

THE DIAPASON

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

Sixty-Sixth Year, No. 5 — Whole No. 785

APRIL, 1975



Historic Marklove Organ Cited by O.H.S.

In a special program January 21, 1975, Saint Mark's Episcopal Church of Candor, New York, was the recipient of a citation recognizing its historic organ built in 1867 by John Marklove of Utica, New York. The citation was the first to be awarded by the Historic Organs Committee of the Organ Historical Society. Committee chairman, George Bozeman, Jr., made the presentation.

The program was opened with welcoming remarks by the Reverend Culver L. Mowers, pastor of Saint Mark's, after which organbuilder A. Richard Strauss of Ithaca, New York, gave a demonstration of the tonal features of the organ illustrated by a collection of representative pipes on view for the audience. Following each section of his explanations Donald R. M. Paterson, university organist of Cornell University improvised on the stops just discussed. After presentation of the citation plaque by Mr. Bozeman, the Organ Historical Society tape-slide program was presented, illustrating in sight and sound the history of American organbuilding. A capacity crowd sang three hymns to Professor Paterson's spirited accompaniment.

The purpose of the Organ Historical Society citations is to recognize American organs of unusual historical significance and to encourage appreciation, proper care, and preservation of such organs. An initial roster of 19 organs, located in all parts of the United States, has been selected for the first series of awards, and each organ

thus recognized will be the subject of a comprehensive article describing it with full technical details and with biographical material about its builder to be published in the Organ Historical Society magazine, *The Tracker*.

The Marklove organ in Saint Mark's was originally built for Trinity Church in Elmira, New York, and was moved to Candor in 1922. Except for some trimming of the sides of the case made necessary by the size of the opening, the organ remains essentially in its original condition. It possesses a remarkably rich, exciting tone, with distinguished voicing throughout, and is a fine memorial to John Marklove's skill as an organbuilder. It is by far the largest of some 30 surviving Marklove instruments.

GREAT (C-a''')

Open Diapason 8' 58 pipes
Stopped Diapason Bass 8' 12 pipes
Melodia TC 8' 46 pipes
Viol de Gamba TC 8' 46 pipes
Octave 4' 58 pipes
Boehm Flute TC 4' 46 pipes
Nazard 3' 58 pipes
Super Octave 2' 58 pipes
Sesquialtera III 1-3/5' 174 pipes
Trumpet 8' 58 pipes
Clarinete TC 8' 46 pipes

SWELL (C-a''')

Bourdon TC 16' 46 pipes
Open Diapason TC 8' 46 pipes
Stopped Diapason Bass 8' 12 pipes
Stopped Diapason Treble 8' 46 pipes
Dulciana TC 8' 46 pipes
Principal 4' 58 pipes
Cornet TC 2-2/3' 138 pipes
Hautbois TC 8' 46 pipes
Clarinete 4' 58 pipes

PEDAL (C-e)

Double Open Diapason 16' 29 pipes
Bourdon 16' 29 pipes
Principal 8' 29 pipes

Left: Console of the 1867 Marklove organ at Candor, N.Y. Photo by C. L. Mowers.

Bruce Bengtson Wins Fort Wayne Competition

Bruce A. Bengtson, 21, a native of Salem, Oregon, was named winner of the Sixteenth National Organ Playing Competition in the finals held March 1st at First Presbyterian Church, Fort Wayne, Indiana. Mr. Bengtson competed against seven others in the finals, which had been reduced from an original field of 60 contestants. He was awarded a cash prize of \$500 and will give a recital at First Presbyterian Church in Fort Wayne on May 6 as one of the artists in the Church Music Series. Mr. Bengtson is presently a music student at Southern Methodist University in Dallas, Texas, studying towards a bachelor of music degree in organ under Robert Anderson. His early organ study was with William Fawk of Salem. A senior at SMU, he is also organist and choir director of Oak Cliff Lutheran Church in Dallas. In recent years Bengtson has concertized extensively in capital cities in North America and Europe.

Runner-up in the competition was John Hooker of Chattanooga, Tennessee. Mr. Hooker was a finalist in the same competition in 1973. Third place was awarded to Thomas Froelich of Appleton, Wisconsin, currently a teaching assistant in the organ department of Northwestern University, where he studies with Wolfgang Rübsam.

Other finalists in the competition included Robert Churchill of Huron, South Dakota, currently a student of Gustavus Adolphus

College in St. Peter, Minnesota under David Fienen; James Higdon, a doctor of musical arts student at Eastman School of Music under David Craighead; James Jones of Ann Arbor, Michigan, working towards a master of music degree in organ under Robert Glasgow; Joan Rollins, a teaching assistant working towards a master's degree in organ at Wichita State University, Kansas, under Robert Town; and Martha Stiehl, a student of Wolfgang Rübsam at Northwestern University.

Judging the contest finals were Roberto Gary, professor of organ and head of the keyboard division at the College-Conservatory of Music, University of Cincinnati; Kim Kasling, associate professor of music and university organist at Western Michigan University, Kalamazoo, Michigan; and Garth Peacock, associate professor of music at the Conservatory of Music, Oberlin College, Ohio.

The contestants were chosen from entries covering 30 states and Canada. Each contestant was required to perform a composition of the Baroque or pre-Baroque era, a composition from the Romantic era, and a work by a contemporary composer. Bengtson's winning selections were the Vivace from Trio Sonata No. 2 by Bach; the Fugue from the Choralphantasie No. 3, "Hallelujah, Gott" by Reger; and "Drop, Drop Slow Tears" by Persichetti.

The internationally known competition has been a part of the Music Series of First Presbyterian Church in Fort Wayne for the past 16 years and is partially underwritten by a grant from the First Presbyterian Church Foundation. Members of the music staff include Lloyd Pinkerton, minister of music; Jack Ruhl, organist; and Paul Cochran, interim organist. The Rev. George R. Mather is senior pastor of the church.



Below: Contestants (front row) James Higdon, John Hooker, Thomas Froelich, Robert Churchill; (back row) James Jones, Joan Rollins, Bruce Bengtson (winner), and Martha Stiehl.

Above: Judges Kim Kasling, Roberta Gary, and Garth Peacock.



A Checklist of Summer Activities

Summer Dance Festival
North Texas State University
Denton, Texas
June 2-20

"Music and Dance at the Court of Louis XIV" is the title of a summer festival to be held at the North Texas State University in Denton under the direction of Michael Collins and Wendy Hilton. The various activities planned will be of interest to both musicians and dancers. Classes will be offered daily in the technique and style of court dancing during the reign of Louis XIV. In addition, there will be lectures and workshops in the history of dance types and their articulation in music for instruments, keyboard, and voice, in interpretation and improvisation of French Baroque ornamentation, and in the realization of continuo in the French style. A series of evening events will include lectures and films on paintings and architecture, drama, and the aesthetic philosophy of the era of Louis XIV, and concerts of vocal, harpsichord, and organ music of the period.

Dr. Michael Collins is a specialist in the performance practices of Baroque music and he has lectured and published widely on such aspects of French music as ornamentation, notes inégales, over-dotting, and the articulation of dance rhythms in music of the Baroque period.

Wendy Hilton has been acclaimed for her performance of French Baroque court dances throughout the U.S., Canada, and England. She teaches at the Juilliard School and at Douglas College, and she has choreographed dances for such productions as Marco Gagliano's opera "La Dafne" for the New York Pro Musica.

Charles S. Brown, associate professor at North Texas, will teach the continuo course and offer an evening recital of harpsichord music. Norma Stevlingson will present a recital of French Baroque organ music. Ms. Stevlingson recently received the DMA degree at North Texas State University.

Further information: Prof. Michael Collins, School of Music, North Texas State University, Denton, Texas 76203.

High School Organ Camp
University of Illinois
Urbana, Illinois
July 13-25

Illinois Summer Youth Music, a program of the Office of Continuing Education and Public Service in Music of the University of Illinois, announces the fifth annual camp for high school students. It is open to all junior and senior high school students interested in the pipe organ and desiring an opportunity to develop or expand a knowledge of the instrument. Students at all levels are invited to apply. Professors Paul Pettinga and Jerald Hamilton of the University will serve as advisors to the camp, with Andrew Soll serving as head master. In addition to individual and group instruction in organ playing, daily classes will be given in music theory, organ literature, and organ construction and design. Further information and applications can be obtained by writing Illinois Summer Youth Music, University of Illinois, 608 South Mathews, Urbana, Illinois 61801.

Internationalen Orgeltagung 1975
Zurich, Switzerland
July 27-Aug. 2

The 23rd meeting of the Gesellschaft der Orgelfreunde (Friends of the Organ) in Germany will be held during the international organ days in the area surrounding Zurich, Switzerland. "Switzerland as Organ Country" will be the theme, and the festival will include visits to many organs, historic and modern, in the city of Zurich, and the surrounding areas. All tours to nearby cities and towns are arranged through bus transportation, and the 25 or so organs seen and heard on the agenda make this the largest "organ crawl" held annually anywhere. If you want to learn more about Swiss organs, write for further information about this festival to Herrn Musikdirektor Jakob Kobelt, Institut für Kirchenmusik, Hirschengraben 7, 8001 Zürich, Switzerland.

National Festival
Hymn Society of America
Wittenberg University
Springfield, Ohio
May 2-4

For the first time in its 50-year existence the Hymn Society of America will hold its annual meeting outside the New York City area. Pastors, choir directors, organists, lay leaders in worship, teachers, students, seminarians and people who love hymns regardless of denominational background are invited to the festival to be held at the Springfield campus of Wittenberg University.

Hymn sings, lectures, seminars, organ recitals, concerts, massed choirs, display of rare hymnals, art exhibits, displays from publishers, and much more will be offered at the festival. Dr. Erik Routley will be the keynote speaker, and other leaders will include Jan Bender, Eugene Brand, Theodore DeLaney, J. Vincent Higginson, Paul Manz, Frederick Reiss, James A. Rogers, Stanley Yoder, Grace Brame, V. Earle Copes, Wilbur Held, Frederick Jackisch, Ellen Jane Porter, William Reynolds, and Bliss Wiant.

Subjects for lectures and discussions will include "John Wesley, Where Are You Now That We Need You?", "The Persistence of the Primitive in American Hymnody," "States of Consciousness in Hymns," "Shaped Notes in Early American Hymnody," "Contemporary Hymns in Today's Worship," and problems of creating new hymns (with hymn writers and composers on the panel). The festival will also feature a great festival of hymns with Paul Manz.

For information: Dr. L. David Miller, President, Ohio Chapter Hymn Society of America, School of Music, Wittenberg University, Springfield, OH 45501.

Summer Study Program in
Keyboard Organology and Literature
in Germany
July 1-Aug. 15

The State University College at Brockport will run a complete summer session in Germany (in two sessions) in the study of keyboard instruments and their literature. Major emphasis will be placed upon the clavichord, harpsichord, the many types of early piano, and the early organ. The instruments, as a whole, span a period of about 350 years, from about 1500 to 1850. Students may enroll for one or both of the two sessions and may earn from three to six semester hours credit. The program is under the direction of Dr. Dowell Multer of the department of music at Brockport.

The first session (July 1-22) will be held with residency in Stuttgart, and will include studies at the famous keyboard instrument collection at the Landesgewerbe Museum. The second session (July 25-Aug. 15) will include study and travel at the famous keyboard instrument collections in West Berlin, Bonn, Frankfurt, Nuremberg, Stuttgart, and Munich.

Students who would like to participate in such a session, and those who would desire more information should write Dr. Dowell Multer, Department of Music, State University College at Brockport, Brockport, N.Y. 14420; or phone Dr. Multer at (716) 395-2332 or (716) 637-3604.

G.I.A. Workshops

Two workshops for organists, choir directors, cantors, song leaders, and instrumentalists who take the matter of music for worship seriously will be held in August. The first will be held at Lone Mountain College, San Francisco, California, Aug. 11-15, and the second at Barrow College, Wickliffe, Ohio (Cleveland), Aug. 18-22. The staff for both workshops will include Robert J. Batastini, workshop director; Richard Proulx; the Rev. Robert H. Oldershow, specialist in the liturgy; and Daniel G. Reuning, resident choral director. Sponsored by the Gregorian Institute of America, the workshops are directed to Roman Catholic musicians, both amateur and professional, but ecumenical participation is more than welcomed, as is evidenced by the ecumenical staff of the workshops. Further information may be obtained from the Gregorian Institute of America, 7404 So. Mason Avenue, Chicago, IL 60638.

THE DIAPASON

Established in 1909

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

APRIL, 1975

Editor

ROBERT SCHUNEMAN

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

Summer Academy for Organists
Haarlem, The Netherlands
July 6-26

The 21st summer academy is open to organists who have finished advanced studies and want to specialize on specific subjects. Teachers this year are Kenneth Gilbert (harpsichord), Hans Haselböck (improvisation), Anton Heiller (J. S. Bach); Werner Jacob (Max Reger, new organ music), Daniel Roth (French Romanticism), and Luigi Ferdinando Tagliavini (old Spanish and Italian organ music). This year the course on Max Reger and new organ music will be expanded with a 2-day course on electronics in relation to the organ. For further information write: Stichting Internationaal Orgelconcours, Townhall, Haarlem, The Netherlands.

F. J. Haydn (arr. Wyatt Insko), *Twelve Cassation Pieces* (Gray/Belwin, \$2.50). Slight, but tuneful, pieces in trio texture.

Francis Jackson, *Sonata Giocosa* (Oxford, \$8.75). Commissioned for the Builders' Festival in York Minster in April, 1972, this occasional piece would benefit from being reduced to somewhat less than its present 18 minute length.

Tomas Marco, *Astrolabio* (Editions Salabert, no price listed). An improvisatory, aleatoric piece designed to show off a large new organ in Barcelona.

Jean Joseph Mouret (arr. Elaine C. Gardner), *Sinfonies de Fanfares* for organ and optional trumpet (Gray/Belwin, \$2.00). Trumpet part is included. Those who watch public TV's "Masterpiece Theatre" will recognize Mouret's *Rondeau* as the theme music.

Jean Pasquet, comp. *Twelve Service and Recital Pieces for Organ* (Flammer, \$3.50). We fail to sense the rationale of this collection, most of which is already available in (better) modern editions.

Flor Peeters, *Arioso* for oboe and organ (Gray/Belwin, \$2.50). Oboe part included. Arranged by Mr. Peeters from his own Concerto for Organ and Piano.

Clifford Vaughan, *Service Music for Organ* (Western International, \$3.00). A deceptively bland title for a collection of eight lovely pieces using intricate harmonies based on, among other things, eleventh and thirteenth chords.

Robert Wetzler, *The Heavens Declare* (Augsburg, \$1.25).

S. Drummond Wolff, arr. *Suite for Organ from the Italian Baroque* (Concordia, \$2.50), and *Venetian Suite for Organ* (Concordia, \$2.75).

New Organ Music

James Boeringer, ed. *Christmas Music for Solo Instrument and Keyboard* (Concordia, \$5.50). Separate instrumental parts, \$4.75. Compositions and arrangements from thirteen different composers. Easy to moderate.

Marcel Dupré, *Variations on "Adeste Fideles"* (Gray/Belwin, \$2.50). Rollin Smith has reconstructed this improvisation from a Skinner Organ Co. Pipe Organ roll, and his own performance of it is available on Repertoire Recording Society Records, RRS 1/2.

Graham George, *Wedding Music for Organ & Trumpet* (Gray/Belwin, \$2.00). A festive atmosphere is created, while avoiding the clichés often found in such repertory.

David S. Harris, *Ten Hymn Preludes in Trio Style* (Gray/Belwin, \$2.50). Elementary trios on well-known tunes, with an express pedagogical intent.

Here & There

The Ottawa Centre of the RCCO learned to use its feet in a new musical endeavor at its January 25th meeting. Members danced the minuet. Accompanied by the Buxtehude Trio, six dancers from the Classical Ballet School of Ottawa demonstrated the gavotte, minuet, sarabande and gigue to a large audience of musicians long accustomed to playing Baroque dances without seeing any "action." Harpsichordist and dance researcher Elizabeth Graham-Smith led RCCO members and visitors in the basic minuet step after a cogent address on the characteristics of the dances and the notation of their historic movements.

In cooperation with the Ottawa Board of Education Adult Education Division and the eastern Ontario region of the Ontario Choral Foundation, the Ottawa Centre has initiated a 12-week course for amateur choral conductors. The classes are under the direction of Melva Treffinger Graham.

Shallway Foundation has established a boy singers' clearing house as a free service to opera and musical show producers requiring boy soloists. The foundation conducts a continuous talent search for good boy sopranos and altos to meet the demand for both professional and amateur boy performers. Parents and teachers of boys under the age of 14 who have exceptionally good voices or are good actors are invited to send names and photos of the boys to the foundation. There is no charge for registration for any services of the foundation.

The foundation has also prepared a bulletin on "The boychoir School, a Learning Center for Musical Boys" and is offering it free in rough-draft form to any choral directors who are willing to send comments or suggested revisions. The bulletin lists alternative organization structures for a "music elementary school" such as those now existing in Europe, and suggests methods of starting either day or residential schools within American public and private school systems. The bulletin is available free from the Shallway Foundation, Connellsville, Pa. 15425.

The Americas Boychoir Federation will hold its annual performing arts camp for boys, ages 6-15, in three one-week periods from July 27 to Aug. 16 at Seton Hall College, Greensburg, Pennsylvania. John B. Shallenberger will be camp director. Department heads will be Francis Delvin of Lessines, Belgium (voice), Philip Reder of London, England (music theory), Mario Melodia of Sewickly, Pa. (dance), and Merle Stutzman of Scottsdale, Pa. (musical theater). Camp literature may be obtained from the Americas Boychoir Federation, 1000 South Fourth St., Connellsville, Pa. 15425.

William Fawk, organ teacher of Salem, Oregon, will conduct organ workshops on methods for teaching the very young in Germany, France and Italy in May and June. Mr. Fawk has had unique success in teaching very young people organ (as can be witnessed by the success of his former student, Bruce Bengtson, in this year's Fort Wayne organ playing competition), and last year he was sponsored in such workshops in Turin, Italy, and by the Eugene, Oregon AGO chapter. He will be accompanied to Europe by his 11-year old organ student, John Milton, who will play recitals in Austria, Italy, Germany, France, and Sicily.

Emmanuel Episcopal Church, Baltimore, Maryland, presented a varied program of music for chorus and organ on March 2 under the direction of Merrill German and accompanied by Verle Larson and soloists. Included on the program were the Magnificat a sei voci from the Vespers of 1610 by Monteverdi, Inscriptions from the Cotacombs by Norman Lockwood, Scene Lyrique by Claude Debussy, the Choralpartita on "Es ist ein Ros entsprungen" by Hugo Distler, Charles Ives's Psalm 90, and three pieces by Brahms.

Gillian Weir and David Craighead were featured at the Tri-Chapter Conclave sponsored by the Los Angeles area AGO chapters on March 7 and 8. The event included concerts by both featured performers, a workshop by Ms. Weir, and a banquet.

The Hammond Castle, a registered landmark with the National Trust for Historic Preservation, has been bought from the Roman Catholic Archdiocese of Boston. A five-member trusteeship headed by Virgil Fox took possession of the castle and its museum of medieval and classic art on the shore of Gloucester, Massachusetts in February. The castle, built between 1925 and 1928 by the late inventor, John Hays Hammond, Jr., includes the famous Hammond pipe organ. Mr. Fox has taken up permanent residence in the castle and he will direct an international school of the concert organ, with concomitant library, museum and research facilities and concert programs. Mr. Fox also plans to add within the next year the former Aeolian-Skinner organ from Harvard University's Appleton Chapel, which he purchased two years ago, to the existing Hammond organ, built under Mr. Hammond's direction over a period of 20 years.

The Pocono Boy Singers under the direction of K. Bernard Schade, sang the first American performance of "Pauli Revere," a work scored for 4-part boys' chorus, piano, and side drum, by Arwel Hughes. The work, commissioned by the Pocono Boy Singers in honor of the American Bicentennial was first heard in performance by the Singers under Schade's direction on July 27, 1974 at Brecon Cathedral in Wales, and the American premiere was at East Stroudsburg State College in Pennsylvania on March 2, 1975. A subsequent performance of the work by the same performers was given at the Kennedy Center in Washington, D.C. on March 31 as part of Pennsylvania Day, sponsored by the National Federation of Music Clubs.

The Portland (Oregon) Chapter of the AGO presented a Festival Ecumenical Celebration at the First Unitarian Church, Portland on Feb. 9. The celebration was planned and directed by Douglas L. Butler. The theme was a modern mixture of music, liturgy, and dance. The Rev. Rodney Page, associate director of Ecumenical Ministries of Oregon gave an address on "Unity and Renewal in the Church and Wider Community." A mixed adult choir from the choirs of First Unitarian and Trinity Episcopal Church with a separate choir of men and boys from the Parish of St. Mark the Evangelist sang with brass ensemble. Three dancers interpreted the first movement of Bach's Brandenburg Concerto III.

Claire Coci will make her second recital tour to Japan during April. Her first was in September and October of 1973. Dr. Coci, now on the organ faculty of Hartwick College, will be performing at the Omori Megumi Church in Tokyo, at the Kita Sendai Church in Sendai (where she will dedicate a new Schuke organ), at the Miyagi Gakuen School in Sendai, and at the Tamagawa Gakuen school. She will also make two live radio broadcasts and tape for further broadcasts. Upon her return to the U.S., Dr. Coci will be making a concert tour to South America.

Lois Rowell, music cataloger at Ohio State University, is currently preparing a discography of organ music by American composers for publication. Related information and notices of recorded performances of American organ music will be gratefully received, particularly concerning discs unavailable through commercial recording outlets. Letters may be sent to Lois Rowell, Music Library, Ohio State University, 1899 No. College Rd., Columbus, OH 43210.

Grace Church, Elmira, New York held a small Bach festival on Feb. 23-24. A complete performance of Bach's St. John Passion was presented by the church's cantata singers, soloists and orchestra under the direction of Robert D. Herrema. On the following evening, Kent Hill, organist and choirmaster of the church presented an organ recital including works by Bach.

Gaylord Carter ("The One and Only!") played the ("Mighty") Schlicker pipe organ at St. Mark's Episcopal Church, Glendale, California on March 27 to accompany Cecil B. De Mille's silent film classic, "The King of Kings."

Appointments



Camille Thomas has been appointed organist and music assistant to Jack H. Campbell, minister of music, at First Baptist Church, Morganton, North Carolina. She succeeds Mrs. John Whitener in the position. Ms. Thomas studied at Mercer University for two years with James Cormichael. She then transferred to Mars Hill College where she has studied organ with Donna Robertson, and where she has completed the requirements for her degree in performance. She has been organist for Tatnall Square Baptist Church, Macon, Georgia, and organist-choirmaster for the Bloomfield United Methodist Church of Macon before assuming her current position.

Robert Page will become head of the department of music at Carnegie-Mellon University, Pittsburgh, Pennsylvania effective September 1, 1975, succeeding Sidney Harth. Mr. Page currently teaches at Temple University where he has been director of choral activities since 1956. Previously he taught at Odessa College and Eastern New Mexico University. Mr. Page has been guest conductor for the Philadelphia and Pittsburgh symphony orchestras, and he is on the conducting staff of the Cleveland Orchestra where he is director of choruses. In 1967 Mr. Page won a Grammy award for his performance of Orff's "Catulli Carmina" with the Philadelphia Orchestra. He has made over 20 other recordings on the Columbia and RCA labels. Mr. Page has twice received Danforth Teachers Study Grants, he has received the Lindbach Award for Distinguished Teaching, and he has been named outstanding alumnus of both Abilene Christian College, where he graduated magna cum laude, and Indiana University, where he received his master's degree. Last year he was appointed to the Music Advisory Committee of the National Endowment for the Arts. He is a former president of the eastern division of the ACDA.

Frederick J. Merrick has been appointed assistant conductor of the Pocono Boy Singers. He holds degrees from Wilkes College and Syracuse University. He will work with the training choirs and accompany the choir on tours.

Competitions

Correction: In a news item on page 8 of the February, 1975 issue, we reported incorrectly that Jonathan Wright, a student at the Curtis Institute of Music, had won first prize in the Young Artist's Competition held by the Philadelphia Chapter of the AGO last November. We are informed by the Philadelphia Chapter that there was no first or second prize, but there were in fact two winners: Mr. Wright and also Joseph Kimbel, a freshman student of James Boeringer at Susquehanna University, Selinsgrove, Pennsylvania. Both Mr. Wright and Mr. Kimbel played a joint recital for the Philadelphia Chapter on March 8th at Saint Monica's Roman Catholic Church, Philadelphia.

Deborah Louth, a senior at Lutheran West High School in Cleveland, Ohio, and resident of Rocky River, Ohio, was the winner of a \$500 scholarship to Bowling Green State University as winner in the University's organ competition. Miss Louth has studied for five years with Mrs. Emerle Vanderheide. Competing with students from Cincinnati, Toledo, Fostoria, and Salem, Ohio, Miss Louth performed Bach's Fantasia in G, pieces from the Suite du Deuxieme Tone by Clérambault, and the chorale prelude on "Lobt Gott den Herrn" by Walcha. Judges for the competition were Bowling Green College of Musical Arts faculty members Walter Baker, Wallace DePue, and Vernon Wolcott.

Retirements

Henry Woodford will retire on May 1 after 45 years as organist and choir director at the Terryville Congregational Church, Terryville, Connecticut. During his tenure in the position, Mr. Woodford organized a youth choir, and many of these people are still singing in his adult choirs. Under his direction a great variety of Christmas and Easter cantatas have been presented by his choirs along with numerous choral concerts. The music program at the church was developed under his direction to include a senior choir, a junior choir, and two bell choirs. His present assistant, Kasha Zurawell, will assume charge of the music program upon his retirement.



J. Thomas Strout has been appointed a part-time instructor in organ at the University of Redlands for the Spring semester of 1975. He will teach organ during the absence of Raymond Boese, who is on sabbatical leave from the university. Dr. Strout is a graduate of the University of Redlands and he received his master's degree from Eastman School of Music. He received the DMA degree from the University of Southern California. A recipient of a Fulbright scholarship, Dr. Strout studied with Flor Peeters in Belgium, and he won the First Prize "avec Grand Distinction" at the Royal Conservatory in Belgium. Dr. Strout is presently organist at the First United Methodist Church, Whittier, California, and a member of the faculty at Rio Hondo College.

Steven Egler was appointed organist and choirmaster at the First Presbyterian Church, Detroit, Michigan in September of 1974. Mr. Egler is a graduate of the University of Michigan, receiving the MMus degree in 1974, and where he is now working toward the DMA degree as a student of Robert Glasgow. He also studied at Illinois Wesleyan University under Lillian Mercherle McCord. Prior to his appointment at First Church in Detroit, Mr. Egler was organist for five years at Rosedale Gardens United Presbyterian Church in Livonia, Michigan.

Walter Weber has been appointed business manager of the Pocono Boy Singers. His academic training has been at Kings College, Scranton, Pennsylvania. He has worked with opera, theater, and choral groups in the Scranton area, and he is presently president of the Scranton Choral Club. Prior to his appointment he was associated with the Northeastern National Bank, Scranton.

Some Performance Practice Suggestions For The Organ Works Of Georg Muffat (1653-1704): Part I

By George Damp

*The weapons of war and its causes are distant from me; notes, pages, lovely musical tones give me my purpose. Here I am uniting the art of France, Germany and Italy. No war is instigated, and perhaps this can lead to a welcome unanimity of nations, to beloved peace.*¹

In these words, Georg Muffat expresses a moving extra-musical goal for his amalgamation of styles in the string suites, *Florilegium I* (1695). His organ works, the *Apparatus musico-organisticus* (1690), contain a similar synthesis of national styles,² and present a fascinating and rewarding challenge to the present day organist. The complete *Apparatus* consists of 12 toccatas, a brief chaconne (G Major), an especially fine Passacaglia in G Minor (reminiscent of the French *Ghaconne en Rondeau*) and the *Nova Cyclopeias Harmonica*.³

For those unfamiliar with Muffat's organ works, it is important to assert that each of his 15 compositions for this instrument is a unique and separate organism and is by no means a mechanical fulfillment of a stereotyped formal design. Furthermore, although Muffat's toccatas are usually a series of short sections of contrasting tempo and texture, it is rarely possible either to imagine the sections in any other order or to omit any one of the sections. Because of this interdependence of sections, it is interesting to speculate whether Frescobaldi's casualness still applies to Muffat in 1690: "In the Toccatas, I have tried not only to provide plenty of divisions and expressive variations, but also to arrange the different sections so they can be performed separately from one another, in such a way that the performer, without being compelled to perform them complete, can stop wherever he prefers."⁴ The present writer would assert that the casualness advocated by Frescobaldi, if applied to Muffat, would frequently result in a rupture of formal unity and balance. The age-old question of unity-variety must be posed in relation to Muffat's organ works and answered by each performer. There should be as many different responses as there are performers. It is in this spirit of individual awareness and spontaneity that the following thoughts are offered.

REGISTRATION

Rudolf Walter provides us with the actual specification of an instrument at which Muffat presided from 1690-95.⁵ The instrument was completed in 1688 by Leopold Freundt, resident Passau organ builder, for the Passau Cathedral. Although Muffat may not have composed his *Apparatus* while near this instrument, nor did he share in the designing of it, the overall layout of the instrument is typical for southern Germany and Austria during the late 17th century:

I
8' Prinzipal
8' Copula
8' Flöte
4' Oktav
2-2/3' Quint
4' Oktavcopula
2' Superoktav
VI Mixtur
Tremulant

II
8' Copula
8' Spitzviolin
4' Prinzipal
4' Spitzflöte
2' Superoktav
1' Quintadecima
Manualkoppel

PEDAL
16' Portun (Bourdon)
8' Oktav
8' Püner (Pommer)

5-1/3' Quint
4' Superoktav
IV Mixtur
8' Posaune

An organ constructed for the rear gallery of the Salzburg Cathedral (by Joseph Christoph Egedacher, 1702-08; Muffat's pupil, Johann Samber had become organist there) had the following specification.⁶ Notice the basic similarity of design to the preceding instrument — large principal manual, smaller secondary manual, no manual reeds, and a small but substantial pedal division:

I
8' Praestant
8' Holzprinzipal
8' Copula
8' Quintadena
4' Oktav
4' Nachthorn
4' Flöte
2-2/3' Quint
2' Superoktav
VI Mixtur
IV Zimbel
IV Horn (Cornet)

II
8' Salzional
8' Viola
4' Oktav
4' Rohrflöte
2-2/3' Quint
2' Waldflöte

PEDAL
32' Infrabass
16' Bourdon (prospekt)
8' Prinzipal
4' Oktav
VIII Mixtur

Another instrument, which Muffat may even have played in his travels to Vienna (Johannes Woeckerl, 1642; Vienna, Franziskanerkirche):⁷

I
8' Prinzipal
8' Gedackt
8' Quintadena
4' Oktav
4' Gedackt
2-2/3' Quint
2' Superoktav
VI Mixtur

II
8' Copula
4' Prinzipal
4' Spitzflöte
2' Oktav
1' Oktav
III Mixtur
Manualkoppel

Pedal
16' Offenbass
8' Prinzipal
4' Oktav
2-2/3' Quint
IV Mixtur
8' Trompete
Pedalkoppel

Aside from the obvious influence of Georg Muffat upon his subsequently illustrious son Gottlieb,⁸ it is probable that Muffat had some influence upon his successor in Salzburg, Johann Baptist Samber (1654-1717). The only available evidence of Samber's legacy is a treatise on music theory, figured bass, and keyboard playing: *Manuductio ad organum* (Salzburg, 1707). The 1704 section of the treatise contains very little specific information about organ playing. The 1707 section is quoted at length by Hans Haselböck on the matter of organ registration.⁹ His suggestions for stop combinations include:¹⁰

For playing fugues (in addition to full combinations):
Copula, 2-2/3', 2'
Copula, Mixtur
Copula, 2-2/3', 2' Mixtur

Copula, 2', Zimbel
Copula, Flöte (4'), 1-1/3'
Viola, Mixtur

For playing fantasias (improvising):

Spitzflöte
Copula (+4'), Zimbel
Viola, Flöte (4')

For "toccatas":

Copula, Oktav (4'), Zimbel

Full combinations:

Principals (i.e., excluding the Viola, Copula, and Flöte 4')

Pedal combinations:

Subbass (16') may be used alone with the Viola (in the manuals)

For continuo passages (figured bass) one may use the Posaune [sic.]

Full pedal for full combinations in the manuals

Samber also includes sporadic comments about individual stops. For example:

*Principal . . . also called Regula primaria or Frontispicium, and is made of good tin / in large organs, also called Praestant, it sounds well whether alone / or also with other stops.*¹¹

*Copula, Copel . . . a stopped rank made of wood / may be used to accompany one or two voices.*¹²

*Viola . . . very lovely by itself / the pipes are pointed at the top and wide below / may be used to accompany one or two voices.*¹³

The description of one other stop by Samber and confirmed by Peter Williams contradicts Walter's translation in the specification of the Passau Cathedral organ of 1688. Walter claims that the 16' Portun in the pedal is the equivalent of a Bourdon (i.e., a stopped, probably wooden, rank). The "Portunen" for Samber was a 16' open stop of tin.¹⁴ Samber also says "Portunen oder [or] Dulcian." William's entry for "Dulcian," in his superb glossary of stop-names, is:

DULCIAN, DULCIANA . . . Properly, gentle flue stops of indeterminate pipe-form found north of a line Venice-Brussels, especially in the 18th cent.; . . . Samber (1707): . . . tin "Prinzipal," perhaps in the Case.¹⁵

Considering that many south-German organs of Muffat's day did possess independent pedal divisions, it might appear surprising that Muffat used the pedal so rarely, and usually for sustaining long bass pitches. It must be remembered, however, that the typical pedal compass of the instruments he would have known was extremely restricted (rarely more than an octave and a half, and often less).

Muffat does indicate the use of the pedal in his original edition (which Walter follows in the 1957 edition). Muffat's instructions read as follows: "the letters P.M. mean that one may double the manuals in the pedal; P.S. indicates pedal only; M.S. = manuals only."¹⁶ In his 1888 edition Samuel de Lange observed:

The common fault to be found among Organists of Southern countries, that the Pedal is but little used, is also observable with Muffat. I have added a Pedal part wherever it seemed practical to me. When this shall be used, the under part in the Manual can naturally be left out. If one does not play the small printed Pedal part, one has the original.¹⁷

To "fault" Muffat for not using the pedal more extensively was, of course, absurd. However, de Lange showed a most atypical concern among late 19th-century compilers of performing editions that the original text would even be decipherable.

The above evidence concerning registration could hardly be called extensive, or even conclusive. Nevertheless, the

stop lists do suggest definite limits for the selection of stops at one's disposal (as long as one does not carry too far the implications of merely seeing — as a substitute for aural experience — an organ specification). Furthermore, Samber's suggestions for registration do embrace a wide variety of possibilities, as long as we remember that there is presently no proof that Muffat would have endorsed them.

Muffat left us no suggestions for the actual use of the organ. He did indicate, however, in an entirely different context, a special concern for coherence and continuity in multi-movement structures. Speaking about the performance of his *concerti grossi* of the *Auserlesene Instrumental Musik* (1701), he said:

Inasmuch as the force and charm of these compositions largely depends on the connection between successive movements, special care is to be taken that, after a sonata, air, or interpolated Grave, no noticeable wait or silence, above all no annoying tuning of the violins, should interrupt the continuous order; on the contrary, . . . it is earnestly requested that the listeners be maintained in continuous attention from beginning to end . . .¹⁸

The application of such an attitude to organ registration implies a definite streamlining of, and concern for, realistic stop combinations. Even though many variations of individual taste are possible on an organ such as that which Muffat played, there are stylistic boundaries. Some of the temptations to avoid, as supported by the above facts, are:

- 1) The building-up of effects of any kind for their own sake, e.g.,
 - a) sudden, dramatic changes of stops;
 - b) use of "full organ" to support climaxes; especially on 19th and 20th-century organs;
 - c) use of the swell or "crescendo" pedal;
- 2) Pedal doubling in places other than those indicated (or implied)¹⁹ by Muffat;
- 3) "Soloing out" individual lines for greater prominence;
- 4) The use of prominent reed stops in the manuals;
- 5) Extensive stop changes within sections.

On the positive side, one should be encouraged, especially by Samber's suggestions, to experiment with creative registrations appropriate to specific textures. Fugues, for example, might be played with either soft principal combinations, transparent registrations (e.g., 8' & 2'; 8', 4' & 1'; etc.), or, if not too assertive, larger combinations of principals through mixtures. Quiet sections may be played on appropriate individual stops, or 8' and 4' combinations.

RHYTHM: ACCENT & THE MEASURE

In addition to considering specific conventions of rhythmic alteration such as the *notes inégales*, I shall endeavor to articulate certain general attitudes toward rhythm and hierarchy of pulse which are applicable to a re-creation of Muffat's compositions.

In writing about keyboard playing, St. Lambert urged the following (1702):

Above all observe that which musicians call "measure" — that is, the rhythm (*cadence*) of the piece. This consists in treating all notes of the same value with perfect equality of movement and all notes in general with equality of proportion, for whether one plays it slowly, one ought always to play it rhythmically. For in this lies its soul and that which it can do least without.²⁰

Ex. 1. *Passacaglia*, m. 1-8.

Ex. 2. *Passacaglia*, m. 1-8.

Ex. 3. *Tocatta Undecima*, m. 39-45.²⁰

Ex. 4. *Tocatta Undecima*, m. 39-45.²⁰

Although this statement of St. Lambert contains little of potential controversy, nor has there often been a style in the history of western music in which the rhythmic parameter did not have some such fundamental importance, there is a great deal more beyond the written page we must attempt to discover.

The function of the measure and of the bar-line, for example, was not as obvious or consistent as the eyes of a 20th-century performer might assume them to be. Donington has expressed this ambiguity as follows:

The correct accentuation of Baroque music is more dependent on its division into bar-units than that of Renaissance music, where the bar, if it appears at all, is of little or no metrical significance; but less dependent than it is usually thought to be. It is the natural peaks and stresses of the phrase, not the barring, which must govern the positions of the accented notes. The commonest modern fault, against which some Baroque authorities warn us specifically, is to accent mechanically: e.g. at the beginning of every bar . . . It is of the utmost importance to allow each phrase to suggest its own natural

accents, and on no account to be misled into giving an accent merely on the "accented positions" of the bar.²¹

The theme of Muffat's *Passacaglia*, for example, presents an interesting ambiguity of bar-lines vs. natural accents:

(Example 1)

There are two distinct phrases, both of which begin on the second beat of the measure; and in addition to the first and fifth measures (in which the two phrases begin), there is a strong rhythmic

and harmonic emphasis on the second beat in the second, fourth, sixth, and eighth measures. Furthermore, the writer has some doubt about the wisdom of adding barlines for the sake of regularity and consistency in the *Passacaglia* theme. (Walter has followed this typical present-day practice in his 1957 edition.)²²

There is no mystery about the carefree, and perhaps even careless attitude which Frescobaldi and his contemporaries shared about consistency of barring. In Frescobaldi's own words, "This kind of playing [i.e., of toccatas], just as in modern madrigal practice, should not stress the beat. Although these madrigals [toccatas] are difficult, they will be made easier by taking the beat sometimes slowly, sometimes quickly, or even pausing, depending on the expression or sense of the words."²³

In keyboard tablature of earlier times, and even into the 17th century, the bar-line had been more a visual aid for lining up the parts than a symbol of beat, let alone, accent. Although Frescobaldi's *Secondo libro* was printed on six and eight-line staves, vestiges of tablature remain. The notes of the middle voices, for example, migrate freely from right-hand staff to left-hand staff, according to fingering possibilities. Muffat's 1690 edition of the *Apparatus* uses our modern-day five-line staves for both hands; but there is nevertheless, the same carefree attitude about voice leading²⁴ and about "regularity" of barring.

Returning to the Muffat *Passacaglia* theme: the original edition shows, with only one exception among the five statements of the theme, no bar-line at all between "measures" three and four; and in all five statements, there is no bar-line between "measures" seven and eight.²⁵ Although this fact may not be enormously significant, it is further proof of the greater importance of natural phrase accents rather than regular bar-lines as determinants of rhythmic stress.

The writer would venture to notate his interpretation of an appropriate accentuation of this *Passacaglia* theme. However, the danger of committing a crime against spontaneity or inventiveness is very real at the precise moment when one begins to attempt the notation of subtlety. Although a scholarly musician would probably not wish his score to be so cluttered, Ex. 2 includes the following interpretive symbols of the writer:

- = mild feeling of stress;
- ~ = with a little more intensity
- (~~~~) moving (→) directly into cadence;
-) = breath (air space);
- ~ = tiny stretch. Meter signature, bar-lines and /'s (circled in Ex. 2) correspond to the 1690 edition.

(Example 2)

TEMPORAL INDICATIONS

Several vestiges of the proportional system of rhythmic notation are found in Muffat's *Apparatus*. For example, in the opening of the twelfth toccata, Muffat uses 12/8 in one staff and 4/4 in another, and when the 12/8 passes dissolve into 4/4, he cancels out the 12/8 with 8/12.²⁶ There is an especially curious instance of this kind in the ninth toccata. The final allegro section (m. 86 ff.) begins with a 9/8 symbol in both staves. Yet, in succeeding measures, as the rhythmic context shifts from ternary to duple to ternary sub-divisions (i.e., 9/8 vs. 3/4), the 1690 edition shows alternations of 9/6 and 6/9. Viewed in relation to mensural notation, these symbols are perfectly logical, even though they make no sense at all as metric symbols.

The evolution of the 9/6 proportional indication to the 9/8 metric symbol is presented by Donington with reference to John Playford:

There is another sort of Time which is used in *Instrumental Musick*, called *Nine to six*, marked thus 9/6, each Bar containing Nine Quavers or Crotchets, six to be Play'd with the Foot down, and three up: This I also reckon amongst *Tripla-Time*, because there is as many more down as up.²⁷

These explanations are given as proportions. By the next (13th) edition of 1697, the signature 9/6 (as 9:6) has been replaced by 9/8 (as nine quavers) in tacit acknowledgement of the later reckoning by fractions of the semibreve.²⁸

There is an instance in the original edition of the *Apparatus* where the proportion 3/1 is indicated for an Adagio section following an Allegro in 4/4.

Willi Apel cites this passage as potentially dangerous for a performer who would not understand the proportional significance of 3/1. In the original edition, the passage appears as in Ex. 3. Apel then cites the version given in Ex. 4 as a clarification of the temporal relationship between the two sections. In other words, three whole notes in the 3/1 section equal one whole note of the preceding section.

(Examples 3, 4)

Walter has adapted these 1690 vestiges of mensural notation to conform to modern day practice. Although these adaptations are understandable from the standpoint of a performing edition the scholar-performer of today should be interested in these manifestations of a temporal notation in transition from one practice to another.

TEMPO

As we have previously observed, Muffat uses abundant tempo indications for the various sections of his toccatas; and since these tempo indications are not arbitrary, but rather correspond to logical changes of texture and style, they are indeed to be taken seriously.

Would Frescobaldi's license in this matter still be applicable? "The tempo should be strongly retarded on the cadences, although written in small note values, and equally, when the conclusion is near, the passage or cadence should be played slower."²⁹ Curt Sachs answers this question as follows:

It should be understood that Mace's "broken time," Froberger's *discretion*, and particularly Frescobaldi's *ritenuto* cadences were completely at variance with Georg Muffat's contradictory prohibition of 1698, only a few decades later: "One must take care," Muffat says, "not to dwell longer or less on cadences than the notes imply." Muffat insists, indeed, on maintaining a uniform tempo throughout a piece. And he also pillories the abuse of playing a piece indiscriminately, the first time slowly, the second time faster, and the third time very fast.³⁰

Sachs continues by summarizing Muffat's historical and cultural position on the matter of tempo:

The adherents of free tempo, Frescobaldi and his pupil Froberger, belonged to the early Baroque with its subjective, emotional trends. In their anti-classicistic attitudes, they avoided polyphony and concentrated upon the free, rhapsodic and almost improvisatory form of the toccata. Muffat, the enemy of yielding tempi, on the other hand, represented the French-inspired classicism at the end of the century, the age of Louis XIV. To him, a well-wrought, often polyphonic form was paramount.³¹

Also concerning steadiness of tempo, Muffat exhorts: "One should not be frightened by the sight of eighth notes or sixteenth notes, nor press ahead when diminished note values appear, but instead one should play slowly with steadiness and accuracy."³² Thus we have considerable evidence of Muffat's concern for consistent tempi without exaggerated alterations, even at final cadences.

In describing specifically Italian style, Muffat suggests the following concerning contrasts of tempo:

In directing the measure or beat, one should for the most part follow the Italians, who are accustomed to proceed much more slowly than we do at the directions *Adagio*, *Grave*, *Largo*, etc., so slowly sometimes that one can scarcely wait for them, but, at the directions *Alllegro*, *Vivace*, *Presto*, *Piu presto*, and *Prestissimo* much more rapidly and in a more lively manner. For by exactly observing this opposition or rivalry of the slow and the fast, the loud and the soft . . . the ear is ravished by a singular astonishment, as the eye by the opposition of light and shade.³³

Although the organ works are not as consistently Italian in style as the concertos of the *Auserlesene*, Muffat did obviously attribute importance to contrasts of tempi within a multi-movement work. One should remember, however, that the above plea for contrast was addressed to late-17th-century performers to whom the concept was relatively new, not to 20th-century performers who might be only too ready to exaggerate his suggestions.

Muffat's organ toccatas present several instances in which it is possible to de-

(Continued, page 6)

(Continued from p. 5)

TABLE I - TEMPORAL INDICATIONS IN TOCCATA UNDECIMA

Measure	Indication of tempo	Original Temporal Symbol (1690)	Interpretation ³³	Walter Metric Symbol (1957)	Interpretation
1-14	? [Grave]	♩	"alla breve"	♩	♩ is pulse
15-40	? [Allegro]	C	♩ = previous	C	♩ = previous
41-72	Adagio	♩ ³ / ₄	perfect time, imperfect prolation; ♩ = previous	♩ ³ / ₂	♩ = previous
73-98	Allegro	C ³ (♩ ³ / ₄)	imperfect time, perfect prolation; "Sesquialtera": ♩ = previous	♩ ³ / ₄	♩ = previous
99-101	Adagio	C	imperfect time, imperfect prolation; ♩ = previous	C	♩ = previous
102-148	Allegro	♩ ⁶ / ₈	♩ = previous	♩ ⁶ / ₈	♩ = previous

Ex. 5. Toccata Undecima, m. 98-101.



termine internal tempo relationships as a result of simultaneous consideration of both tempo and "metric" indications.

(Table I)

While not all of Muffat's toccatas have internal temporal relationships as conveniently decipherable as those suggested above, the concept of applying proportions in relation to tempi remains valid. One must also remember that time words such as adagio and allegro reflected mood as well as tempo during Muffat's time. Thus, a change such as the shift to Adagio at the end of the penultimate Allegro section (m. 99-101 of m. 73-101) may suggest a change of mood (allegro=cheerfully, to adagio=at ease) more than a change of tempo—especially when this tempo change is accompanied by a lessening of rhythmic subdivisions:

(Example 5)

The question of tempo flexibility within sections is especially interesting and elusive as applied to sequential passages in Muffat's organ works. In speaking of such a passage in *Toccata I* (m. 52-46), Willi Apel asserts: "[this is] a disturbing passage, which announces the decadence of organ music with sequential repetitions of cheap formulae."³⁷ This writer considers it insufficient, however, to view such passages solely on the basis of their literal appearance. First of all, it is entirely possible that such passages would have been embellished further. Secondly, one must remember that the organs Muffat would have played were not equal-tempered, so that sequential explorations into different pitch levels and harmonies would be accompanied by changes of chord quality as well. Finally, it is also possible that one may push and pull slightly with the pulse to accentuate natural curves in the texture. C.P.E. Bach documents this type of flexibility at a later date, although his comments may be applied discreetly to Baroque tempi: "[Certain

sequential passages] can be effectively performed by gradually and gently accelerating and immediately thereafter retarding."³⁸

To summarize, the determination of tempo in the organ works of Muffat may be achieved through a composite view of temporal symbols, both original and modern day, and tempo indications as related to texture, mood and surrounding sections.

(To be concluded)

NOTES

¹ Georg Muffat, *Florilegium I* (1695), printed in: Walter Kolneder, *Georg Muffat zur Auf-fuehrungspraxis* (Strasbourg: Heitz, 1970), p. 24. Translated from the German by the writer: "Die Noten, die Seiten, die liebliche Music-Thonen geben mir meine Verrichtungen, und da ich di Franzoesische Art der Teutschen und Welschen einmengen, keinen Krieg anstifte, sondern vielleicht derer Voelker erwuenschter Zusammenstimmung, dem lieben Frieden etwann vortspiele."
² The nature of this stylistic synthesis is considered in the author's dissertation. *The Apparatus musico-organisticus of Georg Muffat* (1653-1704): A Study of Stylistic Synthesis and Aspects of Performance Practice (DMA, Eastman School of Music, 1973).
³ Unfortunately, this latter work is omitted in the most recent and best performing edition of Muffat's *Apparatus*: Vol. III of *Sued-deutsche Orgelmeister des Barock*, Musikverlag Alfred Coppenrath, Altoetting (ed. Rudolf Walter). It is included in the S. deLange 1888 edition (Peters #6020).
⁴ Girolamo Frescobaldi, *Toccatas* (Rome, 1614), quoted in Robert Donington, *Interpretation of Early Music* (London: Faber & Faber, 1963), pp. 314-315.
⁵ Georg Muffat, *Apparatus* (Coppentrath, 1957), preface by Rudolf Walter.
⁶ As found in Hermann Spiess, *Die Salzburger grossen Domorgeln* (Augsburg: Filser Verlag, 1929), pp. 19-20.
⁷ Gotthold Froscher, *Deutsche Orgeldispositionen aus fuerf Jahrhunderten* (Wolfenbuettel: G. Kallmeyer, 1939), p. 23.
⁸ Gottlieb was only fourteen when his father died (1704). He left Passau two years later for Vienna, where he studied for many years with Johann Joseph Fux (1660-1741).

⁹ The reader is also referred to pp. 73-77 of Peter Williams' excellent book, *The European Organ, 1450-1850* for further consideration of the south-German organ in general, and also for a brief mention of Samber.
¹⁰ Johann Samber, *Continuatio ad manuductionem* (Salzburg, 1707), quoted in Hans Haselboeck, *Barocker Orgelschatz in Niederosterreich* (Vienna: Manutiuspresse, 1972), pp. 55-56. The writer has taken the liberty of organizing the suggestions into groups. (Samber's original is rambling.)
¹¹ Haselboeck, p. 56: "Principal, wird auch genenet Regularia primaria, oder Frontispicium, und gemacht von guten Zinn / hat in grossen Orgel-Werken auch den Namen Praestant, ist allein gut zu hoeren / und auch im Gebrauch zu mehrern Stimmen."
¹² *Ibid.*, p. 167: "Copula, Copel . . . ein gedecktes Register — vom Holtz gemacht / so zu einer oder zwey Vocal-Stimmen kan ge-grauehet werden."
¹³ *Ibid.*, p. 55: "Die Viola . . . ist ein sehr liebliches Register allein zu hoeren . ist oben zugespitz und unten weit / die Viola zu ein-oder zwey Stimmen ist es gut zu gebrauchen."
¹⁴ Peter Williams, p. 285.
¹⁵ *Ibid.*, p. 276.
¹⁶ Muffat, *Apparatus* (preface appears in Latin and German in the Coppentrath edition): "Die Buchstaben P. M. deuten an dass man nach Belieben das Fuss-Clavier zu dem Hand-Clavier zugleich gebrauchen kan. P. S. das Fuss-Clavier allein. M. S. das Hand-Clavier allein."
¹⁷ Muffat, *Apparatus* (deLange preface to 1888 edition).
¹⁸ Muffat, *Auserlesene*, trans. Oliver Strunk, *Source Readings in Music History* (New York: Norton, 1950), p. 452.
¹⁹ There are a few places in the toccata where Muffat has not indicated the pedal, and yet, has so indicated in directly analogous places within the same toccata.
²⁰ St. Lambert, *Principes du clavecin* (1702), quoted in Newmann Powell, *Rhythmic Freedom in the Performance of French Music from 1650-1735*, unpublished Ph.D. dissertation (Stanford, 1959), p. 4.
²¹ Robert Donington, "Baroque Interpretation: Accentuation," *Grove's Dictionary of Music and Musicians* (5th edition), Vol. 1, p. 447.
²² The writer had the good fortune of access to a copy of the original (1690) edition during the compilation of this study (Sibley Music Library of the Eastman School of Music: Vault M 7 M949). This observation about barring in the *Passacaglia* was thus enabled.
²³ Girolamo Frescobaldi, *Secondo Libro* (1637), in *Orgel- und Klavierwerke*, Vol. IV, ed. and trans., Pierre Pidoux (Kassel: Baerenreiter, 1963).
²⁴ There are also numerous instances where Walter, in his 1957 edition, has altered the appearance of the original to conform more to priorities of clear voice-leading rather than to fingering.
²⁵ The fifth and final statement of the theme does have a bar-line between mm. 3 and 4, but none between 4 and 5. This could be an error on the part of a copyist. Robert Donington has pointed out to the writer an underlining of the hemiola in measures 7 and 8 which is assisted by the absence of a bar-line.
²⁶ Such notation was common practice prior to Muffat's time: 12/8 followed by 8/12 means that 8 eighth notes are now equal to 12 of the preceding section.
²⁷ John Playford, *A Breefe Introduction to the Skill of Musick for Song and Violl* (London, 1654), quoted in Donington, *Interpretation*, p. 349.
²⁸ Donington, *loc. cit.*
²⁹ The measure numbers refer to Walter (1957 edition). He transcribes the Adagio in 3/2 meter with twice as many bar lines.
³⁰ Willi Apel, *The Notation of Polyphonic Music* (Cambridge: Medieval Academy, 1953), p. 195.
³¹ Frescobaldi, *Secondo Libro* (1637).
³² Curt Sachs, *Rhythm and Tempo* (New York: Norton, 1953), p. 279; from Georg Muffat, "Tempo," *Florilegium II* (1698).
³³ *Ibid.*, pp. 279-280.
³⁴ Georg Muffat, *Florilegium II*, trans. Kenneth Cooper and Julius Zsako, "Georg Muffat's Observations on the Lully Style of Performance," *Musical Quarterly* XIII (1967), p. 231.
³⁵ Muffat, *Auserlesene Instrumental-Musik*, trans. Strunk, *Source Readings*, p. 451.
³⁶ There is considerable doubt that one can apply mensural concepts with total confidence throughout this or any Muffat toccata. Nevertheless, since Muffat was obviously using a rhythmic notation in *transitus*, the notion is worth considering, especially if a logical interpretation may be found.
³⁷ Willi Apel, *The History of Keyboard Music to 1700* (Bloomington: Indiana University Press, 1972), p. 581.
³⁸ C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments* (New York: Norton, 1949), p. 161.

New Organs



Jeremy Cooper (Concord, N.H.) and Richard Hamar (New Hartford, Conn.): First Church of Christ, Congregational, Sharon, Connecticut. 2-manual and pedal, four ranks from previous 1902 Emmons Howard organ used, encased in pine in rear gallery, painted white with royal blue trim, mechanical action throughout. Dedicated Oct. 20, 1974.

- GREAT
- Bourdon 16'
 - Praestant 8'
 - Chimney Flute 8'
 - Principal 4'
 - Quint 2-2/3'
 - Octave 2'
 - Tierce 1-3/5'
 - Mixture III 1'
 - Trumpet 8'
- SWELL
- Gedackt 8'
 - Celeste 8'
 - Principal 4'
 - Gedackt 4'
 - Spitzflute 2'
 - Sharp II 1/2'
 - Oboe 8'
- PEDAL
- Subbass 16'
 - Gedackt Bass 8'
 - Trumpetless 8'

Schlicker Organ Company: Central Baptist Church, Miami, Florida. 3-manual and pedal, 37 stops, 51 ranks; slider chests with electric pull-downs. Design by the late Herman L. Schlicker, tonal finishing by Walter Guzowski. Minister of Music at church, Kenneth L. Osbrink; organist, Jane Naish.

- GREAT
- Gemshorn 16' 61 pipes
 - Principal 8' 61 pipes
 - Spillfloete 8' 61 pipes
 - Octave 4' 61 pipes
 - Hohlfloete 4' (Prepared)
 - Principal 2' 61 pipes
 - Mixture IV-VI 330 pipes
 - Trompete 8' 61 pipes
 - Chimes
- POSITIV
- Holzgedeckt 8' 61 pipes
 - Rohrfloete 4' 61 pipes
 - Nasat 2-2/3' 61 pipes
 - Italian Principal 2' 61 pipes
 - Terz 1-3/5' 49 pipes
 - Gemshorn 1' 61 pipes
 - Scharf III-IV 225 pipes
 - Krummhorn 8' 61 pipes
 - Tremolo
- SWELL
- Rohrfloete 8' 61 pipes
 - Salicional 8' 61 pipes
 - Voix Celeste 8' 49 pipes
 - Principal 4' 61 pipes
 - Spitzfloete 4' 61 pipes
 - Nachhorn 2' 61 pipes
 - Klein-Nasat 1-1/3' 61 pipes
 - Mixture IV-V 292 pipes
 - Fagott 16' 61 pipes
 - Schalmei 8' 61 pipes
 - Tremolo
- PEDAL
- Principal 16' 12 pipes
 - Subbass 16' 32 pipes
 - Octave 8' 32 pipes
 - Metalgedeckt 8' 32 pipes
 - Choralbass 4' 32 pipes
 - Blockfloete 2' 32 pipes
 - Mixture IV 128 pipes
 - Kontra-Posaune 32' 12 pipes
 - Holzposaune 16' 32 pipes
 - Trompete 8' 32 pipes
 - Claron 4' 12 pipes

Here & There

Jozef Sluys, titular organist of the Cathedral of St. Michael in Brussels and director at the Rijksmuziekacademie in Brussels, recently made a concert tour of Russia. It was his second invitation to perform in Russia, and it included concerts in Moscow, Alma-Ata, Bakou and Erivan.

George Damp is a member of the music faculty at Carleton College, Northfield, Minnesota.

NEW NOTES FROM ABINGDON

"Enduring Faith" by Dorothea Brandt. Meditative anthem with easy melodic line. Organ or piano. SATB. Moderate. APM-899. 30¢

"Zion Said" by Walter Ehret. Baroque style. Organ or piano. Moderately difficult. German text included. SATB. APM-538. 95¢

"Father, Lead Me Day By Day" by John Schroeder. For two-part youth choirs. Organ or piano. APM-824. 30¢

"Praise the Lord Through Every Nation" by Richard Slater. General or festival anthem for adult and children's voices. Piano, organ, 2 trumpets, string bass. Moderate. APM-922. 95¢

"I Bind Unto Myself Today" by M. Lee Sutor. Moderate difficulty. For SATB and Jr. choirs. Organ or piano. APM-816. 75¢

"Have Faith in God" by Joseph Roff. Moderately easy anthem for SATB. Organ or piano. APM-734. 50¢

"The Lord Is King" by George Brandon. An exuberant anthem for SAB. Easy. Organ or piano. APM-461. 50¢

"God of the Earth" by Edward G. Mead. A popular poem with ecological overtones. An anthem for SATB using organ or piano. Moderate. APM-815. 35¢

"Prayer Intonations" by Jack C. Goode. Provides nine responses or calls to prayer. Organ or piano accompaniment. Easy to moderate difficulty. For unison or solo voices. APM-516. 60¢

"Jesus Christ Is Risen Today" by R. Evan Copley. An Easter anthem for SATB, accompanied by organ or piano. Moderate. APM-842. 45¢

"Behold the Saviour of Mankind" by Allen O. Gibbs. Uses a familiar text for Lenten seasons. For SATB with organ or piano. Moderate. APM-796. 30¢

"The Head That Once Was Crowned With Thorns" by Paul L. Thomas. An Easter folk-style anthem for unison treble voices with handbells. Moderate. APM-895. 40¢

"Suite for Handbells" by William H. Brown. For the average junior or senior high bell choir. Moderate. APM-954. 70¢

"No Help" by Janet Wilson and Helen Midkiff. A folk musical with the theme of Christians who care. For almost any size choir. Piano, electric organ, percussion. Moderately easy. APM-945. \$1.75

Music Our Forefathers Sang. Ellen Jane Lorenz has collected fifteen early American hymns for church or school use. Unison and two-part voices with narrator. Organ or piano accompaniment. Easy. Great for the bicentennial celebration! \$1.95

A Guide to Improvisation. James Conely suggests a simple five-step method for organists learning and improving the improvisation technique. \$2.95, paper

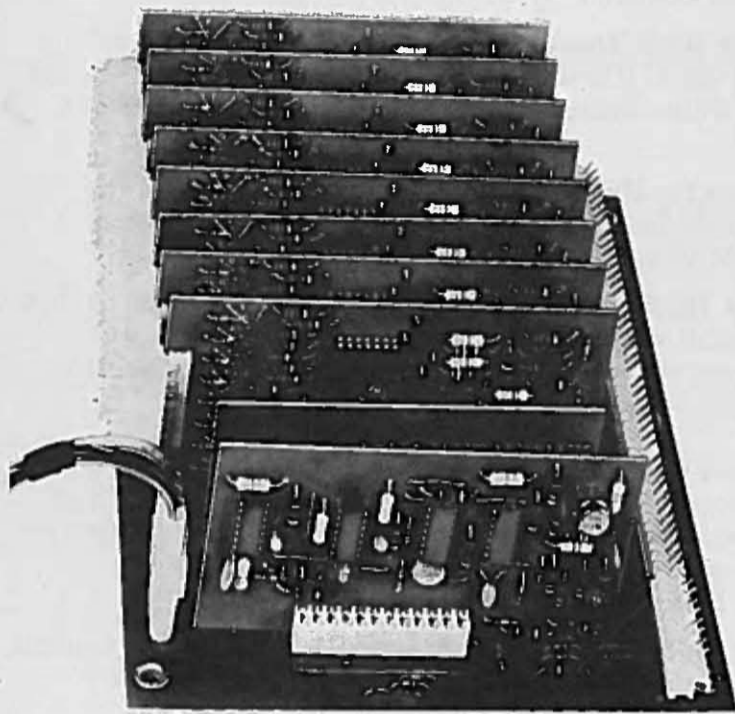
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Nunc Dimittis



William King Covell died February 23, 1975 in Newport, Rhode Island. He was 70. Long known to readers of THE DIAPASON as an avid pipe organ fan, organist and author, Mr. Covell's interests and work as historian and collector contributed to a life of varied activities.

Born March 9, 1904 in Newport, Rhode Island, Mr. Covell, a bachelor, lived in a house purchased in 1895 by Mr. Covell's grandfather. Mr. Covell took particular interest in maintaining the home in its original condition, and he deeded the entire property to the Society for the Preservation of New England Antiquities of Boston, whose founder, William Sumner Appleton, was a personal friend of Mr. Covell during his college years.

After graduation from Rogers High School in Newport, Mr. Covell received his bachelor's and master's degrees from Harvard University in the field of art history and architecture. He taught for one and a half years at Harvard, and also for ten years in the history department of Rogers High School in Newport.

Mr. Covell was for many years organist and choir director at Channing Memorial Church, Newport, and also at the Church of St. John the Evangelist. Very interested and active in pipe organ design, he collaborated with Edward B. Gammons on the design of the 1931 instrument for Memorial Chapel at Harvard. He owned a small instrument in his own home, and frequently advised churches and schools about the design of new or rebuilt organs. He was an active participant of the Newport Tunes and Talents, a musical club which encourages and helps young people interested in formal musical training. He was a life-long friend of the late Aubrey Thompson-Allen, curator of organs at Yale University, and he maintained a special interest in the pipe organs to be found in small parish churches throughout England. He was the author of at least two articles on the famous Walcker organ for Boston Music Hall, now at Methuen, and a major article on the early days of the baroque movement.

Mr. Covell's interest in steamboats led to his authoring a short history of the Fall River Line and to collecting memorabilia and equipment from the Fall River Line now owned by the Marine Museum in Fall River, Massachusetts. He was a charter member of the Steamboat Historical Society, the Great Lakes Historical Society, and the U.S. Naval Institute. As a historian, Mr. Covell was an active member in the Association for Care and Preservation of the Old State House, the Art Association of Newport, the Newport Historical Society, the Rhode Island Historical Society, and other local historical societies, as well as the American Historical Association. He travelled frequently abroad, and

these travels led to membership in the Wren Society of London, the English-Speaking Union, and the Medieval Academy of America. His trips abroad, beginning in 1926, facilitated his extensive study of art, architecture, and particularly pipe organs.

Mr. Covell is survived by a brother, Robert R. Covell of Newport; a sister, Mrs. Elizabeth C. Ramsey of Alexandria, Virginia; and six nieces. Funeral services were held on Feb. 26 at Channing Memorial Church in Newport, where Mr. Covell had been a life-long member.

Herbert Austin Stimpson of Stoneham, Massachusetts died of a heart attack on January 11, 1975. Mr. Stimpson, 49, was the head reed voicer for the former Aeolian-Skinner Organ Company, Incorporated.

Before going to the Aeolian-Skinner company in February, 1957, Mr. Stimpson had worked for the Dennison Organ Company and the Kershaw Organ Company. At Aeolian-Skinner, he voiced reeds for many large instruments built by the company. He was made head reed voicer in September of 1968, working in that position until the company declared a financial reorganization in June, 1971. During the past several years he did voicing in his own shop for various organ firms. He was a member of All Saints' Church, Stoneham.

Mr. Stimpson is survived by his wife, Ruth, and five children.

James MacConnell Weddell, 91, died recently in Galesburg, Illinois, where he was a resident for over a half century. Dr. Weddell had been a faculty member of Knox College in Galesburg from 1909 until his retirement in 1956.

Dr. Weddell was born in New Wilmington, Pa., and was graduated from the Westminster College department of music in his home town. He later studied piano and organ at the New England Conservatory of Music. His organ teachers were Wallace Goodrich and Charles Courboin. For two years he was head of the department of music at the Synodical College for Young Women at Fulton, Mo., before going to Knox College. Knox College conferred the Mus.D. degree on him in 1936.

Dr. Weddell was organist of the First United Methodist Church of Galesburg for 25 years, the Central Congregational Church of Galesburg for 30 years, and he also served as organist for Grace Episcopal Church for many years. He was a member of Grace Church. He was a fellow in the A.G.O.

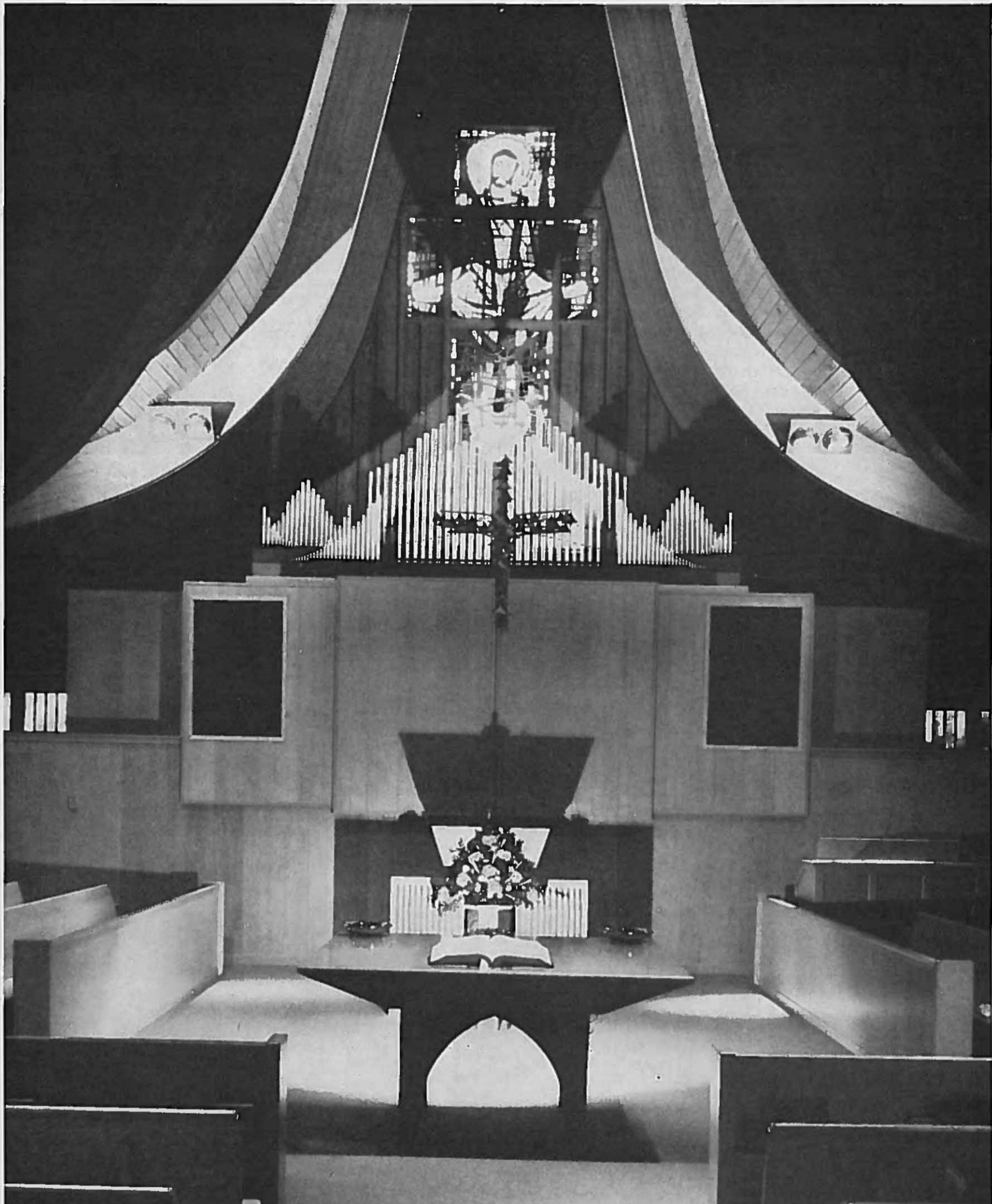
Dr. Weddell was unmarried. His nearest relatives are a nephew in Cleveland, Ohio, and a niece in Euclid, Ohio.

Managements

Albert Bolliger, organist of the Neumünster, Zurich, Switzerland, has joined Arts Image Ltd. concert management, and will tour the U.S. and Canada in spring of 1976. Mr. Bolliger was a student of André Marchal, Mme. Andree Honegger-Vauraubourg, and Hans Vollenweider. He has performed throughout Europe, and in 1973 he served as guest professor of interpretation and organ literature at the Chicago Musical College of Roosevelt University. Mr. Bolliger spent much of 1974 in Mexico, teaching at the National Conservatory of Music in Mexico City.

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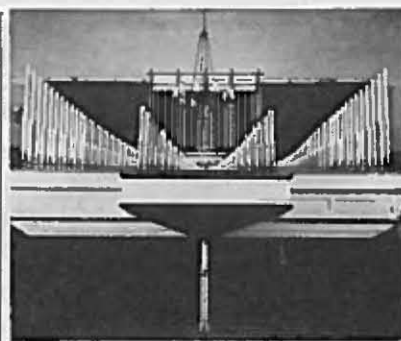
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GREAT

Bordun 16' 56 pipes
Prinzipal 8' 56 pipes
Hohlflöte 8' 56 pipes
Oktave 4' 56 pipes
Nachthorn 4' 56 pipes
Waldflöte 2' 56 pipes
Mixture IV 1-1/3' 224 pipes
Trompete 8' 56 pipes

SWELL

Rohrflöte 8' 56 pipes
Salizional 8' 56 pipes
Vox coelestis (GG) 8' 49 pipes
Spitzflöte 4' 56 pipes
Prinzipal 2' 56 pipes
Scharf III 1' 168 pipes
Oboe 8' 56 pipes
Tremulant

RÜCKPOSITIV

Gedackt 8' 56 pipes
Prinzipal 4' 56 pipes
Koppelflöte 4' 56 pipes
Gemshorn 2' 56 pipes
Sesquialtera II 2-2/3' 112 pipes
Zimbel III 2/3' 168 pipes
Krummhorn 8' 56 pipes
Tremulant

PEDAL

Subbass 16' 32 pipes
Prinzipal 8' 32 pipes
Gedacktpommer 8' 32 pipes
Choralbass 4' 32 pipes
Mixture III 2' 96 pipes
Posaune 16' 32 pipes
Trompete 8' 32 pipes
Schalmei 4' 32 pipes



Gabriel Kney: Grace Episcopal Church, Carlsbad, New Mexico. 2-manual and pedal, 10 stops, case of solid oak, mechanical key and stop action. Organist-choirmaster of church, Roy H. Carey, Jr.; design and voicing by Gabriel Kney.

HAUPTWERK

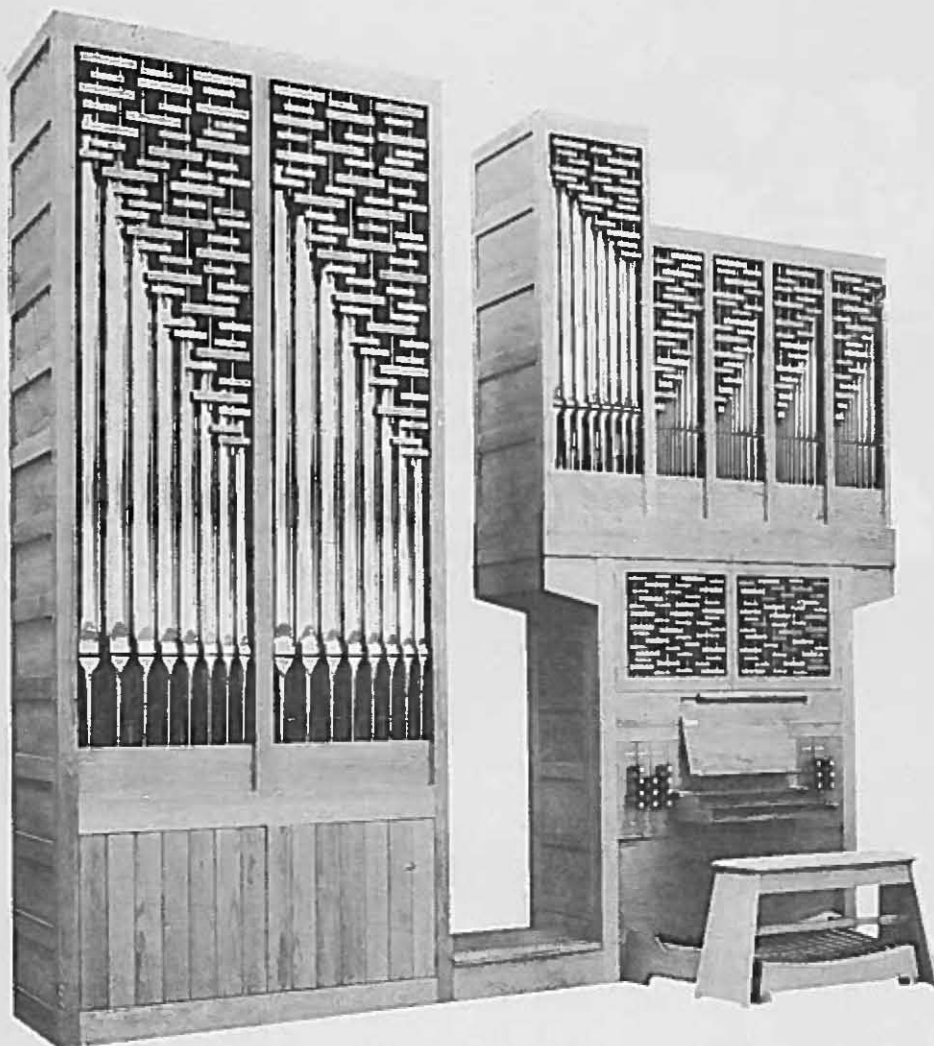
Gedackt 8' 61 pipes
Principal 4' 61 pipes
Blockflöte 2' 61 pipes
Larigot II 122 pipes
Zimbelstern

BRUSTWERK

Quintadena 8' 61 pipes
Rohrflöte 4' 61 pipes
Oktave I' 61 pipes
Regal 8' 61 pipes
Tremulant

PEDAL

Subbass 16' 32 pipes
Flute 8' 12 pipes



Seminary Chapel Wilfrid Laurier University Waterloo, Ontario

—HAUPTWERK—

1 Hohlflöte	8	56
2 Prinzipal	4	56
3 Waldflöte	2	56
4 Sesquialtera	II ranks	2 3/4 112
5 Mixture	IV ranks	1 1/3 224

—BRUSTWERK—

6 Gedackt	8	56
7 Rohrflöte	4	56
8 Prinzipal	2	56
9 Quinte	1 1/4	56
10 Regal	8	56

—PEDAL—

11 Subbass	16	32
12 Prinzipal	8	32
13 Oktave	4	32
14 Trompete	8	32

Casavant Frères
LIMITÉE

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Managements



Lawrence Robinson, associate professor of organ at Virginia Commonwealth University, Richmond, Virginia, has been added to the roster of artists represented by Arts Image Ltd. A graduate of the University of South Carolina in his home state, Mr. Robinson holds a master's degree from the University of Michigan where he studied with Marilyn Mason. He has also done further study at Northwestern University, Eastman School of Music, and at the Orgelconcours in Haarlem, Holland. He was a featured performer at the Second Congress of the National Union of Organists of Mexico in 1967, and later toured that country under auspices of the Union.

Frederick Mooney is now being represented by Arts Image Ltd. concert management. The Canadian recitalist is organist and master of the choristers at the Anglican Cathedral of the Holy Trinity in Quebec City, where he has served for the past five years. A native of Guelph, Ontario, he took his studies at the Royal Conservatory of Music in Toronto where he won the conservatory's Gold Medal in 1967. That same year he went on to win first prize in improvisation at the International Congress of Organists, and to begin a two year period of study in Paris with Maurice Duruflé. He is a frequent CBC broadcast recitalist.



Susan Ingrid Ferré, organist and harpsichordist, has been added to the roster of organists represented by McFarlane Concert Artists. Miss Ferré is presently a teaching fellow at North Texas State University, where she is completing requirements for the DMA degree. She has earned previous degrees at Texas Christian University and at the Eastman School of Music. She also holds a diploma in organ and improvisation from the Schola Cantorum in Paris. A former Fulbright scholar, Miss Ferré studied organ with David Craighead, Marcel Dupré, Jean Langlais, Emmet Smith and Donald Willing. Her harpsichord study has been with Larry Palmer.

Susan Landale, organist of St. George's Anglican Church, Paris, France, will tour the U.S. in November of 1975 under the management of McFarlane Concert Artists. Born in Scotland, a graduate of Edinburgh University, and a pupil of André Marchal, Miss Landale is one of Europe's busiest recitalists. Among her regular broadcasts for the BBC and the ORTF, she gave in one season two out of four recitals devoted to the complete organ works of Messiaen for the BBC at Coventry Cathedral. Miss Landale is a former winner of the organ playing competition at the St. Alban's International Organ Festival.

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Harpsichord News

Eugenia Earle, of the faculty of Teachers College, Columbia University, has had a busy season both as soloist and as harpsichordist with the Fiori Musicali Trio; included have been appearances at the First Presbyterian Church, New York; in Farmington, Conn.; at Trenton State College; at St. Mary's Abbey, Delbarton; Madison Avenue Presbyterian Church, New York; The Interchurch Center, New York; and several concerts at Teachers College. For her January 13 program in Columbus, Ohio, sponsored by Capital University and the Central Ohio Chapter, AGO, Ms. Earle played: Three Fantasias, Telemann; Partita on "Ach wie nichtig," Boehm; selections from Pièces de Clavecin, Rameau; "French" Suite in E Major, BWV 817, Bach; and Sonatas, K. 175, 208, 209, 28, Domenico Scarlatti.

Larry Cortner of the faculty of music, University of Western Ontario, appeared as harpsichord soloist with the London (Ontario) Symphony on January 29 and 30. He played Haydn's Concerto in D Major, and the Concerto for Harpsichord and Five Solo Instruments of Manuel de Falla.

Karyl Louwenaar, Florida State University, Tallahassee, was harpsichordist with the Tallahassee Woodwind Quintet for the premiere performance of John Boda's Games for oboe, bassoon and harpsichord (1974) on February 19. She played Jon Deak's Fantasy (1974) for solo amplified harpsichord at the New York Composers' Forum Concert on February 8.

Bruce Gustafson had a busy day at Goshen College on February 12 when he gave an introduction to the harpsichord for a morning convocation of the entire school, a lecture-demonstration on interpretation for a music class, and a masterclass on harpsichord technique for the keyboard students. In the evening, assisted by Georges Aubert, he presented the following program of music for two harpsichords: Concerto in G Major, Blanco; Concerto in A minor, Krebs; Concerto, Lucchinetti; Concerto in G Major, Soler; and, as solo pieces, La Tendre Fanchon, La Flore, Les Ondes from Ordre V,

F. Couperin. On February 23 he was joined by Arthur Lawrence for an organ-harpsichord duo program at Howe Military School, Howe, Indiana: Concerto VI, Soler; Sonata in F, F. 10, W. F. Bach; Ut Re Mi Fa Sol La, Byrd; Concerto III, Soler (organ and harpsichord); The Nightingale in Love, Couperin (harpsichord solo); Kyrie, Christie, Kyrie, from Clavierübung, III, Bach (organ solo).

Larry Palmer, Southern Methodist University, gave the inaugural concert on the new Kingston French double harpsichord at SMU on February 16. The program: Sonate pour Clavecin, Martinu; Coranto Kingston, The King's Hunt, John Bull; De la Mare's Pavane, Sir Hugh's Galliard (Lambert's Clavecin), Howells; L'Arlequine ou la Adam, L'Affligée, Armand-Louis Couperin; La Forqueray, Médée, Duphy; Prelude and Fugue in D Major, WTC, II (BWV 874), and, from the "Goldberg" Variations, BWV 988, Aria, Variations 1-8, 25, 9, 10, and Aria, J. S. Bach.

For the final concert in the series, The Golden Age of the Harpsichord at St. Mary's College, Notre Dame, Indiana, Don Franklin, University of Pittsburgh, played this program on February 20: Sonata in D minor, BWV 964; "Goldberg" Variations, BWV 988, J. S. Bach. The 1970 Dowd harpsichord was tuned in Werckmeister tuning.

Lloyd Bowers, Baltimore, gave this recital in the Cathedral of Mary Our Queen on March 2: Ordre 17, F. Couperin; Tombeau de Mr. de Blancrocher, Suite in D minor, Pavane, L. Couperin; Tombeau de Mr. de Blancrocher, Suite in C minor, Suite in C Major, Froberger; L. Poule, Les Triolets, Les Sauvages, L'Enharmonique, L'Egyptienne, Rameau.

Zeta Beta Chapter of Phi Mu Alpha Sinfonia Fraternity presented a new Dowd harpsichord to the Augustana College music department in Rock Island, Illinois. Mrs. Nina Johnson of Cincinnati gave the inaugural recital on this instrument on January 12. The project to raise the money for this gift was initiated in March 1971.



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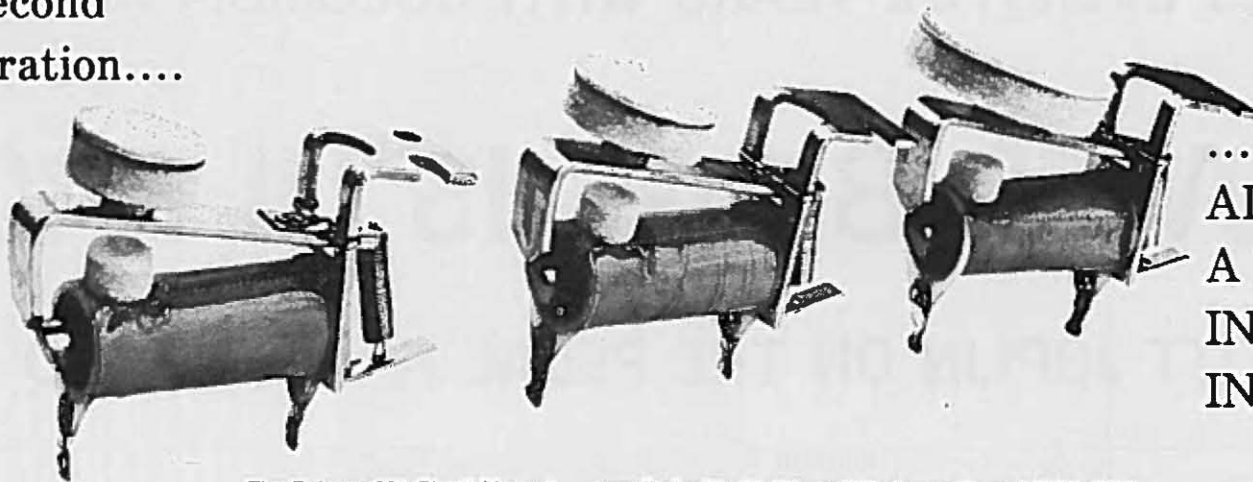
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The Choate Organ Harpsichord Seminars will feature Bernard and Mireille Lagacé and Roberta Gary again this summer. Dates are June 15-28. Theodore Diehl, harpsichord builder from Boston will conduct a harpsichord workshop, and Mireille Lagacé will lecture daily on harpsichord repertoire. For further information, contact Duncan Phyle, Paul Mellon Arts Center, Wallingford, Conn. 06492.

The revised, second edition of Donald H. Boalch's classic *Makers of the Harpsichord and Clavichord 1440-1840* is now available from Oxford University Press. This book is an indispensable reference tool for harpsichordists, and you are advised to have the requisite number of dollars (in the neighborhood of \$32) and purchase it. Howard Schott has a perceptive review of the new edition in

the most recent *Early Music* (January, 1975), an issue which continues the distinguished format of this fine English journal. Other items of interest include articles on the renaissance flute (Bernard Thomas), Renaissance and baroque recorders (Christopher Ball), The Roesler recorder (K. J. Sayers), Playing the serpent (Alan Moore), Giovanni Gabrieli: guide to instrumental performance (Bartlett and Holman), Introducing the hurdy-gurdy (Francis Baines), Wanda Landowska and her repertoire (Timothy Bainbridge), and The diversity of medieval fiddles (Mary Remant).

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

Managements



Eugenia Earle, harpsichordist, has been added to the roster of artists represented by McFarlane Concert Artists. A faculty member of Teachers College, Columbia University, Miss Earle was also formerly on the faculty of the Union Theological Seminary School of Sacred Music until it closed in 1973. Miss

Earle has performed throughout the U.S. with groups such as the New York Baroque Ensemble, and as harpsichordist-pianist for French flutist Jean-Pierre Rampal, as well as in solo concerts. She has recorded for RCA, the Musical Heritage Society, Master Virtuosi Recording Society, and Apple Records.

Nicholas Danby, professor of organ at the Royal College of Music and the Guildhall School of Music, London, England, will make a recital tour of the U.S. and Canada in October of 1976 under the exclusive North American representation of Arts Image Ltd. Mr. Danby is also titular organist of the Jesuit Church of the Immaculate Conception in the Mayfair section of London, organist to the University of the City of London, and organist to the University of the City of York. A frequent recitalist, he has made several commercial recordings.

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Tuesday July 8th:

- 9:30 R.C.C.O. Annual meeting
- 12:15 Government of Ontario luncheon
- 2:00 New music for small organ Workshop by Conrad Grimes (Winnipeg)
- 3:45 Bach organ recital by William Wright
- 4:45 College Service, with Bach cantata
- 8:30 Recital by Wilhelm Krumbach (Germany)

Wednesday July 9th:

- 9:30 What is happening to the French organ today? Lecture by Andre Isoir (Paris)
- 10:45 Concert by The Huggett Family (Ottawa)
- 2:15 Choral workshop. Derek Holman (Toronto) Includes first performances of three commissioned anthems.
- 7:30 Toronto Dance Theatre.
- 9:00 Recital by Melville Cook (Toronto)

Thursday July 10th:

- 10:00 Recital of music for choir, brass and organ. St. Simon's Choir (Toronto) Toronto Brass Quintet
- 11:45 Ferry to Royal Canadian Yacht Club, Toronto Islands, for lunch.
- 3:00 Recital: Music for the Mass Andre Isoir (France)
- 6:30 Convention Banquet. Speaker: Dr. Alec Wyton (New York)

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GREAT
 Gemshorn 16' 61 pipes
 Principal 8' 61 pipes
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 Octave 4' 61 pipes
 Spitzflöte 4' 61 pipes
 Twelfth 2-2/3' 61 pipes
 Fifteenth 2' 61 pipes
 Flachflöte 2' 61 pipes
 Seventeenth 1-3/5' 61 pipes
 Fourniture IV 244 pipes
 Scharf III 183 pipes
 Trompette 8' 61 pipes
 Klarine 4' 61 pipes
 Chimes
 Tremulant

SWELL
 Rohrflöte 16' 61 pipes
 Rohrflöte 8' 12 pipes
 Viole de Gamba 8' 61 pipes
 Viole Celeste 8' 61 pipes
 Prestant 4' 61 pipes
 Waldflöte 2' 61 pipes
 Larigot 1-1/3' 61 pipes
 Plein Jeu IV 244 pipes
 Cymbale III 183 pipes
 Bassoon 16' 61 pipes
 Trompette 8' 61 pipes
 Vox Humana 8' 61 pipes
 Clairon 4' 61 pipes
 Tremulant

POSITIV
 Holzgedeckt 8' 61 pipes
 Principal 4' 61 pipes
 Koppelflöte 4' 61 pipes
 Nazard 2-2/3' 61 pipes
 Prinzipal 2' 61 pipes
 Blockflöte 2' 61 pipes
 Terz 1-3/5' 61 pipes
 Zimbel IV 244 pipes
 Klein Mixture III 183 pipes
 Dulzian 16' 61 pipes

CHOIR
 Flute Conique 8' 61 pipes
 Flauto Dolce Celeste 8' II 110 pipes
 Viola Pomposa 8' 61 pipes
 Viola Celeste 8' 61 pipes
 Prestant 4' 61 pipes
 Flute Triangulaire 4' 61 pipes
 Zauberflöte 2' 61 pipes
 Holzregal 16' 61 pipes
 Krummhorn 8' 61 pipes
 Trichter Regal 4' 61 pipes
 Tremulant

FANFARE
 Grand Cornet V (13-49) 185 pipes
 Grande Fourniture V 305 pipes
 Bombarde 16' 61 pipes
 Trompette Harmonique 8' 61 pipes
 Clairon Harmonique 4' 61 pipes
 Coronet Tremulant

PEDAL
 Contra Bourdon 32' 7 pipes
 Principal 16' 32 pipes
 Bourdon 16' 32 pipes
 Gemshorn 16' (Great)
 Rohrflöte 16' (Swell)
 Octave 8' 32 pipes
 Pommer 8' 32 pipes
 Gemshorn 8' (Great)
 Choralbass 4' 32 pipes
 Choralbass 2' 12 pipes
 Rauschquinte III 96 pipes
 Acute II 24 pipes
 Contra Posauone 32' 32 pipes
 Posauone 16' 12 pipes
 Dulzian 16' (Positiv)
 Posauone 8' 12 pipes
 Dulzian 4' (Positiv)



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 Pommer 16' 61 pipes
 Bourdon 8' 61 pipes
 Gemshorn 8' 61 pipes
 Principal 4' 61 pipes
 Spitzflöte 4' 61 pipes
 Super Octave 2' 61 pipes
 Mixture IV 244 pipes
 Krummhorn 8' 61 pipes

SWELL
 Viola 8' 61 pipes
 Viola Celeste 8' (TC) 49 pipes
 Holzgedeckt 8' 61 pipes
 Rohrflöte 4' 61 pipes
 Nazard 2-2/3' 61 pipes
 Gemshorn 2' 61 pipes
 Tierce 1-3/5' 61 pipes
 Trompette 8' 61 pipes
 Schalmel 8' 61 pipes
 Tremolo

PEDAL
 Subbass 16' 32 pipes
 Pommer 16' (Great)
 Principal 8' 32 pipes
 Flachflöte 8' 32 pipes
 Choral Bass 4' 32 pipes
 Mixture III 96 pipes
 Fagott 16' 32 pipes
 Trumpet 8' 32 pipes
 Krummhorn 4' (Great)

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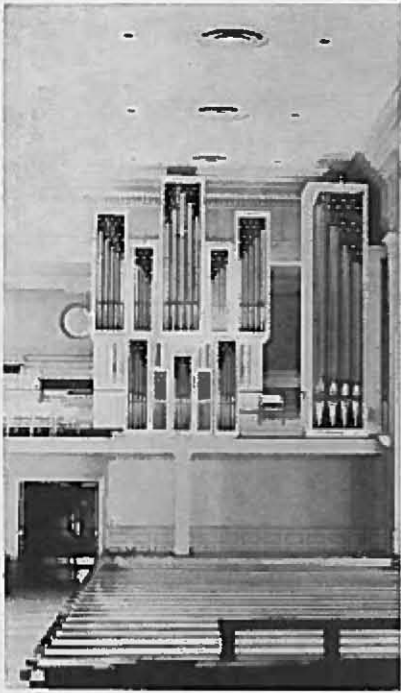
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GREAT

Pommer 16' 58 pipes
Principal 8' 58 pipes
Spießflöte 8' 58 pipes
Octave 4' 58 pipes
Hohlfloete 4' 58 pipes
Quinte 2-2/3' 58 pipes
Octave 2' 58 pipes
Flachflöte 2' 58 pipes
Mixture V 1-1/3' 290 pipes
Scharf III 2/3' 174 pipes
Cornet V (TG) 195 pipes
Trumpet 8' 58 pipes
Trumpet 4' 58 pipes
Cymbelstern

RUECKPOSITIV

Holzgedackt 8' 58 pipes
Quintadena 8' 58 pipes
Principal 4' 58 pipes
Rohrflöte 4' 58 pipes
Sesquialtera II 2-2/3' 116 pipes
Octave 2' 58 pipes
Larigot 1-1/3' 58 pipes
Scharf IV 1' 232 pipes
Rankett 16' 58 pipes
Cromorne 8' 58 pipes
Tremulant

SWELL

Rohrflöte 8' 58 pipes
Gemshorn 8' 58 pipes
Celeste 8' 46 pipes
Principal 4' 58 pipes
Blockflöte 4' 58 pipes
Nasat 2-2/3' 58 pipes
Octavin 2' 58 pipes
Tierce 1-3/5' 58 pipes
Siffelöte 1' 58 pipes
Plein Jeu V 1-1/3' 290 pipes
Dulzian 16' 58 pipes
Hautbois 8' 58 pipes
Musette 4' 58 pipes
Tremulant

PEDAL

Resultant 32' 32 pipes
Principal 16' 32 pipes
Subbass 16' 32 pipes
Octave 8' 32 pipes

Gedackt 8' 32 pipes
Octav 4' 32 pipes
Nachthorn 2' 32 pipes
Basszinc III 5-1/3' 96 pipes
Mixture VI 2' 192 pipes
Fagott 32' 32 pipes
Posaune 16' 32 pipes
Trumpet 8' 32 pipes
Schalmel 4' 32 pipes



Rieger Orgelbau (Schwarzach/Vorarlberg, Austria): St. James's Episcopal Church, Richmond, Virginia. 3-manual and pedal, mechanical key action, electrical stop and combination action, free-standing and encased, detached console, 56-note manuals, 30-note pedal compass. Designed by Josef von Glatter-Götz of Rieger, voiced by Georg Jann on wind pressures of 55 to 75 mm. Organist of church: Peggy Haas. Dedicated March 3, 1974.

HAUPTWERK

Gemshorn 16'
Principal 8'
Hohlfloete 8'
Octav 4'
Nachthorn 4'
Octav 2'
Sesquialter II-IV 2-2/3'
Quarte II 1-13'
Mixture VI 1-1/3'
Trompete 8'
Trompete 4'

RUECKPOSITIV

Salicional 8'
Rohrflöte 8'
Principal 4'
Koppelfloete 4'
Nasat 2-2/3'
Gemshorn 2'
Terz 1-3/5'
Quintlein 1-1/3'
Scharf IV 1'
Baerpfeife 16'
Krummhorn 8'
Tremulant
Cymbelstern

SCHWELLWERK

Pommer 16'
Gamba 8'
Bleigedackt 8'
Schwebung 8'
Holzprincipal 4'
Rohrflöte 4'
Blockflöte 2'
Sifflet 1'
Mixture V-VII 2'
Cimbel IV 1/3'
Dulzian 16'
Musette 8'
Schalmel 4'
Tremulant
Cornet V 8' (Exposed)
Chamade 8' (Exposed)

PEDAL

Principalbass 16'
Subbass 16'
Grossnasat 10-2/3' (Ext., Basszinc)
Octavbass 8' (Ext., Principalbass)
Gedackt 8'
Choralbass 4'
Nachthorn 2'
Basszinc IV 5-1/3'
Rauschpfeife VI 2-2/3'
Sordun 32'
Fagott 16'
Posaune 8'



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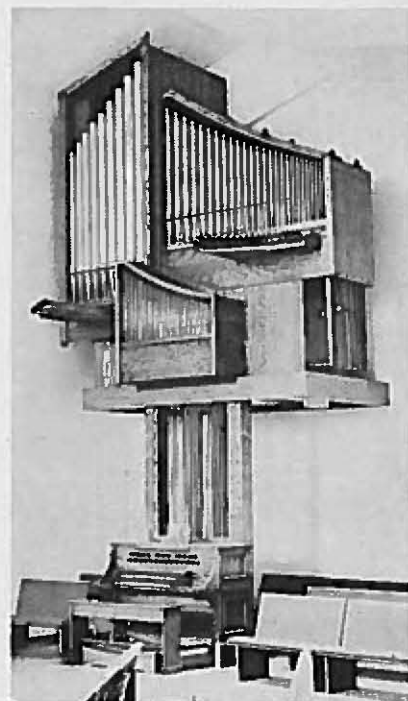


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Octave 4'
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Trumpet 8'

MANUAL II

Gedeckt 8'
Spitzflute 4'
Principal 2'
Zimbel III-IV 1'
Cornet II (TC) 2-2/3'
Tremulant

PEDAL

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Gedeckt 16'
Spitzflute 8'
Principal 4'
Zimbel III 2'
Trumpet 16'

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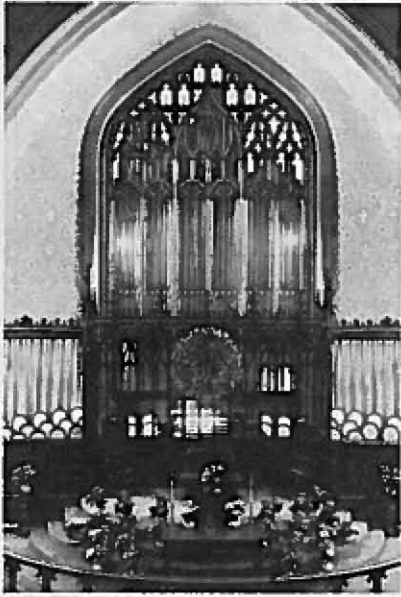
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 Fourniture IV 1-1/3' 244 pipes
 Trompette 8' 61 pipes

POSITIF

Bourdon 8' 61 pipes
 Prestant 4' 61 pipes
 Flute a fuseau 4' 61 pipes
 Nasard 2-2/3' 61 pipes
 Quarte de nasard 2' 61 pipes
 Tierce 1-3/5' 61 pipes
 Lariot 1-1/3' 61 pipes
 Cymbale IV 1' 244 pipes
 Cromorne 8' 61 pipes
 Tremulant

RECIT

Flute ouverte 8' 61 pipes
 Viole de gambe 8' 61 pipes
 Voix céleste (TC) 8' 49 pipes
 Octave 4' 61 pipes
 Flute octaviane 4' 61 pipes
 Octavin 2' 61 pipes
 Plein jeu V 2' 305 pipes
 Basson 16' 61 pipes
 Hautbois 8' 61 pipes
 Tremulant

PEDALE

Montre 16' 32 pipes
 Soubasse 16' 32 pipes
 Octavebasse 8' 32 pipes
 Bourdon 8' 32 pipes
 Octave 4' 32 pipes
 Fourniture IV 2' 128 pipes
 Bombarde 16' 32 pipes
 Trompette 8' 32 pipes
 Clairon 4' 32 pipes

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CALENDAR

Deadline for this calendar was March 10

5 APRIL

Gerre Hancock, AGO masterclass, Norwich, CT 10 am
Arthur Poister, AGO masterclass, Dayton, OH
George Ritchie, RLDS Auditorium, Independence, MO 8 pm
Joan Lippincott, masterclass, Texas Women's College, Denton, TX 10 am
Edith Ho, Stadtkirche, Unna, Germany

6 APRIL

Michael Radulescu, Grace Church, Providence, RI 8 pm
Atlanta Boy Choir, Fletcher Wolfe, dir; Sprague Hall, Yale U, New Haven, CT 4 pm
Choir of New College, (Oxford, England), David Lumsden, dir; St Thomas Church, New York, NY 11 am and 4 pm
Judith Otten, soprano, Church of the Holy Name, New York, NY 3 pm
James A Simms, Chapel of the Intercession, New York, NY 4:30 pm
Jozef Serafin, St Stephen's Episcopal, Millburn, NJ 4 pm
Pocono Bay Singers, Bethany United Presbyterian, Lancaster, PA 7 pm
Jephthah by Carissimi, Trinity Church, Swarthmore, PA 4 pm
William French, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Joseph Stevens, harpsichord, all-Bach; Cathedral of the Incarnation, Baltimore, MD 8 pm
Bruce B Stevens, St James's Episcopal, Richmond, VA 4:30 pm
Virgil Fox, Revelation Lights, Duke U, Durham, NC
Dixit Dominus by Handel, Downtown Presbyterian, Rochester, NY 7:30 pm
Marilyn Keiser, Westminster Presbyterian, Buffalo, NY 8:15 pm
Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm
Wilma Jensen and K Dean Walker, organ and percussion, Tabernacle Presbyterian, Indianapolis, IN 8 pm
University Choir, Gordon Brock, dir; Valparaiso U, Valparaiso, IN 8:15 pm
Lynne Davis, Central United Methodist, Lansing, MI 4 pm
John Rose, Ebenezer Lutheran, Chicago, IL 4 pm
David Bruce-Payne, for Peoria, IL AGO
Anita Werling, First Union Congregational, Quincy, IL 4 pm
René Saorgin, Christ Church Cathedral, St Louis, MO 4 pm
Lisa Crawford, harpsichord, Christ Episcopal, Dallas, TX 4 pm
Susan Ingrid Ferré and Luiz de Moura-Castro, Texas Christian U, Fort Worth, TX 7:30 pm
Adams State College Choir, St John's Cathedral, Denver, CO 4 pm
Clyde Holloway, First Congregational, Los Angeles, CA 8 pm
Edith Ho, Nicolaikirche, Bielefeld, Germany; Also Levern, Germany

7 APRIL

Michael Schneider, First Congregational, Pittsfield, MA 8 pm
Richard Morris, organ; Martin Berinbaum, trumpet; First Presbyterian, Naples, FL 8 pm
Ted Alan Worth, Iron Mountain, MI 8:15 pm
George Baker III, Wheaton College, Wheaton, IL 8 pm
David Bruce-Payne, St Paul's Episcopal, Pekin, IL
Edith Ho, Ibbenbüren, Germany

8 APRIL

Robert McDonald, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Winthrop Chorale, Robert Edgerton, dir; Winthrop College, Rock Hill, SC 8 pm
Women's Chorale and Chamber Singers, David A Wehr, dir; Eastern Kentucky U, Richmond, KY 7:30 pm
Michael Radulescu, First Presbyterian, Chattanooga, TN
Wilma Jensen, masterclass, U of Michigan, Ann Arbor, MI

9 APRIL

Allan Sternfield, piano, South Congregational, New Britain, CT 12:05 pm
Music of Thomas Tomkins, St Thomas Church, New York, NY 12:10 pm
André Marchal, Alice Tully Hall, Lincoln Center, New York, NY
James Frazier, St John's Episcopal, Washington, DC 12:10 pm

Virgil Fox, Revelation Lights, Virginia Technological Institute, Blacksburg, VA 8 pm
Michael Radulescu, masterclass, First Presbyterian, Chattanooga, TN
Klaus-Christhart Kratzenstein, all-Bach, Rice U, Houston, TX 8 pm
Richard Morris, organ; Martin Berinbaum, trumpet; U of Wisconsin, Green Bay, WI 8:15 pm
Jerald Hamilton, First Church of Christ, Scientist, Denver, CO 4 pm

10 APRIL

Bruce Henley, St Thomas Church, New York, NY 12:10 pm
Mildred Alexander, Theatre Organ Concert, The Kirk, Dunedin, FL 8:15 pm
René Saorgin, Louisiana College, Pineville, LA
George M Williams, Community Church, Northfield, IL 8 pm

11 APRIL

David Boe, Memorial Church, Harvard U, Cambridge, MA 8:30 pm
Jozef Serafin, Christ Church, Philadelphia, PA
Michael Radulescu, for Greenville, SC AGO
René Saorgin, masterclass, Louisiana College, Pineville, LA
Lynn Zeigler, Our Lady of Bethlehem Convent, LaGrange Park, IL 8 pm
Herman Pedtke, organ-Scolatron recital, DePaul U, Chicago, IL 8:15 pm
Joan Lippincott, Westminster Presbyterian, Oklahoma City, OK 8 pm
John Weaver, First United Methodist, Palo Alto, CA 8:15 pm
Jerald Hamilton, UCLA, Los Angeles, CA
David Bruce-Payne, St Catherines, Ontario

12 APRIL

Atlanta Boy Choir, First Church, Cambridge, MA 8:30 pm
Victor Hill, harpsichord, Williams College, Williamstown, MA (also Apr 13)
Karl Richter, Alice Tully Hall, Lincoln Center, New York, NY
Susan L Stone, Haddonfield United Methodist, Haddonfield, NJ 8 pm
Michael Schneider, masterclass, First Presbyterian, Burlington, NC
Frederick Swann, Trinity Episcopal, Miami, FL 2 pm
Cantatas 39 and 161 by Bach; Two Motets, Opus 93 (world premiere) by Kurt Hessenberg; Mass in G by Schubert; Louisville Bach Society, St Agnes Catholic Church, Louisville, KY 8 pm
Myran Braun, First United Methodist, Perry, IA 7:30 pm
Gerry Hancock, masterclass, First Presbyterian, Ottumwa, IA
Worth-Crow Duo, Lyon, KS 8 pm
Joan Lippincott, workshop, Westminster Presbyterian, Oklahoma City, OK
Douglas L Butler, Delbert Soman, works for 2 organs; First Unitarian, Portland, OR 8 pm

13 APRIL

Ram Island Arts Center Dance Company; Tempest (jazz-rock group); Cathedral of St Luke, Portland, ME 4 pm
Cantori da Camera, Immanuel Congregational, Hartford, CT 4 pm
David Lumsden, United Church on the Green, New Haven, CT 5 pm
William Whitehead, Christ Church, Watertown, CT 7:30 pm
Donald Sutherland and Phyllis Bryn-Julson, Christ Episcopal, Binghamton, NY
Ray Ferguson, US Military Academy, West Point, NY
Wilma Jensen, Riverside Church, New York, NY 2:30 pm
Harry Wilkinson, St Thomas Church, New York, NY 4 pm
Musica Eterna, E Power Biggs, Catharine Crozier, Thomas Schippers; Alice Tully Hall, Lincoln Center, New York, NY 8 pm
Robert Smart, Swarthmore College, Swarthmore, PA 8:15 pm
Reginald Lunt, Trinity Lutheran, Lancaster, PA 6 pm
Pocono Bay Singers, Tipton Lutheran Church Home, Tipton, PA 3 pm
Jozef Serafin, Market Square Presbyterian, Harrisburg, PA
Raynaldo Reyes, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
John Marcellus and Haig Mardirosian, trombone and organ; Lutheran Church of the Reformation, Washington, DC 3 pm
Peter Hurford, All Souls Church, Washington, DC 4 pm

New Hanover H S Choirs, Jane Price, dir; First Presbyterian, Wilmington, NC 5 pm
Michael Schneider, First Presbyterian, Burlington, NC 5 pm
Dale Peters, First United Methodist, Brevard, NC 3 pm
Samuel J Swartz, for Rochester, NY AGO
Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm
Jack Ruhl, First Wayne Street Methodist, Fort Wayne, IN 7:30 pm
Lynn Zeigler, Church of the Ascension, Chicago, IL 7:30
William Kuhlman, Faith Lutheran, Glen Ellyn, IL 7:30 pm
Dexter Bailey, Trinity Episcopal, Highland Park, IL 3:30 pm
Theodore W Ripper, First United Methodist, Decatur, IL 4 pm
Gerre Hancock, First Presbyterian, Ottumwa, IA 4 pm
Rosalind Mohsen, First United Methodist, Clarinda, IA, recital 4 pm, workshop 8 pm
Carlene Neihart, St Phillip's Episcopal, Joplin, MO 7 pm
Susan Ferré, Norma Stevlingson, organ and harpsichord; Christ Episcopal, Dallas, TX 4 pm
René Saorgin, Weber State College, Ogden, UT
Robert Anderson, First United Methodist, Albuquerque, NM 4 pm
James Moerer, Old St Mary's Church, San Francisco, CA 3 pm
Arthur Wills, Grace Cathedral, San Francisco, CA 5 pm
John Weaver, Naval Weapons Center, China Lake, CA 7 pm
It's Getting Late, folk-rock oratorio; La Jolla Presbyterian, La Jolla, CA 7:30 pm
David Bruce-Payne, Christ Church Cathedral, Ottawa, Ontario
Edith Ho, Ohmstede/Oldenburg, Germany

14 APRIL

John Holtz, AGO lecture on 20th century organ music; Our Lady of Lourdes Church, Gales Ferry, CT 6:30 pm
St Luke's Singing Lads, George N Tucker, dir; Howe Military School, Howe, IN 6 pm
Huw Lewis, St Paul's Church, Flint, MI 8 pm
Metropolitan Chamber Ensemble, Ron Holleman, dir; Grace Episcopal, Oak Park, IL 8 pm
Wolfgang Rübsum, Southern Methodist U, Dallas, TX
Ted Alan Worth, Redfield, SD 8:15 pm
George Baker III, All Saints Episcopal, Pasadena, CA 8:30 pm

15 APRIL

Phyllis Bryn-Julson and Donald Sutherland, Hendricks Chapel, Syracuse U, Syracuse, NY 8 pm
Roy Ferguson, Fifth Ave Presbyterian, New York, NY
Samuel J Swartz, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
David Bruce-Payne, Elon College, NC
David Lowry, "Music for Church Weddings," Winthrop College, Rock Hill, SC 8 pm
Jozef Serafin, St Paul's Cathedral, Pittsburgh, PA
University Singers, Concert Choir, Chamber Singers; Eastern Kentucky U, Richmond, KY 7:30 pm
Three Organ Sonatas by Hindemith, lecture-recital, Anita Werling; Faith Presbyterian, Manmouth, IL 8 pm
Virgil Fox, U of Wisconsin, Stevens Point, WI 8 pm
René Saorgin, Plymouth Congregational, Seattle, WA 8 pm

16 APRIL

Richard Coffey, South Congregational, New Britain, CT 12:05 pm
Romantic Music, St Thomas Church, New York, NY 12:10 pm
Albert Russell, St John's Episcopal, Washington, DC 12:10 pm
Alvin Gustin, Christ Church, Alexandria, VA 12:10 pm
Karel Paukert, Museum of Art, Cleveland, OH 8:30 pm
Michael Radulescu, masterclass, U of Kansas, Lawrence, KS
Worth-Crow Duo, Fox Theatre, Billings, MT 8:15 pm

17 APRIL

Ray Chenault, St Thomas Church, New York, NY 12:10 pm
Ray Ferguson, Trinity Church, New York, NY 12:45 pm
David Bruce-Payne, First Presbyterian, Durham, NC
Virgil Fox, Revelation Lights, Northern Illinois U, DeKalb, IL 8 pm
Andrew Crow, Washoe Theatre, Anaconda, MT 8:15 pm

18 APRIL

Richard Webb, Presbyterian College, Clinton, SC 8:15 pm
Bernard Lagacé, St Martins in the Fields Episcopal, Columbia, SC 8 pm
Joan Lippincott, St John's Episcopal, Youngstown, OH
G Dene Barnard, Central Presbyterian, Massillon, OH
René Saorgin, U of Oregon, Eugene, OR

19 APRIL

Robert Baker, masterclass, Bridgewater College, Bridgewater, VA
Bernard Lagacé, masterclass, St Martins in the Fields Episcopal, Columbia, SC 10 am and 2 pm
Joan Lippincott, workshop, St John's Episcopal, Youngstown, OH
Michael Radulescu, masterclass, Mankato State U, Mankato, MN 1 pm
René Saorgin, workshop, U of Oregon, Eugene, OR

20 APRIL

Christopher Kane, St John the Evangelist, Boston, MA 4:30 pm
Larry Allen, Immanuel Congregational, Hartford, CT 3 pm
Edith Ho, Dwight Chapel, Yale U, New Haven, CT 8:30 pm
John Alves, Grace Church, Utica, NY 6 pm
Hendricks Chapel Choir, Craig A Otto, dir; Syracuse U, Syracuse, NY 8 pm
"Music for the Church," conference for organists and choirmasters, David Lumsden; St Thomas Church, New York, NY (thru Apr 22)
Terry Charles, theatre organ concert, Long Island U, Brooklyn, NY 2 pm
Eugene Hancock, Chapel of the Intercession, New York, NY 4:30 pm
West Side Madrigalists, St Peter's Lutheran, New York, NY 7:30 pm
John Rose, Melody Crest, Somerville, NJ
Jozef Serafin, St George's Episcopal, Helmetta, NJ 7 pm
Princeton Community Orchestra, Joseph Kovacs, dir; All Saints Church, Princeton, NJ 8 pm
Special Musical Service, Emmanuel Episcopal, Baltimore, MD 11 am
Joseph Stephens, harpsichord, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Donald Sutherland and Phyllis Bryn-Julson, Christ Lutheran, Bethesda, MD
Arthur Poister, masterclass for Washington, DC AGO
Robert Baker, Bridgewater College, Bridgewater, VA 3:30 pm
Richard Peek, Douglas Zeller, music for 2 harpsichords; Covenant Presbyterian, Charlotte, NC 3:30 pm
Jeanne Rizzo, Church of Bethesda by the Sea, Palm Beach, FL 8 pm
Pocono Bay Singers, St John's United Church of Christ, Emmaus, PA 7:30 pm
Ellen and Kenneth Landis, First Presbyterian, Bloomsburg, PA
Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm
Robert Griffin, Redeemer Lutheran, Flint, MI 8 pm
Death of the Bishop of Brindisi by Menotti; Vesperae Solennes de Confessore KV 339 by Mozart; Second Presbyterian, Indianapolis, IN 8 pm
William Eifrig, Valparaiso U, Valparaiso, IN 4 pm
Frederick Swann, Fourth Presbyterian, Chicago, IL 6:30 pm
Wolfgang Rübsum, Grace Lutheran, Albert Lea, MN 7:30 pm
Michael Radulescu, Mankato State U, Mankato, MN 8 pm
Carlene Neihart, St Andrew's Episcopal, Kansas City, MO 4 pm
Gloria, Concerto for Organ, Strings and Timpani by Poulenc; Rodney A Giles, organ; Harold Neal, dir; First Baptist, Kansas City, MO 4 pm
George Baker III, Trinity Presbyterian, Tucson, AZ
Susan Ingrid Ferré, Grace Episcopal, Carlsbad, NM
William Osborne, Cathedral of St John the Evangelist, Spokane, WA 4 pm
René Saorgin, Lewis and Clark College, Portland, OR 8 pm
Ted Alan Worth, Mount Shasta, CA 8:15 pm
Symphony 3 by Saint-Saëns; John Fenstermaker, Berkeley Promenade Orchestra, Thomas Rarick, dir; Grace Cathedral, San Francisco, CA 8 pm
Whittier College Concert Choir, E M Riddle, dir; First United Methodist, Santa Barbara, CA 4 pm
Chapman College Concert Chorale, William Hall, dir; La Jolla Presbyterian, La Jolla, CA 7:30 pm
St George's Day Festival Evensong, St Paul's Episcopal, San Diego, CA 4:30 pm

Gordon Atkinson and Barrie Cabena, harpsichord and organ; First-St Andrew's United Church, London, Ontario 8 pm

21 APRIL

Aran Vartanian, Old West Church, Boston, MA 8 pm
Cantata 29 by Bach, Mass in Time of War by Haydn; Bach Choir and Orchestra of Pittsburgh, W William Wagner, dir; Mt Lebanon United Methodist, Pittsburgh, PA 8 pm
Marianne Webb, Southern Illinois U, Carbondale, IL 8 pm
Robert Triplett, Centenary United Methodist, St Louis, Mo

22 APRIL

Joseph Wozniak, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Winthrop Chorus, Robert Edgerton, dir; Winthrop College, Rock Hill, SC 8 pm
Charley Olsen, Museum of Art, Cleveland, OH 8:30 pm
René Saorgin, Andrews U, Berrien Springs, MI
Michael Radulescu, Boys Town, NE
Richard Morris and Martin Berinbaum, organ and trumpet; Modesto Jr College, Modesto, CA 8 pm

23 APRIL

Sharon Ferguson, soprano; Thomas Schmutzler, piano; South Congregational, New Britain, CT 12:05 pm
Blessed Be the God by Wesley, St Thomas Church, New York, NY 12:10 pm
John Rose, Union Congregational, Upper Montclair, NJ
Albert Russell, St John's Episcopal, Washington, DC 12:10 pm
Eileen Morris Guenther, Christ Church, Alexandria, VA 12:10 pm
René Saorgin, masterclass, Salem College, Winston-Salem, NC 4 pm
Klaus-Christhart Kratzenstein, all-Bach; St Vincent de Paul Church, Houston, TX 8 pm

24 APRIL

Aran Vartanian, St Thomas Church, New York, NY 12:10 pm

25 APRIL

Noye's Fludde by Britten, First Presbyterian, Binghamton, NY (also Apr 26)
Jozef Serafin, Shrine of the Immaculate Conception, Washington, DC
Marilyn Keiser, First United Methodist, Parkersburg, WV
Kathleen Thomerson, St Charles Ave Baptist, New Orleans, LA
St Luke's Choristers, George N Tucker, dir; Kalamazoo College, MI 8:15 pm
100% Chance of Rain, jazz cantata by Walter Harsley; Blessed Sacrament Church, Hollywood, CA 7:30 pm
Michael Radulescu, St John's Episcopal, Los Angeles, CA 8:30 pm

26 APRIL

Trinity Concert Choir, Jonathan B Reilly, dir; Trinity College, Hartford, CT 8:15 pm
Marilyn Keiser, workshop, First United Methodist, Parkersburg, WV
U of Wisconsin Choir, at Valparaiso U, Valparaiso, IN 8:15 pm
Lutheran Choir of Chicago, Thomas Gieschen, dir; Grace Lutheran, River Forest, IL 8 pm

27 APRIL

René Saorgin, Old West Church, Boston, MA
Jozef Serafin, First United Presbyterian, Cortland, NY
Sacred and Secular Choral Music, All Saints Cathedral, Albany, NY 5 pm
Benjamin Van Wye, Bethesda Episcopal, Saratoga Springs, NY 8 pm
Annual Choir Concert, St Paul's Cathedral, Buffalo, NY 5 pm
Jacqueline Pierce, mezzo-soprano, Church of the Holy Name, New York, NY 3 pm
Michael Bart, St Thomas Church, New York, NY 5:15 pm
James Moeser, First Presbyterian, Caldwell, NJ
Barbara Harbach-George, St Timothy's Lutheran, Wayne, NJ
Pocono Boy Singers, Tamaqua H S, Tamaqua, PA
Randall Mullin, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

John Van Sant, U S Naval Academy, Annapolis, MD 4 pm
Daniel Roth, St Luke Lutheran, Silver Spring, MD 8 pm
American U Singers, Vito Mason, dir; Lutheran Church of the Reformation, Washington, DC 3 pm
Requiem by Fauré; Rejoice in the Lamb by Britten; River Road Presbyterian, Richmond, VA 4:30 pm
Robert Wolfersteig, Cathedral of St Philip, Atlanta, GA 5 pm
Mass in Honor of St Sebastian by Villalobos, Independent Presbyterian, Birmingham, AL 4 pm
Kathleen Thomerson, St James Episcopal, Alexandria, LA
Susan Ingrid Ferré, Christ Church Episcopal, Temple, TX 3 pm
Chamber Singers, Spring Concert, Baylor U, Waco, TX 3 pm (also Apr 28, 8:15 pm)
Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm
Carlene Neihart, First Baptist, Bedford, OH

Eastertide Choral Vespers, Concordia Senior College, Fort Wayne, IN 8 pm
William Shoat, Second Presbyterian, Indianapolis, IN 8 pm
Choral Concert, Cathedral of St James, Chicago, IL
Herbert P Adams Jr, First United Methodist, Glen Ellyn, IL 3:30 pm
Robert Lodine, carillon demonstration and recital, St Chrysostom's Episcopal, Chicago, IL 4 pm
Children's Choir Festival, St John's Cathedral, Denver, CO 4 pm
U of Redlands Chamber Choir, Jeffery Rickard, dir; at St Mark's Episcopal, Glendale, CA 4 pm
Whittier College Choir, First Presbyterian, Oceanside, CA
Jane Howe, contralto; Janie Prim, piano; St Paul's Episcopal, San Diego, CA 7:30 pm

28 APRIL
A Worship Recital, (senior recital), Edwin R Taylor, Westminster Choir College, Princeton, NJ 7:30 pm

29 APRIL
Jozef Serafin, Milton Academy, Milton, MA
René Saorgin, South Congregational, New Britain, CT 8 pm
Barbara Harbach George, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Art of Fugue by Bach, Edith Ho, Dickinson College, Carlisle, PA
David Craighead, masterclass, Pennsylvania State U, University Park, PA
100% Chance of Rain by Harsley, Fairmount Presbyterian, Cleveland Heights, OH 7:30 pm
Edward Mondello, Rockefeller Chapel, Chicago, IL 8 pm
Festival Chorus Spring Concert, Richard Robinson, dir; Baylor U, Waco, TX 8:15 pm
David Lennox Smith, St. Maria Goretti, Scotsdale, AZ 7:30 pm
Gerre Hancock, University Church of Seventh-Day Adventists, Loma Linda, CA

30 APRIL
Sharon Hanjian, harp, South Congregational, New Britain, CT 12:05 pm
Susan Marchant, United Church on the Green, New Haven, CT 12 noon
Missa Brevis by Britten, St Thomas Church, New York, NY 12:10 pm
David Craighead, masterclass, Mansfield State College, Mansfield, PA
Joan Lippincott, Hamilton College, Clinton, NY
Bonnie Woodward, flute, St John's Episcopal, Washington, DC 12:10 pm
Albert Wagner, Christ Church, Alexandria, VA 12:10 pm
Kathryn Loew, Third Christian Reformed Church, Kalamazoo, MI 8 pm

1 MAY
W Elmer Lancaster, St Thomas Church, New York, NY 12:10 pm
Aran Vartanian, Old West Church, Boston, MA 12 noon
Robert Anderson, Grace Episcopal, Mansfield, OH 8 pm
National Festival, Hymn Society of America; at Wittenberg U, Springfield, OH (thru May 4)
John Weaver, Zion Lutheran, Wausau, WI 7:30 pm
Baylor Chorale, Spring Concert, Baylor U, Waco, TX 8:15 pm
Duo Trompeta Real, Fred Sautter and Douglas L Butler, trumpets and organ; St Mark's Cathedral, Seattle, WA
10th Annual Convention, Association of Anglican Musicians, Grace Cathedral, San Francisco, CA (thru May 4)
John Vanderby, St Paul's Episcopal, San Diego, CA 7:30 pm

3 MAY
Gerre Hancock, masterclass, Christ Church, Alexandria, VA 10 am

4 MAY
John Doney, South Congregational, New Britain, CT 3 pm
Donald Armitage, Church of the Ascension, New York, NY 4 pm
Ephesus Boy Choir, Walter Turnbull, dir; Chapel of the Intercession, New York, NY 4:30 pm
Motet Lobet den Herrn by Bach, St Thomas Church, New York, NY 4 pm; followed by Judith and Gerre Hancock, duo organ recital, 5:15 pm
Robert E Smith, harpsichord, Melody Crest, Somerville, NJ 4 pm
John Rose, Market Square Presbyterian, Harrisburg, PA
Phyllis Vogel, piano, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Cantatas by Buxtehude; Janice Harsanyi, students from NC School of the Arts, Richard Neubert, dir; Augsburg Lutheran, Winston-Salem, NC 10:45 am
Choir Recognition Program, Covenant Presbyterian, Charlotte, NC 4 pm
Choral Concert with Orchestra, Cathedral of St Philip, Atlanta, GA 8 pm
Spring Festival Concert, Christ Church, Cincinnati, OH 8 pm
Robert Anderson, First Wayne Street Methodist, Fort Wayne, IN 7:30 pm
Spring Choral Concert, Valparaiso U, Valparaiso, IN 4 pm
Noye's Fludde by Britten, Central United Methodist, Lansing, MI 4 pm
Junior Choir Festival, Faith Lutheran, Glen Ellyn, IL 4 pm
John and Marianne Weaver, Our Saviour Lutheran, Milwaukee, WI 3:30 pm
William Whitehead, First Presbyterian, Davenport, IA
Carlene Neihart, St Mary's Catholic, Fort Scott, KS 7 pm
Susan Ingrid Ferré, Holy Cross Episcopal, Paris, TX 3 pm
Gerald Frank, Christ Episcopal, Dallas, TX 4 pm
Colorado State U Singers and Brass, St John's Cathedral, Denver, CO 4 pm
Lowell H S Orchestra, Grace Cathedral, San Francisco, CA
"Music for England," St Bede's Episcopal, Menlo Park, CA 8 pm
7th Annual Festival of Choirs, La Jolla Presbyterian, La Jolla, CA 9:30 and 11 am
Special Benefit Concert, St Paul's Choristers, St Paul's Episcopal, San Diego, CA 4:30 pm

5 MAY
Kim R Kasling, St Mark's Episcopal, Coldwater, MI 7:30 pm
James Moeser, Second United Methodist, Knoxville, TN 8:15 pm
Lee Jessup, St Paul the Apostle Church, West Los Angeles, CA 8:30 pm

6 MAY
Virgil Fox, Revelation Lights, Calderone Theatre, Mineola, NY
Archdiocesan Festival Chorale, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Bruce Bengtson, National Organ Playing Competition winner's recital; First Presbyterian, Fort Wayne, IN 8 pm

7 MAY
Richard Mumford, United Church on the Green, New Haven, CT 12 noon
Lobet den Herrn by Bach, St Thomas Church, New York, NY 12:10 pm
Joan Lippincott, First Presbyterian, Philadelphia, PA 7:30 pm

8 MAY
Terry Charles, theatre organ requests, The Kirk, Dunedin, FL 8:15 pm

9 MAY
David Lennox Smith, First United Methodist, Santa Barbara, CA 8 pm
Claire Coci, St Peter's Episcopal, Del Mar, CA

10 MAY
Bach Festival; Cantatas 189 and 51, Lobet den Herrn, Easter Oratorio by Bach; St John's Cathedral, Jacksonville, FL (also May 11)
7th International Organ Festival, Morelia, Mexico (thru May 18)

11 MAY
Te Deum by Dvorak; This Son So Young by White; Psalm 129 by Boulanger; Church of the Ascension, New York, NY 11 am
The West Side Madrigalists, Church of the Holy Name, New York, NY 3 pm
Jean Paul Imbert, Church of the Ascension, New York, NY 4 pm
Create in me O God by Brahms, St Thomas Church, New York, NY 4 pm; followed by Judith Hancock, 5:15 pm
Music for organ, voice, women's choir and violin, Trinity Lutheran, Lancaster, PA 6 pm
Donna Lerew, violin; Neil Tilkins, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Festival Evensong, Christ Church, Alexandria, VA 4 pm
Religious Arts Festival, Independent Presbyterian, Birmingham, AL (thru May 18)
Choral Concert, First Wayne Street Methodist, Fort Wayne, IN 7:30 pm
William Osborne, Grace Cathedral, San Francisco, CA 5 pm
Diane Thomas, mezzo-soprano, with organ and instruments; St Mark's Episcopal, Glendale, CA 4 pm

12 MAY
Kathleen Farr, harpsichord, Neighborhood Church, Pasadena, CA 8:30 pm

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

14 MAY
Dena Trump, United Church on the Green, New Haven, CT 12 noon
The Wilderness by Wesley, St Thomas Church, New York, NY 12:10 pm
Festival Music for Organ and Brass, Concerto II for organ and orchestra by Rheinberger; E Power Biggs, Kansas City Philharmonic Orchestra, Maurice Peress, dir; The Auditorium, Independence, MO

15 MAY
Lynn Zeigler, St Thomas Church, New York, NY 12:10 pm
Pocono Boy Singers, Convention of Pennsylvania Federation of Music Clubs, Stroudsburg, PA 7 pm
Duo Trompeta Real; Fred Sautter and Douglas L Butler, trumpets and organ; Linfield College, McMinnville, OR

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Charlotte and William Atkinson — First Presbyterian, Oceanside, CA Feb 2: Obra de octavo tono alto (Ensalada), de Heredia; Scherzo Cats, Langlais; Prelude and Fugue in D, Sonata II in E-flat, Bach; Syrinx, Clair de Lune, Minstrels, Debussy; Danse de la Chevre, Honegger; The Hills of Home, Oscar Fox; Sonata VII opus 13, Beethoven; Fantasia-Im-promptu, Chopin; La Danza Tonta, Mark Hoder; Inscription to Night, Mader; Sonatine, Dufil-leux.

Kenneth L. Axelson — West Liberty State College, West Liberty, WV Jan 28: Vom Himmel hoch, Pachelbel; Toccata in F 5540, Wo soll ich fliehen hin 5646, Meine Seele erhebt den Herren 5648, Bach; Sonata III in A, Mendelssohn; Five Voluntaries, Pinkham; Fourth of July, Hewitt; Silent Night, Barber; Pièce Héroïque, Franck.

Ronald E. Ballard — Christ Episcopal, Little Rock, AR Feb 28: We all believe in one true God 5680, When in the hour of utmost need 5641, Bach; In Paradisum, Daniel-Lesur; Trumpet Tune in D, Johnson; Andante cantabile (Sym IV), Widor; Variations on Veni creator, Durufle; Drop drop slow tears, Persichetti.

Rodney L. Barbour — student of Robert Wolff, honors recital, Marshall U, Huntington, WV Feb 10: Prelude and Fugue in A minor, O Lamm Gottes, Trio Sonata I, Bach; Sonata I, Hindemith; Lyric Rhapsody, Wright; Carillon de Westminster, Vierne.

Earl Barr — Hamline Methodist, St Paul, MN Feb 9: Paean, Leighton; Flourish, Held; Partita for English Horn and Organ, Koetsier; Sketches in F minor and D-flat, Schumann; Blessed are ye, Brahms; Introduction and Fugue on Ad nos, Liszt.

Marie Victoria Blecka — student of Herbert L. White Jr, Sherwood Music School, Chicago, IL Jan 29: Kleine Präludien und Intermezi, Schroeder; Allegro vivace (Sym I), Vierne; Fantasia and Fugue in C minor, Bach.

James Bossert — St Mark's Episcopal, Glendale, CA Feb 23: War nur den lieben Gott 5647, 662, 4 settings Allein Gott in der Höh 5 715, 662, 664, and 663, Fugue in G minor 5542, Bach; In Memoriam, "Till" Remembered (12 Concert Preludes), Joseph Wagner; Prelude, Fugue and Variation, Franck.

John Brock — First Lutheran, Knoxville, TN Feb 3: Concerto in D minor, Albinoni-Alain; Fantasy on Komm Heiliger Geist, Tunder; Prelude and Fugue in B minor 5544, Bach; Fantasy for Trumpet and Organ, Sowerby; Pastorale, Franck; Gregorian Variations on Salve Regina, Tomasi. Assisted by Edgar Nields, trumpet.

Charles S. Brown — Westover Hills Presby-terian, Little Rock, AR Feb 11: Toccata and Fugue in E, Krebs; Suite for Mechanical Organ, Beethoven; Savior of the nations come 5659, Prelude and Fugue in D 5532, Bach; Sonata XII, Rheinberger; Sonnet, James H. Case; Prayer of Christ Ascending, Outbursts of Joy, Messiaen.

Delores Bruch — First Baptist, Kansas City, MO Feb 9: Prelude and Trumpetings, Roberts; Fugue in A-flat minor, Brahms; Musical Clocks, Haydn; Fantasy on BACH, Reger; Sonata III, Hindemith; Postlude for Compline, Alain; Pre-lude and Fugue in B, Dupré.

Frederick Burgomaster — St Paul's Cathedral, Buffalo, NY Feb 28: Prelude and Fugue in B minor, Herzlich tut mich verlangen, Bach; Mon ame cherche une fin paisible, Langlais; Adagio, Liszt; Litanies, Alain.

Stephen Carlton — student of Miriam C. Duncan, Lawrence U, Appleton, WI Jan 20: Suite du Deuxième Ton, Clérambault; Concerto in A minor, Vivaldi-Bach; Sonata II, Hindemith; Fantasia on Hallelujah Gott zu loben, Reger.

John Christian — Lakewood, OH Feb 2: Concerto in D minor, Vivaldi-Bach; 3 Pieces for Musical Clocks, Haydn; Toccata in F, Bach; Heroic Piece, Franck; God Among Us, Messiaen; Toccata (Sym V), Widor.

Ruth Clark — Sequoyah Hills Presbyterian, Knoxville, TN Feb 23: Flemish Prayer, Maekel-berghe; Movement 4 from Symphony V, Widor; Prelude and Fugue in B-flat, Bach; Processional, Martin; Litanies, Alain.

Wallace M. Coursen Jr — Christ Episcopal, Bloomfield, NJ Feb 23: Prelude and Fugue in F minor, Ich ruf zu dir, O Lamm Gottes unschuldig, Bach; Cortege et Litanie Dupré; Durch Adams Fall, Homilius; Choral in B minor, Franck.

John Doney — First Congregational, Col-linsville, CT Feb 9: Prelude and Fugue in E minor, Bruhns; Fugue on the Kyrie, Couperin; O man bewail thy grievous sin, Fantasy and Fugue in G minor, Bach; Sonata III, Hindemith; Nasard, Song of Peace, Te Deum, Langlais.

Ronald Ebrecht — student of Robert Ander-son, senior recital, Southern Methodist U, Dallas, TX Jan 31: Te Deum, Buxtehude; Allein Gott 5676, Prelude and Fugue in C 5547, Bach; Reverberations, Perera; Fantaisie en la majeur, Franck; Final (Sym III), Vierne.

John C. Ellis — Cathedral of St John the Evangelist, Spokane, WA Feb 23: Prelude and Fugue in C 5547, Bach; Priere, Franck; Tanz-Toccata, Heiller; Sonata on the 94th Psalm, Reubke.

Judith Ellis — student recital, Virginia In-termont College, Bristol, VA Feb 6: Fugue in G minor 5578, Toccata and Fugue in D minor 5565, Bach; Flute Solo, Arne; 3 settings Ein feste Burg, Scheidt, Luther and Walcha; Sonata II, Mendelssohn; Cantabile, Franck; Toccata (Sym V), Widor.

Robert Elmore — Longwood Gardens, Ken-nett Square, PA Jan 29: We all believe in one true God, Concerto in E-flat, Bach; Prelude and Fugue in A minor, Brahms; Les Eaux de la Grace, Combat de la Mort et de la Vie, Messiaen; Gigue, Bossi; First Concert Study, Yon, Rhythmic Suite, Elmore.

Marcia Hannah Farmer — St Mark's Episco-pal, Glendale, CA Feb 16: Komm Heiliger Geist 5651, An Wasserflüssen Babylon 5653, Lobe den Herren 5650, Vor deinen Thron 5668, Toccata in F 5540, Bach; Fantasy KV 608, Mozart; Le jardin suspendu, Litanies, Alain; The Last Supper, Weinberger; Elegy, William Grant Still; Psalm 131, Zimmermann; Allegro and Allegro assai from 94th Psalm, Reubke.

Susan Ingrid Ferré — doctoral recital, North Texas State U, Denton, TX Jan 26: Paraphrase-Carillon (from l'Orgue Mystique opus 57/35, Assomption), Tournemire; Cinq Méditations sur l'Apocalypse, Langlais.

Wayne Fisher — lecture-recital for Dayton, OH Chapter AGO Feb 3: Allegro (Sym VI), Widor; Allegro vivace (Sym I), Vierne; The World Awaiting the Savior, Crucifixion (Passion Symphony), Dupré; Repons pour le temps de Paques, Demessieux; Saga IV, Guillon; Final Rhapsodique (Suite Française), Langlais; Pre-lude and Danse Fugueé, Litaize.

Robert Glasgow — First Presbyterian, Fort Wayne, IN Feb 4: 4 Noels, Dandrieu; Canon in B, Sketch in D-flat, Schumann; Fantasia and Fugue in G minor 5542, Bach; Second, Fourth, Fifth, Sixth and Seventh Word from Choralis-Poemes sur les sept paroles du Christ opus 67, Tournemire; Mors et Resurrectio, Langlais.

William Goff — Heinz Chapel, Pittsburgh, PA Mar 4: Prelude and Fugue in E minor, Bruhns; Récit de tierce en taille, de Grigny; 2 settings Wir glauben all, O Lamm Gottes unschuldig, Bach; Fugue, Honegger; Toccata, Vierne.

Jerald Hamilton — Second Presbyterian, Indianapolis, IN Feb 16: Toccata in E minor, Bruhns; 4 pieces from Premier Livre d'Orgue, Marchand; Choral in E, Franck; Toccata and Fugue in F 5540, Bach; Fantasy, Near; Fantasia KV 608, Mozart.

Stephen Hamilton — Concord College, Athens, WV Feb 4: Litanies, Alain; Partitas on Two Christmas Carols, Dischner; Wachet auf 5545, Fantasia and Fugue in G minor 5542, Bach; Allegro (Sym VI), Widor; Andante (Sonata VI), Mendelssohn; Prelude and Fugue in B, Dupré.

David Herman — Drake U, Des Moines, IA Feb 11: 5 pieces from Parish Mass, Couperin; 3 Noels, Dandrieu, Raison, Daquin; Cantabile, Franck; Fantaisie, Saint-Saëns; O Salutaris, Honegger; Pie Jesu, Boulanger; 2 Ave Maris Stella settings, Titelouze and Dupré; Deux Pré-ludes Profanes, Alain; Transports de joie, Messiaen. Assisted by Margaret Hauptmann, soprano, and Marjorie Tate, harp.

Arlene Hilding — Bethany Lutheran College, Lindsborg, KS Feb 10: Sonata in B-flat, C P E Bach; 4 settings O Haupt voll Blut und Wunden, Pepping; Gott der Vater wohn uns bei, Liebster Jesu, Es ist gewisslich an der Zeit, Krebs; Sonata in G, Marcello; Syrinx for Flute Alone, Debussy; Sonata, Walter S. Hartley. Assisted by Ruth Giles, flute.

Kent Hill — Rockefeller Arts Center, State University College, Fredonia, NY Feb 2; all-Bach: Prelude and Fugue in C minor 5546, Sonata IV 5 528, Sinfonia from Cantata 29, Fantasia in G 5572, Nun komm der Heiden Heiland 5659, Toccata and Fugue in D minor 5565.

Dorothy Jean Holden — Jefferson Avenue Presbyterian, Detroit, MI Mar 7: Trumpet Voluntary, Clarke; Largo, Handel; Pastorale, Zipoli; Fantasy and Fugue in A minor, Bach; Andante Cantabile, Tschaiakowski; Harmonies du Soir, Karg-Elert; Canzona, Vierne; Clair de lune, Debussy; March grotesque, Purvis; Pavane, Elmore; Toccata, Boëllmann.

August Humer — Shrine of the Immaculate Conception, Washington, DC Feb 28: Prelude and Fugue in D minor, Fuga sopra il Magnificat, Passacaglia in C minor, Bach; Toccata settima, Muffat; excerpts from Passio pro organo, Horst Matthaeus; Trinity-Triptych, Kropfreiter; Fantasia super sol, la, re, Frogerber; Tanze-Toccata, Heiller.

David J Hurd Jr — Chapel of the Intercession, New York, NY Feb 2: Prelude, Fugue and Chaconne in C, Canzona in C, Prelude and Fugue in F, Canzonetta in E minor, Buxtehude; Canzona in D minor, Toccata, Adagio and Fugue in C, Bach.

John Huston — Temple Emanu-El, New York, NY Feb 23: Moderato and Andante sostenuto (Symphonie Gothique), Widor; Prelude and Choral (Suite opus 14), Maleingreau; Carillon, Sowerby; 3 Psalm Preludes (Second Set), Howells.

Constance Marie Jaeger — student of Walter A Eichinger, U of Washington, Seattle Feb 13: La Vierge et l'Enfant, Les Bergers, Dieu parmi nous (La Nativité), Messiaen.

Paul Jenkins — Harvard University, Cambridge, MA Mar 7: Ciacona in F minor, Pachelbel; Prelude and Fugue in C S547, 6 Schübler Chorales, Prelude and Fugue in G S541, Bach; Prelude, Fugue and Variation, Franck; Fantasia and Fugue in D minor opus 135B, Reger.

Celia Grasty Jones — U of North Alabama, Florence, AL Feb 21: Allegro vivace (Sym V), Widor; O Lamm Gottes unschuldig, Toccata, Adagio and Fugue, Bach; Deux Danses a Agni Yavishita, Deuxième Fantaisie, Alain; Pageant, Sowerby.

Alicia D Knight — Seventh-day Adventist Church, St Helena, CA Jan 25: Prelude and Fugue in G, Passacaglia and Fugue in C minor, Bach; Concert Piece, Peeters; Prelude and Fugue on BACH, Liszt; Final, Vierne.

Paul Koch — Church of the Advent, Pitts-burgh, PA Feb 9: Chaconne, L Couperin; A Madrigal, Anthony Javelak; Voluntary in D, Boyce; Prelude and Fugue in C, Bach; Flute Clocks, Haydn; 2 settings O Sacred Head, Bach and Brahms; Choral in A minor, Franck; Chant de Paix, Langlais; March for Joyous Occasions, Peloquin.

Arthur Lawrence — First United Methodist, Mishawaka, IN Jan 30: Offertoire on O Filii et Filiae, Dandrieu; Sicilienne, Durufle; Antiphons opus 18, Dupré; Reeks-Veranderingen I, Cor Kee; Herr Gott nun schliess den Himmel auf S617, O Lamm Gottes S 618, In dir ist Freude S615, Passacaglia and Fugue in C minor S582, Bach. Assisted by Madrigal Singers of St Mary's College in Dandrieu, Dupré, and Bach chorales.

Robert S Lord — Heinz Chapel, Pittsburgh, PA Mar 18: Seven Last Words from the Cross, Tournemire; Passacaglia and Fugue in C minor, Bach.

Kenneth Lowenberg — US Naval Academy, Annapolis, MD Feb 23: Fanfare, Cook; Arioso, Sowerby; Toccata in F, Bach; Vision of the Eternal Church, Messiaen; 3 settings O Haupt voll Blut und Wunden, Bach, Pachelbel and Brahms; Carillon-Sortie, Mulet.

David Lowry — Winthrop College, Rock Hill, SC Jan 28: Prelude and Fugue on a Theme of Vittoria, Britten; Toccata, Froberger; Variations on a Theme of Jannequin, Alain; Fugue in G S577, Bach; Prelude on Adeste Fidelis, Variations on America, Ives; Fantasy on Wie schön leuchtet uns der Morgenstern, Reger.

Norman Mackenzie — Holy Trinity Episcopal, Philadelphia, PA Feb 11: Concerto in A minor, Vivaldi-Bach; The Celestial Banquet, Messiaen; Prelude on The King of love my shepherd is, Elmore; Final (Sym I), Vierne.

Alice Mathies — graduate recital, Eastern Illinois U, Charleston, IL Jan 26: Concerto in D minor, Vivaldi-Bach; Noël Suisse, Daquin; Alléluias sereins, Transports de joie, Messiaen; Prelude and Fugue in E minor, Bruhns; Cantabile, Franck; Laudation, Dello Joio.

Kerrick Mervine — Trinity Lutheran, Norristown, PA Jan 26: Introduction and Allegro (Sonata I), Gullmunt; Dominic III Adventus (Prelude), Tournemire; Toccata, Mervine; Fanfare, Proulx; Jesus accepté la souffrance, Messiaen; Carillon de Westminster, Vierne; Adagio, Toccata (Sym V), Widor.

Elizabeth Adles Miller — Forest Hills Pres-byterian, High Point, NC Jan 26: Fantasia and Fugue in A minor, Bach; Musical Clocks, Haydn; Trumpet Tune, Purcell; Song of Peace, Heroic Song, Langlais; Were you there, Purvis; Wondrous Love, Barber; Prelude and Fugue on ALAIN, Durufle.

Phyllis Moore — student of Walter A Eichinger, U of Washington, Seattle Feb 13: Partita on Nun komm der Heiden Heiland, Distler.

Karl E Moyer — Lutheran Church of the Good Shepherd, Lancaster, PA Jan 19: How brightly shines the morning star, Buxtehude and Manz; We three kings, Wyton; Prelude and Fugue in E-flat, Bach; Sonata in F, Handel; Ronde Francaise, Boëllmann; Fantasy on How brightly shines, Reger. Assisted by Carolyn S Moyer, violin.

Karel Paukert — Museum of Art, Cleveland, OH Mar 2: Toccata and Fugue in D minor S565, Bach; Chromatic Study on BACH, Piston; Toccata in D minor opus 59, Jesus Christ my sure defense, Reger; Litanies, Alain.

Dale Peters — Southern Methodist U, Dallas, TX Feb 2: Fantasia (1941), Hilding Rosenberg; Ricercare XI, Froberger; Praeludium in D minor, Lübeck; Partita on Sei gegrüsst S768, Bach; Fantasia on the 6th Tone, Gabrieli; Reflection (1971), Walter Watson; Pastorale, Roger-Ducasse; Fantasia and Fugue in D minor opus 135B, Reger.

Marvin E Peterson — Anderson Hills United Methodist, Cincinnati, OH Feb 16: Toccata on the First Tone, A Scarlatti; Duet for Organ, Wesley; Cantata Sing We to Our God, Delamarter; The Seven Last Words, Ridout; Choral in E, Franck. Assisted by organist Robin Knowles, and soprano Doris Harry.

Leonard Raver — Temple Emanu-El, New York, NY Feb 16: Fantasia and Fugue in G minor, Bach; Parable for Organ, Persichetti; Adagio, Allegro and Adagio KV 594, Mozart; Reverberations, Perera; Fantasia KV 608, Mozart.

Cherry Rhodes — Glendale Presbyterian, Glendale, CA Feb 10: Noel, Dandrieu; Prelude and Fugue in E minor S548, Bach; When the Morning Stars Sang Together, Pinkham; Orpheus, Liszt-Guilhou; Allen, Guilhou.

George Ritchie — Loma Linda University, Riverside, CA Feb 1: Nova, Roberts; Nun bitten wir, Passacaglia in D minor, Buxtehude; Fugue in G S577, Ricercar a 6 (Musical Offering), Bach; Prelude, Fugue and Variation, Franck; Black Host, Bolcom.

J Marcus Ritchie — First United Methodist, Montgomery, AL Feb 4: Alléluias, Preston; Partita on O Gott du frommer Gott S767, Prelude and Fugue in E minor S548, Bach; Master Tallis's Testament, Howells; Offertoire (Parish Mass), Couperin; Second Fantasy, Alain; Prelude and Fugue on ALAIN, Durufle.

John Rose — All Saints Episcopal, Palo Alto, CA Jan 25: Sonata II, Mendelssohn; Prelude, Fugue and Variation, Franck; Little Carols of the Saints, Williamson; 3 settings Lobe den Herren, Wallther, Reger and Micheelsen; Flute Tune, Arne; Intermezzo, Final (Sym III), Vierne.

Robert Roubos — Christ Church Cathedral, Ottawa, Ontario Feb 9: Suite for Organ, Near; The leaves on the trees spoke, Finney; Shimeh B'Koli, Persichetti; Variations on America, Ives; Prelude and Fugue in D S532, Fantasia and Fugue in G minor S542, Bach; Partita on Was Gott tut, Pachelbel.

Harald Rummier — Concordia Senior College, Fort Wayne, IN Mar 9: Ricercar brevis, Sweelinck; Passacaglia in D minor, Ach Herr mich armen Sünder, Buxtehude; If thou but suffer God to guide thee, Dorian Toccata and Fugue, Bach; Fantasy in A minor, Saint-Saëns; Fantasy on With High Delight, Bender.

Wilbur F Russell — First Presbyterian, Santa Barbara, CA Feb 9: 6 Pieces for Mechanical Organ, C P E Bach; Fantasy KV 608, Mozart; Andante, Beethoven; Prelude and Fugue in E-flat, Vater unser, Jesus Christus unser Heiland, O Lamm Gottes, Jesu meine Freude, Bach.

David C Stills — Cathedral of St Philip, Atlanta, GA Feb 23: Magnificat primi toni, Buxtehude; Were you there, Stills; Fanfare, Cook; Vision of the Eternal Church, Messiaen; Sarabande (Baroque Suite), Bingham; Fantasia and Fugue in G minor, Bach.

Hunter Tillman — Temple Emanu-El, New York, NY Feb 9: Toccata and Fugue in D minor, Prelude and Fugue in E-flat, Bach; Concerto IV in F, Handel; Sonata I, Mendelssohn; Pastorale, Franck.

Robert Toth — St Mark's Lutheran, Bowling Green, OH Feb 9: Intrada, Sibelius; Pastorale, Franck; Sonata V in C, Prelude and Fugue in D S532, Bach; Sonata I, Hindemith; Fantasy KV 608, Mozart.

Richard Webb — First Methodist, Johnson City, TN Mar 21: Stations of the Cross, Dupré.

Patricia Whitehart — doctoral recital, U of Iowa, Iowa City Apr 13: Prelude and Fugue in E minor S548, Bach; Passacaglia from Symphony in G, Sowerby; Variations on Warum betrübst du dich mein Herz, Scheidt; Hymne a l'Univers, Jolivet.

Herbert L White Jr — Pullman Method'st, Chicago, IL Feb 16: Psalm 19, Marcello; Flute Solo, Arne; Toccata in E minor, Pachelbel; Prelude and Fugue in G minor, Bach; Basse et dessus de trompette, Clérambault; Andante cantabile (Sym IV), Widor; Variations on America, Ives.

William Whitehead — Temple Emanu-El, New York, NY Feb 2: Prelude and Fugue in B minor, Bach; Choral in E, Pièce Héroïque, Choral in B minor, Choral in A minor, Franck.

John E Williams — Laurinburg Presbyterian, Laurinburg, NC Feb 23: Variations on Mein junges Leben, Sweelinck; Fantasia and Fugue in G minor S542, Bach; Fantasia KV 608, Mozart; Dieu parmi nous, Messiaen; God of the Expanding Universe, Felciano; Sonata on the 94th Psalm, Reubke.

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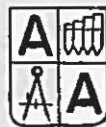
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