

THE DIAPASON

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

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MARCH, 1974

ST. THOMAS CHURCH, NEW YORK SPONSORS CONFERENCE

A three-day conference entitled "Boys' Voices: Repertory and Tone" will be sponsored by St. Thomas Episcopal Church, New York City from April 28 through April 30. Designed for choir-masters and organists, the conference will feature Barry Rose, organist and master of the choristers at Guilford Cathedral in England. The boys of the St. Thomas Church Choir School will also be involved in the program, as will Dr. Lee Hastings Bristol, Jr., and Gerre Hancock, organist and master of the choir at St. Thomas Church.

The conference will begin on the afternoon of April 28 with an open rehearsal with Mr. Rose. Evensong and an organ recital by Dwight Oarr will follow, and the early evening will be given over to a reception.

Dr. Bristol will open Monday morning's session with a talk on "More Hymns and Spiritual Songs." Later in the morning Mr. Rose will work with boys of the choir. In the afternoon Mr. Hancock will run a session on service playing and improvisation, and further sessions with the boys and men will be run by Mr. Rose. The day will close with Evensong.

Tuesday will be given over to further sessions with the boys and men of the choir, and will also include a morning talk, "How On Earth Do You Get That Beautiful Tone?", and an afternoon talk, "How to Make the Most of What We All Need More of: Rehearsal Time!", by Mr. Rose. A seminar in which the conferees talk will be included, and the day will again be concluded with Evensong.

Further information about the conference may be obtained from St. Thomas Church, Fifth Ave. and 53rd St., New York City, N.Y. 10019.

WILLIAM SCHUMAN ELECTED TO AMERICAN ACADEMY OF ARTS AND LETTERS

The election of William Schuman, American composer, to the American Academy of Arts and Letters was announced by the Academy at its annual meeting. The Academy's fifty members are chosen from 250 members of the National Institute of Arts and Letters for further distinction. Now the fifth composer in the Academy, Schuman has been a leader in educational and artistic affairs for the last three decades. He was president of Lincoln Center for the Performing Arts in New York City from 1962-69, and he served as president of the Juilliard School of Music from 1945-62. His music includes nine symphonies, choral works, chamber music, compositions for voice and piano, the dance and opera. His selection by the Academy comes on top of numerous other honors.

As one of six of the newest members of the Academy, William Schuman will occupy Chair 7, which was first held by Edward MacDowell. His induction into the prestigious Academy will take place in May, 1974.

THE POCONO BOY SINGERS directed by K. Bernard Schade were participants along with the College Choir of East Stroudsburg (Pa.) State College and the Concerto Soloists of Philadelphia on St. David's Day (March 1) in the Fifth Welsh Music Festival at East Stroudsburg State College. The festival included the first performance of a commissioned work, "Welsh Folk Song Cycle," by Arwel Hughes, former head of the Welsh BBC Symphony. The performance was conducted by the composer's son, Owain Hughes.



Montreal Church Gets New Wilhelm Organ

Karl Wilhelm Inc. of St. Hyacinthe, Quebec, Canada, has built and installed a new organ in St. Matthias Church, Montreal, Quebec, Canada. The organ comprises 3 manuals and pedal and consists of 33 stops. Pedal towers on each side of the white oak case frame the Great division in the center of the case, while the Positiv division sits atop the Great and the Swell is directly in front of the player. The action of the organ is entirely mechanical, and one mechanical vent is provided for the Pedal Pleno. The design of the instrument was the work of Karl Wilhelm in consultation with Stephen A. Crisp, organist and choirmaster of the church. Voicing and tonal finishing was done by Christoph Linde of the Wilhelm firm. The dedication recital was held on Nov. 4, 1973, and featured Allan Wicks. A second recital of dedication was played on Nov. 28 by Raymond Daveluy. The manual compass is 56 notes, the pedal 32 notes.

GREAT

Bourdon 16'
Prinzpal 8'
Rohrfloete 8'
Oktave 4'

Spitzfloete 4'
Quinte 2 3/4'
Superoktave 2'
Mixture IV-V 1 1/2'
Trompette 8'

POSITIV

Hohlfloete 8'
Prinzpal 4'
Koppelfloete 4'
Nazard 2 3/4'
Waldfloete 2'
Tierce 1 3/4'
Larigot 1 1/2'
Scharf IV 1'
Cromorne 8'
Tremolo

SWELL

Salicional 8'
Holzgedackt 8'
Blockfloete 4'
Gemshorn 2'
Mixture III 1'
Dulzian 16'
Schalmei 8'
Tremolo

PEDAL

Prinzpal 16'
Subbass 16'
Offenfloete 8'
Oktave 4'
Rauschpfeife IV 2'
Posaune 16'
Trompette 8'
Clarion 4'

AUGUSTANA COLLEGE SPONSORS FIRST ANNUAL ORGAN CONFERENCE

The First Annual Organ and Choir Conference sponsored by Augustana College will be held on the school's campus in Rock Island, Illinois, April 21-23. The conference will feature a full schedule of concerts, lectures, and discussions among the participants. Featured in the program this year will be Charles Benbow, 1972 winner of the Chartres organ competition in France and a native of Dayton who now lives in England; C. Griffith Bratt, chairman of the organ department at Boise State College, Boise, Idaho, a well known composer, teacher, and organist; Barbara Owen, associate of the C. B. Fisk Organ Company of Gloucester, Mass., and noted authority on American organ building, and Robert Schuneman. Also included on the program will be the Augustana Choir under the direction of Don Morrison, and the Augustana Chamber Orchestra under the direction of Bill Henigbaum, and students of the organ department.

The schedule of events is as follows.

Sunday, April 21: Registration; Recital on the new Brunzema-Casavant (1974) mechanical action organ at Trinity Lutheran Church, Moline, C. Griffith Bratt playing Bach's *Clavierübung, Part III*.

Monday, April 22: "Reflection and Reaction" on the previous evening's recital with Mr. Bratt; lecture by Barbara Owen, "History of the Organ in America;" student recital; Augustana Choir open rehearsal; recital by Charles Benbow at Centennial Hall.

Tuesday, April 23: Lecture by Robert Schuneman, "The 19th Century German Organ;" lecture by Barbara Owen; "Toward a Better Understanding of National Idioms;" lecture-demonstration, by Robert Schuneman "Brahms — A New Approach;" a "rap" session by all on such subjects as the job market, the graduate school, the European scene, the church job, and the future of the profession; open rehearsal by Augustana Choir; a concert of works including Motets 2 and 6 by Bach with the Augustana Choir, and Concertos 1 and 4 by Handel for organ and orchestra (Keith Glavash and Barbara Brownlee, soloists); a recital of old music played by Robert Schuneman at Trinity Lutheran Church, Moline.

Further details and reservations may be obtained from Tom Robin Harris, Department of Music, Rock Island, Illinois 61201.

THE LONDON ORGANIST is the new journal published by the London (England) Association of Organists, Issue No. 1, January 1974, contains an interesting article by Lady Susi Jeans entitled "Male and Female 'Klang-Pyramiden' or Johannes Kepler Misunderstood." It is about Hans Henny Jahnn, a prominent figure of the early days of the Organ Reform Movement in Germany, and how a misunderstanding of Kepler's theory led him to classify various organ stops as "male" or "female" stops. The subject is important, for Jahnn's idea led to the foundations of present-day "Werkprinzip" ideas. The new journal also includes news and reviews of London organ events.

RAY URWIN, a recent graduate of Oberlin Conservatory of Music, played Messiah's "Meditations on the Holy Trinity" at Christ Church Cathedral, Indianapolis on Jan. 13 for the Indianapolis Chapter of the A.G.O. The recital was part of the Chapter's 1973-74 Artist Recital Series.

JERALD HAMILTON was the organist for a program of music for organ and instruments on Feb. 3 at the University of Illinois, Urbana-Champaign, Illinois. Included on the program were works by Höller, Sowerby, Mozart, Beyer and Robert Kelly.

Restore or Rebuild?— Readers Reply

In our January editorial, we pointed to an advertisement by the M. P. Möller Company in another magazine which was concerned with the rebuilding of the organ at Emmanuel United Church of Christ, Hanover, Pa. The former organist of the church, Dorothy Ballinger (see first letter, below) suggests that it would be interesting to compare the stoplist of this organ from the time it was built with the two successive rebuilds. The three stoplists are therefore printed here in succession, showing the evolution which she points out. — The Editor

E. M. SKINNER, 1929

GREAT

Bourdon 16' (Pedal)
Diapason I 8'
Diapason II 8'
Clarabella 8'
Principal 4'
Mixture III-IV
Tuba 8' (Choir)
French Horn 8' (Choir)

SWELL

Geigen Diapason 8'
Rohr Flute 8'
Flute Celeste II
Salicional 8'
Vox Celeste 8'
Geigen Octave 4'
Mixture III
Oboe 16'
Trumpet 8'
Oboe 8' (ext.)
Tremulant

CHOIR

Concert Flute 8'
Gamba 8'
Dulciana 8'
Flute 4'
Tuba 8'
Clarinet 8'
French Horn 8'
Tremulant

ANTIPHONAL

Diapason 8'
Chimney Flute 8'
Cor D'Nuit 8'
Octave 4'
Dolce Cornet III
Trumpet 8'
Vox Humana 8'
Tremulant

PEDAL

Resultant 32' (from Contra Bass)
Contra Bass 16'
Bourdon 16'
Octave 8' (ext.)
Bourdon 8' (ext.)
Trombone 16'
Oboe 16' (Swell)
Tromba 8' (ext.)

AEOLIAN-SKINNER REBUILD, 1965

GREAT

Quintade 16'
Principal 8'
Clarabella 8'
Octave 4'
Mixture III-IV
English Trumpet 8'
Rohr Schalmey 4'
Reed Tremulant
Chimes

SWELL

Viola Pomposa 8'
Vox Celeste 8'
Spitz Gedeckt 8'
Flute Celeste 8'
Prestant 4'
Koppel Flöte 4'
Octavin 2'
Mixture III
Contre Hautbois 16'
Hautbois 8' (ext.)
Trompette 8'
Tremulant
Chimes

CHOIR

Rohr Flöte 8'
Dulciana 8'
Gemshorn 4'
Nasat 2 3/4'
Block Flöte 2'
Tierce 1 3/4'
Sifflöte 1'
Clarinet 8'
Tremulant

ECHO

Diapason 8'
Chimney Flute 8'
Cor de Nuit 8'
Octave 4'
Mixture III
Trompette 8'
Vox Humana 8'
Tremulant
Chimes

PEDAL

Resultant 32'
Quintade 16' (Great)
Contre Basse 16'
Bourdon 16'
Octave 8' (ext.)
Gedeckt 8' (ext.)
Choral Bass 4'
Contre Hautbois 16' (Swell)
Trombone 16'
Tromba 8' (ext.)
Chimes

M. P. MÖLLER REBUILD, 1972

GREAT

Quintade 16'
Principal 8'
Holzgedackt 8'
Octave 4'
Spitzflöte 4'
Fifteenth 2'
Mixture III-IV 1 3/4'
Trumpet 8'
Clarion 4'
Reed Tremulant

SWELL

Viola Pomposa 8'
Viola Celeste 8'
Spitzgedackt 8'
Flute Celeste II
Prestant 4'
Koppelflöte 4'
Octavin 2'
Mixture III 1'
Contre Hautbois 16'
Hautbois 8'
Trompette 8'
Schalmey 4'
Tremulant

CHOIR

Rohrflöte 8'
Dulciana 8'
Gemshorn 4'
Nasat 2 3/4'
Blockflöte 2'
Tierce 1 3/4'
Sifflöte 1'
Clarinet 8'
Tremulant

ANTIPHONAL

Diapason 8'
Cor D'Nuit 8'
Octave 4'
Chimney Flute 4'
Dolce Cornet III 2 3/4'
Trumpet 8'
Tremulant

PEDAL

Resultant 32'
Quintade 16' (Great)
Contrebasse 16'
Bourdon 16'
Octave 8' (ext.)
Gedeckt 8' (ext.)
Gedeckt 8' (ext.)
Choral Bass 4'
Spitzflöte 4'
Spitzflöte 2' (ext.)
Mixture III 2'
Grand Cornet IV 32'
Contre Hautbois 16' (Swell)
Posaune 16'
Posaune 8' (ext.)
Rohrschalmey 4'

Letters

January 21, 1974
To the Editor:

Your article in the January 1974 issue of THE DIAPASON explaining restoration and rebuilding was read with great interest.

May I further clarify the development of the pipe organ at Emmanuel United Church of Christ, Hanover, Pa. described in the M. P. Möller Company advertisement on pages 26-27 of the November issue of MUSIC. The 1929 E. M. Skinner organ was first rebuilt by the Aeolian-Skinner Organ Company in 1965 with 22 new ranks of pipes added to replace outdated stops and modernize the instrument. The stop list for this organ appeared on page 1 of the December 1965 issue of THE DIAPASON.

In 1972 the Möller Company completely re-leathered the organ, replaced the 1929 4-manual console with a 3-manual Möller console, and made further tonal changes adding 8 ranks of pipes.

It would be of interest to readers to compare the three stoplists and realize the actual evolution of the instrument to its present state.

Sincerely,
Dorothy Ballinger
Organist-Choir Director (1954-1969)
Emmanuel United Church of Christ
Hanover, Pa.

THE DIAPASON

Established in 1909

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

MARCH, 1974

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ROBERT SCHUNEMAN

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Business Manager

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Contributing Editors

LARRY PALMER

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Routine items for publication must be received not later than the 10th of the month to assure insertion in the issue for the next month. For recital programs and advertising copy, the closing date is the 5th. Materials for review should reach the office by the 1st.

January 12, 1974

To the Editor:

I want to commend you for your honesty and courage as expressed in the January DIAPASON editorial, "Restoration and History." I too was dismayed to see that Möller had joined the list of organbuilders who misuse the term "restoration." Certainly their rebuild of the E. M. Skinner organ will be in their usual fine fashion (although I share your concern that at least a few of the better examples of Skinner's work be preserved intact) and there is no reason that Möller should not take pride in this project. But "restoration" it is not and one is tempted to interest the Federal Trade Commission in the "false and misleading advertisement" aspects of this case. I have enjoyed the other recent Möller advertisements and felt that several of them were informative and useful as well, I hope, as being effective in promoting the well-being of the Möller firm. I also earnestly hope that the Möller firm will not take umbrage at this justified criticism. I also respect and appreciate their contributions to American organ culture, and I wish them well in their endeavors.

Both "rebuilding" and "restoration" are terms full of possibilities for endless discussion. "Rebuilding" is a time-honored practice, so old in fact that it creates problems for "restorers." The old organ in Sion, Switzerland, was built in the 14th century and rebuilt in the 18th. Should the restoration in recent years attempted to have returned it to the 14th century condition (about which little is known, thus making a successful restoration a questionable possibility at best) or were the restorers correct in returning it as nearly as possible to its 18th century state?

You suggest, correctly I think, that it is often difficult to determine whether an organ has been rebuilt or restored. I feel that probably the matter hinges on intent. If one intends to re-

store an organ to an original or former state, either because of curiosity or because one remembers how it was and wants it that way, then successfully carried out, the project is a restoration even though some rebuilding may be necessary to achieve it. If one intends to improve the organ by altering its existing character, then it is not a restoration, even though no rebuilding may be involved, but rather some voicing, or changing the wind pressure, or whatever.

Restoration is the attempt, never completely successful, to preserve or return to the *status quo*. Rebuilding, often successful, is to attempt to advance beyond the *status quo*. On the face of this statement, it would seem that rebuilding is to be preferred over restoration. This would no doubt be true if it were also true that the history of art is an evolutionary process wherein things are always getting better and better. The truth of the matter, however, is that the finest organs of Silbermann, Schnitzler, et al, are just as nearly perfect in their way as our most recent accomplishments are. Furthermore, in order to most fully understand and appreciate the compositions of composers who wrote for these instruments we must have these instruments, unaltered and in their original conditions, to play them on.

America is fortunate to have a spokesman such as you to speak out on this subject. Schweitzer said that the search for the good organ is part of the search for truth. Part of the search for truth in good organs is the honest use of terms. Surely things are not too black as long as we have people with the courage to be outspokenly honest.

Sincerely,

George Bozeman, Jr.
Bozeman-Gibson and Co.
Organbuilders
Lowell, Mass.

(Continued, page 18)

A Survey Of Organ Literature & Editions: Germany And Austria Since 1900

By Marilou Kratzenstein

The leading figure in German organ literature at the beginning of the 20th century was Max Reger (1873-1916), a musical giant whose reputation and influence continued to mount in the years following his death. As his works represent the culmination of the German Romantic school, they have already been discussed in an article treating organ music of Germany and Austria between 1750 and 1900.¹ Reger's style was imitated, directly or with modifications, by numerous composers, especially during the first three decades of this century. Max Gulbins (1862-1932), Sigfrid Karg-Elert (1877-1933), Joseph Haas (1879-1960), and Karl Hoyer (1891-1936) are a few of the men who emulated the Reger style. Like Reger, they employed rich harmonies, but wrote contrapuntally. Their music has that particular brand of chromaticism which bears Reger's stamp. They also utilized the wide dynamic possibilities of the Romantic organ. Their works have sudden, dramatic drops from *fff* to *pppp*, as well as expansive *crescendi* and *decrescendi*, achieved through a skillful use of the *Rollschweller* (the German counterpart to our *crescendo* pedal).

In the period following the First World War, the Reger style continued to dominate, although it was frequently combined with new compositional methods to form a transitional style. Heinrich Kaminski (1886-1946) wrote in this manner, clearly indebted to Reger, yet experimenting with Neo-Baroque techniques. Kaminski is believed to have been the first 20th-century composer to employ terrace dynamics. In his *Toccata*, published in 1923, he gave the following instruction: "The author urgently requests that one limit oneself during the entire work to the indicated manual changes and that one completely forego the use of the *crescendo* and *swell* pedals, as well as all 'colorfulness,' since that would contradict the spirit of the work."² Hermann Grabner (1886-1969), prominent theorist, also employed elements of the Reger style, such as his chromaticism, in combination with techniques of the post-war era.

Franz Schmidt (1874-1939), Viennese composer and pedagogue, produced large quantities of Romantic organ music during the 1920's and '30's. Influenced by Bruckner and other late Romantics, Schmidt wrote organ compositions of symphonic scope, intended for an orchestral organ. With a few exceptions, his works wander without an apparent goal and seem virtually endless.

Schmidt's style of writing was not typical for this period. By the late 1920's and early '30's, most organ composers had adopted either a transitional or a true Neo-Baroque style. Several developments were responsible for this. Chief among these was the movement known as the *Orgelbewegung*, which began with the rediscovery of old instruments and their subsequent restoration. The essential characteristics of Baroque organ building, particularly of the north German type, then became the model for new organ construction. Albert Schweizer, Wilibald Gurlitt, Hans Henny Jann, and Oscar Walker, were leaders of this movement. Karl Straube, in addition, was one of the first musicians to prepare new, practical editions of Baroque organ works, thus acquainting the organ public with an enormous repertory of neglected music. As a result of intense research activity and publications, there arose an overwhelming interest in Baroque music.

As seen within a broader framework, the ideals of the *Orgelbewegung* coordinated beautifully with the search for clarity and objectivity which was sweeping over the European musical world in the 1920's. For producing clarity in all the parts and for delineating contrapuntal lines, the German Baroque organ was certainly unsurpassed.

In the Protestant church, and to a lesser extent in the Catholic church, a

liturgical renewal was in progress during the same period. The movement gave added dignity to the organ profession and stimulated the creation of a large quantity of liturgical organ music.

Johann Nepomuk David (1895-) contributed an enormous body of organ music incorporating the ideals of the *Orgelbewegung* and the liturgical reform. His monumental series entitled *Das Choralwerk*, numbering 19 volumes, is the core of his organ production. The early volumes contain shorter chorale compositions of every conceivable type, a veritable encyclopedia of work in this genre. One finds plain and ornamented *cantus firmi* chorale preludes, the chorale fantasy, the chorale partita (in which canonic writing appears with great frequency), introduction and fugue, prelude and fugue, toccata, fantasy, passacaglia, and other forms, all of them based on chorale themes. David's early *Choralbearbeitungen* rank among the most important productions of the German organ school in the 1930's. His well-known preoccupation with canon and other contrapuntal techniques, stimulated by his study of Bach's *Kunst der Fuge*, is already apparent in these works, but the severity which is characteristic of his late compositions is lacking. The following example is taken from his Partita: *Ach, wie flüchtig, ach wie nichtig* (*Das Choralwerk*, vol. III).

(Example 1)

Another central figure in the church music renewal movement was Hugo Distler (1908-1942). Although his organ pieces are not as strong as his choral compositions, his organ style formed a point of departure for much subsequent organ composition, especially in Protestant circles. While organist at the Jakobikirche in Lübeck, he composed several *Choralbearbeitungen* for the side organ of this church, a particularly exquisite instrument dating in part from the 15th century and enlarged in 1636. These pieces are believed to be the earliest examples of Neo-Baroque compositions specifying precise registration on a specific instrument. Inspired, on the one hand, by historic instruments, Distler was equally motivated by his study of pre-Bach music, especially Buxtehude. Distler's treatment of chorale melodies recalls Buxtehude's chorale preludes, with their octave figuration

Ex. 1. David, Partita: *Ach, wie flüchtig, ach wie nichtig*, movt. 1, m.1-4, and movt. 3, m.1-2.



Ex. 2. Distler, Vorspiel: "Christe, Du Lamm Gottes," m.1-3.



Ex. 3. Pepping, Vorspiel: *Wir wollen alle fröhlich sein*, m.1-6.



and tone repetition (*Reperkussionsmelodik*).

(Example 2)

Another pathfinder was Ernst Pepping (1901-). He, too, was most successful as a choral composer, yet held at the same time a prestigious position in the organ world. Inspired by the *Orgelbewegung*, the church music reform, and developments in the musical world at large, he wrote a great number of organ works employing Baroque forms and techniques in a modern context. As illustrated by his *Grosses Orgelbuch*, *Kleines Orgelbuch*, *Böhmisches Orgelbuch*, etc., Pepping devoted himself far more to *Choralbearbeitungen* than to free organ works. He especially preferred the *cantus firmus* chorale prelude and the chorale partita. Unlike Distler, Pepping did not specify every detail of the registration. Still, he obviously had Baroque, or Neo-Baroque, sonorities in mind. Pepping's works have sometimes been criticized as being more idiomatic to the piano than the organ. In some cases (including some of his most famous pieces) this criticism is justified, but it does not hold true for all of his works.

(Example 3)

Several other composers made contributions to organ literature during the 1930's, among them, Wolfgang Fortner (1907-), Karl Höller (1907-), and Günther Raphael (1903-1960).

The 1930's also witnessed the birth of Hindemith's first two organ sonatas, with the third sonata appearing in 1940. These works were produced during the time that Hindemith was composing

sonatas for nearly every existing instrument. The Hindemith sonatas, and the *Kammermusik Nr. 7* for organ and chamber orchestra (1928), stand somewhat apart from other organ works of this period, since they have no connection with the *Orgelbewegung*, the Protestant chorale, or with any liturgy. A study of Hindemith's compositional style would exceed the scope of this article, but one would like to recall a single fact — often forgotten — that Hindemith, in his organ music, built upon certain elements of the Reger tradition. A close examination of the organ works of these men would reveal traits which they have in common. The reader is here referred to Hans-Ludwig Schilling's article, "Hindemiths Orgelsonaten" in *Musik und Kirche*, XXXIII/5, p. 202ff.

As for the performance of Hindemith's works, one should remember the composer's instruction: "Organists who have *crescendo* and *swell* pedals at their disposal are free to intensify the expression beyond the prescribed volume indications through the use of richer coloring and dynamic transitions."³ The sonatas, seen from the standpoint of their form, call basically for terrace dynamics. Yet Hindemith, as the previous quotation indicates, was not a purist in this respect.

The sonatas of Hindemith immediately attained an authoritative position in the organ world. Nearly all German organ composers of the next two decades (and several Austrians) were influenced to a greater or lesser extent by these works. One sees this in the rhythmic and melodic patterns, in the form, the harmonies, the phrase divisions, etc.

Two other giants of modern music, Arnold Schönberg (1874-1951) and Ernst Krenek (1900-) contributed to organ literature, but only in a peripheral way. Schönberg's *Variations on a Recitative* is not idiomatic to the organ and, in this author's opinion, would attract little attention if it had been composed by someone less famous. Both the Schönberg work and the one-movement *Sonata* (1941) of Krenek were written after the composers had moved to the United States.

The bulk of German organ music of this period came, not from world-famous composers like Hindemith, but from organists and church musicians. Hans Friedrich Micheelsen (1902-1973), who wrote *Choralbearbeitungen* during the 1930's, began in the following decade a series of works which he entitled *Orgelkonzerte*. Usually based on chorale tunes, these extended compositions are for organ alone. Under Pepping's and, particularly, Distler's influence, Helmut Bornefeld (1906-) and Siegfried Reda (1916-1968) supplied considerable *Gebrauchsmusik* for the Protestant liturgy. Reda also wrote a number of larger works which he called organ *concerti*, although they are for organ alone. The model for Reda's *concerti* was obviously the Hindemith sonatas. Eberhard Wenzel (1896-), Johannes Weyrauch (1897-), Kurt Thomas (1904-), Reinhard Schwarz-Schilling (1904-), and Kurt Fiebig (1908-) also added to organ literature at this time.

The overwhelming majority of German organ composers were Protestant, but some musicians connected with the Catholic church are also worthy of note. Hermann Schroeder (1904-) and Joseph Ahrens (1904-) each furnished the Catholic liturgy with a considerable amount of new music. In ad-

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

(Continued from page 3)

dition to liturgical pieces, Schroeder has written several handsome concert works.

(Example 4)

Ahrens, besides his works for the Catholic church, wrote a 3-volume cycle of Protestant chorale settings for the liturgical year. J. N. David, one would like to point out, was also a Catholic. His church affiliation did not hinder him from making the single most voluminous contribution to *Choralbearbeitung* literature in the 20th century (*Das Choralwerk*). Obviously, the chorale had become a general regenerative force for organ music. Its significance was not limited to Protestant circles.

In the 1950's and '60's, many of the composers who had been prominent in the previous two decades continued to make substantial contributions. Sometimes their late compositions were markedly different from those which they had written earlier. Ernst Pepping continued to write *Choralbearbeitungen*. J. N. David pursued his interest in chorale composition, as well as free composition. His late works are sometimes severely cerebral, exploring the most abstract types of polyphony. The polytonal excerpt from *Da Jesus an dem Kreuze stund* is a good example of his mature style before it became excessively abstract.

(Example 5)

Wolfgang Fortner, who had not written for organ since the mid-30's, made a noteworthy contribution with his three *Intermezzi* (1963), serial compositions employing tone clusters, pedal glissandi, and complex rhythms. Paul Hindemith, whose most recent organ work had dated from 1940, made a welcome addition in 1962 with his *Concerto* for organ and orchestra. Weyrauch, Wenzel, Micheelsen, Ahrens, Schroeder, and Raphael continued to make frequent contributions to organ literature.

Several new names also rose to the foreground at, or after, mid-century. One of these was Harald Genzmer (1909-). Basing his style on the Hindemith tradition, he has written organ sonatas and other attractive works for organ alone or with instrumental combinations.

(Example 6)

Walter Kraft (1905-), whose early works were destroyed during the war, published in recent years three large organ compositions. His *Dies Irae*, rhythmically subtle and harmonically varied, recalls the north German *Choral-fantasie* tradition.

(Example 7)

Max Baumann (1917-) has also provided some enjoyable pieces, such as his popular *Concerto* for organ and string orchestra with timpani and his *Sonatine* for organ alone.

(Example 8)

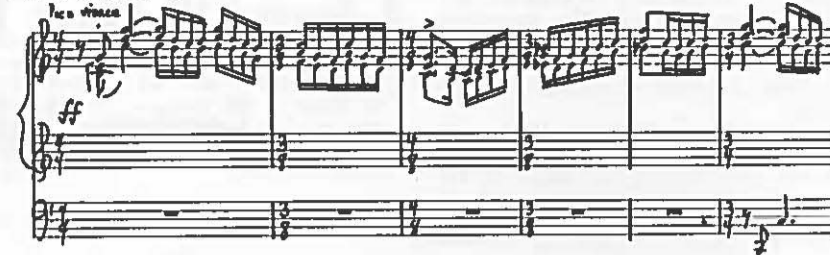
Johannes Driessler (1921-) has contributed 20 organ sonatas for use throughout the liturgical year. Heinz Werner Zimmerman (1930-), of the Spandau church music school in Berlin, wrote a set of *Orgelsalmen*, attempting to translate into sound the psalm texts, word for word. Two other Berlin musicians, Helmut Barbe (1927-) and Frank Michael Beyer (1928-), have also added to the literature, both for organ alone and with instrumental combinations. Also active were Helmut Walcha (1907-) and Kurt Hessenberg (1908-).

In Austria, Helmut Eder (1916-) and Josef Friedrich Doppelbauer (1918-), professors at the Salzburg Mozarteum, have written some successful organ works, including *concerti*. The rhythmic organization (sometimes serial organization) of Eder's works is perhaps the strongest single element of his style. The example which follows is taken from the delightful *Ostinato* movement of his *Partita über ein Thema von J.N. David*.

(Example 9)

Doppelbauer's works, some for concert, others for liturgical use, often show a marked influence of Hindemith and David.

Ex. 4. Schroeder, No. VI of *Kleine Praeludien und Intermezzi*, m.1-6.



Ex. 5. David, *Partita: "Da Jesus an dem Kreuze stund,"* movt. 8, m.1-6.



Ex. 6. Genzmer, *Die Tageszeiten*, part 1: *Der Abend*, m.1-3 of the Coda.



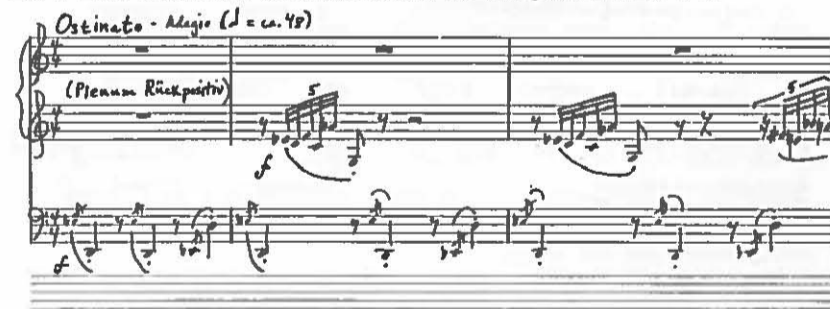
Ex. 7. Kraft, *Fantasia: Dies Irae*, m.1-3.



Ex. 8. Baumann, *Toccata*, m.13-16.



Ex. 9. Eder, *Partita über ein Thema von J. N. David*, movt. 2, m.1-4, 6.



Ex. 10. Heiller, *Ecce lignum crucis*, m.32-26.



In Vienna, Anton Heiller (1923-), active as a concert organist since 1940, began to acquire recognition as a composer in the 1950's. His spiritual kinship with Hindemith and David is particularly evident in his early works. Later compositions, such as the *Ecce lignum crucis* and the *Tanz-Toccata*, were partially inspired by the French school, especially Messiaen and Alain.

(Example 10)

Franz Augustinus Kropfreiter (1936-), organist at the St. Florian monastery near Linz, has written a number of organ works which frequently appear on recital programs. For organists and listeners whose experience with modern music is limited, Kropfreiter's compositions are quite accessible. His manner of writing is often gentle, yet he usually manages to avoid clichés. One of his favorite forms is the partita.

(Example 11)

As other Austrians who have contributed to organ literature, one mentions Karl Schiske (1916-1969), Paul Angerer (1927-), Herbert Tachezi (1930-), and Peter Planyavsky (1948-).

In Germany, a country proud of its organ tradition, the number of composers who have written for organ in the last few decades is staggering. As is usual with the Germans, good craftsmanship is virtually taken for granted. Thus, the list of names would be most impressive, if one were to mention all the German composers who have written well-constructed organ pieces. If all of their works — or even the majority of them — were inspired, one would rejoice at such a cache. This, unfortunately, is scarcely the case. For my own list of modern German organ composers, including those already mentioned and those about to be discussed, I have restricted myself to composers who, in my opinion, have something to offer beyond good craftsmanship. The choice is admittedly subjective, since I find it impossible to be otherwise when the subject matter is so close in time.

Among composers not yet discussed, Jürg Baur (1918-) and Hans-Ludwig Schilling (1927-) are worthy of note. Baur, whose works are concise and rhythmically alive, has composed in a dodecaphonic style from the 1950's until recently, when he appropriated certain *avant-garde* techniques in his *Choral-Triptychon*. The following excerpt is taken from the *Partita: Aus tiefer Not*, which dates from 1965.

(Example 12)

Schilling, who has integrated elements of the Hindemith tradition and of the modern French school into his style, likewise has a flair for rhythmic organization. Counterpoint plays an important role in his music, and he has a particularly fine understanding of organ color possibilities. The following excerpts illustrate certain aspects of his work, which deserves to be better known than it is.

(Example 13a, 13b)

Wolfgang Stockmeier (1931-) has produced a large number of organ works of varying types (serial compositions, works graphically notated, and more conservative pieces). The following example, taken from the *Variationen für Orgel und Blechbläser*, shows one of his works based on the 12-tone technique.

(Example 14)

In addition to several concert works, Stockmeier has composed an impressive amount of organ music for the church service.

Serial composition has figured quite prominently in German organ literature, especially of the 1960's. In this regard, one thinks of the works of Konrad Lechner (1911-), Giselher Klebe (1925-), and several others. Complex rhythmic patterns and frequently changing registration have become trademarks of this type of organ composition.

Alcatory works for organ, partially or completely graphically notated, began

to appear in the 1960's and have become fairly common in the present decade. Pseudo-electronic sounds are produced on the organ through manipulation of the motor, the stopknobs, and through other unconventional techniques. In this type of composition, many factors are left to the performer's discretion, so that the element of chance is an essential ingredient. Through these quasi-improvisational compositions, the sonoral possibilities of the organ have been greatly enlarged. It appears, however, that other musical values have been all too frequently neglected. One assumes that successful works in this genre will be forthcoming in the next few years, since several German composers have recently tried their hand at one or more compositions of this type.

The work which, more than any other, launched aleatory composition into the organ world was Ligeti's famous (or infamous, depending on one's point of view) *Volumina* (1961/62, revised 1966), which consists exclusively of tone clusters, both stationary and moving.

(Example 15)

György Ligeti (1923-), who took up residence in Austria in 1956 and later in Germany, has subsequently contributed two additional organ works, *Harmonies* and *Coulée*. The latter of the two tests the composer's theory that extremely rapid figurations will be heard as being almost static. While Ligeti is not a German, his impact on modern German organ music has been so remarkable that a survey of German-Austrian literature is not complete without reference to him. Another foreigner who has lived in Germany most of the time since 1957 and has made a name

for himself there, is Mauricio Kagel (1931-). An *Improvisation ajoutée* (1961/62) and a *Phantasie für Orgel mit Obbligati* (1967), in which tape recorders provide the obbligato parts, are his contribution to organ literature.

Isang Yun (1917-), who likewise is not German, but has been living in Berlin, has written a work entitled *Tuyaux sonores*. This appears to be one of the more successful organ works in the aleatory genre. An aleatory work more easily approachable than most is the *Myriaden II* of Dieter Acker (1940-), a Rumanian (from German-speaking Transylvania), who took up residence in West Germany in 1969. It is significant that Germany has offered more encouragement to composers of *avant-garde* music than has probably any other country.

Other composers who have made noteworthy contributions to modern organ literature are: Kurt Bossler, Dietrich von Bauszern, Harald Heilmann, Reinhold Finkbeiner, Werner Jacob, Rudolf Kelterborn, Manfred Kluge, Berthold Hummel, Aribert Reimann, Walter Schindler, Joachim Schweppe, and Wolfgang Wiemer. There is no particular connection between the various composers just mentioned. A wide variety of styles and techniques is represented in their works, the range extending from Hindemith-influenced compositions to extremely modern pieces.

The organ type which predominates today in Germany, and to some extent in Austria, is no longer the strict, north German Neo-Baroque organ favored by the *Orgelbewegung*. The current organ type, although based upon the same principles as the Neo-Baroque instrument, has been modified to accommodate a larger range of organ literature. Three-manual organs usually have one division under expression and furnished

with a reed chorus appropriate, though not ideal, for Romantic music. Large instruments sometimes have variety stops, such as 1 1/7', 8/9', *Terznone* (1 3/5' + 8/9') or *Obertöne* (1 3/5' + 1 1/3' + 8/9' + 8/15'), prized for their usefulness in modern improvisation. The Neo-Baroque organ was an instrument perfect for the music of Buxtehude, Bach, and Distler, but it was ill-suited to Romantic music and to almost all foreign literature. The modern German organ, on the other hand, is designated for German music first of all (including Reger), but it accommodates fairly well much of the French repertoire and the literature of other countries as well. The following specification is of the "Marienorgel" built by the Rieger firm — one of four new organs in the Münster of Freiburg in Breisgau.

HAUPTWERK

- Prinzipal 16'
- Oktave 8'
- Rohrflöte 8'
- Spitzflöte 4'
- Oktave 4'
- Spitzquinte 2 3/5'
- Oktave 2'
- Mixture VIII ranks, 2'
- Cymbel III ranks, 3/5'
- Kornett V ranks
- Trompete 16'
- Trompete 8'
- Klarine 4'

POSITIV

- Prinzipal 8'
- Metallgedackt 8'
- Prinzipal 4'
- Rohrflöte 4'
- Gemshorn 2'
- Gemsquinte 1 1/5'
- Sesquialtera II ranks
- Scharf IV-VI ranks, 1'
- Dulzian 16'
- Schalmei 8'
- Tremolo

SCHWELLWERK

- Gedacktpommer 16'
- Bleiprinzipal 8'
- Spillpfeife 8'
- Unda maris 8'
- Ontave 4'
- Querflöte 4'
- Nasat 2 3/5'
- Flauto 2'
- Terz 1 3/5'
- Obertöne 1 3/5', 1 1/5', 8/9', 8/15'
- Mixtur V-VII ranks, 1 1/5'
- Terzymbel III ranks, 1/6'
- Fagott 16'
- Trompete 8'
- Französische Oboe 8'
- Klarine 4'
- Tremolo

BRUSTWERK

- Holzgedackt 8'
- Blockflöte 4'
- Prinzipal 2'
- Gedacktflöte 2'
- Terzian 1 3/5' + 1 1/5'
- Oktave 1'
- Glockenzymbel II ranks, 1/2'
- Vox humana 8'
- Cembalo-Regal 4'
- Tremolo

PEDAL

- Prinzipalbass 16'
- Subbass 16'
- Oktav 8'
- Gedackt 8'
- Koppelflöte 4'
- Nachthorn 2'
- Rauschpfeife III ranks, 5/5', 3/5', 2-2/7'
- Mixtur VI ranks, 2 3/5'
- Contrafagott 32'
- Trompete 16'
- Trompete 8'
- Zink 4'
- Tremolo

EDITIONS

Acker: *Myriaden II* (1972), Cologne, Gerig Verlag. ORG. & INSTRU.
(Continued, page 6)

Ex. 11. Kropfreiter, *Maria durch ein Dornwald ging*, movt. 5, m.6-10, 16-18.

Ex. 12. Baur, *Partita: "Aus tiefer Not,"* movt. 1, m.4-8.

Ex. 13a. Schilling, *Fantasie 63 über Veni creator spiritus*, 1-10.

Ex. 13b. Schilling, *Chaconne nouvelle*, m.31-34.

Ex. 14. Stockmeier, *Variationen für Orgel und Blechbläser*, m.1-2, 8-12.

Ex. 15. Ligeti, *Volumina*, rehearsal no. 34.

(Continued from page 5)
MENTS: *Myriaden I* (1971) for organ and percussion ad lib., Cologne, Gerig.

Ahrens: Publishers are A. Böhm (Augsburg), B. Schott's Söhne (Mainz) and Willy Müller (Heidelberg). *Kleine Weihnachtspartita*, Böhm, 1929. *Canzone (F)*, Böhm, 1930. *Praeludium, Arie und Toccata*, Böhm, 1931. *Toccata eroica*, Sch., 1932. *Passamezzo und Fuge*, Böhm, 1933. *Ricercare*, Böhm, 1934. *Partita: Christus ist erstanden*, Sch., 1935. *Hymnus: Pange Lingua*, Sch., 1935. *5 kleine Stücke*, Böhm, 1936. *Regina coeli*, Böhm, 1937. *Dorische Toccata*, Böhm, 1938. *Fantasie, Grave und Toccata*, Böhm, 1940. *Kleine Musik in a-moll*, Böhm, 1940. *Konzert in e-moll*, Böhm, 1941. *Praeludium und Fuge*, Böhm, 1942. *Toccata und Fuge*, Böhm, 1942. *Partita: Jesu, meine Freude*, Böhm, 1942. *Fantasie (b)*, Böhm, 1943. *Canzone (c#)*, Böhm, 1943. *Concertino (G)*, Böhm, 1943. *Orgelmesse*, Sch., 1945. *Hymnus: Veni creator spiritus*, Sch., 1947. *Partita: Lobe den Herren*, Sch., 1947. *Partita: Verleih uns Frieden gnädiglich*, Sch., 1947. *Triptychon über B-A-C-H*, Sch., 1949. *Choralwerk, "Das heilige Jahr"*, 3 vols., W. M., 1948-50. *Concertino für Positiv*, W. M., 1950. *Cantiones Gregorianae pro organo*, 3 vols., Sch., 1957. *Trilogia Sacra*, 3 parts, W.M. *Verwandlungen I* (1963), II (1964), III (1965), Sch. *Fantasie und Ricercare über ein Thema von J. Cabanilles*, W. M., 1967. **ORG. & INSTRUMENTS:** *Sonate for viola and organ*, W. M., 1953. *Konzert for organ and brass*, W. M., 1958.

Angerer: *Musica pro organo*, Vienna, Universal Edition. **ORG. & INSTRUMENTS:** *Sipsonia* for organ, strings, winds, and tympani.

Barbe: *Sonate*, Stuttgart, Hänssler Verlag, 1964. **ORG. & INSTRUMENTS:** *Hous Hallar* (concerto for 12 solo strings, percussion & organ), Stuttgart, Hänssler, in preparation.

Baumann: Publishers are Sirius Verlag (Berlin) and Merseburger (Berlin). Sirius publications have been taken over by Heinrichshofen's Verlag (Wilhelmshaven). *Postludium: Es ist ein Ros' entsprungen*, op. 66/2, Sir., 1961. *Orgel-Suite*, op. 67/1, Sir., 1962. *Postludium: Nun lobet Gott*, op. 67/4, Sir., 1962. *Invocation*, op. 67/5, Sir., 1962. *Sonatine*, Mer., 1963. *Drei Stücke*, Mer., 1965. *Fasciculus pro organo*, Mer., 1967. **ORG. & INSTRUMENTS:** *Psalms*, op. 67/2 for org. & piano (also with baritone solo), Sir. *Konzert for organ, strings, & tympani*, Mer., 1964.

Baur: Publications by Breitkopf & Härtel (Wiesbaden). *Toccata*, 1956. *Trio und Passacaglia*, 1958. *Partita: Aus tiefer Not*, 1966. *Choral-Triptychon: Christ ist erstanden*, 1972.

Bauszner: *Nun danket all' und bringet Ehr* (Chorale Toccata), Berlin, Merseburger. *Meditatio super "Veni creator spiritus"*, Berlin, Merseburger. **ORG. & INSTRUMENTS:** *Konzert for organ and percussion*, Berlin, Merseburger.

Beyer: *Toccata in Re* (1952), Berlin, Sirius Verlag (now Wilhelmshaven, Heinrichshofen's Verlag). *Lays* (1957), Kassel, Bärenreiter. *Toccaten sub communiore*, Berlin, Bote & Bock, 1970. *Tiento II* (1972), Berlin, Bote & Bock. **ORG. & INSTRUMENTS:** *Sonate for viola & org.*, Kassel, Bärenreiter, 1960. *Tiento for flute & org. (or harpsichord)* (1965), Kassel, Bärenreiter. *Konzert for organ & 7 instruments (fl., oboe, trpt., viola, cello, contrabass, harp)*, photocopy available by Bote & Bock (Berlin).

Bornefeld: All publications by Bärenreiter (Kassel) unless otherwise indicated. *Begleitsätze (Das Choralwerk)*, 6 vols. *Choralpartiten (Das Choralwerk)*, 8 vols. Vol. I: *Wir glauben all'*; II: *Der Herr ist mein getreuer Hirt*; III: *Nun komm, der Heiden Heiland*; IV: *Mit Fried und Freud*; V: *Gott der Vater wohn uns bei*; VI: *Komm, Gott Schöpfer*; VII: *Christus, der ist mein Leben*; VIII: *Herr Gott, dich loben wir*. *Choralvorspiele (Das Choralwerk)*, 2 vols. *Orgelstücke (Intonationen)*, 1949. *32 Choralvorspiele*, Frankfurt, C. F.

Peters. **ORG. & INSTRUMENTS:** *Choralsonate I: Auf meinen lieben Gott*, for flute and org. (or positive organ, piano, or harpsichord).

Bossler: Publishers are Merseburger (Berlin), Kistner & Siegel (Lippstadt/Cologne), and Willy Müller (Heidelberg). *3 Orgelstücke*, Mer., 1956. *8 Choralvorspiele*, 2 bks., Mer. *Partita: Heut singt die liebe Christenheit (Die Orgel I/6)*, K & S, 1961. *Freiburger Orgelbuch (Die Orgel, I/9)*, K & S, 1965. *Heidelberger Orgelbuch (Die Orgel I/20)*, K & S, 1968. *Eschatologische Kontemplation* (1969/70), W. M., in preparation. **ORG. & INSTRUMENTS:** *Kontroverse* for organ and flute and piccolo, performed alternately by one flutist (2 recorders may be substituted), W. M., in preparation. **TWO ORGANS:** *Kalidoskop* for one or two organs, W. M. Additional publications by Merseburger and W. Müller.

David: All publications by Breitkopf & Härtel (Leipzig/Wiesbaden), unless otherwise indicated. *Chaconne (a)*, 1928. *2 Hymnen*, 1928. *Passamezzo und Fuge*, 1928. *Ricercare (c)*, 1928. *Toccata und Fuge (f)*, 1928. *Fantasia super "L'Homme armé"*, 1930. *Das Choralwerk*, 19 vols., 1930-1969. Vols. I-V contain smaller *Choralbearbeitungen*, 1930-35; Vol. VI: *Christus, der ist mein Leben*, 1936; VII: *3 Stücke für Orgel-Positiv*, 1936; VIII: *Es sungen drei Engel*, 1941; IX: *Partita: Unüberwindlich starker Held*, 1944; X: *Partita: Es ist ein Schnitter*, 1946; XI: *Partita: Da Jesus an dem Kreuze stand*, 1953; XII:

Partita: Lobt Gott, ihr frommen Christen, 1953; XIII: *Partiten über "Aus tiefer Not"*, "Ach Gott, vom Himmel sieh darein" and "Vater unser," 1960; XIV: *Phantasien über "Mitten wir im Leben sind"*, "Maria durch den Dornwald ging" and "Wenn mein Stündlein vorhanden ist," 1962; XV: *Christus, der ist mein Leben*, 1966; XVI: *O du armer Judas*, 1967; XVII: *Vater unser im Himmelreich*, 1970; XVIII: *Nun komm, der Heiden Heiland*, 1970; XIX: *Nun komm, der Heiden Heiland*, 1969. *Praeambel und Fuge (d)*, 1931. *2 kleine Präludien und Fugen (a)*, (G), 1933. *2 Fantasien und Fugen (e)*, (C), 1935. *Ricercare (a)*, 1937. *Partita über "Innsbruck, ich muss dich lassen"*, Vienna, Doblinger, 1955. *Toccata und Fuge*, 1962. *Chaconne und Fuge*, 1962. *Partita über B-A-C-H*, 1964. *12 Orgelfugen durch alle Tonarten*, 1968. *Partita*, 1970. *Hölderlin*, 1970. *Thomas von Aquin. Franz von Assisi*. **ORG. & INSTRUMENTS:** *Intrositus, Choral und Fuge über ein Thema von Bruckner*, for org. & 9 brass instruments, 1940. *Concerto pro organo*, for org. & orch., 1965.

Distler: All publications by Bärenreiter (Kassel). *Orgelpartita: Nun komm, der Heiden Heiland*, op. 8/1, 1933. *Orgelpartita: Wachet auf, ruft uns die Stimme*, op. 8/2, 1935. *7 kleine Orgelchoralbearbeitungen*, op. 8/3, 1938. *30 Spielstücke für die Kleinorgel*, op. 18/1, 1938. *Orgeltonate (Trio)*, op. 18/2, 1939.

Doppelbauer: Major publishers are Doblinger (Vienna) and Copenrath (Altötting). *Toccata und Fuge* (in memoriam M. Ravel), Dob., 1951. *Toccata*, Dob., 1954. *Partita*, Dob., 1955. "Capriccio" from the *Partita* is available separately. *Suite breve*, Dob., 1961. *Fünf Orgelchoräle*, Dob. *Partita: Vater unser*, Dob. *Partita: Ave maris stella*, Dob., 1963. *3 kleine Präludien und Fugen*, Dob., 1966. *Ornamente*, Dob. *Kleine Stücke*, Dob. *Sonatine*, Cop. *8 kurze Stücke*, Cop. *4 neue Stücke*, Cop. *7 Choralvorspiele*, Cop. *10 Pedaletiden*, Dob. **ORG. & INSTRUMENTS:** *Konzert for organ and string orchestra*, Dob., 1958.

Driessler: *Orgeltonaten durch das Kirchenjahr*, op. 30, 8 vols., Kassel, Bärenreiter, 1954/55. Vol. I: *Advent*; II: *Christmas*; III: *New Year, Epiphany*; IV: *Passion*; V: *Easter*; VI: *Ascension and Whitsuntide*; VII: *Trinity & Saints' Days*; VIII: *End of the Church Year*. *Toccata und Hymn über "Wach auf, wach auf, du deutsches Land"*, op. 46/1, Wiesbaden, Breitkopf & Härtel.

Eder: All publications by Doblinger (Vienna), except when otherwise indi-

cated. *5 Stücke*, op. 40. *Partita über ein Thema von J. N. David*, op. 42, Wiesbaden, Breitkopf & Härtel. *Partita: O Heiland, reiss die Himmel auf*, op. 47/1. *Partita: Ach wie flüchtig*, op. 47/2. *Partita: Es sungen drei Engel*, op. 47/3. *Partita: Gen Himmel aufgefahren ist*, op. 47/4. *Choral-Suite*, op. 48. *Fax media*, op. 53. **ORG. & INSTRUMENTS:** *Konzert, "L'homme armé"*, op. 50, for org. & orchestra. *Memento* for positive organ and 2 string groups.

Fiebig: *Präludium und Fuge*, Leipzig, C. F. Peters, 1948. *Triosonate*, Leipzig, C. F. Peters, 1949. *Choralfantasie: In dich hab' ich gehoffet, Herr*, Berlin, Sirius Verlag (now Wilhelmshaven, Heinrichshofen's Verlag). *Orgelchoralbuch* (48 easy chorale preludes), Hamburg, Hüllenhagen & Griehl.

Finkbeiner: Publications by Breitkopf & Härtel (Wiesbaden). *Partita: In dich hab' ich gehoffet, Herr*, 1957. *Klangflächen*, 1963. *Toccata und Fuge*, 1965. *Choralfantasie: Wachet auf*, 1968.

Fortner: All publications by Schott S. (Mainz). *Toccata und Fuge*, 1930. *Praeambel und Fuge*, 1935. *Intermezzi*, 1964. **ORG. & INSTRUMENTS:** *Konzert for org. & string orchestra*, 1932.

Genzmer: Publishers are Schott S. (Mainz) and C. F. Peters (Frankfurt). *Tripartita* (1945), Sch. *Sonate I* (1953), Sch. *Sonate II* (1956), Pet. *Sonate III* (1963), Pet. *Adventskonzert* (1966), Pet. *Tageszeiten* (1968), Pet. **ORG. & INSTRUMENTS:** *Introduzione, Aria e Finale for violin & org.* (1968), Pet. *Sonate for trumpet & org.* (1971), Pet. *Konzert for org. & orch.*, Pet.

Grabner: The major publisher is Kistner & Siegel (currently located in Porz am Rhein). *Media vita in morte sumus* (1926), Lindau, C. F. Kahnt/now through Kistner & Siegel. *Partita sopra "Erhalt uns, Herr"*, op. 28, Leipzig, K & S. *Hymnus "Christ ist erstanden"*, op. 32, Leipzig, K & S. *Sonate*, op. 40 (1936), Leipzig, K & S. *Praeludium und Fuge*, op. 49 (1938), Leipzig, K & S. *Toccata*, op. 53, Leipzig, K & S. *Choralvorspiele über "Lobe den Herrn" und "Vater unser"* (1957), Kassel, Bärenreiter. *Choralfantasie: Wir glauben all, Lippstadt*, K & S. *Der 66. Psalm, "Jauchzt, alle Lande"* (Die Orgel I/5), Lippstadt, K & S. *Meditationen über ein geistliches Lied von J. S. Bach (Die Orgel I/7)*, Lippstadt, K & S. *Zweite Orgeltonate (Musik aus der Steiermark series, Bk. 35)*, Vienna, L. Krenn, 1962. *Orgeltrio*, Copenhagen, W. Hansen. **ORG. & INSTRUMENTS:** *Konzert*, op. 59, for org. & strings (1942), Kassel, Bärenreiter. Additional publications by C. F. Kahnt (Lindau), Merseburger (Berlin), etc.

Gulbins: *Sonate I (c)*, op. 4, Leipzig, Leuckart (now located in Munich). *Sonate II (f)*, op. 18, Leipzig, Leuckart. **ORG. & INSTR.** *4 Stücke*, op. 14, for cello and organ, Leipzig, Leuckart. Plus numerous *Choralbearbeitungen* and other pieces by Leuckart (Leipzig/now Munich), Rieter-Biedermann (Leipzig), R. Forberg (Leipzig/now Bad Godesberg), Oppenheimer, etc.

Haas: *Sonate*, op. 12, Leipzig, Forberg (now located in Bad Godesberg), 1907. *Suite*, op. 20, Leipzig, Forberg, 1908. *Suite (A)*, op. 25, Leipzig, Leuckart, 1909. **ORG. & INSTRUMENTS:** *Kirchen-sonate in F*, op. 62/1, for violin & org., Mainz, Schott S. *Kirchen-sonate in d*, op. 62/2, for violin & org., Mainz, Schott S. Additional publications by Forberg (Leipzig), Augener (London), Copenrath (Regensburg), Edition Eres (Bremen), etc.

Heiller: *Sonate I*, Vienna, Universal Ed., 1946. *2 Partiten für Orgel: "Freu dich sehr" und "Vater unser"*, Vienna, Ars nova Verlag Hermann Scherchen, 1951. *Sonate II* (1953), Vienna, Doblinger. *Fantasia super "Salve Regina"*, Vienna, Doblinger. *In Festo Corporis Christi*, Vienna, Doblinger. *Meditation on "Ecce Lignum Crucis"* (Modern Organ Music, Bk. 2), London, Oxford University Press, 1967. *Tanz-Toccata* (1970), Vienna, Doblinger. **ORG. & INSTRUMENTS:** *Konzert for organ & orch.*, Vienna, Doblinger, 1964. *Konzert for harpsichord, positive organ, and chamber orchestra* (1972), Vienna, Doblinger (in preparation).

Heilmann: *Meditation über B-A-C-H*, Heidelberg, Willy Müller, 1959. *Diptychon*, Wiesbaden, Breitkopf & Härtel, 1960. *Partita über "Christ ist erstanden"*, Wiesbaden, Breitkopf & Härtel, 1961. *Pentasia*, Wilhelmshaven, Heinrichshofen's Verlag. **TWO ORGANS:** *Passacaglia*, Heidelberg, W. Müller. **ORG. & INSTRUMENTS:** *Fantasia für Violoncello und Orgel*, Berlin, Sirius Verlag. Sirius publications are now by Heinrichshofen's Verlag (Wilhelmshaven).

Hessenberg: *2 Choralpartiten*, op. 43/1&2, Mainz, Schott. *Triosonate*, op. 56, Mainz, Schott, 1955. *Praeludium und Fuge*, op. 63/1 (1952), Frankfurt, C. F. Peters. *Toccata, Fuge und Ciacona*, op. 63/2 (1952), Frankfurt, C. F. Peters. *Fantasia über "Sonne der Gerechtigkeit"*, op. 66 (1956), Berlin, Merseburger. Plus other chorale settings.

Hindemith: *Sonate I* (1937), Mainz, Schott. *Sonate II* (1937), Mainz, Schott. *Sonate III* (1940), Mainz, Schott. **ORG. & INSTRUMENTS:** *Kammermusik Nr. 7* for org. & chamber orchestra (also known as *Konzert für Orgel und Kammerorchester*), Mainz, Schott, 1928. *Concerto for org. & orch.* (1962), Frankfurt, C. F. Peters.

Höller: *Partita: O wie selig*, op. 1 (1929), Leipzig, Leuckart (now located in Munich). *2 Choralvariationen: "Helft mir Gottes Güte preisen" und "Jesu, meine Freude"*, op. 22/1&2 (1936), Leipzig, Leuckart. *Ciacona*, op. 54, Mainz, Schott. *Choral-Passacaglia über "Die Sonn hat sich mit ihrem Glanz gewendet"*, op. 61, Mainz, Schott. **ORG. & INSTRUMENTS:** *Konzert for org. & orch.*, op. 15 (1932, revised 1966), Munich, Leuckart. *Phantasie for violin and org.*, op. 49 (1949), Frankfurt, C. F. Peters. *Improvisation für Violoncello und Orgel über "Schönster Herr Jesu"*, op. 55 (1950), Frankfurt, C. F. Peters.

Hoyer: Publications by Leuckart (Leipzig), Breitkopf & Härtel (Wiesbaden), Portius (Stuttgart), Oppenheimer, etc.

Hummel: *Adagio*, Hamburg, Simrock, 1964. *Fantasia*, Hamburg, Simrock, 1967. *Marianische Fresken*, Hamburg, Simrock. *Tripartita*, Hamburg, Simrock.

Jacob: *Fantasia, Adagio und Epilog* (1963), Wiesbaden, Breitkopf & Härtel. *Improvisation sur E. B. (Ernst Bloch zu Ehren)*, Wiesbaden, Breitkopf & Härtel, 1971.

Kagel: *Improvisation ajoutée* (1961/62), Vienna, Universal Ed. **ORG. & TAPE RECORDERS:** *Phantasie für Orgel mit Obbligati* (1967), Vienna, Universal Ed.

Kaminski: Publications by Universal Edition (Vienna) and Bärenreiter (Kassel). *Toccata über "Wie schön leucht uns der Morgenstern"*, U. E., 1923. *Choralsonate*, U. E., 1926. *3 Choralvorspiele*, U. E., 1928. *Toccata und Fuge*, Bär, 1939. *Andante*, Bär., 1939. *Choralvorspiel: Mein Seel' ist stille*, Bär., 1947. **ORG. & INSTRUMENTS:** *Canzona for org. & violin*, U. E., 1917. *Praeludium und Fuge for org. & violin*, U. E., 1929. *Canon for org. & violin*, U. E., 1934.

Karg-Elert: See the article on German Romantic music, THE DIAPASON, Jan. 1973.

Kelterborn: *Zwei Sonaten*, Kassel, Bärenreiter, 1969. *Monumentum*, Berlin, Bote & Bock, 1971.

Klebe: Publications by Bote & Bock (Berlin) and Bärenreiter (Kassel). *Intrositus, Aria und Alleluja*, op. 47, B & B. *Passacaglia*, op. 56, Bär., 1968. *Surge, aquilo, et veni, Auster (Paraphrase über ein Thema von Igor Stravinsky)* (1970/71), Bär. *Fantasia und Lobpreisung*, op. 58 (1970), Bär. *Missa "Miserere nobis" nach der gleichnamigen Bläsermesse*, op. 63, B & B. **ORG. & INSTRUMENTS:** *Variationen über ein Thema von Hector Berlioz*, op. 59, for org. & percussion (1970), Bär.

Kluge: *Fantasia in drei Rhythmen*, Wiesbaden, Breitkopf & Härtel. *Vater unser* (1963), Wiesbaden, Breitkopf & Härtel. *9 Choralvorspiele*, Wiesbaden, Breitkopf & Härtel.

(Continued, page 10)



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HARPSICHORD NEWS

Memorial Presbyterian Church, Montgomery, Alabama, was the scene of a Bach Festival Concert on September 29, 1973. The program, *Concerto in C Major for Three Harpsichords* (S. 1064), *Brandenburg Concerto 4* (S. 1049), and *Concerto in A minor for Four Harpsichords* (S. 1065), was played by FREDERICK HYDE, BETTY LOUISE LUMBY, J. WARREN HUTTON, and GENE JARVIS, harpsichordists. The instruments used were a Hubbard and Dowd (1956), two Dowds (1964, 1966, after Taskin), and a 1967 Sperrhake.

Eighteenth century German music for flute and harpsichord was played by DARLENE DUGAN and KEITH HILL at the Grand Rapids Public Museum on November 11. The program: *Suite in F Major*, Boehm; *Sonata in G minor*, Telemann; *Flute Sonata*, C.P.E. Bach; *Sonata in E-flat*, J. S. Bach.

THE LUCKTENBERG DUO (George Lucktenberg, harpsichord and fortepiano, and Jerrie Cadek Lucktenberg, violin) was presented by the Norfolk (Virginia) Society of Arts at Chrysler Museum on October 22. The program: *Sonata in F-sharp minor*, opus 9, number 10, Leclair; *La Livri and Les Cyclopes*, Rameau; *Wonder Music*, Jere Hutcheson; *Sonata in D Major*, opus 30, Haydn; *Sonata in B-flat Major*, K. 378, Mozart. The harpsichord was by E. O. Witt; the fortepiano, a Phillip Belt replica of an instrument by Johann Andreas Stein, assembled from a kit.

The LONDON SINFONIETTA, Hans Zender, conducting, presented an American concert on December 7. Featured was Elliott Carter's *Double Concerto for Piano and Harpsichord* with David Wilde, piano, and Harold Lester, harpsichord.

ALEXANDER SUNG, for four years a student of Isolde Ahlgrimm in Vienna and now resident in Virginia, played this program for the Richmond Chapter, American Guild of Organists, at St. James Episcopal Church on January 8: *Jhon come kisse me now*, Byrd; *Les Folies francoises, ou les Dominos*, Francois Couperin; *Partita in E minor*,

Tocatta in F-sharp minor, Bach; *Sonatas in G, B minor, E, and D*, Domenico Scarlatti.

The Dallas Chamber Music Society presented the NEW LONDON SOLOISTS ENSEMBLE from England on January 14 in Caruth Auditorium, SMU. Baroque works on the program included *Symphony 1*, Boyce; *Concerto in E Major for Violin*, Bach; *Concerto in F for Four Violins*, Vivaldi; and *Brandenburg Concerto Five*, J. S. Bach. Harold Lester was harpsichordist with the ensemble.

LARRY PALMER played this program for the St. Cecilia Music Society and the Grand Rapids Chapter, American Guild of Organists, at St. Cecilia Hall, on January 14: *Prelude in F Major (L'Art Toucher le Clavecin)* and *Ordre 23 in F Major*, Francois Couperin; *Sonata for Harpsichord*, Persichetti; "Chromatic" *Fantasy and Fugue*, J. S. Bach; *Tocatta Terza*, Michelangelo Rossi; *Sonatina pro clavicimbalo composita*, Busoni; "Italian" *Concerto*, Bach. The harpsichord was by the Grand Rapids maker Keith R. Hill and was patterned after the harpsichord by J. D. Dulcken (1745) in the Smithsonian Institution, Washington. Dr. Palmer played the same program on January 16 at McKendree College, Lebanon, Illinois, where the instrument was a 1973 William Dowd.

Austin College, Sherman, Texas, sponsored a week of master classes by Chicago harpsichordist ROBERT CONANT, January 21 through 25. Mr. Conant played this public recital in the college's Ida Green Theatre on January 24: *Tocatta 8, Book 1*, Frescobaldi; *A New Ground, Sefouchi's Farewell, Lilliburlero, "Crown the Altar,"* Purcell; *Partita in B-flat*, J. S. Bach; *Fantasia in C minor*, J. S. Bach; *Continuum*, Ligeti; *Tessarae-Fantasy* (1971), Brian Fennelly; *Suite in D minor*, Marchand; *Three Sonatas*, Domenico Scarlatti. The instrument, a William Dowd.

The harpsichord made front page news in the WALL STREET JOURNAL for January 25 with an article on the do-it-yourself craze of harpsichord-making by Stanley Slom.

The NEW YORK PRO MUSICA is disbanding after twenty years, with its

last appearance scheduled for May 16 at New York's Pierpont Morgan Library for the international Petrarch convocation. Citing "uncertainty of bookings and the resignation of George Houle, the current music director" as contributing factors, Mrs. Noah Greenberg, widow of the group's founder, announced that the library and instruments will be sold and that the group's 10 musicians will be "on their own."

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

Summer Workshops

The Aston Magna School of Baroque Music and Dance has scheduled its second summer workshop from June 8 through June 30, 1974. Applications for the fifty places in instrumental and vocal music and dance are now being accepted; the deadline for applications is April 1st.

Located on a 50-acre estate overlooking the Berkshires in Great Barrington, Massachusetts, Aston Magna offers master classes, coached ensembles, lecture-demonstrations, and concert performances. The artist-faculty, under the direction of harpsichordist Albert Fuller, includes Fortunato Arico and John Hsu (viola da gamba and baroque violoncello), Bernard Krainis (recorder), Michel Piguet (baroque oboe), Stanley Ritchie and Jaap Schröder (baroque violin), John Solum (baroque flute), Robert White (tenor), and Shirley Wynne (baroque dance).

For further information and application forms, write the Admissions Director, Aston Magna Foundation for Music, Inc., 333 West 70th Street, New York, New York 10023. Telephone (212) 586-7649.

Interlochen, Michigan, long famous for its national music camp for high-school students, also has a post-camp conference for adults. This year a

harpsichord workshop will be featured. The dates, August 20 to 27th. During the course of the week Keith Hill, professional harpsichord maker from Grand Rapids, will supervise the final assembly of a two-manual Hubbard kit harpsichord. He will give daily lectures illustrating each step of the work; such items as soundboard preparation and installation, finishing and decoration, proper methods of stringing, action installation and voicing, tonal considerations during and after construction, and correcting problems that develop while building an instrument will be covered.

George Lucktenberg, harpsichord instructor for the national music camp, will hold daily sessions on performance practice and study; he will coach performances by the participants, and will also cover such topics as adapting a piano or organ technique to the harpsichord, good editions of harpsichord music, ornamentation and embellishment, fingering and phrasing, rhythmic conventions, and national styles of harpsichord playing.

For further information, write Dr. George Lucktenberg, 207 Beechwood Drive, Spartanburg, South Carolina 29302.

A second harpsichord festival week is listed for this summer at Westminster Choir College, Princeton, New Jersey. The dates, June 17-21, 1974. Headliners for the week include harpsichordists Frances Cole, Igor Kipnis, Gustav Leonhardt, and Fernando Valenti; and harpsichord makers Bannister, Challis, Dowd, and Herz.

For further information write Charles Schisler, Director of the Summer Session, Westminster Choir College, Princeton, N.J. 08540.

SHALLWAY FOUNDATION has completed a bulletin listing agencies which offer concert booking services along with travel arrangements for choirs wishing to make concert tours abroad. Boychoirs which have used these agencies for their foreign tours have experienced a wide variety of results, ranging from excellent to very poor, although most of the agencies have done a good job of both concert booking and travel planning and reservations. The bulletin is available free from Shallway Foundation, Connellsville, Pa. 15425.

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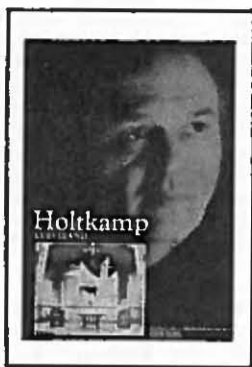


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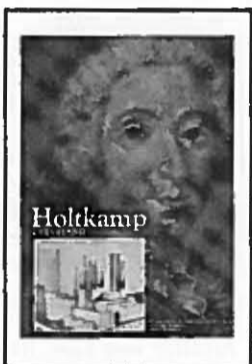


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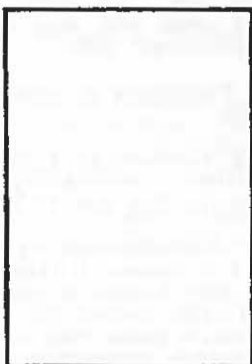
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Barbara Owen — associate of Charles Fisk, organ builder, and noted authority on early and contemporary American organ building. (Lectures, "History of the Organ in America", "Toward Better Understanding of National Idioms In Organ Music")

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 Robbin Harris
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DICTION FOR SINGERS - James Benner, July 1-Aug. 16
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(Continued from page 6)
Kraft: *Partita über "Nun will sich scheiden Nacht und Tag,"* Kassel, Bärenreiter. *Fantasie: Dies Irae,* Mainz, Schott. *Toccata: Ite missa est,* Mainz, Schott.

Krenek: *Sonata,* op. 92 (1941) (Contemporary Organ Series No. 10), New York, H. W. Gray, 1942.

Kropfreiter: Publications, 'except when indicated otherwise, are by Doblinger (Vienna). *Dreifaltigkeits-Triptychon* (1959). *Partita: Maria durch ein Dornwald ging* (1959). *Introduktion und Passacaglia* (1961). *Partita: Wenn mein Stündlein vorhanden ist* (1961). *Partita: Ich wollt, dass ich daheim wär* (1961). *Der grimmig Tod mit seinem Pfeil* (1962). *Partita: Ach wie nichtig, ach wie flüchtig* (1964). *Ave Regina Coelorum* (1964). *Toccata francese,* London, Oxford University Press. *Sonate I. Sonate II. Variationen: Freu Dich Du Himmelskönigin,* Copenhagen, W. Hansen. *Triplum super "Veni Creator Spiritus,"* (1969). *Partita: Es kommt ein Schiff geladen.* ORG. & INSTRUMENTS: *Concerto responsoriale* for harpsichord and positive organ. 4 Stücke für Flöte und Orgel. *Dialog für Violoncello und Orgel.* 3 Stücke für Oboe und Orgel, 1971. *Colloquia für Oboe und Orgel.*

Lechner: *Drei Orgelstücke,* Cologne, Edition Gerig, 1962/65. ORG. & INSTRUMENTS: *Requiem* for oboe, cello, & org. (1952), Frankfurt, C. F. Peters.

Ligeti: *Volumina,* Frankfurt, C. F. Peters, 1961/62, revised 1966. 2 *Etüden* (No. 1, *Harmonies*; No. 2, *Coulée*), Mainz, Schott.

Micheelsen: Major publications by Bärenreiter (Kassel) and W. Müller (Heidelberg). *Orgelkonzert in a-moll,* Bär. *Orgelkonzert über "Es sungen drei Engel,"* Bär. *Orgelkonzert III,* Bär. *Orgelkonzert V über "Christe, der du bist Tag und Licht,"* Bär. *Orgelkonzert VI über "O dass ich tausend Zungen hätte,"* W. M., *Orgelkonzert VII: Der Morgenstern,* W. M. *Das Holsteinische Orgelbüchlein,* Bär. *Das Grenchener Orgelbuch,* 2 vols., W. M. Additional publications by Bärenreiter and by Hüllenhagen & Griehl (Hamburg).

Mohler: 2 *Canzonen,* op. 17 (1941), Heidelberg, W. Müller, 1964.

Pepping: Major publishers are Schott (Mainz) and Bärenreiter (Kassel). *Partita: Wer nur den lieben Gott lässt walten* (1932), Sch. *To Koralforspil,* Copenhagen, W. Hansen, 1932. *Partita: Wie schön leuchtet der Morgenstern* (1933), Sch. *Grosses Orgelbuch,* 3 vols., (1939-41), Sch. *Kleines Orgelbuch* (1940), Sch. *Toccata und Fuge: Mitten wir im Leben sind* (1941), Sch. *Concerto I* (1941), Sch. *Concerto II* (1942), Sch. 4 *Fugen* (1942), Sch. 2 *Fugen* (1943-46), Sch. 3 *Fugen über B-A-C-H* (1943), Sch. *Partita: Ach wie flüchtig* (1953), Bär. *Partita: Wer weiss, wie nahe* (1953), Bär. *Partita: Mit Fried und Freud* (1953), Bär. *Böhmisches Orgelbuch,* 2 vols. (1953), Bär. *Hymnen* (1954), Bär. *Sonate* (1958), Bär. 12 *Choralvorspiele* (1958), Bär. 25 *Orgelchoräle nach Sätzen des Spandauer Chorbuches* (1960), Sch. *Praeludia-Postludia* zu 18 Chorälen, 2 vols., Sch.

Planyavsky: *Sonata pro organo,* Vienna, Doblinger. *Toccata alla Rumba,* Vienna, Doblinger.

Ramin: Publications by Breitkopf & Härtel (Wiesbaden).

Raphaël: Publications by Breitkopf & Härtel (Wiesbaden), unless otherwise indicated. 5 *Choralvorspiele,* op. 1 (1922). *Fantasie* (e), op. 4 (1924). *Partita: Ach Gott, vom Himmel,* op. 22/1. *Fantasie* (c), op. 22/2. *Praeludium und Fuge* (G), op. 22/3 (1930). *Introduktion und Chaconne* (c), op. 27/1 (1930). *Variationen über den Basso Continuo des Bachchorals "Durch Adams Fall,"* op. 27/2 (1931). *Toccata* (c), op. 27/3 (1934). 12 *Orgelchoräle,* op. 37, 2 vols. *Fantasie und Fuge über einen finnischen Choral,* op. 41/1, 1939. *Partita über einen finnischen Choral,* op. 41/2, 1939. *Passacaglia über einen*

finnischen Choral, op. 41/3, 1939. 7 *Orgelchoräle über finnischen Chorälen,* op. 42, Helsinki, Westerlund. *Toccata, Choral und Variationen,* op. 53, Heidelberg, W. Müller. *Sonate,* op. 68, 1949. *Kleine Partita: Herr Jesu Christ,* Minneapolis, Augsburg, 1958. *Fantasie und Fuge über "Christus, der ist mein Leben,"* ORG. & INSTRUMENTS: *Sonate* (C) for violin and org., op. 36. *Sonate* for cello and org., Stuttgart, Hänssler Verlag. *Konzert: Ein feste Burg,* for org., 3 trpts., strings, timpani, op. 57, Heidelberg, W. Müller.

Reda: All publications by Bärenreiter (Kassel). *Choralsuite* (1941). *Choral-Spiel-Buch,* for keyboard instrument, 1946. *Choralkonzert: O Traurigkeit, o Herzeleid.* *Choralkonzert: O wie selig.* *Choralkonzert: Gottes Sohn ist kommen.* *Choralkonzert: Christ unser Herr zum Jordan kam.* *Triptychon über O Welt, ich muss Dich lassen* (1951). *Marienbilder.* *Adventspartita: Mit Ernst, o Menschenkinder* (1952). 7 *Monologe* (1953). *Präludium, Fuge und Quadrupel* (1957). *Vorspiele zu Psalmliedern des EKG* (1956). *Sonate* (1960). *Cantus-Firmus-Stücke zu den Wochenliedern des Fastenzeit, Choralvorspiele.* *Toccata novenaria modos vertens.* *Meditationen: Ein Lämmlein geht* (1964). *Choralphantasie: Herzlich lieb hab ich Dich, o Herr* (1965). *Choralkonzert: Ich weiss ein lieblich Engelspiel.* *Laudamus te.* ORG. & INSTRUMENTS: *Orgelkonzert I* (1947). *Orgelkonzert II* (1947), for manuals alone. *Orgelkonzert III* (1948). Additional publications by Bärenreiter.

Reimann: *Dialog I,* Mainz, Schott.

Schilling: Publications by Breitkopf & Härtel (Wiesbaden), unless otherwise indicated. I. *Partita in 4 Sätzen und 4 Ritornellen* (1954/64). II. *Partita: Canonische Variationen über "Singet, preiset Gott mit Freuden"* (1958). III. *Partita: Integration b-a-c-h* (1961). *Vom Himmel hoch* (Kleine Suite) (1962). *Fantasia e Ricercata 63 über "Veni creator spiritus"* (1963). *Chaconne nouvelle* (1968). *Versetten über "O Welt, ich muss dich lassen"* (1968). *Choralvorspiele* (1969), Luzerne, Cron. *Orgelmesse,* Augsburg, A. Böhm u. Sohn, 1971. ORG. & INSTRUMENTS/VOICE: *Psalm 150 in Form einer Ciacona* for soprano/tenor and organ (1963). *Canzona über "Christ ist erstanden,"* for trumpet and organ (1966). *Drei Choralvorspiele für Trompete und Orgel,* Stuttgart, Hänssler, 1973.

Schindler: Publications by Kistner & Siegel and by Sirius Verlag (now Heinrichshofen's Verlag, Wilhelmshaven).

Schiske: Publications by Doblinger.

Schmidt: *Fantaisie und Fuge* (D), Vienna, L. Kern (now Universal Edition), 1924. *Toccata* (C), Vienna, L. Kern (now Universal Ed.) 1924. *Praeludium und Fuge* (Eb), Leipzig, Leuckart. *Chaconne* (c), Leipzig, Leuckart, 1926. 4 *kleine Choralvorspiele,* Leipzig, Leuckart, 1927. 4 *kleine Praeludien und Fugen,* Vienna, Oesterreichischer Bundesverlag, 1951. *Praeludium und Fuge* (C), Vienna, Weinberger, 1955. *Toccata und Fuge* (Ab), Vienna, Universal Ed., 1955. *Fuge* (F), Vienna, Weinberger Verlag, 1956. 2 *Orgelwischenspiele aus dem "Buch mit 7 Siegeln,"* Vienna, Universal. ORG. & INSTRUMENTS: *Variationen und Fuge über ein eigenes Thema* for org., 14 brass instruments and timpani, Leipzig, Leuckart. *Fuga solennis* for org., 6 horns, 3 trpts., 3 trbns., tuba and percussion, Vienna, Doblinger, 1939. *Choralvorspiel: Gott erhalt* for organ with brass ad. lib., Vienna, Weinberger, 1959.

Schneid: Publications by Leuckart and Bärenreiter.

Schönberg: *Variations on a Recitative,* op. 40 (1940) (Contemporary Organ Series, No. 13), New York, H. W. Gray.

Schroeder: *Praeludium und Fuge: Christ lag in Todesbanden,* Düsseldorf, Schwann, 1930. *Toccata* (c), Düsseldorf, Schwann, 1930. *Fantasie* (e), Mainz, Schott, 1931. 6 *kleine Praeludien und Intermezzi,* Mainz, Schott, 1932. 6 *Orgelchoräle über altdeutsche geistliche Volkslieder,* Mainz, Schott, 1934. *Praeludia,*

Mainz, Schott, 1935. 4 *Choralvorspiele*, Freiburg, Christophorus Verlag, 1948. 2 *Choralvorspiele*, Munich, Leuckart, 1952. 4 *Marianische Antiphone*, Mainz, Schott, 1953. *Fantasia: O heiligste Dreifaltigkeit*, Düsseldorf, Schwann, 1955. *Orgel-sonate I*, Mainz, Schott, 1956. *Liturgische Vorspiele zur Messe "Puer natus est,"* Freiburg, Christophorus Verlag, 1957. *Partita: Veni creator spiritus*, Mainz, Schott, 1958. 7 *kleine Intraden*, Mainz, Schott, 1959. *Liturgische Vorspiele zur Messe XIII. Sonntag nach Pfingsten*, Freiburg, Christophorus Verlag, 1959. *Pezzi piccolo*, Bergamo, Carrara, 1961. *Orgel-Mosaiken*, Düsseldorf, Schwann. *Praeludium in E*, Mechelen, Verlag Adagio, 1962. *Orgelordinarium IV*, Mainz, Schott, 1962. *Orgelbuch zu Uhlenbergs Psalmliedern*, Düsseldorf, Schwann, 1962. 8 *Orgelchoräle im Kirchenjahr*, Mainz, Schott, 1963. *Orgel-sonate II*, Mainz, Schott, 1964. 2 *Choralvorspiele*, Cologne, Biehler, 1965. *Gregorianische Miniaturen*, Alttötting, Coppentrath, 1965. *Praeambeln und Interludien*, Mainz, Schott. *Sonate III*, Mainz, Schott. *Orgelchoräle im Kirchenjahr*, Mainz, Schott. *Quadrinon*, Cologne, Gerig, 1971. 12 *Orgelchoräle für die Weihnachtszeit*, Düsseldorf, Schwann, ORG. & INSTRUMENTS: *Konzert for org. & orch.*, op. 25, Mainz, Schott, 1938. 5 *Stücke for violin and organ*, Mainz, Schott. *Praeludium, Kanzone und Rondo for violin and organ*, Mainz, Schott. *Concertino for violin, oboe and org.*, Mainz, Schott. 3 *Dialoge for oboe and org.*, Mainz, Schott. *Sonate for cello and org.*, Mainz, Schott. *Duplum for organ and harpsichord (or for 2 positive organs)*, Mainz, Schott, 1970.

Schwarz-Schilling: Publications for organ alone by Härenreiter (Kassel) and Merseburger (Berlin). ORG. & INSTRUMENTS: *Da Jesus an dem Kreuz stand* for flute, viola and organ (or for organ alone), Bärenreiter, 1949. *Concerto per Organo*, for organ and orch., Merseburger, 1959.

Schweppel: *Toccata und Fuge* (1963), Wiesbaden, Breitkopf & Härtel. 8 *Orgel-Choräle* (1965), Wiesbaden, Breitkopf & Härtel.

Stockmeier: Major publishers are Kistner & Siegel (Cologne/now located in Porz am Rhein) and Möseler Verlag (Wolfenbüttel). *Sonate I*, Mös., 1965. *Sonate II*, Mös. *Sonate III*, Mös. 10 *Orgelstücke*, Düsseldorf, Schwann. *Meditation*, Düsseldorf, Schwann. *Variationen über ein Thema von Johann Kuhnau (Die Orgel, 1/10)*, K & S, 1961. 3 *Inventionen (Die Orgel 1/11)*, K & S, 1965. *Tokkata I (Die Orgel, 1/12)*, K & S, 1965. *Variationen über "Herrscher über Tod und Leben," (Die Orgel, 1/13)*, K & S, 2 *Orgelstücke (Die Orgel, 1/14)*, K & S, 1966. *Pastoral-Suite für Orgel nach Klavierstücken von Antonio Soler (Die Orgel, 1/17)*, K & S, 1965. *Choralvorspiele und Begleitsätze (Die Orgel, 1/19)*, K & S. *Tokkata II (Die Orgel, 1/23)*, K & S. *Choralvorspiele und Begleitsätze zu Advents- und Passionsliedern (Die Orgel, 1/24)*, K & S. ORG. & INSTRUMENTS: *Konzert for org. & string orch.*, Mös. *Partita: Jauchzet alle Lande, Gott zu Ehren for org. and unison choir ad. lib. (Die Orgel, 1/18)*, K & S. *Variationen for org. & brass*, Kassel, Bärenreiter.

Tachezi: *Partita: Veni Sancte Spiritus*, Vienna, Doblinger, 1966. *Ludus Organi Contemporarii*, part I, Vienna, Doblinger, 1973. (A pedagogical study consisting of compositions which explore technical and musical problems of contemporary organ music.)

Thomas: Publications by Breitkopf & Härtel.

Tiessen: *Werk 46, Passacaglia und Fuge*, Leipzig, Kistner & Siegel. *Musik für Viola mit Orgel*, op. 59, Berlin, Musikverlag Ries & Erler.

Walcha: *Choralvorspiele*, 3 vols., Frankfurt, C. F. Peters, 1945, 1963, 1966.

Wenzel: *Choralmesse*, Leipzig, Kistner & Siegel, 1939. *Toccata (d)*, Wiesbaden, Breitkopf & Härtel. *Fuga variata*, Kassel, Bärenreiter. *Orgelmesse (Orgelbuch zum EKG, ed. Brodde, vol. IX)*, Kassel, Bärenreiter. 3 *kanonische Partiten*, Tü-

bingen, Schultheiss. *Sonate über ein Thema*, Berlin, Merseburger, 1963. *Fantasia und Fuge in d*, Tübingen, Schultheiss. Plus chorale preludes and other works.

Weyrauch: *Praeludium, Arie e Fuga* (1935), Leipzig, Breitkopf & Härtel, 1938, 2/1952. 7 *Partiten auf das Kirchenjahr*, Leipzig, Breitkopf & Härtel, 1938-40. *Sonate*, Leipzig, Peters, 1955. ORG. & INSTRUMENTS: *Passionssonate: Herzliebster Jesu for viola and organ* (1932), Stuttgart, Hänssler, 1963. Plus chorale preludes.

Wiener: All publications by Breitkopf & Härtel (Wiesbaden). *Partita: Jesus Christus, unser Heiland* (1960). 6 *Choralvorspiele* (1961). *Choralfantasia: Erhalt uns, Herr* (1961). *Präludium, Trio und Fuge* (1963). *Evocation I*, 1965. *Evocation II*, 1969. *Evocation III*, 1971. *Pifferari*, 1969. *Choralvorspiele II*, 1969.

Yun: *Tuyaux sonores* (1967), Berlin, Bote & Bock.

Zimmerman: 4 *Orgelpsalmen*, Berlin, Merseburger.

There are many collections of modern German organ music. The following list is representative.

Choralvorspiele zu gebräuchlichen Melodien des Evangelischen Kirchengesangbuches, Berlin, Merseburger. Chorale preludes on common melodies of the Protestant hymnal. Published in connection with the church music division of the Protestant church in Hessen and Nassau.

Choralvorspiele Rheinland, Westfalen, Lippe, ed. Gottschick/Schwarz, Berlin, Merseburger. Introductions and chorale preludes for the Evangelische Kirchengesangbuch of Rheinland, Westfalen and Lippe. Composers: Acker, Kluge, Koch, Stockmeier, Wellmann, etc.

Choralvorspiele zum Kirchenlied, vols. IV, V, VI, VII, ed. Neuss, Freiburg, Christophorus-Verlag Herder. Chorale preludes on melodies sung in the Catholic church. Composers: Ahrens, Baur, Kickstat, Schwarz-Schilling, Schroeder, Quack, etc. Vols. 1-3 of this series have works by the old masters.

73 *leichte Choralvorspiele*, 2 vols., ed. Fiebig/Fleischer, Leipzig/Munich, Leuckart, 1941, 2/1952. Chorale preludes by old and new masters, including David, Degen, Distler, Fiebig, Genzmer, Grabner, Hessenberg, Högnier, Marx, Metzler, Micheelsen, Pepping, Reda, Rohwer, Wenzel, Werner, Weyrauch.

Musica Organi, vol. II, ed. Weman, Stockholm, Nordiska Musikförlaget, 1954. Works by Reger (op. 59), Schmidt, Raphael, Pepping, Micheelsen, and by modern composers from other countries.

Neue Choralvorspiele, vols. II, III, ed. Metzger, Tübingen, C. L. Schultheiss. *Choralbearbeitungen* based on the melodies of the EKG. Composers represented are generally unknown outside of Germany.

Neue Orgelvorspiele, 2 vols., ed. Haag/Hennig, Berlin, Merseburger. Chorale preludes for some of the less common melodies of the EKG.

Neue Weihnachtsmusik, ed. Baum, Kassel, Bärenreiter. Short Christmas pieces by Bornefeld, Rein, Marx, Kickstat, Reda, Schwarz, Distler, Walcha, etc.

Das Organistenamt, Part II, in 2 vols., ed. Ramin, Wiesbaden, Breitkopf & Härtel. A new edition by D. Hellmann is in preparation. Contents: chorale preludes by composers of the 17th-20th centuries. Among 20th c. composers are: Grabner, Hasse, Moser, S. W. Müller, Ramin, Reger, Thomas, Weyrauch, Distler, Hoyer, Karg-Elert, Raphael, F. Schmidt.

Organum in Missa Cantata, 3 vols., ed. Quack/Walter, Freiburg, Christophorus-Verlag Herder. Vol. I: Advent through Ascension; II: Pentecost through the end of the church year; III: Feast Days and postludes on the various "Ite missa"

(Continued, page 12)



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(Continued from p. 11)

MUSICAL SOURCES

est." The Germans/Austrians represented include: Doerr, Doppelbauer, Gindele, Heiller, Jaeggi, Roesling, Quack, Schroeder, H. Schubert, Trexler, etc. Works by composers of several other nationalities are also included (A. de Klerk, Fl. Peeters, J. Langlais, etc.)

Orgelbuch zum Evangelischen Kirchengesangbuch, 23 vols., ed. Brodde, Kassel, Bärenreiter. Each volume contains 2-7 chorale settings. Composers: Baur, Bornefeld, Barbe, Distler, Driessler, Fiebig, Grabner, Hessenberg, Micheelsen, Wenzel, etc.

Orgelvorspiele zum Evangelischen Kirchengesangbuch, ed. Poppen/Reich/Strube, Berlin, Merseburger. Chorale preludes by Barbe, Beyer, Bossler, Fiebig, Grabner, Hessenberg, Micheelsen, Raphael, Wenzel, Zipp, and many others.

The Parish Organist, 12 vols., ed. Fleischer/Goldschmidt/Gieschen, St. Louis, Concordia. A number of 20th century German composers are represented, although there are many composers from other countries and other

- Ex. 1. David: *Choralwerk III*, pp. 1, 4.
- Ex. 2. Distler: *Kleine Orgelchoralbearbeitungen*, p. 18.
- Ex. 3. Pepping: *Grosses Orgelbuch III*, p. 18.
- Ex. 4. Schroeder: *Kleine Präludien und Intermezzi*, p. 14.
- Ex. 5. David: *Choralwerk XI*, p. 14.
- Ex. 6. Genzmer: *Die Tageszeiten*, p. 5.
- Ex. 7. Kraft: *Fantasia: Dies Irae*, p. 5.
- Ex. 8. Baumann: *Sonatine für Orgel*, p. 10.
- Ex. 9. Eder: *Partita über ein Thema von J. N. David*, p. 5.
- Ex. 10. *Modern Organ Music*, Bk. 2, London, Oxford University Press, p. 21.
- Ex. 11. Kropfreiter: *Partita: Maria durch ein Dornwald ging*, p. 11.
- Ex. 12. Baur: *Partita: "Aus tiefer Not"*, p. 2.
- Ex. 13a. Schilling: *Fantasia 63 über Veni creator spiritus*, p. 1.
- Ex. 13b. Schilling: *Chaconne nouvelle*, p. 3.
- Ex. 14. Stockmeier: *Variationen für Orgel und Blechbläser*, p. 4.
- Ex. 15. Ligeti: *Volumina*, p. 17.

NOTES

¹ See THE DIAPASON, Jan. 1973, pp. 4-5, 14-15.

² "Der Verfasser ersucht dringend, sich im ganzend Werk auf den jeweils angegebenen Manualwechsel beschränken und auf die Anwendung des Roll- oder Jalousieschwellers sowie auf jegliche 'Farbigkeit' überhaupt verzichten zu wollen, da solches dem Geist des Werkes durchaus widersprüche."

³ "Spielern von Orgeln mit Walzen und Jalousieschwellern steht es frei, durch reichere Farbgebung und dynamische Übergänge den Ausdruck über das in den Stärkegradvorschriften angegebene Mass zu verstärken." — Foreword to *Sonate I*.

ROBERT FINSTER conducted the Cathedral Singers of St. John's Cathedral, Denver, Col. on Feb. 10 in a program that included "Psalm 90" by Charles Ives, "Canticum Simonis" for chorus, tenor soloist, strings and percussion by Helmut Barbe, "Saul" by Egil Hovland, and the "Lord Nelson Mass" by Haydn.

HANDEL'S "ACIS AND GALATEA" was performed at the Universalist Unitarian Church, Brockton, Mass. on Jan. 27. The church's choir was joined by soloists Mary Strebung, Louis Celona, and David Arnold under the direction of Harold Heeremans, organist and director of the church.

CONCERTOS BY POULENC AND HINDEMITH for organ and orchestra were performed by David Richardson (Hindemith) and Richard Hass (Poulenc) with the Iowa Chamber Orchestra at the University of Iowa, Iowa City, Iowa on Feb. 12.

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Dr. and Mrs. John Clark of Weston, Massachusetts have recently received a small 1-manual and pedal residence organ designed, built and voiced by Fritz Noack of the Noack Organ Company, Inc., Georgetown, Massachusetts. The organ contains three stops, is completely encased, and has a wedge-shaped bellows and a non-floating action that functions similarly to a "mechaniques suspendue." The pedalboard is straight and contains 30 notes. The tuning is according to Kirnberger II. The stops included are as follows:

MANUAL AND PEDAL

Gedackt 8' (lead, soldered caps)
Open Flute 4' (tin)
Principal 2' (spotted metal)

MARK MILOSEVICH, senior organ major from Adams State College in Alamosa, Colorado, was the winner of the first annual student organists' contest held by the Denver Chapter of the A.G.O. The award has been a long-time dream of members of the Chapter, and was in the form of a \$250 scholarship. Mr. Milosevich is a student of Karl Wienand, and has studied with Kenneth Osborne at the University of Arkansas in Fayetteville.



Rieger Builds for Iowa City Church

An 11-stop organ was recently installed in St. Mark's United Methodist Church, Iowa City, Iowa by the Rieger Orgelbau of Schwarzach/Vorarlberg, Austria. The consultant for the new organ was Gerhard Krapf of the University of Iowa. Both stop and key actions are mechanical, and the case is made of oak. The Pedal chest is directly behind the semi-flat pedalboard with the bottom octave of the Pedal Subbass placed at either side of the case. Richard Hass is organist of the church.

MANUAL I

Metallgedackt 8'
Principal 4'
Sesquialtera II
Mixture III 1'

MANUAL II

Holzgedackt 8'
Rohrflöte 4'
Gemshorn 2'
Sifflöte 1'

PEDAL

Subbass 16'
Gedackt 8'
Pommer 4'

J. MARCUS RITCHIE, organist at Trinity Episcopal Church, New Orleans, will be featured in performance on a one-hour special program entitled "J. Marcus Ritchie, organist" over WWNO-FM, New Orleans, April 26 at 8 p.m.

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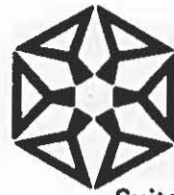
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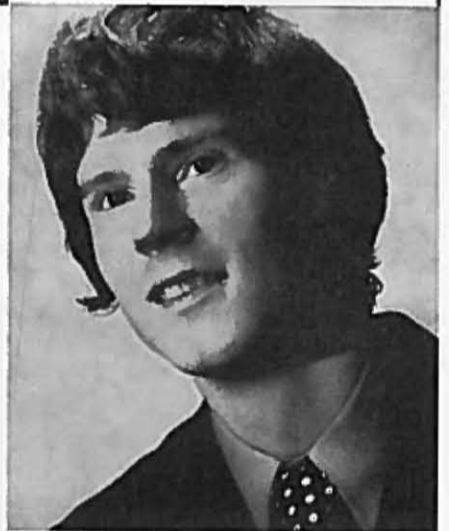


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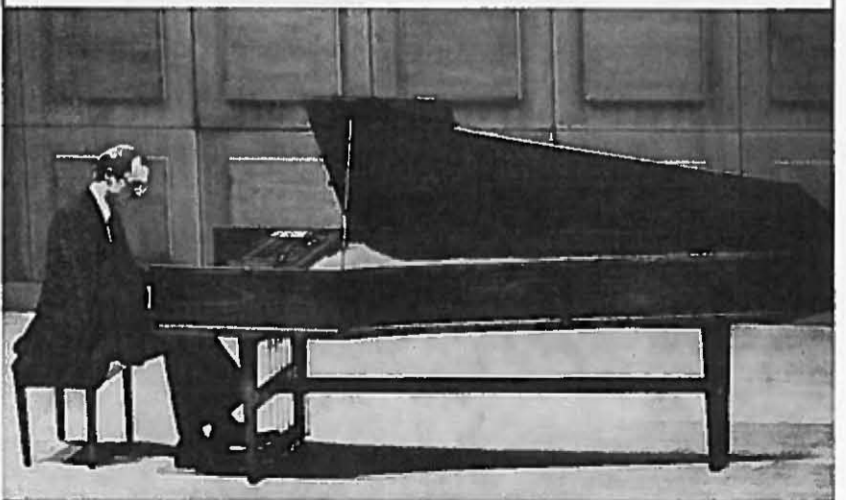
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—West Lancashire Evening Gazette, Blackpool, England



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Mr. Smith, a student of Sylvia Marlowe and Blanche Winogron and a 1968 graduate of the Mannes College of Music in New York, is currently performing the complete harpsichord works of Couperin in a New York series at Carnegie Recital Hall.





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Reginald F. Lunt celebrated his 25th anniversary as organist and choirmaster of the First Presbyterian Church of Lancaster, Pa. on Nov. 4, 1973. The event was commemorated by a recital given by Mr. Lunt which included music by Dupré, Langlais, and Durufié, masters with whom Mr. Lunt has studied. A reception followed at which Mr. Lunt received, among many other gifts and tributes, a two-volume set of congratulatory letters from many of America's and Europe's most distinguished organists.

SAMUEL JOHN SWARTZ will perform and narrate the section devoted to organs on a 2-record album entitled "Keyboard Instruments" being produced by the Standard Oil Company for educational distribution to schools, colleges and radio stations in the western states. He has recorded representative excerpts from the organ literature to demonstrate various styles and periods of composition on the Flentrop organ at All Saints' Church, Palo Alto, Calif., where he is organist. The records will include a discussion of the history and development of the organ between Mr. Swartz and William Schneckler of KQED-TV, San Francisco. Other performers featured in the album are harpsichordist Margaret Fabrizio and pianists Herbie Hancock and George Shearing.

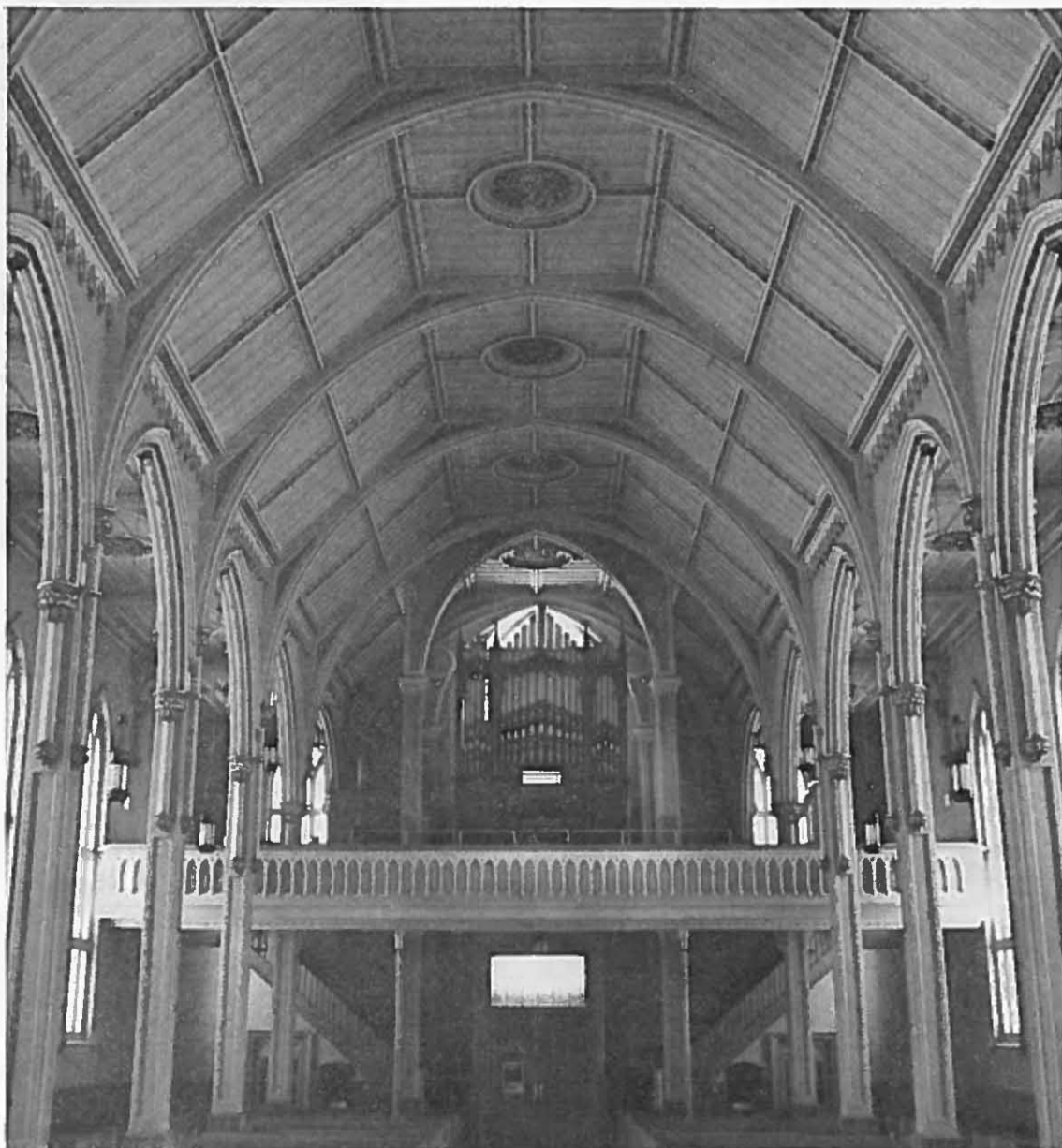
WILLIAM P. HALLER, faculty member at Capital University, was featured in a lecture-recital on "One Hundred Years of American Organ Music" by the Dayton, Ohio Chapter of the A.G.O. on Feb. 5.



Marsha Foxgrover has been added to the roster of organists represented by Ruth Plummer, executive director for Artist Recitals. Ms. Foxgrover is currently organist in residence at Rockford College, Rockford, Illinois, and organist of the First Evangelical Covenant Church in Rockford. For 11 years she was organist of Lake Avenue Congregational Church, Pasadena, California, and she was an instructor at Azusa-Pacific College from 1968-70. Prior to her move to California, she was organist at Buena Memorial Presbyterian Church, Chicago, Illinois from 1958-59.

Ms. Foxgrover holds the diploma in sacred music from Moody Bible Institute, Chicago, a BA degree from Whittier College in California, and the MM degree from the University of Southern California, where she has been accepted currently for the DMA program. Her teachers have been Robert Rayfield, Robert Prichard, Ladd Thomas and Irene Robertson. She was the winner of the Long Beach Chapter A.G.O. contest in 1970.

KARL WIENAND, assistant professor of music at Adams State College in Alamosa, Col., has been awarded the DMA degree by the University of Colorado, Boulder. His degree in organ performance included study with Everett Hilty and Lady Susi Jeans.



In 1893, Casavant Opus 38, a two-manual tracker organ of sixteen stops, was installed in the Parish Church of St. Eugène, Ontario.

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Appointments



Michael Corzine has been appointed assistant professor of music at the School of Music, Florida State University, Tallahassee, Florida, as of September, 1973. His duties there include teaching a large class of undergraduate and graduate organ students, and a course in organ repertory. He has also been named organist of the First Presbyterian Church of Tallahassee.

Mr. Corzine holds degrees from the University of Wisconsin, Superior, and the Eastman School of Music, where he has completed course work for the DMA degree. His teachers have been Lucille Hammill Webb and Russell Saunders.

Mr. Corzine was the winner of the regional competition of the New York City A.G.O. in 1969, and won second place honors in the national competition at the 1970 A.G.O. convention in Buffalo. He won second place in the 1973 competition of the First Baptist Church, Worcester, Mass., and he was the winner of the competition sponsored by First Presbyterian Church, Fort Wayne, Indiana in 1973. He has served churches in Duluth, Minn., and Rochester, New York, and was visiting instructor of organ at the University of Evansville, Indiana for the academic year 1972-73.



Stephen A. Rumpf has recently been appointed organist and choirmaster of St. Luke's Lutheran Church, New Rochelle, New York, and Temple Emanuel of Great Neck, New York. He has held similar positions in Wabash, Indiana, Grand Haven, Michigan, La Grange, Ohio and also in Paris, Cologne and Montreal.

Mr. Rumpf, a graduate of the Interlochen Arts Academy, did his undergraduate work at Hope College and Oberlin Conservatory of Music. Later he studied privately with André Marchal, Nadia Boulanger and Annette Dieudonne in Paris. In addition he has studied with Hugo Ruf, Kenneth Gilbert, Raymond Davaluy, and Albert Fuller. Mr. Rumpf presently resides in New York City where he has formed the Riverside Consort, an instrumental ensemble specializing in authentic performances of Baroque and Renaissance music.

Gillian Weir has been appointed to the faculty of Cambridge University, Cambridge, England.

Bethel E. Zucchini has been appointed church musician of the West Presbyterian Church, Binghamton, N.Y. Ms. Zucchini began her duties on Feb. 1, 1974.

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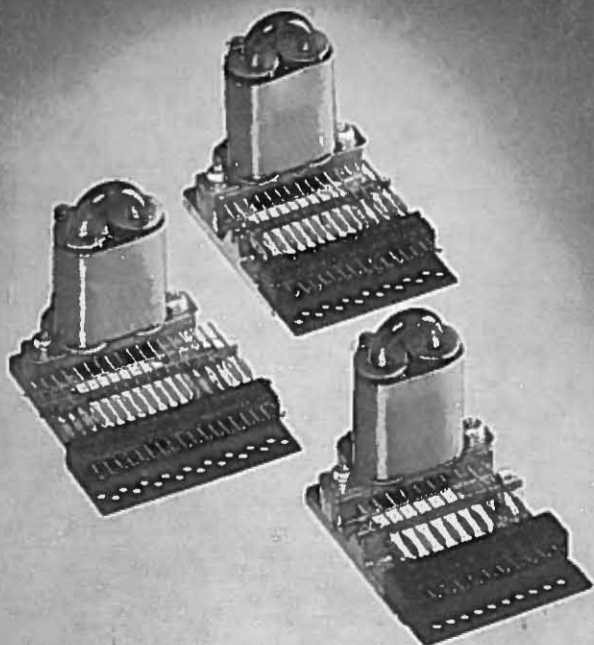
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SUMMER, 1974

An Assortment of Workshops, Summer Institutes, Festivals, and Other Activities. (To be continued in the April and May issues.)

Lutheran Music Institutes

Plans are now complete for 20 workshops for parish musicians to be held in the U.S. and Canada. They are sponsored by the American Lutheran Church, the Lutheran Church in America, and the Lutheran Church-Missouri Synod. Each 6-day session will seek to familiarize musicians with new developments in choral and organ music, liturgy and hymnody; they will be practical in nature, especially oriented to musicians of small parishes. Over 40 nationally-known music and workshop leaders will serve as instructors in the 20 institutes. Authors of the course materials are Carl Schalk, Frederick Jackisch, Herbert F. Lindemann, and Alan C. Freed. The following is the geographic listing.

Calif.: California Lutheran College, Thousand Oaks, Aug 4-9;
 Colo.: Colorado State University, Fort Collins, June 16-21;
 Fla.: Eckerd College, St. Petersburg, July 14-19;
 Ind.: Valparaiso University, Valparaiso, July 14-19;
 Iowa: Luther College, Decorah, July 7-12;
 Kans.: Bethany College, Lindsborg, July 7-12;
 Mich.: Suomi College, Hancock, Aug. 11-16;
 Minn.: Concordia College, Moorhead, July 21-26; and Concordia College, St. Paul, Aug 4-9;
 Mont.: College of Great Falls, Great Falls, June 23-28;
 N.Y.: Concordia College, Bronxville, July 21-26;
 N.C.: Lutheridge, Arden, Aug. 4-9;
 Ohio: Wittenberg University, Springfield, July 7-12;
 Pa.: Lutheran Theo. Seminary, Gettysburg, June 23-28; and Thiel College, Greenville, July 21-26;
 S.D.: Augustana College, Sioux Falls, June 16-21;
 Tex.: Texas Lutheran College, Seguin, June 23-28;
 Wash.: Pacific Lutheran University, Tacoma, July 7-12;
 Wis.: Carthage College, Kenosha, July 14-19.

An institute will also be held at the Lutheran Theological Seminary, Saskatoon, Sask., Canada, June 23-28.

Further information: 74 Church Music Institutes, 426 South Fifth St., Minneapolis, MN 55415.

Boxhill Music Festival 1974
 Dorking, England
 June 7-9, 1974

The annual Boxhill Music Festival will once again be held at Cleveland Lodge in Dorking, the home of Lady Susi Jeans. Cleveland Lodge and Lady Jeans' collection of instruments provides a most gracious environment for this mini-festival.

The opening concert on June 7 will be "A Maske: 'Beauty Retire of Mr. Pepys and his Musique'" compiled by Charles Cudworth, and featuring Sylvia Eaves, John Potter, and Hugh Mellor as vocal soloists with Mr. Cudworth serving as narrator. The instrumental ensemble will consist of Dea Forsdyke (violin), Christopher Monk (recorder), Elizabeth Page (bass viol), and Elwyn Davies (harpsichord).

On June 8 Max Martin Stein of Düsseldorf, West Germany will play a piano recital consisting of works by Mozart, Beethoven, Schubert and Reger.

The June 9 concert will be given by Lady Jeans, who will play 17th and 18th century music for virginal, harpsichord and chamber organ. She will be assisted on the program by oboist David Jones.

Further information: The Festival Secretary, Boxhill Music Festival, Cleveland Lodge, Dorking, Surrey, England.

I.A.O. Congress 1974

Newcastle Upon Tyne, England
 Aug. 5-10, 1974

The annual summer congress of the Incorporated Association of Organists (England) moves northward this year to Newcastle Upon Tyne. The underlying theme of this year's meeting will be "The Church and the Composer." A lack of communication, coupled with suspicion and occasionally hostility, tends to create misunderstanding which, in its turn, leads to an undesirable gap between today's performers and today's composers.

With this in mind, five composers have been invited to participate in the congress — Peter Aston, Francis Jackson, John McCabe, Paul Patterson and Arthur Wills. Each will participate in the congress and two have been commissioned to write works which they will study and perform with the Congress choir.

The program will include musical programs, the RCO lecture, and visits to Durham and Hexham (where the new American built Phelps organ will be demonstrated by Gillian Weir).

Further information: Mr. Trevor Tildsley, Hon. General Treasurer, Incorporated Association of Organists, 9 Hill View, Milton, Stoke-on-Trent, ST2 7AR, England.

Conference for Church Musicians
 Green Lake, Wisconsin
 July 20-27

The tenth annual conference sponsored by the Fellowship of American Baptist Musicians will be held at the American Baptist Assembly in Green Lake. The adult section of the conference is geared to all who work in church music whether on a volunteer or professional level. The youth section is designed for youth who are involved in any way in church music.

Conference leaders include John Kemp (adult choral clinician), Helen Kemp (children's choirs), Bob Burroughs (youth choirs); John Harvey (organ class and recitalist). A highlight of the conference will be the premiere performance of a work by Bob Burroughs commissioned by the Fellowship in honor of its tenth year. Evening concerts, daily repertory sessions, workshops for handbells, organ and voice will be held.

Further information: James Craven, President, Fellowship of American Baptist Musicians, Valley Forge, PA 19481

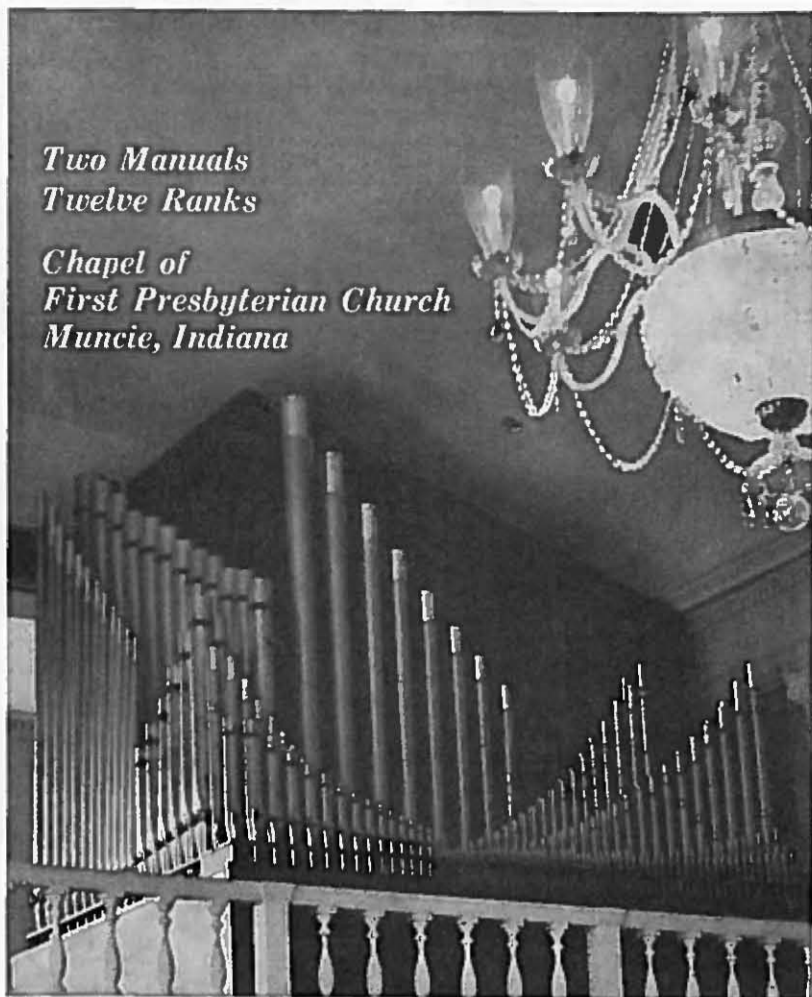
4th Annual Organ Camp
 University of Illinois
 Urbana-Champaign, Ill.
 July 14-26

Illinois Summer Youth Music, a program of the Office of Continuing Education and Public Service in Music of the University of Illinois, has announced the fourth annual Organ Camp, to be held July 14-26 on the Urbana-Champaign campus of the University of Illinois. It is open to all junior and senior high school students interested in the pipe organ and desiring an opportunity to develop or expand a knowledge of the instrument. Students at all levels are invited to apply. Prof. Jerald Hamilton of the University will serve as advisor to the camp, with Andrew Soll as headmaster. In addition to individual and group instruction in organ playing, daily classes will be given in music theory, organ literature, and organ construction and design.

Further information: Illinois Summer Youth Music, University of Illinois, 608 South Mathews, Urbana, Illinois 61801.

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Summer Workshops
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Princeton, N.J.

Westminster Choir College, Princeton, New Jersey, offers one of the fullest programs of summer workshops and specialized courses available anywhere. They are too numerous to describe in detail here, but a skeleton list is included for reference purposes. This year, courses and workshops will be offered not only on the school's Princeton campus, but also at Carlsbad, California, thus splitting the offerings between the east and west coasts.

At Princeton:

June 17-21: Bach Motets with Wilhelm Ehmann; Harpsichord Festival Week, which includes a galaxy of performers, demonstrations and displays of instruments, and workshops.

June 24-28: Choral Repertoire with Daniel Moe.

July 1-5: Fundamentals of Choral Conducting with Charles Hirt.

July 8-12: Choral Arranging with Alice Parker; Male Chorus Repertory with Morris Hayes; Vocal Pedagogy with Herbert Pate.

July 15-19: Advanced Choral Conducting with Joseph Flummerfelt; Children's Choirs with Helen Kemp; Church Music Workshop with John Kemp.

July 22-26: Handbell Workshop with Robert Ivey; Robert Shaw Workshop (through Aug. 3).

July 29-Aug. 2: Organ Week for High School Students with Joan Lippincott and Eugene Roan.

For further information, Princeton workshops: Charles Schisler, Director of Summer Session, Westminster Choir College, Princeton, NJ 08540.

At Carlsbad, Calif.:

June 17-21: Choral Arranging with Alice Parker; Choral Conducting with Elaine Brown; Church Music Workshop; Organ Week for High School Students with Joan Lippincott and Donald McDonald.

June 24-28: Children's Choirs with Helen Kemp; Handbell Workshop with Robert Ivey; Organ Master Class with Catharine Crozier, Harold Gleason,

Joan Lippincott, Donald McDonald, and Ladd Thomas.

For further information, Carlsbad workshops: Robert Carl, Westminster Choir College Summer Session, P.O. Box 960, Carlsbad, CA 92008.

Church Music Workshop
Drake University
Des Moines, Iowa
June 11-15, 1974

A practical workshop designed for choir directors and organists will be taught by Allan Lehl (voice), and Carl Staplin (organ and church music). Specialized sessions will cover new choral repertory which is practical for the small to medium size choir, and organ publications suitable for worship use. Dr. Lehl will emphasize techniques of rehearsal, choral development and conducting. Dr. Staplin will deal with creative service playing, accompaniment adaptation, and organ technique. Joint sessions will focus on effective materials of moderate difficulty, planning for the church year, and other topics of mutual interest. Displays of recent choral and organ publications will be available.

Further information: Dr. Carl Staplin, Chairman, Dept. of Organ and Church Music, Drake University, Des Moines, Iowa 50311.

Organ-Harpsichord Seminar
Southern Methodist University
Dallas, Texas
June 24-July 3

This year's seminar will feature organist Jean Guillou of Paris and harpsichordist Isolde Ahlgrimm of Vienna. Each artist will teach daily master classes and will play two public concerts. Mr. Guillou will feature his own works as well as Romantic and contemporary organ pieces in his classes. Mme. Ahlgrimm will feature *Bach's Well Tempered Clavier, Books I and II*.

Further information: Dr. Eugene Bonelli, Chairman, Division of Music, Meadows School of the Arts, Southern Methodist University, Dallas, TX 75275.

SCHOENBERG INSTITUTE
FORMED AT U.S.C.

The trustees of the University of Southern California, Los Angeles, have authorized the establishment of the Arnold Schoenberg Institute as a center for study and research in the contributions of the great composer who lived and worked in Los Angeles for 17 years until his death in 1951. The creation of the Institute will become the focal resource for all subsequent scholarly and performance research activities of Schoenberg's exhaustive legacy.

The Institute was made possible through the great generosity of the heirs of Arnold Schoenberg, who will provide their father's extensive library and archives to USC pending the construction of an appropriate structure and appointment of requisite professional staff. Toward this end, Adrian Wilson Associates, architectural and planning subsidiary of TICOR in Los Angeles, has assisted USC in securing partial funding for the Institute. Simultaneously, a consortium of educational institutions has been created to underwrite a portion of the operating expenses of the Institute, including California State University at Los Angeles. Discussions with the University of California at Los Angeles, where Schoenberg taught for several years, are continuing concerning their participation in the consortium. It is hoped that ground may be broken and construction under way in time for Schoenberg's 100th birthday on Sept. 13, 1974.

When established, the Schoenberg Institute will contain virtually all the original writings of Schoenberg (sketches, short scores, finished manuscripts, editions, essays, books, articles, etc.) as well as hundreds of annotated and analyzed scores and books of other composers and writers. While the Schoenberg letters are not yet included in the proposed gift, it is minimally expected that

all of Schoenberg's correspondence will be a part of the legacy in duplicate form. The furnishings, piano, and other objects in his studio will also be part of the gift. Schoenberg's paintings will be loaned to USC from time to time for study and exhibit.

U. OF WISCONSIN TO
HOLD ORGAN COMPETITION

The music department of the University of Wisconsin-Platteville will hold an organ competition on Saturday, April 20, 1974 at the Congregational Church of Lancaster, Wisconsin. The competition is open to high school seniors and students interested in attending UW-Platteville in the fall.

Organ scholarships of \$500 and \$300 each to attend the school will be awarded to two outstanding organists by Robert I. Velzt. Winners will be determined on the basis of performing ability and musicianship, and the decision of the judges will be final.

Judges for the contest will be Dr. Rosemary Clarke, professor of music at UW-P; Dr. William Knaus, minister of music at Westminster Presbyterian Church, Dubuque, Iowa; and Sister Mary Lois Wessels, director of music at Mount St. Frances, Dubuque, Iowa.

In addition to the competition the judges will present an organ recital on April 21 at the Lancaster Congregational Church.

For additional information, write Dr. Joseph Estock, Chairman of the Music Dept., University of Wisconsin-Platteville, Platteville, WI 53818. Deadline for applications is April 10, 1974.

THE SOUTHERN CATHEDRALS FESTIVAL will be held at Chichester Cathedral, England from July 25 through July 28. The program will follow much the same lines as previous festivals.



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Readers Reply

(Continued from page 2)

January 21, 1974
To the Editor:

We were very much interested in your editorial "Restoration and History" published in the Jan. issue. The confusion you mention has only occurred recently as more and more churches are realizing the potential merits of older organs.

An organ restoration encompasses two basic, definable areas. First, the mechanical portions of the instrument. This includes replacing worn out parts, leather (in the windchests, bellows, etc.), magnets, trackers, etc., and to generally thoroughly repair these mechanical portions so that they function as they did when they were new. New parts may be added as replacements, but in essence it is still the same organ. Second, the tonal part of the instrument, namely, the pipes. A tonal restoration includes the reuse of pipes on the original wind pressure (on older tracker organs, the pressure is often lowered to lighten the key touch, however). The pipes are carefully regulated and sometimes it is necessary to rebuild pipes that have been cone tuned over the years to get them to work at all (An occasional rebuilt pipe does not mean the church organ has been rebuilt! Organ technicians usually find this a part of the upkeep of older organs.) Reed pipes must be disassembled to be properly cleaned and usually need to be revoiced so they will work again!

Organs can also be rebuilt tonally and/or mechanically. Smaller regulators, new windchests, new pipe top boards for older chests and a new or completely dissected and reassembled console can be added. During this process, it is less complex to make tonal changes or alterations than when the organ is being used. Often old windchests are completely disassembled and reworked and/or modified to better suit the new specification or to permit the rearrangement of ranks, etc. Often, at this time it is desirable to relocate a whole division such as a buried Choir or Solo, etc. Older components may have been used, but technically it is not the same organ as it was before. A tonal rebuild includes reworking and/or repitching lower mixtures (if any) and substituting new ranks for some of the countless string ranks found in older instruments, etc. By adding new, carefully planned registers, a versatile (*sic*) organ can result especially if it is excuted (*sic*) by a capable firm. The organ is not an old organ but a new organ containing rebuilt parts and reused pipes, along with new components.

More and More Churches (*sic*) are adopting the "rebuild" plan detailed above. The cost is usually around one-half that of a totally new organ and, a major portion of our major organ builders' income is derived from rebuilding their own earlier instruments, not restoring them. Often to restore an old instrument to its original playing condition and sound, rebuilding becomes a necessity to remove other additions formerly added, etc. (i.e. the famous Schnitger organ in Zwolle, Holland. Over the years, new stops were added and the Schnitger pipe mouths were cut-up. We understand chests and pipes were considerably rebuilt by Flentrop to bring the instrument back to its 1723 condition.)

In closing we suggest that the Möller project actually included a complete mechanical restoration of the console and mechanism in the organ. Skinner pipework was retained with new Möller ranks manufactured to supplement it. It requires a master hand to tonally "lock" new pipework with that of an older organ; the Möller staff has the knowledge, patience and care to accomplish this and although we have not visited the instrument, we do not doubt for a minute that the "mechanically restored, tonally supplimented (*sic*) Skinner-Möller" in Hanover is truly a fine instrument to play and listen to!

Sincerely,

Alan D. McNeely, President
A. McNeely and Co.
Waterford, Conn.

Mr. McNeely is referred to the preceding letter by Dorothy Ballinger, former organist of Emmanuel Church in Hanover, in regard to his assumptions in his last paragraph. The organ in question had already been rebuilt by Aeolian-Skinner in the mid 60's, before Möller completed the rebuild. And Möller replaced the old console with a completely new one. This, of course, says nothing about whether it is a fine instrument to listen to or not.

Further, a few words are in order about problems with cone tuned pipes. When there are problems with cone tuned pipes, it is usually for one of two reasons (or both): the pipe has been poorly made (too thin a pipe wall, poor soldering, poor or defective material), or the pipe has been improperly tuned by a tuner who does not know how to use a cone tuner. Most of the problems that I have seen with cone tuned pipes result from the latter. In my experience, cone tuning is usually the most stable and best way to tune open metal pipes, provided that it is done with care and knowledge.

— The Editor

January 12, 1974

To the Editor:

I highly commend you for delineating the very important difference between "restoring" and "rebuilding" an organ. However, you do place the onus for this so-called confusion of semantics upon the shoulders of the organ building industry, and that I feel is not quite the whole picture.

Though I agree that no organbuilder should advertise the fact that his firm "restored" an instrument when in fact they did make physical modifications, I maintain that it is a word that is often misused so as to provide a convenient cloak for organists who wish to remodel the organ to their own particular tastes while carrying the banner of the so-called "organ reform movement." By doing this sort of advertising the organbuilder is facilitating these organists by allowing them to use a relatively unabrasive term, in this age of the arts, while they go about altering instruments in the name of "restoring" the work of an age gone by.

In conducting "rebuilding" of an older instrument, I think that organists should consider the initial truth that organs are not such flexible apparatuses that can be always successfully made into facsimiles of an age of organbuilding that they were not a product of. If the church committee is involved in seeking work done to their church's instrument, the organist there should encourage them to respect the original integrity of the instrument if the situation warrants; or if finances allow, they should consider building a new instrument designed to accommodate their musical intentions.

If that much is accomplished, perhaps we can prevent any more of the older organs that still exist from being unnecessarily ruined, and devote our attentions to the restoration of more deserving examples. If this is not done, then a real crime has surely been perpetrated upon the future generations of young organists and organbuilders. Must this situation continue to exist or will it take another St. Thomas, New York City, for example, to reinforce this argument?

Sincerely,

James P. Loehrke
Western Illinois U.
Macomb, Ill.

January 26, 1974

To the Editor:

Your stunning editorial sent me scrambling for a copy of the cited magazine advertisement that I might read it for myself. Its slick and glib tone is misleading (as slick and glib tone usually is) in that it makes no mention that the newly rebuilt organ, a fine one, owes its glory in part to Aeolian-Skinner who made the first tonal changes some years before. The original 4-manual console was kept then and refurbished.

A side trip over a year ago on behalf of a client in Michigan took me to Hanover where I might obtain the old keyboards which, as it turned out, were available. They had been re-covered with the marvelous English ivory for which Aeolian-Skinner was noted in its

heyday. The console shell, to my dismay, was nowhere in sight; after a feeble attempt had been made to sell it it was summarily junked, as far as I could learn. The old keyboards, regrettably, have met with a similarly bizarre fate since then.

My ruminations add nothing to the philosophical thrust of your fine editorial. Indeed, I have long felt that landmarks of all periods should be kept intact that others, even those yet unborn, upon hearing and playing these organs, may form their own viewpoints. There is something of *Fahrenheit 451* in those who would deny others the chance to be "well played" or "well listened," much less well read. Organ builders must be more tolerant, even when entrusted with restoration of organs of ideals and traditions different from their own. Better one should decline the job that someone truly sympathetic might appear.

To conclude on an optimistic note, a fine, large E. M. Skinner in my care has been undergoing (a little at a time, summers mostly) an ongoing restoration in THE DIAPASON's truest sense. It is a job taken on not merely with smirking affection as if for a senile grandfather, but with solemn love and devotion as if for a revered ancestor.

Sincerely,

Norman Ryan, Organ Builder
Winston-Salem, N.C.

January 29, 1974

To the Editor:

Congratulations on an excellent editorial concerning organ restoration and rebuilding. Many fine instruments have been lost through rebuilding, and lack of appreciation of esthetic principles of former generations, often in the name of progress. Unfortunately, many cities have already destroyed their architectural past.

What is needed, perhaps, is a government organization that would have the

task of identifying organs that have historic value. Once identified, the instruments should be properly restored and maintained at government expense as national monuments. Although many Americans might find it difficult to accept government involvement in this area, it is the only organization with the means of sustaining a national effort. Until the time, if ever, when the government will accept a leading role in preserving Americana, organizations such as the A.G.O. and O.H.S. should seek private and government grants so that the task of true restoration and preservation can be started.

Sincerely,

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

I agree that it would be nice if government money were available occasionally to support preservation projects on organs and buildings. But I am not so sure that a government agency would be any more productive in this regard than the situation that we have now. Experience in European countries which have government agencies for the preservation of national monuments (organs) would tend to make one wary at the very least. This is nowhere more evident than in France, where the battle over which organs should be preserved has been raging for well over a decade, and where the fight for political position on the government's committee has been fierce and at times totally counterproductive. Perhaps other countries have fared better (notably Holland), but a certain amount of France's trouble with government control of such projects has also been evident in Germany for well over a half century. Political power and its benefits (financial) for those who manage to get it are not always compatible with artistic and historic concern.

- The Editor

NUNC DIMITTIS

CARL A. JENSEN

Carl A. Jensen, for many years chairman of the department of music at Macalester College, St. Paul, Minn., died Sept. 13, 1973. He was 87.

Professor Jensen became a member of the Macalester faculty in 1925 and was actively associated with the college for the next 31 years, 25 of them as chairman of the music department. He was known as a kindly, scholarly man, and had the respect and love of his many students. At the time of his retirement in 1956, he held the rank of associate professor of musical theory and organ.

Professor Jensen was elected a life member of the A.G.O. and a Licentiate of Trinity College of Music, London. In 1958 he was made professor emeritus of music by the Macalester Trustees.

In addition to his teaching, Professor Jensen served as organist and choir director at Macalester Presbyterian Church, St. Paul, and at Temple Israel, Minneapolis, for 25 years. He also served for shorter periods of time at Plymouth, St. Mary's, Messiah, and Olivet churches, all in St. Paul, and he was associated with the MacPhail School of Music, Minneapolis, and the Orpheus Club of St. Paul.

He is survived by his wife Helen, and by one brother who is also a faculty member at Macalester College.

ALFRED H. JOHNSON

Alfred H. Johnson, retired organist and choirmaster of Sewickly Presbyterian Church, Sewickly, Pa., died Nov. 28, 1973 in Sewickly Hospital. He was 73.

Mr. Johnson, a resident of Edgeworth, Pa., held bachelor's and master's degrees from Carnegie Institute of Technology, and was on the faculty of Pittsburgh Musical Institute. For nine years he was head of the music department of Geneva College, Beaver, Pennsylvania.

In 1953 Mr. Johnson was awarded an honorary doctorate of music by Grove

City College. He won the Pittsburgh Art Society prize in composition four times. For 20 years he was conductor of the Harbison Orchestra, now the Sewickly Civic Orchestra, and he also taught piano and organ privately.

Mr. Johnson is survived by his wife, Mary Davison Johnson, a daughter and two brothers. Memorial services were held at the Sewickly Presbyterian Church.

ALEXANDER KARCZYNSKI

Alexander Karczynski, noted Polish composer, organist and choir director died Dec. 23, 1973 in Pelplin, Poland, where he lived in retirement. He was 92. At one time organist and choir director of Holy Innocents Church, Chicago, Ill., Mr. Karczynski's *Kantata Skargoska* was performed under his direction during the Chicago World's Fair. Other works were performed in Chicago at various Polish festivities. A major work, the *Stabat Mater*, impressed Ignace Jan Paderewski, but has never been premiered. Professor Karczynski has been the recipient of numerous awards for his compositions.

He is survived by a son, Alexander, Jr., of Pelplin, Poland.

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CALENDAR

MARCH

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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
31						

APRIL

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

DEADLINE FOR THIS CALENDAR WAS FEB. 10

5 March
Jere Farrah, Fifth Ave Presbyterian, New York City 12:10 pm
Choral Concert, Trinity Church, New York City 12:45 pm
Frederick Swann, AGO workshop, First Presbyterian, Ridgewood, NJ 8:30 pm
Marie-Louise Jaquet, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
David Craighead, Messiah College, Grantham, PA
William Gaff, Heinz Chapel, Pittsburgh, PA 12 noon
Virgil Fox, Revelation Lights, Bayfront Arena St Petersburg, FL
George H Pro, Cornell College, Mt Vernon, IA

6 March
Works by S S Wesley, St Thomas Church, New York City 12:10 pm
Singers and Concert Choir, David A Wehr, dir; Eastern Kentucky U, Richmond, KY 8 pm

7 March
Timothy Albrecht, Busch-Reisinger Museum, Cambridge, MA 12:45 pm
Ellen Nord, St Thomas Church, New York City 12:10 pm
David Higgs, Grace Church, New York City 12:30 pm
Roger Evans, All Saints Church, New York City 12:30 pm
Larry King, Trinity Church, New York City 12:45 pm
Ladd Thomas, Broadmoor Baptist, Jackson, MS

8 March
St Paul's Boys Choir, United Congregational Church, Norwich, CT
Lebanon Valley College Concert Choir, Pierce A Getz, dir; Congregational Church, Naugatuck, CT 8 pm

9 March
Arthur Poister, workshop, Hartt College, Hartford, CT
Marie-Louise Jaquet, workshop, American Academy of Music, Tenafly, NJ 2:30 pm
Virgil Fox, Revelation Lights, Civic Center Aud, Atlanta, GA
National Organ Playing Competition, First Presbyterian, Fort Wayne, IN 1-5:30 pm
Ted Alan Worth, Ottawa HS, Ottawa, IL

10 March
Rudolf Scheidegger, St Paul's Cathedral, Burlington, VT
Marilyn Hoare, Cathedral of All Saints, Albany, NY 4:30 pm
A Time of Fire by Francis Jackson; John Stuart Anderson, actor; The Riverside Choir; Riverside Church, New York City 2:30 pm
Calvin Hampton, Calvary Episcopal, New York City 4 pm
Manzoni Requiem by Verdi, St Bartholomew's Church, New York City 4 pm
Anthony Newman, Cathedral of St John the Divine, New York City, recital 4:15 pm, masterclass 7:30 pm
Elijah by Mendelssohn, Fifth Ave Presbyterian, New York City 4:30 pm
Cantata 106 by Bach, Holy Trinity Lutheran, New York City 5 pm
Eileen M Guenther, St Thomas Church, New York City 5:15 pm

Jephthe by Carissimi, Ave Maria by Donizetti, Missa Brevis by Bellini; Church of Our Savior, New York City 7:30 pm
Music of the French Cathedrals, First Presbyterian, Orange, NJ 5 pm
Marie-Louise Jaquet, St Timothy Lutheran, Wayne, NJ 8 pm
Cherry Rhodes, St Paul's Methodist, Wilmington, DE 8 pm
Randall S Mullin, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Mary Fenwick, Beaver College, Glenside, PA 4 pm
Robert MacDonald, Brainerd Baptist, Chattanooga, TN
Allen G Brown, First Congregational, Columbus, OH 8 pm
Gerre Hancock, Seventh-day Adventist Church, Kettering, OH
Schola Cantorum, Frederick Telschow, dir; Valparaiso U, IN 4 pm
Roger Davis, Cathedral of Christ the King, Kalamazoo, MI 4:30 pm
Cantata 21 by Bach, Grace Lutheran, River Forest, IL 4 pm
Paul Manz, Hymn Festival, St Paul's Lutheran, Aurora, IL 4 pm
E Power Biggs, First United Methodist, Albuquerque, NM
David Lennox Smith, St Mark's Episcopal, Glendale, CA 4 pm

11 March
Marie-Louise Jaquet, Milton Academy, Milton, MA 7:30 pm
Mass by G A Perti, Bethesda by the Sea Episcopal, Palm Beach, FL 8 pm
Gerre Hancock, AGO workshops, Dayton, OH
Ted Alan Worth, Jackson HS, Jackson, MI
Xavier Darasse, Rice U, Houston, TX 8 pm

12 March
Ernst-Ulrich von Kameke, Fifth Ave Presbyterian, New York City 12:10 pm
Pingry School Chorus and Brass Choir, Trinity Church, New York City 12:45 pm
Joseph Wozniak, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Robert MacDonald, workshop and recital, First Baptist, Nashville, TN
Stations of the Cross by Dupré, Clarence Waters, St Michael and All Angels Church, Dallas, TX 8:15 pm

13 March
3rd Organ Symposium: "Max Reger - Exploring the Differing Interpretations of the Master's Works" Michael Schneider, Robert Bailey, Philip Prince, Benn Gibson, Robert Schuneman, Jack Hennigan, James Wyly, Charles Krigbaum; Yale U, New Haven, CT (thru March 15.)
Music of Edward Bairstow, St Thomas Church, New York City 12:10 pm
George Bennette, piano, All Saints Church, New York City 12:30 pm
Peter Rosenfeld, cello; John Upham, harpsichord; St Paul's Chapel, Trinity Parish, New York City 12:30 pm
John W Helzer, University Baptist, Baltimore, MD 12 noon
Harriet Tucker, Johnson Mem United Methodist, Huntington, WV 12:20 pm
Marie-Louise Jaquet, Cleveland Museum of Art, Cleveland, OH 8:30 pm
Rudolf Scheidegger, St Matthias Church, Montreal, Quebec 8 pm

14 March
Lenora Stein, Busch-Reisinger Museum, Cambridge, MA 12:15 pm
Charles D Frost, St Thomas Church, New York City 12:10 pm
Betty Milham, Grace Church, New York City 12:30 pm
Harvey Burgett, All Saints Church, New York City 12:30 pm
Timothy Albrecht, Trinity Church, New York City 12:45 pm
David Lowry, Larry Smith, Winthrop College, Rockhill, SC 8 pm

15 March
Ernst-Ulrich von Kameke, Grace Episcopal, Newark, NJ 8 pm
Virgil Fox, Chrysler Hall, Scope Plaza, Norfolk, VA
Marilou Kratzenstein, St Vincent dePaul Church, Houston, TX 8 pm
Concertos for Organ and Orchestra by Rheinberger, E Power Biggs; First Congregational Church, Los Angeles, CA (also Mar 17)

16 March
Victor Hill, harpsichord, Williams College, Williamstown, MA 8:30 pm (also Mar 17, 8:30 pm)
Marie-Louise Jaquet, workshop, Market Square Presbyterian, Harrisburg, PA
Claire Cocl, Sligo Seventh-day Adventist, Takoma Park, MD
Daniel in Babylon, Frederick Swann and John Stuart Anderson, organ and actor; RLDS Aud, Independence, MO
Samuel John Swartz, All Saints Episcopal, Palo Alto, CA 8 pm
David Britton, California State U, Northridge, CA 8 pm

17 March
Donald Spies, Congregational Church, Naugatuck, CT 8 pm
Timothy L Zimmerman, Cathedral of All Saints, Albany, NY 4:30 pm
Schola Cantorum and Brass Choir of Delbarton School, St Mary's Abbey, Morristown, NJ 4:30 pm
Baroque cantatas, Trinity Church, Princeton, NJ
Cantatas 4 and 158 by Bach, Concerto 13 by Handel, Tenth Presbyterian, Philadelphia, PA 5 pm
Marie-Louise Jaquet, Market Square Presbyterian, Harrisburg, PA
Hymn Sing, Riverside Church, New York City 2:30 pm
Samuel Morris, Cultural Center, New York City 3 pm

Ernst-Ulrich von Kameke, St Michael's Episcopal, New York City 4 pm
The Creation by Haydn, St Bartholomew's Church, New York City 4 pm
Calvin Hampton, Calvary Episcopal, New York City 4 pm
Mass in G by Schubert, Fifth Ave Presbyterian, New York City 4:30 pm
Judith and Gerre Hancock, duo organ recital, St Thomas Church, New York City, 5:15 pm
Miriam Burton, soprano, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Claire Cocl, Sligo Seventh-day Adventist Church, Takoma Park, MD
Hendricks Chapel Choir, Brent Hylton, dir; Bradley Hills Presbyterian, Bethesda, MD 11 am
Houghton College Choir, Donald Bailey, dir; Holy Trinity Lutheran, Buffalo, NY 5 pm

Stations of the Cross by Dupré; Alexander Boggs Ryan, organ; Davis Gloff, narrator; Holy Cross Lutheran, Detroit, MI 7 pm
Requiem by Verdi, Park Congregational, Grand Rapids, MI 4:30 pm
Frieda Op't Holt Vogan, First Presbyterian, Kalamazoo, MI 5 pm
John Palmer, St Procopius Abbey, Lisle, IL 3 pm
Richard Birney Smith, all-Bach, Christ Church Cathedral, St Louis, MO
Klaus Kratzenstein, Rice U, Houston, TX 3:30 pm
James Moeser, First Congregational, Fresno, CA 4 pm
Rick Ross, First Baptist, Santa Ana, CA 4 pm
The Peace Ringers, handbell choir (First Methodist, Orange, CA); at La Jolla Presbyterian, La Jolla, CA 4 pm

18 March
Robert Anderson, First and Second Church, Boston, MA
Randall Mullin, Woolsey Hall, Yale U, New Haven, CT
Marie-Louise Jaquet, for Indiana U student chapter AGO, Bloomington, IN

John Weaver, U of Kansas, Lawrence, KS

19 March
Lee Malone, Fifth Ave Presbyterian, New York City 12:10 pm
Douglas Miller, clarinet, Trinity Church, New York City 12:45 pm
Larry A Smith, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Richard Birney Smith, all-Bach, St Andrew's Episcopal, Kansas City, MO 8 pm
John Rose, for Sioux Falls, SD AGO

20 March
Music of Henry Purcell, St Thomas Church, New York City 12:10 pm
Vieuxtemps String Quartet, All Saints Church, New York City 12:30 pm
Samuel John Swartz, St Paul's Chapel, Trinity Parish, New York City 12:30 pm
Ernst-Ulrich von Kameke, Tabor Lutheran, Philadelphia, PA 7:30 pm
Marie-Louise Jaquet, Longwood Gardens, Kennett Square, PA 8:30 pm
Musica Sacra, Johnson Mem United Methodist, Huntington, WV 12:20 pm
Wooster College Chorus, Chester Alwes, dir; Fairmount Presbyterian, Cleveland Heights, OH 8 pm
Nicolas Kynaston, Albion College, Albion, MI 8 pm
John Weaver, St Peter Church of Christ, Lake Zurich, IL
James Moeser, for MTNA convention, Emmanuel Presbyterian, Los Angeles, CA

21 March
John Holtz, Busch-Reisinger Museum, Cambridge, MA 12:15 pm
Dennis Keene, St Thomas Church, New York City 12:10 pm
Roger Evans, All Saints Church, New York City 12:30 pm
William Enriken, Grace Church, New York City 12:30 pm
John Doney, Trinity Church, New York City 12:30 pm
Richard Birney Smith, all-Bach, St James Church, Dundas, Ontario 8:15 pm

22 March
Samuel John Swartz, Church of the Ascension, Rochester, NY 8 pm
Marilyn Mason, Shrine of the Immaculate Conception, Washington, DC
Marilou and Klaus Kratzenstein, St Vincent dePaul Church, Houston, TX 8 pm
Virgil Fox, Bethel College, Mishawaka, IN
Nicolas Kynaston, St Louis, MO
Arthur Poister, workshop for Minneapolis, MN AGO (also Mar 23)
David Britton, First Congregational, Bakersfield, CA 8 pm
Richard Birney Smith, all-Bach, harpsichord; Glendon College, Toronto, Ontario 8:30 pm

23 March
Frederick Swann, workshop, Central United Methodist, Phoenix, AZ

24 March
Victor Hill, harpsichord, Trinity Episcopal, Ware, MA 3 pm
Carolyn Skellton, Congregational Church, Auburndale, MA
Israel in Egypt by Handel, St Mark's Episcopal, New Canaan, CT 7:30 pm
Robert McNulty, Cathedral of All Saints, Albany, NY 4:30 pm
Carlene Neihart, for Binghamton, NY AGO 7:30 pm
Mass in G by Schubert, St Luke's Church, Forest Hills, New York City 11 am
Westchester Baroque Chorus, D Dewitt Wasson, dir; Riverside Church, New York City 2:30 pm
Robert Cane, Cultural Center, New York City 3 pm
Dwight Oarr, St Michael's Church, New York City 4 pm
Late songs of the Renaissance, Marc Prensky and Phillip Kird, tenors; St Stephen's Church, New York City 4 pm
St Paul's Choir of Men and Boys (Akron, OH); at Cathedral of St John the Divine, New York City 4 pm
Samuel John Swartz, St Patrick's Cathedral, New York City 4 pm
Stabat Mater by Poulenc, St Bartholomew's Church, New York City 4 pm
Calvin Hampton, Calvary Episcopal, New York City 4 pm
Cedar Crest College Concert Choir, Wilbur Hollman, dir; at Fifth Ave Presbyterian, New York City 4:30 pm
Cantata 127 by Bach, Holy Trinity Lutheran, New York City 5 pm

Stephen Hamilton, St Thomas Church, New York City 5:15 pm

Marie-Louise Jaquet, Ridgewood United Methodist, Ridgewood, NJ

Music for ancient instruments and organ, First Presbyterian, Orange, NJ 5 pm

Collegium Musicum, members of Princeton Community Orchestra, Lee H Bristol Jr, piano soloist; at All Saints Church, Princeton, NJ

Donna Lerew, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Ernst-Ulrich von Kameke, Bradley Hills Presbyterian, Bethesda, MD 4 pm

Paint Branch Pro Musica, Robert Berg, dir, St Timothy's Episcopal, Herndon, VA

Requiem by Brahms, Independent Presbyterian, Birmingham, AL 4:30 pm

Evensong and choral concert, St Michael's Episcopal, Barrington, IL 6 pm

Stations of the Cross by Dupré, Lloyd Davis, Bryn Mawr Community Church, Chicago, IL 3 pm

Jerald Hamilton, First United Methodist, Champaign, IL 3 pm

Gladys Christensen, organ and harpsichord, Ebenezer Lutheran, Chicago, IL 4:30 pm

Nicolas Kynaston, St Mary's Cathedral, Peoria, IL 3:30 pm

1974 Annual Organ Workshop, U of Iowa, Iowa City, IA — Jan Bender, Arthur Poister, Leonard Raver. (thru Mar 26)

David Herman, United Church of Christ, Ames, IA 8 pm

Paul Anderson, Rice U, Houston, TX

Stabat Mater by Poulenc, Trinity Episcopal, Portland, OR 4 pm

John Kuzma, St Mark's Episcopal, Glendale, CA 4 pm

25 March

Larry Wolf, architect, lecture on "Church Architecture as Related to Worship," for Pittsburgh AGO, Bower Hill Community Church, Pittsburgh, PA

Ted Alan Worth, Mercy College, Detroit, MI

Robert Baker, Texas Christian U, Fort Worth, TX

26 March

Virgil Fox, City Aud, Portland, ME

Convent of the Sacred Heart Chapel Choir, Trinity Church, New York City 12:45 pm

St Matthew Passion by Bach, John Harms Chorus; St Thomas Church, New York City 8 pm

Samuel John Swartz, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

Music for church weddings, David Lowry, Winthrop College, Rockhill, SC 8 pm

James Moeser, for Spartansburg, SC AGO

Nicolas Kynaston, Trinity Episcopal, Toledo, OH 8 pm

All-Monteverdi program, Chicago Chamber Choir, for Chicago AGO, Church of Our Saviour, Chicago, IL 8 pm

Frederick Swann, Central United Methodist, Phoenix, AZ

Carlene Neilhart, Christ's Church Cathedral, Hamilton, Ontario 8:30 pm

Richard Birney Smith, all-Bach, harpsichord, McMaster U, Hamilton, Ontario 12 noon

27 March

Samuel John Swartz, Interchurch Center, New York City 12:05 pm

Music of Palestrina, St Thomas Church, New York City 12:10 pm

Marcia Griglak, flutist, All Saints Church, New York City 12:30 pm

Anita Randolfi, flute; Louise Basbas, harpsichord; St Paul's Chapel, Trinity Parish, New York City 12:30 pm

David Hart, Shadyside Presbyterian, Pittsburgh, PA 8 pm

Rodney L Barbour, Johnson Mem United Methodist, Huntington, WV 12:30 pm

28 March

Thomas Murray, Busch-Reisinger Museum, Cambridge, MA 12:15 pm

Musica Sacra of New York, Metropolitan Museum of Art, New York City

Dennis Michno, All Saints Church, New York City 12:30 pm

Larry Rootes, Grace Church, New York City 12:30 pm

29 March

Ernst-Ulrich von Kameke, Center Church, Hartford, CT 8 pm

Virgil Fox, Revelation Lights, Lyric Theatre, Baltimore, MD

Marilou and Klaus Kratzenstein, Southside Baptist, Birmingham, AL 8 pm

James Moeser, St Anne's Church, Atlanta, GA

United Methodist, Knoxville, TN 8:15 pm

Cherry Rhodes, Westminster Presbyterian, Akron, OH

30 March

Marilou and Klaus Kratzenstein, masterclasses for Birmingham, AL AGO

Cherry Rhodes, masterclass, U of Akron, OH

Chicago Chamber Choir, Chicago Public Library, Chicago, IL 12 noon

Michael Corzine, U of Wisconsin, Superior, WI 4 pm

Wilma Jensen, First Presbyterian, Ottumwa, IA

Frederick Geoghegan, Oakville, Ontario

31 March

H Wellington Stewart, Cathedral of All Saints, Albany, NY 4:30 pm

Crucifixus Pro Nobis by Leighton, Grace Church, New York City 11 am

Messiah by Handel, Brick Church, New York City 2:30 pm

Atlantic Union College Chamber Orchestra, Riverside Church, New York City 2:30 pm

Robert MacDonald, Cultural Center, New York City 3 pm

Missa Brevis KV 220, 256 by Mozart, Madison Ave Presbyterian, New York City 4 pm

German Requiem by Brahms, St Bartholomew's Church, New York City 4 pm

Coronation Anthems by Handel, St Thomas Church, New York City 4 pm

Psalms 42 by Eric Werner (premiere) at Evensong, Cathedral of St John the Divine, New York City 4 pm; followed by Alec Wyton, 4:30 pm

St John Passion by Bach, Fifth Ave Presbyterian, New York City 4:30 pm

Nicolas Kynaston, Ascension Church, New York City 8 pm

Candlelight Concert, Bergen Baroque Ensemble, Old North Reformed Church, Dumont, NJ 7 pm

Mary Fenwick, organ; Robin Mallor, oboe; First Presbyterian, Tenafly, NJ 8 pm

Ruth Drucker, sprano, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Karel Paukert, All Souls Unitarian, Washington, DC 4 pm

Crucifixus Pro Nobis by Leighton, Missa Brevis by Wienhorst, Fairfax United Methodist, Fairfax, VA 7:30 pm

Ralph Webb, Cathedral of St Phillip, Atlanta, GA 5 pm

Evensong and Concert by choirs of St John's Cathedral (Jacksonville); at St Luke's Cathedral, Orlando, FL

Cantatas by Buxtehude and Bach, Trinity Church, Swarthmore, PA 4 pm

Eileen M Guenther, Christ Church, Cincinnati, OH 5 pm

Arthur Lawrence, Grace United Methodist South Bend, IN 4 pm

William Teague, Christ Church Cathedral, St Louis, MO 4:30 pm

St John Passion by Bach, St Luke's Episcopal, Dallas, TX 8 pm

David McVey, St Mark's Episcopal, Glendale, CA 4 pm

Requiem by Fauré, La Jolla Presbyterian, La Jolla, CA 9:30 and 11 am

Richard Birney Smith, all-Bach, harpsichord, Oakville Public Library, Oakville, Ontario 3 pm

Richard Morris and Martin Berlinbaum, Scarborough College, Ontario

1 April

James Moeser, for Augusta, GA AGO

George Baker III, Southern Methodist U, Dallas, TX 8:15 pm

Renzo Buja, Roxy Hall, Baylor U, Waco, TX 8:15 pm

Samuel John Swartz, Trinity Church, New York City 12:45 pm

Nicolas Kynaston, Immaculate Heart Church, Maplewood, NJ 8 pm

29 March

Ernst-Ulrich von Kameke, Center Church, Hartford, CT 8 pm

Virgil Fox, Revelation Lights, Lyric Theatre, Baltimore, MD

Marilou and Klaus Kratzenstein, Southside Baptist, Birmingham, AL 8 pm

James Moeser, St Anne's Church, Atlanta, GA

United Methodist, Knoxville, TN 8:15 pm

Cherry Rhodes, Westminster Presbyterian, Akron, OH

30 March

Marilou and Klaus Kratzenstein, masterclasses for Birmingham, AL AGO

Cherry Rhodes, masterclass, U of Akron, OH

Chicago Chamber Choir, Chicago Public Library, Chicago, IL 12 noon

Michael Corzine, U of Wisconsin, Superior, WI 4 pm

Wilma Jensen, First Presbyterian, Ottumwa, IA

Frederick Geoghegan, Oakville, Ontario

31 March

H Wellington Stewart, Cathedral of All Saints, Albany, NY 4:30 pm

Crucifixus Pro Nobis by Leighton, Grace Church, New York City 11 am

Messiah by Handel, Brick Church, New York City 2:30 pm

Atlantic Union College Chamber Orchestra, Riverside Church, New York City 2:30 pm

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Karel Paukert, All Souls Unitarian, Washington, DC 4 pm

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Evensong and Concert by choirs of St John's Cathedral (Jacksonville); at St Luke's Cathedral, Orlando, FL

Cantatas by Buxtehude and Bach, Trinity Church, Swarthmore, PA 4 pm

Eileen M Guenther, Christ Church, Cincinnati, OH 5 pm

Arthur Lawrence, Grace United Methodist South Bend, IN 4 pm

William Teague, Christ Church Cathedral, St Louis, MO 4:30 pm

St John Passion by Bach, St Luke's Episcopal, Dallas, TX 8 pm

David McVey, St Mark's Episcopal, Glendale, CA 4 pm

Requiem by Fauré, La Jolla Presbyterian, La Jolla, CA 9:30 and 11 am

Richard Birney Smith, all-Bach, harpsichord, Oakville Public Library, Oakville, Ontario 3 pm

Richard Morris and Martin Berlinbaum, Scarborough College, Ontario

1 April

James Moeser, for Augusta, GA AGO

George Baker III, Southern Methodist U, Dallas, TX 8:15 pm

Renzo Buja, Roxy Hall, Baylor U, Waco, TX 8:15 pm

Roger Wagner Chorale, First Presbyterian, Fort Wayne, IN 8 pm

Wilma Jensen, "Passion Story in Music and Art," First Presbyterian, Ottumwa, IA 8 pm

Ted Alan Worth, PCUS Collegiate Institute, Peterborough, Ontario

2 April

Mervin Wallace, voice recital, Trinity Church, New York City 12:45 pm

John Rose, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

Nicolas Kynaston, Market Square Presbyterian, Harrisburg, PA

Robert S Lord, Heinz Chapel, Pittsburgh, PA 12 noon

William Teague, for Jackson, TN AGO

James Moeser, masterclass, Georgia College, Milledgeville, GA 10 am

Occasional Singers Concert, Perkins Chapel, Southern Methodist U, Dallas, TX 8:15 pm

3 April

Janet Frank, voice recital, Interchurch Center, New York City 12:05 pm

Music of Malcolm Williamson, St Thomas Church, New York City 12:10 pm

Julian Fifer, cellist, All Saints Church, New York City 12:30 pm

Jenneke Barton, soprano, St Paul's Chapel, Trinity Parish, New York City 12:30 pm

Stations of the Cross by Dupré, Antone Godding, Oklahoma City U, Oklahoma City, OK 10 am

Ted Alan Worth, Korah Collegiate and Vocational School, Sault Ste Marie, Ontario

4 April

Beverly Scheibert, Busch-Reisinger Museum, Cambridge, MA 12:15 pm

Lorene Banta, masterclass and recital, Atlantic Union College, Lancaster, MA

Clarence L Cloak, St Thomas Church, New York City 12:10 pm

Roger Evans, All Saints Church, New York City 12:30 pm

Larry King, Trinity Church, New York City 12:45 pm

5 April

Clarence Waters, Trinity College, Hartford, CT 8:15 pm

Michael Corzine, St Paul's Episcopal, Cleveland Heights, OH 8 pm

Virgil Fox, Glendale Presbyterian, Glendale, CA

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

Messiah (Part II) by Handel, First Presbyterian, Orange, NJ 5 pm

Music by Handel, 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

Bach Hours, Holy Trinity Lutheran, Buffalo, NY 5 pm

Nicolas Kynaston, Westminster Presbyterian, Buffalo, NY

Lenten Choral Vespers, Concordia Senior College, Fort 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, organ; the Rev Lewis Brimer, Narrator; Western Michigan U Dancers; Cathedral of Christ the King, Kalamazoo, MI 4:30 pm

German Requiem by Brahms, St Michael and All Angels Church, Dallas, TX 8:15 pm

Karen McKinney, St Mark's Episcopal, Glendale, CA 4:30 pm

Virgil Fox, Venedale Presbyterian, Glendale, CA

Seven Last Words by Dubois, Church of the Blessed Sacrament, Hollywood, CA 4 pm

Occidental College Glee Club, La Jolla Presbyterian, La Jolla, CA 3 pm

8 April

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

Rose Moskowitz, piano, 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

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

Dwight Oarr, Aurora Presbyterian, Aurora, NY 8 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

Requiem by Fauré, Christ Church, Cincinnati, OH 8 pm

12 April

The Crucifixion by Stainer, Brick Church, New York City 12:10 pm

Choral Service, Riverside Church, New York City 2:30 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

Stations of the Cross by Dupré, Antone Godding, Oklahoma City U, Oklahoma City, OK 12 noon

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 the Festival of 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

Easter Oratorio by Bach, Holy Trinity Lutheran, New York City 5 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

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Organ Recitals

Ludwig Altman, San Francisco, CA — First Presbyterian, San Rafael, CA Jan 13: Concerto in A minor (Vivaldi) BWV 593, Partita on Hail Thee kind Jesus BWV 768, 2 settings When in the hour of utmost need BWV 641, 668, Bach, Adeste fidelis, Ives; Variations on From all that dwell beneath the skies (premiere), Altman; Allegro for an Organ Clock, Beethoven; Fantasy in F minor KV 608, Mozart.

Robert Anderson, Dallas, TX — Kawai-ahao Church, Honolulu, HI Dec 29: Prelude and Fugue in A minor BWV 543, Bach; Fantasia on Nun komm der Heiden Heiland, Bruhns; Fantasia in F minor KV 608, Mozart; Fantasia on Halleluja Gott zu loben Opus 52/3, Reger; Recitative, Interlogue and Torque, Isele; Theme and Variations (Homage a Frescobaldi), Final (Symphonie I), Langlais.

Carliss R Arnold — Michigan State U, East Lansing, MI Jan 8: Prelude and Fugue in C BWV 547, Allein Gott BWV 677, 664, O Mensch bewein BWV 622, Bach; Noel X in G, Daquin; Three Pictures of Satan for trumpet and organ (premiere), Hutcheson; Venite Adoremus, Gehrenbeck; La Nativité, Messiaen.

Richard M Babcock — Grace Episcopal, Tucson, AZ Jan 20: 2 settings in dulci júbilo, Bach; Three Noels, Daquin; Quem pastores, Warner; March of the Magi, Dubois; The French Clock, Bornschein; 5 Hymn Preludes, Wyton; 3 Versets on Diva Servatrix, Butcher.

G Dene Barnard — First Congregational, Columbus, OH Feb 10: Fantasia on Wie schön leuchtet, Buxtehude; Sonata for flute and organ in F, Handel; Passacaglia and Fugue in C minor BWV 582, Bach; Nova, Roberts; Sonata da Chiesa for flute and organ, Martin; Theme and Variations (Homage a Frescobaldi), Langlais; Choral in E, Franck. Assisted by flutist Randall Hester.

Earl Barr — Mt Carmel Lutheran, Minneapolis, MN Jan 20: Toccata in E minor, Pachelbel; The Musical Clocks, Haydn; Prelude and Fugue in D BWV 532, Bach; Toccata opus 59/5, Reger; Blessed are ye, Brahms; Partita for English horn and organ, Loetsier (assisted by Julie Madura); Two Intermezzos, Andriessen; Toccata, Near.

Carol Bradley — Cathedral of All Saints, Albany, NY Feb 3: Sonata II, Mendelssohn; I call to Thee, Bach; Allegro vivace and Final from Symphony I, Vierne.

Edward Brown — Cathedral of St Philip, Atlanta, GA Jan 27: Fantasy and Fugue in G minor, In dir ist Freude, Bach; Fugue in A-flat minor, Brahms; Scherzo (Symphony IV), Widor; Ein feste Burg, Buxtehude; Allein Gott in der Höhe, Walther.

Frederick Burgomaster — St Paul's Cathedral, Buffalo, NY Feb 1: Toccata and Fugue in F, Bach; Musette, Chorale, Langlais; Trumpet Tune, Purcell; Fugue in G minor, Dupré.

Herbert Burtis — Michigan State U, East Lansing, MI Jan 30: Suite du Deuxieme Ton, Clérambault; Prelude and Fugue in E minor BWV 533, Partita on Sei gegrüßet BWV 614, Prelude and Fugue in E minor BWV 548, Bach.

Deborah Calhoun — student of Walden B Cox, First United Methodist, Millville, NJ Jan 20: Sonata in E minor, Rogers; Toccata and Fugue in D minor, Bach; The little red lark, Clokey; Caprice, Matthews; Elegie Heroique, Miles; Greensleeves, Purvis; March Pontificale, Tombelle.

Raymond Chenault — College-Conservatory, U of Cincinnati, OH Feb 1: Festival Fanfare, Leighton; Chaconne in E minor, Komm heiliger Geist, Nun komm der Heiden Heiland; Prelude and Fugue in F-sharp minor, Buxtehude; Sketches in C major and minor, Schumann; Sonata I, Mendelssohn; Ave Maria, Langlais; Resurrection (Passion Symphony), Dupré.

Philip Clemens — Goshen College, Goshen, IN Jan 11: Prelude in E minor, Bruhns; Plein chant du premier Kyrie en taille, Benedictus Chromhorne en taille, Kyrie Fugue sur les jeux d'anches (Parish Mass), Couperin; Fantasy and Fugue on BACH, Liszt; Wer nur den lieben Gott BWV 691, Wir glauben all BWV 680, Prelude and Fugue in E-flat BWV 552, Bach.

David Cohen — St Paul's Cathedral, Buffalo, NY Jan 25: Sonata II in C minor, Bach; Choral in B minor, Franck.

Wallace M Coursen — Christ Episcopal, Bloomfield, NJ Jan 27: Prelude and Fugue in C, Bach; 6 Christmas and Epiphany Chorale Preludes, Peeters; Es ist ein Ros, Brahms; In dulci júbilo, Es ist ein Ros, Schroeder; Greensleeves, Wright; Wie schön leuchtet, Pachelbel; Prelude, Fugue and Variation, Franck; Carillon de Westminster, Vierne.

James A Dale — US Naval Academy, Annapolis, MD Jan 20: Prelude and Trumpetings, Roberts; Adorn thyself dear soul, Prelude and Fugue in B minor BWV 544, Bach; Veni sancte spiritus, Van Koert; Adagio (Symphony V), Widor; Carillon de Westminster, Vierne.

Xavier Darasse, Toulouse, France — Rice U, Houston, TX Mar 11: Suite du Deuxieme Ton, Clérambault; Suite Gothique, Böhlmann; Choral in A minor, Franck; Le jardin suspendu, Alain; Prelude and Fugue in B, Dupré.

George Decker — St Paul's Cathedral, Syracuse, NY Jan 22: Toccata and Fugue in D minor, Bach; Andante Cantabile (Symphony IV), Widor; Pièce Héroïque, Franck.

Robert Delcamp — Buena Vista College, Storm Lake, IA Jan 24: Prelude and Fugue in F-sharp minor, Buxtehude; Voluntary in F, Stanley; Come Thou Jesus from heaven, Prelude and Fugue in D, Bach; Choral in B minor, Franck; Pastorale, Tournemire; Scherzo (Symphony II), Vierne; Pageant, Sowerby.

Richard P DeLang, Dallas, TX — First Congregational Church, Mansfield, OH Dec 24: Prelude and Fugue in G minor, Buxtehude; 3 settings Nun komm der Heiden Heiland BWV 659, 660, 661, Bach; Les Bergers, Messiaen; Prelude, Fugue and Variation, Franck; 2 Noels, Daquin.

Lee de Mets, Lansdale, PA — Fifth Ave Presbyterian, New York City Jan 15: Variations on a Theme of Jannequin, The Suspended Garden, Litanies, Alain; Prelude and Fugue on ALAIN, Duruflé.

Bonnie Beth Derby — St Paul's Cathedral, Syracuse, NY Jan 8: Noel en duo sur les jeux d'anches, Daquin; He whom joyous shepherds praised, All my heart this night rejoices, A babe is born in Bethlehem, Walcha; In dulci júbilo, Dupré; 2 settings From heaven high to earth I come, Zachau.

Walter A Eichinger — Plymouth Congregational, Seattle, WA Dec 19: Dialogue, de Grigny; The Nativity, Langlais; Advent Partita on How shall I receive Thee, Post; Advent Concerto-Metamorphosis on From heaven above, Genzmer; Partita on Lo how a rose and From heaven above, Praise to the Lord the almighty, David.

C Harold Einecke — Cathedral of St John the Evangelist, Spokane, WA Jan 27: Partita on Wer nur den lieben Gott, Albrecht; Fantasy, Shostakovich-Nevins; Toccata and Fugue in D minor (choreographed), Bach; See that ye love one another, Pinkham; Jesu joy of man's desiring (choreographed, with solo), Bach; Fantasy on Nursery Tunes, Elmore; The Fifers, Dandrieu; Fugue in C (choreographed), Bach; Variations de Concert, Bonnet. Assisted by the Thelma Young Dance Theatre.

Fred Elder — Boston Ave Church, Tulsa, OK Jan 17: Fantasia in F minor KV 608, Mozart; Concerto in G BWV 592, Passacaglia and Fugue in C minor BWV 582, Bach; Prelude on lam sol recedit, Simonds; Prelude and Fugue in B, Dupré.

Robert M Finster, Denver, CO — Grace Episcopal, Elmira, NY Jan 21: O Gott du frommer Gott BWV 767, Sonata IV BWV 528, Nun komm der Heiden Heiland BWV 659, Prelude and Fugue in D BWV 532, 6 Schübler Chorales, Toccata in F BWV 540, Bach.

Thomas Foster, Jacksonville, FL — Flagler Mem Presbyterian, St Augustine, FL Feb 3: Toccata in D minor Opus 59/5, Reger; Partita on Lobe den Herrn, Ahrens; Prelude and Fugue in A minor BWV 543, Bach; Intermezzo (Symphony VI), Widor; Crucifixion and Resurrection (Passion Symphony), Dupré.

Jon Gillock — Church of the Ascension, New York City Jan 5: Méditations sur le Mystère de la Sainte Trinité, Messiaen. First New York Performance.

Bruce Gingrich — St Paul's Cathedral, Buffalo, NY Jan 4: Fantasy in A, Franck; Suite Brève, Langlais.

Ronald Gould, Youngstown, OH — St Paul's Cathedral, Buffalo, NY Jan 8: Prelude (Symphony I), Vierne, Wie schön leuchtet, Buxtehude; Sonata III, Hindemith.

E Lyle Hagert — Cathedral of St Mark, Minneapolis, MN Jan 27: Prelude and Fugue in E-flat, Saint-Saëns; Variations on America, Ives; Adagio in D-flat, Liszt; Allegro (Sonata in G), Elgar; Variations on the Austrian Hymn Tune, Paine; Canon in B minor, Schumann; Sonata on the 94th Psalm, Reubke.

Stephen Hamilton, Bristol, VA — First Baptist, Lafayette, IN Jan 31: Litanies, Alain; Partitas on 2 Christmas Carols, Drischner; Wacht auf BWV 645, Fantasy and Fugue in G minor BWV 542, Bach; Choral in E, Franck; Prelude and Fugue in B, Dupré.

Calvin Hampton — Calvary Episcopal, New York City Dec 2, 9, 16, 23, 30: The Nativity, Messiaen.

Helen R Henshaw — Cathedral of All Saints, Albany, NY Feb 10: Introduction and Toccata, Frescobaldi; Prelude and Fugue in G BWV 541, Bach; God among us, Messiaen; Aria, Elegie, Peeters.

Kathryn L Hidy — student of Fred B Binckes, Ball State U, Muncie, IN Jan 6: Litanies, Alain; Prelude and Fugue in F minor, Bach; Clair de lune, Karg-Elert; Scherzo (Symphony II), Vierne; Variations de Concert, Bonnet.

Kent Hill, Mansfield, PA — First Congregational, Columbus, OH Jan 20: La Romanesca con cinque mutanze, Valente; Diferencias sobre el canto llano del Caballero, Cabezon; Allegro (Sonata in D), Carvalho; Prelude and Fugue in E-flat BWV 552, Bach; Prelude and Fugue on BACH, Liszt; Idylle melancholique, Divertissement, Madrigal, Vierne; Toccata (Suite), Duruflé.

Ernest Hoffman — student of Robert Anderson, graduate recital, Southern Methodist U, Dallas, TX Jan 28: Suite du Second Ton, Guillaume; Allein Gott in der Höh, BWV 663, Prelude and Fugue in C BWV 547, Bach; Adagio Allegro and Adagio, Mozart; Fugues I, II and III on BACH, Schumann; Preludio (Symphony II), Dupré.

Fred Hohman — Emmanuel Episcopal, Webster Groves, MO Jan 13: Toccata and Fugue in D minor BWV 538, Wo soll ich fliehen hin BWV 646, Kommst du nun BWV 650, Prelude and Fugue in A BWV 536, Bach, Sonata I, Mendelssohn; Choral in A minor, Franck; Sonata II, Hindemith; Prelude and Fugue on ALAIN, Duruflé.

Kim R Kasling, Mankato, MN — Unity Church Unitarian, St Paul, MN Jan 20: Voluntary VIII in A, Selby; Voluntary, Homann; Romanza opus 28/13, Buck; Adeste fidelis, Ives; Variations on the Austrian Hymn, Paine; Chorale (No 1), Sessions; 3 Organ Chorales, Stout; Prelude for Organ and Tape, Stewart; Drop drop slow tears, Persichetti; Sonata, Krenek.

Klaus-Christhart Kratzstein — Rice U, Houston, TX Feb 17: Concerto in C minor, Variations on a Theme by Corelli, Walther; Consolatio, Scherzo opus 65, Reger; Fantasia II (Sunday Music), Eben; Kol Nidre, Berlinksi; Litanei-Ave Maria klare, Schilling; Toccata on Nun danket all und bringet Ehr, Baussnern; Improvisation.

Marilou Kratzstein — Rice U, Houston, TX Feb 10: Prelude and Fugue in D minor, Lübeck; Vater unser, Böhme; 5 Gloria versets (Parish Mass), Couperin; Variations on O fillii et filiae, Dandrieu; Dialogue sur les grands jeux, de Grigny; Prelude and Fugue in B minor BWV 544, Bach; Ach Gott erhöre mein Seufzer, Krebs; Partita on Wenn mein Stündlein vorhanden ist, Kropfreiter; Toccata, Jongen.

Kenneth Kroth — Cathedral of All Saints, Albany, NY Feb 24: Concerto in G (Vivaldi) BWV 592, Bach; O God Thou faithful God, Brahms; Romance (Symphony IV), Vierne; Toccata, Reger.

Mark Kruczek, Whiting, IN — Holy Angels Cathedral, Gary, IN Jan 13: Prelude and Fugue in F-sharp minor, Buxtehude; Jesus Christus unser Heiland, Wir glauben all, Bach; Allegro (Symphony II), Vierne; Variations on Veni Creator, Duruflé; Variations on a Noel, Dupré; Dieu parmi nous, Messiaen.

Arthur LaMirande, New York, NY — Cathedral of the Sacred Heart, Newark, NJ Jan 22: Prelude and Fugue in E-flat, Prelude and Fugue in D (Hallelujah), Schmidt.

Judith Lobe — student of Walter A Eichinger, U of Washington, Seattle Jan 20: Suite du Second Ton, Guilmard; Sonata V in C BWV 529, Bach; Concertante, Pinkham; Prelude on Amazing Grace (premiere), Prout; Poem of Happiness, Langals.

Kathryn Loew, Kalamazoo, MI — Calvin College, Grand Rapids, MI Jan 11: Allegro, 23/4, Howells; Psalm 120, Psalm 131, Scherzo (Symphony II), Vierne; Psalm, Zimmermann; Prelude and Fugue in E minor, Bruhns; Offertorio, Zipoli; Herr Jesu Christ dich zu uns wend, Böhme; Es ist das Heil, Anonymous; Nun danket alle Gott, Kaufmann; Serene Alleluia, Messiaen; Partita on Wacht auf, Distler.

Stephen E Long — Trinity Lutheran, Worcester, MA Dec 14: Fugue in G minor BWV 578, Nun komm der Heiden Heiland BWV 659A, Prelude and Fugue in C minor BWV 654, Bach; A Prophecy, Pinkham; Den die Hirten lobten Sehre, Walcha; Noel, Mulet; Vom Himmel hoch, Pachelbel; Prelude and Fugue in G, Sonata I, Mendelssohn.

Robert S Lord — Heinz Chapel, U of Pittsburgh, PA Feb 5: Variations on Mein junges Leben, Sweelinck; Suite on Auf meinen lieben Gott, Buxtehude; Partita on Auf meinen lieben Gott, Böhme; Prelude and Fugue in C minor, Bach.

William B MacGowan, Palm Beach, FL — All Saints Episcopal, Pasadena, CA Jan 14: Magnificat on the Ninth Tone, Scheidt; Wir glauben all, Prelude and Fugue in F minor, Bach; Prelude and Fugue in E-flat, Saint-Saëns; Fantasy in A, Franck; Variations on Veni Creator, Duruflé; Adagio and Final (Symphony III), Vierne.

Norman McBeth — Aeolian Town Hall, London, Ontario Jan 13: Voluntary in F, Hine; Prelude and Fugue in E, Fugue in C, Buxtehude; Christ unser Herr zum Jordan kam, Bach; Noël sur les jeux d'anches sans tremblant, Daquin; Improvisation on Victimae paschali, Tournemire; Andantino, Langlais; Prelude, Adagio and Variations on Veni Creator, Duruflé.

Mark Milosevich — Adams State College, Alamosa, CO Nov 25: Pièce Héroïque, Franck; Pièce sans titre, Dornel; Passacaglia and Fugue, Bach; Prelude and Fugue in F-sharp minor, Buxtehude; A Triptych of Fugues, Near.

Scott Mouton, Dallas, TX — First United Methodist, El Dorado, AR Dec 19: Introduction and Passacaglia in D minor, Reger; Trio Sonata III in D minor BWV 527, Prelude and Fugue in G BWV 541, Bach; Wie schön leuchtet, Buxtehude; Postlude for Compline, Litanies, Alain.

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John Obetz, Independence, MO. — Christ Church Cathedral, St. Louis, MO Jan 20: Fantasy on Komm heiliger Geist Herre Gott, Wachtel auf, Bach; Fantasy on Wachtel auf, Reger; First Light and the Quiet Voice, Kemner; Aria, Alain; Incantation pour un jour saint, Langlais.

Arthur Phillips — Riverside Church, New York City Jan 27: Toccata in F, Bach; Schmücke dich, Brahms; Suite for a Musical Clock, Handel; Outburst of Joy, Messiaen; Andante sostenuto (Gothic Symphony), Widor; Pièce Héroïque, Franck; Nobody knows the trouble I see, arr Gillette; Choral, Variation, Canon and Fugue in C minor, Phillips; The Wind and the Grass, Gaul; Concert Study, Yon.

G Leland Ralph, Sacramento, CA — Placerville Seventh-day Adventist Church, Placerville, CA Dec 29: Processional, Shaw; Minuetta antico e musetta, Yon; Noël grand jeu et duo, Daquin; Improvisation on Green-sleeves; Toccata and Fugue in D minor, Bach; Concerto in F opus 4/5, Handel; Adagio, Nyquist; Bring a Torch, arr Ellsasser; Amazing Grace, arr Howard; The Night of the Star, Elmore; Fanfare, Cook.

Edwin Rieke, Rochester, NY — First United Methodist, Santa Barbara, CA Jan 7: Sonata on the First Tone, Lidon; O Lamm Gottes unschuldig BWV 656, Toccata, Adagio and Fugue in C BWV 564, Bach; Choral in B minor, Franck; Fantasy, Near; Prelude and Fugue in B, Dupré.

Albert F Robinson — First Presbyterian, Haddonfield, NJ Jan 27: Choral in E, Franck; Solo for Flute Stops, Arne; Regina coeli (Die Marianischen Antiphone), Schroeder; Voluntary in E, Walond; Prelude on St Thomas, Parry; 2 Scenes from Cathedral Windows, Karg-Elert (with color slides by Roy King); Toccata and Fugue in D minor, Bach.

Robert Roubos — Delta State College, Cleveland, MS Jan 10: Fantasia in G BWV 572, Toccata, Adagio and Fugue in C BWV 564, Fugue in G BWV 577, Bach; Scherzo (Symphony II), Vierne; Fantasy-The leaves on the trees spoke, Finney; Epilogue on a Theme of Frescobaldi, Langlais; Choral in B minor, Franck; Sarabande, Near; Flute Tune, Arne; Tu es petra, Mulet.

Robert A Schilling, Indianapolis, IN — First Presbyterian, Danville, IL Jan 15: Partita on Wake awake, Krapf; Canonic Variations on From heaven above, Bach; Prelude on O morning star, Buxtehude; Fantasy and Fugue on O morning star, Reger; Rigaudon, Campra; Cantilene Pastorale, Guilman; Joy-A Suite for Organ, Peloquin.

John A Schultz Jr, Champaign, IL — Fifth Ave Presbyterian, New York City Jan 8: Prelude and Fugue in B minor BWV 544, Bach; 3 settings How brightly shines the morning star, Pepping, Pachelbel and Reger; Alleluys, Preston.

Keith Shafer — student of Robert Anderson, senior recital, Southern Methodist U, Dallas, TX Jan 27: Prelude and Fugue in C BWV 547, Herr Jesu Christ dich zu uns wend BWV 655, Bach; Ricercar del duodecimo tono, Antegnati; Fantasia primi toni, Zelechowski; Fantasia on Wie schön leuchtet, Buxtehude; Fugue on the Name BACH opus 60/2, Schumann; Fugue in A-flat minor, Brahms; Prelude and Fugue on ALAIN, Duruffé.

David Allan Sheetz and Samuel John Swartz — music for two organs, All Saints Episcopal Church, Palo Alto, CA Jan 19: Sonata in B-flat over a figured bass, Pasquini; Fuge für die Orgel zu vier Händen über das Thema "Abbe Stadler" opus 54, Gottfried Preyer; Concerto a due Organi, G B Lucchinetti; Cycle for Two or Four Players (1967), Richard Orton; Concierto III para dos Organos, Soler.

Paul Siffer, Hollywood, CA — St Mark's Episcopal, Glendale, CA Jan 6: 4 Nativity Tableau, Psalm 98, Epiphany Cantata in the Days of Herod the King (premiere), Siffer; 2 Puerto Rican Carols, arr Siffer; Prelude on The Star Proclaims the King is Here, Peeters. Soprano Polly Ja Baker, alto Fran Russell, tenor John Thornbury, baritones Herbert Ware and David F Martin, bass Keith Molstad, and the choir of St Thomas Episcopal Church, Hollywood, CA assisted.

Richard W Slater, Glendale, CA — First Presbyterian, Burbank, CA Jan 27: Prelude and Fugue in C BWV 531, Nun komm der Heiden Heiland BWV 659, Bach; La Romanesca, Valente; 5 Pieces for Musical Clocks, Haydn; Choral, Honegger; Choral in A minor, Franck.

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David Lennox Smith — Pomona College, CA Jan 9: Toccata, Adagio and Fugue in C BWV 564, Allein Gott in der Höh BWV 662, Canonic Variations on Vom Himmel hoch BWV 769, Bach; Prelude and Fugue in B, Dupré; Trio Sonata opus 18/2, Distler; Fantasy on Hallelujah Gott zu loben opus 52/3, Reger.

Mark Smith — Old First Presbyterian, San Francisco, CA Dec 31: Prelude and Fugue on a Theme of Vittoria, Britten; Sonata IV in F, C P E Bach; Silent Night, Barber; Vom Himmel hoch, Walcha; In dulci júbilo, Drischner; Vom Himmel hoch, Ave Maria, Reger; Vom Himmel hoch, J B Bach; Prelude and Fugue III, Badings; Das alte Jahr vergangen ist, Bach.

William T Stone, Walnut Creek, CA — St John's Lutheran, Sacramento, CA Jan 20: Toccata and Fugue in D minor, Fantasia and Fugue in G minor, Partita on O Gott du frommer Gott, Bach; Alleluja (Exultate Jubilate KV 165), Mozart (assisted by Mrs W D Fennell, soprano); Antiphons, Variations on a Noel, Dupré.

Ladd Thomas, Los Angeles, CA — Shrine of the Immaculate Conception, Washington, DC Jan 25: Prelude and Fugue in G, Bach; Concerto for Organ, Mader; Symphonie-Passion, Dupré.

Paul Lindsley Thomas, Dallas, TX — Fantasia Chromatica, Sweelinck; Partita on Was Gott tut, Pachelbel; Variations on Aberystwyth, Thomas; Kyria couplets from Parish Mass, Couperin; Prelude and Fugue on ALAIN, Duruflé; Desseins Eternels, Dieu parmi nous, Messiaen.

Susan Taft — student of Josef Schnelker, First Presbyterian, Salem, OR Dec 4: Toccata and Fugue in F, Bach; Prelude, Fugue and Variation, Franck; Theme and Variations from Symphony V, Widor; Andante cantabile, James; Toccata, Sowerby.

Fred Tulan, Stockton, CA — St Andrew's Cathedral, Honolulu, HI Dec 26: Praeludium, Bliss; Petit Berceuse dans l'ombre d'une Grotte, Bennett; Elegy for Sir Walford Davies, Thalben-Ball; Ricercar, Badings; Amherst (Spirits and Places), Ernst Bacon; In Retrospect, Macero; Sulte Pastoral, Purvis.

Benjamin Van Wye, Saratoga Springs, NY — First Presbyterian, Glens Falls, NY Jan 27: Sonata in G opus 28, Elgar; Balla

della Battaglia, Storace; Pastorale, Pasquini; Tiento de quarto tono a modo cancion, de Arauxo; Pastorale, Franck; Prelude and Fugue in E-flat BWV 552, Bach.

Herbert White, Chicago, IL — First United Methodist, Hammond, IN Dec 18: Psalm XIX, Marcella; 2 settings Nun bitten wir, Buxtehude; Prelude and Fugue in E, Lübeck; Pastorale Symphony, Handel; Concerto in G, Bach; Recit de Nazard, Clerambault; Dialogue sur les grands jeux, de Grigny; Andante cantabile, Widor; Greensleeves, Wright; Aria, Peeters; Piece Heroique, Franck.

William Whitehead — Fifth Ave Presbyterian, New York City Dec 18: Fast and Sinister (Symphony in G), Sowerby; Three Christmas Pieces opus 19, Millford; Prelude on What Child is This, Purvis. Wright; Improvisation on Good Christian men rejoice, Karg-Elert.

Homer Wickline — Mulberry United Presbyterian, Pittsburgh, PA Jan 24: Ten Voluntaries for Organ or Harpsichord, William Boyce.

Karl Wienand — Adams State College, Alamosa, CO Jan 6: Prelude and Fugue in G minor, Buxtehude; Pastorale, Aldrovandini; Noel X, Daquin; Prelude and Fugue in C minor, Bach; Prayer of St Gergory, Havhaness (assisted by Ronald Elliston, flügelhorn); Vom Himmel hoch, O Jesu Christe wahres Licht, Herr Christ der einig Gottes Sohn, Walcha; Desseins Eternels, Messiaen; Symphony VI, Widor.

Gary Zwicky — Eastern Illinois U, Charleston, IL Jan 18: Fantasia and Fugue in G minor BWV 542, Bach; Premier Livre d'Orgue, du Mage; Laudes IV-Christus vincit, Eben; Introduction, Passacaglia and Fugue opus 127, Reger.

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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MOLLER 6-RANK ORGAN, \$1,000.00. MOLLER 9-rank organ \$1,500.00 Wicks self-contained 4-rank organ, reconditioned, \$3,000.00. Send SASE to Cannarsa Organs, Inc., Rt. 22, Duncansville, Pa. 16635.

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