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American Guild of Organists

MIDWINTER CONCLAVE

Houston, Texas Dec. 26-28

by Larry Palmer

Nearly 150 registrants came to Houston, Texas for the annual midwinter (i.e., post-Christmas) get-together sponsored by the AGO. For those from northern climes who hoped to escape the blahs of winter, Houston did not cooperate. December 26-28 proved to be unseasonably cold for Texas with overcast skies and a persistent rain or threat of it. We have noticed, however, that organists determined to have a good time do not let anything as trivial as inclement weather stand in their way. Leisurely planning and efficient bus transportation allowed anyone who wished to do so to attend everything on the program.

We drove to Houston from Dallas the day after Christmas, arriving too late to attend the workshop given by Paul Salamunovich and the Singing Boys of Houston. We arrived, in fact, just in time to get lost, to have dinner, and to find the Church of St. Vincent DePaul where Robert Anderson played the opening recital of the Conclave on the new Rieger tracker organ.

Program: Prelude and Fugue in G minor, Bruhns; Six Schübler Chorales, Bach; Prelude and Fugue in C, BWV 547, Bach; Partita opus 8/1, Nun komm der Heiden Heiland, Distler; Prière, Franck; Prélude et Danse Fugué, Litaize.

The banks of red poinsettias in this impressive church building reminded us that it was indeed, Christmastide. The organ, encased in the rear galley, seemed well-suited to the largely Germanic program, although it sounded quite thin in its plenum. We have heard Dr. Anderson play on many occasions, and this was not one of his better evenings. It is unfortunate that this gifted artist confuses speed with excitement — something which may indeed show his own excitement, but which does not convey the same impression to his audience.

The Bach chorale preludes benefitted greatly from having the chorales sung by soprano Barbara Marquart in a gentle, unforced manner to the accompaniment of an 8' Gedackt. The Bach prelude and fugue lacked a sense of climax at the climactic chords in each movement. The Distler was simply played too rapidly throughout; this treatment worked best in the opening and closing toccatas where Dr. Anderson was able to demonstrate his truly enviable pedal technique. The Chaconne, however, suffered most from extreme tempos. Here the artist succeeded in making Distler sound trivial. In many spots (as in the pedal trumpet call motive of Var. V and the figurations of Var. IV) the organ couldn't speak rapidly enough for the chosen tempos, leading one to question what the reason would be to play at such an unmanageable pace.

In the Franck, the Germanic reeds were jarring, but Mr. Anderson's overall sense of the musical architecture was superb. The Litaize, a sort of "Wedge" fugue à la Buckminster Fuller, received a scintillating performance, although in our opinion there are more notes than music in this work.

Following the recital, a modest group of people gathered for the "Get-Acquainted" hour at the conclave headquarters, the Marriott Motor Hotel. For most it was a "get RE-acquainted" time that went on until the wee hours.

Friday morning's activities were non-musical: a sight-seeing tour of NASA followed by lunch at Jimmy Walker's — a seafood restaurant perched over water on the way to Galveston. The remainder of Friday was devoted to activities in the city of Galveston, beginning with Marilou De Wall Kratzenstein's lecture-recital on "The Art of Articulation in Baroque Music" at First Lutheran Church.

Program: Prelude and Fugue in E minor, Bruhns; Mein junges Leben hat ein End', Sweetinck; Fantasy and Fugue in G minor, Bach.

The Freiburger tracker organ, encased in the rear gallery, with Rückpositiv on the gallery rail, proved to be a fine instrument for Ms. Kratzenstein's playing. In her clearly delineated talk, the artist defined articulation (the separating and grouping of notes within a musical line) and pointed out that long slur lines, common to the 19th century, were never found in Baroque music. Quoting Marpurg (1761), "Ordinary movement, contrasted to legato and staccato, is non-legato — or lifting the finger before striking the next note," she then proceeded to demonstrate various articulations in examples from Bach, Scheidt, de Grigny and Clérambault, and she showed clearly that the finger substitutions of a Dupré edition are absolutely unnecessary when stylistic articulations are employed in playing.

In her chosen program, Ms. Kratzenstein was most successful in conveying the lively sense of rhythm which proper articulation can impart. The organ, while not in tune, did not hinder her musical concepts. The contrast of the new organ with the old electro-pneumatic instrument in chambers above the choir (the instrument used for examples while she lectured from the front of the church) was worth a thousand or so words.

It was a fine idea to have sightseeing tours of historic Galveston to fill the gaps between two organ recitals. Especially worthwhile was the visit to the Bishop's Palace — an architectural gem from 1886, designated by the American Institute of Architecture as one of the 100 outstanding buildings in the U.S. The general design of this structure is "Victorian Renaissance." The detailed work, panelling, carving, furnishings and, at this season, the Christmas decorations, makes the Bishop's Palace well

worth visiting. Private tours had been arranged so the delegates had a more inclusive showing than usual.

William Teague's late afternoon recital at Moody Memorial Methodist Church was entitled "Goodbye to Christmas."

Program: Noël X, Grand jeu et duo, Daquin; Allein Gott in der Höh' sei Ehr' (Clavierübung III), Bach; Les Bergers, La Nativité, Messiaen; Variations sur un Noël, Dupré.

The Reuter organ of Moody Church, buried behind reredos screen, has nothing in common with the French Baroque. Mr. Teague's lackluster playing of the Daquin Noël with its prosaic "tum-ta tum" interpretations of "notes inégal" did not set a very exciting pace for his recital. The Bach trio suffered from the organ's marked imbalance between divisions (with the pedal only a faint echo from some far away spot), and the playing was an excellent example (to complement the lecture of the afternoon) of non-articulate playing.

The Messiaen shepherds sounded slightly geriatric; the mystique and color of this music needs a reverberant room and a colorful organ. We realize that it is not altogether fair to blame a guest artist for the inadequacies of the instrument, but it is impossible to separate this from the musical results. The Dupré variations reminded us more and more of a legacy from the silent movie era, but, given the limitations of the organ on which it was played, it received an adequate performance. The Vox Humana was the most musical sound of the organ.

The Galveston trip climaxed with a superb buffet supper at The Flagship, the city's newest hotel built on a pier over the Gulf. Both the meals on Friday (and the next day's lunch, as well) were included in the registration fee. This was a fine idea, but the facts should have received more prominence in advertising, for the registration fee for the conclave seemed inordinately high unless one took these bonus meals into consideration.

The conclave planners had orchestrated their score with a fine and steady crescendo into the finale. Thus it was that Saturday held a plethora of events, the first of which we did not attend. A report on this event, the lecture by Richard Woods, reviewed by Susan Ferré, follows.

The dark, drizzly morning began with a potentially mind-awakening lecture-demonstration on improvisation in the French style by Richard Forrest Woods.

The content was well organized, extensive, and smoothly presented, even if it was admittedly not French. Mr. Woods argued that French improvisations are distinguished from others in that they are "impressionistic." Has he not heard a Frenchman improvise an organ suite in classic style, using traditional harmonies? In fact, the entire

discipline usually begins with years of study of theory, harmony, and counterpoint, followed by exercises in writing and improvising canons, duos, trios, inventions, and eventually fugues — all using traditional harmonies. Not until the grammar lessons are completely assimilated does a French student begin constructing his or her own freer musical language in the paraphrase, toccata, tryptique, variation, or the larger free forms such as the symphony.

Perhaps Mr. Woods was wise in de-emphasizing the tools one must possess in order to improvise well, since few Americans would ever have the courage or the skill to begin the long, strict disciplinary process. Therefore he demonstrated from the keyboard his own stair-step method, easily grasped by all, encouraging the least versed in theoretical matters to begin doing "something," bad or good, ignoring any faults or mistakes which might occur. In these exercises, then, Mr. Woods places all the emphasis on rhythm, which he describes as "the primary human response to the artistic impulse."

Curiously, quotations used during the lecture were from Persichetti, and musical themes for the paraphrase were chosen from compositions by Mousorgsky, Grieg, and Messiaen. French improvisers however almost always use Germanic themes for this form.

Nevertheless, the small audience appreciated the two improvisations, both of which wandered through their respective forms with little focus or direction, harmonically unstable and melodically undefined. The second, a choral orné, was easier to follow and generally more successful, the presence of the trumpet played by Thomas Parriott adding a welcomed dimension.

If the purpose of this meeting was to inspire organists to begin to improvise, it was successful in that it gave those who have no background in this area a handle by which to grasp the subject. On the other hand, if it was, as the title read, to demonstrate the French style of improvisation, then it fell short of attaining its goal.

— Susan Ingrid Ferré

The second organ event of Saturday morning took place in St. Luke's Methodist Church, one of the typical Georgian structures of southern Methodism, carpeted and plastered with absorbant materials on every available inch. The organist of the church, Robert Bennett (also chairman of the program committee for the conclave) was the organist. He was assisted by Houston Symphony principal tympanist, David Wuliger.

Program: Processional Entry, Strauss-Reger; Rondena, Monnikendam; Passacaglia for Organ and Tympani, Badings.

The Strauss, played a little on the fast side, is essentially camp; the Monnikendam an exercise in pseudo-exoticism

(Continued, page 3)

Book Reviews

Donington, Robert. *A Performer's Guide to Baroque Music*. New York, Charles Scribner's Sons, 1974, 320 pp., \$20.00.

Fruits of the musicological investigation into the performance practices of early music are now coming to bear on the practical performer. Anyone who would play early music must now know that there is an enlightened and somewhat educated audience out there as a result. Hence, it is more difficult for a performer to ignore the body of research without incurring some displeasure from musical confreres and audience as well. What is wholesome about all this is that the displeasure is often not concerned with "authenticity" *per se*, but rather with purely musical grounds. Baroque music, for instance, has been performed and heard enough in our time so that the curiosity evoked by its newness and unfamiliarity is now worn off. Now it is musical consideration that determines whether this music will continue to hold our interest. The best argument for the musicological search for authentic performance has nothing at all to do with "rightness" or "wrongness," but rather in the fact that such research applied to performance by sensitive musicians invariably produces better musical results and more expressive qualities in the music without obliterating the notes. Of course, the key to such an assertion is that it takes sensitive musicians to make music — musicians who have both the technical and the musical ability to make things exciting. This is the theme of Donington's book, and it is a good one. As he says, "Unmusical results cannot be correct results."

Donington has already contributed mightily to the field of baroque performance practices in his earlier book, *The Interpretation of Early Music* (last edition updated in 1973), a scholarly work designed to present a maximum of documented evidence in one format. This book differs from that one in that it presents enough evidential material to make the subject at hand clear for the performer, thus presenting it in a more practical fashion. Donington says: "This book is meant for those who are concerned, as performers, editors, teachers and listeners, in our great revival of baroque music . . . (It is designed to help on the active partnership, which although comparatively novel has already well proved its value, between the practical musicologist and the practising musician . . . It is an argument of this book that results which are musically enough, and correct enough, to satisfy our general needs can be got within the ordinary conditions of modern performance." (Italics are Donington's.)

The book is organized into chapters dealing with feeling in Baroque music, the text and the performer, style and the performer, performing spontaneously, sound and sense, the choice of instruments, the use of instruments, the voice, strings, wind and percussion, keyboards, the problem of accidentals, treatment of accidentals, ornamentation, ornaments, accompaniment, tempo, rhythm, punctuation, dynamics, and a final chapter called "Then and Now." A reading list (selected bibliography) and an index are included.

Of much interest is the chapter dealing with the voice and singing, a subject long treated vaguely in most books on the subject. Donington brings an extraordinary amount of good musical sense to the often confusing and subjective quality of the early sources and their descriptions, and the results will surprise many, especially in view of his thesis that the vocal techniques of the baroque were carried (at least in part) well into the dawn of the 20th century. Orchestral players and conductors will also find much of worth in the sections dealing with their instruments. Keyboard players will welcome the brief but good sections on keyboard accompaniment, but they will be disappointed (particularly the organists) in Donington's brevity upon the use of their instruments. Donington still has not discovered that the "organ reform movement" of 20th century Europe has little to do with Baroque organs and the

tonal thinking about them, and his one short paragraph on the subject is almost worthless if one wants to find practical information on them. The sections on rhythm, tempo, ornamentation and accidentals are complete enough to give one a guide as to how one should proceed in these areas.

Inevitably, such a book must be a dialogue between only one musicologist and the performers, editors and teachers who are its readers. When one decides, as Donington has here, to present a "practical" book, the choices of what is omitted and what is included, and of how one shall treat the subjective "musical" ideas involve judgments that will never be agreed upon by everyone who has had any experience with Baroque music. Certainly the musicologists do disagree about the importance and use of much of the material and ideas that are presented here (as Donington points out in his other book on interpretation so well). It is a difficult job for an author of a "practical" book therefore to define the limits within which one may still emerge from the subject on the side of wholesome truth. Donington is well experienced at this (as all of his other books, including his study of Wagner, attest) kind of thing, and he generally uses good sense, even when firmly proclaiming his own private viewpoint.

In the end, then, this book will not solve all of your problems should you like to perform Baroque music. But it will inform you without submerging you in documentary material, and it will give you food for thought and a point of reference to go along with your musical experience. It will continue to provide ready reference on what is important in the performance of Baroque music, and it might spark your interest to study deeper and further than this book can and does go into the subject.

Elvin, Laurence. *The Harrison Story: Harrison and Harrison, Organ Builders*, Durham, Lincoln, England, published by Laurence Elvin (10 Almond Avenue, Swanpool, Lincoln), 1973, 292 pp., 93 plates, £5.95.

Mr. Elvin, Keeper of the Local Collection at the Lincoln City Libraries, brings forth another story equally engaging as that of his previous book on the firm Forster and Andrews. This one deals with the Harrison and Harrison organ building firm from its beginning in the 1870's to the present time. Certainly the well known English firm has produced 100 year's worth of outstanding instruments (the cathedrals of Durham, Ely, Worcester, Lincoln, Ripon and Coventry, King's College in Cambridge, Westminster Abbey, The Royal Albert Hall, The Royal Festival Hall, and a host of others come to mind), and so the family and firm must have a story worth telling.

The story is told with loving and lovely narrative, and one gets to know the owners and workers of the firm, the locale in which they worked, and the instruments which were built, on a personal basis. As historian, Mr. Elvin has done a fine job of evoking the personality of the firm and the places where it has worked. Many stoplists and photographs of cases, consoles, and people are included, as are many interesting testimonials and descriptions of Harrison organs by many notable people.

But little of the material is technical. Mr. Elvin therefore is caught in the same dilemma as the musical biographer: shall he write about the person, leaving the music to someone else or to another study, or shall he write about the music, which tells little of the person? Any writer on organ builders is faced with the decision about just how much shall be written about the people or firm, and just how much should be written about the organs themselves. In the case of an organ builder, much of what the person is is tied to the instrument, so the instruments which he builds cannot be ignored. On the other hand, only a hearing in person will tell one just how an organ sounds; it cannot be described in anything other than superficial terms in words. But it certainly is possible to tell in words why an organ sounds the way it does. There are important technical reasons to explain why a Schnitger organ sounds different than a Silbermann, or why a G. Donald Harrison instrument sounds different than a Hook and Hastings instrument.

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Established in 1909

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While I don't wish to demean Mr. Elvin for having written such a good story about the Harrison firm (and it is fine), I would wish that this book would tell us more about just why Harrison and Harrison instruments sound the way they do (did, in some cases). Had Mr. Elvin also done that, this book would have been a definitive study of the firm and its work. But we must still wait for some word on the organs. To find out about the firm, here is a good book, delightfully written.

Pape, Uwe. *Die Orgeln der Stadt Wolfenbüttel*. Berlin, Verlag U. Pape, 1973 (available from C. F. Peters Inc., New York), 151 pp., 20 plates, \$10.00.

For those who read German, this small paperback printed in type script gives the story of all the known organs in the various churches and chapels of the city of Wolfenbüttel from the 17th century to the present day. Mr. Pape organizes the chapters according to the locations of the instruments (individual churches and chapels), documenting the various organs in each. Stoplists (in their original form) with some technical information, documents relating to the organs, and chronological listing of all major work done on the organ (as far as it is possible to determine) is given. Such organ builders as Compagnon, Fritzsche, Besser, Weigel, Graff, Hüsemann, Engelhardt, Euler, Fürtwängler, Hammer, Führer, Hillebrand, Sauer, and Weissenborn are thus represented with instruments in the book. In addition, Mr. Pape includes a biographical "worklist" of the organ builders in the appendix in order to give some brief overview of each organ builder's production. He also includes a bibliography and both place and name indices. It is a fine little book, well researched and produced. It is not the kind of book for fast reading (it is not written in narrative style), but will be good reference for the organs in this interesting city.

Dupré, Marcel. *Traité d'Improvisation à l'Orgue*. English translation by John Fenstermaker. Paris, Alphonse Leduc, 1974 (available from Elkan-Vogel, Inc.), 148 pp., music examples, paper, \$34.00.

By now, the late Marcel Dupré's skill and creativeness as an improviser is legendary. The present work was written and first published by Leduc in 1925. Consisting of two volumes, of which this is the second (the first is the *Preparatory Exercises for Free Improvisation*, published in English translation by Leduc in 1957), a complete course in improvisation is presented here in text form. One will find the material antiquated in many ways at this date, for musical forms and material have changed much from the days of late romanticism and impressionism in which it was written. It may therefore be more valuable as a document on the art of the early part of this century than as a useful text for teaching improvisation today. On the other hand, some will find the discipline of organ technique, basis of harmony, elements of theme, counterpoint, and the various classical forms, to be salutary and refreshing in this day of complete license and freedom from discipline. As a reassertion of the notion that only discipline and exercise can produce perfection, the book is a good starting place. Even at the unusually steep price for a paper-bound book, some will value it in readable English.

Bonavia-Hunt, Noel A. *Modern Organ Stops: A Practical Guide to their Nomenclature, Construction, Voicing and Artistic Use*. London, Musical Opinion, 1923. Facsimile reproduction 1974 by Organ Literature Foundation, Braintree, Mass. 112 pages, paper \$7.50.

The Organ Literature Foundation is now soliciting subscriptions for the re-leasing of various books and reprints in their publication schedule. This is one of them, and it is a facsimile reproduction. (Continued, page 12)

AGO Midwinter

(Continued from p. 1)

with a single-line organ part throughout most of its 6/8 way; the Badings, the most substantive piece on this program, displayed the sensitive artistry of David Wuliger to excellent advantage. Bennett was obviously at home with the Möller organ, which sounded far superior to the similar installation at Moody Memorial Church in Galveston.

Lunch served at the church consisted of an excellent soup and imaginative sandwiches. National AGO president Charles Dodsley Walker brought greetings to the conclave at this luncheon. He also informed the delegates that the Houston Chapter had really "taken up the gauntlet" at the last hour since no one had invited the national group for a conclave until Houston's offer in late summer. Putting together a program and running it smoothly in such a short time was quite a laudable feat for the Houston Chapter!

Afternoon events took place at the University of Houston where both the Religion Center Chapel and the Organ Teaching Studio provided excellent acoustical environments for fine sounding organs. Robert Jones, organist, the University of Houston Vocal Chamber Ensemble (Ray Moore, director), and Beverly Cook, dancer, presented the first program.

Program: Magnificat, Dandrieu; Double Alleluia for Pentecost Sunday, Felciano; Offertories (1972), Hosanna, Hey Sanna, Sanna Sanna, Hey Sanna, Hosanna (1972), Newton Strandberg.

It was great to hear the Dandrieu presented in alternatim, as it was intended to be performed. Jones' playing of the organ versets was crisp and clear, although the attempted "notes inégales" were a bit stiff. The Gregorian verses were sung with accuracy, but without subtlety, too often resembling a "machine gunning" of the reciting tone. The Reuter organ in the chapel was colorful enough for this interesting music.

Felciano's piece (really unwritten yet according to the "1976" date listed in the program booklet!) begins with high-pitched tape sounds and continues with the usual arsenal of whispers, tone clusters, and bird sounds. It was not nearly as effective as Newton Strandberg's *Offertories*, made memorable by

the composer's immense sensitivity to tone color (the instrumentation is for voices, handbells, harpsichord, pipe and electronic organs, electronic piano, various percussion instruments). The synopical presentation of the Latin text reminded us of Poulenc's unorthodox ways with this language, and the stupendous climax with bells at the mid-textual Amen was hair-raising. Strandberg's organ work, the closing piece of the program, was by contrast too long. The dancing seemed to have no relation to the music — starting and stopping without seeming regard for what the organist was doing — which seemed, by the way, to be done very well.

A walk across the campus to the impressive new home of the Fine Arts Department brought us to the elegant organ studio with its encased Beckerath 3-manual tracker instrument. Church-style seating and a brick interior joined to preserve a fine acoustic; although the organ had been planned for a much larger space, it is most satisfying in the room, and the long Bach program we heard did not become tiring. The artist was the ever-controversial Anthony Newman; the music all by Bach.

Program: *Prelude and Fugue in B minor, BWV 544*; *Kyrie, Gott Vater in Ewigkeit, BWV 672*; *Prelude and Fugue in E minor, BWV 548*; *Trio on Allein Gott, BWV 676A*; *Prelude and Fugue in D, BWV 532*; *Preludes and Fugues 1-7 from the Well-Tempered Clavier II (harpsichord)*; *Fantasy and Fugue in G minor, BWV 542*; *Wenn wir in höchsten Nöthen sein, BWV 641*; *Passacaglia and Fugue in C minor, BWV 582*.

If one were to mix a Virgil Fox, Karl Richter, Wanda Landowska, Pierre Cochereau, an ounce of Hindu incense, some pep pills, a touch of orneriness, pizzazz, and charm in a Waring blender at highest speed, would one produce an Anthony Newman? This artist, about whose extraordinary abilities there can be no doubt, is just such a hybrid it seems to us. The utmost honesty mixes here with impishness; musicological research mixes with the most extroverted derringdo — and so on. It was masterful planning, at any rate, to climax the conclave with this often thrilling recital. In much of the playing one heard a more mature Newman than previously. At its best this concert was a supreme experience of Bach. At its worst it was sometimes irritating because the most

difficult technical feats were so simple for Newman that he would indulge himself in meaningless ornamentation and unnecessary extravagance which detracted from the music.

The opening prelude and fugue was Newman's now well known rhythmic improvisation on Bach's notation — the extreme French *ouverture* approach which gives an impression something like schinkenwurst with sauce bernaise. The short chorale prelude from the *Clavierübung III* was beautifully played at 4' pitch. The "Wedge" was truly elegant and breathtaking playing, with the reed plenum of the *Brustwerk* used to good advantage. The trio was a curious affair, played on three keyboards, as Newman decided to solo out the melody every time a fragment occurred. At breakneck speed it proved too fast for him to control.

The D-major was an exercise in futility with his over-articulated pedallings having a tendency to burp and splat and the tempo extra-ordinario of the whole piece simply moving this work into the realm of a virtuoso exercise and out of the world of the Baroque concertato and fugue.

Curiously enough, the seven preludes and fugues from the WTC represented the least mannered playing of the whole recital, and this at the harpsichord where one expects more mannerisms than at the organ. As with everything on the program, Newman's technical mastery of the music was absolute, and the effect of seven pieces played end to end without pause or error is both hypnotic and praiseworthy. Strange manual changes marred the stylistic integrity of this playing, however: at the stretto in the C-minor fugue, throughout the D-major fugue (which sounded in this way rather like the old Straube editions of the Bach fugues for organ), and in the E-flat prelude. The harpsichord, a Hubbard kit, was adequate but undistinguished.

Some of the ugliest fast trills imaginable were heard in Newman's rendering of "Wenn wir in höchsten Nöthen sein" from the *Orgelbüchlein*, and a stylistically satisfying *Passacaglia and Fugue* with inexorable forward motion and an interesting improvised cadenza brought the recital to a close and the capacity crowd to a standing ovation.

Throughout the concert Newman's relaxed off the cuff and off the coat manner was galvanizing.

Church duties the next day made it impossible for us to stay for the final banquet which featured an hysterical anthology of organ music with Joyce Jones at the "Tractor Organ." The program for this fun-filled spoof will add to the ranks (very rank) of underground organ lore (with the addition of *Boredom 16'*, *Oh, Boy 4'*, *Knocked Horn 4'*, etc. to many disreputable stoplists, we imagine).

The inimitable Dr. Jones appeared (again according to the program) through the "dismay" of her concert management. And so on, into the night, which was incidentally fog-filled. We pitied all those others who were doubtless trying to get home through the mess.

Thus the Houston Conclave. In trying to draw some impressions from the whole event, we thought of the following in retrospect. It was interesting that Houston, which had hosted a national AGO Convention in June, 1958, had a whole new set of instruments to present to the conclave. We have heard the recitalists of national repute to better advantage elsewhere. Perhaps the time of year is not advantageous to the best playing — one does run out of steam at semester's end and Christmas's aftermath. Only Newman gave a better-than-ever performance in our opinion.

It is a good idea, we think, for a chapter to present a high percentage of programs from people associated with it or from its region. Through the years intrepid conventioners come to know a great deal more of the depth of performance capability to be found in various chapter centers in the country, and this should be at least one reason for visiting various places.

If the programs were not all top-notch, the pace of the scheduling was comfortable and well thought out. There was, literally, something for everyone, and we imagine that those who came to Houston went home happily refreshed and content with most facets of the conclave except for the weather. And one really couldn't blame the Texans for that, could one?

New Organs



Rudolf Janke: The United Methodist Church of Berea, Berea, Ohio. 3-manual and pedal, mechanical key action, electro-pneumatic stop action, separate hinged bellows for each manual division, swimmer bellows for pedal division, free-standing case, manual compass 56 notes, pedal compass 32 notes.

HAUPTWERK

Quintadena 16'
Prinzipal 8'
Hohlflöte 8'
Octav 4'
Gemshorn 4'
Octav 2'

Mixtur V 1-1/3'
Trompette 8'
RUECKPOSITIV

Gedeckt 8'
Prinzipal 4'
Spillflöte 4'
Sesquialtera II
Octav 2'
Gedecktflöte 2'
Quinte 1-1/3'
Zimbel III 1/2'
Cromhorne 8'
Tremulant (Adjustable)
BRUSTWERK (Swell)

Rohrflöte 8'
Salicional 8'
Prinzipal 4'
Hohlflöte 4'
Nasat 2-2/3'
Sifflöte 2'
Terz 1-3/5'
Octav 1'
Scherf II-III 2/3'
Trompette 8'
Tremulant (Adjustable)
PEDAL

Subbass 16'
Prinzipal 8'
Rohrflöte 8'
Octav 4'
Mixtur V 2-2/3'
Posaune 16'
Trompette 8'
Rohrschalmei 4'

Wicks Organ Company: Congregation Beth El, Detroit, Michigan. 4 manual divisions and pedal, 51 ranks, electric action, movable console. Music director of congregation, Jason H. Tickton; dedication recitalist, Ray Ferguson.

GREAT

Quintaton 16' 61 pipes
Prinzipal 8' 61 pipes
Holzgedeckt 8' 61 pipes
Octave 4' 61 pipes
Spillpfeife 4' 61 pipes
Super Octave 2' 61 pipes
Mixture V 305 pipes
Trompette Militaire 8' 61 pipes
SWELL

Flute a Cheminee 8' 61 pipes
Viola 8' 61 pipes

Principal 4' 61 pipes
Cor de Nuit 4' 61 pipes
Nazard 2-2/3' 61 pipes
Octavin 2' 61 pipes
Tierce 1-3/5' 49 pipes
Plein Jeu IV 244 pipes
Basson 16' 61 pipes
Trompette 8' 61 pipes
Hautbois 4' 61 pipes
Tremolo

CHOIR

Erzähler 16' 12 pipes
Copula 8' 61 pipes
Erzähler 8' 61 pipes
Erzähler Celeste 8' 49 pipes
Waldflöte 4' 61 pipes
Klein Prinzipal 2' 61 pipes
Quint 1-1/3' 61 pipes
Trompette Militaire 8'
Clarinete 8' 61 pipes
Tremolo

ECHO

Flauto Dolce 8' 61 pipes
Flute Celeste 8' 49 pipes
Salicional 8' 61 pipes
Voix Celeste 8' 49 pipes
Gemshorn 4' 61 pipes
Blockflöte 2' 24 pipes

PEDAL

Contrabass 16' 32 pipes
Subbass 16' 32 pipes
Erzähler 16'
Quintaton 16'
Principalbass 8' 32 pipes
Gedecktbas 8' 32 pipes
Choralbass 4' 32 pipes
Spillflöte 4' 32 pipes
Octavbass 2' 12 pipes
Mixture IV 128 pipes
Contro Basson 32' 12 pipes
Posaune 16' 32 pipes
Basson 16'
Trompette Militaire 8'
Trombone 8' 12 pipes
Zink 4' 32 pipes

MANUAL I

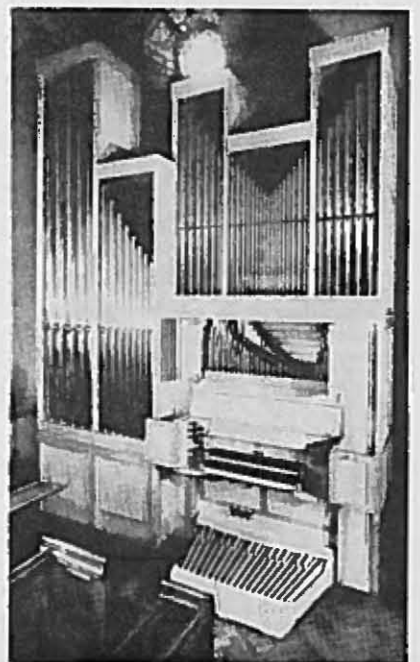
Rohrflöte 8'
Principal 4'
Waldflöte 2'
Cornet II 2-2/3'
Mixtur IV 1-1/3'
Tremulant

MANUAL II

Gedeckt 8'
Spitzgedeckt 4'
Principal 2'
Quintflöte 1-1/3'
Krummhorn 8'
Tremulant

PEDAL

Subbass 16'
Octave 8'
Quintade 4'
Fagot 16'



Grant, Degens and Bradbeer: Parish Church of St. Peter, Dunchurch, England. 2-manual and pedal, mechanical key and stop action, manual compass 56 notes, pedal compass 30 notes.

A Survey Of Organ Literature & Editions: England Through The 18th Century

By Marilou Kratzenstein

The history of English organ music can be traced in detail from the time of the early Tudor composers in the first part of the 16th century. In contrast to the scant material available from earlier periods in England (the 14th-century Robertsbridge Codex, believed to be of foreign origin, and the 15th-century Douce Manuscript 381, which contained only a single organ composition), several sources have been preserved from the 16th century. They include Brit. Mus. Ms.29996 (the largest collection), Add. Ms.30513 (known as the *Mulliner Book*), Add. Ms.15233, and Brit. Mus. Roy. App. 56.

The Tudor school of organ playing rose to prominence shortly after Dionysio Memo, organist of San Marco, Venice, visited England in 1516 and performed for the king. While there is no proven connection, Memo's visit may well have stimulated the surge of interest in organ music in early 16th-century England. Most English organ music of this period was liturgical. The standard Tudor repertory consisted of *cantus firmus* versets for hymns, antiphons, offertories, and other liturgical works. In general, mass versets figured less prominently in England than on the continent, while psalm and Magnificat versets were totally lacking in the Tudor school. Some of the organ pieces from this period were mere reductions of motet scores; others were original organ compositions, such as the faburden pieces in Brit. Mus. Add. Ms. 29996⁶.

Two basic types of composition can be distinguished. The one was strictly contrapuntal. The other employed abstract figurations. The contrapuntal pieces, although not exactly bursting with originality, were often well-balanced and unified. Compositions belonging to the other type were generally less successful. Even the best composers of the time, once they started with an abstract figuration, repeated it mechanically, almost without variation, until they drained it of all vitality. Although stiff and pedantic, these compositions have considerable historical significance because they led to the lively figurations of the imaginative Virginalist school.

The most important composer of the Tudor school was also its earliest member — John Redford, who died in 1547. Liturgical *cantus firmi* form the basis for most of his works. His writing, generally in 2- or 3-parts, is somewhat archaic by comparison with that of leading contemporaries on the continent. In the following example, a fragment of the *cantus firmus* sounds in the tenor voice, and the 5-note figuration in the soprano is dutifully repeated in this voice (and sometimes in the others) right to the final measure of the composition.

(Example 1)

Active during approximately the same period was Thomas Preston (c.1500?-1564). In addition to offertories and an antiphon, he wrote a setting of the Proper of the mass for Easter Sunday. In other countries, it was common practice to write or improvise organ versets for the Ordinary of the mass, but nowhere was it usual to provide organ versets for the Propers. Another unusual appearance at this time was an organ mass by Philip ap Rhys, which has the distinction of being the only complete setting of the mass Ordinary by an English composer of this period.

After mid-century, the foremost representatives of the Tudor school were Thomas Tallis (c.1505-1585) and William Blitheman (c.1510-1591). Their most important organ works were hymns, antiphons, and offertories, many of which were preserved in the *Mulliner Book*. Allwood, Carlton, Coxson, Farrant, Shelbye, Taverner, and several others also wrote organ music.

(Example 2)

Unfortunately, only a short time after English liturgical organ playing had come into flower, its growth was stunted by political and religious strife in England. Following Henry VIII's Act of

Supremacy (1534), organ playing came under suspicion as one of the "idolatrious practices" associated with the Roman church. In many Anglican churches, organ playing was forbidden, and organs were destroyed.

Under Queen Elizabeth, who reigned from 1558 to 1603, the negative attitude toward organ playing was somewhat relaxed. Still, the single place where organ playing was actively encouraged was the Chapel Royal, and not the churches throughout the country. At the court, organ playing couldn't begin to compete with virginal music. Although musicians of that day did not differentiate sharply between music for one keyboard instrument and another, as we do today, it is obvious that the instrument which unleashed the Elizabethans' imagination was the virginal, and not the organ. Moreover, the spectacular flowering of the arts which prevailed under Elizabeth's patronage was essentially a secular phenomenon. The many manuscripts and printed books dating from this period are first and foremost collections of virginal music. The few true organ pieces they contain are incidental. Pieces entitled *Voluntary*, *Verse*, and *Point* seem, in general, well-suited to the organ and were probably intended primarily for this instrument. The titles *Voluntary* and *Verse* refer to the function that these pieces would perform within the church service. The title *Point* means "point of imitation," thus indicating a work in imitative counterpoint.

As for the dances and song variations with which the Elizabethan collections abound, these were, of course, essentially virginal music. The short, intonation-like preludes which constitute another part of the repertory were likewise stylistically aligned with the stringed keyboard instrument rather than with the organ. Of the numerous *cantus firmi* compositions (*Fantasies*, etc.) dating from this period, many have features definitely idiomatic to the virginal. Often the *cantus firmi* were taken from Gregorian chant. In such cases, one concludes that the works were played either on virginals or on organs in private residences, since Gregorian chant had no place in the Anglican service.

Of the leading Elizabethan composers, William Byrd (1543-1623) and John Bull (1562/63?-1628) each wrote some music intended for the organ. John Bull's early organ works were in the Tudor style, with the *cantus firmus* in long note values standing in opposition to a succession of dry formulae in the other voice(s). His late organ works, presumably written after he had moved to the continent, reveal, on the other hand, considerable contrapuntal mastery and more imagination. His set of variations on the Dutch sacred folk song, *Laet ons met herton reyne*, is one of

the earliest examples (in any country) of music containing directions for organ registration.

(Example 3)

Peter Philips (1560/61-1628), who traveled extensively in Europe and then settled in Antwerp, later in Brussels, will be discussed with the composers of the Low Countries in another article.

As far as one has been able to ascertain, 16th-century organists had to be content with one-manual instruments, having only Diapason and Flute stops. The earliest two-manual specification dates from 1613, at Worcester Cathedral. Two-manual instruments of the first half of the 17th century had a Great and a Chaire organ, but the specifications did not go beyond Diapasons and Flutes. There were no independent pedal stops. One doesn't know if they had pedal pull-downs, or if these first appeared later in the century. As organs were used primarily to accompany choral singing and to play modest voluntaries during the service, small instruments were quite adequate.

Two of the earliest organists who composed specifically for the two-manual organ were John Luge and Orlando Gibbons. Luge (c. 1587-c. 1647), organist at the Cathedral of Exeter, wrote three voluntaries for "double organ," as the two-manual instrument was called. Gibbons (1583-1625) wrote a *Fancy for a double orgaine*.

(Example 4)

Some other organists were active in the first half of the 17th century (Benjamin Cosyn, John Robinson, John Reading, John Barrett, etc.), but they are not particularly important as composers. Thomas Tomkins (1571-1656) also contributed several organ pieces, but in the outmoded Tudor style of Redford, Tallis, and Blitheman. These works contrast sharply with Tomkins' virginal pieces which were definitely up-to-date. The religious and political turmoil of the country may well have in-

fluenced Tomkins to compose as he did. In 1644 Parliament passed an ordinance which specifically ordered the abolishment of organs, together with other superstitious monuments and practices. Organs and choir books were now destroyed with a vengeance, choirs were disbanded, and church musicians were left without employment, penniless. It was during this tragic period, the final decade of his life, that Tomkins wrote his organ works. One wonders if he might not have been deliberately attempting to preserve the English organ tradition in the face of the Puritans' assault on culture.

After the Restoration of the monarchy (1660), organ music again entered the church. Obviously, a number of new organs had to be built and others repaired after the treatment they had received during the Commonwealth years. It was during this Restoration era that the famous Father Smith took the lead in English organ building and initiated several far-reaching changes. He added solo stops, such as Cornet, Sesquialtera, and Trumpet, and sometimes a mixture, thereby establishing a new taste in English organ building. He frequently built 3-manual instruments. The type of instrument which he created remained standard for well over a century. The only significant change was the addition of a Swell division during the 18th century. The specification of the organ which he built for the Banqueting House Chapel in London in 1699⁹ is quoted below.

	GREAT
	GG(no GG#) to c ²
	53 notes
Open Diapason 8'	
Hohl Flute 8'	
Principal 4'	
Nason Flute 4'	
Twelfth 2-2/3'	
Fifteenth 2'	
Block Flute 2' (from c#)	
Sesquialtera III	
Cornet (from c#) III	
Trumpet 8'	
	CHAIRE
	GG(no GG#) to c ²
	53 notes
Stopped Diapason 8'	
Principal 4'	
Flute (from c') 8'	
Cremona 8'	
Vox Humana 8'	
	ECHO
	g(no g# ?) to c ²
	29 notes
Open Diapason 8'	
Principal 4'	
Cornet II	
Trumpet 8'	

One should remember that not all English organs of this period had three divisions. As a matter of fact, most organists had to be satisfied with one- or two-manual instruments. On small instruments, the solo ranks were frequently divided into bass and descant, so that one could play both accompaniment and solo on the same manual. Pedal stops were still absent, although pull-downs were found on some instruments. However, pedal playing, except in a most rudimentary form, simply did not exist in England prior to the 19th century.

Although the church services didn't demand any elaborate organ music, the new instruments themselves must have inspired organists to compose in a more interesting, less serious, fashion than had previously prevailed. Matthew Locke (c. 1630-1677), primarily known as a composer of vocal church music, wrote some organ pieces, seven of which have been preserved in his keyboard collection entitled *Melothesia* (1673). In the "Advertisements to the Reader" with which Locke prefaces the collection, he

Ex. 1. Redford, *Eterne rex altissime*, m.1-5.



Ex. 2. Tallis, *Hymn: Iste confessor*, m.1-4, 19, 20.



Ex. 3. Bull, *Salve regina*, vs. 1, m.1-5, 7, 8.



Ex. 4. Luge, *Voluntary No. 2*, m.69-71.



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lists the major ornaments employed by English keyboardists. Although this is often overlooked today, skillful embellishments were just as essential for English organ music of the 17th century as they were for virginal music. Christopher Gibbons (1615-1676) and Benjamin Rogers (1614-1698) also wrote a few organ pieces. Noteworthy in their works are echo effects and an imaginative use of ornamentation.

(Example 5)

John Blow (1649-1708), the most significant keyboardist since the Elizabethan masters, wrote quite a number of organ works — preludes, voluntaries, verses, fugues. Unity is often lacking in his compositions, yet there is more depth than could customarily be found in English organ music of this period. He learned to display the solo stops of the organ in an attractive manner, and he developed a skillful way of handling echo effects. The excerpt which follows has been taken from his *Echo Voluntary in G*, which was written for a 3-manual organ. The Great Cornet was to be used as the primary solo stop. Answering it was the Cornet of the Echo organ. Intervening interludes and accompanimental parts were played on the Diapasons of the Chaire organ.

(Example 6)

The banality which too often accompanies Echo compositions is successfully avoided in this particular case. Blow knew just the right moment to vary the rhythmic and melodic patterns of the echo fragments. Then, in addition, he contrasted these with points of imitation in the Diapason interludes.

Considered one of the foremost masters of his time, Blow relinquished his organ position at Westminster Abbey in 1680 so that his most gifted pupil, Henry Purcell (1659-1695), could succeed him. Certainly, Purcell did take English music to new heights of greatness, but he did not make a major contribution to organ music. The most famous organ pieces formerly attributed to him have for some years been known to be arrangements, to be compositions by someone else, or to be of at least dubious authorship. Some believe the *Voluntary on Old 100th* may have been composed by Blow. Regardless of who wrote it, this voluntary, written for an organ with divided stops (descant and bass) and no pedal, is a unique work, since English organists did not normally write liturgical settings during this period.

Purcell wrote only a handful of organ pieces, some of which are short and not particularly impressive. His *Voluntary in G*, however, is a noble work, and his *Voluntary for Double Organ* is quite dramatic. Among other things, the *Voluntary for Double Organ* may indicate an acquaintance with the music of Frescobaldi. In style, it has little in common with the 18th-century organ music of Walond, Boyce, Greene, and company, who employed an even metrical pulse and melodies with very regular contours. Purcell's voluntary, as shown in the following excerpt, has a more free melodic line and is extensively embellished.

(Example 7)

In the early 18th century, in the generation after Purcell, voluntaries, two movements in length, increasingly replaced the one-movement voluntary which had been standard up to that time. In the voluntaries of William Croft (1678-1727), for example, there is often a slow introduction, followed by a fast, contrapuntal movement. Somewhat later, after Handel had placed his unmistakable stamp on English music, specific Handellian trademarks show up in most of the mid-18th century English voluntaries.

Before discussing Handel and his followers, however, one would like to note an English organist who differed significantly from his contemporaries, Thomas Roseingrave (1690-1766), who studied for some years in Italy (1710-1718). He spent considerable time with Domenico Scarlatti. The unusual modulations, chromatic melodies, and freely-handled dissonances in Roseingrave's organ works clearly indicate Scarlatti's influence.

George Frideric Handel (1685-1759) came to England to produce Italian opera, that most fashionable form of music during the first quarter of the 18th century. As is commonly known, he began writing oratorios after Italian opera had fallen out of favor. It was

for the oratorio performances that he wrote his organ concertos. They were intended for chamber orchestra and organ or harpsichord, the concertos are gay, lighthearted pieces containing some virtuoso elements. Handel himself presided at the organ, and he naturally improvised much in addition to what he had sketched on the page. Today, in performing these works, an organist has the option of elaborating on the score (especially during repeated sections), of improvising cadenzas and sometimes entire movements.

Handel was one of the earliest composers, presumably the first in any country, to write organ concertos.³ This new form became especially beloved in England, although it was not unknown elsewhere. J. G. Graun (1702/03-1771) and C. P. E. Bach (1714-1788), musicians at the court of Frederick the Great, both composed organ concertos. The French composers, Michel Corrette (1709-1795) and Claude-Bénigne Balbastre (1727-1799) did likewise. And later, the Viennese Classical composers produced several examples in this form.

Ex. 5. Chr. Gibbons, *Voluntarie*, m.15-20.

Ex. 6. Blow, *Echo Voluntary in G*, m.25-29.

Ex. 7. Purcell, *Voluntary for Double Organ*, m.23-26.

Ex. 8a. Greene, *Voluntary No. 10 in D Minor, 1st mov't*, m.1-4.

Ex. 8b. Greene, *Voluntary No. 10 in D Minor, 2nd mov't*, m.1-4.

Ex. 9a. Boyce, *Voluntary No. 1 in D Major, 1st mov't*, m.1-5.

Ex. 9b. Boyce, *Voluntary No. 1 in D Major, 2nd mov't*, m.1-8.

Ex. 10. Arne, *Concerto V, 1st mov't*, m.52-59.

The immense popularity of Handel's organ concertos stimulated a new creative period in English organ composition. In contrast to the sober voluntaries of the previous century, English organ compositions of the Handellian and post-Handellian eras were gay and secular in character. Conceived primarily as concert music, the best examples of organ music from the mid- and latter-18th century have a strong, rhythmic sense and an exuberant melodic line. Handel's cosmopolitan style — an amalgamation of Italian, German, and English characteristics — formed the model for the new style. This was applied equally to concertos for organ and orchestra and to voluntaries for organ alone. Some voluntaries were now three or four movements in length, although the two-movement voluntary continued its supremacy.

Maurice Greene (1695-1755), contemporary and long-time friend of Handel, wrote a number of voluntaries which clearly reflect the Handel style. His *Voluntary No. 10 in D Minor*, for example, is a two-movement work (*Largo* and *Allegro*) consisting of a majestic French overture and a spritely fugue.

(Examples 8a, 8b)

William Boyce (1710-1779) and William Walond (1725-1770), two other skillful composers of the late Baroque, each wrote several voluntaries which characteristically consist of a broad, stately first movement, followed by a fast one. The second movement would be either fugal or would feature a solo stop (Cornet, Trumpet, etc.), sometimes with echo effects. One of Boyce's most captivating works is his *Voluntary No. 1 in D Major*, from which the following two quotations have been taken.

(Examples 9a, 9b)

William Felton (1714-1769), equally under Handel's influence, wrote 32 concertos for organ or harpsichord. Although all of them were published during his lifetime, only a few are available today. The modern editions, unfortunately, are arrangements for organ alone, rather than the actual concertos for organ and orchestra.

Thomas Arne (1710-1778) and John Stanley (1713-1786), two other successful composers, united elements of the Handel manner with transitional features of the pre-Classical, or Gallant style. Arne wrote six concertos for organ and chamber orchestra (strings and 2 oboes, usually). Actually, these concertos, like those of Handel, Felton, etc., were written for any keyboard instrument, and not exclusively for organ. This fact was nearly always indicated on the title page. Since a few registration indications were given, however, one assumes that Arne, like Handel, preferred to use the organ. An excerpt from Arne's *Concerto No. 5* follows.

(Example 10)

Crossing of the hands and frequent manual changes for echo effects make this a virtuoso piece, for the performer. The listener, however, perceives the work simply as a charming piece, moving the emotions agreeably, without any strain on the intellect.

The works of John Stanley often have the same attractive, deceptively simple quality. Some of his compositions are obviously late Baroque, while others have definitely moved into the Gallant style. His contribution to English organ literature is considerable. He published in 1775 *Six Concertos for the Organ, Harpsichord, or Forte Piano; with accompaniments for two violins and a bass*. He also wrote three sets of 10 voluntaries each, published in 1748, 1752, and 1754. Most of the voluntaries are two movements in length, although there are some 3- and 4-movement voluntaries as well. Echos are amply present in the majority of his compositions. In the two-movement works, the first movement is normally an *Adagio* played on the Diapasons. The second movement is quick in tempo and features a solo stop, most often Trumpet or Cornet, sometimes Stopped Diapason or Flute. Stanley's writing for solo stops is very idiomatic. The Trumpet solos really sound like fanfares, and the Cornet solos move rapidly up and down, exploiting the brilliance of the Cornet timbre. In addition, Stanley composed some examples of the type of work known as the *Full Voluntary*. For the *Full Voluntary*, one uses the complete

(Continued, page 6)

Kratzenstein

(Continued from p. 5)

Diapason chorus of the Great organ from beginning to end.

(Examples 11, 12)

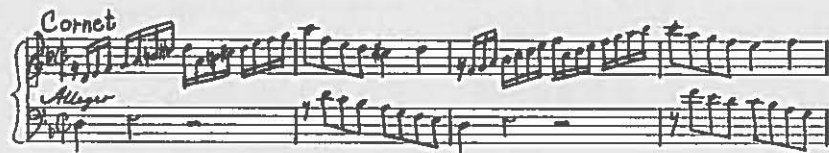
Several other composers contributed organ concertos and voluntaries during the late Baroque and Gallant eras. John Keeble (1711-1786) appears to have been a gifted composer. Unfortunately, not much of his music is available today. A small assortment of pieces by Keeble, by John Alcock, Jonathan Battisbill, John Bennett, Thomas Dupuis, and other composers of the time can be found in various collections of 18th-century English organ music.

At this point it is necessary to point out that far too much 17th- and 18th-century English organ music has been arranged "for modern organ," as the expression goes. What this means essen-

tially, is that the lowest voice part has been assigned to the pedals and one or usually two inner voices have been added. The entire concept of the piece changes when it is so arranged. The original charm and freshness is lost. If, to add to the offense, the performer succumbs to the temptation to use a big 16' sound in the pedal and a nearly full organ sound for the solo voice he will have bloated the poor composition beyond recognition.

One additional composer made a significant contribution to English organ literature of the latter 18th century, Charles Wesley (1757-1834). He wrote *Six Concertos for the Organ or Harpsichord*, his opus 2. Written while Wesley was still very young, these works were clearly modelled after the compositions of John Stanley. They represent one of the last appearances of the Gallant style in English organ music. The works of the other two Wesleys, Samuel and Samuel Sebastian, will be discussed in a subsequent article.

Ex. 11. Stanley, *Voluntary VI*, 2nd mov't, m.1-4.



Ex. 12. Stanley, *Concerto in C Minor*, 1st mov't, m.18-24.



EDITIONS

Alcock: 4 *Voluntaries* (*Tallis to Wesley series*, XXXIII).*

Arne: ORG. & ORCHESTRA: *Concerto V* (g minor) for org., strings, and 2 oboes, ed. A. de Klerk, Kassel, Nagels Verlag. The same, arr. for organ alone, in *English Organ Music of the 18th Century*, II, ed. Butcher, London, Hinrichsen. *Concerto No. 4 in Bb*, arr. for organ alone by A. Farmer, London, The Faith Press, Ltd. *Organ Solos from the Concertos*, ed. Buchey, London, Hinrichsen. These are concerto movements which were intended to be played on the organ alone, sometimes with improvised cadenzas.

Bennet: *Voluntaries IX and X*, ed. Johnstone, London, Novello.

Blow: *Complete Organ Works*, ed. Shaw, London, Schott. *Selected Organ Works*, ed. Butcher, London, Hinrichsen. *Two Voluntaries*, ed. McLean, London, Novello.

Boyce: 4 *Voluntaries* (D, g, C, a), ed. Phillips (*Tallis to Wesley series*, XXVI).* *Two Voluntaries* (a, d), ed. Pearson, London, Hinrichsen. *Two Voluntaries*, London, Novello. *Introduction and Trumpet Tune* (*Voluntary No. 1 in D*), London, Hinrichsen.

Bull: *Keyboard Music*, 2 vols. (*Musica Britannica*, XIV, XIX), London, Stainer & Bell. *Selected Works* (*Tallis to Wesley series*, XXXVII).* *Five Pieces from the Flemish Tablatura*, Wilhelmshaven, Heinrichshofen Verlag, out of print. *Noëls flamands* (*L'Organiste liturgique*, Bk. 60) Paris, Schola Cantorum.

Byrd: *Keyboard Music*, 2 vols., ed. A. Brown (*Musica Britannica*, XXVII, XXVIII), London, Stainer & Bell, Ltd., 1971. *Keyboard Works*, 3 vols. (*The Collected Works of William Byrd*, ed. Fellowes, vols. XVIII-XX), London, Stainer & Bell, 1937-50. In both the *Musica Britannica* edition and the Fellowes' edition, virginal pieces predominate, but there are a few organ pieces. *Forty-five Pieces for Keyboard Instru-*

ments, ed. Tuttle, Paris, L'Oiseau Lyre, 1940. *Eight Organ Pieces*, ed. Ledger, London, Hinrichsen. *Selected Works* (*Tallis to Wesley series*, VIII).*

Clarke: *Trumpet Voluntary* (often erroneously attributed to Purcell), arr. Ratchiffe, London, Novello. The same, in an edition by Ars Nova (Goes, Netherlands). Various other arrangements of the same piece are still published under Purcell's name.

Cosyn: *Three Voluntaries*, ed. Steele, London, Novello.

Croft: *Voluntaries for Organ*, ed. Simpson, London, Hinrichsen, 1956. Published individually, the voluntaries are: *Andante* (C); *Andante and Allegro Maestoso* (D); *Fugato* (C); *Fugato* (d); *Introduction and Fugato* (D); *Introduction and Fugato* (d).

Felton: *Concerto*, op. 1 #5 (e), arr. for organ alone by West, London, Novello, 1904. *Concerto*, op. 2 #3 (Bb) arr. for org. alone by Biggs, New York, H. W. Gray, 1942. *Concerto in Bb*, arr. for org. alone by McLean, London, Oxford University Press. Several arr. of individual movements are also available by Cramer (London) and by Oxford University Press (London).

Gibbons, Christopher: *Keyboard Compositions*, ed. Rayner (*Corpus of Early Keyboard Music*, XVIII), Dallas, American Institute of Musicology, 1967.

Gibbons, Orlando: *Complete Keyboard Works*, 5 vols., ed. Glyn, London, Stainer & Bell, 1924/25. *Keyboard Music*, ed. Hendrie (*Musica Britannica*, XX), London, Stainer & Bell, 1962. In both the Glyn edition and the *Musica Britannica* edition, virginal music predominates, but there are a few organ pieces. *Nine Organ Pieces* from the *Musica Britannica* edition have been reprinted separately by Stainer & Bell. *A Fancy for a Double Orgaine, Voluntary, Fantasy from "Parthenia"* (*Tallis to Wesley series*, IX).* *Ten Pieces* (*from the Virginal Book of Benjamin Cosyn*), arr. for org. with ped., by Fuller-Maitland, London, J. & W. Chester, 1925.

Greene: 3 *Voluntaries*, Set I (f, Bb, b) (*Tallis to Wesley series*, IV).* 4 *Voluntaries*, Set II (G, Eb, c, d) (*Tallis to Wesley series*, XV).* *Voluntary in C Minor*, ed. West, London, Novello, 1961. *Voluntary XIII*, ed. Emery, London, Novello.

Handel: ORG. & ORCHESTRA: 12 *Orgelkonzerte*, op. 4, op. 7 (G. F. Händels Werke, ed. Chrysander, XXVIII), *Deutsche Händelgesellschaft*, Leipzig, Moeck, 1858-1903. *Orgelkonzerte*, op. 4, ed. Matthaei (*Hallsche Händel-Ausgabe*, Series IV, vol. 2), Kassel, Bärenreiter/Leipzig, Deutscher Verlag für Musik, 1955. *Orgelkonzerte*, op. 4 & 7, ed. Seiffert, Leipzig, Breitkopf & Härtel, 1924-28. *Orgelkonzerte*, op. 4 & 7, ed. Walcha, Mainz, Schott, 1940-43. 6 *Orgelkonzerte*, ed. de Lange, Frankfurt, C. F. Peters, c. 1953. There are also arrangements of the concertos for organ alone by Matthaei (Bärenreiter), by Keller (W. Müller Verlag), by Dupré (Bornemann), by Lang and Bower (Novello), by Phillips (Hinrichsen) and others. Other pieces for organ or harpsichord can be found in the complete editions of Handel's works, as well as in the following editions. 6 *Fugen*, ed. Hellmann, Wiesbaden, Breitkopf & Härtel. 6 *Fugues or Voluntaries*, Set I, ed. Phillips (*Tallis to Wesley series*, XI).* 4 *Voluntaries*, Set II (*Tallis to Wesley series*, XIX).* 18 pieces for mechanical clock were printed in W. B. Squire, "Handel's Clock Music," *Musical Quarterly*, V, 1919, pp. 538-552. *Pieces for a Musical Clock*, ed. Spiegl, London/Mainz, Schott, apparently out of print.

Locke: *Organ Voluntaries*, ed. Dart (*Complete Keyboard Works*, Bk. 2), London, Stainer & Bell, 1957. 7 *Voluntaries from "Melothesia"* (*Tallis to Wesley series*, VI).*

Lugge: *Three Voluntaries for Double Organ*, ed. Jeans/Steele, London, Novello, 1956.

Purcell: *Harpsichord and Organ Music*, ed. Squire/Hopkins (*The Works of Henry Purcell*, VI) Purcell Society, London, Novello, 1895. New edition: *Organ Works*, ed. McLean, London, Novello, 1957. *Three Voluntaries* (A, d, C) (*Tallis to Wesley series*, X).* There are many arrangements of the *Trumpet Tune*, *Trumpet Voluntary*, etc., including: arr. Biggs (Mercury Music), arr. H. Grace (Schott), arr. Buszin (Concordia), arr. Dupré (Bornemann), arr. Peasgood (Novello). Also, *Sonata in C* (from *Sonatas of Three Parts*, no. 6), arr. Dalton, London, Novello. *Sonata for Trumpet and Organ* (in D Major), arr. Arnold, St. Louis, Concordia. The *Voluntary on the 100th Psalm Tune* is also available in various publications, usually with poor editing.

Redford: Complete works were published in C. F. Pflatteicher, *John Redford, Organist and Almoner of St. Paul's Cathedral* . . . Kassel, Bärenreiter, 1934.

Robinson: *Voluntary in A Minor*, ed. S. Jeans, London, Novello, 1966.

Rogers: *Voluntary*, ed. S. Jeans, London, Novello.

Roisingrave: *Compositions for Organ and Harpsichord*, ed. D. Stevens, University Park, Penn., Pennsylvania State University Press, 1964. *Fifteen Voluntaries and Fugues*, ed. Butcher, London, Hinrichsen, out of print. *Ten Organ Pieces*, ed. P. Williams, London, Stainer & Bell, 1961.

Stanley: *Voluntaries for the Organ*, 3 vols. (Facsimile reproduction of the 18th century edition of 30 voluntaries), London, Oxford University Press. 10 *Voluntaries*, op. 5 (*Tallis to Wesley series*, XXVII); 10 *Voluntaries*, op. 6 (*Tallis to Wesley series*, XXVIII); 10 *Voluntaries*, op. 7 (*Tallis to Wesley series*, XXIV).* *Three Voluntaries from Opera Quinta* (nos. 2, 5, 9) (*Tallis to Wesley series*, XI).* *Twelve Diapason Movements from the Voluntaries* (*Tallis to Wesley series*, XXXIV).* Individual voluntaries, usually arranged for organ with pedal, are published by Novello (London). *Flute and Trumpet Tunes*, arr. for org. with pedal by Wyton, N.Y., Carl Fischer. Individual pieces also available by Cramer (London). ORG. & STRINGS: *Organ Concerto in A*, ed. Le Huray, London, Oxford Uni-

versity Press. *Organ Concerto in c*, ed. Le Huray, London, Oxford University Press.

Tallis: *Complete Keyboard Works*, ed. Stevens, London, Hinrichsen, 1953. 3 *Hymn Verses and 4 Antiphons* (*Tallis to Wesley series*, II).* *Four Pieces, Partly from the Mulliner Book* (*Tallis to Wesley series*, III).*

Tomkins: *Keyboard Music*, ed. Tuttle (*Musica Britannica*, V), London, Stainer & Bell, 1955. Contents: primarily virginal music. *Nine Organ Pieces*, ed. Tuttle/Dart, London, Stainer & Bell. *Three Hitherto Unpublished Voluntaries*, ed. Stevens (*Tallis to Wesley series*, XVII).*

Walmisley: *Organ Pieces* (*Tallis to Wesley series*, XXXVI).* out of print. Some publications by Novello, likewise out of print.

Walond: *Three Cornet Voluntaries* (e, d, G), Set I (*Tallis to Wesley series*, XX).* *Three Cornet Voluntaries* (G, d, D, d), Set II (*Tallis to Wesley series*, XXXII).* *Introduction and Toccata*, London, Cramer.

Wesley, Charles: ORG. & STRINGS: *Concerto IV* (C Major), ed. Finzi, London, Hinrichsen, 1956.

COLLECTIONS

Alle englische Orgelmeister, ed. Phillips (*Liber Organi*, X, gen'l ed. Keller), Mainz, Schott. Compositions by Allwoode, Blow, Boyce, Byrd, O. Gibbons, Greene, Purcell, Redford, Stanley, Tomkins, S. Wesley.

Altenglische Orgelmusik, ed. D. Stevens, Kassel, Bärenreiter. Compositions from the Tudor school: Allwood, Blytheman, Coxsum, Preston, Redford, Ph. ap Rhys, Strogers, Taverner, Thorne, White.

Altenglische Orgelmusik: Die Orgelstücke aus der Parthenia (1621) und *London Ms 29996* (1647) (*Cantantibus Organis*, Bk. 16, gen'l ed. Kraus), Regensburg, Verlag Fr. Pustet.

Alle Orgelmusik aus England und Frankreich, ed. Fl. Peeters, Mainz, Schott. Contents: 35 pieces (some of which are virginal pieces) by Clarke, Croft, Byrd, Blow, Bull, O. Gibbons, Stanley, Purcell, Tallis, P. Phillips, and several French composers.

Blow and His Pupils Reading and Barretts 3 Unpublished Voluntaries (*Tallis to Wesley series*, XXI).*

Contemporaries of Purcell, London, Hinrichsen. Contents: 16 pieces (organ and virginal) by 17th c. composers — D. Purcell, Barrett, Blow, Clarke, Croft, Eccles, Loeillet.

Early Tudor Organ Music, 2 vols., ed. Caldwell (*Early English Church Music VI, X*), Vol. I: *Music for the Office*. II: *Music for the Mass*.

English Keyboard Music of the XVIII and XIX Centuries, ed. Tubbs, Glen Rock, J. Fischer. Works by S. Long, Greene, Th. Adams, and Ch. Wesley.

English Organ Music of the Eighteenth Century, 2 vols., ed. Butcher, London, Hinrichsen. Vol. I: Handel, *Organ Concerto in g*, arr. for org. alone; Dupuis, *Introduction and Fugue in D*; Stanley, *Voluntary in a*; Boyce, *Voluntary No. 1 in D*, *Voluntary No. 4 in g*. Vol. II: Walond, *Voluntary in G*; Keeble, *Andante, Largo and Fugue in G*; Arne, *Organ Concerto No. 5*, arr. for org. alone.

English Organ Music of the 18th Century, vol. 1, ed. Phillips, London, Hinrichsen. Contents: voluntaries by Stanley, Boyce, Travers, Walond, James, Dupuis.

Mulliner Book, ed. D. Stevens (*Musica Britannica*, I), London, Stainer & Bell, 1951.

5 Organ Pieces, Wilhelmshaven, Heinrichshofen's Verlag. Contents: works by Blytheman, Newman, Redford, Sheppard, Tallis.

(Continued, page 10)

Fort Lauderdale, Florida Church Dedicates New Organ

A Report by Robert Schuneman

South Florida is now graced with the addition of a large new pipe organ in its musical life, and this new addition was presented to the public (around 7000 people) on January 3rd, 4th, and 5th at Coral Ridge Presbyterian Church, Fort Lauderdale, Florida. The organist for all three concerts was Diane Bish, organist of the church, and the new 5-manual and pedal organ of 117 ranks was built by Fratelli Ruffatti, organ builders of Padua, Italy. Concurrent with the dedication programs, the church sponsored a workshop for church musicians which featured Mildred Andrews (organ), Jane Marshall (choral), and Roger McMurrin (choral), director of music of the church.

Coral Ridge Presbyterian Church has been worshipping in its new building now for some months, and it provides a handsome edifice of cathedral-like proportions for the new organ and musical activities. Seating around 2200 people, the volume of the auditorium is large, uncluttered, and acoustically "clean." Although the interior wall surfaces are made of thin plaster, it does not adversely effect the sound of the room except perhaps to place a slight softening of reflection and a slight hollowing of the acoustical environment much as a hand-shell of thin walls would do. The new organ is located on a gallery built around and behind the chancel area, above and behind the choirloft, which is in turn behind the communion table. It is entirely encased in white casework of painted wood with thin gold leafing to accent the edges of the case divisions. Thus the case matches the beige interior and is accented by the faceted stained glass in the wall directly above the center portions of the case.

Having stayed in Fort Lauderdale for five days, having attended some of the workshops connected with the dedication, having attended Sunday service at the church, and having performed on the organ myself for the Fort Lauderdale Chapter of the AGO, I had ample time and occasion to see, hear, and play the new Ruffatti organ in varying circumstances with widely differing kinds of musical application. It is necessary, however, to establish the contexts within which the organ and its dedication took place, for they preclude an evaluative review from being written in this case, and make it necessary that a large part of this report be neutral description rather than critical review.

Firstly, it is never a good thing to review an unfinished organ, and the new Ruffatti organ was not yet completed when dedicated. As is frequently the case, installation of the organ took longer than was expected, and, through no fault of the church or the organ builders, the dedication was set and had to take place before the entire organ had been finished. A good part of the fluework was voiced and regulated, but none of the reeds had been voiced and regulated on the premises. They were simply placed in the organ and tuned up for the dedication. The combination action was not yet functioning, a major factor for Ms. Bish to contend with in playing the dedicatory recitals on such a huge console. Thus, things were not in balance with each other when I heard them, and I presume that coming months will produce a complete change for the better in the tonal cohesion of the organ. Neither Ruffatti, the church, nor the voicers headed by Allan Van Zoeren should be criticized on this score until the organ is complete.

But some observations can be made apart from these matters. Repeated hearing and playing as well as simple observation shows that the largest problem with this organ is the depth of the casework. It is so deep as to make it difficult for the sound to resonate and penetrate out into the room. This is critical in the smaller cases of the Great and Positiv divisions, which are more than half as deep as they are wide. Such deep cases simply provide a chamber rather than a resonating box and reflective housing, and much of the sound will always be lost in them. What one gains in the number of stops is lost in such a proposition, for as the stops are multiplied, so is the physical size of the organ which requires the cases to be deeper and less resonant. It would have been better to leave the organ unenclosed (as the Antiphonal division is over the rear door, a division which sounds the best of the whole organ), or to have a small-



er organ with fewer stops in a shallow case. Such a deep case as this organ has simply defeats its own purpose.

The instrument is eclectic and romantic in design. Its size precludes it from being anything other than a heroic effort to combine all organ styles into one instrument. Thus all divisions have fully developed choruses and abundant reeds, many character stops, and all that one could ask in order to play any kind of music, liturgical or concert music. All this is controlled from a large solid-state console crammed with ample combination pistons and sub and super couplers as well as the inter-manual couplers. Such an eclectic design does, of course, provide an organist with all the stops necessary to play any kind of historical music "authentically." In this sense, the Ruffatti organ is successful. But success with the eclectic approach is measured only in the quantity of musical styles that can be played on the instrument adequately. If one is to measure the quality of each individual style as it is performed on this organ, one must settle for less than the best. A north-German plenum, for instance, is only to be approximated here, mostly because its location in the deep case precludes it from sounding out and balancing the rest of the organ as it would in a shallow case, and further because it must be voiced to go with French and Spanish style reeds which are much more bright and powerful than German Baroque reeds. One could cite a "for instance" for virtually every kind of historical organ affect which these stops produce. It is the age-old story. The larger the organ gets, the more it will do less better.

Coral Ridge Presbyterian Church, Fort Lauderdale, Florida. Organ by Fratelli Ruffatti, Padua, Italy. All electric action, solid state console and combination action, main organ encased, antiphonal organ unencased, manual compass 61 notes, pedal compass 32 notes. (Numerous borrowings and unifications not noted in stoplist.)

GREAT
Montre 16'
Quintaton 16'
Principal 8'
Flute Harmonique 8'

Gemshorn 8'
Octave 4'
Spillflöte 4'
Cornet III 2-2/3'
Fifteenth 2'
Furniture IV 1-1/3'
Scharf IV 2/3'
Trompette Real 8'
Trompette de Fete 8'
Chimes
Tremulant

SWELL (Enclosed)

Rohrgedeckt 16'
Geigen Principal 8'
Rohrflöte 8'
Viola de Gambe 8'
Viola Celeste 8'
Dulzflöte Celeste II 8'
Geigen Octave 4'
Flauto Veneziano 4'
Flute in XII 2-2/3'
Octavin 2'
Plein Jeu VI 2'
Acute IV 1'
Contre Trompette 16'
Trompette 8'
Hautbois 8'
Voix Humaine 8'
Clairon 4'

CHOIR (Enclosed)

Viola Pomposa 8'
Viola Celeste 8'
Holzgedeckt 8'
Erzähler 8'
Erzähler Celeste 8'
Principelino 4'
Nachthorn 4'
Nazard 2-2/3'
Waldflöte 2'
Tierce 1-3/5'
Grand Jeu VII 2'
Bombarde 8'
Clarinetto 8'
Clairon 4'
Trompette de Fete 8'
Tremulant

POSITIV

Gedackt 8'
Quintadena 8'
Prinzipal 4'
Koppelflöte 4'
Oktav 2'
Quintflöte 1-1/3'
Sifflette 1'
Sesquialtera II 2-2/3'
Scharf IV 1/2'
Zimbel III 1/4'
Dulzian 16'
Krummhorn 8'
Musette 4'
Tremulant
Zimbelstern

ANTIPHONAL

Violen 8'
Spitzflöte 8'
Spitzflöte Celeste 8'
Octave 4'
Blackflöte 2'
Furniture V 2'
Trompette de Fete 8'
Tremulant

TROMPETERIA (Floating)

Double Trompette 16'
Trompette 8'
Clairon 4'

PEDAL

Prestant 32'
Untersatz 32'
Principal 16'
Subbass 16'
Montre 16'
Rohrgedeckt 16'
Quintaton 16'
Octave 8'
Flute 8'
Quintadena 8'
Choralbass 4'
Nachthorn 4'
Flute 2'
Mixture VI 2-2/3'
Mixture VI 1-1/3'
Contre Bombarde 32'
Bombarde 16'
Contre Trompette 16'
Trompette 8'
Clairon 4'
Krummhorn 4'

As for the dedication, it is impossible to separate the instrument and its use in the concerts of the dedication week-end from the spiritual life and religious stance of the Coral Ridge Presbyterian Church. The congregation and its life is securely fastened in Protestant fundamentalism, militantly evangelizing in content, attached to personal conversion experiences and very personal relationships between the individual members and Jesus as their Savior, and testimonial of these personal convictions in all that is said or done. This religious context is pervasive in the total life of each congregational member and the total activities of the congregation as a whole. I must be honest and confess that I, as a reporter to these events, do not share in this kind of religious experience, and it would be grossly unfair of me (or anyone else, for that matter) to judge such convictions. Religious experience and spiritual convictions must be taken at face value as they are professed as honest expressions of what a people believe, and I do not wish to bring anyone under any kind of judgment for such convictions here. It must also be stated that the religious convictions of Coral Ridge Church cannot be separated from its activities, buildings, equipment, or its cultural life. The religious conviction and its message dominates everything which happens there, including its music. The domination is in the form of prayer, preaching, confession, and testimony to the personal conversion, and the music at Coral Ridge is dominated by it as well.

Thus it is impossible to "review" Ms. Bish's dedication recital. I will attempt to describe it with little intention of critically evaluating it. Bible quotations providing extramusical programmatic content for each piece were provided in the program; Ms. Bish delivered oral notes to the audience in the form of personal religious testimonial and amplification of the religious connotations which she had in mind about the pieces; an offering was received from the congregation at intermission, consecrated by prayers; Ms. Bish's final piece, written by herself, was based upon six well known hymns; and the evening ended with a Benediction given by the pastor, Dr. James Kennedy. Ms. Bish's purpose in the program was to present a succession or pieces which would illuminate for the audience Christ's birth, life, death and resurrection, the Christian belief and life of joy, and a final hymn of praise.

Dressed in a glittering gold outfit replete with glistening gold boots, Ms. Bish put on a visual show for the congregation as well. The console had been moved to the center of the chancel (the communion table having been moved, but the cross remaining), and she entertained a receptive audience with lots of stop-pulling (by necessity in lieu of a combination action) and console athletics. A historically "authentic approach" to the music was not intended, and the audience responded enthusiastically to her entertaining manner of presentation and playing. In fact, her ap-

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Appointments



Ken W. List has been appointed plant manager and director of purchasing for Lawrence Phelps and Associates, organ builders of Erie, Pennsylvania. Mr. List was born in Indianapolis and began his musical studies at the Jordan Conservatory of Music. He studied organ with Kenneth Roberts and oboe with Warren Stannard while attending Butler University, and made his advanced studies at Yale with the late Frank Bozyan. Mr. List joined the Schlicker Organ Company of Buffalo, New York in 1962, and from 1967 to the fall of 1974 was assistant to the late Herman Schlicker.



Gillian Weir has been appointed visiting lecturer to the new Royal Northern College of Music in England. As one of the organists most closely associated with the organ reform movement in England, Ms. Weir will give special coaching in tracker action technique, on which the college places special emphasis, in addition to lecturing on organ history and performance. The college's modern concert hall houses a large Hradetzky mechanical action organ.

Competitions



Jonathan Wright was the first prize winner in the Young Artists Competition sponsored by the Philadelphia Chapter of the AGO. He will perform his winner's recital for the AGO on March 8th in Philadelphia.

The International Organ Festival of Nuremberg, West Germany, which will be held from the 7th through the 15th of June, 1975, will include a competition for organ interpreters this year as part of the festival. First prize for the playing competition will be 3,000 DM. Organists of all nationalities who have not passed their 30th year by Dec. 31, 1975 (that is, born after Jan. 1, 1946) are eligible to compete for the prize. Organists chosen to compete must play in a preliminary contest on the 9th and 10th of June in the Egidien-Kirche of Nuremberg

which will include the following pieces played by all competitors: Prelude in G by Bruhns, Prelude and Fugue in A minor and O Mensch bewein dein Sünde gross by Bach, and Sonata III in A by Mendelssohn. The six best players in the preliminary will be chosen to compete in the second section of the competition open to the public on the 13th of June. This section of the contest will require players to select a 30-minute program from a given repertoire list. The three best players in this section will then compete for the first prize in the finals on the 15th of June. Applications including a curriculum vitae, photo of the applicant, and a repertoire list must be postmarked no later than March 15, 1975. The jury will consist of Margaret Brandon (U.S.), Egidio Circelli (Italy), Rudolf Zartner (Nuremberg), Josef Bucher (Switzerland), and Hans Otto (Freiberg, E. Germany). Director of the competition will be Werner Jacob of Nuremberg, and he will have the ability to break a tie by the jury, although he will not sit on the jury. Further information and application materials may be obtained from: Geschäftsstelle der Internationalen Orgelwoche Nürnberg, z. Hd. Herrn Hanns-Helmut Mähner, Kralingstrasse 26, 8500 Nürnberg, West Germany.

Here & There

Leonard Raver was the organist for a program of contemporary music for organ, percussion, and electronic tape performed for the Boston Chapter of the AGO on November 18th, 1974 at King's Chapel, Boston. Included in the program was the world premiere of a new piece commissioned by Dr. Raver from Vincent Persichetti entitled Do Not Go Gentle after a poem of Dylan Thomas and for organ pedals alone. Also on the program were first Boston performances of works by Pinkham, Felciano and William Bolcom. The program was preceded by a workshop given by composer Daniel Pinkham.

The American Choral Directors Association will hold its national convention at the Chase-Park Hotel, St. Louis, Missouri from March 6th through March 8th, 1975. This year's convention will have as its theme, "Choral Music: Past, Present and Future." Included in the program will be a state president's workshop, choral concerts, panels, demonstrations, special interest sessions, exhibits, guest clinicians, and "International Night," award presentations, special recognition of choral pioneers, and many other exciting events for those interested in choral music. More information about the convention and membership in the ACDA may be obtained from: ACDA Executive Secretary Office, P.O. Box 17736, Tampa, Florida 33612.

William P. Malm, professor of music history and musicology at the University of Michigan School of Music, Ann Arbor, was the director of a group which has developed a new hologram reader and projector. The new invention, which resembles a TV set, provides the only known method of creating perfect and realistic three-dimensional images. Until now, teachers and students have relied on recordings and books in the study of musical instruments. Prof. Malm explains that "It is impossible for every major university and museum to have instruments from around the world. Places that have managed to collect rare specimens are hesitant to lend their instruments..." The hologram reader developed by the U. of Michigan consists of a dark wooden cabinet and a small rectangular screen similar to a TV set. Holographic film is wound on two spindles inside the box and illuminated from the rear by a low-powered laser beam which is directed by permanently set mirrors. The resulting image on the screen can be manipulated so that the instrument in the image "turns," exhibiting its sides and back as well as its front, top and bottom. Thus, the image conveys in three-dimensional form the instrument's true proportions and important points of construction. The experimental models of the new device resulted from a cooperative effort between the Environmental Research Institute of Michigan and the University of Michigan. Juris Upatnecks and Emmett Leith, professors in the U. of Michigan School of Engineering, and Carl Leonard, doctoral student in electrical and computer engineering, assisted in the project. Exxon Education Foundation gave an \$85,000 grant to support the undertaking. According to Prof. Malm, the new invention could easily replace the glass display case.

André Bernard, noted French trumpeter, will team up with French organist Jean-Louis Gil for debut performances in the U.S. in the fall of 1975 under Arts Image Ltd. representation. Mr. Gil is organist at St. Medard Church, Paris, and he has recorded for EMI Pathé-Marconi. Mr. Bernard has recorded for Decca since 1972, and his next Decca release will be a duo performance with Mr. Gil. Both artists have performed with numerous orchestras and chamber ensembles in Europe.

Retirements



Jan Bender, for nine years composer in residence at Wittenberg University, Springfield, Ohio, played his farewell concert on Dec. 8, 1974 in Weaver Chapel. He will retire as a full-time faculty member of the school in June, 1975. Mr. Bender is the author of more than 1,000 compositions of organ, choral, and instrumental works published in the U.S. and Germany. A pupil of Hugo Distler, Mr. Bender was born in Holland, living there for 13 years before moving to Germany. During World War II, he served in the German army and lost an eye on the Russian front. He was captured by the American army in 1944 and while a prisoner of war he served as an assistant to a Lutheran prison chaplain and composed the first of his published works. Upon his release in 1945, Mr. Bender served as a director of music in Lüneburg, Germany before coming to the U.S. to teach at Concordia College, Seward, Nebraska. Mr. Bender hopes to have more time for composing after his retirement.

Homer Whitford retired at the end of 1974 as organist of Eliot Chapel (Episcopal), McLean Hospital, Belmont, Massachusetts, a position he has held for 35 years. Dr. Whitford was also director of music therapies at the hospital for ten years. Dr. Whitford has a bachelor's degree in music from Oberlin College. He also received an honorary Doctor of Humane Letters degree from Dartmouth College where he taught for ten years before coming to McLean Hospital. He is the composer of over 150 published compositions for organ, piano and chorus. A very spry 82 years of age, Dr. Whitford plans to continue his composing as well as to do a lot more reading and bicycling.

Nunc Dimittis

Percival Stark, retired vice president and treasurer of Austin Organs, Inc., died at his home in Bloomfield, Connecticut on Nov. 29, 1974. He was 81.

Born in Stamford, Conn., in 1893, Mr. Stark was a graduate of Stevens Institute of Technology in Hoboken, New Jersey. He joined the Austin firm in 1914, where he stayed as chief draftsman until 1935. From then through the years of World War II, he was an engineer with Hartford Empire Company.

Rejoining Austin Organs in 1947 as vice president and treasurer, he remained with the company until his retirement in 1968. During his 41 years with the Austin Company, the art of organ building underwent many changes which he followed with keen interest and enthusiasm.

Mr. Stark was a former trustee and deacon of the First Congregational Church, Bloomfield, Connecticut. He is survived by his wife, Beulah Stark; a brother, Brayton; a son, two daughters, five grandchildren, and a great-granddaughter.

Herman L. Schlicker, founder and owner of the Schlicker Organ Company of Buffalo, New York, died on Dec. 4, 1974. He was 72.

Born in Germany, Mr. Schlicker came to the U.S. in 1924 after working with organ builders in Germany, Denmark and France. He joined the Wurlitzer Company in Buffalo, and remained there until he decided to strike out on his own during the height of the depression. His first pipe organ went to the First Presbyterian Church of Dunkirk, New York, and in the succeeding years, Mr. Schlicker built his firm into one of the largest and most innovative pipe organ building firms in the country. Instruments built by the firm since its inception in 1932 are to be found throughout the North American continent, Hawaii, and Japan.

Mr. Schlicker was a past president of the Associated Pipe Organ Builders of America, and he was a pioneer in the revival of classical aspects of organ building and voicing as well as the developer of a number of modern refinements in organ building. He was a Quarter Century member of the Lions Club of Kenmore, New York, and a member of the Men's Sustaining Society of Kenmore, New York, Mercy Hospital. He was a member of First Trinity Lutheran Church, Tonawanda, New York, where funeral services were held on Dec. 7 following a memorial recital played by Paul Manz.

Mr. Schlicker is survived by his wife, Alice Hagman Schlicker; two daughters, Mrs. Rolfe Dinwoodie II of North Tonawanda, N.Y., and Miss Elizabeth A. Schlicker; and four sisters, all of whom live in Germany.

Páll Isolfsson, renowned organist and composer of Iceland, died in Reykjavik, Iceland on November 23, 1974. He was 81.

Funeral services for Dr. Isolfsson were held at the Reykjavik Cathedral where he was organist for 28 years. Prior to that he was organist at the Church of St. Thomas in Leipzig, Germany. Music which included works by Bach, Beethoven, Handel and Dr. Isolfsson were performed at the service by Ragnar Björnsson, present cathedral organist, the string quartet of the Icelandic Symphony, and the Municipal Band of Reykjavik. Pall bearers included ministers of state and members of the parliament of Iceland.

Dr. Isolfsson was born at Stokkseyri, Iceland on Oct. 12, 1893. He studied in Leipzig with Max Reger and Karl Straube and in Paris with Joseph Bonnet. He is survived by his wife, Sigrun Eiríksdóttir and several children and grandchildren. Among his children is Puridur Pálsdóttir, an opera singer.

Edmund Sobczyk, owner of the American Organ Supply Company, Milwaukee, Wisconsin, died on Dec. 18, 1974 at St. Luke's Hospital in Milwaukee. He was 66.

Mr. Sobczyk's career in the pipe organ business spanned five decades and included work on the organ at Chicago's Soldier Field and in Uihlein Hall of the Performing Arts Center in Milwaukee.

A Milwaukee native, Mr. Sobczyk went to Long Island in 1923 to learn the organ construction business. He returned to Wisconsin two years later and went to work for the Barton Organ Company of Oshkosh. When the firm collapsed in the great depression, he returned to Milwaukee and worked as a cabinet maker for five years before launching his own firm in 1936. He started the American Organ Supply Co. in the attic of the house where he had been born. In 1946, he built the firm's present shop.

Mr. Sobczyk was a member of St. John Kanty Church in Milwaukee, and a member of the Polish Roman Catholic Union. He is survived by his wife, Alice; two sons, Robert and Thomas; a daughter, Leandra; a brother, and two sisters, all of Milwaukee. Funeral services were held at St. John Kanty Church in Milwaukee on Dec. 21.

Adalbert F. Huguélet died in Chicago on December 31, 1974. Mr. Huguélet was organist and choirmaster of Our Lady of Mount Carmel Church, Chicago for over 40 years until his retirement several years ago. He was also on the music faculty at Northwestern University.

During his tenure at Our Lady of Mount Carmel, Mr. Huguélet was instrumental in the design and installation of one of the finest E. M. Skinner organs in the Chicago area, an organ which is still in its original condition and used regularly.

Mr. Huguélet is survived by his wife Ruth and a daughter, Grace. Funeral services were held at St. Peter's Church, Skokie, Illinois, with Paul Spolla, present organist of Our Lady of Mount Carmel Church, playing the organ.



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Kratzenstein

(Continued from p. 6)

Old English Album (Masterpieces of Organ Music series, ed. Hennsfield/Mead/White, Bk. CXXIII), New York, The Liturgical Music Press. Contents: works by Alwood, Gibbons, Redford, Tye.

Old English Organ Music for Manuals, 6 vols., ed. Trevor, London, Oxford University Press, 1965 —. Vol. I: Keeble, Croft, Goodwin, Camidge, Travers, Battishill, Arne, Heron, Ch. Wesley, Alcock, Dupuis, Goodwin, Greene, Hayes, Heron, Keeble, Linley, Roseingrave, Stanley, Thorley, Travers, Wesley. Vol. III: Camidge, Boyce, Alcock, Arne, Hine, James, Bennett, Greene, Dupuis, Walond, Bennett, Goodwin. Vol. IV: Bennett, Boyce, Travers, Stanley, Greene, Worgan, Walond, Burney, Heron, Wesley, Goodwin, Hine. Vol. V: Greene, Shepherd, Berg, Pepusch, Selby, Purcell, anonymous, Long, Travers, Alcock, Tallis. Vol. VI: Alcock, anonymous, Alwood, Croft, Gibbons, Goodwin, Greene, Heron, Long, Redford, Stubbley, Tallis.

*Preludes and Fugues by Dupuis (g), Keeble (c), Travers (c) (Tallis to Wesley series, XXII).**

Ten 18th Century English Voluntaries, ed. Peck, St. Louis, Concordia.

*The 3 Wesleys: 3 Pieces, Set I (Tallis to Wesley series, V).**

*The 3 Wesleys: 3 Pieces, Set II (Tallis to Wesley series, XXIV).**

Three 18th-Century Voluntaries, ed. Campbell, London, Oxford University Press. Works by Boyce, Greene, Stanley.

*Three Organists of St. Dionis Bach-church, London: Philip Hart, Charles Burney, John Bennet (Tallis to Wesley series, XXXV).**

Trumpet and Organ Voluntaries, London, Musica Rara. Works by Croft, Walond, Stanley, Alcock, Handel, Dupuis.

Twelve Voluntaries, New York, Galaxy. Contents: works for organ or harpsichord by Boyce and Greene.

*Voluntaries by Boyce (G), Stanley (d), Walond (E) (Tallis to Wesley series, I).**

MUSICAL SOURCES

- Ex. 1. *The Mulliner Book*, ed. Stevens, p. 22.
- Ex. 2. Thomas Tallis: *Complete Keyboard Works*, ed. Stevens, p. 34.
- Ex. 3. John Bull: *Keyboard Music, I (Musica Britannica, XIV)*, p. 118.
- Ex. 4. John Lugg: *Three Voluntaries for Double Organ*, p. 10.
- Ex. 5. Christopher Gibbons: *Keyboard Compositions (Corpus of Early Keyboard Music, XVIII)*, p. 29.
- Ex. 6. John Blow: *Two Voluntaries*, ed. McLean, p. 6.
- Ex. 7. Henry Purcell: *Organ Works*, ed. McLean, p. 8.
- Exs. 8a, 8b. Maurice Greene: *Four Voluntaries (Tallis to Wesley, XV)*, p. 9.
- Exs. 9a, 9b. Dr. William Boyce: *Four Voluntaries (Tallis to Wesley, XXVI)*, pp. 5, 6.
- Ex. 10. Thomas Arne: *Concerto V*, ed. de Klerk, p. 9.
- Ex. 11. John Stanley: *Voluntary VI (Facsimile edition)*, p. 19.
- Ex. 12. John Stanley: *Concerto in C Minor*, ed. Le Huray, p. 2.

ABBREVIATIONS

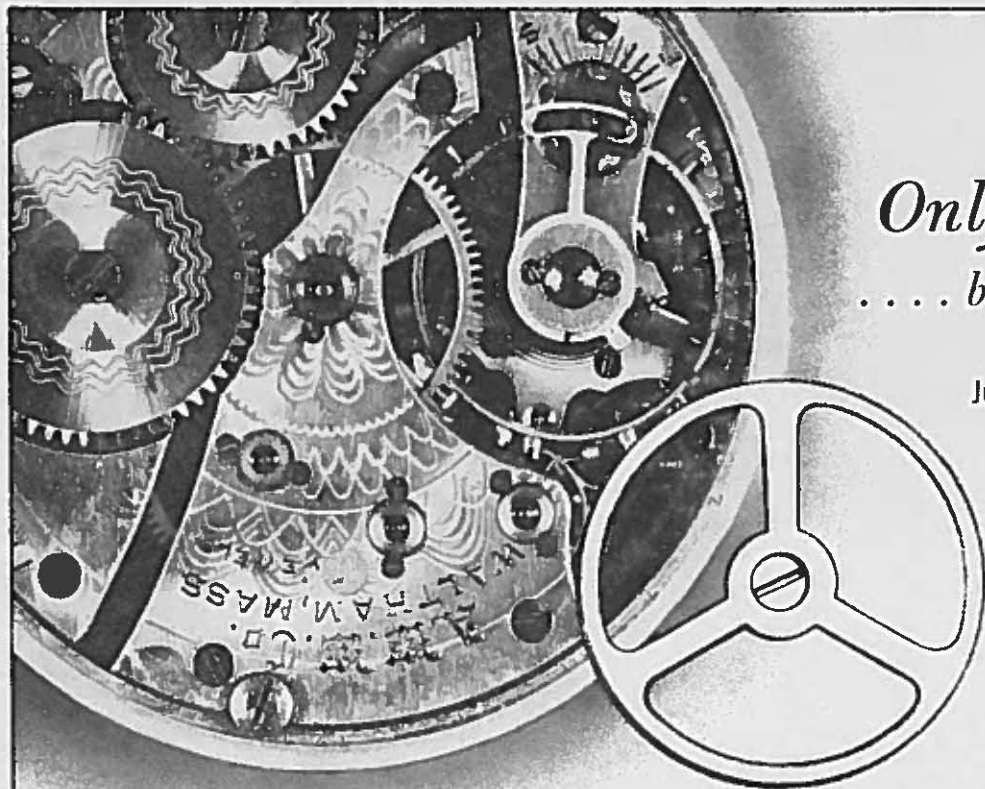
* *Tallis to Wesley series*, gen'l ed. Phillips, London, Hinrichsen.

NOTES

¹ Hugh Miller, "Sixteenth-Century English Furburden Compositions for Keyboard" in *MQ* 26:1 (1940), 50-64.

² The specification is taken from the preface to John Blow, *Two Voluntaries*, ed. H. McLean.

³ The reader is reminded that the "organ concerti" of Handel's contemporaries, J. S. Bach and J. G. Walther, were something quite different. They were arrangements for organ alone of works originally composed for orchestra (without organ).



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Coral Ridge

(Continued from p. 7)

proach to the use of the new organ made it do what it does best.

The final piece on the program was the Festival "Te Deum" for organ and orchestra, played by the composer at the organ and the church's orchestra under the direction of Dr. John Canfield. Dr. Kennedy was the dramatic narrator for the work which utilized six hymns as thematic material (*A Mighty Fortress, Abide with Me, God of Our Fathers, They Will Know We are Christians by Our Love, Be Still My Soul, and Joyful, Joyful, We Adore Thee*). *A Mighty Fortress* and a plainsong melody for the *Te Deum* were recurring themes throughout the work. It uses styles reminiscent of the French Romantics, the French post-Romantics, theatre organ styles of the twenties and thirties, Hollywood film music, jazz and popular styles, quotes from Beethoven's Ninth Symphony, and much more. The entire organ and all of its equipment (including carillon, Zimbelstern, transposer) is used at one time or another, and the orchestra even gets the opportunity to shout "5-6-7-8" at one point to end a general pause in one of the jazzier sections. As a spectacular, the piece aroused the audience to wild enthusiasm.

The program: Toccata and Fugue in D minor, J. S. Bach; Largo (from Xerxes), Handel; Trumpet Allemande, Anthony Holborne; Three Noels, Dandrieu; The Flute Clocks, Haydn; Improvisation on "Victimae Paschali," Tournemire; Joy, Diane Bish; Nimrod (from the Enigma Variations), Elgar; Toccata on "Thou Art the Rock," Mulet; Festival "Te Deum" for organ and orchestra, Diane Bish.

I talked with many people who had attended the dedication events. Their reactions were equally divided according to their religious convictions. Some were enthusiastically "turned on" with religious fervor about the organ, the church, the music we had heard that evening, and the performers. Others viewed the whole event, and especially the music that evening, with disbelief

and dismay at the "lack of taste" shown in the musical spectacle. Both reactions are understandable. I suppose that there is little room for middle ground where religious convictions are so dominating over all other matters, including aesthetic considerations.

Money has not been spared to create an image of grandeur and immensity at Coral Ridge Church. The building complex cost 9-million dollars; the organ \$200,000. The large scale of the building itself, the mammoth size of the organ, and the size of the audiences at the dedication concerts tell the story. For an outsider such as myself, it was an awesome and impressive place. Quantity and size has been achieved. Future generations of worshippers and visitors will undoubtedly testify to its quality.

Honors

Halsey Stevens, faculty member and composer in residence at the University of Southern California School of Performing Arts, Los Angeles since 1946, has been named the first holder of the Andrew W. Mellon Professorship in Humanities at the school. The newly endowed faculty position was made possible through an award of \$750,000 to USC by the Trustees of the Andrew W. Mellon Foundation in New York. Professor Stevens, a prolific and much honored composer, has received much national recognition from numerous sources, and he has been a teacher of a generation of students at USC and other institutions in this country and abroad.

Lauren B. Sykes, organist and music director of St. Mark's Lutheran Church, Portland, Oregon, was named "Boethius Lecturer" for 1974 by George Fox College, Newburg, Oregon. The annual guest lecture was held on November 19, 1974, and Mr. Sykes' topic was "French Organ Music of the 19th and 20th Centuries," including a recital with slide illustrations.

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Book Reviews (Continued from p. 2)

tion of Bonavia-Hunt's now classic reference work on organ stops. There are many copies of the original edition still available in personal collections and libraries, but they are seldom to be found for the person who would want to buy one for his own collection. Now it is available, thanks to the good work of the Foundation and its director, Henry Karl Baker. If you have read above of my disappointment that more technical information was not included on the Harrison and Harrison organs by Mr. Elvin, then take heart and buy this little book. If you do, you will get some insight into why the Harrison organs sounded the way they did, at least from the standpoint of pipe construction and voicing, for that is what Bonavia-Hunt documents here. Together with Audsley's *Organ Stops*, this book is still one of the finest of the century. It won't tell you much about the neo-baroque organ or open-toed voicing, but it will tell you what the English-American pipes were about in the first half of our century.
 —Robert Schuneman

Stuart Smith's *Two Makes Three* (Belwin/Gray, \$9.00) is written for organ and two percussionists. Three identical copies of open score are provided for the performers' convenience. Mr. Smith is a percussionist, and the piece benefits accordingly from his insights regarding intricacies of rhythmic ensemble. Extremely unconventional registration schemes are provided by the composer.

The Shepherd's Symphony by Daniel Pinkham (E. C. Schirmer, \$6.00) requires organ, one or more soft melody instruments, electronic tape, and optional percussion. Players take up positions in various parts of the room, and each of nine different phrases is played in random succession from player to player. The nine given phrases are not too demanding technically, and students as well as advanced performers will enjoy this chance to do something out of the ordinary.

Briefly Noted

Wihla Hutson, *Play Something Quick* (Flammer, \$3.50). A collection of modulations, fillers, etc.
 Lee Erwin, arr. *Sound of Silents* (Marks, \$3.50). Adaptations from music for seven silent classics.
 Lee Erwin, arr. *Rosebud. Marches & Rags of Scott Joplin* (Marks, \$3.50). Also contains pieces by Mills, Blake, and Guy.
 Joseph Jongen, *Petit Prélude* (Oxford, \$1.75).
 Richard Popplewell, *Suite* (Oxford, \$5.35).
 C. Van Hulse, *Prélude et Fugue sur BACH* (Peters, \$5.00).
 E. P. Biggs, arr. *J. S. Bach. Suite for Organ . . . from the Anna Magdalena Book* (Presser, \$2.00).
 Mario Castelnuovo-Tedesco, *Prayers My Grandfather Wrote* (Presser, \$5.00).
 — Wesley Vos

Organ Music

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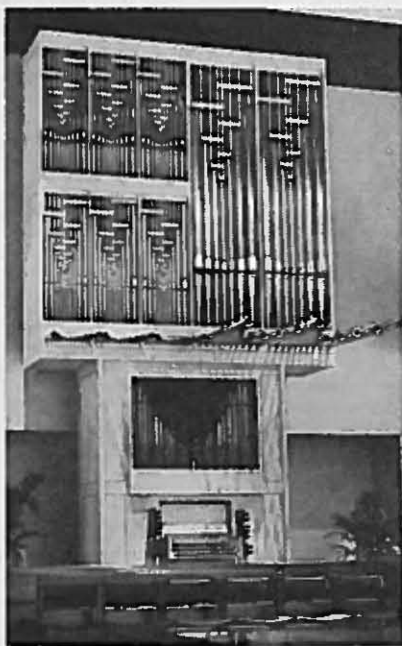
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Marcel Dupré: The Way of the Cross. Marilyn Mason playing the great organ of The National Shrine of the Immaculate Conception, Washington, D.C. Mark Quadrophonic Sound, MC 8418. (Available from the National Shrine of the Immaculate Conception Stores, 4th and Michigan, N.E., Washington, D.C.)

Dupré's now classic organ meditations in conjunction with Paul Claudel's poetry is given a spectacular recording by Dr. Mason in these two discs. The Shrine's large Möller organ and its large space form an appropriate sound-setting for these highly impressionistic pieces. Quadrophonic recording in this case (very well done) brings to the listener much of this setting.

James Hansen, National Shrine Cantor, recites the poetry in a translation by Sister Mary David preceding each "station," and the liner includes photographs of the Stations of the Cross in the Shrine's Crypt Church, original Pewabic tiles designed by Mary Chase Stratton. Lawrence Sears includes fine program notes and material about the poems and the performing artists.

But the music is what these two recordings are mostly about. Dr. Mason provides the Dupré score with a fine reading, following his intentions clearly and making the large Shrine organ to speak well in conveying the impressions of each station. She also has an excellent sense of the architecture of the entire set of pieces so that one feels a genuine and natural progression from station one to station fourteen—a difficult task for any artist who would play these pieces in one sitting. Further, Dr. Mason understands the very personal nature of these particular pieces, certainly the most personal and searching of all of Dupré's music. The wrenching horror and agony, the grief and sadness, as well as the meditative and poignant moments of hope and peace are caught in perfect dramatic balance by her performance. For that reason, these recordings are to be recommended very highly.

Marcel Dupré: Interview and Improvisations. Advent Records, 5011.

An extraordinary document, a magical moment with Marcel Dupré, has been caught for all time on this recording, admirably produced by Advent Records. The proceeds from all sales on the recording will go to the Association des Amis de l'Art de Marcel Dupré in Paris, who are also releasing the recording on their label in Europe. Side 1 contains an interview recorded at Meudon for radio broadcast on July 26, 1969. One hears Dupré (in French on one channel, and in Michael Murray's English translation simultaneously on the other channel) speak of his early training, his musical life, his dreams and aspirations. For those who knew Marcel Dupré personally, it is a poignant moment to hear this long and informal discussion of a great musical person. For those who did not know him, it serves magically to bring them into close personal contact with him in at least a minute way. Either way, one is forced to think of Dupré's long musical life and of the number of students who learned from him. And one is impressed with the depth of the man, with the skill of his craftsmanship. One remembers that such a person has touched literally hundreds of aspiring musicians and grown professionals with moments of greatness in musical experience. Hearing him talk leaves no wonder why. Nor do the recordings of the improvisations made

on Sunday morning, July 20th at Saint Sulpice. True, the recordings are inferior, having been made on a battery operated cassette recorder by Michael Murray, Dupré's devoted pupil. But an inferior recording is better than none in this case, and I am personally glad that we have such a document.

Gustav Leonhardt: Organ Music of Elizabethan England. Played on the organ at Zwolle, Holland. Cambridge Records, CRS 2510. Program: *Robin, Munday; Loth to Depart, Fantasia, Farnaby; Gloria Tibi Trinitas, Bull; Fantasia, Phillips; Two Fantasies, Prelude, Gibbons; Ground, Tomkins; Misereere, Fantasia, Byrd.*

Mr. Leonhardt's reputation as an interpreter of late renaissance and baroque music is well known. His skill in bringing to the performance a wide and exhaustive knowledge of the performance practices of the period is matched by his dynamic and live musical instincts, thus providing both an authentic and a vibrant musical experience which does not sink into the aridity of sheer academicism. But there are both "ups" and "downs" within Mr. Leonhardt's products, and this recording seems to me to be on the "down" side. Part of the fault is built into the music itself, for the non-dance music (fantasy) of the period, reserved as it is in its use of sonorities, is difficult to hear in large doses without the inevitable boredom of repeated harmonies, cadential formulas, coloration, and counterpoint setting in on the listener. Mr. Leonhardt does provide convincing performances if one will listen to only one or two pieces at a sitting, but much of the beauty of his art in keyboard playing, the subtle rhythmic freedom and nuance of line, is not to be heard here as it is in his harpsichord playing in more intimate surroundings.

The organ at Zwolle (built by Schnitger's sons in 1721, and restored in recent years) was chosen not for its size, but rather for its approximation of the sounds and ambience available to the composers at the time the music was written—Bull in Antwerp, Gibbons in Canterbury, Tomkins in Worcester, etc. As such, the ambience serves the music well, and Mr. Leonhardt handles the instrument with appropriate reserve according to the style and size of the English organs of the day.

Nevertheless, there must be more delicacies and beauties within the music than is displayed here. Either that, or the music simply isn't that exciting, at least to my ears. The recording is excellent from the technical standpoint, as is usually the case with Cambridge Records.

Johan van Meurs and Klaas Bolt play the Aro Schnitger Organ in the Aa-kerk of Groningen. Program: *Prelude and Fugue in B minor, J.K.F. Fischer; Schmücke dich, Telemann; Partita on "Jesu meine Freude," Zachow; Von Gott will ich nicht lassen, Buxtehude; Christ lag in Todesbanden, Krebs (played by van Meurs); Trio on "Herr Jesu Christ dich zu uns wend", Vater unser im Himmelreich, Kommst du nun Jesu, Meine Seele erhebt den Herrn, Fugue in C, Bach (played by Bolt).* Record privately produced and available (proceeds from the organ concerts) from Der Aa-Kerk, Aa-kerkhof 21a, Groningen, The Netherlands.

There are few historic instruments left in Holland as beautiful as the so-called Schnitger organ in the Aa-kerk of Groningen. The case, the sound, the action, and virtually everything about the instrument is outstanding as an example of excellent organ building. Built by Arp Schnitger in 1701, repaired and altered slightly at various times by Hinsch, van Oeckelin, Timpe and Doornbusch, the organ still contains much of Schnitger's pipework. If it is not pure Schnitger, it is indeed not hindered by the

successful alterations and repairs done on it throughout the years.

Johan van Meurs is the present organist of the Aa-kerk, a post he has held since 1934. His student, Klaas Bolt, is presently organist of the Grote-kerk in Haarlem. As teacher and student, they provide interesting examples of how one generation grows from another. Van Meurs plays with mostly legato technique and 19th century style in phrasing and articulation, but with excellent musical results, satisfying flow to the music, and crystal clear registrations that serve the music well. Bolt has gone one step further in an attempt to apply present-day knowledge of baroque playing techniques (primarily fingering and its effect on articulation) to the performance. He too registers the organ with sure knowledge of its tonal capability, maintaining clarity in the contrapuntal fabric. Where van Meurs and Bolt diverge is in the application of rhythm. In using the old fingerings and pedal techniques, Bolt produces a melodic line broken into germinal rhythmic figures of two, three and four notes each. It is the succession of one figure after another that provides rhythmic profile to the melodic phrase. Thus, legato ligatures are in groups of two, three and four notes; all else is detached in varying degrees.

While Bolt's approach is rhythmically more interesting (and more "authentic") than van Meurs', the overall musical approach is not more satisfactory. The pitfall lies in one's sense of what happens musically in the application of the technique which he so admirably uses. Just because the thumb was turned under less and successive scale notes were played with the same groups of two fingers one after another, does not necessarily mean that the tempo was to be slower than if it were done otherwise. Fast tempos were possible (and indeed employed) with the old fingerings. A good case in point is the trio on "Herr Jesu Christ" which is played here much on the slow side, thus losing, in my opinion, a sense of flow and direction. Further, the old fingerings only indicate basic rhythmic figurations. What they do not tell the performer is the place of the single figuration within a larger grouping of the figures. They also do not show the nature of the figure itself. Two notes can be played rhythmically unequal in a square angular fashion (as is too much the case here), or in a rounded (unequally unequal) fashion. And each figure should fit into a larger hierarchy of figures which make up a larger architectural segment, and these segments should grow to whole structures. Thus, one arrives at phrases and their divisions and subdivisions, just as in baroque art and architecture. But the figures must be rounded, unequal, and varying in degree to produce this "baroque" effect. In Mr. Bolt's playing, there is still much too much of the equally unequal playing of figurations which sound rhythmically dull because of their constant repetition, and there is not a sense of movement over the large structure. Van Meurs succeeds in doing this with the imposition of 19th century technique and phrasing; Bolt misses it in spite of the adherence to 18th century technique.

All this is not meant to be a negative panning of Klaas Bolt's playing. I know of few who know how to use the 18th century North German-Dutch organ any better than Klaas Bolt as far as registration and a sense of organ usage is concerned. And I admire and find interesting his use of the 18th century playing techniques (would that more organists would learn them, since they do play all that 18th century literature). I suppose that it is much easier to talk about these things than it is to do them. Klaas Bolt and his teacher Johan van Meurs are to be admired for what they do, and in not doing it badly. But there is a way to go before modern players will be able to make excellent musical sense out of the old techniques. It is a difficult task, and I will be anxious to hear how Klaas Bolt grows musically during his yet-to-come career. And I am very grateful to have such a fine recording of this excellent and outstanding organ.

—Robert Schuneman

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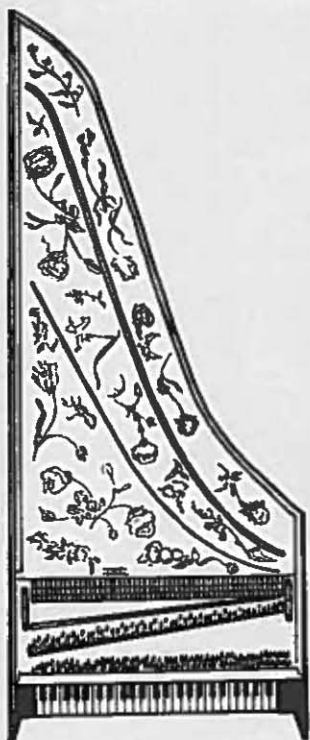
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HARPSICHORD NEWS



A program of baroque music featured Betty Hensley, baroque flute and DOROTHY ADDY, harpsichord on October 20 at First Unitarian Church, Wichita, Kansas. Playing an antique flute of uncertain origin (using open holes and only a D-sharp key) Ms. Hensley played *Sonata in D* by Quantz and *Les Folies d'Espagne*, Marais. Using a Clementi one-keyed flute she played *Sonata, opus 2 number 3* by Clementi and the *Concerto in D Major (The Goldfinch)*, Vivaldi. Ms. Addy played Francois Couperin's *Passacaille in B minor*.

LLOYD BOWERS and JOSEPH STEPHENS played this program of music for two harpsichords at River Road Church, Richmond, Virginia, on October 27: *A Verse*, Carlton; *A Fancy*, Tomkins; *L'Espanole*, *Allemande*, *La Juliette*, *La Létiville*, *Musete de Choisi*, *Musete de Taverni*, Francois Couperin; *Suite for Two Harpsichords*, Handel; *Trio in E-flat*, J. S. Bach; *La Marais*, *La Liuri*, *La Vézinet*, Rameau; *Concerto in A minor*, Krebs. Mr. Bowers played a Ruckers copy harpsichord by William Dowd, Dr. Stephens, a Hubbard and Dowd instrument after Taskin.

LINDA HOFFER played this program in the Noonday Recital Series of Perkins Chapel, Southern Methodist University, Dallas, on November 20: *Toccata Ottava*, Frescobaldi; *La Romanesca*, Valente; *Ballo alla Polacha*, Picchi; *Lambert's Fireside* and *My Lord Sandwich's Dreame*, Howells; *Pavana Doloroso* (Tregian), Peter Philips. The instrument, after Ridolfi, by Richard Kingston.

REBECCA PEAL played this concert in the Little Theatre of St. Michael and All Angels Episcopal Church, Dallas, on November 17: *Sonata in G*, Arne; *Partita in A minor*, BWV 827, Bach; *Sonata*, Persichetti; *Sonata in D Major*, Hob. XVI: 37, Haydn. The harpsichord was a French double by Richard Kingston.

COLIN TILNEY gave this program in the Purcell Room, London, on November 19: *Toccata 18*, Froberger; *Variations on Aria Sebalдина*, Pachelbel; *Suite 6*, Böhm; *Ciaccona in D*, Fux; *Toccata in F-sharp minor*, Bach; *Suite in F*, Handel; *Suite in B-flat* from *Componimenti Musicali*, Gottlieb Muffat. The harpsichord was a copy of the 1745 Duicken by Clayson and Garrett.

CONRAD and TRAVIS GRIMES played this program of music for two claviers at the School of Music, University of Manitoba, on November 17: *Sonata a due cembali*, Pasquini; *For Two Virginals*, Farnaby; *a Fancy for Two to Play*, Tomkins; *Suite in A minor*, Louis Couperin (solo); *Pieces pour deux clavecins*, Gaspard LeRoux; *Allegro*, *Concerto de dos organos*, Blanco (organ and harpsichord); *Concerto in D*, Druckmueller (organ solo); *Concerto a due Organi*, Lucchinetti (organ and harpsichord); *Zwey Fugen für zwey Personen an einem Clavier*, Handel (organ). The instruments used were a Sabathil harpsichord, a Sassmann harpsichord, a Sperrhake spinet, and a Casavant organ.

The fortepiano revival is in full swing in London; representative of activity with this instrument are two recitals given by RICHARD BURNETT at Wigmore Hall on November 7 and 25. Using fortepianos by Adlam and Burnett (1974) and Conrad Graf of Vienna (1826), he played *Sonata in F*, C.P.E. Bach; *Sonata in C minor*, Hob. XVI: 20, Haydn; *Fantasia in D minor*, K. 397, Mozart; *Collage of Waltzes*, *Country Dances and Ecossaises*, Schubert; *Harmonies poétiques et religieuses* (1834), Liszt. At the second program, with fortepianos by Broadwood (1823) and Clementi (circa 1820), he played *Sonata quasi una fantasia*, opus 27, 2 and *Six Variations on an Original Theme*, opus 34, Beethoven; *Sonata in D*, opus 17 (*La Chasse*), Clementi; *Sonata in F-sharp minor*, opus 26, 2, Clementi; *Three Studies*, opus 104, *Two Venetian Gondola Songs*, and *Seventeen Variations sérieuses*, opus 54, Mendelssohn.

The ASTON MAGNA School of Baroque Music and Dance will present its third season from June 8 through June 29, 1975. Fifty students in music, voice, and dance may be accommodated. Application deadline is January 31, although late applications may be considered. The school, located in Great Barrington, Massachusetts, will again have Albert Fuller as artistic director. The resident faculty includes Fortunato Arico, baroque violoncello; Raymond Erickson and Fuller, harpsichord; John Hsu, viola da gamba; Bernard Krainis, recorder; Michel Piguot, baroque oboe and recorder; Stanley Ritchie and Jaap Schröder, baroque violin; John Solum, flauto traverso; and Shirley Wynne, baroque dance. There will be additional guest performers and lecturers. Interested persons should write Aston Magna Foundation for Music, 27 West 67th Street, New York 10023 for further information and application blanks.

LARRY PALMER played the traditional New Year's Day concert at the home of Mr. and Mrs. Raymond Entenmann, Dallas to open the 1975 concert season. He was assisted by Ronald Neal, violin. The program: From the *Goldberg Variations*, Bach: *Aria*, Variations 1-8, 25, 9-10; *Duet for Violin and Harpsichord*, Hovhanness; *Sonata in A Major*, Corelli. The instrument: after Claude Jacquet by John Shortridge, with decorations by Sheridan Germann.

KAREL PAUKERT was harpsichordist at the Cleveland Museum of Art concerts of December 11 and the four December Sunday's. Using the Museum's 1962 William Dowd instrument he played *Concerto in A Major* for harpsichord and strings, von Dittersdorf and the *Suite in B minor* from *Pieces de Clavecin*, 1728, Jean-François Dandrieu.

EARLY MUSIC, the quarterly journal from Oxford University Press, completes its second year with the largest issue to date. Included: an article commemorating the 500th anniversary of Dufay's death (Dufay and the Early Renaissance) by Howard Mayer Brown; An Introduction to Renaissance Viols by Ian Harwood; First Steps on the Dulcimer, David Kettlewell; plus the regular columns, reviews, a report on the Nuremberg Conference on instrument restoration by Jeremy Montagu, and a host of fascinating advertisements. This periodical continues to be a model of layout and graphics, a real bargain even at its new price of \$8 a year.

Among the many London events featuring the harpsichord in November were the programs of GILLIAN WEIR (with James Galway and Michel Debost, flutes) at St. John's, Smith Square (November 25): *Trio Sonata in D minor*, Loeillet; *Trio Sonata*, Couperin; *Sonata in A minor*, Blavet; *Suite in E minor*, Bucquet; *Suite in D minor*, Marchand; VALDA AVELING at the Purcell Room (November 1): *French Suite in E-flat; Concerto in the Italian Style; Chromatic Fantasy and Fugue; French Suite in G*, J. S. Bach; RICHARD LESTER (Purcell Room, November 8: all Scarlatti); the EDUARD MELKUS ENSEMBLE (Queen Elizabeth Hall, November 13): *Sonata in C minor for Violin and Continuo*, Biber; *Sonata a Quattro in D*, Schmelzer; *Preludio*, Corelli; *Variations on La Follia for Two Violins and Continuo*, Vivaldi; *Sonata in A for Violin and Continuo*, Veracini; *Polish Concerto for two Violins, Viola, and Continuo*, Telemann; a program of all the *Brandenburg Concerti* (ENGLISH CHAMBER ORCHESTRA, RAYMOND LEPPARD, conducting and playing harpsichord; Queen Elizabeth Hall, November 17); and the recital by CHRISTOPHER KYTE (Purcell Room, November 30): *Suite 4 in A minor*, *Tocata in A*, Purcell; *Suite in F-sharp minor*, Handel; *Four Sonatas*, Scarlatti; *Ordre 18*, Couperin; *La Joyeuse*, *L'Entretien des Muses*, *Les Cyclops*, Rameau.

The English HARPSICHORD magazine for April 1974 featured an interview with GUSTAV LEONHARDT. For those who would understand something of Leonhardt's undogmatic approach to his art, this is highly recommended. A few sample quotations: "What do you feel about the early technique in harpsichord playing?" "The study of the early technique is one of the ways of learning about the music. If you disregard one element of the music, either of its composition or performance, you will go wrong . . ." "The more I penetrate into the music the less I wish for modern means: stops and fingerings. The old fingerings bring out the unity of the music and the means of attaining it. When the elements — fingering, ornamentation, etc., are overdone — that is where musicology goes wrong."

An equally-interesting interview with KENNETH GILBERT is featured in the same magazine's October 1974 issue. The questions lead him to trace his own development as a harpsichordist and teacher, record his comments on the recent Brugge Festival events, and conclude with some penetrating comments about the current state of the decorative aspect of our instrument.

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

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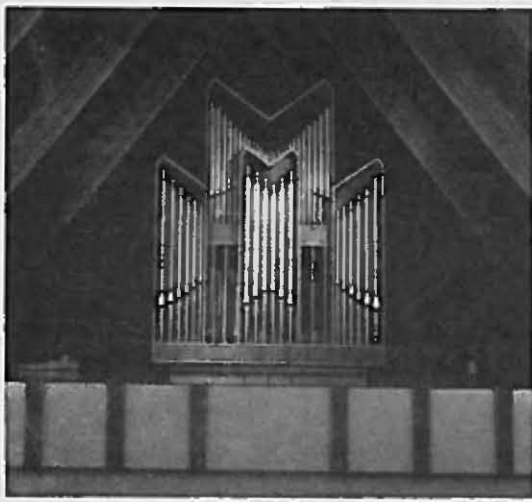
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Principal 8'
Rohrflöte 8'
Octave 4'
Spitzflöte 4'
Sesquialtera II 2-2/3'
Super Octave 2'
Mixture IV-V 1-1/3'
Cymbel III 1/2'
Trompette 8'
Trompette en Chamade 8'
Flute Tremulant

POSITIV

Holzgedeckt 8'
Principal 4'
Spillflöte 4'
Nazard 2-2/3'
Octave 2'
Blockflöte 2'
Tierce 1-3/5'
Quinte 1-1/3'
Siffloete 1'
Scherf IV 2/3'
Cromorne 8'
Trompette en Chamade 8' (Great)
Trompette en Chamade 4' (Great)
Tremulant
Great Flutes on Positiv

SWELL

Gedectbass 16'
Gedeckt 8' (Extension)
Viole de Gamba 8'
Viole Celeste 8'
Principal 4'
Rohrflöte 4'
Octave 2'
Mixture IV 1-1/3'

Zimbel III 1/3'
Basson 16'
Trompette 8'
Regal 8'
Hautbois 8' (Extension)
Clairon 4' (Extension)
Tremulant

PEDAL

Resultant 32'
Principal 16'
Subbass 16'
Gedectbass 16' (Swell)
Octave 8'
Gedeckt Pommer 8'
Choral Bass 4'
Nachthorn 2'
Mixture IV 2'
Contra Posaune 32'
Posaune 16' (Extension)
Basson 16' (Swell)
Trompette 8'
Trompette en Chamade 8' (Great)
Basson 4' (Swell)

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Principal 8' 61 pipes
Dolce 8' 61 pipes
Octave 4' 61 pipes
Nazard 2-2/3'
Siffloete 2'
Mixture II 122 pipes
Chimes (Prepared)

SWELL

Gedeckt 8' 61 pipes
Salicional 8' 61 pipes
Vox Celeste 8' 49 pipes
Flute 4'
Nasal 2-2/3'
Fifteenth 2'
Terz 1-3/5'
Trompette 8' (Prepared)
Oboe 8' 61 pipes
Tremolo

PEDAL

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

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Principal 8'
Chimney Flute 8'
Octave 4'
Wald Flute 4'
Twelfth 2-2/3'
Octave 2'
Mixture VI 1-1/3'
Trumpet 8'

SWELL

Stopped Flute 8'
Salicional 8'
Principal 4'
Koppel Flute 4'
Sesquialtera II 2-2/3'
Block Flute 2'
Larigot 1-1/3'
Mixture IV 1'
Krummhorn 8'

PEDAL

Principal 16'
Bourdon 16'
Octave 8'
Flute 8'
Choral Bass 4'
Nachthorn 2'
Mixture IV 2-2/3'
Fagot 16'
Schalmei 4'

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Principal 8' 61 pipes
Bordun 8' (Choir)
Flauto Dolce 8' (Choir)
Octave 4' 61 pipes
Superoctave 2' 61 pipes
Furniture II-IV 183 pipes
Cromorne 8' (TC, Choir)

SWELL

Viole 8' 61 pipes
Voix Celeste 8' (TC) 49 pipes
Rohrflöte 8' 61 pipes
Spitzflöte 4' 61 pipes
Octavin 2' 61 pipes
Sesquialtera II (TC) 98 pipes
Plein Jeu III 183 pipes
Fagotto 16' 61 pipes
Fagotto 8' 12 pipes
Tremulant

CHOIR

Bordun 8' 61 pipes
Flauto Dolce 8' 61 pipes
Flute Celeste 8' (TC) 49 pipes
Principal 4' 61 pipes
Blockflöte 2' 61 pipes
Larigot 1-1/3' 61 pipes
Trompette 8' 61 pipes
Cromorne 8' (TC) 49 pipes
Tremulant

PEDAL

Resultant 32'
Soubasse 16' 32 pipes
Bordun 16' 12 pipes (Swell)
Montre 8' 32 pipes
Rohrflöte 8' (Swell)
Choralbasse 4' 12 pipes
Mixture III 96 pipes
Trompette 16' 12 pipes (Choir)
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23	24	25	26	27	28	

MARCH

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DEADLINE FOR THIS CALENDAR WAS JANUARY 10

5 FEBRUARY

Works by Purcell, St Thomas Church, New York, NY 12:10 pm
 Berenice Lipson-Gruzen, piano, St Paul's Chapel, Trinity Parish, New York, NY 12:30 pm
 Gerald E Mumert, St John's Episcopal, Washington, DC 12:10 pm
 Gerre Hancock, masterclass, Wesleyan College, Macon, GA
 U of Illinois Contemporary Chamber Players, St Paul's Episcopal, San Diego, CA 7:30 pm

6 FEBRUARY

James Johnson, Boston Civic Symphony, First Church, Cambridge, MA 8:30 pm
 Allen R Mills, St Thomas Church, New York, NY 12:10 pm
 Kenneth and Frances Bruggers, duo harpsichord and dance; Lenoir Community College, Kinston, NC 8 pm

7 FEBRUARY

John Ferris, Memorial Church, Harvard U, Cambridge, MA 8:30 pm
 John Ferrante, countertenor, South Congregational, New Britain, CT 8 pm
 Virgil Fox, Presbyterian Church, Miami Shores, FL 8 pm
 Wim van der Panne, St Peter United Church of Christ, Lake Zurich, IL 8 pm
 Robert Baker, First Congregational, Los Angeles, CA 8 pm

8 FEBRUARY

Victor Hill, harpsichord; Janet Geroulo, flute; Williams College, Williamstown, MA (also Feb 9)
 Marilyn Keiser, AGO workshop, Boulevard Baptist Church, Anderson, SC
 Malcolm Williamson, church music workshop, Oakland U, Rochester, MI
 Worth-Crow Duo, Civic Aud, Kingsport, TN 8:15 pm
 John Holtz, AGO workshop on contemporary organ music, First Christian, Houston, TX 9 am
 Frederick Geoghegan, St Maria Goretti Church, Scottsdale, AZ 8 pm (also Feb 9)

9 FEBRUARY

Theodore Feldmann, St Mark's Church, Augusta, ME 4 pm
 Allan Taylor III, Christ Church Cathedral, Springfield, MA 5:15 pm
 Rhode Island Philharmonic Brass Quintet, Trinity Church, Newport, RI 4 pm
 Lenora Stein, Dwight Chapel, Yale U, New Haven, CT 8:30 pm
 James Lazenby, Grace Church, Utica, NY 6 pm
 Belshazzar's Feast by Walton, St Bartholomew's Church, New York, NY 4 pm
 Westminster College Choir, Raymond Marjin, dir; Fifth Ave Presbyterian, New York, NY 4:30 pm
 Cantata 127 by Bach, Holy Trinity Lutheran, New York, NY 5 pm
 David L Mitchell, St Thomas Church, New York, NY 5:15 pm
 Music for organ, brass and timpani, Trinity Lutheran, Lancaster, PA 6 pm
 Kurt Werner, piano, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Donald S Sutherland, orchestra, Bradley Hills Presbyterian, Bethesda, MD 4 pm
 Art of Fugue by Bach, Edith Ho, All Souls Unitarian, Washington, DC 4 pm
 Kenneth and Frances Bruggers, duo harpsichord and dance; Nash Technical Institute, Rocky Mount, NC 4 pm

Barbara Noland, Cathedral of St. Philip, Atlanta, GA 5 pm
 Virgil Fox, Van Wezel Hall, Sarasota, FL 8 pm
 Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm
 H Wells Near, organ pops concert, Fairmount Presbyterian, Cleveland Heights, OH 4:30 pm
 Paul Manz, Festival of Hymns, First Wayne Street Methodist, Fort Wayne, IN 7:30 pm
 Arthur Lawrence, Trinity Episcopal, Highland Park, IL 4 pm
 Stephen Hamilton, United Church of Christ, Ames, IA 4 pm
 Delores Bruch, First Baptist, Kansas City, MO 4 pm
 John Holtz, First Christian, Houston, TX 8 pm
 David Schrader, St John's Catholic, Denver, CO 4 pm
 Roger Nyquist, Grace Cathedral, San Francisco, CA 5 pm
 It's Cool in the Furnace by Buryl Red, La Jolla Presbyterian, La Jolla, CA 7 pm
 Robert Roubos, Christ Church Cathedral, Ottawa, Ontario

10 FEBRUARY

Worth-Crow Duo, Senior H S, Lexington, NC 8 pm
 Marilyn Keiser, Ladue Chapel, St Louis, MO
 Susan Ingrid Ferré, East Dallas Christian Church, Dallas, TX 8:15 pm
 Cherry Rhodes, First Presbyterian, Glendale, CA 8:30 pm

11 FEBRUARY

Raymond Ocock, Fifth Ave Presbyterian, New York, NY 12:10 pm
 John Tuttle, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Charles Benbow, U of Northern Iowa, Cedar Falls, IA
 Alta Bush Selvey, Oklahoma State U, Stillwater, OK 8 pm

12 FEBRUARY

Choir of St Thomas Church (New York City); at Immanuel Congregational, Hartford, CT 8 pm
 John Holtz, Mt Lebanon United Methodist, Pittsburgh, PA 10 am
 Harriet Tucker, Johnson Memorial Church, Huntington, WV 12:30 pm
 Requiem by Mozart, Fairmount Presbyterian, Cleveland Heights, OH 8 pm

13 FEBRUARY

Harold E Pysher, St Thomas Church, New York, NY 12:10 pm
 Billy Nalle, Theatre Organ Concert, The Kirk, Dunedin, FL 8:15 pm

14 FEBRUARY

Choral Festival, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Charles Krigbaum, Salem College, Winston-Salem, NC 8:15 pm
 Kenneth and Frances Bruggers, duo harpsichord and dance; Surrey Community College, Mount Airy, NC 8 pm
 Huw Lewis, St John's Episcopal, Detroit, MI 12:15 pm
 Ray Ferguson, Detroit Symphony, Detroit, MI
 Cherry Rhodes, First United Methodist, Santa Barbara, CA 8 pm

15 FEBRUARY

John Holtz, workshop on contemporary organ music, Denison U, Granville, OH 1 pm

16 FEBRUARY

Marian Anderson, Cathedral of St Luke, Portland, ME 4 pm
 Darrell Lauer, tenor, Church of the Holy Name, New York, NY 3 pm
 Leonard Raver, Temple Emanu-El, New York, NY 3:30 pm
 Requiem by Berlioz, St Bartholomew's Church, New York, NY 4 pm
 St Mark Passion by Bach, Fifth Ave Presbyterian, New York, NY 4:30 pm
 Charles Frost, St Thomas Church, New York, NY 5:15 pm
 Syracuse Vocal Ensemble, Timothy Adams, dir; Hendricks Chapel, Syracuse U, Syracuse, NY 8 pm
 David Craighead, Rochester Chamber Orchestra, Rochester, NY
 Michael Cedric Smith, classical guitar, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Charles Benbow, Mercer U, Macon, GA
 Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm
 John Holtz, Denison U, Granville, OH 4 pm
 Gillian Weir, First Congregational, Columbus, OH
 Choral Concert choirs of Christ Church (Cincinnati) and Westminster Church (Dayton); at Christ Church, Cincinnati, OH 5 pm
 Jerald Hamilton, Second Presbyterian, Indianapolis, IN 8 pm
 William J Catherwood, Redeemer Lutheran, Flint, MI 8 pm
 Cantata, To God I Yield My Heart and Mind by Bach, Grace Lutheran, River Forest, IL 4 pm
 Jerome Butera, Holy Name Cathedral, Chicago, IL 3:30 pm
 Steven Gustafson, organ; Arthur Halbardier, harpsichord; Grace Lutheran, Glen Ellyn, IL 7:30 pm
 Salve Regina in G minor, Trumpet Concerto in E-flat by Haydn; areas by Mozart, First Unitarian, Portland, OR 4 pm
 Douglas L Butler, all-Reger, Linfield College, McMinnville, OR 8 pm
 Catharine Crozier, Mission Church, San Luis Rey, CA
 L Robert Slusser, organ; Otto Feld String Quartet; La Jolla Presbyterian, La Jolla, CA 4 pm

17 FEBRUARY

New Organ Demonstration for New York/New Jersey AGO members, Alice Tully Hall, Lincoln Center, New York, NY 9 am to 12 noon
 Marilyn Keiser, workshop and recital, Lenoir Rhyne College, Hickory, NC (thru Feb 19)
 Kenneth and Frances Bruggers, duo harpsichord and dance, Mercy College, Detroit, MI 1 pm and 8 pm
 Diane Bish, Evangelical Lutheran Church of St Luke, Chicago, IL 8 pm

18 FEBRUARY

Lynn Zeigler, Fifth Ave Presbyterian, New York, NY 12:10 pm
 Russell Meyer, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Charles Benbow, for Atlanta, GA AGO
 Frederick Swann, First Presbyterian, Naples, FL 8 pm

19 FEBRUARY

Choral works by Morley and Byrd, St Thomas Church, New York, NY 12:10 pm
 Marianne Higgs, saxophone; Herbert Burtis piano; St Paul's Chapel, Trinity Parish, New York, NY 12:30 pm
 Ted Alan Worth, Bouck Theatre, Cobleskill, NY 8 pm
 Susanna Wesley Handbell Ringers, Johnson Memorial Church, Huntington, WV 12:20 pm
 Kenneth and Frances Bruggers, duo harpsichord and dance, Notre Dame U, South Bend, IN 8 pm
 Gillian Weir, U of Texas, Austin, TX 8 pm

20 FEBRUARY

Virgil Fox, Syracuse Symphony, Syracuse, NY
 Robert Tate, St Thomas Church, New York, NY 12:10 pm
 Goldberg Variations by Bach; Don Franklin, harpsichord; St Mary's College, Notre Dame, IN 8 pm
 Arthur Poister, masterclass, U of Tennessee, Knoxville, TN (thru Feb 23)
 Frederick Swann, First Presbyterian, Midland, TX

21 FEBRUARY

Heinz Wunderlich, Epworth Methodist, Norfolk, VA

Nina Rainer, St John's Episcopal, Detroit, MI 12:15 pm

Karel Paukert, organ improvisation workshop, St Joseph Convent, Milwaukee, WI 7:30 pm (also Feb 22 at 9:30 am)
 Peter Planavsky, all-Bach, St Mark's Cathedral, Seattle, WA 8:30 pm

22 FEBRUARY

Christine Niehaus Smith, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 St Matthew Passion (Pt I) by Bach; Louisville Bach Society, Melvin Dickinson, dir; Calvary Episcopal, Louisville, KY 8 pm
 Gillian Weir, RLDS Aud, Independence, MO
 Peter Planavsky, workshop, St Mark's Cathedral, Seattle, WA 9:30 am

23 FEBRUARY

Handel's Birthday Marathon Concert; Victor Hill, harpsichord; Williams College, Williamstown, MA
 Cantatas 131 and 187 by Bach, United Church on the Green, New Haven, CT 5 pm
 Brian Jones, Dwight Memorial Chapel, Yale U, New Haven, CT 8:30 pm
 Barbara Adams, alto; Irving Hunter, tenor; St Luke's Lutheran, New York, NY 3 pm
 John Huston, Temple Emanu-El, New York, NY 3:30 pm
 Stabat Mater by Rossini, St Bartholomew's Church, New York, NY 4 pm
 Edward Wallace, St Thomas Church, New York, NY 5:15 pm
 Sacred Service by Bicch, Church of the Ascension, New York, NY 8 pm
 Cantatas 150 and 161 by Bach, St Paul's Cathedral, Buffalo, NY 4 pm
 Richard Heschke, Kirkpatrick Chapel, Rutgers U, New Brunswick, NJ 8 pm
 Ken Lowenberg, U S Naval Academy, Annapolis, MD 4 pm
 Eileen Marris Guenther, Lutheran Church of the Reformation, Washington, DC 3 pm
 August Humer, St Mark's Methodist, Petersburg, VA
 Eugenia Earle, harpsichord, Covenant Presbyterian, Charlotte, NC 3:30 pm
 Randy Deckworth, trumpet; Charles Woodward, organ; First Presbyterian, Wilmington, NC 5 pm
 David C Stills, Cathedral of St Philip, Atlanta, GA 5 pm
 Willis Badine, Ascension Lutheran, Indian Harbour Beach, FL 8 pm
 Marilyn Keiser, Christ United Presbyterian, Canton, OH
 Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm
 Elwyn Davies, Trinity Episcopal, Toledo, OH 4 pm
 Choral Concert, choirs of Westminster Presbyterian (Dayton) and Christ Church (Cincinnati); at Westminster Presbyterian, Dayton, OH 8 pm
 Indiana U Pro Arte Ensemble, First Presbyterian, Fort Wayne, IN 8 pm
 Bruce Gustafson and Arthur Lawrence, organ and harpsichord; Howe Military School, Howe, IN 4:30 pm
 Sandra Fanning, soprano; James Stephenson, tenor, North United Methodist, Indianapolis, IN 8 pm
 Heinz Wunderlich, Indiana U, Bloomington, IN 3 pm
 Kathryn Loew, Christ the King Cathedral, Kalamazoo, MI 4:30 pm
 Joseph Schreiber, Fourth Presbyterian, Chicago, IL 6:30 pm
 Terry Hicks, Our Lady of Bethlehem Convent, La Grange Park, IL 8 pm
 Charles Benbow, U of Kansas, Lawrence, KS
 Denver Concert Chorale Chamber Singers, St John's Cathedral, Denver, CO 4 pm
 John C Ellis, Cathedral of St John the Evangelist, Spokane, WA 4 pm
 John Renke, Grace Cathedral, San Francisco, CA 5 pm
 Frederick Swann, St John's Episcopal, Los Angeles, CA 3 pm

24 FEBRUARY

Clyde Holloway, Gmearh by Xenakis (premiere), South Congregational, New Britain, CT 8 pm
 Kenneth and Frances Bruggers, duo harpsichord and dance, Union College, Barbourville, KY 8 pm
 Frederick Swann, First Congregational, Fresno, CA 8 pm

25 FEBRUARY

Gerre Hancock, Hamilton College, Clinton, NY
 Dilys Smith, Fifth Ave Presbyterian, New York, NY 12:10 pm
 David Binkley, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Music for a While, old instruments ensemble Winthrop College, Rock Hill, SC 8 pm

Charles Benbow, St Mark's Episcopal, Shreveport, LA
 Heinz Wunderlich, West Liberty State College, West Liberty, WV 8:30 pm
 Gillian Weir, Boy's Home, Boy's Town, NE

26 FEBRUARY

Works by Bullock and Howells, St Thomas Church, New York, NY 12:10 pm
 Gil Morgenstern, violin; David Garvey, piano; St Paul's Chapel, Trinity Parish, New York, NY 12:30 pm
 C Ralph Mills, Johnson Memorial Church, Huntington, WV 12:20 pm
 Catharine Crozier, Cleveland Museum of Art, Cleveland, OH 8:30 pm
 University Singers, Concert Choir, Collegium Musicum, David A Wehr, dir; Eastern Kentucky U, Richmond, KY 7:30 pm

27 FEBRUARY

John George, St Thomas Church, New York, NY 12:10 pm
 Virgil Fox, Revelation Lights, Memorial Aud, Burlington, VT 8 pm

28 FEBRUARY

August Humer, Shrine of the Immaculate Conception, Washington, DC
 Clyde Holloway, Virginia Intermont College, Bristol, VA 8:15 pm
 Diane Bish, Coral Ridge Presbyterian, Fort Lauderdale, FL 8 pm
 Huw Lewis, St John's Episcopal, Detroit, MI 12:15 pm
 Rosalind Mohnsen, Westmar College, LeMars, IA
 George Ritchie, U of Nebraska, Lincoln, NE 8 pm
 Frederick Swann, Central United Methodist, Phoenix, AZ
 Gillian Weir, First United Methodist, Palo Alto, CA 8:15 pm

1 MARCH

Clyde Holloway, masterclass on Messiaen, Virginia Intermont College, Bristol, VA 9:30 am
 Welsh Musical Festival, Pocono Boy Singers, East Stroudsburg State College, East Stroudsburg, PA 8 pm
 National Organ Playing Competition, First Presbyterian Church, Fort Wayne, IN, finals, all afternoon
 Heinz Wunderlich, Goshen College, Goshen, IN 7 pm and 9 pm (identical program)

2 MARCH

Wolfgang Rübsam, Wellesley Congregational Church, Wellesley, MA 8 pm
 Requiem by Durufle, St Bartholomew's Church, New York, NY 4 pm
 King David by Honegger, Fifth Ave Presbyterian, New York, NY 4:30 pm
 Searle Wright, St Thomas Church, New York, NY 5:15 pm
 Cornell U Glee Club, Thomas Sakai, dir; Hendricks Chapel, Syracuse U, Syracuse, NY 8 pm
 Virgil Fox, Stevens Institute of Technology Field House, Hoboken, NJ 8 pm
 Princeton Collegium Musicum, Trinity Church, Princeton, NJ 8 pm
 Choral Concert, Emmanuel Episcopal, Baltimore, MD 4:30 pm
 Lloyd Bowers, harpsichord, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

August Humer, Market Square Presbyterian, Harrisburg, PA
 Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm
 David Craighead, United Church of Christ, Kent, OH 3 pm
 Wilbur Held, Trinity Episcopal, Toledo, OH 4 pm
 Charles Benbow, St John's Evangelical Protestant Church, Columbus, OH 4 pm
 Spring Choir Concert, St Bede's Episcopal, Menlo Park, CA 8 pm

3 MARCH

Catharine Crozier, Lawrenceville School, Lawrenceville, NJ
 Mass in E minor by Bruckner, Baltimore Choral Arts Society, Theo Morris, dir; Cathedral of Mary Our Queen, Baltimore, MD 8:30 pm
 Larry Cortner, St Paul's Episcopal, San Diego, CA 7:30 pm

4 MARCH

Lewis Bruun, Fifth Ave Presbyterian, New York, NY 12:10 pm
 August Humer, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Heinz Wunderlich, St Stephen's Episcopal, Richmond, VA
 J William Herndon Jr, First Presbyterian, High Point, NC 8:30 pm
 Robert S Lord, Heinz Chapel, U of Pittsburgh, PA 12 noon
 Marilyn Keiser, Milligan College, TN 8 pm

5 MARCH

Works by Byrd, St Thomas Church, New York, NY 12:10 pm
 August Humer, St Paul's Catholic Church, Clifton, NJ 8 pm
 Virgil Fox, Valley H S, New Kensington, PA 8:30 pm
 Musica Sacra, Johnson Memorial Church, Huntington, WV 12:20 pm
 Michael Murray, University Christian Church, Fort Worth, TX 7:30 pm

6 MARCH

Edward Thompson, St Thomas Church, New York, NY 12:10 pm
 Clyde Holloway, Trinity Church, NY 12:45 pm
 Kenneth and Frances Bruggers, duo harpsichord and dance, Western Carolina U, Cullowhee, NC 8 pm
 Schola Cantorum, F Teschow, dir; Valparaiso U, Valparaiso, IN 8:15 pm
 American Choral Director's Association, national convention, St Louis, MO (thru Mar 8)

7 MARCH

Paul Jenkins, Memorial Church, Harvard U, Cambridge, MA 8:30 pm
 August Humer, Milton Academy, Milton, MA
 Steven Spoon, St John's Episcopal, Detroit, MI 12:15 pm
 Heinz Wunderlich, First Presbyterian, Nashville, TN
 James Moeser, Chapparral H S, Anthony, KS
 Wilma Jensen, for Ponca City, OK AGO

Michael Murray, U of Texas, Austin, TX 8 pm
 Gillian Weir, Schoenberg Hall, UCLA, Los Angeles, CA

8 MARCH

Robert Baker, AGO masterclass, First Church, Wethersfield, CT 10 am
 Virgil Fox, Queens College, Flushing, NY 8:40 pm
 Pocono Boy Singers, Christ Lutheran, York, PA 8 pm (also Mar 9 at 11 am)
 Organ Concerto by Poulenc, Marilyn Keiser, Asheville Symphony, Asheville, NC 8:15 pm
 Wilma Jensen, AGO masterclass, Ponca City, OK
 Catharine Crozier, AGO masterclass, Caruth Aud, Southern Methodist U, Dallas, TX 9 am
 Gillian Weir, AGO masterclass, First Methodist, Glendale, CA
 David Craighead, First United Methodist, Glendale, CA 8:15 pm

9 MARCH

Gordon Dean, Christ Church Cathedral, Springfield, MA 5:15 pm
 Stabat Mater by Pergolesi, Trinity Church, Newport, RI 4 pm
 John Holtz, Center Congregational, Hartford, CT 4 pm
 Michael Schneider, Trinity Parish, Southport, CT 4 pm
 Hugh Allen Wilson, Christ United Methodist, Glens Falls, NY 4 pm
 Mass for 5 Voices by Byrd, All Saints Cathedral, Albany, NY 5 pm
 August Humer, First United Presbyterian, Cortland, NY
 Music for organ and orchestra, George Decker, organ; Con Amore Orchestra, Ronald Hebert, dir; Grace Church, Utica, NY 6 pm
 U S Coast Guard Academy Choir, Douglas Green, dir; at Fifth Ave Presbyterian, New York, NY 11 am; John Obetz with Moog synthesizer, Albany, NY 3 pm
 Albert de Ruiter, bass, Church of the Holy Name, New York, NY 3 pm
 The Penitent David by Mozart, St Bartholomew's Church, New York, NY 4 pm
 Gerre Hancock, St Thomas Church, New York, NY 5:15 pm
 Kathryn Byers Johnston, piano, Trinity Church, Lancaster, PA 6 pm
 The Cross by Elmore, Tenth Presbyterian, Philadelphia, PA 7 pm
 Jozef Serafin, St Timothy's Lutheran, Wayne, NJ
 John Rose, Kirkpatrick Chapel, Rutgers U, New Brunswick, NJ 8 pm
 Choir of St James Episcopal, Maurice Murphy, dir; at Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Haig Mardirosian, Lutheran Church of the Reformation, Washington, DC 3 pm
 Kenneth and Frances Bruggers, duo harpsichord and dance, City Hall Aud, Clinton, NC 4 pm
 Lyle Heckinger, Trinity Episcopal, Toledo, OH 4 pm
 Harold Rommler, Concordia Senior College, Fort Wayne, IN 8 pm
 Meditations on the Mystery of the Holy Trinity by Messiaen, Clyde Holloway, Second Presbyterian, Indianapolis, IN 3:30 pm
 Olivier Messiaen and Yvonne Loriod, pianists, Tabernacle Presbyterian, Indianapolis, IN 8 pm

Xavier Darasse, Valparaiso U, Valparaiso, IN 4 pm
 St Matthew Passion (Pt II) by Bach, Louisville Bach Society; Calvary Episcopal, Louisville, KY 3:30 pm
 Cantata, Verily I Say to You by Bach, Grace Lutheran, River Forest, IL 4 pm
 Albert Lea Cantori Choir, Grace Lutheran, Albert Lea, MN
 Carlene Neihart, Sacred Heart Church, Colwich, KS
 Brian Jones, Christ Episcopal, Dallas, TX 4 pm
 Cherry Creek H S Meistersingers, St John's Cathedral, Denver, CO 4 pm

10 MARCH

Virgil Fox, Red Bank NJ
 Catharine Crozier, Church of the Transfiguration, Dallas, TX

11 MARCH

Robert Knox Chapman, brass ensemble, Christ Church Cathedral, Springfield, MA 5:15 pm
 Gerald McGee, Fifth Ave Presbyterian, New York, NY 12:10 pm
 Josef Serafin, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Marilyn Keiser, AGO workshop, All Saints Episcopal, Richmond, VA
 "The Rumbling Twenties" AGO program, North United Methodist, Indianapolis, IN 8 pm
 Saint Nicolas by Britten, William Rainey Harper College, Palatine, IL 8 pm
 Daniel Roth, Plymouth Congregational, Minneapolis, MN

12 MARCH

Hear My Prayer by Mendelssohn, St Thomas Church, New York, NY 12:10 pm
 Peter DuBois, Johnson Memorial Methodist, Huntington, WV 12:20 pm
 Huw Lewis, Hill Aud, U of Michigan, Ann Arbor, MI 8 pm
 John Rose, Knox Metropolitan Church, Calgary, Alberta

13 MARCH

Steven Rosenberry, St Thomas Church, New York, NY 12:10 pm
 Jozef Serafin, Immaculate Heart Church, Maplewood, NJ 8 pm
 Terry Charles, "Latin Fiesta" theatre organ concert, The Kirk, Dunedin, FL 8:15 pm

14 MARCH

Stephen Hamilton, Central Presbyterian, Bristol, VA 8:15 pm
 Kathleen Thomerson, Eastern Illinois U, Charleston, IL 8 pm

15 MARCH

Pocono Boy Singers, Noroton Presbyterian, Darien, CT 2 pm (also Mar 16, 11 am)
 Virgil Fox, Baltimore Symphony Orchestra, Lyric Theatre, Baltimore, MD 8:15 pm
 Valparaiso U Choir, Grace Lutheran, Glen Ellyn, IL 7:30 pm
 August Humer, All Saints Episcopal, Palo Alto, CA
 Noye's Fludde by Britten, First United Methodist, Santa Barbara, CA 7 pm

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William Albright — Central United Methodist, Lansing, MI Jan 5: Concerto in A minor BWV 593, Vivaldi-Bach; Dream and Dance, Albright; Black Host, Bolcom; Variations on America, Ives. Assisted by William Moersch, percussion.

Ludwig Allman — Temple Emanu-El, San Francisco, CA Dec 29: Contrapunctus VIII (Art of Fugue), Kleines harmonisches Labyrinth BWV 591, Thy throne I now approach BWV 668, Bach; Chromatic Fantasy BWV 903, Bach-Reger; Dialog Eins, A Reimann; 3 Organ Pieces, Milhaud; Wellington's Victory, Second Prelude through all major keys opus 39/2, Beethoven.

Jane Bryan — senior recital, Bowling Green State U, OH Dec 8: Pastorale BWV 590, Sonata in E-flat BWV 525, Prelude and Fugue in A BWV 536, Bach; Jesu meine Freude, Walther; Sonata II, Hindemith; Sonate in D, Mendelssohn.

Frederick Burgomaster — St Paul's Cathedral, Buffalo, NY Dec 20: Swiss Noel, Daquin; Sleepers wake, Bach; Praise be to Thee Lord Jesus Christ, Walcha; Carillon, Sowerby; Les Bergers, Dieu parmi nous, Messiaen.

William Carnot — First United Methodist, Alhambra, CA Dec 1: In dulci júbilo, Sleepers wake, Prelude and Fugue in D, Bach; Toccata in A, Paradisi; Concerto in F, Handel; Now thank we all our God, Whitford; Choral in B minor, Franck; Carillon de Westminster, Vierne; Bible Poems, Weinberger; The Balls of St Anne de Beaupre, Russell; Toccata on O Filii et Filiae, Farnam.

Eileen Coggin — Community United Methodist, Fairfield, CA Dec 1: Overture from Concerto opus 7/2, Handel; 6 Little Preludes and Intermezzi, Schroeder; Erbarm dich mein, Ein feste Burg, Bach; Herzliebster Jesu, Herzlich tut mich erfreuen, Brahms; Fantasia KV 608, Mozart; God of the Expanding Universe, Felciano; Noel for the Flutes, Daquin; Venite adoremus, Gehrenbeck; The Nativity, Langlais; Variations on Adeste fidelis, Dethier.

George Decker — Grace Church, Utica, NY Dec 11: Livre d'Orgue, du Mage; Voluntary in C, Stanley; Prelude and Fugue in E minor, Bruhns; Adagio (Sym VI), Widor; Final (Sym I), Vierne.

Richard P DeLong — Grace Episcopal, Mansfield, OH Dec 22: Prelude and Fugue in E, Lübeck; 3 Noels, Dandrieu; 3 Pastorales, Zipoli; Reger and Micheelsen; Es ist ein Ros, Brahms; Variations on a Noel, Dupré.

Bonnie Beth Derby — St Paul's Cathedral, Syracuse, NY Dec 10: all-Buxtehude; Prelude and Fugue in G minor; Nun komm der Heiden Heiland; In dulci júbilo; Fantasia on Ich dank dir schon durch deinen Sohn.

Thomas G Duncan — Presbyterian Church, Laurinburg, NC Dec 5: Prelude and Fugue in C BWV 545, Trio Sonata I BWV 525, Bach; Magnificat primi toni, Frescobaldi; Es ist das Heil, Anonymous 17th C; 5 pieces from Mass for Parishes, Couperin; Master Tallis's Testament, Howells; Mr Weelkes' Lachrimae, Weelkes; Final (Sym I), Vierne.

Walter A Eichinger — Our Lady of the Lake Church, Seattle, WA Dec 12: Wake awake, Krebs; Variations on Why art thou troubled my heart, Scheidt; The Nativity, Langlais; Lo how a rose, Brahms; Flourish, Michael E Young.

Robert Elmore — First Presbyterian, Philadelphia, PA Nov 26: Toccata in C, Vom Himmel hoch, Pachelbel; Nun freut euch, Kaufmann; Lobe den Herren, Walther; Serene Alleluias, Outbursts of Joy, Messiaen; Prelude on Seelenbräutigam, Elmore; Toccata (Suite opus 5), Durufle.

Mary Fenwick — Cathedral of the Sacred Heart, Newark, NJ Nov 12: Fanfare on Psalm 81, Cook; Wacht auf, Bach; Suite opus 5, Durufle; Herzlich tut mich erfreuen, Brahms; Fugue on BACH opus 60/5, Schumann; Sonata Eroica, Jongen.

Edythe Rachel Grady — Johnson C Smith U, Charlotte, NC Dec 8: Veni veni Emmanuel, Phillips; A child is born in Bethlehem, Beside thy cradle here I stand, O blessed Emmanuel, Bach; Noel, Balbastre; Shepherd Pipes, A H Johnson; Sleep softly, Schroeder; Rise up shepherd, Arr R N Dett; The Three Kings, Silent Night, Fanfare on Adeste fidelis, Young.

Elisabeth Hamp — First Presbyterian, Danville, IL Dec 1: Prelude and Fugue in E minor BWV 533, Bach; To Thee alone Lord Jesus Christ, Pachelbel; Vom Himmel hoch, Buttstedt; Noël grand jeu at duo, Daquin; Prelude on Veni Emmanuel, Schafer; Carol Rhapsody, Purvis; Pastorale, LeRoy Hamp; The Unutterable Beauty, E Hamp; A dove flew down,

in Bethlehem a wonder, Schroeder; What shall we give to the Child of Mary, Guinaldo; Ah Lord how shall I meet Thee, Walcha; Hear Ye Israel (Elijah), Mendelssohn; God Among Us, Messiaen. Assisted by soprano Mary Curtis and flutist Sera Jo Ward.

Susan Hegberg — Dickinson State College, Dickinson, ND Dec 6: 4 French Noels, Reison, Dandrieu and Daquin; Andante sostenuto (Sym Gothique), Widor; Te Deum, Langlais; Prelude and Fugue in G minor, Dupré; Sonata in D, C P E Bach; Consolation, Scherzo, Pastorale, Toccata (opus 65 and opus 59), Reger.

Arlene Hilding — Bethany Lutheran College, Lindsborg, KS Dec 16: Partita on Jesu meine Freude, Walther; Pastorale in F, Sonata I, Bach; 2 settings: Vom Himmel hoch, Walcha and Pachelbel; Concerto, Monnikendam. Assisted by brass ensemble.

David J Hurd Jr — Chapel of the Intercession, New York, NY Dec 8: Magnificat primo tone, Buxtehude; 2 settings: Nun komm der Heiden Heiland BWV 659-660, Meine Seele erhebt den Herren BWV 648, Fuga sopra il Magnificat BWV 733, Bach; Suite on the Second Tone for the Magnificat, Guilmant; Partita on Nun komm der Heiden Heiland, Distler.

Max Jackson — Second Presbyterian, Portsmouth, OH Nov 14: Fantasia KV 594, Mozart; Sonata III, Hindemith; Toccatas for the Vaults of Heaven, When the Morning Stars Sang Together, Pinkham; Prelude and Fugue in B minor, Passacaglia and Fugue in C minor, Bach.

Roy Kehl — Northern Illinois U, DeKalb, IL Nov 6: Fugue in E minor, Scriabin-Stout; Pieces II, III, VI, I from L'Organiste Vol I, Franck; Fugue in A-flat minor, Brahms; Prelude, Fugue and Chaconne in D minor, Pachelbel; Schmücke dich, Wer nur den lieben Gott, Es ist ein Ros, Stout; Passacaglia in C minor, Bach.

Robert Burns King — First Presbyterian, Burlington, NC Nov 24: Trumpet Voluntary, Clarke; Toccata in F, Bach; Heroic Music, Telemann; Fantasy in A, Franck; Sonata da chiesa per la Pasqua, Sagnébin; Prelude and Fugue in G minor, Dupré. Assisted by Eddie Bass, trumpet.

Sharon Kleckner — Trinity Lutheran, Janesville, MN Nov 17: Cortege and Litanie, Dupré; Wacht auf, BWV 645, Nun komm der Heiden Heiland BWV 659, Nun freut euch BWV 734, Prelude and Fugue in D BWV 532, Bach; Benedictus, Reger; Dieu parmi nous, Messiaen.

Stephan Kolarac — St Paul's Cathedral, Syracuse, NY Dec 17: Carillon, Dupré; Variations on Lucis Creator, Ballade in the Phrygian Mode, Litanies, Alain; Prelude and Fugue on ALAIN, Durufle.

Arthur Lawrence — Our Lady of Bethlehem Convent, La Grange Park, IL Nov 24: Prelude and Postlude in D minor, Bruckner; Sonata in F, Pergolesi; Chaconne in E minor, Buxtehude; 2 Noels, Daquin; Antiphons opus 18, Dupré; Canonic Variations on Vom Himmel hoch, Prelude and Fugue in C BWV 547, Bach.

John Lee — St Paul's Church, Los Angeles, CA Dec 13: Sleepers awake, Krebs; O come O come Emmanuel, van Hulse; Toccata on Saviour of the Nations Come, Manz; From heaven above, Jesu joy of man's desiring, In dulci júbilo, Bach; Variations on Josef est bien, Marie, Balbastre; Noel, Daquin; Coventry Carol, Sumston; What Child is this, Wolfe; Improvisation on 2 Christmas Themes, Lee; Pastoral Symphony and Hallelujah Chorus (Messiah), Handel.

Reginald Lunt — St Patrick's Cathedral, New York, NY Dec 8: Echo Voluntary for Double Organ, Purcell; Toccata in D minor BWV 538, Bach; Concerto in B-flat after Torelli, Walther; Sonata V, Mendelssohn; Fugue 3 on BACH, Pepping; Variations on Veni Creator, Durufle; Desseins éternels, Messiaen; Tu es Petra, Mulet.

Norman Mackenzie — Fifth Ave Presbyterian, New York, NY Dec 10: 2 settings: In dulci júbilo BWV 729, 751, Trio Sonata I BWV 525, Bach; God rest ye merry gentlemen, Elmore; Choral in B minor, Franck; Acclamations, Langlais.

Hinson Mikell — Cathedral of the Sacred Heart, Newark, NJ Dec 3: Fanfare, Cook; Come now Saviour of the heathen BWV 659, Prelude and Fugue in B minor BWV 544, Bach; 2 Chorale Preludes, Sessions; Cortege et Litanie, Dupré; Banquet Celeste, Sortie (Pentecost Mass), Messiaen; Scherzo (Sym II), Final (Sym I), Vierne.

John Obetz — St Joseph's Co-Cathedral, Independence, MO Dec 8: God rest ye merry gentlemen, Roberts; Of the Father's love begotten, Johnson; Prelude and Fugue in E-flat, Bach; 3 Noels, Corrette, Daquin and Dandrieu; Sonata III, Mendelssohn; Final (Sonata I), Guilmant.

John O'Donnell — St Francis Church, Melbourne, Australia Dec 8: Toccata undecima, G Muffat; Ciacona in F minor, Pachelbel; Pange lingua, de Grigny; Prelude and Fugue in D minor, Buxtehude; Partita on Sei gegrüßet, Trio Sonata VI in G, Passacaglia in C minor, Bach.

Stephen Park — St Paul's Church, Los Angeles, CA Dec 20: Puer natus est, Titcomb; Behold a rose, Brahms; O hail this brightest of days, In dulci jubilo, Bach; Noël grand jeu et duo, Daquin; Divinum mysterium, Purvis; Venite adoremus, Gehrenbeck; Silent Night, Black; Merry Christmas and a Happy New Year, Templeton.

Dale G Rider — Christ Church Episcopal, St Joseph, MO Dec 15: Festival Voluntary, Paeters; Prelude in C, Bruckner; Echo Voluntary, Purcell; Salvation now has come to us, Karg-Elert; From heaven high, Marpur; O come O come Emmanuel, Manz; Wake awake, How bright appears the morning star, Bender; Lo he comes with clouds descending, Petite Suite, Bales; O come all ye faithful, Wyton; Good Christian men rejoice, Bach; Behold a lovely rose, Brahms; What child is this, Gehring; God rest ye merry gentlemen, Held; Partita on Gottes Sohn ist kommen, Pepping; Weihnachten, Regar.

J Marcus Ritchie — St Philip's Episcopal, New Orleans, LA Dec 1; all-Bach: Toccata and Fugue in E BWV 566, Von Gott will ich nicht lassen BWV 658, Schücke dich BWV 654, Toccata in F BWV 540, Allein Gott BWV 677, Wir glauben all BWV 680, Passacaglia and Fugue in C minor BWV 582, Ach bleib bei uns BWV 649, Meine Seele erhebt den Herren BWV 648, Prelude and Fugue in E minor BWV 548.

Albert F Robinson — Fifth Ave Presbyterian, New York, NY Nov 12: Fantasia in G BWV 572, Bach; Voluntary in D minor, Stanley; Canon in E flat (Sonata VI), Fugue on America, Thayer; Antiphons III, V, Dupré; Work Song, Bingham.

Daniel Roth — Shrine of the Immaculate Conception, Washington, DC Jan 14: Fantasy and Fugue in G minor BWV 542, Liebster Jesu wir sind hier BWV 731, Valet will ich dir geben BWV 736, Jesus Christus unser Heiland BWV 721, Bach; Allegro vivace (Sym V), Widor; Prelude and Fugue in A-flat, Dupré; improvisation on BACH and ALBERT, Roth.

Jack Ruhl — First Presbyterian Church, Fort Wayne, IN Nov 19: Suite on the Second Tone, Clérambault; Sagas IV and VI, Guillo; Choral-Poem II on Today you will be with me in Paradise, Tournemire; Prelude and Fugue in B minor, Bach; Prelude for Organ and Tape, Stewart; Sonata I, Mendelssohn.

Michael W Secour — All Saints Episcopal, Long Beach, CA Nov 17: Battala Imperial, Cabanilles; Tiento de Sexto Tono, de Soto; Ensalada obra de Octavo Tono Alto, de Heredia; Psalm Prelude 1/3, Howells; Wachtet auf, Toccata and Fugue in D minor, Bach; Choral in E, Franck; Air and Gavotte, Wesley; Cortege et Litanie, Dupré; Le Banquet Celeste, Messiaen; Paean, Leighton.

Leon G Simmons — St Paul's Church, Los Angeles, CA Dec 6: Nun komm der Heiden Heiland, Herr Christ der einge Gottes-Sohn, Wenn wir in höchsten Nöthen sein, Wachtet auf, Bach; Cantabile, Pièce Héroïque, Franck; Schönster Herr Jesu, Schroeder; Romanza, Carol Rhapsody, Purvis.

Donald Spies — Cathedral of St John the Evangelist, Spokane, WA Dec 29: Magnificat tertii toni, Titelouze; 2 settings Vom Himmel hoch, Pachelbel; Canonic Variations on Vom Himmel hoch, Bach; Canonic Variation on Vom Himmel hoch, Shackelford; Symphonie Gothique, Widor.

Norma Stovlingson — Holy Cross Episcopal, Paris, TX Nov 17: Prelude and Fugue in E minor, Buxtehude; Ecce lignum crucis, Heiller; Prelude and Fugue in D, Bach; Suite on the Eighth Tone, Boyvin; Second Fantasy, Alain; Fantasy on Halleluja Gott zu loben opus 52/3, Regar.

Mark Tarbell — St Paul's Cathedral, Buffalo, NY Dec 27: Prelude and Fugue in F-sharp Minor, Buxtehude; Zu Bethlehem geboren, Ich steh an deiner Krippe hier, Den die Hirten lobten sehre, Walcha; A Sonata for two violins and organ in C, Mozart.

Fred Tulan — Stanford University, Stanford, CA Nov 18: Variations on Fugue and Chorale-Fantasia for organ and pretaped stereo Electronic Mutations of the St Mary's Cathedral Organ (San Francisco), Otto Luening; Phase for organ with pretaped polysynthesis and synthesized percussions, Steve Reich; Furioso, Zamecnik; Adagio, Saint-Saëns; As Bach Was Saying . . . , George Shearing; Suite-The Splendiferous Starr for organ and pretaped second organ with quadrasonic pretaped heartbeats, multiple cassettes and three oscillators, Wright.

Geoffrey Giles Vickery — senior recital, Eastern Illinois U, Charleston, IL Dec 9: Prelude and Fugue in A minor BWV 543, Bach; Sonata opus 86, Persichetti; Suite on the Second Tone, Clérambault; Choral in B minor, Franck.

J Clifford Walsh — St Patrick's Pro-Cathedral, Newark, NJ Dec 15: Come Savior of the Gentiles, Sleepers Wake, Bach; Prelude, Chorale and Variations, Nieland; Tableaux for Christmas, Young; An Old Irish Air, Clokey; Suite Gothique, Boëllmann. Also excerpts from Messiah by Handel and Stabat Mater by Rossini sung by tenor Daniel Mele.

Grady Wilson — St Paul's Chapel, Columbia U, New York, NY Dec 5: Fantasy, Choral and Toccata on Veni Emmanuel, Corliss Arnold; Sonata for Trumpet and Organ, Hovhaness; Trois Danses, Alain. Assisted by Gary Solomon, trumpet.

Charles Woodward — First Presbyterian, Wilmington, NC Nov 24: Prelude and Fugue in D, Buxtehude; Sonata II BWV 526, Prelude and Fugue in C BWV 547, Bach; Impromptu, Vierne; Tube Tune, Cocker; Variations on 2 Sunday School Tunes, Thomson; Grand Choeur Dialogue, Gigout.

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