

THE DIAPASON

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

Sixty-Fifth Year, No. 11 — Whole No. 779

OCTOBER, 1974



The Fourth International Harpsichord Competition and Festival in Brugge

July 27 — August 2

by Larry Palmer

In the pattern of life it is now a habit for me to travel to Belgium every third summer to spend a week in the temporary capital of the harpsichord world. As readers of *THE DIAPASON* know, this year marks the third time I have covered this important international event in Brugge. Perhaps the most interesting of the observations this time are centered about the activities of the harpsichord builders, for it seemed that this year they were the stars of the festival. As usual for Brugge, there was no first-place winner in the solo competition; with only four entrants in the basso continuo competition no one reached a second round; so, while some of the solo playing was certainly of a high level, it may be seen that there was no-one of star magnitude to grab the imagination of the audience, and the truly exciting events of the week had to be sought elsewhere.

The exhibition halls of the Concertgebouw sounded like a continual performance of John Cage's *HPSCHD* most of the days. There were at least 71 harpsichords, 3 fortepianos, and 3 clavichords from 27 builders: from the United States, Frank Hubbard, Keith Hill and, via Paris, William Dowd; Great Britain, with a huge contingent of seven makers, was represented by Adlam and Burnett, Clayton and Garrett, Feldberg-Whale, Goble, Horniblow, Rubio, and Mark Stevenson; from Belgium, Jagenau, Kaufmann, Maene, and Tournay; from the Netherlands, Jiskoot, Klop and Emerik; Switzerland: Extermann, Iten, Maillefer; Heugel of France; what I might call the Zuckermann group: kit representatives from England, Netherlands and Berlin, all dealing in the Zuckermann product; and from Germany, a much-reduced group of builders: Merzdorf, Neupert, Sassmann, and Schuetze (also representing Ortega of Spain).

It was, in this collection, the year of the peacock. Harpsichords of many colors — some successful, some garish, but all with some hopeful identification with an historic model. Not a single instrument maker dared in this fourth edition of the Brugge exhibition to bring an instrument of the German production type with open bottom, slanting keycheeks, and pedals. These instruments are, of course, still produced; but the message of past preferences in Brugge has been heard clearly; for this festival, at least, the classic instrument has triumphed.

It was, in reality, an embarrassment of fine harpsichords. There was not a single star, but rather a constellation of favorites. The instruments on stage for the actual competition were a 1973 Dowd and a 1974 Schuetze Blanchet model. For the various concerts instruments from the total exhibition were chosen, and these will be commented upon in the remarks about each event.



Top left: Alan Curtis playing the harpsichord by Keith Hill.

Middle: Finalists and jury members (l. to r.) — Martin Pearlman, Eric-Lynn Kelley, Alan Curtis, Gordon Murray, Larry Phillips, Kenneth Gilbert, Gustav Leonhardt, Hedwig Bilgram. Missing from photo — Henk Cuppers, Colin Tilney, Christiane Jaccottet.

Bottom right: Henk Cuppers playing Bach Concerto with Collegium Instrumentale Brugense, Patrick Peire, conducting. Dowd harpsichord.

Photos courtesy of Luc Bovee, Brugge.

For me the absolute top of the exhibition was a "Paris" Dowd (after Blanchet) which was decorated in chinoiserie on red lacquer; the instrument, which belongs to Professor Fritz Neumeyer, has an action of lightness and responsiveness such as we have come to expect from William Dowd. The tone was clear, pungent, resonant; and the workmanship, throughout, exemplary.

Keith Hill's harpsichord after J. P. Bull (1789) was a remarkable musical instrument, as was the Blanchet copy by Adlam and Burnett. Another instrument which I found particularly impressive was the one-manual harpsichord after J. and A. Kirckham (1776) built by Clayton and Garrett. Here again touch and tone were all that one could ask, and the case was a work of art in veneered and cross-banded mahogany.

The Competition

Thirty-three competitors actually participated in the harpsichord eliminations this year: 7 from the United States, 5 from Canada, 4 each from Great Britain, France, and Japan; 2 from Switzerland, 2 from Germany, 2 from the Netherlands, and one each from South Africa, Belgium, and Israel. This tabulation tells its own story; notice the total absence of contestants from eastern Europe this year. Seemingly, since the old style of rather pianistic harpsichord-playing has never done well in Brugge, the residents of those countries cut off from current trends have simply elected not to participate.

For the first round, beginning on Saturday afternoon and divided into four afternoon sessions, the required pieces were *Prelude and Fugue in F Major* from *The Well-Tempered Clavier*, II, of J. S. Bach; the *Sonata in A Major*, K. 24, D. Scarlatti; and a piece, composed between 1550 and 1800, of the player's own choice. In



this free repertoire the most popular pieces were works of Louis Couperin, Frescobaldi, and the English Virginalists, although we also heard works by Froberger, Galuppi, Soler, Rameau, and Bach.

Of the 33 players, an overwhelming majority (27) chose the 1973 Paris Dowd. The other six played on the Schuetze Blanchet instrument, also an extremely fine-sounding instrument, but one which was usually out of tune.

On Wednesday afternoon the four candidates in the basso continuo contest were heard; then the first four of the nine players chosen for the second round played their difficult programs: the required works were *Toccata II*, Froberger; *Variations on "Ik voer al over Rhijn"*, Sweelinck; the *Prelude from Suite in A Major*, Handel; *Les Vieux Seigneurs*, *Les Jeunes Seigneurs*, and *L'Amphibie* from *Ordre 24*, F. Couperin; and *Continuum*, Ligeti. A Neu-

pert harpsichord with a 16' register and pedals for registration changes had been provided for the Ligeti; four of the nine semi-finalists elected to use this instrument which, in my opinion, gave the best opportunities for realizing the composer's intended hazy and continuing sound-curtain.

Players in this second round included Eric-Lynn Kelley (USA), Marie Marouflet (France), Anne Dugas (Canada), Arthur Haas (USA); and on Thursday afternoon, Larry Phillips (USA), Martin Pearlman (USA), Gordon Murray (Canada), Christine Sartoretto (Switzerland), and Henk Cuppers (Netherlands).

Five of these nine were chosen to appear in the final round: Murray, Kelly, Pearlman, Phillips, and Cuppers — all from North America except Cuppers of Holland! The audience for the finale in the Royal Opera on Friday night (Continued, p. 3)

Charles Ives and Us

A Guest Essay

by Harold Stover

This year marks the 100th anniversary of the birth of Charles Ives, and the 20th anniversary of his death, but the impact of his music has not dulled with either time or familiarity; indeed, the long time that it has taken for his innovations to be absorbed into the mainstream of musical composition and performance makes his musical pioneering seem even more remarkable.

The details of his career are by now well-known: by day he was an insurance executive, conservative, respectable, true to the orthodoxies of turn-of-the-century American business, but by night he was one of the most wildly unconventional creative minds in the history of music. He led a double life, but any attempts at analogy with Jekyll and Hyde, or suggestions of split personality, will not work; the same energy and optimism that made him a successful businessman give his music its rugged strength.

The music, so neglected in the years immediately after it was written, is now well-known, too. The use of most of the techniques of 20th century composition (usually years before other men got the credit for "discovering" them) and the application of those techniques to the musical material of Ives' native New England result in sound-collages of American life that touch the deepest memories, conscious and subconscious, in all of us. Much of his current popularity probably springs from the bonds with our nostalgic past which such works as *Three Places In New England* and the *Second Symphony* form. They are a musical antidote to future shock.

Behind Ives the pop artist, though, there stands another persona, a more complex and intellectual one, that of the philosopher-composer who could cast the first movement of a piano sonata in the form of an essay on Emersonian transcendentalism, and then write a book of prose essays on the music. It is in his thornier and more abstract works, such as the "Concord" piano sonata or the second string quartet that his powers of observation and thought, his views of the relationship of man and nature, and his independence from academic formalism are displayed to their fullest extent. Ives aims high in these pieces, and by no means always hits his mark, but, as he wrote in his *Essays Before A Sonata*:

"A man may aim as high as Beethoven or as high as Richard Strauss. In the former case the shot may go far below the mark—in truth, it has not been reached since that "thunder storm of 1828" (a reference, incorrectly dated, to the famous meteorological disturbance that attended Beethoven's death) . . . but that matters not, the shot will never rebound and destroy the marksman . . . (Strauss) has chosen to capitalize a "talent"—he has chosen the complexity of media, the shining hardness of externals, repose, against the inner, invisible activity of truth . . . His choice naturally leads him to glorify and magnify all kinds of dull things."

This is Ives' characteristically opinionated way of approaching the two qualities that he found at the root of artistic creation. He called them "substance" and "manner" ("essence" and "form" could serve equally well). By "substance", Ives means strength, integrity and conviction in the *Idea* behind the music, and this is a quality which he feels is independent of the "manner" of the work (the notes themselves and the physical sound that results when they are played). Substance was everything to him, and the wide variety of techniques in his music reflect not the desire to show off or to shock, but rather his feeling that any sort of manner, from the most conservative to the most radical, was admissible if it served to fully express the substance of the music. His greatest contempt was reserved for composers like Strauss, who, he felt, were content to reap the worldly rewards of their sensational but shallow music. He had the Connecticut Yankee's typical aversion to taking the easy way out.

What has Ives to say to the church musician of the 1970's? He was a church musician himself until financial considerations forced him to stop playing the organ. (He had decided not to make music his full-time occupation, and soon found that the twin demands of composition and insurance prevented even his part-time performing.) He has left us some magnificent choral music in the *Harvest Home Chorales* and the Psalm settings, and among his 114 songs are some sacred songs for soloists or for unison chorus and piano whose inclusion in a service can be novel and effective. Most of his organ music has been lost or reworked into other pieces, but we do have the well-known *Variations On America*, that friendly shop full of Victorian antiques, and "*Adeste Fideles*" In *An Organ Prelude*, a minor work, but effective if carefully registered. The inspired moments in his instrumental music, while not immediately applicable to the church service, still stand as examples of Ives' vision and faith; the *Fourth Symphony*, the *Second Quartet* and *The Unanswered Question* are particular favorites of this writer.

I think, though, that it is Ives' stubborn insistence on music with substance, with strength produced by deep thought and conviction, that is the greatest challenge to us. He expects his performers and listeners to grapple with and to take delight in strong sounds, be they consonant or dissonant, and not to be content to let the ears or the mind "lie back in the easy chair". How many of us instead appeal to the lowest common denominator of taste or thoughtfulness in our congregations? How often do we decide whether or not to perform a work solely on the basis of its manner, its style, on the way it causes the air to vibrate against the ear drum? Do we let the accessibility of a style lure us, or the inaccessibility of a style frighten us off? Do we occasionally operate from a hidden reservoir of elitism, feeling that the great minds of any era are not part of a common humanity, and that their feelings about life, love and death are therefore only available to a select few and best kept away from Joe out there in the pew, or are we sometimes just plain lazy? Ives reminds us that music of true substance, be it by a 16th-century Kappellmeister or a 20th-century drummer, can interact with what he called "the whole fierce complex of reality" if its creators and re-creators will act without condescension and without fear. The sin is not to miss the mark, but rather to aim too low.

The chronic low aim which has atrophied church music composition (particularly, it seems, in the last century and a half) continues to produce vast quantities of third-rate music by third-rate composers. Only the manner changes: at the turn of the century the style was bad imitation Brahms, which gave way to bad imitation Vaughan Williams, which has recently been losing ground to bad imitation Broadway. We can aim as high as Beethoven, or as high as Andrew Lloyd Webber; the choice is ours.

Substance, as Ives was quick to admit, is an elusive quality, and he gives us few rules for identifying or producing it beyond avoiding mental laziness and not considering style or manner to be of primary importance. The manner of his own works, however, particularly his quotations of popular musical material, is worth careful analysis by the church musician. We are passing through a time when the manner of the musical material in the service is undergoing great experimentation, and there seems to be a great temptation to think that merely moving an electric guitar or a viola da gamba or an electronic tape into the

THE DIAPASON

Established in 1909

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

OCTOBER, 1974

Editor

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Prices:

1 yr.—\$7.50

2 yrs.—\$13.00

Single Copy—\$1.00

Back Number—\$1.75
(more than 2 yrs. old)

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THE DIAPASON

434 South Wabash Avenue,
Chicago, Ill. 60605. Phone (312) 427-3149

Second-class postage paid at
Chicago, Ill., and at additional
mailing office.

Issued monthly.

The Diapason Office of Publication,
434 South Wabash Avenue,
Chicago, Ill. 60605.

All subscribers are urged to send changes of address promptly to the office of The Diapason. Changes must reach us before the 10th of the month preceding the date of the first issue to be mailed to the new address. The Diapason cannot provide duplicate copies missed because of a subscriber's failure to notify.

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.

sanctuary will by itself transform the music and its listeners, immediately fulfilling the injunction to sing a new song. This, though, was not the method of Charles Ives or any other great composer who drew either substance or manner from his native soil. Playing Austrian *Ländler* for 15 minutes does not automatically result in the visions that Gustav Mahler could conjure in the inner movements of his symphonies; one may repeat this analogy with Mozart minuets, Chopin polonaises or Ives band marches. Any musical material is by itself mere empty manner until it is dealt with by a strong mind with a high aim, but when this happens, the opportunities for transformation and spiritual growth and expansion are limitless. About 1915, Ives wrote the following about ragtime, then all the rage:

"Ragtime, as we hear it, is, of course, more (but not much more) than a natural dogma of shifted accents . . . It is something like wearing a derby hat on the back of the head . . . Ragtime has its possibilities . . . Perhaps we know it now as an ore before it has been refined into a product. It may be one of nature's ways of giving art raw material. Time will throw its vices away and weld its virtues into the fabric of our music."

This has come to pass; American rhythms have affected and enriched the music of many nations in this century without destroying the simple entertaining quality of the rags where they originated.

At present, though, one looks in vain for a similar transformation at work in the current pop church music, and there seem to be few composers or performers who are aware that such a transformation is required. If the current trends in church music are to lead anywhere, they must be guided by the sort of vision that the Charles Ives personifies. The best tribute to him in his centenary year will be not only to play his music, but to reflect his spirit in all the music that we play or write.

OBERLIN TO DEDICATE NEW FLENTROP ORGAN

The weekend of November 22-23 will mark the dedication ceremonies of a new 44-stop mechanical action organ for Warner Concert Hall, Oberlin Conservatory of Music, Oberlin, Ohio. The new organ has been built entirely to classical North German principles, including the style of the case, by D. A. Flentrop of Holland. The 10 year old concert hall of modern design by Minoru Yamasaki will provide a sharp contrast to the organ's design.

Marie-Claire Alain will present the dedication recital for the new instrument on Friday evening, November 22. Prior to the recital, E. Power Biggs will be awarded an honorary doctorate from

Oberlin College in recognition of his pioneering efforts in the revival of the classical organ tradition. Saturday, November 23, will see a symposium at Oberlin on "The Organ in the 20th Century", which will deal with contemporary problems in organ building and restoration. The symposium will feature distinguished organ builders and players from both the U.S. and Europe.

Friday, November 29, will mark the beginning of a series of "post-dedication" recitals on the new organ. Harald Vogel of Radio Bremen, Germany, will be presented on that date.

Ticket information regarding the dedication ceremony, the dedication concert by Marie-Claire Alain, or the concert by Harald Vogel, may be obtained by writing directly to the Oberlin College Conservatory of Music, Oberlin, Ohio 44074.

Brugge Festival

(Continued from p. 1)

heard each contestant play the six-voice *Ricercare* from Bach's *Musical Offering* and his *Concerto in D Major* (BWV 1054). Five string-players from Brugge, conducted by Patrick Peire, accompanied the Concerto (although at times it seemed to be the other way around; the strings could have used some better coaching in baroque style and could certainly have played more quietly much of the time). After a musical "Intermezzo" — *Suite in A minor* (Book V, 1725) for viola da gamba and continuo, Marais, *Second Concert Royal* (1714-15) for flute and continuo, F. Couperin, played by Bart Kuijken, flute, Wieland Kuijken, viola da gamba, and Robert Kohnen, harpsichord — the results were announced; as in every competition save the last, there was no first prize awarded. Second prize went to Henk Cuppers, appearing in his third competition; Eric-Lynn Kelley and Martin Pearlman shared the third prize; Gordon Murray received fourth; and Larry Phillips, the fifth spot.

Since the final result in the Brugge competition is a cumulative one consisting of the total scores from all three rounds, this decision seemed very fair. There had certainly been no playing this time of the electrifying quality which 1971's first-place winner Scott Ross had brought to that competition.

The jury had some new faces this year: Hedwig Bilgram of Munich, Christiane Jaccottet of Lausanne (who had received the second, and highest, prize awarded in the very first Brugge solo competition of 1965, as well as first place in that year's continuo competition), and Alan Curtis (Berkeley). The remaining three jurors included two there for a second time: Kenneth Gilbert (Montreal) and Colin Tilney (London), and the perennial Gustav Leonhardt (Amsterdam).

As usual the finalists reflected their study with some of these distinguished harpsichord teachers: Cuppers and Pearlman with Leonhardt, Murray with Gilbert, Phillips with Gilbert and Mireille Lagacé. Eric-Lynn Kelley had been a student of Edward Smith in the USA but has been for many years in Frankfurt-am-Main where he studied with Prof. Maria Jaeger. To guard against any prejudicial voting a "compression" system of tabulation has been devised: on a 30-point total (with 15 necessary to pass) any marks which are unduly high or low are automatically halved or doubled so that a true consensus of the entire jury is certain to be achieved.

Morning Courses

Five mini-courses were presented by members of the jury. These began on Monday with Colin Tilney's "How to Play the English Virginalists." Tilney began with the admission that "nobody really knows how to play this music, but some have better ideas than others!" He arranged his remarks by categories: musical texts, instruments, tuning, fingering, and ornamentation. Concerning texts he made the observation that *Musica Britannica*, good as it is, presents an idealized form of the music compiled from all sources, while *My Lady Newell's Booke*, containing as it does some of the best of William Byrd in a carefully-written source, is a good place to start to find error-free texts.

Tilney played some examples of this music on an Italian-style instrument by Kaufmann. From the evidence of the music the standard range for instruments in England must have been C/E (bass short octave) to c, 4 octaves, sometimes with split-key basses to obtain the otherwise unavailable chromatics.

In tuning, meantone was probably standard. For fingerings in this music, he suggested starting with the Purcell *Lessons* of 1696 and moving backward; expressive and unusual groupings result from fingerings such as those preserved in Bull's *Fantastic Pavan*. "Fingering is not only bread and butter, but also jam," he remarked. "It shows the expression." Ornaments, at least the problematic one and two-slashed ones, must make sense from the fingerings and the musical line. Examples of written-out ornaments are available not only in the Virginal music but in such pieces as the Merulo *Canzone*.

Gustav Leonhardt showed his fine sense of humor in explaining why he would use English for his Tuesday class

on Bach's "French" *Suite in C minor*. He did not attempt in one hour to analyze the entire *Suite*, but rather concentrated on a few measures of the *Sarabande* and *Courante* to illustrate points to be wished to make. "Not a single note is to be played as notated in baroque music," he pointed out, "when one analyzes the duration, when to begin the attack, and all other relevant details. Details were the first concern of baroque composers; the larger musical idea should not be forgotten, but it was rather taken for granted. The phrase is not nonexistent, although it is not indicated; the articulation is often indicated, however. Do not drive unimportant or weak beats into important ones. Lighten the unimportant notes; lengthen important ones. Baroque music seems to be a music of decrescendo. An occasional crescendo, such as when a long note develops into a dissonance, makes a fantastic effect."

Leonhardt also pointed out that our time seems to be one in which there is a concern with labor rather than with the result of that labor. This shows itself in our sometimes going to a concert to admire a player rather than to admire the music. With his lucid words as well as through his detailed musical analysis of the several passages he had chosen, we had a chance to observe one of our century's keenest musical minds at work. It could not fail to be an instructive hour with such a master teaching.

Alan Curtis' course, "Playing from an Unfigured Bass", began with his brief survey of the history of the figured bass. Quoting from Agostino Agazzari's treatise of 1607 (*Del sonare sopra il basso*, available in Strunck's *Baroque Source Readings*) Curtis pointed out that Agazzari's requirements — to know counterpoint and read clefs, to know how to play one's instrument well, and to possess a good ear pretty well sum up today's requirements for the keyboard continuo player. He suggested the necessity for playing a quantity of printed music, especially that with written-out ornaments, to enable one to gain a feeling for the style; also, the continuo player should not play too elaborately, so as not to cover the soloist, and not to distract from him. In a short time Curtis was able to impart much valuable information.

Christiane Jaccottet's class on the *Bach Sonata in E minor for Flute and Continuo* (BWV 1034) followed Curtis' session on Wednesday. Since the class was in French and the instrument with which it began was the modern Boehm flute, I elected not to try to follow her suggestions for the continuo realization of this sonata.

Finally Kenneth Gilbert's admirable class on D'Anglebert occupied Thursday morning. Since Gilbert had played D'Anglebert on his concert, and since this course had been announced some months ago, it did not come as a complete surprise to learn that he is now completing the page proofs for a new edition of D'Anglebert's works for Heugel (*Le Pupitre*). Since the old edition is full of errors and the elegant facsimile from Broude Brothers is not for everyone (containing too many clefs for some) this new edition will be most welcome. It will include seven pieces from a Paris manuscript either from D'Anglebert himself, or, as Gilbert believes, from a member of his circle. These previously-unpublished works will occupy 55 to 60 pages in the Heugel volume.

D'Anglebert's importance is underlined by the wide distribution his works had in Europe. Even J. S. Bach is believed to have copied D'Anglebert's ornament table in the famous Notebook for W. F. Bach.

Playing the Schuetze Gilbert gave illuminating readings of the unmeasured preludes of D'Anglebert (suggesting after the diminutive *Prelude* to the second suite in G minor that the *Prelude* be repeated. "Why should only the dance movements have repeats?") He emphasized that D'Anglebert used the indication *Lentement* over and over again, even in the minuet and galliard. The composer also requested a third repetition of the pieces in the first suite after the normal bi-partite repetitions.

D'Anglebert's harpsichords, three at his death, were also described. All were single-manual instruments of the Flemish type. Gilbert closed his talk by noting that among all the harpsichords in the exhibition this year, not a single

one was absolutely right for French music until after the time of François Couperin (all the French-style instruments being modelled on later 18th-century instruments). Perhaps one of the directions harpsichord-making will take before the next exhibition is that of rediscovering the 17th-century French instrument.

Excursion

Friday's "course" was organized in a different way; it was a bus excursion to Antwerp and Brussels. A large number of persons elected to take the trip, so three busloads rather overstrained the facilities of the Ruebans House, the Vleeshuis Museum and the Brussels collection of musical instruments. Nonetheless, the idea was a good one, and perhaps in future years each bus could go to a different location at a different time, thus dividing the visitors into groups of more manageable size.

In future years it would also be preferable to make a trip either to Antwerp or to Brussels, as the two together made a very full day and brought the participants back to Brugge nearly too late to have supper and to change for the evening's finale to the harpsichord competition. In my opinion the instruments to be seen at the Vleeshuis in Antwerp are also of more interest to a harpsichordist than are those to be seen in Brussels.

Mme. Jeannine Lambrechts-Douillez, secretary of the Ruckers Genootschap, welcomed the visitors to the Vleeshuis and introduced the harpsichordist Jos van Immerseel (presently teacher of harpsichord at the Antwerp Conservatory where he has succeeded his teacher Kenneth Gilbert) who demonstrated the three instruments which the Ruckers Genootschap has had restored: a muselar (virginal) from 1650 by Couchet, a one-manual Dulcken harpsichord of 1747, and a one-manual harpsichord by Johann Peter Bull, 1779.

Immerseel, a brilliant player who won the Paris Competition last year, played pieces appropriate to each instrument: selections from the Susanne van Soldt Manuscript on the Couchet; two pieces from the *Third Book of Pieces* by Duphly at the Bull, and the Bach "French" *Suite in G Major* at the Dulcken. These instruments are all major examples from superb builders, and they alone would make a visit to the Vleeshuis most worthwhile. In addition the Ruckers Genootschap had assembled an exhibition of documents about the Ruckers family in celebration of the fifth anniversary of the society's founding, and this added greatly to the interest of this visit.

By contrast the Brussels Museum was unprepared for the group, the instruments there were not demonstrated in any planned fashion, and one of the most famous instruments of the collection, a Couchet harpsichord, was temporarily loaned out. The visit was definitely an anticlimax to that in Antwerp.

Concerts

Invariably and rightly the emphasis of the Brugge Harpsichord Week aims toward concerts by all the members of the jury. As in past years a rich variety of musical fare was planned for the auditors; nearly everything was on a very high plane, and one could look back at the week's end to a program filled to overflowing with fine music-making. It is, further, a fine opportunity to hear within a short period of time a goodly number of the world's leading harpsichord players, making comparison easy and inevitable.

The first concert, on Saturday evening, was given by Gustav Leonhardt. Sometimes known as the "pope" of the harpsichord world, Leonhardt richly deserves his certain pre-eminence among us. I know of no one who has done more to restore the idea of the historic instrument to favor. Through his many recordings, his illuminating teaching, and his numerous public appearances he has continually brought a deeply-searching artistic discernment to his music-making.

The program: *Prelude and Fugue in G minor*, Boehm; *Biblical Sonata, Jacob's Tod und Begräbnis*, Kuhnau; *Rondo*, C.P.E. Bach; *Adagio in B minor*, Mozart; *La Rameau, La Sylva, La Guignol* (Suite 5), Forqueray; *Sonata in G Major* (Keyboard version of the *Sonata in C Major for Violin Solo*, the last three movements reconstructed by Leonhardt), J. S. Bach.

A crowd fighting for admission to a sold-out hall, perhaps more familiar to us in relation to a football game, was the scene at the Memling Museum before this concert. It is encouraging to note, year after year, the constantly-increasing crowds for all the harpsichord concerts during this week. The instruments chosen by Leonhardt were the antique red and cream harpsichord built especially for the Festival of Flanders by David Rubio and a fortepiano after Mathaeus Heilmann of Mainz (c. 1785) by Adlam and Burnett.

After a noble and majestic opening with the Boehm much of the rest of the program seemed overly mannered and rather a sundry collection of offbeat pieces instead of a carefully-built program. The Kuhnau seems much more suited to an intimate recital, perhaps with narration so that its naive imagery may be followed more clearly. The C.P.E. Bach and Mozart pieces at the fortepiano, which would have given a fine change of tonal color later in the week, seemed unnecessary in an opening recital, and Leonhardt, the master of the harpsichord, does not play the fortepiano with the same degree of artistry. The reconstruction of the Bach *Sonata*, often programmed by Leonhardt, made more sense on this hearing (after more familiarity with the other Bach keyboard sonatas). His playing of the third movement was especially expressive.

On Tuesday the recitalist was Alan Curtis, who was assisted by Bruce Haynes, baroque oboe, another Californian who now lives in Amsterdam.

The program: *Suite in D Major*, Louis Couperin; *Suite in C Major for Oboe and Basso Continuo*, Hotteterre; *La de Caze*, La d'Héricourt, La Courteille, La Lugac (*Pièces de Clavecin*), Balbastre; *Le Forqueray, La De Belombre*, Duphly; *L'Affligée, L'Arlequine ou l'Adam* (*Pièces de Clavecin*, 1772), A. L. Couperin; *Sonata in G Major for Oboe*, A. Dornel; *Prélude (L'Art toucher le Clavecin)*, *La Régente ou la Minerve*, *Le Dodo ou l'Amour en Berceau*, *L'Évaparee*, *Musette de Choisy*, *Musette de Tavernier* (15th Ordre), F. Couperin.

Curtis played harpsichords by Keith Hill (for the Louis Couperin) and the same Rubio which Leonhardt had used the preceding evening. Both are beautiful instruments; the Hill, tuned in meantone, was well-suited to the Couperin, and it made a nice touch: the first artist from the United States ever to be invited to serve on the jury in Brugge (for the harpsichord competition) playing an instrument by a young and gifted American builder.

Bruce Haynes is a master of his difficult instrument, and the whole program was marked by an exemplary sense of style. Among the solo works the pieces by A. L. Couperin were particularly moving: *Harlequin* here was fleet-footed enough to have been a fore-runner of Peter Pan. The use of oboe for melody lines of the *Musettes* of François Couperin was effective, and Haynes bagpipe ending — allowing the air to dwindle and the pitch to sag, was an amusing touch.

Kenneth Gilbert was joined by Bart Kuijken, baroque flute, for the program on Tuesday evening in the Memling Museum. The program:

Suite 1 in G Major, D'Anglebert; *Sonata in B minor*, BWV 1030, for flute and harpsichord, J. S. Bach; *3rd Ordre in C minor* F. Couperin; *Sonata in D Major*, opus 16, 1, J. C. Bach; *Sonatas*, K. 213, 230, 244, D. Scarlatti; *Sonata in D Major* (Wotq. 83) for flute and harpsichord, C.P.E. Bach.

It seems that the musical world has once again come full cycle, for Kenneth Gilbert, like Leonhardt, chose to play the fortepiano on his program. One was reminded of the early days of the harpsichord revival when Landowska inserted a work or two at the harpsichord during her piano programs; perhaps it will soon be obligatory to insert fortepiano pieces on each harpsichord program. Gilbert's greatest surprise for most listeners was the playing of the Scarlatti sonatas on the pianol We know, of course, from surviving instrument inventories that there was such an instrument at the Spanish court, but I, for one, tire of the sound rather quickly; and, while the first two Scarlatti sonatas, rather reflective and quiet in mood came off well at the piano, the last, more brilliant and "Spanish" did not have its usual colorful effect. It was also interesting to note how much bet-

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Brugge Festival

(Continued from p. 3)

ter was the mingling of flute and harpsichord than the combined effect of flute and piano, where both instruments have a rather "white" tone.

The instruments at this recital were both from the workshop of Adlam and Burnett; the harpsichord, after Blanchet, was certainly one of the best-sounding instruments heard in Brugge. As for the playing, I found the J.S. Bach *Sonata* to be the high point, possibly because both Gilbert and Kuijken are absolute masters of their instruments, and possibly, too, because it was good to hear something from the "meat and potatoes" repertoire after so many exotic side dishes! Gilbert's solo playing was at its best in the Couperin (*La Ténébreuse* was indeed pictorial since the stage lights did not come on following the intermission until after this part of the program!).

With the playing of the Paul Kuentz Chamber Orchestra on Wednesday we came to the lowest point of the week's concerts. The program:

Concert "pour quatre parties de viole" in D minor, Charpentier; Concerto in D Major, opus 7.2 for violin and orchestra, Leclair; Concerto in C Major for two harpsichords and orchestra, BWV 1061, Bach; *La Flèche du Temps* for 12 solo strings, Jolivet; *Suite de Symphonies mêlée de cors de chasse*, Mouret.

The intense proliferation of summer music festivals has had some adverse effects. Robert DeWitte, the hard-working organizer of the Brugge Festival, told me that he had tried to engage five other chamber ensembles before obtaining the Paul Kuentz group. The thirteen strings were not bad in themselves, but under the long baton of M. Kuentz they were lead to attack the music with an athletic vigor and a total lack of style or refinement. It appeared strange, in a city literally full of harpsichords, to omit the keyboard continuo from all the early music. The best part of the program was the playing of the Bach *Concerto* by Jaccottet (at an instrument by Robert Goble) and Bilgram (a Zell copy from Sassmann). The differentiation in tone colors between these two instruments was admirable, and the playing of the soloist both virile and driving.

From the valley of the chamber orchestra concert to the height of the next evening's offering was indeed an extreme distance. Colin Tilney was joined by Wieland Kuijken, viola da gamba, for music-making of the highest quality in the Memling Museum on Thursday. The program:

Sonata in G Major for viola da gamba and harpsichord, BWV 1027, "English"

Suite in D minor, BWV 811, J. S. Bach; *17th Ordre*, F. Couperin; *Les Folies d'Espagne* for viola da gamba and harpsichord, Marais.

Tilney used a harpsichord by Clayton and Garrett; rather quiet, it worked particularly well in balance with the viola da gamba, not quite so well as an interest-sustaining solo instrument. I would question the wisdom of playing all the repeats in the Bach *Suite*, especially in a concert near the end of such a music-filled week. (Indeed, for those of us who tried to attend nearly everything, all the concerts were a bit on the long side). Nevertheless, the high-point of all the week's music was reached with the superlative performance of Wieland Kuijken and Tilney in Marais' *Les Folies d'Espagne*. The entire capacity audience seemed afraid to breathe during the thirty-two variations of this marvelous work. Never have I heard it performed with such a combination of delicacy and virtuosity. The brothers Kuijken should be regarded as one (or three) of Belgium's national treasures, and cherished accordingly!

Finally, for a change of pace from the week's largely baroque fare, we heard, on Thursday, a delightful concert of early Polish music performed by the ensemble *Fistulatores et Tubicinatores Varsovienses* from Warsaw. The program:

Bogurodzica, *Agmina militie* (Anonymous, c. 1300); *Ballade*, *Magnificat*, W. Radomski; *Breve regnum* (song of the students of Cracow, c. 1430); *Ortus de Polonia*, Liban; *Dance Suite* (1541), Krakowa; *Spandesa*, *Concertos terzo* and *quarto*, Jarzebski; *14 Melodies from the Polish Psalmbook* (1580), Gomolka.

Under the direction of Kazimierz Piwowski, this ensemble of male singers and players of recorders, krumphorns, pommer, zink, dulcian, psalter, and sackbuts gave a lively performance of music that is certainly little-known in the west. From the first piece, a type of troped Kyrie, through the baroque music of Jarzebski (using regal as a continuo instrument, to great effect), the ensemble showed itself thoroughly professional in its ability to play the old instruments well in tune, but still able to convey a sense of enthusiasm sometimes associated with less-regimented groups. The costumes fit so well into the ambience of the Gothic Hall in the Stadhuis that one could almost imagine that these players had stepped out of the murals (portraying scenes from the middle ages) which decorate the walls of the room.

Additional Activities

An excellent idea initiated this year was the scheduling of organized harpsichord demonstrations on various instruments in the exhibition halls. For-

merly, with so many instruments being tried simultaneously, there has been little or no opportunity to assess many of the harpsichords (those not used in public concerts), so the afternoon hours, after the conclusion of each day's competition events, were utilized. Unfortunately, for some of us who followed the entire competition exhaustion had set in by these times, and remaining in the exhibit area until after six made it difficult to prepare for the evening concerts. Therefore I did not hear many of the demonstration recitals. I did manage to hear the demonstration of the Dowd instrument on Monday, a short recital given by John Whitelaw (second prize in the 1971 Brugge event). This young man, now living in Paris, has developed into a superb player. I was impressed by the quality of his demonstration, and from reports some of the other short recitals also offered much to admire.

On three afternoons, during the first eliminations of the solo competition, G. C. Klop gave lectures on Renaissance and Baroque tuning systems. Again, I was not able to hear the talks, but it was reported that he approached this subject with clarity and organization. For those who are interested, he has published a manual of harpsichord tuning (available in English from G. C. Klop Werkplaats voor Clavicimbelbouw, Paleisweg 6, Garderen, Holland), in which many early temperaments are discussed.

Impressions

The popularity of the harpsichord in Brugge has grown noticeably competition by competition. Near-capacity crowds, even during the eliminations, grew to standing-room-only dimensions as the week progressed, culminating on Thursday afternoon for the second set of semi-finalists. There was drama aplenty, such as Leonhardt's leaping to the stage to touch up the tuning of the Schuetze harpsichord during this same set of semi-finals.

The weather co-operated, tempting one to spend some of the harpsichord-filled hours outside strolling through the remarkable town of Brugge. In addition to the masterpieces of Van Eyck, Memling, and the Michelangelo statue of the Madonna and Child in the Church of Our Lady, I was amused to see a poster for Levis in which Michelangelo's Creation of Adam had been updated to allow the Creator to hand Adam a pair of jeans! Something new for the art scene of the city!

The north American contributions to this competition (the large number of contestants, two members of the jury, the preferred harpsichord — although the French might dispute this since the Dowd instrument was made in Paris) indicates to me that the time is ripe for

someone in America to begin a similar center for harpsichord activity closer to home. The increased cost of a trip to Europe is very likely to make future trips to Brugge nearly impossible for many of us. The cost of living in Belgium is definitely higher now than it is in the U.S. — a sobering manifestation of rampant inflation. European harpsichord prices are likewise soaring through the roof — even the high ceilings of the old-world concert halls!

The competition repertoire this year was chosen to show any technical deficiencies immediately in the first round. The Scarlatti *Sonata*, in particular, vanquished most players. But more than technical problems, many players showed musical ones: forgetting to breathe at phrase ends, and lacking the necessary sense of drama for this music. Even in the third round, during the playing of the Bach *Concerto*, I felt that only one player (the highest-ranking, fortunately) was able to mould the phrases of the cantabile second movement. The conductor also got in the way, and I wonder why, in future years, the harpsichordists themselves could not conduct the five strings necessary for the *Concerto*?

Despite the proliferation of European harpsichord competitions in the past several years Brugge still holds a unique place among them: it is the senior member of the group; demonstrably many attitudes toward the instrument itself have been helped along the road to beneficial change by this triennial event. It is a valuable place for the exchange of news, views, and opinions. One of the competitors told me that he was going back home with a renewed sense of eagerness to work; the general atmosphere here is one of friendly rivalry, not cutthroat competition. Members of the jury were available to the competitors after the announcements of results so constructive criticism could be offered. I think the builders of instruments, perhaps even more than the players of instruments, need a Brugge every three years to assess their present work and to see its effect in relationship to that of other makers.

I should hazard a guess that three years hence we will see more single-manual harpsichords, both because of economic factors and because of growing interest in the Italian and 17th-century French repertoires; the fortepiano revival, too, will progress rapidly. And I hope that builders will study more carefully the decorative schemes and possibilities from the past, thus concentrating more on taste and curbing, at least a little, some of the excess and exuberance in evidence this year.

A sign on the notice-board on Thursday announced: "Exhibitions — 6:30 — Closs. End until 1977." We await, with interest, what that year will bring.

5th INTERNATIONAL JOHANN SEBASTIAN BACH COMPETITION

The Fifth International Johann Sebastian Bach Competition sponsored by the German Democratic Republic (East Germany) will be held in Leipzig from May 14 through May 31, 1976. Competitors may enter in the following fields: piano, organ, voice, violin, and violoncello. The competition is public, and is open to soloists born after December 31, 1943 who accept the conditions of the competition. Application for the competition must be received no later than Jan. 20, 1976.

The competition consists of two preliminary tests and one final event. All compositions, except for the organ, must be performed from memory. A separate jury for each division will be made up of artists from the GDR and other countries, and the names of jury members will be announced before the competition. The juries will select the best performers in each division, and the following awards will be made in each division: First Prize (Gold Medal), 7500 M; Second Prize (Silver Medal), 5000 M; Third Prize (Bronze Medal), 3000 M; Fourth Place (Honorary Diploma), 2000 M; Fifth Place (Honorary Diploma), 500 M.

Further information, including the extensive list of required pieces in each division, may be obtained from: V. Internationaler Johann-Sebastian-Bach-Wettbewerb 1976, Grassstrasse 8, 701 Leipzig, East Germany.

"SCHNITGERPRIJS ZWOLLE" NOT AWARDED FOR 1974

The foundation sponsoring the annual competition, "Schnitgerprijs Zwolle" has announced that in order to maintain the aesthetic level of the competition, no prize will be awarded in 1974. The adjudicators, André Jolivet, Cor Kee, and Ton de Leeuw, after serious investigation in a session in June, 1974, decided that none of the entries was deserving of the prize. An honorable mention was given to one of the 46 accepted entries which came from Belgium, Great Britain, West Germany, East Germany, France, Ireland, Yugoslavia, Czechoslovakia, The Netherlands, Switzerland, Canada, and the United States. The foundation, regretting that no prize could be awarded, respects the verdict of the jury.

INTERNATIONAL GAUDEAMUS COMPOSERS' COMPETITION 1975

The International Gaudamus Composers' Competition 1975 has been announced by the Gaudamus Foundation of Bilthoven, Netherlands. Composers born after Jan. 1, 1939 are invited to submit works not performed before Sept. 16, 1975 for choir, chamber music ensemble, symphony orchestra, chamber orchestra, electronic music, or carillon. An independent jury will select the entries. All entries must be sent in before Jan. 31, 1975; after that date no

entries will be accepted. The jury will meet in the beginning of February to select the works that will be performed during the International Gaudamus Music Week, at the end of which the jury will meet again to listen to recordings of these works in order to award the prizes.

The jury will consist of Andrzej Dobrowolski (Poland), Hans Ulrich Engelmann (Germany), André LaPorte (Belgium), Michel Philippot (France), and Peter Schat (Netherlands). First prize will be Dfl. 4000; second prize is Dfl. 2000; and third prize Dfl. 1000. In addition, the Dutch Broadcasting Association AVRO has made available an encouragement prize of Dfl. 750.

Further information may be obtained from: Gaudamus Foundation, P. O. Box 30, Bilthoven, The Netherlands.

WESTMINSTER CHOIR COLLEGE HOLDS SCHOENBERG FESTIVAL

On November 1, 2, and 3, Westminster Choir College, Princeton, New Jersey will host a festival to celebrate the 100th anniversary of Arnold Schoenberg's birth. The festival will concentrate on the 20th century master's smaller works, and in the course of five concerts, most of the vocal and piano literature, the only works for violin and organ, and some of the choral and string ensemble literature will be performed. The festival has been planned to appeal to the professional musician and teacher, and to provide an introduction to

Schoenberg's music for current music students who may never have another opportunity to hear so much of his music in so concentrated a period.

The festival will open on Friday evening, November 1, with a concert by The Performers' Committee for 20th Century Music, a concert that will feature performances by avant-garde specialist soprano Bethany Beardslee and members of the Galimir Quartet. On Saturday there will be three more concerts and a reception for registrants. It is hoped that some memorabilia from the Schoenberg Archives at the University of Southern California will be available and on display during this reception. Sunday's closing concert will feature a performance of the *Quartet No. 3* by The Concord String Quartet.

The emphasis of the festival is on the aural experience of the music itself rather than on analysis, and the concerts have been carefully planned to provide as much variety of media and style as possible. Each concert will be narrated by Dr. John Reeves White of Hunter College in New York.

For further information about the festival and a Registration Card, write: Earl L. Cunningham, Chairman, The Schoenberg Festival, Westminster Choir College, Princeton, New Jersey 08540.

THE POGONO BOY SINGERS, under the direction of K. Bernard Schade, made a concert tour of England and Wales from July 22 through August 15 of this year.

The son of an almond exporter, Darius Milhaud was born in the south of France at Aix-en-Provence on September 4, 1892. Proficient in both violin and piano he entered the Paris Conservatory at the late age of 17. There he studied with, among others, Charles Marie Widor (fugue), Vincent d'Indy (composition) and Paul Dukas (orchestration). He won first prize in violin and counterpoint and second prize in fugue. Later, in 1915, he won the Prix Lepaulle for a Sonata for two violins and piano — "... the only time in my life I ever won an award," he was to write.

In 1917 he acted as secretary to Paul Claudel, the French Ambassador to Brazil (whose poems inspired Dupré's *Way of the Cross*.) After a year and a half in Rio de Janeiro Milhaud returned to Paris having, in the meantime, visited New York.

His particular prominence was assured after an article by Henri Collet in *Comœdia* (January 16, 1920) in which Milhaud was grouped with Auric, Durey, Honegger, Poulenc and Tailleferre as one of the now famous "Les Six." Although the other five were all personal friends and it was with them that he first achieved popularity, he disavowed artistic kinship with them and insisted on maintaining his own creative identity which early on revealed itself in music, exploiting popular idioms, spiced with an ingratiating wit.

Milhaud returned to America in 1922. He lectured at Harvard, Princeton and Columbia Universities and appeared as pianist in his own works. He later toured Europe but mainly devoted himself to composition and teaching. With the Nazi occupation of France in 1940 Milhaud came to the United States and taught at Mills College in Oakland, California.

After the Second World War he was appointed to the Paris Conservatory faculty and since then divided his time between France and America. Crippled for decades by arthritis, Milhaud was confined to a wheelchair so that when he frequently conducted his works he was compelled to do so seated.

Darius Milhaud died at his home in Geneva on June 22nd.

Nicolas Slonimsky writes that despite his "variety of means and versatility of forms, Milhaud has succeeded in establishing a style that is distinctly and identifiably his own; his melodies were nostalgically lyrical or vivaciously rhythmic, according to mood; his instrumental writing is of great complexity

Darius Milhaud

1892-1974

by Rollin Smith



and difficulty, and yet entirely within the capacities of modern virtuoso technique." In the late 1920's and early 1930's his style became dissonant and polytonal and his writing acquired deeper emotional content as he explored more serious veins of expression. He now brought to his music, along with a

personalized lyricism, an intensity of feeling, a concentration of speech, and an inexorable logic which, after Ravel's death, made him France's foremost composer.

Milhaud was keenly aware of the lack of performances of his works particularly in his native country, and once

said "France covers me with honors but does not perform any music." When he conducted a recording of his *Suite Provençale* and *Saudades do Brasil* he noted: "I had to wait thirty-five years before a possibility of recording the *Saudades* was offered me. This should be encouraging for young composers who wish to have their works recorded as soon as they are written, and it proves that things happen one day . . . Although you don't expect from a composer the technique of professionals of the baton, I think it is worth while to have the composer's tempi and interpretation."

A prolific composer, Milhaud has over 400 compositions to his credit. He published four works for organ. The first, a *Sonata*, composed in Paris in 1911 is in three movements: *Étude*, *Reverie* and *Final*. Like a writer who can turn a neat sentence, Milhaud orders a wonderfully economical piece. He has that French essential, *mesure*. No Germanic *sturm* or Saxon *drang* for him. *Pastorale* was composed at Mills College in 1941. It is in the same vein as much of this composer's music of which Aaron Copland wrote:

"Milhaud's gift is clearly that of a lyricist, his musical nature impels him toward one end: a spontaneous outpouring of the emotions in terms of pure music. Springing from a native lyricism, his music always sings."

The *Neuf Préludes* were also written in California, in 1942. Witty and sophisticated, brief but impressive, decidedly and delightfully Gallic, they reflect a mastery of many styles and periods of musical literature. The *Petite Suite*: *Entrée*, *Prière* and *Cortège*, was composed in 1955 for the wedding of Milhaud's son Daniel, a painter.

Milhaud's vocal religious works include the following:

Psalm 126 for chorus *a cappella* (1921)

Hymne de Sion for voice and piano (1925)

Cantate de la Paix (1937)

Cantate nuptiale after the Song of Songs (1937)

Kaddish for voice, chorus and organ (1945)

Sabbath Morning Service for baritone, chorus and organ (1947).

This work was commissioned by the same San Francisco temple that had earlier commissioned a similar work from Ernest Bloch.

FORT WAYNE CHURCH ANNOUNCES COMPETITION

The 16th Annual National Organ Playing Competition sponsored by the First Presbyterian Church, Fort Wayne, Indiana, will be held on Saturday, March 1, 1975. All organists who have not reached their 35th birthday by that date are eligible to compete.

Interested applicants will be required to submit a tape recording no later than January 30, 1975, to be entered in the preliminary judging. Required compositions to be submitted by tape will include a major work of the Baroque or pre-Baroque period, a work by a composer of the Romantic period, and a work by a contemporary composer. No more than eight finalists will be chosen by a panel of judges for the competition in Fort Wayne on March 1. A separate panel of prominent musicians will do the final judging.

The winner of the competition will appear as one of six artists on the church's recital series for the season as well as receiving a cash prize of \$500. The winning recital will be presented on May 6. A cash award of \$300 will be presented to the first runner-up, and remaining finalists will receive travel subsidy of up to \$100 each.

The competition has grown in scope over the past 15 years to attract international recognition, and three of the winners have been native residents of foreign countries. Virtually every state of the union as well as numerous foreign countries and Canadian provinces has been represented in the competition since its initial inception. Last year's competition was won by Huw R. Lewis, a native of South Wales, Great Britain, who was completing work on a master's degree at the University of Michi-

gan, Ann Arbor. Second place was awarded to Dr. Harold Fabrikant, a native of Melbourne, Australia.

The annual Music Series of the Fort Wayne Presbyterian Church is entering its 19th year. Following the installation of the 88-rank Aeolian-Skinner organ in 1957 a series of annual recitals was instituted, and most of the world's great organists have performed there at least once. Many of this country's outstanding choral organizations have also been on the series, including the Roger Wagner Chorale, St. Olaf Choir, The Gregg Smith Singers, and the Westminster Choir. The roster of artists for the current season, in addition to the competition winner, will include Jack Ruhl, Robert Glasgow, and George Baker, organists, as well as the Pro Arte Ensemble of Indiana University. The annual organ competition was established in 1959 as an incentive for young organists who were interested in entering the recital field, and to give them the opportunity of appearing in recital with established concert artists.

The Religious Arts program of the Fort Wayne church is under the direction of Lloyd Pinkerton, minister of music; and Jack Ruhl, organist and theater manager. The Rev. George R. Mather is senior pastor of the church.

Complete details of the competition as well as entry blanks may be received by writing to: National Organ Playing Competition, First Presbyterian Church, 300 West Wayne Street, Fort Wayne, Indiana 46802.

EDWARD B. GAMMONS has retired after 33 years as director of music at Groton School, Groton, Massachusetts. "Ned" and his wife have moved to Andover, Massachusetts, where he has been appointed organist of St. Paul's Church in North Andover.

BAYLOR U. ANNOUNCES SCHOLARSHIP AUDITIONS

The Baylor University School of Music has announced national audition dates for the fifth annual Word, Inc. Young Singer of the Year Scholarship Award for the study of voice at Baylor University. The \$4,000 scholarship award and two runner-up scholarships of \$2,000 each are made possible by Word, Inc. of Waco, producer of religious recordings and a major publisher of music, books, and study materials.

The Young Singer of the Year scholarship is open to all high school seniors who are active in a church or synagogue, and who plan to major in voice in college. Auditions will be held January 13, 1975 in Dallas; January 14 in Atlanta, Ga. and Richmond, Va.; January 15 in Kansas City, Mo.; and January 16 in Los Angeles, Ca. Winners of regional auditions will be brought to the Baylor University campus for final competition February 14-16, 1975.

Inquiries should be addressed to Dr. Robert H. Young, Associate Dean, School of Music, Baylor University, Waco, Texas, 76703. Initial inquiries must be received by November 1, 1974, and final applications must be received by December 1, 1974.

52nd MARIETTA BACH SOCIETY PROGRAM REPORT

The 52nd annual meeting of the Marietta, Ohio, Bach Society was held July 30 at Cislser Terrace, the home of the late Thomas H. Cislser, founder of the society. The program was announced in traditional manner with

chorales played by a brass choir, conducted by Cylburn R. Yoho. To open the program, all present joined in singing *Now Thank We All Our God*, accompanied by the brass choir.

From the organ music of Bach, presentations included: *To God Alone Be Praise*, and the *Prelude and Fugue in B minor*, played by Marilyn J. Schramm; the *Fugue in G minor*, played by Polly Wigton; and the *Tocatta in D minor*, played by David Schelat.

The *Partita in G* for piano keyboard was played by Barbara K. Beittel. From the *Musical Offering*, the *Canon in Contrary Motion* was played by Jeffrey Buchert (viola) and Helen Crago (violin).

From the cantatas and oratorios, presentations in the sequence of the Christian church year given by choir and instrumentalists included: *God, the Lord, is a Sun and Shield; A Stronghold Sure is God, Our Lord; Now Hath Salvation, and Strength, and the Kingdom of God, and the Power of His Christ Appeared; Watch Ye, Pray Ye, Be Prepared; Awake, Awake! Come, Redeemer of Our Race; the Christmas Oratorio; the Magnificat in D; How Brightly Shines Yon Star of Morn; The Sages of Sheba Shall Come Before Thee; the Passion According to St. John; the Passion According to St. Matthew; the Mass in B minor; Christ Lay in Death's Dark Prison; the Easter Oratorio; the Ascension Oratorio; God So Loved the World; and The Heavens Declare the Glory of God.*

The traditional closing numbers of the program, in observance of the anniversary of Bach's death, were his melody *Come, Sweet Death*, played on the solo tuba by John Yoho, and Bach's last composition, played by Lillian E. Cislser, the chorale prelude *Before Thy Throne I Now Appear*.

Organs and Organ Music of South Germany

by W. G. Marigold

Despite the enormous variety of organ music played by American organists today, an acquaintance with South German organ music is hard to come by, for very, very little is played even by normally enterprising performers.

There are, of course, a number of reasons for this. One is, no doubt, the prejudice against organ music for manuals alone — a prejudice that also militates against the wide performance of early English organ music or, in the latter case, a prejudice that leads to the performance of highly dubious modern versions.¹ Another is perhaps the fact that much or most of the music is rather specifically intended for Catholic services and, furthermore, that much of it may seem overly gay and cheerful for service use, reminding us as it does of the late Baroque and Rococo churches of South Germany. One suspects, however, that a third reason is much more important. Knowledge of South German organs and the music written for them is not widespread, and relatively few suspect the presence of much interesting and delightful music. It is hoped that information about available scores, recordings, and so on may encourage organists and other church musicians to investigate for themselves.²

Before proceeding, it is necessary to emphasize one or two points. There is no "South German organ" except in a purely geographical sense. Rather one must distinguish at least three types. In northern Bavaria, particularly in the Protestant parts of Franconia, the organ tradition is closely related to that of central Germany — that is, the organs resemble those of Thuringia and Saxony. It is from this area, for example, that Pachelbel and Johann Krieger come. Most of Bavaria, including much of Catholic Franconia, can perhaps be considered — together with Austria — the home of a specifically South German tradition in both organbuilding and organ music. Württemberg, and particularly Swabia, offers a third tradition. Historically, its ties to the Rhineland and Alsace were close, and this is naturally reflected in the organs of the area. Finally, it is well to remember that the most famous instruments in southern Germany, the large instruments by Gabler and Holzhaas, are far too large to be typical. One should also hesitate to base a discussion of the organs of southern Germany on the work of Riepp at Ottobeuren or of Köhler at Ebrach. Riepp, as is well known, represents a unique mixture of French and German styles, while Köhler, who was from Frankfurt, is stylistically close to such Rhenish builders as the Stumms. The most famous Stumm organ, Amorbach, is of course also in Bavaria.

There is no satisfactory book dealing specifically with South German organs. The large standard works, whether in English or German, usually refer only to the large organs of Swabia. Two works about the organ in Austria can, if read with caution, provide some understanding of organs in Bavaria as well.³ The catalogue of a recent exhibition in Augsburg contains an excellent article on organbuilding in Bavaria by Hermann Fischer, Hans Nadler, and Theodor Wohnhaas.⁴ The authors list about 500 known builders before about 1870 and provide a map showing the location of hundreds of instruments of historic value. Fischer and Wohnhaas have also written extensively on organs in Franconia.⁵ Finally there are a few excellent small monographs dealing with specific organs.⁶ Unfortunately, there is not to my knowledge any useful material available in English.

While a little South German organ music is likely to be found in most American music stores, it should not be too difficult to secure most of the



The organ built in 1715 by Joseph Gabler in the Monastery Church of Ochsenhausen, Württemberg, West Germany.

collections referred to below. Musikverlag Alfred Cöpppenrath in Altötting issues a series of volumes devoted to South German composers, particularly Austrian and Bavarian composers. Most of the volumes to date have been devoted to the works of a single composer, and the intention is to provide collected works or at least a substantial selection.⁷ The editor, Rudolf Walter, provides a very brief introduction, the specification of an organ associated with the composer, and an absolute minimum of (clearly marked) editing. The printing is first-rate. For those interested in sampling, the series *Cantantibus Organis*, published by Friedrich Pustet in Regensburg and edited by Eberhard Kraus, organist of the cathedral there, may be the answer. There are volumes devoted to Bavarian organ music, music in Bavarian Benedictine monasteries, music of the Bavarian court, and volumes devoted to music for specific liturgical occasions. These volumes do not contain only South German Music.⁸ Neither of these series is particularly new — both were started about 1958 — but all volumes are in print. Needless to say, there are many other collections. We mention only two. An engaging curiosity published by Anton Böhm in Augsburg, *Weihnachtliche Orgelmusik der Barockzeit*, contains four selections from a manuscript from the year 1695 in the library of Ottobeuren. The compositions — one by Georg Muffat and three by Anton Estendorffer (1670-1711) — are variations on Christmas songs. The editor, Gregor Klaus of Weingarten, provides no help (although text and printing are excellent), and it will take some knowledge of the idiom to make these naive pieces effective.

Musik des oberschwäbischen Barock (Edition Merseburger) contains works by Kolb, Kayser, Maichelbeck and others. Some of these are performed on the Vox record mentioned below.

The music itself deserves extensive study. We confine ourselves here to a few general remarks. We do not consider the work of Pachelbel, since he cannot be considered exclusively or even primarily a South German composer. Favorite forms are the *ricercare*, *versets* (often in the form of prelude, *versets*, and final "cadenza"), fugues, and toccata-like pieces. The latter are often untitled or labeled "allegro". With few exceptions, the fugues are really loose fugal movements. In the 18th century one finds many dance-type movements and a large number of pieces with such titles as "Andante affetto". These are reminiscent of the compositions of C.P.E. Bach. While many works can be played on one manual, the majority presuppose a two-manual instrument. Some require no independent pedal, while many have an optional pedal part and a few make considerable demands on the pedal. It would be a mistake to assume that all South German music is technically simple, for some of it requires considerable dexterity.

Fortunately, a good deal of South German music is available on records. E. Power Biggs' famous album *The Art of the Organ* scarcely touches our area. The only South German organ represented is the famous Gabler organ at Weingarten. While the sound is excellent, at least for its date, there is limited opportunity to hear the unique characteristics of the instrument. The Vox album devoted to South Germany offers

three records containing a wide variety of music by Hoffhaimer, Isaac, Joh. Speth, Gregor Aichinger, C. M. Schneider, F. A. Maichelbeck, J. K. Kerll, J. V. Rathgeber, Joh. Krieger, Pachelbel, and numerous others.⁹ The performer is Franz Lehnrdorfer, organist of the cathedral in Munich and an acknowledged specialist in this literature. Three organs are used: a modern 3-manual of about 33 stops by Sandtner, "the Stiftskirche Organ at the Benedictine Monastery in Upper Bavaria," and the organ in the Laurentiuskirche in Meeder built by Paul Daum in 1723. Some useful information about the organs would be welcome. The second organ used (and so uselessly designated) is the organ of the monastery church of Benediktbeuern. It was built by the Passau builder Joh. Chr. Egedacher in 1686, considerably rebuilt by Martin Jäger of Füssen in 1780, and well restored by Nemninger of Munich in recent years. While the sound is not up to the original German records, the set is to be highly recommended.

We turn now to records not generally available here.¹⁰ A series entitled *Oberschwäbische Barockorgeln* was issued some years ago by Telefunken.¹¹ We mention only two typical records from the series. Anton Kowakowski plays selections by Karlmann Kolb, Froberger, Chr. Erbach, and J.K. Fischer on the Holzhaas organ in Obermarchtal and compositions by Joh. Krieger and Pachelbel on the Gabler at Weingarten. The records were intended to demonstrate the organs and they do. The jacket notes (German and English on some records but German only on others) are helpful but do not include specifications.

A more recent series of records may well continue to appear indefinitely. *Musica Bavarica* is being in effect co-sponsored by the Bavarian State Library, and the records contain music, virtually all of it as yet unavailable in modern editions, and much of it completely unpublished, from the library's collections.¹² Each record is devoted to music from specific monasteries, churches, or cities. These are not primarily organ records, but in fact almost all of them contain a mixture of organ music and other church compositions (many of them also of interest to the church musician). The organist is again Franz Lehnrdorfer. All of the organs used are historically as well as artistically noteworthy instruments. Among the organ compositions one finds works by Murschauser (played at Benediktbeuern), Gelasius Hiebeler (played at Rottenbuch), R. Mayr (played at Diessen), and anonymous works (played at Rott am Inn).

One record of this series is of outstanding interest. On the record entitled *Hoforganisten aus 4 Jahrhunderten* Lehnrdorfer plays works by F. G. Guami, J. K. Kerll, G. Gabrieli, A. Holzner, F. Michl, and J. B. Mossnayer on a three-stop table-top positiv in the Munich Residenz. The little organ contains Coppel 8, Flauto 4, and Principal 2. It dates from about 1600 and is possibly the positiv built in 1601 by Urban Häusler for Duke Maximilian. Hubert Sandtner restored the instrument recently. Most of the pipes are old and comparatively untouched. The sound will convert anyone to the joys of the positiv!

The jacket notes for this fascinating series (in German only) are highly informative, but they concentrate, rightly, on the composers and the music and do not give details about the organs. An exception is the positiv recording discussed above, which contains an excellent illustrated brochure about the organ. Typical of the organs mentioned above is that in the lovely baro-

que church at Diessen, south of Munich. It was built in 1739 by Kasper König of Ingolstadt, perhaps the most celebrated of 18th century Bavarian builders. The original specification is preserved in the handwriting of the organist and composer Rathard Mayr (1737-1805), who also left an interesting set of registration instructions.

HAUPTWERK

Prinzipal 8'
Oktav 4'
Quint 3'
Superoktav 2'
Mistur maior 4f. 2'
Mistur 2-3f.
Grosscoppel 16'
Coppel gedackt 8'
Portun 8'
Quintadena 8'
Gamba 8'
Spitzflöte 4'

POSITIV/UNTERWERK

Prinzipal 4'
Oktav 2'
Quint 1 1/2'
Zimbel
Coppel gedackt 8'
Flöte gedackt 4'

PEDAL

Prinzipalbass 16'
Subbass gedackt 16'
Subbass offen 16'
Oktav 8'
Quint 6'
Mistur 4f. 4'
Posaune 8'
Gedeckt 4'

The manual compass was C-c''' (49 notes) and the pedal compass C-f (18 notes). This may be considered standard for the time. The organ underwent an unfortunate rebuild in the 19th century that destroyed much of its character. In 1959 Guido Nenninger of Munich restored the organ according to the original specification. The Subbass often was omitted, the pitch of the Quints designated according to modern practice, and the manual compass extended. It is now C-f'''. Most important perhaps was the addition of a Krummhorn 8 (with its own chest) on the Positiv. Most of the pipework of the Positiv/Unterwerk is new. A new, but old-style, console was provided and much of the action re-

newed. The Diessen organ is not as nearly "untouched" as some other Bavarian instruments, but thanks to the excellent documentation available, we can feel reasonably sure that it approximates closely the original sound.¹⁴ It would have qualified as a moderately large organ in Bavaria in 1739. It is well to remind ourselves that Diessen, like most Bavarian churches, normally used instruments together with the organ much of the time. The absence of manual reeds was characteristic.

Finally let us mention one more source of interesting recordings. Christophorus, the record division of the well-known Herder-Verlag, has issued many recordings of organs and of other church music. *Orgelmusik in Ettal* presents music by John Stanley, I. Kayser, and Joseph Haydn played by Franz Lehnrdorfer.¹⁵ The organ was built by Georg Hörterich, a pupil of Riepp, in 1768. It was restored by Zeilhuber in 1969. The acoustics of the enormous domed church make the organ sound much larger than it actually is. The specification follows.

HAUPTWERK

Principal 8'
Bourdon 8'
Salicional 8'
Gedeckt 8'
Nasart (!) 5 1/2'
Oktav 4'
Fugara 4'
Traversflöte 4'
Quint 2 3/5'
Oktav 2'
Mistur 5f.
Cimbel 1'

OBERWERK

Quintaton 8'
Lieblich gedackt 8'
Gamba 8'
Principal 4'
Spitzflöte 4'
Flauto amabili 4'
Oktav 2'
Mistur 3f.
Cimbelstern

PEDAL

Principal 16'
Subbass 16'
Oktavbass 8'
Violoncell 8'
Quintbass 5 1/2'
Oktav 4'
Misturbass 4'

In many ways, the specification is very typical of the last phase of Bavarian organ-building in the 18th century. The multiplication of stops of the same pitch, the strong representation of string tone, and the absence of reeds (here extending even to the pedal) are all typical of the period.

Also from Christophorus is our last record. This is *Europäische Musik für zwei Orgeln*, played on the famous choir organs at Ebrach by Walter Opp and Wilhelm Krumbach.¹⁶ Visitors to the meetings of the *Gesellschaft der Orgelfreunde* held in Würzburg in the summer of 1973 had the opportunity to hear the same performers at Ebrach. The organs were built by Johann Christian Köhler from Frankfurt in 1759/60. The music played is not South German but includes compositions by Tomkins, Biumi, C.P.E. Bach, and others. The jacket notes (German only) are exemplary. This seems to be true of all the Christophorus records.

This compilation makes no claims to completeness. South German organ music is today much in vogue among German organists and any visitor to Germany can easily hear it played on suitable instruments, often in visually appropriate surroundings. Editions good and bad are numerous and one is continually astonished at the number of recordings available. It is hoped that the selection presented here will whet the appetite.

NOTES

¹ For example, William Walond's so-called "Toccata" is rarely performed in anything like its original form.

² In choosing editions, records, or organs to discuss, I have tried to provide a cross-section. I have limited myself to practical, performing editions. Thus there is no mention of the great volumes of *Denkmäler der Tonkunst in Bayern*, for example.

³ Oskar Eberstaller, *Orgeln und Orgelbauer in Österreich* (Graz/Köln: Bohlau-Verlag, 1955); Rudolf Quoika, *Die österreichische Orgel der späten Gotik, der Renaissance und des Barock* (Kassel: Bärenreiter, 1953). One must be cautious about equating Austrian and Bavarian organbuilding, for many Aus-

trian builders are much more attracted to the Italian organ with its numerous separate harmonics and emphasis on one manual than were the Bavarian builders.

⁴ *Musik in Bayern* (Tübing: Verlag Hans Schneider, 1972). The 850 items of the catalogue place heavy emphasis on organs, early organ music, liturgical music, and so on. It will prove interesting to any church musician.

⁵ The articles have appeared mostly in such regionally-oriented periodicals as *Jahrbuch fuer fraenkische Landesforschung* and *Mainfraenkisches Jahrbuch fuer Geschichte und Kunst*. The 1973 meeting of the *Gesellschaft der Orgelfreunde* in Würzburg included visits to many of the Franconian organs they discuss. See also W. G. Marigold, "Some Organs and Organbuilders of Franconia," *The Organ*, 47, No. 188 (April 1968), 172-177.

⁶ For example: Rudolf Quoika, *Die Koenig-Orgel in Diessen am Ammersee* (Diessen: 1960).

⁷ The series is entitled *Sueddeutsche Orgelmeister des Barock*. Typical volumes are: Vol. 3, Georg Muffat, *Apparatus musico-organisticus*; Vol. 4, J. E. Eberlin, *Neun Tokkaten und Fugen*; Vol. 10, F. X. Murschauer, *Prototypen Longo-Breve Organicum*. Each volume contains one or more facsimile pages from the first edition.

⁸ Kraus is not aiming at scholarly editions. He adds registration suggestions, phrasing, occasional fingerings, and so on. Each volume contains (in German only) a clear statement of his editorial practice.

⁹ Vox SVBX 5317.

¹⁰ My copies were all purchased in Germany. Firms that specialize in imported records should be able to secure them. I give the album number in each case.

¹¹ 45 rpm. Numbers of our examples UV 177 and UV 188.

¹² *Musica Bavaria* records are made by a Munich firm of that name and distributed by FONON-Schallplatten-Gesellschaft, Münster, West Germany. The records were issued as 45 rpm. More recently, it has become possible to buy combinations on 12" 33 rpm. Our discussion refers to the following records from the series: *Diessen am Ammersee* (MB 207); *Raitenhallach/Rott am Inn* (MB 203); *Steingaden/Wies/Rottenbuch* (MB 202); *Augustinerchorherrenstift Rottenbuch* (MB 208); *Muenchen, Frauenkirche* (MB 802); *Muenchen-Residenz, Hoforganisten aus 4 Jahrhunderten* (MB 801).

¹³ Quoika (*Die Koenig-Orgel*) has a detailed discussion of the instrument and its history.

¹⁴ Christophorus SCS 75 134 (45 rpm).

EDISON F. SCHANTZ, the oldest and last surviving member of the second generation of the organ building family, died on June 25, 1974 after a brief illness. He was 96.

Mr. Schantz was the uncle of Paul, Bruce, and John Schantz, present owners of the Schantz Organ Company.

Mr. Schantz and his two brothers, Victor and Oliver, both of whom preceded him in death, owned and operated the Schantz Organ Company from the time of their father's death in 1921 until after World War II when the present generation assumed the management. The company celebrated its 100th anniversary in 1973.



KENNETH R. OSBORNE, professor of music and organist at the University of Arkansas, died August 16, 1974. He was a native of Iowa and had lived in Fayetteville, Arkansas since 1946 when he joined the university's college of arts and sciences.

Mr. Osborne developed the division of fine and applied arts in the music department at the University of Arkansas. In 1952, he left the administrative duties of the department to become a full time teacher of piano, organ, theory and history of music. He served as organist at the Central United Methodist Church in Fayetteville for the past five

years. He served on the National Council of the Association of Teacher Education for 12 years, was past president of the Arkansas Music Teachers Association, and was an examiner for the National Association of Schools of Music.

Mr. Osborne held the Bachelor of Music and Master of Arts degrees from the University of Michigan and a Master of Sacred Music degree from Union Theological Seminary. He studied under Palmer Christian and Clarence Dickinson, Marcel Dupré, and Finn Viderø. Before assuming his work at the University of Arkansas, he held teaching posts at Hope College, Davidson College, St. Lawrence University, and Kent State University.

Mr. Osborne is survived by his wife, Beryle Freeland Osborne, two sons, a daughter, two brothers, and one grandchild.

OWEN WILSON BRADY, noted organist and harpsichordist for many years in Los Angeles, died August 10, 1974 in Los Angeles, the victim of gunshot wounds fired by an unidentified person from within Mr. Brady's automobile. He was 51.

Son of an Episcopal clergyman, Mr. Brady was born in Denver, Colorado. He attended the University of Colorado where he studied organ with Everett Jay Hilty. After three years in the U. S. Navy, he attended the Juilliard School of Music, studying organ with David McK. Williams, E. Power Biggs and Vernon de Tar, and choral conducting with Robert Shaw, Julius Herford, and Hugh Ross. He held several church positions in the Los Angeles area, and since 1962

he had been organist and choir director at All Saints Episcopal Church, Beverly Hills, California. Since 1967 he had also been coordinator of the Los Angeles Bureau of Music.

Mr. Brady taught for ten years at the Polytechnic School in Pasadena, and he also taught choral music at UCLA and Immaculate Heart College. He provided musical performances for many motion picture films, including the recent film, "The Godfather." He had performed with the Boston Symphony at Tanglewood, the Los Angeles and New York Philharmonic Orchestras, and he had recorded with both the Roger Wagner Chorale and the Robert Shaw Chorale. He was active as a conductor for both the Ojai Festival and the Monday Evening Concert Series in Los Angeles.

Mr. Brady, who was divorced, is survived by his four children, two grandchildren and a brother. Memorial services were held on Aug. 11 at All Saints Church on Aug. 25, with Roger Wagner conducting in a performance of Fauré's Requiem. The Juilliard Alumni Association Southern California Chapter One at Los Angeles has established a memorial scholarship in memory of Mr. Brady.

WALTER EMERY, eminent English Bach scholar, died in Salisbury, England, on June 24, 1974. He was 65.

Mr. Emery was born at Tilshead, Wiltshire, England in 1909, the son of a clergyman. As a boy, he studied organ with Percy Fry at St. Thomas Church, Salisbury. He later won a scholarship to the Royal Academy of music, studying organ with Stanley Marchant. His

interest in the music of Bach and Wagner surfaced early in his studies.

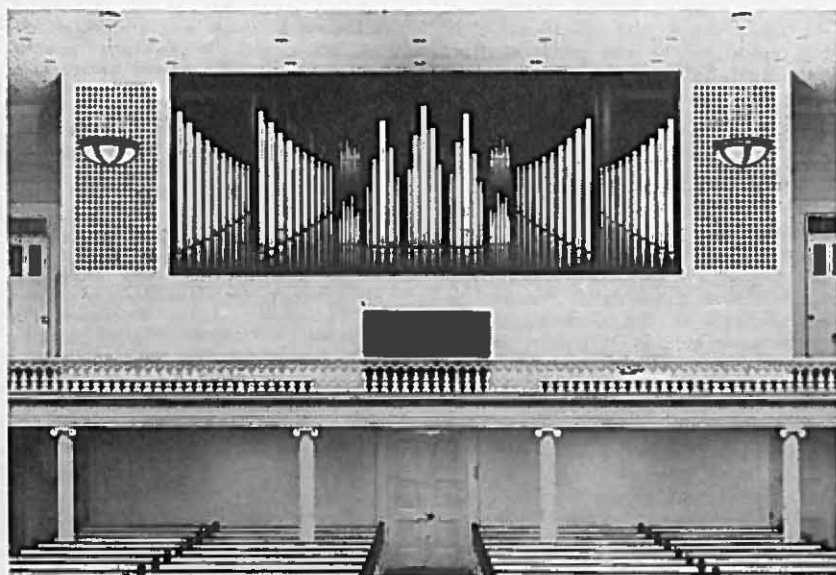
Not wishing to enter the teaching profession, Mr. Emery became a reader for Novello, and eventually became a director and head of the publishing program of the large English music publishing firm. Throughout his life, he performed the music of Bach on the organ. His desire for a correct text stimulated his musicological studies on the music of Bach, as well as that of Wagner, and he found himself increasingly involved with the editing of new editions of both composer's works. With the publication of his book, *Bach's Ornaments*, he joined the list of the most respected of Bach scholars, and he was invited to edit some of the volumes of the NBA. At the time of his death, he was writing on Bach for the new edition of Grove's Dictionary. He was a constant contributor to many English musical journals.

Mr. Emery's first wife, Betty, was killed in a climbing accident in 1954. He remarried in 1956, and his wife, Valérie Travis Emery survives him.

SIDNEY SCHOFIELD CAMPBELL, English organist and composer, died at Windsor, England, on June 4, 1974. He was 65.

Mr. Campbell was organist at St. Peter's Collegiate Church, Wolverhampton from 1943-47; organist of Ely Cathedral from 1949-53; and organist at Southwark Cathedral from 1953-56. He became a warden of the Royal School of Church Music at Canterbury in 1947, and later became director of musical studies for the RSCM. In 1956 he became organist and master of the choristers at Canterbury Cathedral, serving there until 1961, when he became organist and master of the choristers at St. George's Chapel, Windsor.

As musical adviser to Coventry Cathedral, he helped to plan the new cathedral's organ in 1961, and in 1965 he was in charge of planning the reconstruction of the 18th century organ at St. George's Chapel.



Turner Builds for Trenton, N.J. Church

A new 3-manual and pedal organ has been installed in the First Presbyterian Church, Trenton, New Jersey. Designed and built by Robert M. Turner, organ builder of Hopewell, N.J., the instrument is located in a shallow case in the rear gallery of the church. All facade pipes are functional and of polished tin. Robert Noehren played the dedicatory recital on February 24 to a capacity crowd of 600 people. Phillip Maue is organist of the church.

GREAT

Spitzflöte 16' 61 pipes
Prinzipal 8' 61 pipes
Bordun 8' 61 pipes
Flöte harmonique 8' 61 pipes
Spitzflöte 8' 12 pipes
Oktave 4' 61 pipes
Rohrflöte 4' 61 pipes
Spitzflöte 2' 12 pipes
Sesquialtera II 122 pipes
Mistur 1 1/2' III-IV 269 pipes
Scharf 3/4' IV 244 pipes
Fagot 16' 61 pipes
Trompete 8' 61 pipes
Klarine 4' 61 pipes
Tremulant

POSITIV (Expressive)

Prinzipal 8' 61 pipes
Gedackt 8' 61 pipes
Dolce 8' 61 pipes
Unda maris (TC) 8' 49 pipes
Oktave 4' 61 pipes
Spitzflöte 4' 61 pipes
Nasat 2 3/4' 61 pipes
Oktave 2' 61 pipes
Blockflöte 2' 61 pipes
Terz 1 3/4' 61 pipes
Quintflöte 1 1/2' 61 pipes
Mistur 1' IV 244 pipes
Scharf 1/2' III 183 pipes

GREAT

Quintaden 16'
Prinzipal 8'
Hohlflöte 8'
Oktave 4'
Rohrflöte 4'
Waldflöte 2'
Mistur IV
Trompete 8'

SWELL

Gedackt 8'
Salizional 8'
Vox Coelestis (TC) 8'
Prinzipal 4'
Spitzflöte 4'
Oktave 2'
Quintflöte 1 1/2'
Scharf II
Oboe 8'
Tremulant

PEDAL

Prinzipal 16'
Subbass 16'
Quintaden 16' (Great)
Oktave 8'
Bordun 8'
Choralbass 4'
Mistur III
Posaune 16'
Schalmey 4'

Konkett 16' 61 pipes
Trompete 8' 61 pipes
Cromorne 8' 61 pipes
Claron 4' 12 pipes
Oboe-Schalmey 4' 61 pipes
Tremulant

SWELL

Rohrbordun 16' 12 pipes
Prinzipal 8' 61 pipes
Rohrflöte 8' 61 pipes
Viole de gambe 8' 61 pipes
Voix céleste 8' 61 pipes
Flauto dolce 8' 61 pipes
Flöte céleste (TC) 8' 49 pipes
Oktave 4' 61 pipes
Koppelflöte 4' 61 pipes
Grosse Terz 3 3/4' 61 pipes
Nasat 2 3/4' 61 pipes
Oktave 2' 61 pipes
Terz 1 3/4' 12 pipes
Sifflette 1' 12 pipes
Mistur 1 1/2' III-IV 269 pipes
Zimbel 1/2' III 183 pipes
Basson-Hautbois 16' 12 pipes
Trompete 8' 61 pipes
Hautbois 8' 61 pipes
Voix humaine 8' 61 pipes
Claron 4' 61 pipes
Tremulant

PEDAL

Prinzipal 16' 32 pipes
Subbass 16' 32 pipes
Rohrbordun 16' (Swell)
Spitzflöte 16' (Great)
Quintflöte 10 3/4' (Swell)
Prinzipal 8' 32 pipes
Bassflöte 8' 12 pipes
Spitzflöte 8' (Great)
Rohrflöte 8' (Swell)
Oktave 4' 12 pipes
Flöte 4' 32 pipes
Flöte 2' 12 pipes
Mistur 2' V 160 pipes
Contre basson 32' (Swell) 12 pipes
Posaune 16' 32 pipes
Basson 16' (Swell)
Rankett 16' (Positiv)
Trompete 8' 12 pipes
Hautbois 8' (Swell)
Klarine 4' 12 pipes
Cromorne 4' (Positiv)

Glenview, Ill. Church Gets New Casavant

A new 2-manual and pedal Casavant organ for Holy Trinity Lutheran Church, Glenview, Illinois, was dedicated on May 5 in a recital given by James Melby. The new instrument, comprising 25 stops, has electropneumatic action, and is located in the rear gallery of the church. The design of the organ was worked out by Jack Olander and David Perkins for the church with Donald Corbett for the Casavant firm.

GREAT

Quintaden 16'
Prinzipal 8'
Hohlflöte 8'
Oktave 4'
Rohrflöte 4'
Waldflöte 2'
Mistur IV
Trompete 8'

SWELL

Gedackt 8'
Salizional 8'
Vox Coelestis (TC) 8'
Prinzipal 4'
Spitzflöte 4'
Oktave 2'
Quintflöte 1 1/2'
Scharf II
Oboe 8'
Tremulant

PEDAL

Prinzipal 16'
Subbass 16'
Quintaden 16' (Great)
Oktave 8'
Bordun 8'
Choralbass 4'
Mistur III
Posaune 16'
Schalmey 4'

Hartman-Beatty Builds for Central Valley, N.Y. Church

A new 2-manual and pedal organ was recently dedicated in the United Methodist Church of Central Valley, New York. John Tuttle, organist and choir-master of First Presbyterian Church in Philadelphia, played the dedicatory recital and was also consultant for the new organ which was built by the Hartman-Beatty Organ Company. Jean MacDonald is director of music for the church.

GREAT

Prestant 8' 54 pipes
Pommer 8' 61 pipes
Oktave 4' 61 pipes
Rohrflöte 4' 12 pipes
Nasat 2 3/4' 42 pipes
Blockflöte 2' 12 pipes
Mixture III-IV 1' 220 pipes

SWELL

Holzgedeckt 8' 61 pipes
Spitzviole 8' 55 pipes
Celeste 8' 49 pipes
Spillflöte 4' 12 pipes
Prinzipal 2' 61 pipes
Quint 1 1/2' 61 pipes
Oktavelein 1' 61 pipes
Fagott 16' 61 pipes
Fagott 8' 12 pipes
Fagott 4' 12 pipes
Tremulant

PEDAL

Subbass 16' 12 pipes
Prinzipal 8' 32 pipes
Pommer 8' (Great)
Choralbass 4' 12 pipes
Spitzoktave 2' 12 pipes
Super Oktave 1' 12 pipes
Fagott 16' (Swell)
Fagott 8' (Swell)
Fagott 4' (Swell)

Oral Roberts U. to Get Phelps Tracker

Oral Roberts University, Tulsa, Oklahoma, has awarded a contract to Lawrence Phelps and Associates of Erie, Ohio for a new 4 manual, 70 stop mechanical action organ to be located in the new chapel of the school. To be installed in November of 1975, the instrument is completely encased, has mechanical key action, and electric stop action with a fully adjustable solid-state combination action.

GRAND ORGUE

Quintaton 16 ft. 61 pipes
Montre 8 ft. 61 pipes
Flûte à cheminée 8 ft. 61 pipes
Flûte harmonique 8 ft. 61 pipes
Gros nasard 5-1/3 ft. 61 pipes
Prestant 4 ft. 61 pipes
Flûte 4 ft. 61 pipes
Grosse tierce 3 3/4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Quarte de nasard 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Cornet V 8 ft. 220 pipes
Fourniture IV 1 1/2 ft. 244 pipes
Cymbale IV 3/4 ft. 244 pipes
Doucaine 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Claron 4 ft. 61 pipes

POSITIF

Bordun 8 ft. 61 pipes
Quintaton 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Flûte à fuseau 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Quarte de nasard 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Sifflet 1 ft. 61 pipes
Cymbale V 1 ft. 305 pipes
Cymbale aiguë III 1/4 ft. 183 pipes
Ranquette 16 ft. 61 pipes
Cromorne 8 ft. 61 pipes
Tremulant

RECIT (Enclosed)

Bordun doux 16 ft. 61 pipes
Principal étroit 8 ft. 61 pipes
Bordun 8 ft. 61 pipes

Salicional 8 ft. 61 pipes
Voix céleste 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Flûte conique 4 ft. 61 pipes
Flûte ouverte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Flûte de bois 2 ft. 61 pipes
Cornet II 2 3/4 ft. 122 pipes
Plein jeu VI 2 ft. 366 pipes
Petite fourniture III 1 ft. 183 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Voix humaine 8 ft. 61 pipes
Claron 4 ft. 61 pipes
Tremulant

BOMBARDE

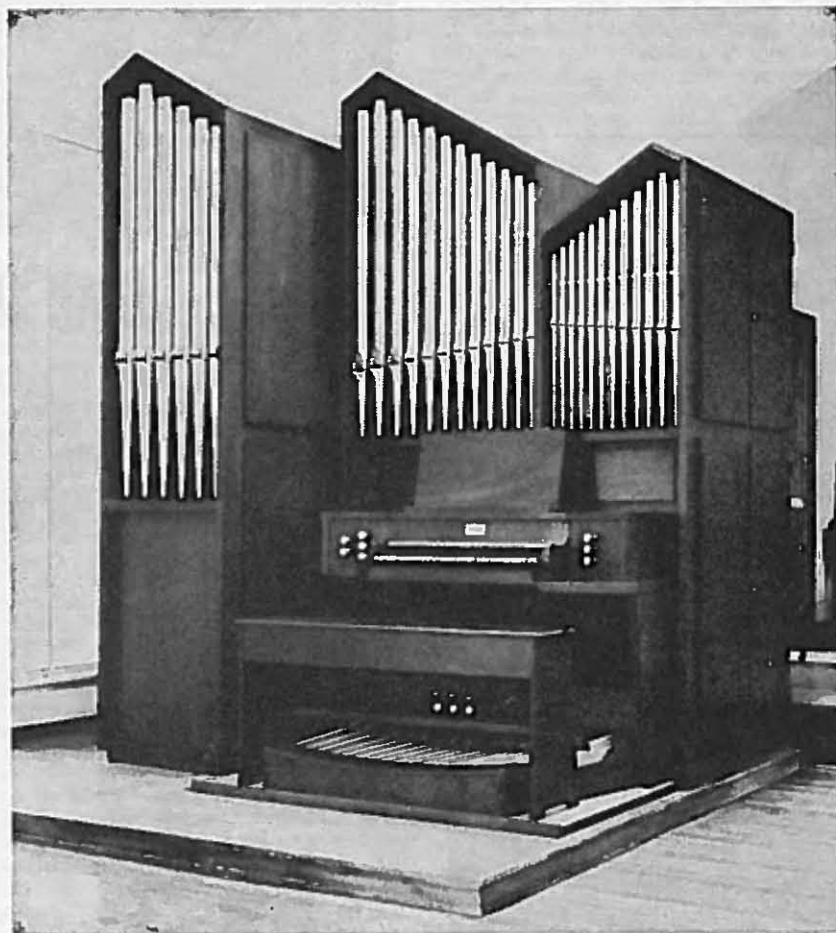
Bombarde en chamade 16 ft. 61 pipes
Trompette en chamade 8 ft. 61 pipes
Claron en chamade 4 ft. 61 pipes
Cornet V 8 ft. 305 pipes
Tremulant

PEDALE

Montre 16 ft. 32 pipes
Soubasse 16 ft. 32 pipes
Bordun 16 ft. 32 pipes
Oktave basse 8 ft. 32 pipes
Bordun 8 ft. 32 pipes
Flûte de bois 8 ft. 32 pipes
Basse de choral 4 ft. 32 pipes
Flûte à cheminée 4 ft. 32 pipes
Flûte 2 ft. 32 pipes
Nasard III 4 ft. 96 pipes
Fourniture V 2 ft. 160 pipes
Contre basson 32 ft. 32 pipes
Bombarde 16 ft. 32 pipes
Basson 16 ft. 32 pipes
Trompette 8 ft. 32 pipes
Chalumeau 4 ft. 32 pipes

HILDA JONAS held another harpsichord festival at her studio in Cincinnati, Ohio on Sept. 13, 14, and 15. The festival included a survey of Mozart's keyboard works and the study of Bach's French and English Suites and the Partitas. Last May, Miss Jonas toured the West Coast, playing 10 concerts, and in July she performed in Italy and Austria.

MARILYN MASON, faculty member at the University of Michigan, and GILLIAN WEIR, concert artist now living in England, were invited to sit on the jury of the prestigious organ playing competition held in Chartres, France this fall.



Möller Tracker to Bridgewater College

An encased mechanical action instrument of nine ranks has been installed by M. P. Möller, Inc. of Hagerstown, Maryland, in the Memorial Music Building at Bridgewater College, Bridgewater, Virginia. The organ is Möller's Opus 10970. In addition to the tracker organ, Möller is also installing a 51-rank electro-pneumatic organ in the main college auditorium this fall. John Barr is associate professor of organ at the college, and Phillip Trout is music de-

partment chairman. Robert S. Baker of the Yale Institute of Sacred Music acted as consultant for the college, and Ronald F. Ellis represented the Möller firm.

GREAT

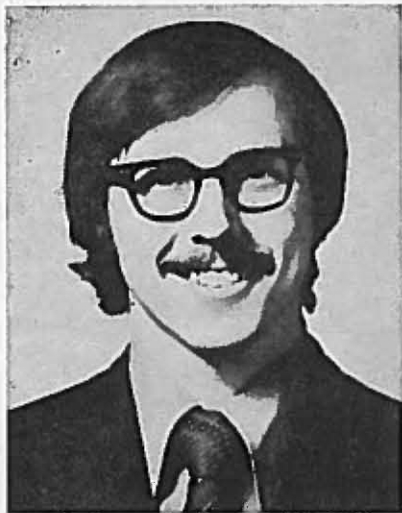
Rohrflöte 8' 56 pipes
Principal 4' 56 pipes
Mixture II 1 1/2' 112 pipes

POSITIVE

Gedackt 8' 56 pipes
Spillflöte 4' 56 pipes
Principal 2' 56 pipes

PEDAL

Subbass 16' 32 pipes
Hohlflöte 4' 32 pipes



Calvert Johnson, of Denver, Colorado, is the recipient of a French Government Fellowship (sponsored by the Fulbright-Hays Program) to study with Xavier Darasse at Toulouse Conservatoire during the 1974-75 academic year. Mr. Johnson is currently completing his Doctor of Music degree in organ performance at Northwestern University with Karel Paukert. He also received his master's degree in organ at Northwestern. His doctoral research projects have been "Spanish Renaissance Keyboard Performance Practices," "The Organ Sonatas of Alexandre Guilmant," and "Twentieth Century Solo Organ Music Which is Indeterminate with Respect to Performance." Mr. Johnson graduated magna cum laude from Kalamazoo College, studying organ with Danford Byrns and piano with Harry Ray and Mary Beth Birch. He is a member of Phi Beta Kappa and Pi Kappa Lambda. Mr. Johnson has performed and lectured widely in the Midwest and recently was featured at the Eighth International Organ Festival in Morelia, Mexico.



David McVey has joined the Artist Recitals management represented by Ruth Plummer, executive director. Mr. McVey earned his bachelor's and master's degrees in organ performance at the University of Michigan, where he studied with Robert Glasgow. Before transferring to the University of Michigan, he attended Westminster Choir College for two years and was first prize winner in their regional competition in 1965. He moved to California for further study with Catharine Crozier in 1971. He was a contestant in the International Organ Festival Competition in St. Albans, England in 1973. Mr. McVey is presently college organist and lecturer in music at Pomona College, Claremont, California. He is also on the faculty of Claremont Graduate School and the Claremont Music Festival Institute. His first recording on the Orion label will be released this fall.



John Chappell Stowe, 20, of Belmont, N.C., was named the winner of the 6th Worcester National Organ Playing Competition sponsored by the Worcester, Massachusetts, Chapter of the AGO. He was presented the cash award of \$400 following his recital in the First Baptist Church, Worcester, Massachusetts. Presently the assistant organist of St. Luke's Episcopal Church in Dallas, Texas. Mr. Stowe has done piano study with Elizabeth Buday and early organ study with David Lawry. He is currently an organ major at Southern Methodist University where he studies with Robert Anderson.

Second place winner was Tomoko Akatsu, 21, of Boston, Massachusetts. A native of Yokohama, Japan, Miss Akatsu is a student of Yuke Hayashi at the New England Conservatory of Boston. She also studied at Sacred Heart University in Tokyo prior to coming to the United States.

Other finalists were Wayne Nagy, a student of Albert Russell in Washington, D.C., and Timothy Wissler, a doctoral candidate at the University of Michigan, studying with Robert Glasgow.

Final Competition judges were Vernon Gotwals, faculty member of Smith College; Max Miller, of Boston University faculty; and Mireille Lagacé, of the organ and harpsichord faculties of Montreal Conservatory and New England Conservatory.

SHALLWAY FOUNDATION, Connellsville, Pa., has announced the selection of the St. Agnes Cathedral Boychoir, Rockville Center, N.Y., directed by Paul LaMedica, to perform with the National Symphony in Washington, D.C. next Feb. 4, 5, and 6, in Stravinsky's "Symphony of Psalms," Kodaly's "Psalmus Hungaricus," and Penderecki's "Magnificat." The Shallway Foundation had issued a blanket invitation to all boychoirs in the U.S.A. to submit applications with the National Symphony to participate in the three concerts. 7 boychoirs expressed an interest, and all were submitted to Maestro Dorati for considerations. Selection was made by the National Symphony in early August.

Gress-Miles Builds for Bellefonte, Pa. Church

A new Gress-Miles organ of 2 manuals, 13 ranks, and 817 pipes has been completed in St. John's Lutheran Church, Bellefonte, Pennsylvania. Orris Morrison, Jr. is organist of the church, and Prof. June Miller of Penn State University was consultant for the project. Located high in the rear gallery of this unusually resonant church, the organ is designed to make the most use of each of its 13 ranks through the flexibility of solid-state electromechanical action. It should be noted that the only couplers are Swell-Great, Swell-Pedal, and Octaves Graves for the Swell. Special variable scales were used, especially for ranks used at more than one pitch. Most voicing is open toe on wind pressures of 1 1/4" and 2-5/8".

GREAT

Principal 8' 5 pipes
Rohrfloete 8' 61 pipes
Octave 4' 49 pipes
Rohrfloete 4' 12 pipes
Rohrflöte 2' 12 pipes
Mixture III-IV 232 pipes
Trompette 8' (Swell)

SWELL

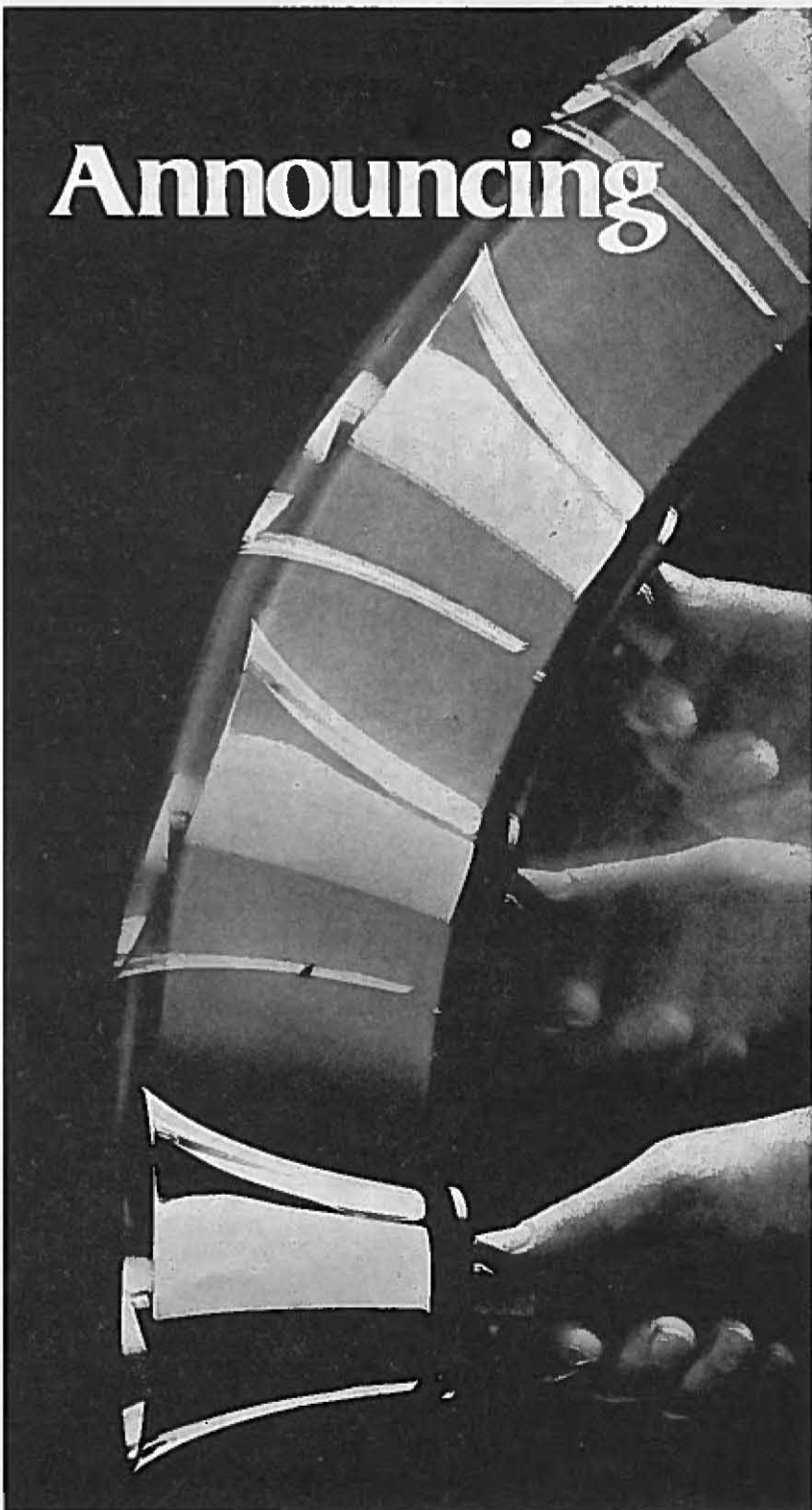
Holzgedeckt 8' 61 pipes
Gemshorn 8' 49 pipes
Spitzfloete 4' 12 pipes
Nasat 2 3/4' (TC) 49 pipes
Octave 2' 61 pipes
Terz 1 1/2' (TC) 49 pipes
Quintfloete 1-1/3' 12 pipes
Superoctave 1'
Kunstzimbél I
Trompette 8' 61 pipes
Clairon 4' 12 pipes
Tremulant
Octaves Graves

PEDAL

Subbass 16' 12 pipes
Principal 8' 32 pipes
Rohrgedeckt 8' (Great)
Quintfloete 5-1/3' (Great)
Octave 4' 12 pipes
Superoctave 2' 12 pipes
Mixture III-IV (Great)
Basson 16' 12 pipes
Trompette 8' (Swell)
Clairon 4' (Swell)

THE 6th INTERNATIONAL AMERICAS BOYCHOIR FESTIVAL will be held from Dec. 28, 1974 to Jan. 1, 1975 in Saltillo, Mexico. Any boy singer and any boychoirs from Canada, Mexico, and the U.S.A. may participate. Detailed information regarding the festival is available from the Americas Boychoir Federation, Connellsville, PA 15425.

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The department of music at California State University, Fresno, has recently acquired a 4-rank positiv organ designed and built by James Hollender, who did the project as part of his work towards a master's degree. The organ is semi-portable in that it can be broken down into two sections. It incorporates cone tuning and has a compass of 49 notes. The keyboard is made of African Limba and Indian Rosewood, and the keys are suspended from the pallets. The specification includes an 8' Gedeckt, 4' Rohrfluit, 2' Prestant, and a 1-1/3' Quint Prestant divided into bass and treble stops.

ALEXANDER ANDERSON, faculty member and organist of Rollins College, Winter Park, Florida, made a recital tour to Europe in May and June of this year. The tour included performances at Herford Cathedral and in Recklinghausen and Bad Sachau, Germany, the Church of San Savino, Piacenza, Italy, and recitals at St. John's College, Cambridge, Bangor Cathedral, Wales, New College and Queen's College in Oxford, England, and Trinity Church, Ayr, Scotland. Upon his return, Mr. Anderson participated in the Sewanee Church Music Conference.



The Neack Organ Company of Georgetown, Mass., has installed a small positive organ in the chapel of Christ Church, Raleigh, North Carolina. Containing three stops (Gedeckt 8', Open Flute 4', Principal 2'), the organ has completely mechanical action and a 30-note straight pedalboard connected by pull-downs to the manual. It is tuned in a temperament according to Kirnberger. Doors were placed on the case in order to "keep little fingers out during the week." Organist of the church is David Lynch, faculty member of Meredith College in Raleigh.

HAROLD L. ABMYER was honored on his 25th anniversary as organist and director of music at the United Methodist Church, Fredericksburg, Virginia on August 25. The event was celebrated by an organ recital by Mr. Abmyer's former pupil and assistant, Raymond Chenault, Jr., who played both worship services and presented the recital to an overflowing church.

ANN LABOUNSKY gave the American premiere of Langlais' "Five Meditations on the Apocalypse" in her recital at the Cathedral Church of St. John the Divine, New York City on August 4.



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crafts, for professions in the church's ministry of music; for college, university and seminary teaching; and for musical and related arts as they enhance the overall program of the church. Its central objective is to encourage an integral relationship and depth of understanding of worship and liturgy, and music's role in these forms.

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Bedient Completes Organ for Lincoln, Neb. Church

The Gene R. Bedient Company of Lincoln, Nebraska, has recently completed a new 2-manual, 23-stop organ for Christ United Methodist Church, Lincoln. Located in the front of the church, the organ is free standing in an oak case. The chests are of bar design with electropneumatic pull-downs and stop actions. The combination action is a solid-state capture system designed and built exclusively for the Bedient Company. The instrument was dedicated on May 19.

GREAT

Principal 8 ft.
Rohrflöte 8 ft.
Octave 4 ft.
Spielflöte 4 ft.
Nazard 2 2/3 ft.
Flageolet 2 ft.
Tierce 1 3/5 ft.
Mixture III-IV

SWELL
Quintgedeckt 8 ft.
Gemshorn 8 ft.
Gemshorn Celeste 8 ft.
Principal 4 ft.
Spitzflöte 4 ft.
Octave 2 ft.
Quint 1 1/2 ft.
Trumpet 8 ft.
Oboe 4 ft.

PEDAL

Subbass 16 ft.
Principal 8 ft.
Bourdon 8 ft.
Octave 4 ft.
Gedeckt 4 ft.
Fagott 16 ft.

Fritzsche to Build for Catasauqua, Pa. Church

The Fritzsche Organ Company, Allentown, Pa., has recently contracted with St. Stephen's Episcopal Church, Catasauqua, Pa. for a 2-manual pipe organ. The congregation's present organ is being rebuilt, enlarged to double the original size, and modernized tonally for utilization in the new instrument. The congregation is currently constructing a new church building of circular design by architect Donald Dunklee. Maurice Dimmick is organist of the church. Negotiations were handled by Marvin Beinema, music advisor for the church, and Robert O. Wuesthoff of the Fritzsche firm.

GREAT

Principal 8' 61 pipes
Rohr Flute 8' 61 pipes
Octave 4' 61 pipes
Waldflöte 4' 61 pipes
Fourniture IV 244 pipes

SWELL

Gedeckt 8' 61 pipes
Salicional 8' 61 pipes
Vox Celeste 8' 49 pipes
Prestant 4' 61 pipes
Nazard 2 2/3' 61 pipes
Block Flute 2' 61 pipes
Plein Jeu III 183 pipes
Trompette 8' 61 pipes
Tremolo

PEDAL

Bourdon 16' 32 pipes
Lieblich Gedeckt 16'
Flute 8'
Diapason 8' 32 pipes
Choral Bass 4'
Super Octave 2'



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BACH — Alleluja (from: Motet VI) (P6106a)	\$.20
— Magnificat. Vocal Score (P40)	1.50
— Full Orchestra Score \$9.00; Set of Parts \$10.00; extras @ \$1.00	
— Motet I: Sing ye to the Lord a new song (P6101)	1.50
— Motet III: Jesus, my great pleasure (P6103)	.90
— Motet VI: Praise the Lord, all ye nations (P6106)	.75
BINKERD — The Lord is King (Psalm 93) (P6260)	.60
BUXTEHUDE — Aperite mihi (ATB or TTB) (English-Latin) (P6050)	.60
— (2 Vns ad lib @ \$.30)	
— Jesu, Joy and Treasure (Jesu, meine Freude). Cantata (P6158)	.60
— (2 Vns, Bsn (Cello) ad lib @ \$.30)	
HANDEL — Messiah (Eng.-Ger.) (URTEXT). Vocal Score (P4501)	4.00
— Organ Score (P4501a) \$12.50 (cloth-bound \$14.50)	
— Full Score \$20.00; Orchestra Parts \$25.00; extra Strings @ \$2.50	
HOVHANESS — Alleluia (P6170)	.40
— Gloria (from Magnificat) (P6433)	.40
— Let Them Praise the Name of the Lord (New Year) (P6450)	.30
— Magnificat (English-Latin). Vocal Score (P6108)	2.00
LUENING — Psalm 146 (P66349). SATB, Pf (Org) optional	.80
KAY, U. — Sing unto the Lord (Psalm 149) (unaccompanied) (P6136a)	.30
MECHEM — Give thanks unto the Lord (Psalm 136)	
— (unaccomp) (P6242)	.25
OSBORNE — On Christmas Eve at midnight (Noel II)	
— (unaccomp) (P6213)	.25
PACHELBEL, C.T. — Magnificat (Latin) (P6087)	.80
PEETERS — All my heart today rejoices (Hymn-Anthem) (P6347)	.25
— Canticum gaudii (Song of joy) (Eng). SATB, 2 Trps, 2 Trbs, Org.	
— Choral Score (P66426d) @ \$.20; Score and Parts (P66426)	5.00
— Entrata Festiva (Org, 2 Trps, 2 Trbs [Timpani and Unison Chorus ad lib]) (extra Choral Scores @ \$.20) (English-Latin) (P6159). Set	4.25
— Four old Flemish Christmas carols (2 Obs, EH, 2 Bsns, 2 Trps, 3 Trbs, Org [baroque]) (P66160)	.60
PINKHAM — Music for a Merry Christmas (P6659a/s)	
ROREM — Sing, my Soul, His wondrous Love (Hymn-Anthem)	
— (unaccompanied) (P6386)	.25
ROSS — At the Gate of the Year (New Year) (P6217)	.25
TITCOMB — Hymn-Anthem on "Adeste fideles" (English-Latin) (P6399)	.30
— (2 Trps, 2 Trbs ad lib @ \$.30)	
VERDI — Te Deum (Score \$6.00; Orch \$10.00). Vocal Score (P4256d)	1.10

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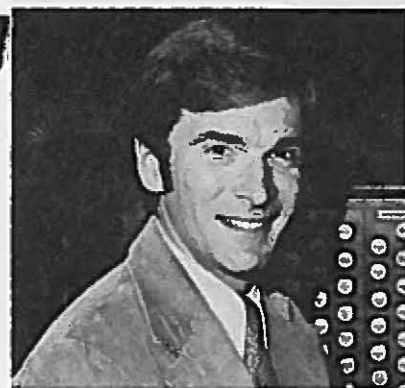
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Appointments

NELSON F. ADAMS has been named dean and professor of music at Southwestern University, Georgetown, Texas. He assumed the deanship of the school of fine arts upon the retirement on July 1 of John D. Richards. Dr. Adams was previously professor of music and chairman of the division of fine arts at Brevard College, Brevard, North Carolina. A graduate of Duke University with the Bachelor of Arts and Master of Religious Education degrees, Dr. Adams also holds the Master of Sacred Music degree from Union Theological Seminary School of Sacred Music in New York where his areas of concentration were organ and musicology.



JAMES DALE has been appointed organist and assistant director of musical activities at the United States Naval Academy, Annapolis, Maryland. He graduated from Mansfield State College, Mansfield, Pa. in 1969 with a BS degree in music education, and he received the MM degree from The Catholic University of America, Washington, D.C. in 1973. His organ teachers have been Wayne Rusk III, Kent Hill, and Albert Russell. In addition to his duties as chapel organist, he also directs the Annapolis Chorale.



RICHARD ANDERSON has been appointed instructor in organ and college organist at Bennett College, Greensboro, North Carolina. Mr. Anderson, is a doctoral candidate in organ at the University of Michigan where he has been studying with Marilyn Mason. For the past two years he has been a graduate teaching assistant in organ at the University of Michigan. He has also been organist and choir-master at Cross of Christ Lutheran Church, Bloomfield Hills, Michigan.



CELIA GRASTY JONES has recently been appointed to the faculty of the University of North Alabama, Florence, Alabama, to teach organ and piano. She is an honor graduate of the University of North Carolina at Greensboro, and holds the MM degree from the Eastman School of Music. She is currently the recipient of an NDEA fellowship and candidate for the DMA degree at Eastman. Her teachers have been Gordon Wilson, Kathryn Eskey, and Russell Saunders.



JEROME BUTERA has assumed the position of organist and choir-master at the Church of St. Gertrude in Chicago, Illinois. He will direct the parish choir of men and boys as well as develop a girl's choir and a sacred concert series. Concurrent with this position is his appointment to the organ faculty of DePaul University's School of Music in Chicago. Mr. Butera has studied organ with Arthur C. Becker, Foster Diehl, and Robert Glasgow, and he holds the MM degree from the University of Michigan. Previously he was organist and choir-master of St. Richard of Chichester Church in Chicago, organist at the First Baptist Church, Ann Arbor, Michigan, and director of music at Holy Name Church in Cedar Lake, Indiana.

DON SAUCIER of Leland, Mississippi, has joined Conn Organ Corporation as a product specialist. In his new position, he travels extensively for Conn as a staff artist and clinician, giving concerts, training dealer sales people, providing learning sessions for dealer prospects and customers, and helping dealer sales people as a faculty member of the Conn Organ National Retail Sales School. Prior to joining Conn full time, he was organist at Sebastian's Dinner Theatre, Orlando, Florida. Mr. Saucier received his degree in applied organ from the University of Southern Mississippi in 1973 following five years of classical organ study. During his school years, he was part time organist for several churches. He has studied with Joyce Girardet, and he is a member of the A.G.O. and Phi Mu Alpha.

The Church of St. Thomas More, Arlington, Virginia, has recently been designated Cathedral of the newly formed Roman Catholic Diocese of Arlington. Monsignor Richard J. Burke, rector, has announced the following staff of musicians to serve the new cathedral: **MICHAEL CORDOVANA**, director of music; **ROBERT WYANT**, organist and coordinator of music; **CHARLES BUXTON**, associate organist and choir accompanist; and **SISTER VERA EDWARD, L.H.M.**, associate organist and director of parish school music.

CARL FISCHER, music publishers, have merged with BR Productions to form three new companies: Triune Music, Inc., Triangle Record, Inc., and Trigon Music, Inc. All three companies will be based in Nashville, Tennessee. Triune Music will publish gospel, gospel-rock, and contemporary sacred music for youth and adults, including youth musicals and commissioned works. Trigon will feature educational and secular music suitable for school curriculum and performance. The Triangle label will be the recording arm for the music published by Triune and Trigon.



Redman Builds Tracker for Dallas, Tex. Church

The Redman Organ Company of Fort Worth, Texas, has recently completed a new organ for Northaven United Methodist Church, Dallas, Texas. The new instrument has 27 stops on 2 manuals and pedal. The organ is located in a free standing case, has mechanical key and stop action, slider windchests, low wind pressures, and pipes voiced with mostly open toes and little nicking. The organ was designed by Roy Redman. Several sets of flue pipes were made by Jacq. Stinkens of Zeist, Holland, and three sets of reeds were designed in collaboration with Carl Giesecke and Son of Göttingen, West Germany. About 50% of the pipework was old, being taken from various sources and completely reworked for this organ. The casework is of white oak with an oil finish, and the pipeshades were designed by Joyce Ogden, a member of Northaven Church. They were executed with the assistance of some of the church members.

GREAT (2 1/2" w.p.)

Holzquintada 16 ft. 61 pipes
Prinzipal 8 ft. (doubled from c') 98 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Holzflöte 4 ft. 61 pipes
Quinte 2 1/2 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Mixture IV 1 1/2 ft. 244 pipes
Trompete 8 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Tremulant
Zimbelstern

SWELL (2" w.p.)

Holzgedackt 8 ft. 61 pipes
Weidenpfeife 8 ft. 61 pipes
Schwebung (TC) 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Nasat 1 1/2 ft. 61 pipes
Scharf IV 1/2 ft. 244 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL (3" w.p.)

Subbass 16 ft. 32 pipes
Prinzipal 8 ft. 32 pipes
Bleigedackt 8 ft. 32 pipes
Octave 4 ft. 32 pipes
Mixture IV 2 ft. 128 pipes
Fagott 16 ft. 32 pipes
Shalmey 4 ft. 32 pipes

THE 1974 FESTIVAL OF THE AMERICAN LISZT SOCIETY will be held Oct. 25-27 at the State University of New York, Buffalo. Participants in this year's event include Allen Sapp, Frena Arschanska and Kenwyn Boldt, George Mann, Paul Schmidt, Yvar Mikhashoff, George Parish, Robert Dumm, Alfio Pignotti and Dady Mehta, Meade Crane, Leo Smit, Helen Engler, Michael Ingham, Heinz Rehfsuss, David Fuller, Stephen Mannes, members of the Buffalo String Quartet and the Cleveland Quartet, and St. Paul's Cathedral choirs under the direction of Frederick Burgomaster. Complete program information is available from: Dr. David Z. Kushner, Department of Music, University of Florida, Gainesville, FL 32611.

TOM ROBIN HARRIS, professor of organ at Augustana College, Rock Island, Illinois, played nine concerts in Denmark from August 18 through Sept. 10, including appearances in Nyborg, Odense, Aarhus, Randers, Jagersborg, Ringsted, Hillerød, and Haderslev. On sabbatical leave during the current academic year, Dr. Harris is spending the year following his concert tour studying with Harald Vogel, head of the North German Academy, Bremen, Germany.



Van Daalen Builds for Minnesota Church

Jan van Daalen of Minneapolis, Minnesota, has recently completed a new 2-manual and pedal organ for St. Stephen Lutheran Church, Bloomington, Minnesota. The key and stop action are mechanical and the entire instrument is housed in a freestanding oak case. The organ was dedicated on Pentecost of this year with a recital by George Damp of Carleton College.

GREAT

Prestant 8' 56 pipes
Rohrflöte 8' 56 pipes
Octave 4' 56 pipes
Quintadena 4' 56 pipes
Blockflöte 2' 56 pipes
Mixture IV 224 pipes
Trumpet 8' 56 pipes

BRUSTWERK

Gedeckt 8' 56 pipes
Spillflöte 4' 56 pipes
Principal 2' 56 pipes
Quint 1 1/2' 41 pipes
Musette 8' 56 pipes
Tremolo

PEDAL

Bourdon 16' 32 pipes
Gedeckt 8' 32 pipes
Choralbass 4' 32 pipes

GEORGE MARKEY toured Germany during the month of September. He played concerts in Bochum, Gelsenkirchen, Bielefeld, Recklinghausen, Kamp Lindfort, Hannover, Herford, Gerlewe, and Mültersloh.



Holland, Mich. Church Gets New Holtkamp

A new 2-manual and pedal mechanical action organ has been installed by the Holtkamp Organ Company in Christ Memorial Reformed Church, Holland, Michigan. The instrument has 16 stops.

GREAT

Principal 8' 61 pipes
Gedackt 8' 61 pipes
Octave 4' 61 pipes
Waldflöte 2' 61 pipes
Mixture IV 244 pipes
Trumpet 8' 61 pipes

SWELL

Gemshorn 8' 61 pipes
Copula 8' 61 pipes
Rohrflöte 4' 61 pipes
Octave 2' 61 pipes
Larigot 1 1/2' 61 pipes

PEDAL

Pommer 16' 32 pipes
Octave 8' 32 pipes
Pommer 8' 12 pipes
Superoctave 4' 12 pipes
Fagott 16' 32 pipes

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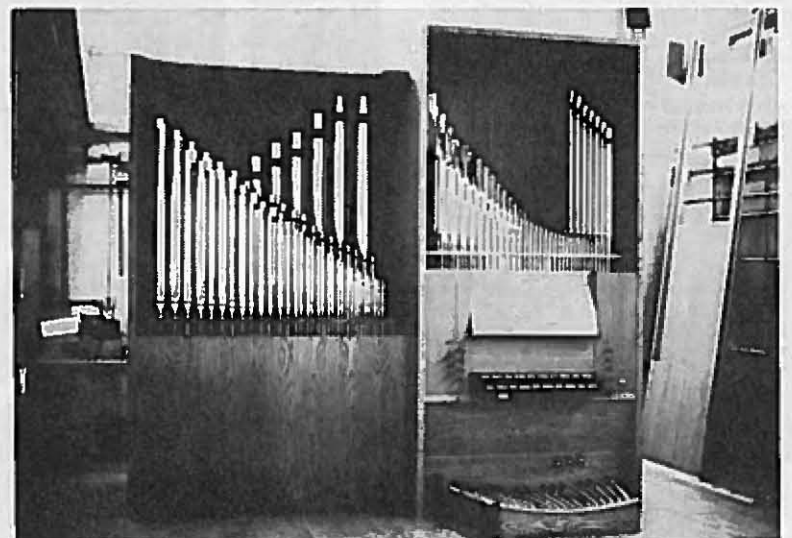
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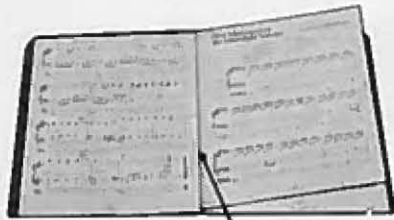
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Wicks Builds for Eastern Illinois U.

A new 46-rank organ built by the Wicks Organ Company, Highland, Ill., has been installed in the new concert hall of the fine arts center at Eastern Illinois University, Charleston, Illinois. The new hall was designed by architects Lundeen, Hilfinger and Asbury of Bloomington, Illinois, and it features adjustable panels and draperies to vary the acoustic conditions of the room. The new organ is encased on a small balcony at the rear of the stage. The case was designed by Benjamin Alarcon of the Wicks firm in consultation with the architects from suggestions made by dean Robert Y. Hare of the school of music, Roland Leipholtz of the art department, and Gary Zwicky, associate professor in the department of musical performance. The Positiv is on the edge of the organ gallery in the manner of a Rückpositiv with the Swell in the main case directly behind it. The Great is in top center of the case flanked by pedal towers. The console is on the stage level, moveable for flexibility in differing performance situations, and it can be stored out of sight under the organ. Dr. Zwicky designed the stoplist and assisted in planning the scaling and voicing, and he advised during the tonal finishing. The action is Wicks Direct-Electric.

GREAT

Principal 8' 61 pipes
Rohrflöte 8' 61 pipes
Oktav 4' 61 pipes
Spitzflöte 4' 61 pipes
Flachflöte 2' 61 pipes
Mixture IV 1 1/2' 244 pipes
Trompete 8' 61 pipes

SWELL

Gedacktfloete 8' 61 pipes
Salizional 8' 61 pipes
Vox Coelestis 8' 54 pipes
Geigen Prinzipal 4' 61 pipes
Nachthorn 4' 61 pipes
Nasat 2 1/2' 49 pipes
Waldflöte 2' 61 pipes
Terz 1 1/2' 49 pipes
Kleinmixture IV 1' 244 pipes
Fagott 16' 61 pipes
Schalmey 8' 61 pipes
Tremulant

POSITIV

Gedackt 8' 61 pipes
Prinzipal 4' 61 pipes
Koppelflöte 4' 61 pipes
Oktav 2' 61 pipes
Nasat 1 1/2' 61 pipes
Scharf IV 1 1/2' 244 pipes
Krummhorn 8' 61 pipes

PEDAL

Prinzipal 16' 32 pipes
Subbass 16' 32 pipes
Oktav 8' 32 pipes
Pommer 8' 32 pipes
Choralbass 4' 32 pipes
Rohrflöte 4' 32 pipes
Mixture IV 2' 128 pipes
Posaune 16' 32 pipes
Fagott 16' (Swell)
Rohrschalmey 4' 32 pipes

Delaware Builds for Nashville, Tenn. Church

The Delaware Organ Company, Inc., Tonawanda, N.Y., in close association with Dennis Milnar, Tennessee based regional representative for Delaware, has been awarded the contract for a 19-rank organ to be installed in the newly constructed Glen Levin Presbyterian Church, Nashville, Tennessee. The architects for the church, Brush, Hutchison and Gwin, provided the requested location of the organ consultants above and behind the chancel area, complementing a rose window. Scheduled completion date for the instrument is September of this year.

GREAT

Rohrbourdon 16'
Principal 8' 61 pipes
Bourdon 8' 61 pipes



Temple Builds for Twin Cities Church

The Temple Organ Company of Lamoni, Iowa has installed a new 2-manual organ in the chapel at Bethesda Lutheran Church, South St. Paul, Minnesota. The organ, composed of 15 stops and 18 ranks, was installed in the niche provided when the modern church was built ten years ago. All pipework was voiced by N. Frederick Cool, owner of the firm. The action combines electro-pneumatic valve action with electric control.

GREAT

Principal 8' 61 pipes
Wald Flöte 8' 61 pipes
Oktave 4' 61 pipes
Rohr Flöte 4' 61 pipes
Doublette 2' 61 pipes
Mixture III 1 1/2' 183 pipes
Trumpet 16' 85 pipes
Trumpet 8'

SWELL

Quintaton 16' 73 pipes
Quint Gedeckt 8'
Gemshorn 8' 89 pipes
Gemshorn Celeste 8' 49 pipes
Koppel Flöte 4' 73 pipes
Nazard 2 1/2' 73 pipes
Block Flöte 2'
Quint 1 1/2'
Tierce 1 1/2'
Trumpet 16' (Great)
Trumpet 8' (Great)
Clarion 4' (Great)
Schalmey 4' 61 pipes
Tremulant

PEDAL

Contrabass 32'
Principal 16' 56 pipes
Quintaton 16' (Swell)
Oktave 8'
Quint Gedeckt 8' (Swell)
Oktave 4'
Gedeckt 4' (Swell)
Block Flöte 2' (Swell)
Mixture II 64 pipes
Trumpet 16' (Great)
Trumpet 8' (Great)
Clarion 4' (Great)
Schalmey 4' (Swell)

Dulciana 8' 61 pipes
Oktave 4' 61 pipes
Gedeckt 4' 12 pipes
Blockflöte 2' 61 pipes
Mixture III 1 1/2' 183 pipes
Chimes

SWELL

Rohrflöte 8' 61 pipes
Viola 8' 61 pipes
Viola Celeste 8' (TC) 49 pipes
Koppelflöte 4' 61 pipes
Weitprinzipal 2' 61 pipes
Quinteflöte 1 1/2' 61 pipes
Trompete 8' 61 pipes
Tremulant

PEDAL

Subbass 16' 32 pipes
Rohrbourdon 16'
Pedal Prinzipal 8' 32 pipes
Bourdon 8' 12 pipes
Choral Bass 4' 12 pipes
Gedeckt 4'
Mixture III 21 pipes
Trumpet 16' 12 pipes
Trompete 8'



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Long Island Cathedral Installs 3-Manual Allen

A new 3-manual Allen Digital Computer instrument has been installed in St. Agnes Cathedral, Rockville Center, New York. The instrument, placed in the rear gallery, includes a full antiphonal division which speaks from the chancel. The 15,000 member church is celebrated for its boys' choir; the dedication concert was played by Virgil Fox.

GREAT

Quintaden 16'
Principal 8'
Dulciana 8'
Spitzflöte 4'
Quinte 2 3/4'
Superoctave 2'
Waldflöte 2'
Fourniture IV
Mixture III
Schalmel 8'
Trumpet 8'
Celeste Tuning
Chimes
Tremulant

SWELL

Gemshorn 8'
Salicional 8'
Gedeckt 8'
Spitzprincipal 4'
Rohrflöte 4'
Nazard 2 3/4'
Flachflöte 2'
Sifflöte 1'
Sesquialtera II
Plein Jeu III
Contre Trompette 16'
Trompette 8'
Hautbois 8'
Clairon 4'
Alterables 1, 2, 3, 4
Celeste Tuning
Chiff
Percussion
Tremulant

CHOIR

Erzähler 8'
Viole 8'
Flute 8'
Principal 4'
Koppelflöte 4'
Nasat 2 3/4'
Blockflöte 2'
Terz 1 3/4'
Sifflöte 1'
Mixture III
Carillon Mixture III
Fagott 16'
Krumet 8'
Celeste Tuning
Chiff
Tremulant

PEDAL

Contrebass 32'
Untersatz 32'
Principal 16'
Subbass 16'
Lieblich Gedeckt 16'
Octave 8'
Gedeckt 8'
Quintaden 8'
Choralbass 4'
Flute Ouverte 4'
Helflöte 2'
Mixture IV
Scharf IV
Contra Fagott 32'
Posaune 16'
Trompette 8'
Schalmel 4'

EDWARD TARR and GEORGE KENT will give the premiere performance of a new work written for them, Greg Levin's "Raga for Trumpet and Organ", at Christ Church, Westerly, Rhode Island on Nov. 4. Mr. Tarr, player of both baroque and modern trumpets, and Mr. Kent, organist, also include in their repertory other works which have been written specifically for them: "Musik für Trompette und Orgel" by Fritz Werner, and "Three Pictures of Satan" by Jere Hutcheson.

THE WAVERLY CONSORT, ensemble of singers and players of early instruments, is scheduled to do a series of three concerts in Tully Hall, New York City. The opening program on Nov. 9 is entitled "The Year 1492: Spanish Music in the Age of Exploration." On Jan. 18, 1975 the program will be devoted to "The Italian Baroque: Claudio Monteverdi and his Contemporaries." The final concert will be on March 15, 1975, and it will be called "Sing We and Chant It: Music in Elizabethan England."

AN ORGAN AND PIANO ENSEMBLE WORKSHOP will be sponsored by the First Presbyterian Church, Beacon, New York on Nov. 16 at 2 p.m. The workshop will include lectures and demonstrations of original music and some transcriptions for piano and organ ensemble for both church and public concerts. For more information write: Donald E. Filkins, Director of Music, First Presbyterian Church, Beacon, N.Y. 12508.

Elmira, N.Y. Church Gets Schantz Organ

A new 3-manual and pedal organ by the Schantz Organ Company, Orrville, Ohio, has been installed in the Park Church, Elmira, New York. It is the third organ to be placed in the church which was built in 1875. The new organ is placed in the former organ chambers behind the rear gallery, since exposed pipework proved to be impossible without extensive structural changes to the balcony. All the pipework has been placed well forward in the organ chamber. The specifications were prepared by John Schantz and James Madden in consultation with Albert Zabel, director of music for the church. Mr. Zabel played a dedicatory recital on the new instrument on March 3.

GREAT

Violone 16' 61 pipes
Principal 8' 61 pipes
Bourdon 8' 61 pipes
Violone 8' 12 pipes
Octave 4' 61 pipes
Hohlfloete 4' 61 pipes
Quint 2 3/4' 61 pipes
Super Octave 2' 61 pipes
Mixture IV 244 pipes
Scharf III 183 pipes
Trompette 8' 61 pipes

SWELL

Rohrbourdon 16' 12 pipes
Rohrfloete 8' 68 pipes
Viola 8' 68 pipes
Viola Celeste (TC) 8' 56 pipes
Geigen Octave 4' 68 pipes
Spitzfloete 4' 68 pipes
Gemshorn 2' 61 pipes
Quint 1 3/4' 61 pipes
Plein jeu III 183 pipes
Fagotto 16' 68 pipes
Fagotto 8' 12 pipes
Hautbois 4' 68 pipes
Tremulant

POSITIV

Gedackt 8' 61 pipes
Koppelfloete 4' 61 pipes
Nasat 2 3/4' 61 pipes
Principal 2' 61 pipes
Blockfloete 2' 61 pipes
Terz 1 3/4' 61 pipes
Larigot 1 3/4' 61 pipes
Mixture IV 244 pipes
Krummhorn 68' 1 pipes
Tremulant

PEDAL

Resultant 32' 12 pipes
Principal 16' 32 pipes
Subbass 16' 32 pipes
Violone 16' (Great)
Rohrbourdon 16' (Swell)
Octave 8' 32 pipes
Flauto Dolce 8' 32 pipes
Violone 8' (Great)
Rohrbourdon 8' (Swell)
Super Octave 4' 12 pipes
Flute 4' 32 pipes
Flute 2' 12 pipes
Mixture IV 128 pipes
Fagotto 16' (Swell)
Posaune 16' 32 pipes
Trompette 8' 12 pipes
Klarine 4' 12 pipes
Fagotto 4' (Swell)



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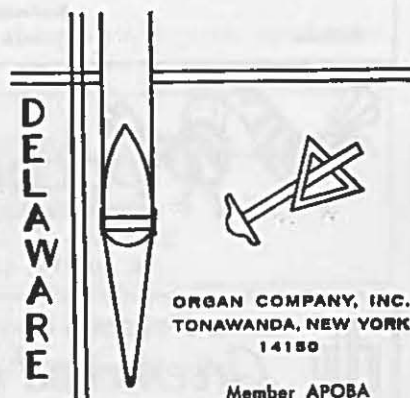
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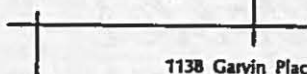
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Letters to the Editor

Richmond, VA August 16, 1974

To the Editor:

In the review of my recital at the National AGO Convention (THE DIAPASON, August, 1974, Vincent Persichetti's *Shimsh B'koli* is referred to as the only weak point of my performance. "... the intensely difficult piece builds to full organ and should be reduced gradually. In this case, full organ was reduced to a soft registration with the flick of the foot on the crescendo pedal, thus evaporating the highest point of tension in the piece in a moment."

I thought it would be of interest to note that, in my edition, the score at this point states "reduce to registration of opening" and "subito piano." I played this work for Mr. Persichetti before the convention, and he did not change the marking on my score or tell me to play it otherwise.

Sincerely,

Peggy Marie Haas

Wilmington, DE August 22, 1974

To the Editor:

I believe some additional points need to be made regarding the question of organ placement in a church (THE DIAPASON, August, p. 6).

As an explanation of why the chancel choir style has persisted, simply invoking tradition is inadequate. A more positive factor is important, namely that many congregations actually prefer to see the source of their music. It is, of course, regrettable that many individuals are so lacking in aural acuity that they would find it difficult to discern between a live choir and a high-quality tape machine playing from behind and above. Nevertheless, such people are often responsible for making basic decisions in church design. The visual stimuli reinforce the realism of the singing and also give the congregation a greater sense of participation in the ministry of music.

Under such conditions some musicians may easily come to feel that the congregation is being "entertained." If, however, the music and the spoken word are integrated in content and both directed toward enhancing the worship experience, this should not be a problem with most members of the congregation.

Otto's discussion of self-conscious choir members and inhibited directors seems a bit outdated. The era when church was regarded as a place to walk on tiptoes and suppress all emotion is fast fading. In any case, the problem lies with the musicians, not with the design of the church.

The generalization that singers located in a rear gallery "feel like fellow-Worshippers with the rest of the congregation" is questionable. Many individuals would feel a sense of isolation under such circumstances.

My final point concerns the close association of chancel choir design with Protestant churches. I would suggest that the greater importance of words in Protestant choral music is a major factor here. Until recent times Latin has been the language of Roman Catholic church music. Latin is an unfamiliar language to most Catholic lay people, who therefore are not greatly concerned that they hear clearly the words that are being sung. In Protestant churches, however, the situation is altogether different. Singing has been in the vernacular for hundreds of years, and consequently Protestant congregations have long since come to expect that they should accurately perceive words as well as music. Although I do not know of any definitive study, it is my impression that choral music from the rear gallery involves some sacrifice in clarity of diction. This could make a crucial difference, given a volunteer choir with less than perfect diction even in an ideal setting.

Very truly yours,

Richard V. Cartwright

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 Guy Bovet, masterclass, St Mark's Cathedral, Seattle, WA 9:30 am

6 October
 Warren R Johnson, State St Church, Portland, ME 5 pm
 Dan S Locklair, First Presbyterian, Binghamton, NY 4:30 pm
 Kevin Walters, Zion Parish Church, Wappinger Falls, NY 4 pm
 Robert Baker, Grace United Methodist, Corning, NY 8 pm
 Gerre Hancock, St Thomas Church, New York, NY 5:15 pm
 John Weaver, Old Christ Church, Philadelphia, PA 4 pm
 Joan Lippincott, Messiah Lutheran, South Williamsport, PA
 Pierre Cochereau, Cathedral of Mary Our Queen, Baltimore, MD
 Fred Tulan, U S Naval Academy, Annapolis, MD 4 pm
 Odile Pierre, Church of the Holy City, Washington, DC
 Richmond Sinfonia, Chorus of Alumni and Friends of U of Richmond; St James' Episcopal, Richmond, VA 4:30 pm
 David Lynch, First Presbyterian, Dunn, NC.

Heinz Arnold, organ and harpsichord, Kansas State College, Pittsburg 3 pm
 John Hillabolt, First Presbyterian, Alva, OK 3 pm
 Robert Finster, St John's Cathedral, Denver, CO 4 pm
 Worth-Crow Duo, Oakland, CA
 C Thomas Rhoads, music for strings and organ, St Bede's Episcopal, Menlo Park, CA 8 pm
 Cantata 51 by Bach; Penny Forbes Hix, soprano; Richard W Slater, org; St Mark's Episcopal, Glendale, CA 4 pm

7 October
 Odile Pierre, masterclass, Trinity Church, New York, NY 7:45 pm
 Guy Bovet, U of Oregon, Eugene, OR
 Elfrieda Baum, org; Marion Vree, dir; chorus and instruments in music by Bach, Kauffmann, Brown, Mader, Wood, Leighton and Durufle; Beverly Hills Presbyterian, Beverly Hills, CA 8:30 pm
 David Britton, Pomona College, Claremont, CA 8:15 pm

8 October
 Christopher Dean, bass, Trinity Church, New York, NY 12:45 pm
 Cherry Rhodes, org; Barbara Blegen, piano; St John the Evangelist Church, New York, NY
 Lester Berenbroick, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Joan Lippincott, First Presbyterian, High Point, NC
 Choral Concert, Eastern Kentucky U, Richmond, KY 7:30 pm
 Gerre Hancock, Church of St Michael and St George, St Louis, MO
 Carlene Neihart, Kansas State College, Hays 8 pm
 Guy Bovet, masterclass, U of Oregon, Eugene, OR
 Virgil Fox, Revelation Lights, Queen Elizabeth Theatre, Vancouver, BC

9 October
 Music of T Tertius Noble, St Thomas Church, New York, NY 12:10 pm

CALENDAR

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

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

DEADLINE FOR THIS CALENDAR WAS SEPTEMBER 10

Odile Pierre, masterclass, Cathedral of the Sacred Heart, Newark, NJ 7:45 pm (also Oct 10, 2 pm)
 Van Knauss, St John's Church, Washington, DC 12:10 pm
 Frederick Swann, Ohio State U, Columbus, OH
 David Britton, Pomona College, Claremont, CA 8:15 pm

10 October
 Donna Brunsma, St Thomas Church, New York, NY 12:10 pm
 Charles H Heaton, Trinity Church, New York, NY 12:45 pm
 Lee Dettre, First and Central Presbyterian, Wilmington, DE 12:30 pm
 Pierre Cochereau, Neel Aud, Bradenton, FL
 Virgil Fox, Revelation Lights, Portland Aud, Portland, OR

11 October
 Calvin Hampton, Calvary Episcopal, New York, NY 12 midnight
 Pierre Cochereau, Miami Shores Presbyterian, Miami Shores, FL
 Marilyn Keiser, workshop, Christ Church, Oil City, PA (also Oct 12)
 Pocono Boy Singers, Alderson-Brauddus College, Phillipi, WV 8 pm
 Joyce Jones, Redondo Union H S, Manhattan Beach, CA

12 October
 Robert Anderson, workshop, South Congregational, New Britain, CT
 André Marchal, masterclass, Bradley Hills Presbyterian, Bethesda, MD 2 pm
 Pocono Boy Singers, Davis and Elkins College, Elkins, WV 8 pm
 Louisville Bach Society, St. Agnes Church, Louisville, KY 8 pm
 Renaissance and Baroque music for organ and brass; E Lyle Hagert, University Lutheran Church of Hope, Minneapolis, MN 7:30 pm
 Gerre Hancock, masterclass, First Presbyterian, San Diego, CA

13 October
 Robert Anderson, South Congregational,

New Britain, CT 5 pm
 Richard A Barrows, Riverside Church, New York City 2:30 pm
 Roger Evans, St Thomas Church, New York, NY 5:15 pm
 Pierre Cochereau, Grace Church, Utica, NY

Robert Vincent, Trinity Episcopal, Princeton, NJ
 Choral Concert, Emmanuel Church, Baltimore, MD 7:30 pm
 André Marchal, Bradley Hills Presbyterian, Bethesda, MD 4 pm
 David Lynch, North Carolina State U Symphony, Meredith College, Raleigh, NC
 Organ concerto program (Graun, Mozart, Rowley, Pinkham, Rheinberger); Myron Leet, dir; Richard Dower, org; First Presbyterian, Wilkes-Barre, PA
 Pocono Boy Singers, West Virginia Wesleyan College, Buchanan, WV 8 pm
 Frederick Swann and John Stuart Anderson, organ and actor; North Christian Church, Columbus, IN 8 pm

14th Annual Conference on Organ Music, U of Michigan, Ann Arbor, MI (thru Oct 15)
 Guy Bovet, St Aloysius Church, Detroit, MI 8 pm
 Odile Pierre, Ebenezer Lutheran, Chicago, IL 4:30 pm
 Marianne Webb, Trinity Episcopal, Atchison, KS 4 pm
 Virgil Fox, Revelation Lights, Opera House, Seattle, WA
 Duo Trompeta Real; Fred Sautter, trumpets; Douglas L Butler, org; Parish of St Mark, Portland, OR 8 pm
 John Fenstermaker, Grace Cathedral, San Francisco, CA 5 pm

Thomas Harman, Riviera United Methodist, Redondo Beach, CA 7:30 pm
 Richard Morris and Martin Berinbaum, org and trumpet; U of California at Los Angeles
 Gerre Hancock, First Presbyterian, San Diego, CA 7:30 pm

15 October
 Robert Yamins, clarinet, Trinity Church, New York, NY 12:45 pm

Richard A Barrows, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Robert Vincent, St Paul's Methodist, Wilmington, DE
 André Marchal, Church of the Assumption, Pittsburgh, PA 8 pm
 Barbara Harbach-George, Central United Methodist, Warren, OH
 John Rose, Centenary United Methodist, St Louis, MO
 Odile Pierre, St Mark's Episcopal, Casper, WY
 Richard Morris and Martin Berinbaum, org and trumpet; East Bakersfield, H S, Bakersfield, CA

16 October
 Music of Orlando Gibbons, St Thomas Church, New York, NY 12:10 pm
 Music by Handel, Mozart and Haydn for organ and strings, All Saints Church, New York, NY 12:30 pm
 Rollin Smith, works by Soler and Reubke, Frick Collection, New York, NY 5:15 pm
 John Van Sant, St John's Episcopal, Washington, DC 12:10 pm
 André Marchal, masterclass, Duquesne U, Pittsburgh, PA
 Virginia Vance, Peace College, Raleigh, NC

Frederick Swann and John Stuart Anderson, org and actor; School of the Ozarks, Point Lookout, MO
 Pierre Cochereau, U of Wyoming, Laramie
 Michael Murray, Utah State U., Logan
 Odile Pierre, Edmonton, Alberta

17 October
 Florence Hines, St Thomas Church, New York, NY 12:10 pm
 James L Higbe, Trinity Church, New York, NY 12:45 pm
 Organ Concerto by Poulenc; Gillian Weir, New Philharmonia Orchestra, Royal Festival Hall, London, England

18 October
 Calvin Hampton, Calvary Episcopal, New York, NY 12 midnight
 Gerre Hancock, Wright State U, Dayton, OH 8 pm
 Kathleen Thomerson, Centenary United Methodist, Terre Haute, IN 8 pm
 Guy Bovet, Boston Ave Methodist, Tulsa, OK
 Virgil Fox, Revelation Lights, Paramount Theatre, Oakland, CA
 Pierre Cochereau, First Congregational, Los Angeles, CA 8 pm
 Odile Pierre, Calgary, Alberta

19 October
 Victor Hill, harpsichord, Williams College, Williamstown, MA (also Oct 20)
 William Bates, workshop on music for small organs, for Pensacola, FL AGO 10 am
 André Marchal, St Luke's Church, Fort Myers, FL
 Gerre Hancock, workshop, Wright State U, Dayton, OH 10 am
 Kathleen Thomerson, workshop, Centenary United Methodist, Terre Haute, IN 10 am
 Marianne Webb, Washburn U, Topeka, KS 8 pm
 Barbara Harbach-George, All Saints Episcopal, Palo Alto, CA
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 Michael Murray, California Polytechnic Inst, San Luis Obispo, CA

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20 October

Edward Tarr and George Kent, trumpet and org; First Church Congregational, Cambridge, MA
David Lumsden, choral workshop, St Stephen's Church, Pittsfield, MA 4 pm
William Whitehead, First Church of Christ, Simsbury, CT 7:30 pm
Donald E. Filkins, First Presbyterian, Beacon, NY 3:30 pm
Marianne and John Weaver, Asbury Methodist, Watertown, NY 8 pm
Benjamin Van Wye, St Thomas Church, New York, NY 5:15 pm
Odile Pierre, St George's Episcopal, Helmetta, NJ
Robert Vincent, St Timothy's Lutheran, Wayne, NJ 8 pm
Elijah Pi I by Mendelssohn, Tenth Presbyterian, Philadelphia, PA 5 pm
Pocono Boy Singers, St Paul's United Church of Christ, Taylor, PA 7 pm
Lee and Philip Deltra, organ and piano; First and Central Presbyterian, Wilmington, DE 7 pm
Richard A. Barrows, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Frederick Swann, St Paul's Lutheran, Washington, DC 8 pm
George Markey, Shiloh Congregational, Dayton, OH
Keith McNabb, Redeemer Lutheran, Flint, MI 8 pm
Jerome Butera, St Gertrude's Church, Chicago, IL 3:30 pm
Byron L. Blackmore, Our Savior's Lutheran, La Crosse, WI 4 pm
John L. Hooker, St Paul's Episcopal, Chattanooga, TN 3 pm
Guy Bovet, Trinity Lutheran, Houston, TX 7:30 pm
Duo organ recital, Frank C. Brownstead and James Lewis, Church of the Blessed Sacrament, Hollywood, CA 4 pm

21 October

14th Annual Church Music Institute, Helen Kemp, William Albright; Southern Baptist Theological Seminary, Louisville, KY (thru Oct 25)
Edward Tarr and George Kent, trumpet and org; workshop and recital; Central College, Pella, IA
Susan Ingrid Ferré, University Methodist, Austin, TX 8:15 pm
André Marchal, U of New Mexico, Albuquerque

22 October

Marilyn Keiser, Immanuel Congregational, Hartford, CT 8 pm
Shirley Chester, Trinity Church, New York, NY 12:45 pm
Robert Vincent, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Odile Pierre, St Paul's Cathedral, Pittsburgh, PA
Stephen Hamilton, Virginia Intermont College, Bristol, VA 8:15 pm

23 October

Music of Herbert Howells, St Thomas Church, New York, NY 12:10 pm
Michael McCraw, recorder; Julian Fifer, cello; Dennis Michno, harpsichord; All Saints Church, New York, NY 12:30 pm
Robert Vincent, Fanwood Presbyterian, Fanwood, NJ
Helen Penn, St John's Episcopal, Washington, DC 12:10 pm
C P E Bach Concertos, Gillian Weir, Queen Elizabeth Hall, London, England

24 October

J. Michael Roush, St Thomas Church, New York, NY 12:10 pm
Donald McDonald, Trinity Church, New York, NY 12:45 pm
Robert Vincent, Immaculate Heart Church, Maplewood, NJ
Lee Dettra, First and Central Presbyterian, Wilmington, DE 12:30 pm
Odile Pierre, U of the South, Seawannee, TN
Joyce Jones, E H Hedrick Jr H S, Medford, OR
Gillian Weir, Corpus Christi Chapel, Cambridge, England

25 October

Edith Ho, United Church on the Green, New Haven, CT 5 pm
Calvin Hampton, Calvary Episcopal, New York, NY 12 midnight
André Marchal, New Christian Church, Des Moines, IA
David Craighead, Church of the Magdalene, Wichita, KS
Clavierübung Pt III, by Bach; Roberta

Gary, St Mark's Cathedral, Seattle, WA 8:30 pm

26 October

David Craighead, workshop, Church of the Magdalene, Wichita, KS
Roberta Gary, workshop on Clavierübung Pt III by Bach; St Mark's Cathedral, Seattle WA 9:30 am
Guy Bovet, St Peters Anglican, Toronto, Ontario 8:30 pm
Cherry Rhodes, St Thomas Church, Newcastle, England

27 October

Robert Vincent, First Presbyterian, Cortland, NY
Donald E. Filkins, Karen Hitt; First Reformed Church, Hyde Park, NY
Thomas Richner, organ and piano, Riverside Church, New York City 2:30 pm
Missa Solemnis by Beethoven, St Bartholomew's Church, New York City 4 pm
Marilyn Ballantine, St Thomas Church, New York City 5:15 pm
Bernard Lagacé, Church of St. John the Evangelist, New York City 8 pm
John Rose, First Church of Christ, Scientist, Orange, NJ
Pablo Casals Memorial Concert, First Presbyterian, Wilmington, NC 5 pm
Richard M. Coffey, First Baptist, Reidsville, NC 5 pm
"A Service of Psalms" by Bach, Mendelssohn, Schütz, and Hanegger; Covenant Presbyterian, Charlotte, NC 7:30 pm
Ronald Rice, Cathedral of St Philip, Atlanta, GA 5 pm
Pierre Cochereau, Shreveport Symphony, Shreveport, LA (also Oct 28)
Charles H. Finney, Grace Lutheran, Vestal, NY
Reformation Choral Vespers, Grace Lutheran, Glen Ellyn, IL 7:30 pm
Odile Pierre, for Peoria, IL AGO
G Dene Barnard, First Christian, Houston, TX
E Lyle Hagert, First Presbyterian, Grand Forks, ND 4 pm
Heritage H S Concert Choir and Orchestra, St John's Cathedral, Denver, CO 4 pm
John Fenstermaker, John Renke, music for 2 organs, Grace Cathedral, San Francisco, CA 5 pm
Virgil Fox, Glendale Presbyterian, Glendale, CA

28 October

André Marchal, masterclass, Northwestern U, Evanston, IL
Richard Heschke, St John's Lutheran, Forest Park, IL
David Craighead, Central Lutheran, Minneapolis, MN
Joyce Jones, Nampa, ID
Guy Bovet, RCOO workshop, Deer Park United Church, Toronto, Ontario 8 pm

29 October

David Britton, Trinity Church, Watertown, NY 8:15 pm
Anne-Marie Levine, piano, Trinity Church, New York, NY 12:45 pm
Nicholas Danby, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
John Rose, St Stephen's Episcopal, Richmond, VA
Edmund Shay, St Martin's in the Fields, Columbia, SC 8 pm
André Marchal, Northwestern U, Evanston, IL
Odile Pierre, Church of the Holy Spirit, Lake Forest, IL
David Craighead, workshop, Central Lutheran, Minneapolis, MN
Pierre Cochereau, Highland Park United Methodist, Dallas, TX
Susan Ingrid Ferré, First United Methodist, Corpus Christi, TX 8:15 pm
Edward Tarr and George Kent, trumpet and org; U of Western Ontario, London, Ontario

30 October

Kyrie from Mass in B minor by Bach, St Thomas Church, New York, NY 12:10 pm
Lionel Party, harpsichord, All Saints Church, New York, NY 12:30 pm
Calvin Remsburg, tenor, Albert Russell, org; St John's Episcopal, Washington, DC

31 October

Gail L. Walton, St. Thomas Church, New York, NY 12:10 pm
James A. Simms, Trinity Church, New York, NY 12:45 pm
Jack Burnam, First and Central Presbyterian, Wilmington, DE 12:30 pm
Pierre Cochereau, Queen Elizabeth Theatre, Vancouver, BC

1 November

Missa Pange Lingua by Josquin; premiere of works by Harvey Burgett and David Goldstein; All Saints Church, New York, NY 6 pm
 Calvin Hampton, Calvary Episcopal, New York, NY 12 midnight
 Herman Berlinski, Congregation B'nai Jeshurun, Shortville, NJ
 William Bates, St John's Episcopal, Tampa, FL 8:30 pm
 André Marchal, Bowling Green U, OH
 Pierre Cochereau, First United Methodist, Palo Alto, CA
 Virgil Fox, Revelation Lights, El Camino College, Via Torrance, CA
 Odile Pierre, First St Andrew's Church, London, Ontario 8:30 pm
 Guy Bovet, St Paul's United Church, Thunder Bay, Ontario 8 pm

2 November

William Bates, workshop on service music for small church organs, St Joseph's Catholic Church, Tampa, FL 9 am
 Joan Lippincott, Westminster Choir College, Princeton, NJ
 Norma Stevingson, Holy Cross Episcopal, Paris, TX 3:30 pm

3 November

Requiem by Fauré, St Bartholomew's Church, New York, NY 4 pm
 Gerre Hancock, St Thomas Church, New York, NY 5:15 pm
 Requiem by Durufle, Zion Parish Church, Wappinger Falls, NY 4 pm
 David Britton, Church of the Saviour, Syracuse, NY 3 pm
 Pocono Bay Singers, Trinity Evangelical Church, Lehigh, PA 7 pm
 Eugene Roan, St John Lutheran, Easton, PA 8 pm
 Cherry Rhodes, Duke U, Durham, NC
 Choral Concert, Cathedral of St Philip, Atlanta, GA 8 pm
 John Weaver, Independent Presbyterian, Birmingham, AL 4 pm
 André Marchal, Cleveland Museum of Art, Cleveland, OH
 Homer Jackson, Mayflower Congregational, Grand Rapids, MI 8 pm
 John Hamersma, First Presbyterian, Kalamazoo, MI 4 pm
 Robert Rayfield, First Presbyterian, Deerfield, IL 4 pm
 George Ritchie, Oklahoma State U, Stillwater 4 pm
 The Cathedral Singers, St John's Cathedral, Denver, CO 4 pm
 George Markey, Weber State College, Ogden, UT
 Music of Bach and Vaughan Williams, St Bede's Episcopal, Menlo Park, CA 8 pm
 Biola College Chamber Singers, Wm Lock, dir; St Mark's Episcopal, Glendale, CA 4 pm
 Pierre Cochereau, Presbyterian Church, La Jolla, CA
 Odile Pierre, Christ Church Cathedral, Ottawa, Ontario

4 November

Edward Tarr and George Kent, trumpet and organ, premiere of new work by Greg Levin; Christ Church, Westerly, RI
 André Marchal, masterclass, St Paul's Church, Cleveland Heights, OH

5 November

The King's Singers, Yale U, New Haven, CT 8:30 pm
 Christopher King, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Robert S Lord, org; Don Franklin, harpsichord; Heinz Chapel, Pittsburgh, PA 12 noon

6 November

Hinson Mikell, United Church on the Green, New Haven, CT 12 noon
 Te Deum by Nivers, St Thomas Church New York, NY 12:10 pm
 Chamber Music Concert, All Saints Church, New York, NY 12:30 pm
 George Markey, Westminster Choir College, Princeton, NJ
 Edward Tarr and George Kent, trumpet and organ; Longwood Gardens, Kennet Square, PA

7 November

James Chiappini, St Thomas Church, New York, NY 12:10 pm
 David Britton, Trinity Church, New York, NY 12:45 pm
 Ray Ferguson, Temple Beth El, Birmingham, MI

8 November

Calvin Hampton, Calvary Episcopal, New York, NY 12 midnight

André Marchal, Syracuse U, Syracuse, NY

Gerre Hancock, Milligan College, Johnson City, TN 8 pm
 Marilyn Keiser, workshop, Christ Church Cathedral, Louisville, KY (also Nov 9)
 Marilyn Mason, U of Wisconsin, Eau Claire, WI
 Catharine Crozier, First Congregational Los Angeles, CA 8 pm
 Virgil Fox, Twin Lakes Baptist, Aptos, CA

9 November

Arthur Poister, workshop for Hartford, CT AGO
 Joan Lippincott, workshop, Cathedral of the Incarnation, Garden City, NY 10 am
 Gerre Hancock, workshop, Milligan College, Johnson City, TN 9 am
 Robert Baker, Hamline Methodist, St Paul, MN

10 November

Vermont Collegiate Chorale, Riverside Church, New York, NY 2:30 pm
 Dona Nabis Pacem by Vaughan Williams, St Bartholomew's Church, New York, NY 4 pm
 David Britton, St Michael's Church, New York, NY 4 pm
 Gerre and Judith Hancock, duo organ recital, St Thomas Church, New York, NY 5:15 pm
 Joan Lippincott, Cathedral of the Incarnation, Garden City, NY 4 pm
 Donald Filkins, Karen Hitt, First Presbyterian, Beacon, NY 3:30 pm
 André Marchal, St John's Lutheran of Amherst, Williamsville, NY
 Robert Roubos, Church of the Ascension, Rochester, NY
 Pocono Bay Singers, First Presbyterian, Englewood, NJ 7 pm
 John Rose, Church of the Holy City, Washington, DC
 Guy Bovet, All Souls Church, Washington, DC 4 pm
 Richard Peek and orchestra, organ dedication, Covenant Presbyterian, Charlotte, NC
 Schuyler Robinson, Independent Presbyterian, Birmingham, AL 4 pm
 Richard A Barrows, Cathedral of St Luke, Orlando, FL 5 pm
 John Ferguson, Fairmount Presbyterian, Cleveland Heights, OH 4:30 pm
 Magnificat and Nunc Dimittis by Alan Stout (premiere), Fourth Presbyterian, Chicago, IL 6:30 pm
 Donald Vollstedt, Grace Lutheran, Glen Ellyn, IL 7:30 pm
 John Hillabolt, St James Episcopal, Ponca City, OK 2:30 pm

11 November

George Markey, First Lutheran, Jamestown, NY
 Marsha Foxgrover, Moody Bible Institute, Chicago, IL 7:30 pm

12 November

David Britton, South Congregational, Springfield, MA 8 pm
 Allison Brewster, piano, Trinity Church, New York, NY 12:45 pm
 Mary Fenwick, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 André Marchal, Sacred Heart Cathedral, Rochester, NY
 Phyllis Bryn-Julson, soprano; Donald S Sutherland, org; Carlton College, Northfield, MN 8 pm
 Roberta Gary, Grace Methodist, Long Beach, CA 8 pm

13 November

Kenneth Whittington, United Church on the Green, New Haven, CT 12 noon
 Music of C V Stanford, St Thomas Church, New York, NY 12:10 pm

14 November

Gary Britton, St Thomas Church, New York, NY 12:10 pm
 Larry King, Trinity Church, New York, NY 12:45 pm
 George Markey, U of Colorado, Boulder

15 November

Vocal recital, members of All Saints Church Choir, All Saints Church, New York, NY 12:30 pm
 Calvin Hampton, Calvary Episcopal, New York, NY 12 midnight
 André Marchal, Houghton College, Houghton, NY
 David Craighead, Covenant Presbyterian, Charlotte, NC
 Raymond Harris, St Martin's in the Fields, Calumbia, SC 8 pm
 Meditations on the Mystery of the Holy Trinity by Messiaen; Jon M Gillock, St Mark's Cathedral, Seattle, WA 8:30 pm

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David Barkla — St Andrew's Church, Wahroonga, Australia Aug 9: Prelude and Fugue in A minor BWV 543, Trio Sonata III BWV 527, Bach; Master Tallis' Testament, Howells; Concerto in B-flat opus 4/2, Handel; 8 Pieces for Musical Clock, Haydn; Basse et dessus de trompette, Clérambault; Fantasia KV 608, Mozart.

Richard A Barrows — The Riverside Church, New York, NY Oct 13: Fanfare, Wylton; Hymntune Fugue (String Quartet I), Ives-Barrows; The Camp Meeting (Sym I), Ives-Jones; Comes Autumn Time, Sowerby; Symphony II, Widor.

Charles Benbow — St Martin-in-the-Fields, London, England Aug 6: Prelude and Fugue in C minor BWV 546, Bach; Trio in E-flat, Krebs; Choral in E, Franck, Intermezzo (Sym III), Vierne; Prelude and Fugue on BACH, Liszt.

Lester W Berenbroick — Cathedral of the Sacred Heart, Newark, NJ Oct 8: Voluntary, Selby; Toccata, Adagio and Fugue in C, Bach; Elevation, Couperin; Concerto in B minor, Walther; Baroque Suite, Young; The Bells, Monnikendam; Suite Medievale, Langlais.

Imelda Blöchliger — U of Sydney, Australia Sept 7: Prelude and Fugue in E minor, Bruhns; Bergamasca, Frescobaldi; Fantasy on Wie schön leuchtet der Morgenstern, Buxtehude; Trio Sonata V BWV 529, Bach; Two Fantasies, Alain; Hommage to Frescobaldi, Langlais.

Robert Boughen — St James' Church, Sydney, Australia Aug 23: Introduction and Passacaglia in D minor, Reger; Voluntary in C opus 5/1, Stanley; Master Tallis' Treatment, Howells; Elegy JFK, Williamson; Variations on Liebster Jesu, Vick; Assemblages, Brumby; Choral in A minor, Franck; Prelude and Fugue in A minor BWV 543, 6 Schübler Chorales, Passacaglia in C minor BWV 582, Bach.

William H Brown Jr — St Stephen's Church, Richmond, VA Jul 17: Trumpet Tune in C, Johnson; Prelude on Benite adoremus, Gehrenbeck; 2 settings Dies sind die heiligen zehn Gebot, Toccata and Fugue in D minor, Bach; Trois Danses Liturgiques, Nelhybel; Prelude and Fugue, Rohlig; 2 Folk-Hymn Preludes, Gehring; Symphony VI (Cantabile, Final), Widor.

Doug Bush — Colorado State U, Fort Collins, CO Aug 7, all-Bach: Fantasy on Komm heiliger Geist BWV 651; Puer Natus, Herr Christ der einig Gottes Sohn, Liebster Jesu wir sind hier, Christ lag in Todesbanden, Ich ruf zu dir (Orgelbüchlein), Prelude and Fugue in E minor BWV 548; Prelude and Fugue in G BWV 541; An Wasserflüssen Babylon BWV 653b, Von Gott will ich nicht lassen BWV 658, Vor deinen Thron BWV 668; Fantasy and Fugue in G minor BWV 542.

Malcolm Cass — City Hall, Portland, ME Jul 19: Prelude and Fugue in D minor, Mendelssohn; Introduction and Tune for Flutes, Stanley; Concerto in F, Handel; Prelude and Fugue in E minor, Bach; Communion, Purvis; Concerto on There sang three angels, Micheelsen; Nocturne, Grieg; Salve Regina-Concert Study for Pedals, Manari.

Robert Cavarra — Colorado State U, Fort Collins, CO July 30: Toccata undecima, Muffat; Sonata I, Hindemith; Prelude and Fugue in E minor, Bruhns; Deuxieme Fantaisie, Alain; Pastorale in F, Toccata and Fugue in D minor, Bach; Variations on America, Ives.

Raymond Chenault — Cathedral of Christ the King Atlanta, GA Aug 19: Improvisation on Victimae paschali, Tournemire; Concerto II in B-flat, Handel; Chaconne in E minor,

Komm heiliger Geist, Nun komm der Heiden Heiland, Prelude and Fugue in F-sharp minor, Buxtehude; Invocations opus 35, Mathias; Ave Maria, Langlais; Allegro deciso (Evocation Poème Symphonique), Dupré.

James S Darling — Cathedral of St John the Evangelist, Spokane, WA Aug 10: Prelude and Fugue in E minor, Buxtehude; Minuet, Pelham; Fy gar rub her o'er with Straw, Miscellany of Robert Bremner; Variations on a Scottish Air, Washington's March, Anonymous; Climat, Premiere fantaisie, Litanies, Monodie, Alain; 2 settings Lord Jesus Christ be present now, Christ lay in the bands of death, Prelude and Fugue in G, Bach; Master Tallis' Testament, Howells; Christ is Risen, Lenel.

Richard P DeLong — Grace Episcopal, Mansfield, OH Aug 18: 3 Preludes on Welsh Tunes, Vaughan Williams; Passacaglia and Fugue in C minor, Bach; 6 pieces from Missa octavi tani, Corrette; Final (Sym I), Vierne.

John Eggert — Timothy Lutheran, Chicago, IL Aug 18: Fantasy and Fugue in G minor BWV 543, Bach; Sonata VI, Mendelssohn; 6 Chorale Preludes, Ore; Prelude, Fugue and Variation, Franck; Final (Sym I), Vierne.

Susan Ingrid Ferré — Matriz SS. Coraões, Tijuca, Rio de Janeiro, Brazil Aug 20: Saga VI, Guillo; Canonic Variations on Vom Himmel hoch, Bach; 3 Dialogues, de Grigny; Jesus tombe sous le poids de sa Croix, Dupré; Variations on Veni Creator Spiritus, Durufle; Trio, Langlais; Adagio, Final (Sym VI), Vierne.

H Edwin Godshall Jr — All Souls Church, Asheville, NC Aug 11: Concerto in A minor, Vivaldi-Bach; A Little Keyboard Book, Darling; Voluntary in A, Selby; Air and Variations (Suite V), Handel; Grand jeu, du Mage; 4 settings Ein feste Burg, Buxtehude, Reger, Walcha and Langlais; Cantabile, Jongen; Allegro vivace (Sym V), Widor.

Stephen Hamilton — First Unitarian Church, Providence, RI Aug 26: Trumpet Voluntary, Stanley; Noel I, Daquin; Wachet auf BWV 645, Fantasy and Fugue in G minor BWV 542, Bach; Allegro (Symn VI), Widor; Andante (Sonata VII), Mendelssohn; Prelude and Fugue in B, Dupré.

Hans Uwe Hielscher — Cathedral of St John the Evangelist, Spokane, WA Aug 24: Chaconne in G minor, L Couperin; Jubilate Deo, Campra; Prelude and Fugue in B minor, Bach; Piece en style libre, Panis angelicus, Franck; Triptyque, Dupré; Kyrie and Gloria, Langlais; Variations de Concert, Bannet. Assisted by Suzanne Hille, soprano.

Fred Hohman — Emmanuel Episcopal, Webster Groves, MO Jul 28: Prelude and Fugue in E minor BWV 548, Wir glauben all BWV 740, Nun freut euch BWV 734, Trio Sonata V in C, Bach; Sonata II, Mendelssohn; Allegro vivace (Symn V), Widor; Sonata I, Hindemith; Toccata (Suite opus 5), Durufle.

Timothy Howard — Cathedral of St John the Evangelist, Spokane, WA Aug 17: Fanfare, Cook; Jesu joy of man's desiring, Passacaglia and Fugue in C minor, Bach; Middlebury, Wood; Amazing Grace, Howard; America the Beautiful, Purvis; Choral in B minor, Franck; Litanies, Alain; Flute Solo, Arne; Improvisation on Be Thou my vision, Howard; Final (Sym I), Vierne.

David J Hurd Jr — Duke U, Durham, NC Aug 4: Concerto del Sigr Meck, Walther; Voluntary IX, Stanley; Partita on O Gott du frommer Gott, Bach; 3 Fantasies for Organ Kremer; Fantasy on Hallelujah Gott zu loben, Reger.

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Samuel Hutchison — First Lutheran, Freeport, IL Aug 18: Introduction and Passacaglia in D minor opus 56, Reger; Noël grand jeu et duo, Daquin; 2 Noels Dandrieu; Jesu joy of man's desiring, Toccata in C BWV 546, Bach; Dialogue on the Mixtures (Suite Breve), Langlais; The Spinner (Suite Bretonne), Dupré; Jesus lead Thou on, Manz; Wondrous Love, Middlebury, Wood; The World Awaiting the Savior (Symphonie-Passion), Dupré.

Homer Jackson — Rockefeller Chapel, U of Chicago, Chicago, IL Aug 13: Cortège et Litanie, Dupré; La Nativité, Langlais; Introduction, Passacaglia and Fugue, Willan; Symphony VI, Widor.

Lee Jessup — First Congregational, Los Angeles, CA Jul 30: Improvisation on the Agincourt Hymn, Roberts; Lamento, Dupré; The Squirrel, P. Weaver; Pastorale, Milhaud; Toccata and Fugue opus 59/5 and 6, Reger; Tumult in the Praetorium, Maleingreau; Fairest Lord Jesus, Schroeder; Miniature, Langlais; Dreams, McAmis; Allegro (Sym II), Vierne.

Dan S. Locklair — First Presbyterian, Charlotte, NC Aug 16: Introduction and Passacaglia in D minor, Reger; O wie selig, Brahms; Wo soll ich fliehen hin BWV 646, Prelude and Fugue in G BWV 541, Bach; Prelude and Fugue on a Theme of Vittoria, Britten; Aria for Organ, Variations on Leicester, Locklair; 4 pieces from Messe pour les Paroisses, Couperin; Final (Sym I), Vierne.

Gary McFadden — student of Lucile Hammill Webb, U of Wisconsin, Superior Jul 30: Fantasy and Fugue in G minor, Vater unser, Wir glauben all, Kyrie Gott heiliger Geist, Toccata in F, Bach; Litanies, Dorian and Phrygian Chorales, Alain; Prelude and Fugue on BACH, Liszt.

C. Ralph Mills — Johnson Mem United Methodist, Huntington, WV Aug 20: Ricercar del nono duono, Sweelinck; Präludien and Intermezzi, Schroeder; Prelude and Fugue in C, Bach; Prelude and Fugue in C minor, Mendelssohn; Sonata Festiva, Cabena.

Randall S. Mullin — Yale U, New Haven, CT Sept 22: Fantasy and Fugue in G minor, Bach; Ach bleib mit deiner Gnade opus 87, Karg-Elert; Improvisation, Vierne; Priere, Jongen; Combat de la Mort et de la Vie, Messiaen; Fantasy and Fugue on Ad nos ad salutarem undam, Liszt.

Kris Munder — student of Marilyn L. Scherer, St. Paul's United Church of Christ, Crystal Lake, IL Aug 2: Litanies, Alain; Allegro moderato (Trio Sonata in E-flat), Bach; How lovely shines the morning star, Jesus lead Thou on, Manz; Rhythmic Trumpet, Bingham; Carillon de Westminster, Vierne.

Granville Munson — St. Stephen's Church, Richmond, VA Jul 10: Concerto IV in F Handel; The Peaceful Wood, Ruffy; Prelude and Fugue in B minor, Bach; Grande Pièce Symphonique, Franck.

John D. O'Donnell — Bethlehem Lutheran, Adelaide, Australia, Aug 23: Prelude and Fugue in B minor, Cononic Variations on Vom Himmel hoch, Bach; Passacaglia, Kerll; Te Deum, Buxtehude; Fantasy and Fugue on Ad nos ad salutarem undam, Liszt.

Robert Schuneman — Our Lady of Bethlehem Convent Chapel, La Grange Park, IL Aug 14: Prelude and Fugue in G minor, Herzlich tut mich verlangen, O Gott du frommer Gott, Schmücke dich, Es ist ein Ros, Brahms; Versets on Veni Creator Spiritus, de Grigny; Prelude and Fugue in E

minor, Buxtehude; Allein Gott in der Höh sei Ehr, Prelude and Fugue in C, Bach.

Paul J. Sifler — The Cathedral, Ljubljana, Yugoslavia Jul 28: Prelude and Fugue in G minor, Buxtehude; Come Savior of the Gentiles, Fantasia in G, Bach; Choral in A minor, Franck; St. Francis Colloquy with the Swallows, Bossi; Comes Autumn Time, Sowerby; Advent of the Eternal Church, Messiaen; The Despair and Agony of Dachau, Sifler.

Laurence Courtney Smith — Central United Methodist, Traverse City, MI Aug 8: Prelude and Fugue in G minor, Buxtehude; Trio Sonata III BWV 527, Bach; Prelude and Fugue in E-flat, Saint-Saëns; Priere, Litaize; Sonata in C for 2 violins, bassoon and organ, Mozart; Final, Franck. Assisted by instrumentalists.

Peter Alexander Stadtmüller — St. Paul's Chapel, Trinity Parish, New York, NY Sept 18: Fantasy and Fugue in G minor, Bach; Variations on Was Gott tut, Fugue in C, Pachelbel; Toccata in C minor opus 5a, Schroeder.

Bruce Stevens — St. Stephen's Church, Richmond, VA Jul 31: Toccata and Fugue in D opus 59/5 and 6, Benedictus, Reger; Prelude and Fugue in B minor BWV 544, 6 Schübler Chorales, Bach; Prelude and Fugue on BACH, Liszt.

William E. Teague — Cathedral of St. John the Evangelist, Spokane, WA Aug 3: Alleluys, Preston; Sheep may safely graze, Bach; Choral in A minor, Franck; Roulade, Bingham; Toccata, Villancico y Fuga, Ginastera; Pastorale and Aviary, Roberts; Carillon-Sortie, Mulet.

William Watkins — St. Stephen's Church, Richmond, VA Jul 24: Fantasy KV 608, Mozart; Ye Sweet Retreat, Boyce; We all believe in One God, I call to Thee, God's Son is come, Sleepers wake, Prelude and Fugue in D, Bach; Cortège et Litanie, Dupré; Cantabile, Franck; Fantasia in Echo Style, Sweelinck; A Triptych of Fugues, Near.

David A. Weaden — First Presbyterian, Burlington, NC Aug 18: Toccata in E minor, Pachelbel; Sanctus versets (Convent Mass), Couperin; I call to Thee BWV 639, Fugue a la Gigue BWV 577, Bach; O how blessed are the faithful, Brahms; Sonata II, Mendelssohn; Rhythymedre, Vaughan Williams.

John Weaver — Old Christ Church, Philadelphia, PA Oct 6: Sonata I, Hindemith; Flute Sonata in G opus 1/5, Handel; Toccata and Fugue in D, Bach; Sonata opus 86, Persichetti; Rhapsody for flute and organ, Weaver; Prelude and Fugue on ALAIN, Duruflé.

Anita Eggert Werling — Central United Methodist, Traverse City, MI Aug 15: Prelude and Fugue in F-sharp minor, Buxtehude; Sonata III, Hindemith; Chromatic Study on BACH, Piston; Prelude and Fugue in A minor BWV 543, Bach; Fantasy in C, Franck; Litanies, Alain; Prelude and Fugue on ALAIN, Duruflé.

Herbert L. White — Sherwood Music School, Chicago, IL Aug 10: Prelude and Fugue in C minor, Bach; Variations on America, Ives; Prelude and Fugue in B, Dupré; Scherzo, Litaize; Final (Sym III), Vierne.

Gerd Zacher — University of Sydney, Sydney, Australia Aug 17: Ten Interpretations of Contrapunctus I from Bach's "The Art of Fugue," by Gerd Zacher.

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