7 settings From heaven above, Zachau, Pachelbel (2), Bach, Walcha, Pepping and Drischner; Prelude on Greensleeves, Purvis; Improvisation on God rest you merry gentlemen, Roberts; Scherzo Cats, Langlais; Prelude and Fugue in A minor, Bach.

William Gaff — Heinz Chapel, Pittsburgh, PA Mar 5: Dialogue sur les grands jeux, Marchand; Chaconne in E minor, Buxtehude; Trio Sonata III, Bach; Choral in E, Franck; Abide with us, A mighty fortress, Walcha.

Myra Lee Hall — student of Charlotte Marrow, Idaho State U, Pocatello Feb 17: Prelude and Fugue in B minor BWV 544, Bach; Christe du Lamm Gottes, Jesus Christus unser Heiland, Pepping; Fantaisie in A, Franck; Concerto in C, Haydn; Toccata, Near. Assisted by instrumental ensemble.

Calvin Hampton — Calvary Episcopal, New York, NY Feb 17 and 24: Toccata and Fugue in D minor, 6 Schübler Chorales, Nun komm der Heiden Heiland, Valet will ich dir geben, Von Gott will ich nicht lassen, Kyrie Gott heiliger Geist, all by Bach.

Tom Robin Harris — Trinity Lutheran Church, Maline, IL March 16 and 17: Toccata and Fugue in D minor BWV 565, Schmücke dich BWV 654, Prelude and Fugue in D BWV 532, Bach; Sonata III, Mendelssohn; Trumpet Voluntary, Clarke (assisted by Gary Bordner, trumpet); Prelude in G minor, Dupré; Partita on Nun komm der Heiden Heiland, Distler.

J David Hart — Shadyside Presbyterian, Pittsburgh, PA Mar 27: Fete, Langlais; Prelude, Fugue and Variation, Franck; Sonata

III, Mendelssohn; Dialogue, Roberts; Prelude and Fugue in D BWV 532, Bach.

Squire Haskin — First Presbyterian, Buffalo, NY Mar 24: Partita on Praise God ye Christians, Walther; Our Father who art in heaven, Buxtehude; Trio Sonata V in C, Prelude and Fugue in E-flat, Bach; Toccata Paschalis, Bresgen; Lied, Litaize; Divertissement, Vierne; Choral in A minor, Franck.

Carl Haywood — Cathedral of St Paul, Los Angeles, CA Mar 15: Te Deum, Langlais; Schmücke dich BWV 654, Prelude and Fugue in C BWV 547, Bach; O Welt ich muss dich lassen, Brahms; Prelude and Trumpeting, Roberts.

Susan Hegberg — Trinity Lutheran, Moorhead, MN Feb 10: Passacaglia in C minor BWV 582, An Wasserflüssen Babylon BWV 653, Bach; 3 Noels, Raison; 4 pieces from 30 Spielstücke, Distler; Partita on Es kommt ein Schiff geladen, David; Fantasy on Wie schön leucht uns der Morgenstern, Reger.

James Higbe — St Luke's in the Meadow, Fort Worth, TX Feb 11: Livre d'Orgue, du Mage; Partita on Ach wie nichtig, Prelude and Fugue in A minor, Böhm; Es ist ein Ros, Schmücke dich, Herzlich tut mich verlangen, Brahms; Variations on a Theme of Jannequin, Alain; Prelude and Fugue in C BWV 547, Bach.

Marilyn Hoare — Cathedral of All Saints, Albany, NY Mar 10: 6 Schübler Chorales, Bach; Mars et Resurrectio, Langlais.

Joanne Hollenbeck — student of Frederick Burgomaster, Cathedral of St Paul, Buffalo, NY Feb 8: Fantasia and Fugue in G minor, Bach; Choral in E, Franck.

Dan Hooper, Phoenix, AZ — Grace Episcopal, Tucson, AZ Feb 17: Christ lag in Todesbanden, Alle Menschen müssen sterben, Herr Christ der ein'ge Gottes Sohn, Toccata in D minor (Dorian), Bach; Choral in A minor, Franck; Chant de Paix, Chant Heroique, Langlais; Litanies, Alain.

James Hurd, Los Angeles, CA — St Mark's Episcopal, Glendale, CA Feb 3: 3 Pieces for Organ, Ratcliffe; Meditation on Picardy, Sowerby; Carillon de Westminster, Vierne.

Marilyn Hylton — St Paul's Cathedral, Syracuse, NY Feb 26: Chorale I, Sessions; Fantasia and Fugue in C minor, Bach; Suite Medieval, Langlais.

Robert E Jacoby II — First Presbyterian, Topeka, KS Feb 10: Fanfare, Cook; Herzliebster Jesu, Walcha; Prelude and Fugue in D BWV 532, Bach; Choral in E, Franck; Prelude on lam sol recedit, Simonds; Adagio (Symphony V), Widor; Tu es petra, Mulet.

Constance Marie Jaeger — student of Walter A Eichinger, U of Washington, Seattle Feb 21: Récit de tierce en taille, Fugue a 5, Dialogue, de Grigny; Choral in E, Franck.

Marie-Louise Jaquet — First Congregational, Fresno, CA Feb 5: Dialogue, Marchand; Tierce en taille (Parish Mass), Couperin; Choral in B minor, Franck; Force et Agilité des Corps Glorieux, Messiaen; It is finished (Seven Last Words), Tournemire; California Evocation, Visions Prophétiques, Il était il est, Te Deum, Langlais.

Lee Jessup — Cathedral of St Paul, Los Angeles, CA Mar 29: Fantasy in A, Franck; Tumult in the Praetorium, Maleingreau; In Paradisum, Lesur; Carillon, Dupré.

Donald Joyce — student of Vernon deTar, Juilliard School, New York, NY Feb 13: Prelude and Fugue in E, Buxtehude; Trio Sonata IV BWV 528, Komm heiliger Geist BWV 651, Vor deinen Thron BWV 668, Jesus Christus unser Heiland BWV 665, Bach; Les Mains de l'abime, Pièce en trio, Messiaen; Fantasy and Fugue on BACH, Reger.

Terry Keough — Cathedral of St Paul, Los Angeles, CA Feb 1: Fanfare, Lang; Machs mit mir Gott, Ach Gott und Herr, Walther; Air from Overtüre in D BWV 1068, Fantasy in A minor, Bach; Fugue on the Kyrie, Couperin; Prelude and Fugue in A minor, Buxtehude.

Andrew King — student of Walter A Eichinger, graduate recital, U of Washington, Seattle Feb 24: Fantasia Chromatica, Sweelinck; Partita on Was Gott tut, Pachelbel; Prelude and Fugue in E minor BWV 548, Bach; Fantasy in F minor KV 608, Mozart; When the Morning Stars Sang Together, Pinkham; Prelude and Fugue on ALAIN, Durufle.

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Sharon Kleckner - Central Lutheran, Minneapolis, MN Feb 17: Prelude and Fugue in E minor, Bruhns; Concerto XI, Handel; Toccata and Fugue in E BWV 566, Bach; Six Preludes for Organ, Bloch; Grande Pièce Symphonique, Franck.

Nicolas Kynaston - Westminster Presbyterian, Buffalo, NY Feb 25: Allegro (Symphony VI), Widor; Choral in B minor, Franck; Fantasy and Fugue in G minor, Bach; Fantasia and Fugue on Ad nos, Liszt.

Ann Labaunsky - Trinity Cathedral, Pittsburgh, PA Feb 10: Final, Franck; Impromptu, Vierne; Fancy and Ayre opus 63, Jenkins; Fantasy and Fugue in G minor, Bach; Regina angelorum (Offrande a Marie), Evocation (Hommage a Rameau), Langlais.

Philip La Gala - St Paul's Chapel, Columbia U, New York, NY Feb 7: Fanfare, Jackson; Herzlich tut mich verlangen, Rheinberger; Prelude and Fugue in F minor BWV 534, Bach; Cantabile, Franck; Alleluys, Preston; Adagio (Symphony V), Widor; Allegro vivace (Symphony I), Vierne.

W Elmer Lancaster, West Orange, NJ - Park Methodist, Bloomfield, NJ Feb 5: Psalm XIX, Marcella; From God I ne'er will turn, Buxtehude; Dialogue for the Trompette (Suite in the First Tone), Clérambault; Toccata and Fugue in D minor BWV 656, Bach; 3 Biblical Poems, Weinberger; Pièce Héroïque, Franck; Choral (Symphony IV), Widor; Scherzo (American Suite), Langlais; Carillon de Westminster, Vierne.

James Lazenby - Cathedral of St Paul, Syracuse, NY Feb 5: Choral in E, Cantabile, Pièce Héroïque, Franck.

James Leland - Hollins College, VA Jan 14: Prelude and Fugue in E, Lübeck; Variations on a Recitative opus 40, Schoenberg; Prière, Franck; Prelude and Fugue in C BWV 547, Bach.

Robert S Lord - Heinz Chapel, Pittsburgh, PA Apr 2: Prelude in G, Tunder; Fugue in G, Zachow; Prelude and Fugue in C, Böhm; Christ lag in Todesbanden, Scheidt; Prelude and Fugue in B minor, Bach.

Gary Lynn - student of Lucille Hammill Webb, U of Wisconsin, Superior Feb 12: Sonata II, Hindemith; Fugue in A-flat minor, Brahms; From heaven above BWV 606, O hail this brightest day BWV 605, To shepherds as they watched BWV 607, In dulci jubilo BWV 608, Prelude and Fugue in G BWV 541, Bach; Veni Creator, Duruflé; Epilogue on a theme of Frescobaldi, Langlais; Pièce Héroïque, Franck.

W G Marigo'd - Union College, Barbourville, KY Feb 17: Prelude and Fugue in F-sharp minor, Buxtehude; Praeludium, Versi, Cadenza octavi toni, Kolb; Gaillarde Natalizantis, Estendorffer; Fuga ix B, Hugi; Voluntary in E minor, Waland; Trio Sonata in G, Bach; Concerto del Sigr Meck, Walther. Assisted by Leo E Dontchos, flute, and Allan E Green, Violin.

Jane L Martin - Christ United Methodist, Waynesboro, PA Feb 24: Prelude, Fugue and Chaconne, Buxtehude; Good news from heaven the angels bring, Pachelbel; Sonata in F, Handel; Rondo Francaise, Boëllmann; Song of Peace, Langlais; Sonata I, Bach; Adoration, Borowski; Meditation, Massenet; Hymn of Glory, Yon. Assisted by Deloyce L Watkins, violin.

Michele McCartney, Laguna Beach, CA - Cathedral of St Paul, Los Angeles, CA Mar 22: Prelude and Fugue in B minor BWV 544, Bach; Herzliebster Jesu, O wir armen Sünder, O Mensch beweine, Walcha; Resurrection (Passion Symphony), Dupré.

Frank McConnell - Lancaster Theological Seminary, Lancaster, PA Feb 10: Trumpet Tune in D, Johnson; Blessed Jesus at Thy word, Prelude and Fugue in G, Bach; Beside Still Waters, Bingham; Electa ut Sol, Dallier; Introduction and Fugue from Sonata on the 94th Psalm, Reubke.

Robert McNulty - Cathedral of All Saints, Albany, NY Mar 24: Praised be God in the highest, Pepping; Lo the Night, Edmundson; Pastorale, Franck; Toccata and Fugue in D minor BWV 656, Bach.

George McPhee, Glasgow, Scotland - First Church of Christ, Scientist, Batesville, AR Jan 27: Concerto in D minor, Bach-Vivadi; Allein Gott in der Höh, Schmücke dich, Nun danket alle Gott, Passacaglia and Fugue in C minor, Bach; Fantasia KV 608, Mozart; 2 Noels, Dandrieu and Daquin, Rhosymedre, Vaughan Williams.

Mrs R C Milham and Dr Elbert Adams - residence of Dr William Boyd, Aiken, SC Jan 20, duo organ recital: Concerto in F, Soler; Concerto in F, Handel; Grand Choeur Dialogue, Gigout; Variations de Concert, Bonnet; Toccata, Sowerby.

Jack L Noble - United Church of Christ, Vermillion, SD Feb 17: Toccata Quinta, Frescobaldi; Prelude and Fugue in G, Variations on O Gott du frommer Gott, Bach; Grande Pièce Symphonique, Franck; Deux Danses, Alain; Sarabande, Roberts; Veni Creator, Duruflé.

John Obetz - RLDS Auditorium, Independence, MO Feb 9: Komm heiliger Geist BWV 651, Bach; Concerto VI, Handel; Sonatas in G KV 274, E-flat KV 67, and C KV 329 (performed with organ and Moog Synthesizer), Mozart; First Light and the Quiet Voice for organ and synthesizer, Kemner; Aria, Alain; Incantation pour un jour Saint, Langlais. Assisted by Gerald Kemner at the Moog Synthesizer.

Frank K Owen - Cathedral of St. Paul, Los Angeles, CA Feb 15: Trumpet Voluntary, Stanley; Prelude on Agnus Dei BWV 656, Bach; Pastorale (Sonata I), Guilman; Rhosymedre, Vaughan Williams; Nun danket alle Gott, Karg-Elert.

John W Pidgeon, New York, NY - Cathedral of St Phillip, Atlanta, GA Feb 24, all-Bach: Prelude and Fugue in E-flat, Trio Sonata VI in G, Prelude and Fugue in D, Toccata and Fugue in D minor.

Glenn E Pride - student of Robert Anderson, graduate recital, Southern Methodist U, Dallas, TX Jan 31: Veni Creator Spiritus, Titelouze; Echo Fantasia, Sweelinck; Prelude and Fugue in C minor BWV 546, Bach; Orgelkonzert on Es sungen drei Engel, Micheelsen; Psalm Prelude opus 32/1, Howells; Allegro (Symphony VI), Widor.

Leonard Raver - St Ignatius' Church, New York, NY Jan 28: The Eagles Gather, Demente; Sonata I, Hindemith; Volumina, Ligeti; Trio Sonata V in C BWV 529, Bach; Pneuma, Albright; Ekagrata, Felciano.

Judy Crowder Reed - junior recital, Union U, Jackson, TN Feb 17: Sonata de primo tono, Lidon; Maria zart, Schlick; Prelude and Fugue in A minor BWV 543, Bach; Sonata II, Hindemith, Benedictus, Reger; Veni Creator, Duruflé.

Myrtle Regier, South Hadley, MA - St Thomas Church, New York, NY Jan 31: Prelude and Fugue in C BWV 547, Bach; Shihmah B'koli, Persichetti; Fantasy and Fugue in D minor opus 135B, Reger.

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Paul Armin Reitz — student of Walter A Eichinger, U of Washington, Seattle Feb 21: Fantasy KV 594, Mozart; Choral in B minor, Franck.

Lee Ridgway, Topsfield, MA — United Congregational, Norwich, CT Jan 25: Prelude and Fugue in E minor, Bruhns; Echo Fantasia, Variations on On's is Gheboren, Sweelinck; Variations on Auf meinen lieben Gott, Böhm; Sonata in D, C P E Bach; Passacaglia in D minor, Buxtehude; Partita on Sei Gegrüset, Bach.

René Saorgin — Southern Methodist University, Dallas, TX Feb 15: Hymne Pange Lingua, de Grigny; Grand Dialogue in C, Marchand; Prelude and Fugue in D minor, In dulci júbilo, Herr Christ der einig Gottes Sohn, Buxtehude; Fantasia and Fugue in C minor BWB 537, Herr Jesu Christ dich zu uns wend BWV 655, Von Gott will ich nicht lassen BWV 658, Allein Gott in der höh BWV 662, Bach; Cantabile, Choral in A minor, Franck.

Kenneth Sass, Princeton, NJ — Holy Cross Lutheran, Detroit, MI Jan 27: Prelude and Fugue in A minor BWV 543, O Mensch bewein, Bach; Cantabile, Franck; Dieu parmi nous, Messiaen; Fantasy on Wie schön leuchtet, Buxtehude; Fantasy on Wie schön leucht' uns der Morgenstern, Reger.

Charles Shaffer, Los Angeles, CA — St Mark's Episcopal, Glendale, CA Feb 11: Concerto del Sigr Meck, Walther; Voluntary I, Travers; Courante met Variaties, Cornet; Erbarm dich mein BWV 721, Fantasia in G BWV 572, Bach; Concerto for Organ and Brass, Monnikendam; Festival Musick, Sowerby. Richard Slater, conductor in Monnikendam and Sowerby.

Stoddard Smith — St John's Church, Bangor, ME Feb 4: Suite of Trumpet Tunes, Purcell; Prelude and Fugue in G minor, Buxtehude; Pastorale, Zipoli; La Tromba, Couperin; Tambourin, Rameau; Kyrie Gott heiliger Geist, Bach; Schönster Herr Jesu, In dulci júbilo, Two Intermezzi, Schroeder; Praeludio, Rheinberger; Sonatine for Pedals Alone, Persichetti; Carillon de Westminster, Vierne.

Lenora McCroskey Stein — Memorial Chapel, Harvard U, Cambridge, MA Feb 22, all-Bach: Toccata in E BWV 566, Wir glauben all BWV 740, Valet will ich dir geben BWV 736, Erbarm dich mein BWV 721, Concerto in A minor after Vivaldi WV 593, Partita on Sei gegrüset BWV 768, Prelude and Fugue in C BWV 547.

Barbara Haddad Stewart — Fifth Ave Presbyterian, New York, NY Feb 19: Choral in E, Franck; Prelude and Fugue in G BWV 541, Bach; Thou art the Rock, Mulet.

H Wellington Stewart, Troy, NY — Cathedral of All Saints, Albany, NY Mar 31: Selections from Stations of the Cross, Dupré.

William T Stewart Jr, Carbondale, IL — First Baptist, Kansas City, MO Jan 27: Prelude and Fugue in C, Böhms; We all believe in one true God, Prelude and Fugue in C BWV 547, Bach; Choral in B minor, Franck; Jesus loves me, Bingham; Rejoice greatly, Karg-Elert; Veni Creator, Durufié.

James Strand, Winfield, KS — Oklahoma City U, OK Feb 10: Les Corps Glorieux (complete), Messiaen.

Samuel J Swartz — All Saints Church, Palo Alto, CA Feb 23: Prima Sonata de Tromba et Organo, Fantini; Toccata noni tani, Frescobaldi; Sonata in G minor for trumpet and organ, Vejvanovsky; Prayer of St Gregory, Hovhanness; Elegy, Wyton; Ave Maris Stella, Dupré; Rustiques, Bozza; Sonata prima per trombetta sola, Viviani; Adagio e

Presto, A Scarlatti; Sonata in D per due trombetta, Franceschini. Assisted by Carole Klein and James Duncan (on last piece only), trumpets.

J Richard Szeremany, East Orange, NJ — Cathedral of the Sacred Heart, Newark, NJ Jan 29: Fantasia in F, Mozart; Scherzo from opus 20, Clair de Lune, Vierne; Toccata, Jongen; Symphony VI, Widor.

Stanley E Tagg — St John's Episcopal, Youngstown, OH Feb 6: Prelude and Fugue in D BWV 532, Kyrie Gott heiliger Geist BWV 671, Christ unser Herr BWV 684, Bach; Choral in B minor, Franck; Benediction, Melisma, Fanfare (Organbook I), Albright; Alleluia serene, Transports de joie, Messiaen.

Keith E Thompson, Tacoma, WA — Cathedral of St John the Evangelist, Spokane, WA Feb 24: Prelude and Fugue on ALAIN, Scherzo opus 2, Veni Creator, Suite opus 5, Durufié; Suite Bretonne, Dupré.

Christopher Trussell, Claremont, CA — Cathedral of St Paul, Los Angeles, CA Feb 8: Triptich, Rowley; Fugue in B minor BWV 579, Bach; Andantino, Vierne; Rejoice greatly, Now thank we all our God, Karg-Elert; Variations on an Original Theme, Peeters; Prière a Notre Dame, Toccata, Boëllmann.

Marianne Webb, Carbondale, IL — St Paul's Church, Chicago, IL Feb 24: Fantasia 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, Mendelssohn.

William Whitehead — Fifth Ave Presbyterian, New York, NY Feb 26: Prelude in E-flat BWV 552, Bach; 2 settings If thou but suffer God to guide thee BWV 647, 642, Bach; Choral in A minor, Franck.

Prentice E Whitlock, Baldwin, NY — St Paul's Chapel, Columbia U, New York, NY Feb 14: Mein Jesu der du mich, Schmücke dich, Herzlich tut mich verlangen, Brahms; Prelude and Fugue in C BWV 547, Bach; Suite Medievale, Langlais.

Robert Woodworth Jr — Ebenezer Lutheran, Chicago, IL Feb 17: From Heaven Above BWV 606, The Old Year Now Hath Passed BWV 614, Prelude and Fugue in A, BWV 536, Bach; 2 Noels, Balbastre; Ah leave with us thy grace, Be thou in earnest, From heaven above, Karg-Elert; The Shepherds, Messiaen; Pastorale, Berceuse, Carillon de Longpont, Vierne.

Marita Young — Cathedral of St Paul, Los Angeles, CA Mar 8: Prelude in D BWV 532, Bach; 2 settings Ah holy Jesus, Krapf and Dickinson; Litany, Roberts; Christ, Thou Lamb of God, Pepping; Death and Resurrection, Langlais.

Timothy L Zimmerman, Sarnia, Ont — Cathedral of All Saints, Albany, NY Mar 17: Prelude and Fugue in E minor, Bruhns; Suite du Deuxieme Ton, Guilain; Noël sur les flutes, Daquin; Partita on O God Thou faithful God, Bach; Variations on a theme of Jannequin, The hanging garden, Litanies, Alain.

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.

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