

THE DIAPASON

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

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JUNE, 1975

The Organ Clearing House is a non-profit organization which, simply, gets together available old pipe organs and prospective buyers of old instruments. It was founded in 1959 as an adjunct of the Organ Historical Society, under the aegis of Barbara Owen. In 1961, Alan Laufman became its Director. Alan, a native New Englander, is a teacher by vocation. His lifelong interest in history and his love for organ music led him, in 1958, to the Organ Historical Society; soon, as Chairman of that organization's Extant Organs Committee which is well on its way to cataloguing every old pipe organ in the United States and Canada, he became interested in the fate of old instruments which were in danger of destruction because of the closing of churches or the installation of new organs. It was a natural step for him to join forces with Barbara and before long to become Director of the Clearing House.

In 1964, for practical reasons, the Clearing House separated from the Organ Historical Society. Since then it has been an entirely independent operation, still non-profit; it is still ably managed by Alan Laufman. He is assisted by a large advisory council representing a cross-section of the professional organ world.

The Organ Clearing House activities fall into several categories. The first is finding old organs which are in danger of destruction. Alan's efforts in discovering old organs due for demolition are greatly aided by his continuing work as chairman of the Extant Organs Committee of the Organ Historical Society. As such instruments are discovered they are promptly catalogued with as much pertinent information as possible regarding size, style, and tonal resources.

It should be pointed out, of course, that where an old organ is still happily serving its original purpose, there is no thought of disturbing the *status quo*, other than to show appreciation for the organ and encourage the church members to cherish their good fortune in owning a fine old instrument. It should also be noted that the Organ Clearing House basically limits its activities to old organs with mechanical action.

A second category involves seemingly endless correspondence and telephone calls with churches, schools, and individuals who are looking for an organ. Those inquiring are asked to provide information about space and budget limitations. Matching requirements with available organs, the Clearing House can then make recommendations according to the needs of each situation.

Recommendations often also include advising the purchaser of a professional organbuilder to move and set up the old organ, or in some cases, to rebuild or revise the instrument for the needs of the purchaser.

On the other hand, sometimes organbuilders find a prospective client for whom an old tracker, either in original condition, or suitably revised, is the best solution. The organbuilder then calls Alan to see what the Clearing House has available.

Finally, Alan occasionally actually moves the old organs himself, with the help of his students when possible, during school vacations. But there have been more races with the wrecker's ball during midwinter weekends than he cares to remember, and sometimes, unfortunately, he loses out. Some fine old trackers have been crushed by demolition crews, never to play again. Others have suffered irreparable damage from workmen who have ruthlessly crushed pipes while installing speakers for electronic substitutes. There have even been instances of unscrupulous organ technicians destroying an old organ to prevent its reuse. Those who let an organ die from ignorance are to be pitied, Alan says, but those who intentionally

Saving Old Organs: The Organ Clearing House

by George Bozeman, Jr.



Christ Lutheran Church, Woodstock, New York

wreck an organ are criminals.

It is difficult for some to understand, accustomed as we are to an economy based on planned obsolescence, why old organs should be worth saving, much less moving to new situations. The truth of the matter is that most old American tracker organs, particularly those built in the 19th century, are practically indestructible, given reasonable care, although organs are subject to changes in fashion and taste, like most other things, a great number of 19th century American organs have such fine tonal qualities and design that they are still quite adequate for contemporary service use without any alteration. Even a late 19th century organ, built when tonal ideas became somewhat debased according to classical and present-day standards, provides an excellent nucleus in the form of mechanism and larger pipes around which an excellent revision can be made at moderate cost.

Cost is one of the big reasons for the success of the Organ Clearing House in locating old organs. It is not at all uncommon for a church to be able to purchase, move, and install a fine old instrument for less than the cost of an

electronic substitute. In order for this to happen it is necessary to find an instrument available for little or nothing, and in essentially good condition, and to find a church willing to provide volunteers for the heavy and otherwise expensive work of dismantling, moving, and reinstallation. The average purchase price for the used organs is around \$500.00, but of course most require some repairs and perhaps revisions in order to be suitable for a new location. Even in instances where the instrument requires a thorough revision and repair, however, the cost seldom exceeds about one-half of an equivalent new organ.

There are situations, of course, where an old organ, even with revisions, simply is not suitable. The matter of space, for example, often rules out an old organ. The 19th century believed in spaciousness, at least for churches, and it is unusual to find an old organ, particularly one with two manuals, that can be made to fit the closets or ten-foot ceilings that some churches offer for an organ. Such situations usually require a custom-tailored, new instrument, and Alan is quick to recommend that route in those circumstances.

A wide range of organs is available from the Organ Clearing House, ranging from one-manual instruments with only 2 ranks up to two manuals and 29 ranks, and even a rare three-manual. Some of the one-manual organs are moderately compact, although these are usually quickly snapped up by private individuals wanting a small house organ. The organs fall into two basic categories. Some are so valuable, either because of great age or unusually fine quality, that they should be kept in their original condition. This of course means that the purchaser must want just this kind of instrument, with original beauty and original limitations intact. The other category of old tracker organs comprises those which are well built, thus providing admirable raw materials, but which require modifications to either the tonal resources or appearance, or both, in order to serve contemporary needs. Most of the old trackers were soundly made, although naturally not all of them were great works of art. It is these which provide a wonderful and economical basis for creating exciting "new" instruments.

In either of these categories the old organ may be in fine, fair, or poor condition. Those in fine condition (and these are rarely for sale) require little more than care in moving in order to preserve their condition. Those in fair condition require some repairs, rebushing, and re-leathering. But even the ones in poor condition can be refurbished economically. And an old tracker organ which was foolishly electrified in the past can be fitted with a responsive new mechanical action; this has been done in several recent instances.

Below are details of some representative relocations handled through the Organ Clearing House.

St. Ann's Roman Catholic Church in Wayland, Massachusetts, has a splendid organ built originally by Johnson & Son of Westfield Massachusetts. Their Opus #640, it was built in 1885 for May Memorial Church in Syracuse, New York and later moved to the Methodist Church in Fayetteville, New York. It was rebuilt for St. Ann's Church in 1974 by the Andover Organ Company of Methuen, Massachusetts. Relocated through the Organ Clearing House, the instrument was provided with a new case and an extensively revised tonal scheme. Although much of the original pipework was retained, it was revoiced to make a fine contemporary organ. E. A. Kelley Associates were consultants for the project. Leo Constantineau of Andover designed the new case; Robert J. Reich voiced and tonally finished the instrument, which replaced an electronic substitute.

GREAT

Principal 8' 58 pipes
Bourdon 8' 58 pipes
Octave 4' 58 pipes
Flute d'Amour 4' 58 pipes
Fifteenth 2' 58 pipes
Sesquialtera II 116 pipes
Mixture IV 232 pipes

SWELL

Spitz Flute 8' 58 pipes
Celeste (TC) 8' 46 pipes
Chimney Flute 4' 58 pipes
Principal 2' 58 pipes
Quint 1 1/2' 58 pipes
Trompette 8' 58 pipes

PEDAL

Sub Bass 16' 30 pipes
Principal Bass 8' 30 pipes
Choral Bass 4' 30 pipes
Mixture IV 120 pipes
Posaune 16' 30 pipes

Swell to Great; Swell to Pedal; Great to Pedal; Swell Tremulant; Balanced Swell Shoe

The organ in the West Concord Union Church, Concord, Massachusetts, was originally built in 1869 by William Stevens of Boston for a church in Wilton, New Hampshire. It was purchased (Continued, page 3)

In this issue we conclude Umberto Pineschi's article on old organs in the area of Pistoia, Italy. As in the case of most articles prepared for a magazine such as ours, it was prepared well in advance (many months) of its publication. In the meantime, worsening economic conditions in Italy have reinforced some of the official indifference about the organs which remain to be restored. A few days ago, I received a letter from Mr. Pineschi, and I think that it is worth quoting here exactly as he wrote it, remembering that English is not his "home" language. His plea speaks eloquently enough for itself, and we hope that our readers will respond in kind.

April 27th, 1975

Dear Mr. Schuneman:

Johnny Egnot gave me your address. I am writing to you because I need some help. Already you know a lot about Pistoian organs and certainly you remember the big organ of San Pier Maggiore (3 manuals, 2 pedalboards, with 67 stops). Well, after a few months since I had seen it the last time, I had to visit it because a well known Dutch organist, Louis Toebosh, asked to see it. You can't imagine what we had to see! Through the windows missing of their panes a lot of pigeons had come in. To cut short the long story, you can't see the lowest keyboard and the second pedalboard any more—you can imagine because of what—and all the cornices of the case are full of that stuff. If you think that also the rain comes in through the windows and that keyboards, pedals, case, etc. are wooden, you easily imagine the immediate and serious danger for the instrument.

Now I am writing to everyone whom I know to be interested about organs, asking them to write immediately to the mayor of Pistoia: Sig. Sindaco di 51100 Pistoia, Italy; and to the Superintendent of Fine Arts: Sig. Soprintendente alle Gallerie, via della Nimma 5, Florence, Italy; telling them that such a thing is just a shame. Could you kindly do that, using the official paper of the magazine? This would be an enormous help.

If I am still in time: I wrote in my article that the Bordon 8' of the Spirito Santo organ in Pistoia perhaps is not original. Now I think that it can be. The original inscription is "Flauto in . . . va." I thought it was "Flauto in (otta) va," but it could also be "Flauto in (se) va" which would be just a Bordon 8'.

Johnny Egnot translated my "laffata" as "capped," but I think it should be "stopped" as far as I know.

Thank you for what you'll be able to do for the organ of San Pier Maggiore!
My best greetings,

Umberto Pineschi

My letters on THE DIAPASON stationery are well on their way by now. Hopefully others will be soon. If you would like to write Mr. Pineschi, his address is: Via della Madonna 28, 51100 Pistoia, Italy.

Not all of the old organs to be saved are in foreign countries. There are a lot of them right here at home. And many have been saved to be restored, refurbished, rebuilt, or otherwise usefully utilized through the good offices of an agency called the Organ Clearing House. The Organ Clearing House is unselfishly operated by Alan Laufman. Neither Alan nor the Clearing House make any money over and above expenses. In fact, it is financially a losing proposition. But it is a winning one when it comes to preventing the destruction and loss of perfectly good old organs. Most of the work is very unspectacular, but occasionally a "big" event takes place as a result of the work of Alan and his friends. For instance, the large Johnson organ at St. Mary's Church in Boston, the subject of Thomas Murray's article in last November's issue of THE DIAPASON, has been saved, and at this moment it is being moved to Mankato, Wisconsin. There, it will have a completely new home in a large Roman Catholic building where it will be kept in its original state. If Alan spends a lot of his time at Clearing House work for no financial reward, he does receive the exceedingly warm expressions of gratitude from those who have been the recipients of his work. And we know Alan to have a big warm heart!

So that our readers might learn to know about the Clearing House and its work, George Bozeman has written about this unique venture, carefully choosing examples of the end results so as not to give the impression that the Organ Clearing House is in any way connected to commercial firms who have necessarily carried on from where the Clearing House leaves off. The Organ Clearing House is simply the placement "middleman" to find a new home for an organ, and it retains a fierce financial independence from all organbuilders and technicians who ultimately do work on the organs.

Would that more people might follow Alan's lead, help and support the work of the Organ Clearing House, and support the cause of saving instruments. In this day of "throwaway" goods, many more organs might thereby be saved from obliteration and needless destruction.

Robert Schuneman

Letters to the Editor

Hackensack, N.J. May 2, 1975

To the Editor:

In your April issue, under "Harpichord News," I noticed that you mention Karyl Louwenaar and her performance of one Jon Deak's Fantasy for solo amplified harpsichord at the New York Composers' Forum concert on February 8.

I would greatly appreciate your setting the record straight with another notice telling your readers that the Fantasy is actually by William Penn, and that it has just been published by us and can be bought for \$7.50.

It may also interest your readers, considering that it is a rather spectacular piece, that it has been recorded for Advance Recordings by David Fuller (but I do not know if it has already been released).

Sincerely yours,

Kurt Stone
Director of Publications
Joseph Boonin, Inc.
Music Publications

Rochester, N.Y. April 22, 1975

To the Editor:

In the latest issue of THE DIAPASON (April, 1975), under "Harpichord News," you listed Karyl Louwenaar as performing "Jon Deak's Fantasy (1974) for solo amplified harpsichord at the New York Composer's Forum Concert on February 8." There is a very glaring mistake in the notice. Jon Deak did not write the piece, I did. I'd appreciate it if you would make a correction notice for the next issue of THE DIAPASON. Thank you for your considerations.

Sincerely,

William Penn
Assistant Professor of Composition
Eastman School of Music

We extend our apologies along with the correction to composer Penn. —
The Editor.

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American Institute of Organbuilders

Increasing interest in the American Institute of Organbuilders by many who have not yet had the opportunity to participate in its early meetings, as well as past-experience, prompted a mid-year meeting of the Board of Directors of the AIO in Cleveland, Ohio on February 22nd.

Present at this meeting were President Earl Beilharz of Elida, Ohio, and Board Members Randall Wagner of Hagerstown, Maryland, Philip Baudry of Somerville, Massachusetts, Roy Dedman of Ft. Worth, Texas, Jan Rowland of Houston, Texas, Pete Sieker of Los Angeles, and Jack Sievert of Orrville, Ohio. Unable to attend were Donald Olson of Methuen, Massachusetts, and Charles McManis of Kansas City, Kansas.

Usual organizational business was discussed, and a decision was made to incorporate the AIO, with the proceedings to be handled by Jack Sievert. Of particular interest was a report submitted by Randy Wagner, AIO VP and Chairman of the Membership Committee, who is concentrating efforts to secure new members in two general categories: (1) highly trained organbuilders and technicians who will be an obvious asset to the present membership and share in the growth of the organization, and (2) apprentice or trainee-members. As it is a goal of the organization to improve the general field of organbuilding in many areas, additions to the AIO in this second group will be no less actively sought than those in the first group! Work is presently being continued by the membership committee to develop a suitable Application for Membership which will be made available to interested parties by writing Randall Wagner, Box 71, Hagerstown, MD 21740.

Plans for the next Convention have been underway under the direction of

Convention Committee Chairman Paul Carey of Troy, New York since the closing of the '74 Convention. The Con-Comm report submitted to the Board in Dayton indicates the 1975 Convention will be even more worth-while than the past excellent meetings of Dayton and Washington, D.C. New suggestions from the general Board will provide more room in the future for topics of an instructional nature, both basic and highly technical.

The efforts of the Educational Committee chaired by Roy Redman were particularly well discussed, and the AIO has long-range plans to formalize training in the field of organbuilding with end-goals of producing both "Master Organbuilders" as well as specialists concerned with specific areas of the trade. For the present, however, it will remain the position of the AIO that training be offered by those firms in a position to do so, but in the tradition of the "apprentice system" in so far as the laws permit. While college level training is of course desirable, it was felt that theoretical instruction is no substitute for practical training and experience, and the AIO would support educational efforts by institutions such as colleges and universities provided that they indicated a concern and awareness of and a relation to the needs of the industry.

During the Board meeting, information was received that the Associated Pipe-Organ Builders of America (APOBA), an organization of firms, was interested in future cooperation with the AIO, which is an organization of individuals. Good wishes of mutual success were exchanged.

Thanks is given to Phil Baudry who recorded the minutes in the absence of Recording Secretary Don Olson.

— Jan Rowland

Organ Clearing House

(Continued from p. 1)

from Saint Mary's Roman Catholic Church in Manchester, New Hampshire, its third location, in 1970. The Organ Clearing House assisted in the relocating of the instrument and it was rebuilt and enlarged by the Philip A. Beaudry Company of Somerville, Massachusetts. Although the handsome old case was retained, extensive revisions were made to the tonal structure of the organ to achieve a fine contemporary sound.

GREAT 58 notes
Open Diapason 8' orig. revoiced
Hohl Flute 8' orig. revoiced
Principal 4' orig. revoiced
Flute 4' orig. + 12 wood basses
Twelfth 2 3/4' orig. revoiced
Fifteenth 2' replaced earlier
Mixture III-IV new
Sesquialtera (TC) II new
Tremolo

SWELL 58 notes
Stopped Diapason Bass 8' orig.
Stopped Diapason Treble 8' orig.
Viola 8' orig. rescaled
Flute 4' old pipes new to this organ
Fifteenth 2' old pipes new to this organ
Trumpet Bass 8' new
Trumpet Treble 8' new
Tremolo

PEDAL 27 notes
Sub Bass 16' new
Gedeckt 16' old, probably not orig.

Great-Swell, Pedals-Great, Pedals-Swell,
Pedal Check

it enlarged and restored by Bozeman-Gibson and Company of Lowell, Massachusetts, in 1972. Because of the excellent sound of the old organ it was decided to carefully preserve the original tone of the existing stops (a 16' Double Open Diapason in the Pedal was removed in the 1921 move) and the only alterations were the addition of several stops designed to harmonize with the original organ.



Auburndale Congregational Church,
Auburndale, Mass.

GREAT 58 notes
Bourdon 16'
Open Diapason 8'
Dulciana 8' (TC)
Melodia 8' (TC)
Stopped Diapason Bass 8'
Octave 4'
Twelfth 2 3/4'
Fifteenth 2'
Seventeenth 1 3/4' added 1972
Mixture III 2'
Trumpet 8'

SWELL 58 notes
Open Diapason 8' (TC)
Keraulophon 8'
Stopped Diapason Treble 8' (TC)
Stopped Diapason Bass 8'
Viola 4'
Harmonic Flute 4'
Fifteenth 2' added 1972
Oboe 8' formerly bass and treble
Tremulant

PEDALE 27 notes
Bourdon 16'
Violoncello 8' added 1972
Flute 4' added 1972
Trombone 16' added 1972

Swell-Great, Swell-Pedale, Great-Pedale;
Two Great Composition Pedals, Piano
and Forte



St. Stephen's R. C. Church,
Boston, Mass.

Historic Saint Stephen's Roman Catholic Church in Boston, in the process of restoration in 1965, decided in consultation with the Organ Clearing House to attempt to find a historic organ suitable to the interior of the church. C. B. Fisk and Company of Gloucester, Massachusetts, were engaged to rebuild and restore an old American organ for Saint Stephen's. The history of this organ is unfortunately not clear. The organ was purchased by Fisk from a church in Framingham, Massachusetts, which was owned by Universalists, Episcopalians, and Seventh Day Adventists in turn. Inside the organ was found written "Brighton," "Boston," "Rhode Island" and the name of Simmons who perhaps put in a bass extension to the Swell and Pedal in 1871. The lower

part of the case is original, the mutilated top was sympathetically rebuilt by Fisk, and the pipework is amazingly original. The organ was definitely made by a Boston builder, perhaps around 1830, and much evidence points to William Goodrich as the builder. The scales are similar to some of Dom Bedos' suggestions, as in other confirmed Goodrich work. The Fisk work in 1967 is essentially a restoration of the Great, retention of the original pipes of the Swell but at more useful pitches, plus the addition of some new Pedal stops.

GREAT G-A-I' 58 notes
Open Diapason 8' wood bass, new front pipes to replace damaged ones, otherwise original
Dulciana 8' orig. g, extended to C
Principal 4' orig.
Flute 4' vandalized after 1871, old bass, new Chimney Flute treble based on original fragments
Twelfth 2 3/4' orig.
Fifteenth 2' orig.

Sesquialtera III new, replacing Melodia which replaced orig. Stopt Diapason in 1871

SWELL C-I' (orig. to g) 54 notes
Stop Diapason 8' all wood, bass added c. 1871

Open Diapason 4' orig. 8'
Principal 2' orig. 4'
Hautboy 8' orig., bass extension 1967

PEDAL 30 notes
Bourdon 16' c. 1871 plus extension to 30 notes
Flute 8' tapered, 1967
Gemshorn 4' 1967
Bassoon 16' 1967

No pedal originally, 27 notes in 1871, new pedalboard 1967



Thompson Memorial Presbyterian Church,
New Hope, Pa.

The Hartman-Beaty Organ Company of Englewood, New Jersey, completed the organ in Thompson Memorial Presbyterian Church, New Hope, Pennsylvania in 1968. The manual chests, console, parts of the key action, and a few of the pipes were from an 1898 Harry Hall organ which was originally in Saint Michael's Roman Catholic Church in Bridgeport, Connecticut. The organ replaced an electronic instrument and was provided through the Organ Clearing House. The effective modern case was designed by Hartman-Beaty. All old pipes were revoiced to produce a very satisfying contemporary style instrument.

MANUAL I 61 notes
Prestant 8' (TC)
Rohr Pommer 8' (TC)
Unison Bass 8'
Principal 4'
Mixture III 1'

MANUAL II 61 notes
Gedeckt 8'
Spill Flute 4'
Principal 2'
Krummhorn 8'
Tremolo

PEDAL 30 notes
Sub Bass 16'
Principal 8'
Choralbass 4'
Fagotto 16'

Pedal has all-electric action with new modern pedalboard.
II-I, I-Pedal, II-Pedal.

The organ at St. Andrew's Episcopal Church in Marblehead Massachusetts seems to have been built in New York around 1843; the original builder is unknown. A one-manual instrument of 8 ranks, it was rebuilt as a two-manual organ around 1893, retaining the original chest and pipework, by George Jardine & Son, Opus 1088, for the Hungarian Reformed Church in Yonkers New York. In 1975, it was rebuilt and enlarged again by the Kinzey-Angerstein Organ Company of Wrentham Massachusetts; the original chest and the Jar-



St. Andrew's Episcopal Church,
Marblehead, Mass.

dine keydesk, key action, and pedal stop, thoroughly refurbished, were retained and most of the original pipework was used. A new case, designed by Allen Kinzey, was necessitated by the enlargement of the organ and by the needs of the church. The organ was relocated through the Organ Clearing House; E. A. Kelley Associates of Lawrence were consultants for the project; the organ was voiced and tonally finished by Daniel Angerstein.

GREAT 58 notes
Principal 8' 58 pipes
Bourdon 8' 58 pipes
Octave 4' 58 pipes
Fifteenth 2' 58 pipes
Mixture III 174 pipes

SWELL 58 notes
Spitzflöte 8' 58 pipes
Rohrflöte 4' 58 pipes
Nazard 2 3/4' 58 pipes
Principal 2' 58 pipes
Tierce 1 3/4' 58 pipes

PEDAL 30 notes
Sub Bass 16' 30 pipes
Swell-Great, Swell-Pedal, Great-Pedal
(Continued, page 15)



Emmanuel Episcopal Church,
Dublin, N.H.



St. Ann's R.C. Church,
Wayland, Mass.



West Concord Union Church,
Concord, Mass.

E. & G. G. Hook's Opus 538 was originally built in 1870 for Centenary Methodist Church in South Boston. In 1921 Hook & Hastings moved it to the Church of Our Savior Methodist also in South Boston. Through the Organ Clearing House the Auburndale Congregational Church in Auburndale, Massachusetts bought the organ and had



First Congregational Church,
Hinsdale, Mass.

Restoration of Historical Organs In Pistoia, Italy and Its Area

(Conclusion)

by Umberto Pineschi

Translated by Johnnye Egnot

There are at least 15 signed and dated organs of the 18th century in the area of Pistoia which are still substantially intact. Of these, three will be described: each is by a different builder and all were constructed within approximately 50 years of each other.

In the chapel of Misericordia in Poggio a Caiano (in a small church adjoining the beautiful Medici villa in the town), Province of Florence and diocese of Pistoia, there is a positive organ, built by Lorenzo Testa of Rome in 1705 which has a singular characteristic: it is composed only of the stops of the *principale* and separate *ripieno* ranks. The instrument possesses a very beautiful case, with cornices and ornaments of carved and gilded wood, and also with decorated doors. The organ still retains the metal rings through which were inserted ropes in order to facilitate moving it.

POGGIO A CAIANO

Principale 8'
Ottava 4'
XV 2'
XIX 1½'
XXII 1'
XXVI ¾'
XXIX ½'

Manual of 45 keys (C — c''), with short first octave.

Pull-down pedalboard of 8 keys (C — B), short octave.
Slider chest.

In Pistoia, in the church of Santa Maria delle Grazie alias del Letto, in 1755, Antonio and Filippo Tronci built a rather small organ. However, it has a very elegant facade of richly decorated wood. It is certainly one of the most beautiful in the area of Pistoia, and one can still hear it in some manner. It has stupendous voicing and above all an exquisite *principale*.

CANTA MARIA DELLE GRAZIE ALIAS DEL LETTO

Principale 8'
Ottava 4'
XIX 1½'
XXII (+XXVI) 1' (+¾')
Flauto 4'
Voce Umana 8' (from c')
Cornetto 2¾', 2' (from I²')
*Trombe basse 8'
*Trombe soprane 8'

In the pedal, a *Subbasso* 16' is always inserted.

Accessories: *Timpano*, *Tirapieno*.
Manual of 45 keys (C — c''), with short first octave.

Pedalboard of 8 keys (SS — BB), short octave.
*Later additions.



Santa Maria delle Grazie: note the inspiration of the Hermans organ at Spirito Santo

In the parish church of Treppio, a village in the Pistoian mountains, Pietro Agati constructed an organ in 1794. It is still as original as when it came from the hands of its builder, and intact and complete as well, even if one of the large facade pipes is damaged. Besides the instrument itself, also worthy of note is the gallery and the organ case, of a severe solemnity in the carved and darkened wood—a rather unusual type of facade for this area.

TREPPIO

Campanelli (soprani)
Principale basso 8'
Principale soprano 8'
Ottava 4'
Va Decima 2'
Decimanona 1½'
Vigesimaseconda 1'
Flauto in ottava 4'
Voce umana (soprani) 8'



Treppio: a rather unusual facade for this area

Cornetto soprano ? ranks
*Trombe soprane 8'
*Fagotto bassi 8'
Flauto traversiere (soprani) 8'
*Corno inglese (soprani) 16'
*Violoncello basso 4'

Accessory: *Tirapieno*.
Manual of 45 keys (C — c'') with short first octave.
Pedalboard of 17 keys (CC — G♯) with short first octave.
Slider chest.
*Reeds.

The organs of the 1600's and 1700's which have been discussed thus far in this second part, with the exception of that of San Domenico, are complete and substantially original, and some are even totally intact. Therefore, their restoration would not entail complicated interventions. At the most, it would be a matter of cleaning them, replacing the leather parts, effectively treating for woodworms, overhauling the mechanical parts, and, naturally, repairing the small, inevitable breakdowns in parts which are centuries old and which have not always been given all the care they merited.

The majority of the instruments in the zone of Pistoia are of the 19th Century. And, in this later period, as mentioned earlier, the great loyalty of the Pistoian organ builders (and the rest of the Italian builders in general) to their traditional type of organ is evident. It is easy to ascertain this merely by an examination of their specifications. One does not see a true evolution of the conception of the organ as occurred in other schools, but rather a successive enriching of the number of stops on an unchanging base which continues to present, more or less, the same aspect. There are dozens of organs of the 1800's existing in Pistoia, and all, generally, merit restoration. But there are several cases of particular interest, beginning with organs which are exceptional in size and features absolutely unique in Italy. They will be dealt with in chronological order.

Giosuè Agati constructed two organs in two villages in the Province of Florence and diocese of Pistoia, rather near to each other, and based, more or less, on the same criteria. Both instruments have two manuals and two pedalboards. The "second" organ, corresponding to

the lower manual, is located behind the main division.

The first of these two instruments was built in 1818 for the parish church of San Michele a Carmignano.

SAN MICHELE A CARMIGNANO

(Piccolo organo):
Principale 8'
Ottava 4'
Decima Va 2'
Nasardo 2¾'
Decima IX 1½'
Violoncello Musetto Bassi 4' — Soprani 8'

(Grand' organo):
Principale basso 8'
Principale soprano 8'
Ottava 4'
Decima V 2'
Decima IX 1½'
Vigesima II 1'
Vigesima VI e IX ¾' and ½'
Trombe soprane 8'
Trombe basse 8'
Cornetto III Ranks
Clarone (bassi) 4'
Ottavino soprano 2'
Flauto traverso basso 8'
Flauto traverso soprano 8'
Flauto in ottava 4'
Voce umana (soprano) 8'
Voce angelica (soprano) 8'
Decimino basso 1'
Nasardo 2¾'
Corni dolci (soprani) 16'
Oboe 8'

Accessories: *Usignoli* and originally, certainly, also a *Timpano* and *Tirapieno*.

Bassi and *soprani* divide between I' and I²'.
Two manuals of 50 keys each (C — I''), with short first octave.

Originally, two pedalboards of 8 keys each, respectively: CC — BB and C — B. Short octaves. The first pedalboard has a *Contrabbasso* 16' and is always coupled from the *grand' organo*, and the second is without its own stops and always coupled from the *piccolo organo*. In 1945-46, the double pedalboard was substituted by a single pedalboard.
Slider chests.

In 1945-46, this organ was taken from its original position (a niche situated in a gallery) and placed in the chancel of the church. The facade, excepting the front pipes, was destroyed. Approximately two years ago the instrument was dismantled because its location was dangerous. It is now awaiting funds for restoration. After its eventual restoration, the gallery will be rebuilt and the organ will return to its place.

In 1820-1821 the same Giosuè Agati built a second instrument of a similar type for the Oratory of Santissima Trinità di Limite sull' Arno, which stands next to a parish church in which exists a smaller Agati organ (only one manual) of the year 1800.

SANTISSIMA TRINITA'

(Grand' organo):
Principale bassi 8'
Principale soprani 8'
Ottava 4'
Decimaquinta 2'
Decimanona 1½'
Ripieno 1', ¾'
Trombe basse 8'
Trombe soprane 8'
Corno bassetto 8'
Clarone bassi 4'
Clarino soprani 8'
Nasardo bassi 1½'
Nasardo soprani 2¾'
Flauto in selva 8'
Ottavino (soprani) 2'
Voce angelica (soprani) 8'
Flautino bassi 1'
Flauto 4'
Cornetto soprani 4', 2', 1½'
Corni (soprani) 16'
Contrabbassi (pedale) 16'

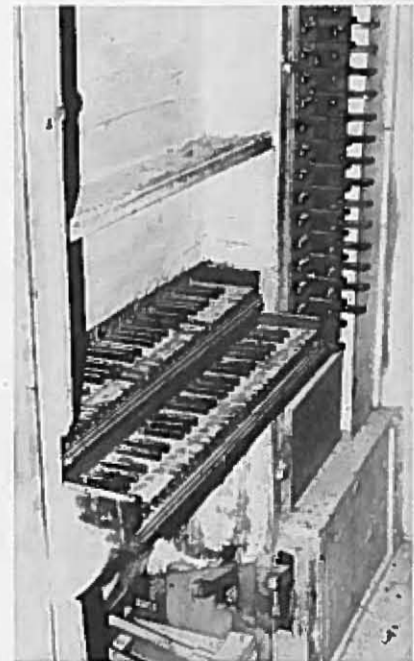
(Piccolo organo):
Principale 8'
Ottava 4'
Decimaquinta 2'
Nasardo bassi 1½'
Nasardo soprani 2¾'
Flauto 4'
Oboe bassi 8'
Fagotto soprani 8'

Accessories: *Usignoli*, *Timpano*, *Tirapieno*, and *Polisire*.

Bassi and *soprani* divide between I' and I²'.
Two manuals of 50 keys each (C — I''), with short first octave.

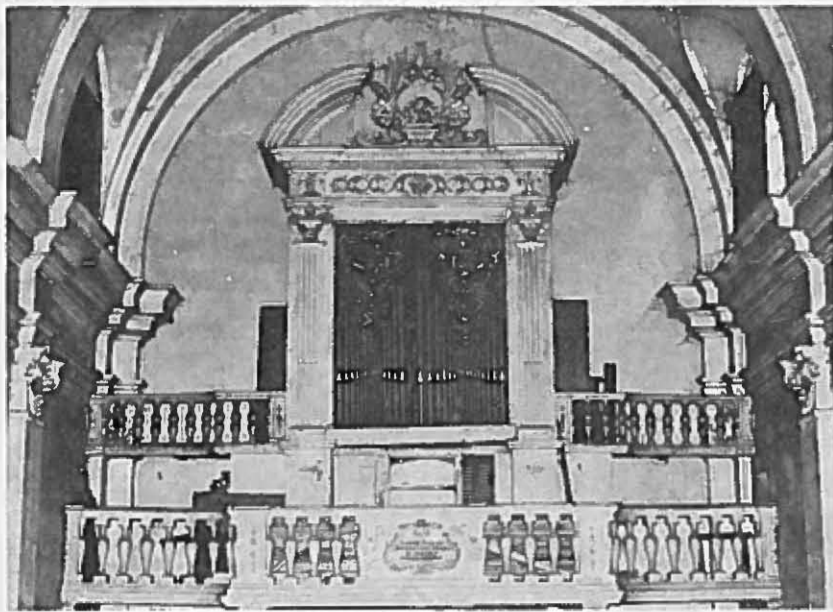
Two pedalboards of 8 notes each (C — B), short octaves. The first pedalboard has one stop of its own and is always coupled from the *grand' organo*. The second is without its own stops and is always coupled from the small organ.

A request for funds for the restoration of this organ has been filed with the Ministry of Public Instruction. It is the only organ of its kind still intact and entirely original. The reply received was: "We have taken into account also the opinion expressed by the technical inspector, and the organ has been judged to be of too little artistic importance." (Letter of 18 May 1973, Prot. 5509 Div. Musei, Soprintendenza alle Gallerie di Firenze.) No comment!

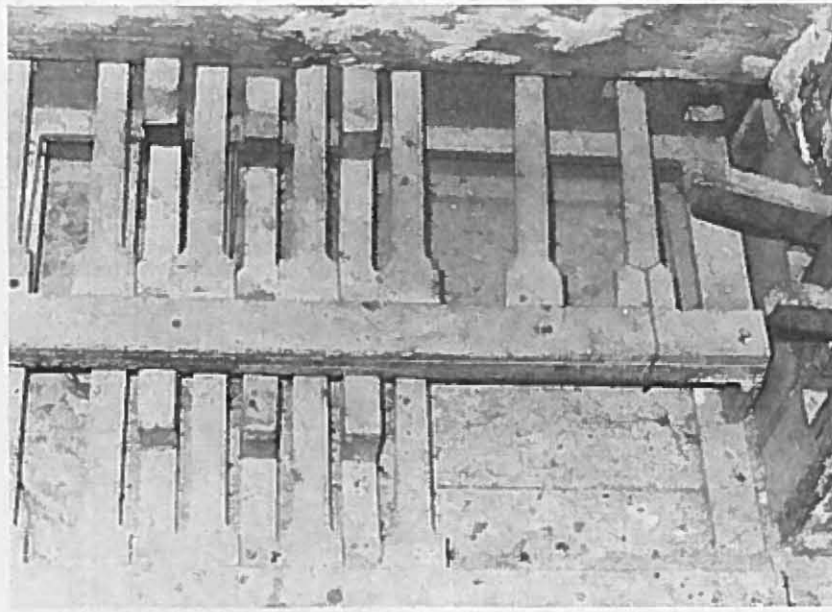


Santissima Trinità: keyboard showing "Polisire" and "tirapieno" levers to right of pedalboard

A very large organ of three manuals and two pedalboards still exists in the church of San Pier Maggiore in Pistoia. In the guide to Pistoia by Giuseppe Tigri of 1853, p. 59, it is stated that this organ was constructed in 1822 by Benedetto Tronci at the expense of the brothers Baldi. Quite recently, a "Sonata written for the *grand' organo* of San Pietro di Pistoia" was discovered. It is the work of one of these two Baldi, that is Giovan Pietro (1776-1835). On the cover of this same sonata is found: "In 1818 this sonata was played for the 'Ite missa est,' and in 1819, for the 'offertorio.'" At the beginning of the



Santissima Trinità: facade



Santissima Trinità: double pedalboard with "Polisire" and "Tirapieno" levers

work the registration to be used for each of the three manuals is indicated. Therefore, the organ of San Pier Maggiore already existed at least in 1818.

The first division, played from the upper manual, is placed immediately above the "console"; the second, played from the middle keyboard, is placed above the first division (a kind of "oberwerk"); the third, played from the lower keyboard, is located behind the first and is contained in a swell box. The larger pedalboard (that is, the most extended) has one stop of its own (*contrabassi* 16') and is always coupled from the top manual, while the smaller pedalboard has three stops of its own and is always coupled from the lowest manual. Most unfortunately, all the pipes of the first and second divisions, with the exceptions of the resonators of the reed pipes, were taken away during and immediately after the Second World War.

SAN PIER MAGGIORE

(Grand' organo):

- Principale basso 8'
- Principale soprano 8' (II ranks)
- Raddoppio principale (basso) 8'
- Principale basso 16' (from c)
- Principale soprano 16'
- Ottava 4'
- X quinta 2'
- Selqualtera (sic.) (bassi) 2 3/4', 1 3/4'
- X nona 1 1/2' (II ranks)
- XX seconda — XX sesta — XX nona 1', 3/4', 1/2'
- Cornetto (soprano) 4', 1 3/4'
- Ottavino (soprano) 2'
- Nasardo (soprano) 2 3/4'
- Diplo-fono

No. II — Organo da Concerto:

- Flauto in ottava basso 4'
- Flauto in ottava soprano 4'
- Flauto in selva basso 8'
- Flauto in selva soprano 8'
- Flauto cinese (soprano) ?
- Cornettone 3-1/5' (from c)
- Nasardone basso 2 3/4'
- Nasardone soprano 5 1/4'
- Cornetto cinese (soprano) 16', 5 1/4'
- Fragelletto (basso) 1'

- Principale basso 8'
- Principale soprano 8'
- Voce angelica (soprano) 8'
- Piffera (basso) 4'
- Ottavino soprano 2'
- Trombe basse 8'
- Trombe soprane 16'
- Clarone (basso) 4'
- Corno inglese (soprano) 16'
- Violoncello (basso) 4'
- Piva (soprano) 8'

No. III — Piccol' Organo:

- Principale soprano 8'
- Principale basso 8'
- Ottava 4'
- X quinta 2'
- Pieno di tre registri ? (1 1/2', 1', 3/4'?)
- Cornettone ? (from c)
- Ottavino soprano 2'

- Voce angelica (soprano) 8'
- Flauto in ottava basso 4'
- Flauto in ottava soprano 4'
- Nasardo soprano 2 3/4'
- Nasardo basso 1 1/2'
- Trombe soprane 8'
- Trombe basse 8'

(Pedaliera minore):

- ? 16' (capped?)
- ? 16' (reed?)
- ? Bassotti 8' (?)

Accessories: 2 Timpani, Usignoli (?), military band, Tirapieno, and Polisire (for the grand' organo only).

Pedals: Timpani, swell box, tamburo (drum),

diplo-fono, campanelli.

Bassi and soprani divide between 1' and 1 1/2'. Three manuals of 50 keys (C — f' f') with short first octave.

Two pedalboards, the first of 13 keys (CC-B) with short first octave; the second of 8 keys (CC or C — BB or B), short octave.

- 1 On the roller board is written *bordone*.
- 2 On the roller board is written *pivotta*.
- 3 On the roller board is written *trombe basse coperte*.

4 On the roller board is written *trombe soprane coperte all' ottava bassa*.

5 On the roller board is written *trombe soprane coperte unisono principale*.

6 To insert the *bassotti* stop, it is necessary to also insert the preceding stop, which acts as a reinforcement.

In the parish of Santa Mario Assunta in Gavinana, a village in the Pistoian mountains, exists an organ similar in description to that of San Pier Maggiore. It originated in the 18th Century as an organ of only one manual, but was augmented between 1811 and 1838 by Giosuè and Nicomede Agati who added a second and third organ. Finally, it was restored by the brothers Luigi and Cesare Tronci in 1852. Unlike the organ of San Pier Maggiore, that of Gavinana is complete in all its parts, even if in the worst condition possible and in danger of falling to pieces. It is not possible to give a completely detailed description of the organ, as the wood is crumbling due to extensive damage done by woodworms, thus precluding entry into the pipe chambers.

GAVINANA

- (Grand' organo):
- Principale 8' (II ranks in treble; originally divided into bassi and soprani)
- Ottava 4'
- Trombe basse 8'
- Trombe soprane 8'
- Clarone basso 4'
- Cornetto soprani 2'
- Flauto in VIII 4'

- Quinta decima 2' (II ranks in treble)
- Decima nona 1 1/2'
- Vigesima seconda 1'
- Vigesima sesta 3/4' (actually II ranks)
- Vigesima nona 1' (actually II ranks)
- Voce umana 8'
- Campanelli

(Organo di concerto):

- Flauto in selva bassi 8' ?
- Flauto in selva soprani 8' ?
- Cornetto cinese soprani 5 1/2' (also with 16'?)
- Flauto in ottava bassi 4'
- Flauto in ottava soprani 4'
- Cornettone (bassi) 2 3/4', 1 3/4'
- Flautino basso 1'
- Corni dolci soprani 8' ?
- Corno inglese 16'
- Bombarda nei soprani 16'

- Principale basso 8'
- Principale soprano 8'
- Ottava bassi 4'
- Ottava soprani 4'
- Trombe bassi 8'
- Trombe soprani 8'
- Cornetto (soprani) III ranks
- Ottavino 2'
- Voce angelica 8'
- Clarone bassi 4'

(Piccolo organo):

- Quinta decima 2'
- Decima nona 1 1/2'
- Vigesima seconda 1'
- Trombe basse 8'
- Flauto in ottava soprani 4'
- Cornetto (XV-XVII) 2', 1 3/4'
- Ottavino (VIII-XII) 4', 2 3/4'

- Principale bassi 8'
- Principale soprani 8'
- Ottava bassi 4'
- Ottava soprani 4'
- Voce angelica soprani 8'
- Trombe soprani 8'
- Flauto in ottava bassi 4'

The pedal consists of a *Contrabassi* 16' with two reinforcements of 8' on the larger pedalboard, and *bassi* 8' on the smaller pedalboard.

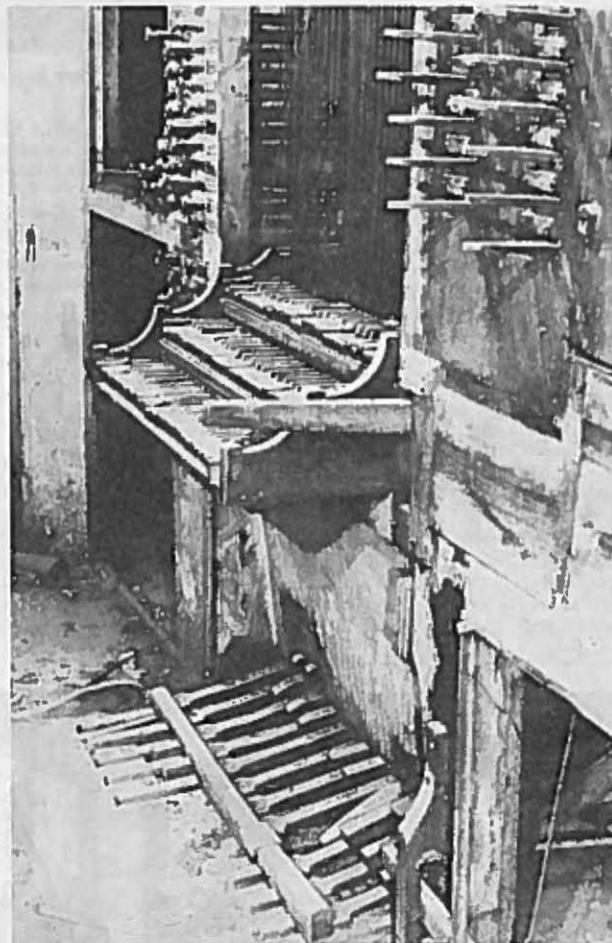
Accessories: *Timpano*, military band, *tirapieno*, and a *polisire* which affects only the *grand' organo*, *terza-mano*, and a coupler from the *organo di concerto* to the *grand' organo*.

Three manuals of 62 keys (CC — f' f') with short first octave.

Two pedalboards. The larger has 18 keys (CC — C2) plus one pedal for the *timpano*, short first octave, and always coupled to the *grand' organo*. The smaller pedalboard has 8 keys (C — B), short octave, and is always coupled to the *piccolo organo*.

Spring chests. The wind chest of the *grand' organo* originally had only 57 pallets and so arrived only to c' f'. A small chest was successively added for the notes c2 f' to f' f'. The other two windchests possessed 62 pallets from their origin.

(Continued, page 6)



San Pier Maggiore: remaining pipework (at left) and console showing double pedalboard. For further information on the present condition of this organ, please see letter in editorial, page 2.

Pistoian Organs

(Continued from p. 5)

As for the Agati organ of Limite sull'Arno, a request was filed with the Ministry of Public Instruction for a restoration by the State. The request was denied on the grounds of "not being of primary artistic importance to merit the restoration at the complete expense of the State . . . having taken into account also the opinion of the Technical Inspector," whose name, however, (prudently) is not given, and who never personally saw either the organ of Limite or Gavinana. (Letter of the *Direzione Generale delle Antichità e Belle Arti* of 23 June 1973, Prot. 6662, Div. Musei, *Soprintendenza alle Gallerie di Firenze*.)

Among the many beautiful instruments of the 1800's still existing, of only one manual, there are two of great significance, an Agati and a Tronci.

The first is the organ of the church of Santo Stefano in Serravalle Pistoiese, built in 1822 by "Giosuè Agati, Nicomede e Giovanni figli," as can be read in the interior of the windchest. This, besides being rich as an instrument, also possesses a marvelous external aspect; so much so that an Austrian organist, upon seeing it for the first time, exclaimed, "This is a 'princess' organ!"

SERRAVALLE PISTOIESE

Campanelli
Principale soprano 8'
Principale basso 8'
Ottava 4'
Decima quinta 2'
Decima nona 1½'
Ventesima seconda 1'
Ventesima sesta nona ¾', ½'
Trombe soprane 8'
Trombe basse 8'
Cornetto nei soprani 4', 2', 1½'
Nasardo soprano 2½'
Nasardo basso 1½'
Clarone nei bassi 4'
Ottavino (soprano) 2'
Decimino (basso) 1'
Flauto in 8.o 4' (from c)
Traversiere nei bassi 8'
Traversiere nei soprani 8'
Voce angelica (soprano) 8'
*Corno da caccia (soprano) 16'
Corno bassetto (basso) 8'
Corno inglese (soprano) 16'
**Cornetto cinese (soprano) 5½'
Contrabbasso 16' with 8' reinforcements always inserted in the pedal, coupled to the manual.

Accessories: *Usignoli*, 2 *Timpani*, military band, *tirapieno*.

Bassi and *soprani* divide between 1' and 1½'
Manual of 50 keys (C-I'), with short first octave.

Pedalboard of 10 keys (CG-B), short octave, plus the notes D♯ and G♯.

*Originally a *Mosetto* according to the writing on the rack board.

**Added later on the back of the windchest.

This organ is in need of restoration, but it is complete and at the very worst, still playable.

The second is the organ of the church of San Benedetto in Pistoia, built by Filippo Tronci in 1828 and restored by his nephew Filippo in 1880. The instrument is now, sadly, in a terrible state. After the last war, in the neighboring locale, a children's home for abandoned orphans was established. These children occasionally entered the interior of the organ and played inside. One can easily imagine the things that went on.

In 1950, the organ was entrusted for restoration to the last Tronci organ builder, Giuseppe, who died shortly afterwards. However, he was not a worthy representative of the glorious tradition of his family, being instead very well known in the town as a wine-lover. He did a thoroughly disgraceful job, changing the positions of some stops and silencing others altogether. Furthermore, those pipes which he did not

succeed in tuning he either stuffed with cotton, or worse yet, removed and plugged the resulting holes with cotton. Fortunately, on the roller board for the stops, and at the edge of the rack board, the original indications remain, so it would be fairly easy to replace everything in its proper location. In addition, it would almost seem that, in the restoration of 1880, a second manual was eliminated. This supposition is further upheld by the fact that there exists an installation for a double pedalboard which resembles that of Gavinana.



Gavinana: facade



San Benedetto: facade

SAN BENEDETTO

Campanelli (soprani)
Trombe basse 8'
Trombe soprane 8'
Clarone bassi 4'
Clarinetto soprani 8'
Fagotto bassi 16' (8' in the first octave)
Corno inglese soprani 16'
Corno da caccia soprano 8'
Ottavino soprani 2'
Cornetto soprani 2½', 2', 1½'
*Flauto in VIII 4'
Flauto tappato 8' (from c)
Terza mano

Principale bassi 8'
Principale soprani 8'
Ottava bassi 4'
Ottava soprani 4'
Raddoppio principale bassi 4' XV 2'
Sesquialtera bassi II ranks XIX-XXII 1½', 1'
XXVI-XXIX ¾', ½'
Voce angelica soprani 8'
Cornetto cinese soprano 16', 5½'
Basi 8' (for the pedal)

Accessories: 2 *Timpani*, military band (now missing), *Tirapieno*, and *Polsira*.

Bassi and *soprani* divide between 1' and 1½'

Manual of 54 keys (C-a'')

Very recent pedalboard. There were originally two pedalboards: the larger of 17 notes (C-g), with short first octave, but with only 12 real notes of 8', always inserted; the smaller pedalboard of 8 keys (C-B), short octave, with and 8' stop inserted at will. At present, the two series of pipes are activated (badly) by one pedalboard, but the original installation is perfectly discernible.



Serravalle Pistoiese: facade

In conclusion, at the end of this "panorama," it should be noted how mistaken it is to consider that the Pistoian organs (and the Italian organs in general) are always the same. Naturally, there is a common base, but each instrument is so individualized that it is difficult, if not altogether impossible, to find two that are identical.

As a first result of the effected restorations, and also for justly asserting the value of the restored instruments, a course for organists will be held in Pistoia, dealing with the organ music of the classical Italian school. The instructor for this course, given from 21 to 28 September 1975, will be Professor Luigi Ferdinando Tagliavini.

APPENDIX

The following is a contract for an organ made between the parish of Ponte Bugianese and Nicomede Agati and brothers. It may be of interest for the sake of curiosity as well as for a better understanding of the Pistoian organ.

In the most holy name of God, Amen.
On the 7th day of April in the year of our Lord Eighteen Hundred and Fifty-six in Pistoia.

(Amenities and a list of persons involved follows.)

The aforementioned gentlemen, Nicomede and brothers Agati, resident in Pistoia, are obliged to fabricate an organ of true 8' pitch with short first octave composed of the following stops:

1. *Principale basso* of the finest tin, but the first two pipes shall be of wood as they remain inside, while the first (largest) pipe of the facade shall be the "mi" No. 3 and the others up to No. 24, of tin as above.
2. *Principale soprano* idem. from pipes numbered 25 through 50.
3. *Ottava bassa* of metal alloy from 1 through 24, with the first two pipes of wood.
4. *Ottava soprana* from 25 to 50 of metal as above.

5. *Decima quinta* from 1 to 50 idem.
6. *Decima nona* from 1 to 50 idem.
7. *Vigesima seconda* from 1 to 50 idem.
8. *Vigesima sesta* as above.
9. *Vigesima nona* as above.
10. *Cornetto* of four pipes per key from 25 to 50.
11. *Ottavino soprano* from 25 to 50.
12. *Voce angelica* from 25 to 50.
13. *Flauto in ottava basso* from 9 to 24.
14. *Flauto in ottava soprano* from 25 to 50.
15. *Flauto in ottava soprano* from 25 to 50.
15. *Viola bassa* from 1 to 24.
16. *Corni in tuba dolci* from 1 to 24.
17. *Tromba bassa* of English tin-plated metal from 1 to 24.
18. *Trombe soprane* as above from 25 to 50.
19. *Clarone* (reed) from 1 to 24.
20. Eight *contrabbassi* capped, in proportion of 16'.
21. Twelve open *contrabbassotti* as reinforcement of above.
22. *Timpano* drum roll of three pipes.
23. Carillon of *campanette* of bronze from 25 to 50.
24. Military band composed of a bass drum with Turkish cymbal, Chinese hat and its mechanism for the foot.
25. *Terza mano*, or *duplicano*.
26. Spring chest of nutwood, well-seasoned, with spring stop mechanisms in the modern style, with the necessary foot mechanisms to activate any one or all stops at will.
27. Keyboard of boxwood and ebony, of 50 keys.
28. Pedalboard of 18 pedals including the *timpano*.
29. Three bellows in proportion to the mechanics of the organ with double leathering.
30. Rollers of iron for the trackers of the keys and stops.
31. Conduits for the circulation of the wind.
32. Windchest of tree wood for the *contrabbassi* and the *contrabbassotti* and *timpano*, and anything else necessary to complete the said machine.

In consideration of said contract for the organ, the undersigned representatives are obliged to pay the agreed sum of 3,000 Florentine lire in cash as a deposit, which obliges them to further pay as follows: 350 lire with the present contractual signing; 1,260 lire when the organ is placed in the church and completed, which must be before the end of November, 1856, but as soon as possible; and the remaining sum of 1,390 lire shall be paid in three equal annual installments, reckoned from the day and month of the completion of the organ in the church.

The undersigned are further obliged to pay for and provide transport of the new organ from Pistoia to the church where it shall be placed, and must also pay for the case and care of the organ, the orchestra, the carpenter, the mason, the smith, tools, and food and lodging for the organ builder and his assistant for the brief period of time necessary for mounting the organ, and must pay all the other unforeseen expenses which may come up during the installation. The organ builder is obligated to provide only his labor for the installation of said organ.

The brothers Agati are obliged to: guarantee and maintain the said instrument insofar as regards their own work, for a period of two years reckoned from the day of completion of the work, including also tuning of the same, one time a year for a period of two years, but transport from Pistoia to Ponte and vice-versa, for the tuning, shall be at the expense of the undersigned contractors. However, exempt from this pact are the breakdowns which may take place accidentally and which are not derived from defects or poor construction.

In observance of the above, the undersigned and their eventual successors are obliged to carry out all the stated conditions.

(Signatures follow.)

Unfortunately, this organ was completely destroyed about twenty years ago, after having been seriously damaged in the war.

Umberto Pineschi is titular organist of the *Basilica Cattedrale* of Pistoia, an *Honorary Inspector* for the Ministry of Public Instruction for the Preservation and Restoration of Historic Organs in Italy, and frequent contributor to European organ journals.

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A Performer's Guide to the Music of Louis Couperin

by Bruce Gustafson

Louis Couperin (ca. 1626-1661) was the uncle of "Couperin-le-Grand" (François Couperin, 1668-1733), but harpsichordists are beginning to play Louis' music with such frequency and gusto that his modern reputation may soon equal his nephew's. Louis was born in Chaumes-en-Brie, the son of an organist. According to Titon du Tillet, he and his two brothers came to the attention of the great Chambonnières by playing a concert of string music on the occasion of the famous harpsichordist's name-day celebration. When Chambonnières learned that the composer of the music was one of the provincial players before him, he immediately took Louis Couperin to Paris as his protégé.¹ In 1653, Louis became the organist at Saint Gervais, establishing the Couperin dynasty there.² Louis is also known to have been offered the post of court harpsichordist when Chambonnières vacated the position, and to have held a court appointment as a viol player.³ His illustrious career was cut short when he died at age 35.

A rather small quantity of Couperin's music has survived and very little has been written about it. The purpose of this article is to clarify the nature and extent of the available music and to give harpsichordists a few rudimentary suggestions for interpreting his pieces. In all, there are 220 pieces attributed to Louis Couperin. Of this total, 135 are harpsichord works, 76 are for organ and 9 are for instrumental ensembles.

The organ works can be dismissed from this discussion quickly — not for lack of interest, but because only six of them are available. The great corpus of this extremely important literature is contained in a privately-owned manuscript in London; an edition was announced in 1960, but it has not yet appeared.⁴ The few other organ pieces were edited in 1936 by Paul Brunold.⁵ The *Fantaisie* in g (No. 97) and *Duo* in g (No. 98) are thought to be for organ on stylistic grounds; the *Psalmes* (Nos. 124-125) and three *Carillons* (Nos. 135-137) are more obviously for organ. Let's set the record straight once and for all that the famous *Chaconne* in g (Table 1, No. 99) is a harpsichord piece. From the indications in the manuscript and the texture of the music itself, there is little doubt on this point. Similarly, all of the pieces edited by Dufourcq⁶ are harpsichord pieces, except Nos. 15, 16, and 18 (which duplicate Nos. 97, 98 and 135 respectively in the Brunold edition). This is not to say that it is a musical travesty to play such pieces on the organ; the organist must simply recognize that he is playing transcriptions, music not entirely idiomatic for the organ and not at all like the music which Couperin conceived specifically for organ. The organist who is anxious to play Louis Couperin's music can further frustrate himself by listening to a recording of some of the unavailable organ works, played by Michel Chapuis.⁷

The ensemble pieces of Couperin will also not detain us, since they are so few in number (Nos. 126-130 in the Brunold edition) and because we do not yet have access to the other four pieces in the private manuscript.

It is the harpsichord music which commands our attention. No other composer of 17th-century France wrote such nobly conceived and harmonically arresting music. It is no wonder that harpsichordists may talk about Chambonnières *et al.*, but play Louis Couperin. However, the editions of the music have caused the performer great difficulty even in determining how many pieces there are. Three editions of the music have appeared, each giving the appearance of completeness to the casual reader. The first was the 1936 Brunold edition already cited. In 1959, the late Thurston Dart corrected the Brunold plates and deleted the organ

and ensemble works, bringing out a preferable performing edition of the harpsichord pieces.⁸ Most recently, Alan Curtis was inspired by the discovery of another major manuscript of Couperin's music to publish yet a third edition in 1970.⁹ None of these volumes contains all of the pieces; Tables 1-3 show which works are in which editions. Since Dart followed the order of Brunold's first edition, the numbers coincide precisely; their editions followed the arrangement of the pieces in the "Bauyn" manuscript,¹⁰ the only major source of Couperin's music then known. Curtis took an entirely different approach and arranged a large selection of the pieces in suites, as they might have been in a seventeenth-century publication. He included all of the pieces in the newly-discovered "Parville" manuscript¹¹ and added 42 from other sources (mostly Bauyn). The arrangement has several virtues, but unfortunately, the harpsichordist must buy two editions of the music to have the complete works and must constantly refer to Tables 1 and 3 to see what is where. As one can see from Table 2, the Curtis edition actually only added eight Couperin pieces to those already available, and three of those are uncertain attributions. These tables also correct a number of errors which slipped into Mr. Curtis' preface.

The Curtis edition has much to recommend it, however. The Parville manuscript provides many preferable readings of the pieces and adds contemporary ornamentation. The published text is almost error free,¹² and the choices between variants have been made by an editor who is not only an astute musicologist, but a sensitive performer as well. Mr. Curtis has added many editorial embellishments which the novice in French style will find very helpful; the more experienced player, however, is likely to be annoyed at having to ignore them as he improvises. In the Dart edition, the performer must keep in mind that the little hook sign (for an *apoggiatura*) is an invention of the editor;¹³ again, the editor's suggestions are musical and come from an experienced performer — one should simply be aware of what comes from the original source and what comes from the editor. Both editions have their share of unfortunately-placed page turns.

Repetition marks in any edition of *clavecin* music must be considered with an eye to the nature of the music rather than faithfulness to a manuscript. Most of the pieces in this repertoire are dances made up of two sections of roughly equal length; each section should be repeated whether or not the manuscript scribe or the modern editor bothered to add repeat signs. However, many scribes used a repeat sign as a normal part of a double bar; if the composition already has a written-out repetition, the performer is certainly justified in ignoring a repeat sign.

The whole matter of improvisation, embellishment and rhythmic liberties (*notes inégales*) is one which is illustrated with real sounds far better than paper discussions. The harpsichordist who is approaching an unmeasured prelude for the first time, for example, could begin by looking at Dart's written realization of one section of a prelude (Appendix II in his edition); but he would probably gain more from following the score to No. 45 (Table 1) while listening to Gustav Leonhardt's ravishing recorded performance.¹⁴ That the dance pieces should be ornamented is indisputable. At one time some scholars advocated an unembellished style for Couperin because the Bauyn manuscript contained no ornaments; but with the discovery of the Parville manuscript, this misapprehension can be laid aside permanently.

(Continued, page 8)

Table 1 lists the harpsichord works of Louis Couperin in the order of the Curtis edition, showing the location of each piece in the Brunold / Dart editions and the manuscript sources used.

TABLE 1

CURTIS	BRUNOLD DART	KEY	TYPE OF MOVEMENT	Parville MS	Bauyn MS	Other MSS
1	8, Ap. I	a	Prélude	x	x	
2	102	a	Allemande	x	x	x
3	106	a	Courante	x	x	x
4	107	a	Courante	x	x	x
5	110	a	Sarabande	x	x	x
6	103	a	La Piémontaise	x	x	
7	7	a	Prélude	x	x	
8	100	a	Allemande	x	x	
9	104	a	Courante	x	x	
10	111	a	Sarabande	x	x	
11	131	a	Harle; Gavotte	x	x	
11a	131	a	Double (Couperin)	x	x	
12	-	a	Prélude (by Couperin?)	x	x	
13	101	a	Allemande		x	
14	-	a	Allemande			x
15	105	a	Courante		x	
16	109	a	Sarabande		x	
17	108	a	Sarabande		x	
18	112, 133	a	Menuet (anonymous?)	x	x	
18a	112, 133	a	Double (Couperin)	x	x	
19	116	b	Allemande	x	x	
20	117	b	Courante	x	x	
21	118	b	Sarabande	x	x	
22	11	c	Prélude	x	x	
23	15	c	Allemande	x	x	
24	16	c	Courante	x	x	
25	25	c	Sarabande	x	x	
26	27	c	Passacaille	x	x	
27	29	c	Menuet	x	x	
28	10	c	Prélude	x	x	
29	134	c	Chambonnières; Allemande	x	x	
29a	134	c	Double (Couperin)	x	x	
30	19	c	Courante	x	x	
31	22	c	Sarabande	x	x	
32	-	c	Rigaudon (anonymous)	x	x	
32a	-	c	Double (Couperin)	x	x	
33	-	c	Prélude	x	x	
34	30	c	Allemande	x	x	
35	31	c	Courante	x	x	
36	32	c	Sarabande	x	x	
37	33	c	Gigue	x	x	
38	34	c	Chaconne	x	x	
39	2	d	Prélude	x	x	
40	58	d	Allemande	x	x	
41	59	d	Courante	x	x	
42	60	d	Sarabande	x	x	
43	61	d	Galliarde	x	x	
44	62	d	Chaconne	x	x	
45	1	d	Prélude	x	x	
46	36	d	Allemande	x	x	
47	42	d	Courante	x	x	
48	43	d	Courante	x	x	
49	51	d	Sarabande	x	x	
50	47	d	Sarabande	x	x	
51	52	d	Canaries	x	x	
52	54	d	La Pastourelle	x	x	
53	-	d	Gavotte	x	x	
54	55	d	Chaconne	x	x	
55	-	d	Prélude (by Couperin?)	x	x	
56	37	d	Pièces de 3 sortes de mouvements	x	x	
57	39	d	Courante	x	x	
58	41	d	Courante	x	x	
59	49	d	Sarabande	x	x	
60	44	d	Sarabande	x	x	
61	123	d	Gigue	x	x	x
62	53	d	Volte	x	x	
63	57	d	Chaconne	x	x	
64	14	d	Prélude	x	x	
65	63	e	Allemande	x	x	
66	64	e	Courante	x	x	
67	65	e	Sarabande	x	x	
68	13	f	Prélude	x	x	
69	67	f	Allemande	x	x	
70	68	f	Courante	x	x	
71	72	f	Sarabande	x	x	
72	73	f	Branle	x	x	
73	76	f	Gigue	x	x	
74	77	f	Galliarde	x	x	
75	-	f	Chaconne (by Couperin?)	x	x	x
76	12	f	Prélude	x	x	
77	66	f	Allemande	x	x	
78	71	f	Courante	x	x	
79	69	f	Courante	x	x	
80	74	f	Sarabande	x	x	
81	78	f	Chaconne	x	x	
82	79	f	Gigue	x	x	
83	80	f	Chaconne	x	x	
84	81	f	Tombeau	x	x	
85	-	g	Prélude	x	x	
86	82	g	Allemande	x	x	x
86a	-	g	Double (by d'Anglebert?)	x	x	x
87	84	g	Courante	x	x	
88	90	g	Courante	x	x	x
89	87	g	Sarabande	x	x	
90	88	g	Galliarde	x	x	
91	89	g	Chaconne	x	x	
92	3	g	Prélude	x	x	
93	92	g	Allemande	x	x	
94	93	g	Chaconne	x	x	
95	94	g	Sarabande	x	x	x
96	95	g	Passacaille	x	x	
97	96	g	Sarabande	x	x	
98	99	g	Passacaille	x	x	
99	122	g	Chaconne	x	x	
100	121	f#	Pavane	x	x	

The following pieces are not in the Curtis edition:

[101]	4	g	Prélude	x		
[102]	5	g	Prélude	x		
[103]	8	A	Prélude	x		
[104]	9	C	Prélude	x		
[105]	17	C	Courante	x		
[106]	18	C	Courante	x		
[107]	20	C	Sarabande	x		
[108]	21	C	Sarabande	x		
[109]	23	C	Sarabande	x		
[110]	24	C	Sarabande	x		
[111]	26	C	Chaconne	x		
[112]	28	C	Sarabande	x		
[113]	35	d	Allemande	x		
[114]	38	d	Courante	x		
[115]	40	d	Courante	x		
[116]	45	d	Sarabande	x		
[117]	46	d	Sarabande	x		
[118]	48	d	Sarabande	x		
[119]	50	d	Sarabande	x		
[120]	50	d	Sarabande	x		
[121]	70	f	Courante	x		
[122]	75	f	Sarabande	x		
[123]	63	g	Allemande	x		
[124]	85	g	Courante	x		
[125]	86	g	Courante	x		
[126]	91	g	Courante	x		
[127]	113	A	Courante	x		
[128]	114	A	Sarabande	x		
[129]	115	A	Gigue	x		
[130]	119	B ^b	Allemande	x		
[131]	120	B ^b	Courante	x		
[132]	132	a	LeBegue; Gavotte	x		
[132a]	132	a	Double (Couperin)	x		
[133]	Ap. III*	g	Chaconne (Louis Couperin?)			x

The following pieces remain unpublished:

[134]	-	a	Courante			x
[135]	-	a	Courante			x

*found in the Dart edition only

(Continued from p. 7)

The much-discussed practice of playing *notes inégales* is not as complicated in actual performance as the scholarly literature seems to imply. Generally speaking, short note values should never be played equally; that is, sixteenth-notes in allemandes or eighth-notes in all other movements should be played "long — short" rather than as they are written. The performer is at liberty to decide how unequal a passage should be played or if he wishes to introduce equal notes as a special effect. The decisions must take into consideration the tempo, character and texture of the piece, as well as the individual taste of the player. This is a great simplification of a complex topic, but the harpsichordist who has such an overview in his mind and in his fingers, is equipped to refer to the more detailed literature on the subject without intimidation. He can take a certain kind of comfort from the fact that no complicated, dogmatic rules can be stated without fear of contradiction by another source.¹⁸

The performer also has great freedom in determining the number and order of the pieces he wishes to play. The "suite" never took the definite shape in France that evolved in Germany, but a few guidelines can be stated. Pieces were always grouped by key, perhaps admitting a few pieces from the parallel mode (*i.e.*, a piece in major, the rest in minor; or vice-versa). Preludes, unsurprisingly, always came first; the succession of allemande-courante-sarabande tended to be maintained when these dances were present; the use of more than one courante was very common in dance groupings. For example, the first six pieces in Table 1 could be fashioned into the following suites: *Prélude — Allemande — Courante — Sarabande — La Piémontaise*; or: *Allemande — Courante — Courante — La Piémontaise*; or: *Prélude — Allemande — Courante — Sarabande* (etc.); but they would probably not be played in the following order: *Prélude — COURANTE — ALLEMANDE — Sarabande*; or: *Allemande — SARABANDE — COURANTE — La Piémontaise*. Curtis has concocted suites which are both "correct" and musically pleasing; they are an excellent

guide, but the performer should certainly feel free to change things around according to his own taste. Indeed, no article on French music can conclude without an invocation of *le bon goût*.

¹⁸ Paul Brunold, ed., rev. Thurston Dart, *Pièces de Clavecin de Louis Couperin* (Paris: Oiseau-Lyre, 1959).
¹⁹ Alan Curtis, ed., *L. Couperin, Pièces de Clavecin* (Paris: Heugel (Le Puy), 1970).
²⁰ Bibliothèque Nationale (Paris); Vm⁷ 674 & 675 (formerly Vm⁷ 1852 & 1862).
²¹ University of California at Berkeley, Music Library; MS 778.
²² I have noticed one error: page 78: system 5, bass note 1: should be e, not c.
²³ Curtis suggests (preface, p. X) that the sign was a misreading by Dart of ties in the MS; but in the example he cites (Table 1, No. 94, meas. 2), Dart supplied neither hook nor tie (there is a tie in both the Parville and Bauyn MSS). Dart used the hook sign in many places where there was no tie in the MS and it therefore seems most likely that he simply invented the sign as a convenient one.
²⁴ RCA Victrola VICS-1370.
²⁵ An article which illustrates this point and which might escape the attention of most musicians was recently written by David Fuller: "Mechanical Instruments as a Source for the Study of *Notes Inégales*," *The Musical Box Society International*, (Summer, 1974): 281-293.

NOTES

¹ Evard Titon du Tillet. *Description du Parnasse* . . . (Paris: J. B. Caignard fils, 1732), p. 402.
² Marcelle Benoit, ed. *Musiques de Cour, Chapelle, Chambre, Ecurie, 1661-1733; Documents recueillis*. Paris: Picard (Centre National de la Recherche Scientifique), 1971, p.3.
³ Guy Oldham, "Louis Couperin, A New Source of French Keyboard Music of the Mid 17th Century," *Recherches* 1 (1960): 53.
⁴ *ibid.*, p. 55.
⁵ Paul Brunold, ed., *Oeuvres Complètes de Louis Couperin* (Paris: Oiseau-Lyre, 1936).
⁶ Norbert Dufourcq, ed., *L'Oeuvre de l'Orgue de Louis Couperin* (Paris: Schola Cantorum (Orgue et Liturgie No. 6), 1954).
⁷ Deutsche Gramophone Gesellschaft, ARC 3261, now deleted from the Schwann catalog.

TABLE 2

The following pieces are only in the Curtis edition:

12	(by Couperin?)
14	
32	(anonymous)
32a	
33	
53	
55	(by Couperin?)
75	(by Couperin?)
85	
86a	(by d'Anglebert?)

The following pieces in the Curtis edition do not appear in the Parville MS:

4	55-56
6	60
8-10	62
12-17	72-73
23-27	75
30-33	77-85
41	88
43	95
47-50	98-100
53	

Table 2 shows which pieces are found only in the Curtis edition, and which pieces were not based on the more recently discovered Parville manuscript. Table 3 is the counterpart of Table 1, listing the pieces in the order of the Brunold / Dart editions and showing the locations in the Curtis edition.

TABLE 3

Brunold / Dart	Curtis	Brunold / Dart	Curtis	Brunold / Dart	Curtis	Brunold / Dart	Curtis
1	45	36	46	71	78	106	3
2	39	37	56	72	71	107	4
3	92	38	-	73	72	108	17
4	-	39	57	74	80	109	16
5	-	40	-	75	-	110	5
6	1	41	58	76	73	111	10
7	7	42	47	77	74	112	18
8	-	43	48	78	81	113	-
9	-	44	60	79	82	114	-
10	28	45	-	80	83	115	-
11	22	46	-	81	84	116	19
12	76	47	50	82	86	117	20
13	68	48	-	83	-	118	21
14	64	49	59	84	87	119	-
15	23	50	-	85	-	120	-
16	24	51	49	86	-	121	100
17	-	52	51	87	89	122	99
18	-	53	62	88	90	123	61
19	30	54	52	89	91	124*	-
20	-	55	54	90	88	125*	-
21	-	56	-	91	-	126*	-
22	31	57	63	92	93	127*	-
23	-	58	40	93	94	128*	-
24	-	59	41	94	95	129*	-
25	25	60	42	95	96	130*	-
26	-	61	43	96	97	131	11
27	26	62	44	97*	-	132	-
28	-	63	65	98*	-	133	18
29	27	64	66	99	98	134	29
30	34	65	67	100	8	135*	-
31	35	66	77	101	13	136*	-
32	36	67	69	102	2	137**	-
33	37	68	70	103	6	138**	-
34	38	69	79	104	9	Ap. I***	1 (sec 3)
35	-	70	-	105	15	Ap. II***	1 (sec 3)
						Ap. III***	-

*non-harpsichord works found only in the Brunold edition

**alternate versions provided by Brunold

***appendices found only in the Dart edition

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Harpsichord News

Winnipeg Centre of the Royal Canadian College of Organists presented Travis and Conrad Grimes in a harpsichord and organ recital on March 9th at First Presbyterian Church, Winnipeg. The program: Sonata a due Cembali, Pasquini (organ and harpsichord); Sarabande, Passacaille in G Minor (harpsichord solo), Suite in C Minor (organ and harpsichord), and Zwey Fugen fuer zwey Personen an einem Clavier (organ duet), all by Handel.

Karel Paukert and the Cleveland Camera performed this all-Bach program at Cleveland Museum of Art's Gartner Auditorium on March 12th: Concerto for Two Harpsichords in C Major, BWV 1061 (with Janina Kuzma, harpsichord); a Musical Offering (performing version by Hans T. David), BWV 1079. Instruments by Dowd and by Cucchiara and Pierce. Mr. Paukert was also soloist with Robert Conant for a performance of the same double concerto with the Baroque Festival Orchestra in Chicago's Orchestra Hall on April 5th.

The Berkshire Chamber Ensemble gave this concert at Simon's Rock Early College, Great Barrington, Massachusetts, on April 4th: Quartet in G Major for Violin, Treble Recorder, Oboe and Harpsichord, Telemann; Trio for Flute, Oboe and Harpsichord, Gordon Jacob; Sonata for Viola and Harpsichord, Alvin Etler; Sonata in G minor for Flute and Harpsichord, Bach; Sonata in D Major for Flute, Oboe, Viola, and Harpsichord, Telemann. Maria Gregoire played a Sasmann French double harpsichord.

Andrew De Masi played this recital for the Holy Trinity Sunday at 5 Series, Holy Trinity Lutheran Church, Buffalo, on March 16th: Onder een Linde Groen, Sweelinck; Corrato in G (Fitzwilliam Book CCI); Lessons 2, 3, and 5, Daniel Pinkham; Pragma 3 (to L. Procopio), 4+5 (for John Challis), and 4 (for Louis Brugnoli), Andrew De Masi; Sonata I in A Major, Haydn; Canzona sopra I Le Bel e Bon, Cavazzoni; Toccata Settima in D minor, Michel Angelo Rossi; A Quiet Afternoon, Ned Rorem; Sonatas, K. 344, 211, 212, Domenico Scarlatti. The instrument: a Sperrhake.

The Harpsichord Society of Dallas presented harpsichordists Jan Warden and Glen Robert Frank at the Society's final meeting for the season on April 11th. The program: La Lyre d'Orphée, Le Turbulent (from Suite in C), Dandrieu; "English" Suite in A minor, Bach (Ms. Warden); Suite XI in E minor, Louis Couperin; Passacaille (Ordre 8), Francois Couperin (Mr. Frank).

Victor Wolfram, Oklahoma State University, Stillwater, played this faculty recital on April 17th: Partita in E minor, Bach; Sonata for Harpsichord, Persichetti; Partita for Harpsichord, Daniel Pinkham. The instrument: a William Dowd.

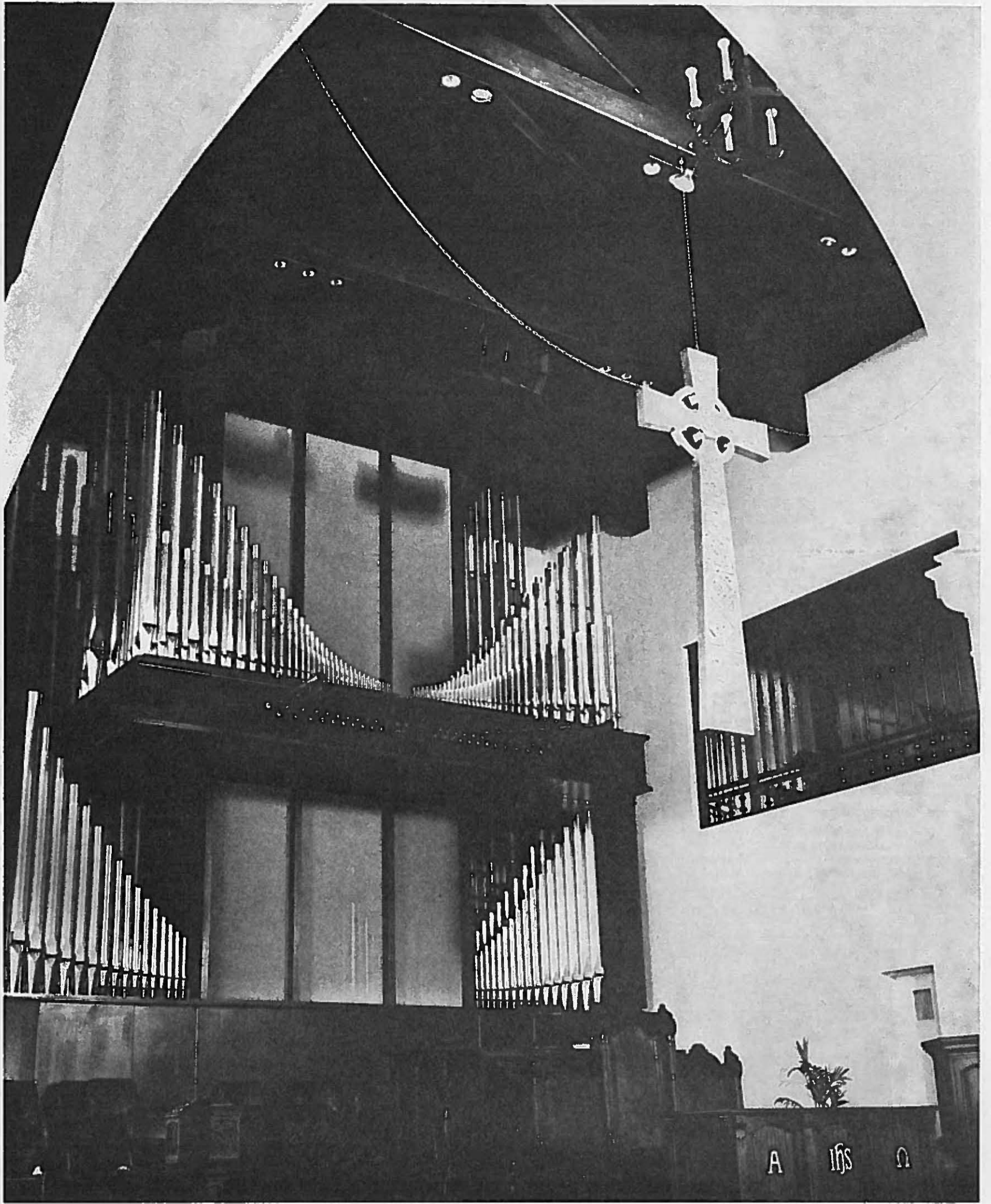
Musicalive, Inc., organized and directed by harpsichordist Frances Cole, presents the Third Annual Harpsichord Festival, June 13-22 at the College of Mount Saint Vincent-on-the-Hudson, Riverdale, New York. A few from the "cast of thousands" announced for the event: Louis Bagger, Edward Brewer, Elaine Comparone, Elizabeth Chojacka, Frances Cole, Robert Conant, Kenneth Cooper, Eugenia Earle, Paul Jacobs, Bruce Prince-Joseph, Igor Kipnis, Stoddard Lincoln, Paul Moynard, William Read, Edward Smith, Robert Smith, Fernando Valenti, Blanche Winogron, harpsichordists; Larry Adler, harmonica; Don Aschwander, electronic harpsichord; William Crafot, banjo; Judith Davidoff, gamba; Shelley Gruskin, recorder and bagpipes; Gary Karr, double bass; Harmon Lewis, harpsichord; Phyllis Lehrer, Joyce Rawlings, Donald Stagg, harpsichord; "Slam" Stewart, jazz bass; Bunyan Webb, guitar; PDQ Bach, ?, and others . . .

The Bach Collegium of New York, Edward Brewer, harpsichordist, gave this all-Bach concert in Carnegie Recital Hall on April 21st: Concerto in E Major for Harpsichord, Aria, "Es dünket mich, ich seh' dich kommen," Aria, "Du bereitest für mich einen Tisch," Concerto in C minor for Oboe and Violin, Cantata 202, "Weichet nur, betrübte Schatten."

Susan Ingrid Ferré played this recital for the Unitarian Society, Denton, Tx., on April 6th: Suite in G minor, Thomas Chilcot; Pavane, Arbeau; Pavana Philippi, Sweelinck; If My Complaints, Dowland; Piper's Galliard, Byrd; Allemande la Vauvert, Courante, Gavotte, Gigue, Gaspard le Roux; Suite in D minor, Louis Couperin.

The Festival Music Society of Indiana announces an Early Music Institute for June 30 — July 27. The faculty will include Igor Kipnis, harpsichord; Bernhard Kiebel, renaissance reeds; Roberta Elliot, fidel and baroque violin; and others. For information, contact Prof. Frank Cooper, Suite 422, Board of Trade Building, 143 North Meridian Street, Indianapolis, Indiana. 46204.

Again this season, as part of the Adult Music Conference at National Music Camp, Interlochen, Michigan, there will be a Harpsichord Building and Performance Workshop from August 19-26. George Lucktenberg will conduct a series of forums on problems of literature, interpretation, technique, and instrument maintenance. Keith Hill of Grand Rapids will supervise the construction of two small single-manual harpsichords. An added dimension this season will be the considerable discussion of the fortepiano and its music; there will be at least two specimens of the Viennese-type instrument. Tuition cost is \$50. For further information, write the National Music Camp, Interlochen, Mich. 49643.



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TWO ESSAYS ON ORGAN DESIGN

- I ORGAN DESIGN AND ORGAN PLAYING
- II REDISCOVERING CLASSIC ORGAN BUILDING IN AMERICA

by

John Fesperman

Curator of Musical Instruments
Smithsonian Institution

This book is an "extended organ lesson" for the general musician, interested seminarian or churchman, and the student of organ-playing and organ-building. It deals with the organ and its music in terms of the real world.

The first essay treats the relationship between good organ-building and good organ-playing. It emphasizes the importance of treating the organ as a pure musical instrument and explains how an organ designed to play an idiomatic repertoire is also well-suited to liturgical use.

The second essay is an illustrated history of modern classic organ-building in America from Walter Holtkamp's pioneering designs in the 1930's to the installation of the first completely American classic organ in 1961.

The author brings to this book a sensitive combination of scholarship and practical "performership". Before coming to the Smithsonian he was Director of Music at Boston's "Old North Church"; he founded and conducted the "Old North Singers". He studied on Fulbright scholarship with Gustav Leonhardt.

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Appointments



Jay Peterson has been appointed assistant professor of music and college organist at MacMurray College, Jacksonville, Illinois, where regular recitals will be presented on the college's 1952 Harrison-Aeolian-Skinner and Bosch organs. He was recently awarded the DMA degree at the University of Illinois. Dr. Peterson received both the bachelor's and master's degrees at the Eastman School of Music where he was a student of David Craighead. He also studied with Anton Heiller and Isolde Ahlgrimm as a Fulbright scholar in Vienna. He has previously served on the faculties of Texas Tech University, and DePauw University.

J. Marcus Ritchie has been appointed organist and master of the choir at the Cathedral of St. Philip in Atlanta, Georgia and took up his duties there in May of this year. Mr. Ritchie moved to the Episcopal cathedral in Atlanta after having served for a number of years as organist and director of music at Trinity Church in New Orleans, the largest Episcopal parish in Louisiana. Mr. Ritchie's new duties include conducting the Cathedral Choir of Men and Boys, the St. Philip Choir (mixed voices), and the Cathedral Girl's Choir.

James Moeser, professor of organ and university organist at the University of Kansas, was named dean of the School of Fine Arts at the University. He will succeed Thomas Gorton who is retiring after 25 years as dean. Dr. Moeser joined the University of Kansas faculty in 1966. A native of Texas, he received the BA and MA degrees from the University of Texas, and the DMA degree from the University of Michigan. He also studied in Berlin and in Paris under Fulbright grants. Dr. Moeser is also organist-choirmaster of the Plymouth Congregational Church in Lawrence.

Northwestern University gave its attention to hymns in its annual Conference on Church Music on April 14th and 15th. Margan Simmons, organist and choirmaster of Fourth Presbyterian Church in Chicago gave four lectures on challenges and changes in hymnody, and the choir of Fourth Church joined the choir of Alice Miller Chapel directed by Grigg Fountain and organist Phillip Gehring in a hymn festival which received very fine critical review and positive comment from Thomas Willis in the Chicago Tribune newspaper. Mr. Fountain and Richard Enright each gave a lecture-demonstration on different kinds of hymns, and Phillip Gehring of Valparaiso University gave a lecture-demonstration on hymn improvisation and accompaniments. The conference closed with an organ recital by Wolfgang Rübsem, Northwestern's newest member of the organ faculty.

John Binsfield, organist of historic Christ Church in Philadelphia, has teamed up with the Rittenhouse Brass Ensemble, a performing group with seven seasons of experience, to form the new Rittenhouse Organ and Brass Ensemble. The brass players are trumpeters Larry Weeks and Bert Truax, tuba player Timothy Witmer, trombonist Robert Hall, and horn player Daniel Williams. The group will appear under the management of Arts Image Ltd.



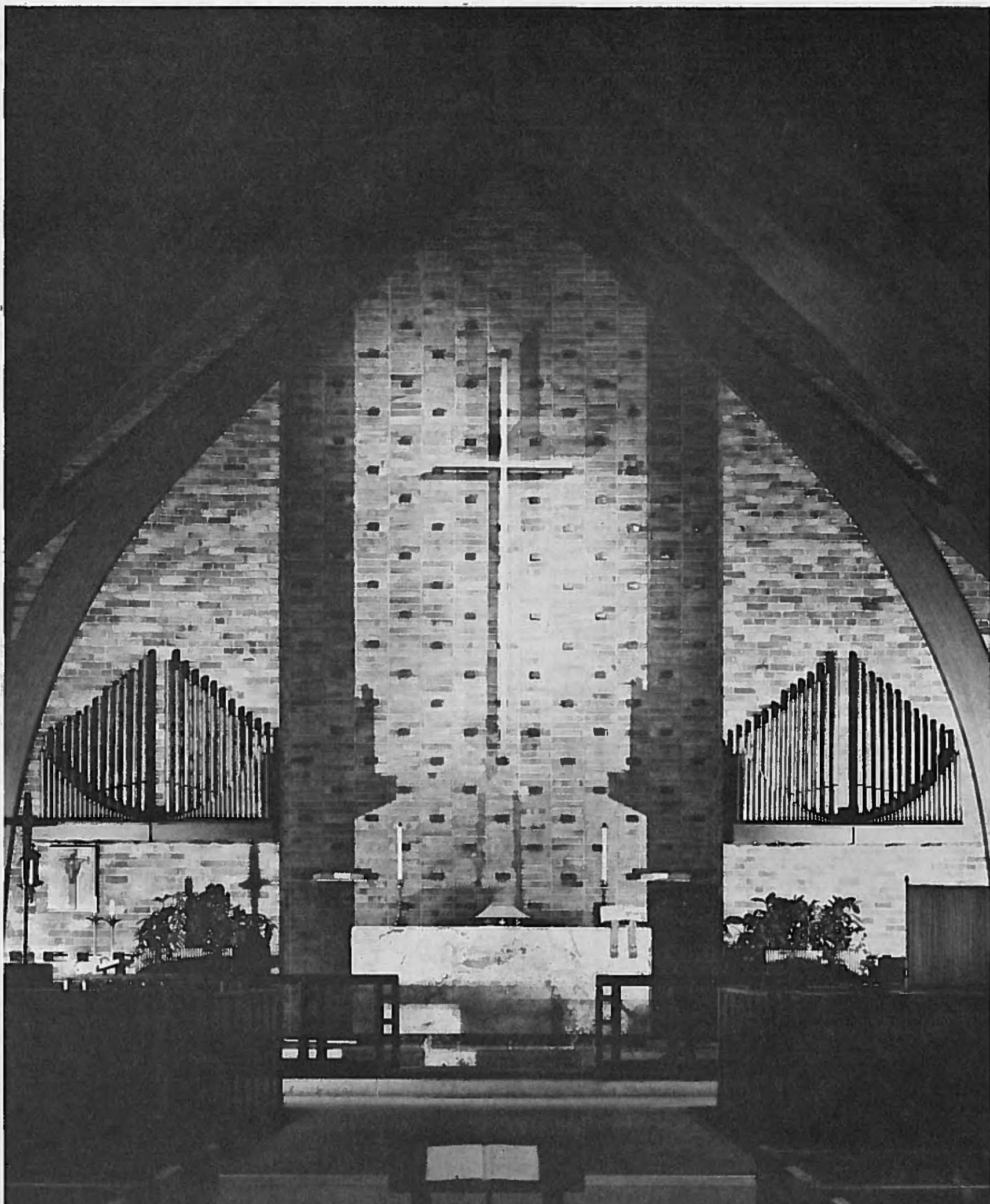
Arthur Paister has been appointed distinguished visiting professor of organ for the 1975-76 academic year at Meredith College, Raleigh, North Carolina. Dr. Paister will give master classes in organ for both Meredith and non-Meredith students, and he will work alongside his former student and now head of the music department at Meredith, David Lynch. Since his retirement from Syracuse University in 1967, Dr. Paister has been visiting professor at eight colleges, universities, or conservatories, including Hallins, Drake, Oberlin and Northwestern. His services at Meredith are made possible from the earnings of the "William R. Kenan, Jr. Fund" established in 1974. Dr. Paister studied with Marcel Dupré, Karl Straube, Günter Ramin, and Günter Raphael. He is the recipient of a number of honorary doctorate degrees, including one awarded him by Drake University on May 17th of this year.

Theodore Morrison, a native of Baltimore, will become the new Director of Choral Music at Peabody Conservatory in Baltimore in the fall semester of 1975. He succeeds Gregg Smith, who has directed the Peabody Chorus for the past five years, and who is unable to continue due to his increasing professional commitments. Mr. Morrison is the founder and director of the Baltimore Choral Arts Society, and is also an active singer and organist. He began his professional career at the age of 19 as organist-choirmaster of Baltimore's Episcopal Cathedral of the Incarnation, a post he held for ten years. He was assistant conductor of the U.S. Army Chorus for three years, and has been chorus master of the Opera Society of Washington, D.C.

Here & There

The 22nd International Conductor's Course organized by the Netherlands Broadcasting Foundation (NOS) will be held in the NOS studios in Hilversum, Holland, from August 7th through August 26th, 1975. Classes will be conducted by Felix de Nobel. It is the first time that the NOS International Conductor's Course will be devoted exclusively to choral conducting. The purpose of the course is to familiarize students with the handling of a professional choir and enlarge their knowledge of choral styles and literature. The choirs of the NOS Large Radio Choir will cooperate in the course. Entrance examinations will be held on August 6th, and the closing date for enrollments is July 1. For further information and entrance requirements, write: International Conductors Course, Programma Bureau Radio, P. O. Box 10, Hilversum, Holland.

The Choirs of St. Bede's Episcopal Church, Menlo Park, California, will tour England during July and August, singing concerts at Ely and Lincoln Cathedrals; St. George's Chapel, Windsor Castle; Emmanuel College, Cambridge; St. John's, Holland Road, and St. Martin-in-the-Fields, Trafalgar Square, London. The program will include American music by Billings, Johann Friedrich Peter, Randall Thompson, and T. Tertius Noble, and also English music by Parry, Stanford, Wood and Vaughan Williams. The choirs are directed by C. Thomas Rhoads.



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The 1976 International Organ Festival, to be held from June 13-25, 1976 in Nuremberg, West Germany, will sponsor a composition contest offering a first prize of 5000 DM for the winning work. Composers of all nationalities are invited to enter the competition for a sacred work for mixed chorus, soloists (from the choir), and organ with a maximum performance duration of 20 minutes. Since the general theme of the 1976 Festival is "Drama in Sacred Music," it is hoped that the work will include a dramatic scene. First performance of the winning work will be in the program of the Festival with the Chamber Choir of the Swedish Radio performing under the direction of Erik Erikson.

All entering compositions should be submitted in a reproducible score. If the winning composer is not already under contract with a particular publishing house, the work will be recommended to a German publisher for future publication. All manuscripts must carry a false name or motto, and the composer's name should be placed in a sealed envelope to accompany the manuscript. All manuscripts must be post-marked no later than the 15th of January, 1976. Further information may be obtained from: Geschäftsstelle der internationalen Orgelwoche Nürnberg, z. Hd. Herrn Hans-Helmut Mähner, Krelingstrasse 28, 8500 Nürnberg, West Germany.

The Intercollegiate Musical Council, a national organization of men's glee clubs and choruses, is offering a prize of \$200 for a new, original composition for men's voices. Entries, which should not have been performed publicly, must be of substantial, but not inordinant length (8-15 min.). Voicing should be from three (TTB or TBB) to eight (TTBB divisi) parts. The selection may be a cappel'la or accompanied (piano 2 hands is the preferred accompaniment, though others such as piano 4 hands, organ, small instrumental ensemble, are also admissible).

The text may be sacred or secular. Permission for the use of a copyrighted text must be secured by the composer. The name of the composer must not appear on the manuscript, but must accompany the same in separate enclosure.

Entries must be submitted by Nov. 15,

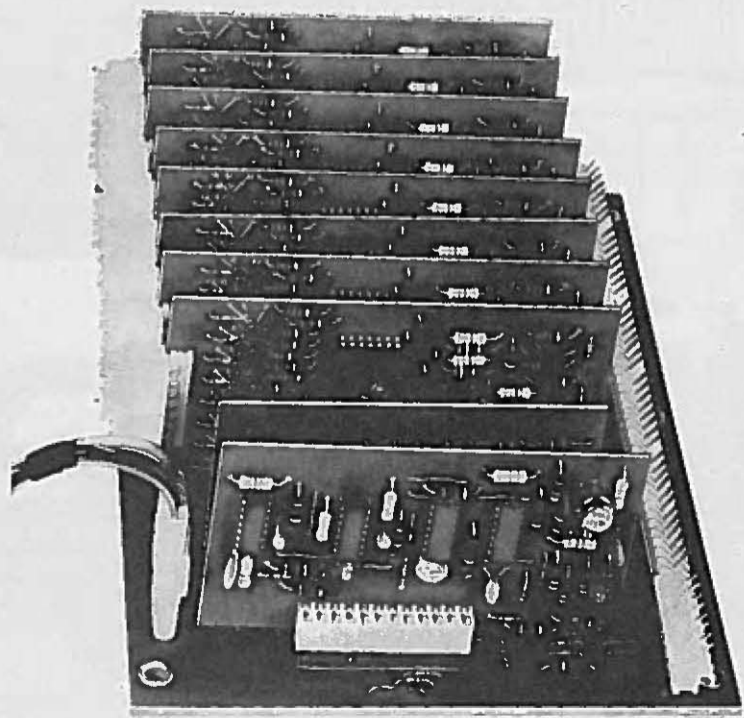
Competitions

1975. The first performance of the winning composition will be presented at the IMC Seminar in May, 1976 at Union College, Schenectady, New York. Further inquiries and entries should be addressed to: Bruce Trinkley, 201 Music Building, Pennsylvania State University, University Park, PA 16802.

The Committee of Liturgy for the 41st International Eucharistic Congress is offering a cash prize of \$1000 for an original hymn set to original music. The competition will be international in scope and open to composers of all faiths. The winning composition will become the official hymn of the Congress. The piece should have 3 to 8 stanzas and should be written for both unison and 4-part singing. In addition, the hymn must include organ accompaniment; descant and orchestral accompaniment are optional. All entries for the hymn contest must be received no later than October 31, 1975. The winning hymn and composer will be announced January 31, 1976. A major spiritual assembly of world Catholics, the Congress will convene in Philadelphia August 1-8, 1976. The theme of the Congress is "The Eucharist and the Hungers of the Human Family." Those wishing to participate in the competition may receive entry applications and further details by writing Sr. Jane Marie Perrot, D.C., National Catholic Music Educators Association, 7411 Riggs Rd., Suite 228, Hyattsville, MD 20783.

Dennis Bergin, a student of Robert Town at Wichita State University, was the winner of the third annual Organ Competition sponsored by the First Presbyterian Church, Ottumwa, Iowa. Mr. Bergin is a junior at Wichita State. Second place winner was Jeff Brillhart, a sophomore at Drake University where he studies with Carl Staplin and Arthur Polster. The competition was held on April 11, and the judge for the contest was Gerre Hancock. Sixteen contestants from colleges in the Midwest entered the competition; six were selected as finalists.

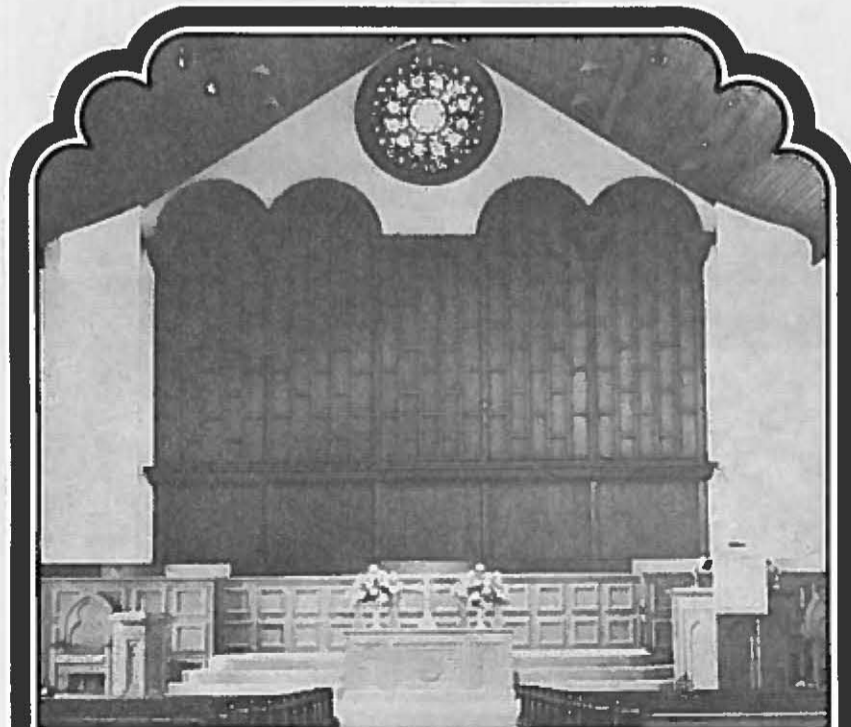
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Here & There

The 1975 International Organ Institute at Zwolle, The Netherlands, will open on July 30th and continue until August 21st. Masterclasses and private lessons at the Schnitger organ in St. Michael's Church will be taught by Arthur Howes, titular organist of the church. Mr. Howes will be assisted in the administration of the study program by John Merrill of Baltimore, Maryland, and also by two teaching fellows, Paul Davis and Edith Ho.

A committee representing the Institute of Liturgical Music selected ten organists from among the many applicants to participate in this program. The selection was difficult because of the unusual qualifications of most of the applicants. The ten members at the class will be: Shirley Ahders, Frederick Bach, Harry Wilkinson, Scot Huntington, Susan Hegberg, Arlene Hilding, Reiko Odo Lane, Ann Peele, Donna Robertson, and Barbara Taylor. In addition, Kathryn Hodgkin and Violet Peele have been invited to attend as observers.

Students in the program will play in two recital series during the three-week course. There will be a recital each Wednesday evening and a "Market Concert" at noon on Fridays. Paul Davis and Edith Ho will each play one of the Wednesday evening recitals. It is hoped that in the future this program will assume broad international character, and to this end it is promising that this year's session will include a Chinese and a Japanese organist.

Claire Coel will be featured in a series of six organ seminars at Hartwick College from June 22nd to the 29th. She is a member of the Hartwick faculty. In July she will give a seminar on five consecutive Tuesday nights at St. Michael's Episcopal Church, Wayne, New Jersey, all of them sponsored by the Association of Church Musicians, Roman Catholic Diocese of Paterson. And from August 18-22 she will offer a seminar-workshop at the Chataqua Institute.

Temple University, Philadelphia, Pa., will sponsor a two-week music workshop for church choir directors from July 28 through August 8. The workshop will be designed to explore opportunities for involving young people in the religious service through vocal choirs, instrumental ensembles and religious musicals. Director of the workshop will be Roger A. Dean, assistant professor of music education at Temple and choir director of the First Baptist Church of Lansdale, Pennsylvania. The workshop will be geared to the church choir director having limited music budgets, and it will explore some of the many organizational tasks in handling youth choirs. Additional information may be obtained by writing Dr. Roger Dean, College of Music, Temple University, Philadelphia, PA 19122.

An die Nachgeborenen (To those Yet Unborn) is the title of a new cantata for mezzo-soprano, baritone, chorus and orchestra by Gottfried von Einem. The work will be premiered in the General Assembly Hall of the United Nations on October 24th, 1975 (United Nations Day) by the Vienna Symphony conducted by Carlo Maria Giulini with soloists Julia Hamari and Dietrich Fischer-Dieskau, and the Temple University chorus. The texts for the cantata include the 90th Psalm, two choral songs by Sophocles, two poems by Hölderlin, the centrally anchored poem by Brecht which gave the title to the whole, and the 121st Psalm.

Raymond Daveluy of Montreal was organ soloist with the Montreal Symphony Orchestra under the direction of Franz-Paul Decker on April 28th at Notre-Dame Church in Montreal. The program included Handel's Concert No. 4 in D minor for organ (Opus 7), and Saint-Saëns Symphony No. 3 in C minor for Organ and Orchestra (Opus 78).

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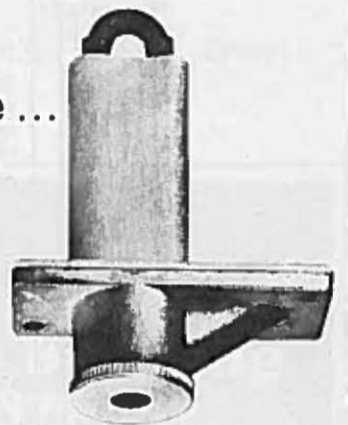
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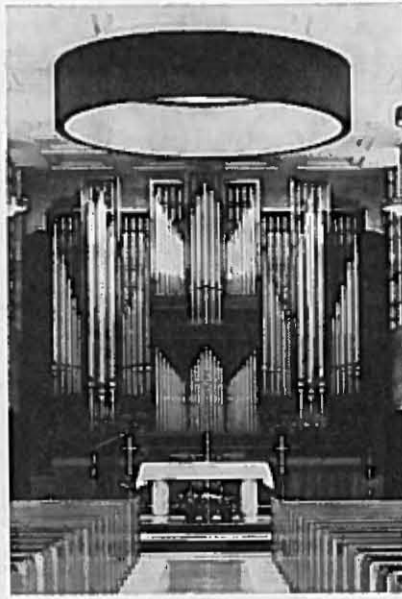


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Octave 4' 61 pipes
Spillpfeife 4' 61 pipes
Super Octave 2' 61 pipes
Mixture III 183 pipes
Krummhorn 8' 61 pipes

SWELL

Rohrflöte 8' 61 pipes
Salicional 8' 61 pipes
Voix Celeste 8' 49 pipes
Spitzprincipal 4' 61 pipes
Nasat 2-2/3' 61 pipes
Flachflöte 2' 61 pipes
Terz 1-3/5' 49 pipes
Trompette 8' 61 pipes
Trompette 4' 12 pipes
Tremolo

PEDAL

Contrabass 16' 32 pipes
Quintaton 16' 32 pipes
Principalbass 8' 32 pipes
Quintaton 8' 12 pipes
Choralbass 4' 12 pipes
Mixture II 64 pipes
Posuane 16' 32 pipes
Klarine 4' 24 pipes

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GREAT

Principal 8' 49 pipes
Rohrfloete 8' 61 pipes
Gemshorn 8'
Octave 4' 61 pipes
Rohrpfeife 2' 24 pipes
Mixture IV-V 201 pipes
Trumpet 8' 61 pipes
Clarion 4' 12 pipes

SWELL

Holzgedeckt 8' 61 pipes
Gemshorn 8'
Gemshorn Celeste TC 8' 49 pipes
Spitzfloete 4' 61 pipes
Nasat TC 2 2/3' 49 pipes
Octave 2' 61 pipes
Terz TC 1 3/5' 49 pipes
Quintfloete I 1/3' 12 pipes
Superoctave 1'
Scharf III-IV 232 pipes
Cromorne 8' 61 pipes
Tremulant
Octaves Graves

PEDAL

Acoustic Bass 11 32'
Subbass 16' 12 pipes
Principal 8' 32 pipes
Rohrgedeckt 8'
Quintfloete 5 1/3'
Octave 4' 12 pipes
Schwiegel 2' 12 pipes
Mixture III-IV 116 pipes
Posaune 16' 12 pipes
Trumpet 8'
Cromorne 4'

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Organ Clearing House

(Continued from p. 3)

The Emmanuel Episcopal Church of Dublin, New Hampshire, is a small frame structure used only as a summer chapel. Its organ is a John G. Marklove of c. 1873, for many years in a Methodist church in West Winfield, New York. The instrument was acquired for the Dublin church in 1967 by the Organ Clearing House. Michael A. Loris of Barre, Vermont rebuilt the mechanism of the organ and revoiced the pipework considerably to make an effective instrument for accompanying congregational singing. This is one of many one-manual instruments relocated through the Organ Clearing House. Such instruments provide excellent musical results, superior to electronic substitutes, with modest space requirements and low cost.

MANUAL C-g' 56 notes

Dulciana 8' 44 pipes, rescaled, bass grooved into Stopped Diapason
 Stopt Diapason 8' 44 pipes, wood with bored stoppers from c'
 Stopt Diap. Bass 8' 12 pipes wood
 Principal 4' 56 pipes revoiced
 Twelfth 2 1/2' 56 pipes, capped basses, replaced 44-note Open Diapason 8'
 Fifteenth 2' 56 pipes revoiced

PEDAL C-c 13 notes

Sub Bass 16' 13 pipes small scaled wood
 Manual pipework originally behind shutters removed in 1967.
 Pedal Coupler, Alarm (bellows signal).

The 1798 First Congregational Church of Hinsdale, Massachusetts, has an organ which was built 116 years later than the church, but through careful revision, blends well with the old building both in sight and sound. The 1914 Carl Barckhoff organ was originally built for the Reformed Church of Griggstown, New Jersey, and was relocated through the Organ Clearing House. Contract negotiations were handled by E. A. Kelley Associates, and the rebuilding was completed in 1973 by the Stuart Organ Company, Aldenville (Chicopee), Mass. A new case was designed by Richard S. Hedgebeth of the Stuart firm. In order to provide some of the spirit of late 18th and early 19th century organ tone, a substantial portion of the pipework used was from a ca. 1840 organ by George Stevens.

GREAT 61 Notes

Stopped Diapason 8' new basses in front, remainder constructed from old Open Diapason 8'
 Principal 4' Stevens
 Mixture III 2' Stevens, recomposed
 Cremona 8' old, but new to this organ
 SWELL 61 notes
 Stopped Diapason 8' orig. Barckhoff
 Flute 4' Stevens
 Fifteenth 2' Stevens
 Sesquialtera II prepared
 Tremulant

PEDAL 27 notes

Sub Bass 16' chest from another Barckhoff organ, pipes are even older than chest

Great-Pedal, Swell-Pedal, Swell-Great, all operated by thumb pistons

The organ in Christ Lutheran Church, Woodstock New York was built by Hook & Hastings, Opus #1280, 1885, for the Baptist Church of Hopkinton New Hampshire. The organ was removed from Hopkinton after the church closed and was relocated to Woodstock through the Organ Clearing House. The windchest was rebuilt and an 8' stop was replaced with a 2' Principal by the Hartman-Beaty Organ Company; the organ was installed in Woodstock by Alan Laufman and Leo Howard.

MANUAL

Open Diapason 8' 58 pipes revoiced
 Melodia Treble 8' (MC) 34 pipes
 Stopped Diapason Bass 8' 24 pipes
 Octave Treble 4' (MC) 34 pipes revoiced
 Octave Bass 4' 24 pipes revoiced
 Harmonic Flute Treble 4' (MC) 34 pipes
 Viola Bass 4' 24 pipes
 Principal Treble 2' (MC) 34 pipes new
 Principal Bass 2' 24 pipes new

Octave Coupler

PEDAL

Pedal Bourdon 16' 27 pipes

Pedal Coupler

It should be pointed out that the examples given above were chosen to illustrate different kinds of old organs and the various ways they can be treated. Different builders for the various

rebuildings and restorations were also purposely chosen, but it should not be assumed that these examples are necessarily typical of the builders selected. Most of the builders have, in their work with old organs, included simple moving jobs, careful restorations, and complete recasting of old material into the equivalent of new instruments. Each organ presents completely unique problems, the solutions to which depend on the original instrument, the expectations of the client, and factors of space and finance.

Moreover, although all the examples chosen are of churches in the north-eastern United States, the work of the Organ Clearing House is by no means limited geographically. For instance, Stuart Goodwin is rebuilding a three-manual 1853 George Jardine from Rome, New York for Trinity Episcopal Church in Redlands, California; Glenn White recently installed an 1892 two-manual Cole & Woodberry tracker from Lowell, Massachusetts in St. John's Episcopal Church in Kirkland, Washington; and J. Morris Spearman assisted members of Trinity Lutheran Church in Columbia, South Carolina in the restoration of a one-manual 14 rank organ (with a reversed console) donated by Trinity Lutheran Church in New York City. All three instruments were relocated through the Clearing House. Other projects currently underway include the rebuilding of a two-manual 1873 Hutchings, Plaisted & Co. tracker from Providence, Rhode Island for the Methodist Church of Long Prairie, Minnesota, work being done by Charles Hendrickson; and the Steiner Organ Company's rebuild of an 1886 two-manual Johnson & Son tracker from Warren, Pennsylvania for the United Methodist Church of Brandenburg, Kentucky. Five old organs have been relocated through the Clearing House to churches in Canada, and Wilson Barry will soon install a sixth, an 1865 two-manual William A. Johnson from Somerville, Massachusetts, greatly enlarged, in St. Christopher's Anglican Church, Burlington, Ontario.

Although the Clearing House has arranged for old organs to be placed in private residences, most old instruments cannot be installed in the average house without expensive alterations. Moreover, Alan's primary objective in this operation is to find good permanent homes for old pipe organs. His experience suggests that those relocated to private homes often come on the market again in a few years as their owners themselves have to relocate.

It should be evident that there are many possibilities open to churches seeking to obtain a fine old instrument. To be sure, securing an old organ is much more complicated than obtaining and moving an old piano, and requires much energy, patience, and humor. Months and sometimes years may elapse between the initiation and successful completion of a relocation project, but those who have persevered all agree that "it was worth it." There are about 50 instruments available at this time, many from churches slated for destruction in urban renewal areas; the organs are located throughout the United States and come in a variety of sizes and styles. (Alan is always grateful for information about instruments for sale that he may not know about; several have been saved at the last minute because of information provided by thoughtful organists, ministers, and others.)

For a copy of the current list of available instruments, send 30¢ in stamps to: Alan Laufman, Director, Organ Clearing House, Post Office Box 104, Harrisville, New Hampshire 03450. Those who actually obtain an organ through the Clearing House are asked to help defray expenses incurred on their behalf.

There are literally hundreds of churches today which enjoy the inspiring, ringing tones of fine organ music each Sunday because of the good offices of the Organ Clearing House. Many of these churches would not have been able to afford an entirely new instrument. The instruments they do have are sometimes referred to as "used," but a well-built tracker organ, properly renovated and cared for, is no more to be regarded as "used" than is Heifetz' Stradivarius. The organ world owes a great debt of gratitude to Alan Laufman and his assistants in their indefatigable work with the Organ Clearing House.



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New Organs

M. P. Möller, Inc.: First Baptist Church, Lawton, OK. To be installed during 1975 following completion of new church to replace one destroyed by fire in 1973. 3-manual and pedal; Swell, Choir and some Pedal in chambers at each side of choir area; Great and some Pedal exposed on rear wall on each side of baptistry; 4-manual console with preparation for exposed Antiphonal division. Specifications prepared by B. L. McCrary, Möller representative, in consultation with Chuck Hopkins, director of music, and Bonnie Hancock, organist.

GREAT

Quintaton 16' 61 pipes
Principal 8' 61 pipes
Holzbaurdon 8' 61 pipes
Octave 4' 61 pipes
Waldflöte 2' 61 pipes
Furniture III-IV 220 pipes
Scharf III 183 pipes
Trompete 8' 61 pipes
Tremulant
Chimes (Prepared)

SWELL

Rohrflöte 8' 61 pipes
Viola Pomposa 8' 61 pipes
Viola Celeste 8' 61 pipes
Flute Celeste II 110 pipes
Prestant 4' 61 pipes
Flute Triangulaire 4' 61 pipes
Rohr Nasat 2-2/3' 61 pipes
Blockflöte 2' 61 pipes
Tierce 1-3/5' 61 pipes
Plein Jeu IV 244 pipes
Fagott 16' 61 pipes
Trompete 8' 61 pipes
Fagott 8' 12 pipes
Vox Humana 8' (Prepared)
Clairon 4' 61 pipes
Tremulant

CHOIR

Hohlflöte 8' 61 pipes
Gemshorn 8' 61 pipes
Gemshorn Celeste 8' 49 pipes
Spitzflöte 4' 61 pipes
Principal 2' 61 pipes
Larigot 1-1/3' 61 pipes
Siffelöte 1' 61 pipes
Zimbel III 183 pipes
Krummhorn 8' 61 pipes
Cor Anglais 8' 61 pipes
Tremulant
Harp (Prepared)

PEDAL

Untersatz 32' (Prepared)
Principal 16' 32 pipes
Bourdon 16' 32 pipes
Rohrbass 16' 12 pipes
Bourdon Quint 10-2/3'
Octave 8' 32 pipes
Bourdon 8' 12 pipes
Rohrflöte 8' (Swell)
Choralbass 4' 32 pipes
Mixture III 96 pipes
Posaune 16' 32 pipes
Fagott 16' (Swell)
Posaune 8' 12 pipes
Fagott 4' (Swell)

Reuter Organ Company: Union Baptist Church, Baltimore, Maryland. 3-manual and pedal, 32 stops, 39 ranks, scheduled for completion summer 1975. Consultant, C. Edouard Ward.

GREAT

Principal 8' 61 pipes
Bourdon 8' 61 pipes
Octave 4' 61 pipes
Spillflöte 4' 61 pipes
Fifteenth 2' 61 pipes
Furniture IV 244 pipes
Trompette Festivale 8' 61 pipes

SWELL

Rohrflöte 16' 73 pipes
Rohrflöte 8'
Viola de Gambe 8' 61 pipes
Viola Celeste (TC) 8' 49 pipes
Principal 4' 61 pipes
Hohlflöte 4' 61 pipes
Nasard 2-2/3' 61 pipes
Blockflöte 2' 61 pipes
Tierce 1-3/5' 61 pipes
Plein jeu III 183 pipes
Fagotto 16' 73 pipes
Trompette 8' 61 pipes

Fagotto 8'
Vox Humana 8' 61 pipes
Schalmel 4' 61 pipes
Tremolo

CHOIR

Nesonflöte 8' 61 pipes
Gemshorn 8' 61 pipes
Gemshorn Celeste (TC) 8' 49 pipes
Spitzflöte 4' 61 pipes
Principal 2' 61 pipes
Larigot 1-1/3' 61 pipes
Cymbal II 122 pipes
Krummhorn 8' 61 pipes
Tremolo

PEDAL

Resultant 32'
Principal 16' 32 pipes
Bourdon 16' 56 pipes
Rohrflöte 16' (Swell)
Octave 8' 44 pipes
Bourdon 8'
Rohrflöte 8' (Swell)
Super Octave 4'
Bourdon 4'
Rauschquint II 64 pipes
Trompette 16' 12 pipes (Swell)
Fagotto 16' (Swell)
Fagotto 8' (Swell)
Fagotto 4' (Swell)

Greenwood Organ Company: Louisville Associate Reformed Presbyterian Church, Louisville, Kentucky. 2 manual and pedal, organ divided on each side of choir loft, electric action. Designed by Norman A. Greenwood in consultation with Mrs. T. E. McBride, organist of church.

GREAT

Principal 8' 61 pipes
Harmonic Flute 8' 61 pipes
Dulciana 8' 61 pipes
Prestant 4' 61 pipes
Harmonic Flute 4' 12 pipes
Doublette 2' (Prepared)
Mixture III (Prepared)
Chimes

SWELL

Bourdon (TC) 16' 49 pipes
Bourdon 8' 12 pipes
Salicional 8' 61 pipes
Vox Celeste (TC) 49 pipes
Bourdon 4' 12 pipes
Salicet 4' 12 pipes
Nasard 2-2/3'
Flageolet 2' 12 pipes
Larigot 1-1/3'
Krummhorn 8' 61 pipes
Tremolo

PEDAL

Bourdon 16' 32 pipes
Lieblich Gedeckt 16' 12 pipes
Flotenbass 8' 12 pipes
Gedeckt 8'
Quint 5-1/3'
Flute 4' 12 pipes

Retirements

Frederic R. Parker, librarian for the home office of General Drafting Co., Inc., Convent Station, New Jersey, retired from his position at the end of March. In his position at General Drafting, Mr. Parker was responsible for the cataloguing and filing of the thousands of documents and pieces of reference and source material involved in the production of the company's maps and other publications and products.

Mr. Parker, a native of New Providence, New Jersey, has had a life-long love for the organ and its music. Besides being a self-taught amateur organist who "plays by ear," he is also proud of his extensive collection of some 300 recordings of organ music. Dating back to 1942, it includes a number of organ greats and covers a variety of classical and theatre organ music. Mr. Parker is currently putting his love of organ music and his experience as librarian to good use by consolidating, retaping, and cataloguing the large series of concerts given at the Cathedral of the Sacred Heart, Newark, New Jersey.

Mr. Parker and his wife live in Chatham, New Jersey, and celebrated their 40th wedding anniversary in April. They have a son who is married and living in Florham Park, New Jersey. Aside from his work for the Cathedral of the Sacred Heart concert series, Mr. Parker plans to do some travelling in the near future.

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CALENDAR

Deadline for this calendar was May 10

5 JUNE
Reginald Lunt, St Thomas Church, New York, NY 12:10 pm
Kathleen Thomerson, Trinity Church, New York, NY 12:45 pm

6 JUNE
Requiem Mass by Dvorak, Apollo Musical Club, Orchestra Hall, Chicago, IL 8:15 pm
Norma Stevlingson, Southern Methodist U, Dallas, TX 8:15 pm
Choral Concert, St Paul's Episcopal, San Diego, CA 7:30 pm
George Baker, St Guillaume Church, Strasbourg, France

7 JUNE
George Baker, St Christophe Church, Belfort, France
International Organ Festival, Nuremberg, West Germany (thru Jun 15)

8 JUNE
Eugene W Hancock, St Philip's Church, New York, NY 3 pm
Wayne Fisher, St Thomas Church, New York, NY 4 pm
Pocono Boy Singers, First United Church of Christ, Easton, PA 10:45 am
Requiem Mass by A Desenclos (U S Premiere); Te Deum by Charpentier; Wayne State U Choral Union and Orchestra, Malcolm Johns, dir; St Anne's Church, Detroit, MI 3:30 pm

St Luke's Singing Lads, George N Tucker, dir; Sandy Pines Chapel, MI 7 pm
Jerome Butera, St Eugene Church, Chicago, IL 2:30 pm
U of Illinois Circle Campus Concert Choir, Victor Weber, dir; St James Lutheran, Chicago, IL 3:30 pm
Catharine Crozier, Plymouth Congregational, Lawrence, KS 8 pm
The Lark Descending, Five Mystical Songs, Sanctus Civitas by Vaughan Williams; St Mark's Episcopal, Glendale, CA 4 pm
Charles Benbow, Orleans, France 9 pm
George Baker, St Jean Church, Mulhouse, France

9 JUNE
5th International Contemporary Organ Music Festival, Hartt College of Music, West Hartford, CT (thru Jun 16)
Pocono Boy Singers, First United Church of Christ, Easton, PA 11 am
Midwestern Institute of Organ and Church Music; Catharine Crozier, Harold Gleason, Gerre Hancock, John Schaeffer, James Maeser, U of Kansas, Lawrence, KS (thru Jun 13)
Martha Farr, Hunter Mead, for Pasadena AGO; at St Mark's Episcopal, Glendale, CA 8:30 pm

10 JUNE
Clyde Holloway, South Church, New Britain, CT 8:30 pm

11 JUNE
Max Miller, Music Hall, Methuen, MA 8:30 pm
Daniel and Mary Gingovich, French hornists; St John's Episcopal, Washington, DC 12:10 pm
Carol Sue Dickson, Christ Church, Alexandria, VA 12:45 pm

12 JUNE
Carliss Arnold, St Thomas Church, New York, NY 12:10 pm
Mark Adams, Bethlehem Lutheran, Ridgewood, NJ 8 pm
Gerre Hancock, Plymouth Congregational, Lawrence, KS
Charles Benbow, organ and harpsichord; Little Malvern Priory, Worcestershire, England

13 JUNE
David Craighead, Holy Trinity Episcopal, Hartford, CT 8:30 pm

14 JUNE
John Tuttle, St Mark's Church, Philadelphia, PA 4 pm
Donald Sutherland, Carleton College, Northfield, MN 4 pm

15 JUNE
Choral Concert, Ed Schell, dir; Westminster Presbyterian, Utica, NY 8 pm
Music for organ and sola instrument, St Philip's Church, New York, NY 3 pm
Robert Parkins, St Thomas Church, New York, NY 4 pm

David J Hurd Jr, Chapel of the Intercession, New York, NY 4:30 pm
Steven T Nelson, St James Episcopal, Richmond, VA 7:30 pm
Region 5 AGO Convention, Louisville, KY (thru Jun 18)
George H Pro, U of Colorado, Boulder, CO 4 pm
John Conner, St John's Cathedral, Albuquerque, NM 4 pm
Organ Master Classes (sponsored by Westminster Choir College), Catharine Crozier, Harold Gleason, Donald McDonald, Joan Lippincott, Bernard Lagacé; at Pomona College, Claremont, CA (thru Jun 20)

16 JUNE
Region 4 AGO Convention, Atlanta, GA (thru Jun 19)
Summer Organ Academy, Harold Vogel; North Carolina School of the Arts, Winston-Salem, NC (thru Jul 18)
Region 3 AGO Convention, Pittsburgh, PA (thru Jun 18)
Region 6 AGO Convention, Minneapolis-St Paul, MN (thru Jun 18)
Region 7 AGO Convention, San Antonio, TX (thru Jun 18)
Region 8 AGO Convention, Tacoma, WA (thru Jun 18)
John Searchfield, Coventry Cathedral, England 1:05 pm

18 JUNE
Henry Lowe, Music Hall, Methuen, MA 8:30 pm
Geoff Graham, St John's Episcopal, Washington, DC 12:10 pm
Lawrence P Schreiber, Christ Church, Alexandria, VA 12:45 pm
Kathleen Thomerson, St Clothilde Basilica, Paris, France

19 JUNE
Randall Atcheson, St Thomas Church, New York, NY 12:10 pm

22 JUNE
Music for organ and solo voice, St Philip's Church, New York, NY 3 pm
Mark Adams, St Thomas Church, New York, NY 4 pm
Region 2 AGO Convention, Summit, NJ (thru Jun 25)
Region 9 AGO Convention, San Francisco, CA (thru Jun 26)
Organ Week for High School Students (sponsored by Westminster Choir College), at San Francisco Theological Seminary, San Anselmo, CA (thru Jun 27)

23 JUNE
Organ Historical Society Annual Convention, Choate School, Wallingford, CT (thru Jun 27)
1975 Church Music Conference, Moody Bible Institute, Chicago, IL (thru Jun 28)
Marilyn Mason, workshops, Southern Oregon College, Ashland, OR (thru Jun 27)

25 JUNE
Thomas Murray, Music Hall, Methuen, MA 8:30 pm
Robert Wibler, organ; Ted Wylie, baritone; St John's Episcopal, Washington, DC 12:10 pm
Jane Bourdow, Christ Church, Alexandria, VA 12:45 pm
Oberlin Baroque Ensemble, Cleveland Museum of Art, Cleveland, OH 8:30 pm
Diane Bish, First Presbyterian, Berkeley, CA 12:45 pm

26 JUNE
W Elmer Lancaster, St Thomas Church York, NY 12:10 pm
Summer Organ Festival, Oberlin Conservatory of Music, Oberlin, OH (thru Jul 13)
Delores Bruch, Alma College, Alma, MI 8 pm
Eileen Coggin Britton, complete organ works by Brahms; First Congregational, Palo Alto, CA 1:30 pm

27 JUNE
Marilyn Mason, Southern Oregon College, Ashland, OR

28 JUNE
Evergreen Conference Summer School of Church Music, Evergreen, CO (thru Aug 10)

29 JUNE
Music for organ and harpsichord, St Philip's Church, New York, NY 3 pm
George W Bayley, St Thomas Church, New York, NY 12:10 pm
David Craighead, Chautouqua Institution, NY 3:15 pm
Gary Steinbaugh, Church of the Assumption, Sewickly, PA 2 pm
Delbert Disselhorst, U of Iowa, Iowa City 8 pm

1 JULY
Marilyn Mason, Riverside Church, New York, NY 7 pm

2 JULY
Paul Wright, Music Hall, Methuen, MA 8:30 pm
Mark Smith, St John's Episcopal, Washington, DC 12:10 pm
Alvin Gustin, Christ Church, Alexandria, VA 12:45 pm
Gillian Weir, Addington Palace, Surrey, England
Guy Bavet, Finland Festival, Town Church, Jyväskylä, Finland

3 JULY
Arthur Poister, masterclasses, Whitby, Ontario (thru Jul 4)

4 JULY
Virgil Fox, Revelation Lights, Waterloo Village Foundation of the Arts, Stanhope, NJ

6 JULY
George H Pro, Shrine of the Immaculate Conception, Washington, DC 7 pm
Karel Paukert, Cleveland Museum of Art, Cleveland, OH 8:30 pm
Arthur Poister, masterclasses, Oberlin Conservatory, Oberlin, OH (thru Jul 13)
Choristers Guild Summer Workshop, Huron College, Huron, SD (thru Jul 12)
Summer Academy for Organists, Haarlem, Holland (thru Jul 26)

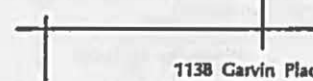
7 JULY
1975 National Convention, Royal College of Organists, Toronto, Ontario (thru Jul 10)
Westminster Choir College Organ Master Classes; Catharine Crozier, Harold Gleason, Donald McDonald, Joan Lippincott, Bernard Lagacé; Westminster Choir College, Princeton, NJ (thru Jul 11)
Diane Bish, First Congregational, Traverse City, MI 8 pm
Kathleen Thomerson, Coventry Cathedral, Coventry, England

8 JULY
David Pegg, piano, Immanuel Congregational, Hartford, CT 7:30 pm
Robert McDonald, Riverside Church, New York, NY 7 pm
Pocono Boy Singers, Bynden Wood Music Festival, Wernersville, PA 8 pm
Charles Benbow, Jesuit Church, Mannheim, Germany


9 JULY
Arnold and Frances Kelley, Adrienne Tangway, piano; Ivar Sjostrom, organ; Music Hall, Methuen, MA 8:30 pm
Harold Wills, St John's Episcopal, Washington, DC 12:10 pm
Emily Cooper Gibson, Christ Church, Alexandria, VA 12:45 pm
John Searchfield, St Michael's Church, Lewis, England 8 pm

13 JULY
1975 Presbyterian Conference "Worship and Music," Anderson College, Montreat, NC (thru Jul 19)
Mark Adams, U S Air Force Academy, Colorado Springs, CO 8 pm
Guy Bavet, Town Church, Westerland/Sylt, Germany

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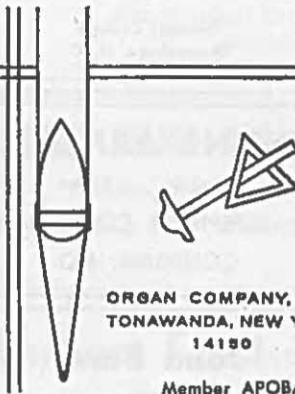
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Timothy Albrecht — Middlebury College, VT
Apr 24: Saga 6, Guillon; Concerto in a S
593, Herr Jesu Christ dich zu uns wend S
655, Bach; Fantasy KV 608, Mozart; Ciacona in
f, Pachelbel; Toccata (Suite op 5), Durullé.

Julie Soloway Allen — graduation recital,
Meredith College, Raleigh, NC, Apr 26: Vari-
ations on Unter der Linden, Mein junges Leben,
Sweetlinc; P and F in e S 548, Bach; Parli-
ta on Wacht auf, Distler; Juba, Albright.

Marion R Anderson — All Souls Church,
Bangor, ME Mar 9: Nun komm der Heiden
Heiland, Von Gott will ich nicht lassen, Wir
glauben all, P and F in a S 543, Bach; Sonata
II, Hindemith; Suite on 8th Tone, Boyvin;
Litanies, Alain.

Ann Guetzliff Anway — University of Northern
Iowa Mar 25: Allegro (Sym VI), Widor; Allein
Gott in der Höh S 662-664, P and F in e S
548, Bach; Orgelsonate, Distler; Drop drop
slow tears, Persichetti; Toccata, Guillon.

Joyce B Auchincloss — Christ Church Cathe-
dral, Hartford, CT Feb 26: Sonata II, Mendel-
sohn; Trio in c, Kreis; Toccata in F, Buxte-
hude; Partita on Jesus Christus unser Heiland,
Distler.

Donald S Baber — Hope Lutheran, Rochester,
NY Mar 9: Toccata in e, Pachelbel; Voluntary
in C, Stanley; Fantasia and Fugue in c, O
man bewail thy grievous fall, Bach; Sonata II,
Mendelssohn; Sonata II, Hindemith; Toccata
in f, Young.

Lawrence Appar — Grace Episcopal, Tucson,
AZ Mar 16: Concerto 13 in F, Handel; Fugue
in E-flat, My heart is filled with longing, Good
Christian men rejoice, Bach; Rock of ages,
Bingham; Sonata op 20, Schwarz; Very Slowly
(Sonatina), Sowerby; Tumult in the Praetorium,
Maleingreau; Born in Bethlehem, Walcha; Al-
ma Mater, Griffith; Variation on Welsh Hymn,
Mathias.

George Baker — All Saints Episcopal, Pasa-
dena, CA Apr 14: Variations on America,
Ives; P and F in A S 536, Sonata I S 525, Bach;
Piece sur deux themes Bretonnes, Langlais; Sym
III, Vienne.

William Beck — St Mark's Episcopal, Glen-
dale, CA Mar 9: Dialogue, Marchand; Ach
bleib bei uns S 649, P and F in C S 547, Herr
Jesu Christ dich zu uns wend S 655, O Lamm
Gottes unschuldig S 565, Nun danket alle Gott
S 657, Bach; Trumpet Tune in F, Rohlig; Choral
in a, Franck.

Laurel Benson — senior recital, Colorado
State U Apr 4: Toccata and Fugue in d, Bach;
Deux Chorals, Alain; Fantasy KV 608, Mozart;
Combat de la Mort et de la Vie, Messiaen;
Toccata (Sym V), Widor.

Fred B Binckes — First Congregational, Bill-
ings, MT Mar 24: Concerto in G, Ernst-Bach;
Jesu joy of man's desiring, Bach; Suite on
1st Tone, Clérambault; Fountain Reverie,
Fletcher; Carillon, Murrill.

Diane Bish — National NFMC Convention,
First Presbyterian, Atlanta, GA Apr 27: Pre-
lude in C, Bach; Sonata VI, Mendelssohn; Caril-
lon de Westminster, Vienne; Nimrod, Elgar;
Toccata, Langueluit.

George Black — First-St Andrew's United
Church, London, Ontario Mar 2: Prelude for
Handbells and Tape, Edward E Clark; Prisms,
Elliott Schwartz; Summer 73/Ontario, Derek
Healey; The Eagles Gather, Edward Die-
ment; Waves, Phillip Ross. Assisted by D'Arcy
Gray, percussion; Phillip Ross, synthesizer; with
cooperation of Creative Electronics, Fanshawe
College.

Byron L Blackmore — Cathedral of St Mary,
Peoria, IL Feb 23: Stations of the Cross, Dupré
(complete).

David Boe — Harvard University, Cam-
bridge, MA Apr 11: Toccata in C, Sweetlinc;
Magnificat VII Toni, Scheidemann; Fantasia
on Nun freut euch, Buxtehude; Canonic Vari-
ations on Vom Himmel hoch S 769a, Wir glau-
ben all S 740, Fuge sopra Magnificat S 733,
Toccata and Fugue in F S 540, Bach.

George Boseman Jr — First and Second
Church, Boston, MA Mar 2: Voluntary, Selby;
Voluntary, Loud; Voluntary 27, Zeuner; Vari-
ations on The last rose of summer, Buck; Con-
cert Sonata, Thayer; Romanza, Fugue, Parker;
Prelude, Foote; Fantasia and Fugue in d,
Dunham.

David Bruce-Payne — First Presbyterian, Dur-
ham, NC Apr 17: Dankpsalm, Reger; Fugue on
Magnificat, Bach; Sonata II, Rheinberger;
Joie et clarté des Corps Glorieux, Messiaen;
Variations on Weinen Klagen, Liszt.

Marshall Bush — All Saints Episcopal, At-
lanta, GA Mar 18: P and F in E-flat S 552,
Christ unser Herr S 685, Dies sind die heiligen
zehn Gebot S 679, Trio Sonata III S 526, Pas-
sacaglia and Fugue in c S 582, Bach.

Douglas L. Butler, Delbert Saman — First
Unitarian, Portland, OR Apr 12: Concerto a

due Organi, Lucchinetti; For Two Virginals;
Farnaby; A Verse, Carlston; A Fancy for Two
to Play, Tomkins; Duets for Organ, Wesley;
Fantasia in c, d, Hesse; Sonata in d, Merkel.

J Melvin Butler — Hamilton College, Clinton,
NY Apr 8: Litanies, Alain; Concerto in F,
Handel; P and F in E, Buxtehude; 3 Pieces,
Langlais; Noel votre bonte grand dieu, Bal-
bastre; 6 Chorale Preludes, Bach and Widor;
Dieu parmi nous, Messiaen.

Robert Cavarra — San Luis Rey Mission, CA
Mar 21: P and F in f-sharp, Buxtehude; Ciacona
in f, Pachelbel; Christus der uns selig macht
S 620, Da Jesus an dem Kreuze stund S 621,
O Mensch bewein S 622, Passacaglia and Fugue
in c S 582, Bach; P and F in a, Bruhns; 2 set-
tings Herzlich tut mich verlangen, Brahms; O
Fili et Filiae, Dandrieu; Choral Dorien, Litan-
ies, Alain.

Raymond Chenault — St Thomas Church,
New York City Apr 17: Choral in b, Franck;
Allegro vivace (Sym I), Vienne; Ave Maria,
Langlais; Allegro deciso (Evocation Poème
Symphonique), Dupré.

Robert Churchill — student recital, Gustavus
Adolphus College, St Peter, MN Apr 27: P
and F in E-flat, O Mensch bewein, Bach; Son-
ne der Gerechtigkeit, Pepping; Komm heiliger
Geist, Buxtehude; P and F on BACH, Liszt;
Choral Dorien, Alain; Transports de Joie, Mes-
siaen.

Glenda Whitman Collins — East Texas Bapt-
tist College Apr 7: Jesus Christus herrscht,
Freut euch ihr Christen, Pepping; Prelude op
5, Durullé; P and F in a, Buxtehude; Allein
Gott in der Höh, Vater unser, Bach; Fantasia
in A, Franck; Alleluyas, Preston.

Justin Colyar — St Mark's Episcopal, Glen-
dale, CA Mar 16: Prelude for the Passion of
the Lord, Guinaldo; 8 pieces from Convents
Mass, Couperin; Elegy, Peeters; P and F in e
S 533, Wo soll ich fliehen S 646, Nun komm der
Heiden Heiland S 659-661, P and F in a S
548, Bach.

Fred Conrad — graduate recital, Eastern
Illinois U Mar 13: Apparition de l'Eglise éter-
nelle, Messiaen; 6 Schöbler Chorales, Bach;
Sonata on 94th Psalm, Reubke.

Walden B Cox — First Methodist, Millville,
NJ Apr 20: Rigaudon, Campra-Fox; Intro-
duction and Toccata in G, Walond; P and F in
e, When Thou art near, Bach; Sinfonia on I
stand at the threshold, Bach-Grace; Flute Solo
and Gavotte, Arne; Trumpet Tune in D, Stan-
ley; French Clock, Borscheim; Greensleaves,
Purvis; Aria, Peeters; God of Grace, Whitney;
Carillon Sortie, Mulet.

David Craighead — First Methodist, Glen-
dale, CA Mar 8: Fantasy KV 608, Mozart; Or-
ganbook I, Albright; Black Host, Bolcom;
Prelude, Adagio and Choral varié, Durullé.

Alice and George Damp — St Stephen
Lutheran, Bloomington, MN Mar 9: P and F
in E, Lübeck; Schmücke dich, O wie selig, O
Gott du frommer Gott, Brahms; Trio Sonata,
Distler (Mrs Damp); Pastorale in F, O Mensch
bewein, O Lamm Gottes unschuldig, P and F
in a S 543, Bach (Mr Damp).

Mark L Davis — Museum of New Mexico,
Santa Fe Apr 6: Introduction and Passacaglia
in d, Reger; Da Jesus an dem Kreuze stund,
O Mensch bewein, Wir danken dir, Erstanden
ist der Heilige Christ, Bach; Afternoon of a
Faun, 2nd Arabesque, Debussy; Prelude, Ber-
ceuse, Carillon de Westminster, Vienne.

Walter W Davis — St Bartholomew's Church,
Corpus Christi, TX Apr 13: Aria da Chiesa,
Anonymous; Rondo for Flute Stops, Rinck; I
call to Thee, Fugue in E-flat, Bach; Benedicite,
Harker; In Praise of Merbecke, Wyton; Priere,
Jongen; Romance sans paroles, Bonnet; Rose
Window, Mulet; Praise, Davis; Final (Sym I),
Vienne.

Barbara Dobesh — First Congregational, Bill-
ings, MT Mar 26: Fantasia, Langlais; Chant de
Moi, Jongen; Basse de Trompette, Tierce en
Taille (Convents Mass), Couperin; P and F
in f-sharp, Buxtehude.

Julia Kathryn Schawa Duell — senior recital,
Kansas Wesleyan U Apr 20: Toccata, Adagio
and Fugue in C S 564, Schmücke dich S 654,
Von Gott will ich nicht lassen S 658, Bach;
Sonata II, Mendelssohn; P and F in F op 85/3,
Reger; Kleine Intraden, Schroeder; Choral in
a, Franck.

Paul Emmons, Gerald Guzaski — Central
Christian, Decatur, IL Mar 16: Fugue on Kyrie
(Parish Mass), Couperin; Choral Dorien, Choral
Phrygien, Alain; O man bewail, Bach; 4 set-
tings Out of the depths, Langlais, Bach, Karg-
Eler and Mendelssohn; Hommage a Josquin,
Greenwald; Litanies, Alain; Seven Last Words
of Christ, Ridout.

Martha Folts — Central Michigan U Mar 4:
Wie schön leuchtet der Morgenstern, Buxte-
hude; Etude I, Ligeti; Fantasy KV 608, Mozart;
Transition Piece, Folts; Quodlibet SF42569,
Bielawa; Variations on a Recitative, Schoen-
berg.

Marjorie Gille — graduate recital, U of Iowa Apr 19: Symphonie Gothique, Widor; Cortège et Litanie, Dupré; Dieu parmi nous, Messiaen; P and F in E-flat S 552, Kyrie-Christe-Kyrie S 669-671, Bach.

Jon Gillock — First Presbyterian, Dalton, GA Feb 27: Magnificat on the 1st Tone, Buxtehude; An Wasserflüssen Babylon S 653, Wo soll ich fliehen S 646, Fantasia and Fugue in G S 542, Bach; Te Deum, Tournemire; Prelude, Fugue and Variation, Franck; Celestial Banquet, Messiaen; Final (Sym IV), Vierne.

James W Good — First Baptist, Albemarle, NC Apr 6: Fanfare, Cook; Voluntary in D, Stanley; Herzlich tut mich verlangen S 727, P and F in B S 544, Bach; Hylfyddol, Lobet den Herrn, Manz; Transports de Joie, Messiaen; Beautiful Savior, Johnson; Prelude (Suite op 5), Duruflé; Final (Sym I), Vierne.

Barbara Gulick — First Congregational, Billings, MT Mar 25: Sketches in f and D-flat, Schumann; 2 settings Ach Herr mich armen Sünder, Buxtehude and Kuhnau; Requiesscat in Pace, Sowerby.

Eugene Hancock — Chapel of the Intercession, New York City Apr 20: Erbarm dich mein S 721, P and F in D S 532, Bach; Prayer, Satie; Sonata in d, Guilmant.

Lyle W Hecklinger — Trinity Church, Toledo, OH Mar 9: Magnificat, Dandrieu; Sonata Eroica, Jongen; Suite op 5, Duruflé.

Wilbur Held — Trinity Church, Toledo, OH Mar 2: P and F in b, Bach; 5 pieces from Fiori Musicali, Frescobaldi; Sonata I, Hindemith; P and F in g, Brahms; Adagio (Sym III), Vierne; St Patrick's Breastplate, Flourish, Held; Toccata, Sowerby.

Paul S Hesselink — Farmville Methodist, Farmville, VA Mar 9: Concerto in a S 593, He who will suffer God to guide him S 642, O man bemoan S 622, Hark a voice saith S 643, Bach; Pièce Héroïque, Franck; Flourish, Held; When the Morning Stars Sang Together, Pinkham; Fête, Langlais.

Robert Hill — Blessed Sacrament Cathedral, Greensburg, PA Apr 1: P and F in g, Rohlif; Andantino, Vierne; Ye watchers and ye holy ones, Schack; Marche Grottesque, Purvis; Victimae Paschali Laudes, Benoit; Sonatina in d, Berio; Fanfare, Leighton.

Janice E Hocutt — graduation recital, Meredith College, Raleigh, NC Apr 18: Warum betrübst du dich, Scheidt; P and F in D S 532, Bach; Canons in B major and minor, Schumann; Threnos, Hamilton; Variations-Andante (Sym VIII), Widor.

Clyde Holloway — Virginia Intermont College, Bristol, VA Feb 28: P and F in E, Lübeck; 2 Noels, Daquin; Wacht auf S 645, Meine Seele erhebet S 648, Kommst du nun S 650, P and F in C S 547, Bach; Fantaisie in C, Franck; Les enfants de Dieu, Las anges, Dieu parmi nous, Messiaen.

Joseph Jackson — senior recital, McKendree College, Lebanon, IL Apr 20: P and F in g, Wie schön leuchtet, Buxtehude; Wacht auf S 645, Concerto in a S 593, Bach; Sketches in C and D-flat, Schumann; Choral in a, Franck; Sonata III, Hindemith; Pastorale, Kuchar; P and F in D S 532, Bach.

Gene R Janssen — Salem Lutheran, Albert Lea, MN Apr 13: Concerto in b, Walthers; My soul now praise thy maker, Pachelbel; Fantasia and Fugue in g S 542, Bach; Prelude, Fugue and Chaconne, Buxtehude; Variations on Beautiful Savior, Driscoper; If thou but suffer God to guide thee, Manz; Fugue II (Triptych), Near; Toccata on Praise to the Lord, Micheelsen.

Warren R Johnson — Congregational Church, Presque Isle, ME Apr 13: P and F in D, Buxtehude; Voluntary in C, Stanley; Fugue, Selby; Trip to Pawlucket, Shaw; March in D, Yarnold; Toccata, Adagio and Fugue in C, Bach; Introduction, Menuet (Gothic Suite), Böellmann; Brother James's Air, Wright; Greensleeves, Purvis; Passacaglia, Near; Choral Song, Wesley.

Darlene Kayson — St Mark's Episcopal, Glendale, CA Mar 2: P and F in E-flat S 552, Meine Seele erhebet S 648, Jesus Christus unser Heiland S 666, 665, Schmücke dich S 654, Bach; Schmücke dich, Toccata in d op 59/5, Regner; Fantaisie in A, Franck; When Jesus wept, Vaughan; In Paradisum, Tu es Petrus, Mulet.

Dennis Keene — Juilliard School, New York City Apr 8: P and F in D S 532, Sonata IV S 528, Fantasia and Fugue in g S 542, Bach; Sonata, White; Pastorale, Franck; Final (Sym IV), Vierne.

Martin Kehe — Bethlehem Lutheran, Lakewood, CO Mar 10: Echo-Voluntary for Double Organ, Purcell; Andantino-Minuet (Concerto III), Soler; Nimrod, Elgar; Toccata in F, Bach; Trophy, Couperin; Cuckoo, Daquin; Fifers, Dandrieu; Variations on America, Ives; Dialogue for Mixtures, Langlais; Carillon, Sowerby; Fantaisie, Saint-Saëns; Hymn to the Moon, Purvis; Tu es Petrus, Mulet.

Joseph Kimbel — Susquehanna U, Selinsgrove, PA Mar 25: Sonata I in E-flat, P and F in b, Bach; Communion (Pentecost Mass), Messiaen; Rhythms, Pavane, Elmore; Elevation,

Couperin; Carillon de Westminster, Vierne.

William B Kuhlman — Faith Lutheran, Glen Ellyn, IL Apr 13: Fantasia KV 594, Mozart; Kommst du nun S 650, O Lamm Gottes unschuldig, Bach; Dankpsalm, Regner; Concerto 2 in B-flat, Handel; P and F in D S 532, Bach; Noel, Dandrieu; Postludium, Janacek.

Yvonne Kuhlman — First Lutheran, Decorah, IA Apr 28: Fantasy KV 608, Mozart; Partitas on Freu dich sehr, Böhm; Nun komm der Heiden Heiland S 451, P and F in f-sharp, Buxtehude; Sonata IV, C P E Bach; P and F in g, Dupré.

Ivan R Licht — Church of St Christopher, Rocky River, OH Mar 28: Stations of the Cross (Complete), Dupré.

Vickie Love — student recital, East Texas Baptist College Apr 22: Vater unser, Böhm; Benedictus, Regner; Mein junges Leben, Sweetinck; P and F in e, Bruhns; When the Morning Stars Sang Together, Pinkham; P and F in d, Lübeck; Kontroverse for organ and flute, Bossler; Litanies, Alain. Assisted by Eileen Tisdall, flute.

David McVey — All Saints Church, Palo Alto, CA Apr 5: Passacaglia in d, Buxtehude; Fantasia in Echo, Sweetinck; Warum betrübst du dich, Scheidt; Sonata I, Hindemith; An Wasserflüssen Babylon S 653, Fantasia and Fugue in g S 542, Bach.

Charlotte Key Marrow — Idaho State U Feb 24: Fantasy in G S 572, Bach; Choral in E, Franck; Noel VI, Daquin; Passacaglia, Andriesen; Final (Sym I), Vierne.

James R Metzler — Trinity Church, Toledo, OH Mar 16: Toccata and Fugue in d S 565, Herzlich tut mich verlangen, Bach; Saraband, Howells; Adagio, Toccata (Sym V), Widor; Choral in a, Franck; Le banquet celeste, Messiaen; Final (Sym I), Langlais.

J Clinton Miller — St James Episcopal, Lancaster, PA Mar 1: Psalm XIX, Marcello; 2 settings O Haupt voll Blut und Wunden, Bach and Brahms; Fantasy and Fugue in c S 537, Bach; Cantabile, Franck; Vision of the Eternal Church, Messiaen; Carillon, Sowerby; Prelude and Trumpetings, Roberts.

Allan Moeller — Church of the Holy Spirit, Lake Forest, IL Feb 23: Passacaglia and Fugue in c, Bach; Grande Pièce Symphonique, Franck; Toccata (Suite op 5), Duruflé.

James Moser — Old St Mary's Church, San Francisco, CA Apr 13: Concerto in a S 593, Toccata in F S 540, Bach; 3 Noels, Dandrieu; Choral in a, Franck; Deux danses a Agni Yavishita, Alain; P and F on BACH, Liszt.

Rosalind Mohsen — First Methodist, Clarinda, IA Apr 13: Fantaisie in A, Fantaisie in C, Franck; Prélude op 29/1, Pierné; Offertoire (L'Office de Noël), Tournemire; Epilogue-Mode of D (8 Modal Pieces), Trois Paraphrases Grégoriennes, Langlais.

Linda Morgan — Chatham Hall, Chatham, VA Mar 28: Concerto after Telemann, Walthers; O Mensch beweine, Christus der uns selig macht, P and F in b, Bach; Sonata I, Hindemith; Ecce Lignum Crucis, Heiler; Premier Prélude Profane, Litanies, Alain.

Debra Morris — Cathedral of St Paul, Buffalo, NY Apr 18: Prelude, Fugue and Chaconne, Buxtehude; Alle Menschen müssen sterben, Fugue in b, Bach; Sonata I (1st movement), Hindemith; Antiphon IV, Dupré.

Sidney Scott Mouton — graduate recital, Southern Methodist U, Dallas, TX Mar 17: Tiento del primer tono, Cabezón; Verses for Pange Lingua, de Grigny; Contrapunctus XI (Art of Fugue), Bach; Variations on America, Ives; Diagramme, Chaynes; Victimae paschali, Tournemire.

Randall Mullin — Cathedral of Mary Our Queen, Baltimore, MD Apr 27: Toccata, Adagio and Fugue S 564, Bach; Communion, Sortie (Pentecost Mass), Messiaen; Fantasy and Fugue on Ad nos, Liszt.

Earl C Naylor — St Paul's Lutheran, New Melle, MO Mar 16: P and F in b, Fugue in E-flat, Bach; Toccata in E, Fantasia in g, Toccata in C, Pachelbel; Partita on When Jesus on the Cross was bound, Scheidt; P and F in g, Buxtehude; Sonata VI (Fugue, Andante), Mendelssohn; Heil'igster Jesu, Es ist ein Ros, Brahms; Wer nur den lieben Gott, Wiecht ihr Berge, Walcha; Toccata on Ein feste Burg, Copley.

John Ogasapian — St Anne's Church, Lowell, MA Apr 20: Voluntaries in A and D, Selby; Lesson, Palma; Rondo, Carr; Battle of Trenton, Hewitt; Pastorale, Slumber Song, Risoluto, Parker; Variations on America, Ives.

Charley Olsen — Museum of Art, Cleveland, OH Apr 22: P and F in b, Sei gegrüßet, Bach; Choral in b, Franck; Fantasy and Hymn, Leif Kayser; Variations on Jesu meine Freude, Bernhard Lewkovich; Invocation to the Creator, Charles Camilleri.

George Oplinger — St Paul's Cathedral, Syracuse, NY Apr 8: Larghetto (Concerto V), Grand Choeur (Joshua), Handel; 3 Meditations on the Holy Trinity, Langlais; Pastel, McGrath; Scenes from the Holy Grail, Young.

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Gertrude M Ortner — Farmville Methodist, Farmville, VA Apr 13: Pastorale, Clokey; Oh that I had a thousand voices, Manz; Praise the Almighty, Bender; Holy God we praise Thy name, Peeters; Fugue in d S 565, Bach; Benedictus, Reger; Fantasy on Ad nos, Liszt.

William Osborne — Cathedral of St John the Evangelist, Spokane, WA Apr 20: Suite in D, Foote; Passacaglia and Fugue, Mason; Sonata in E-flat, Parker; Suite in Variation Form, Chadwick; Concert Variations on The Star-Spangled Banner, Paine.

William D Peters — Blessed Sacrament Cathedral, Greensburg, PA Apr 8: We all believe in One True God, Fantasia and Fugue in c, Partita on O God thou faithful God, Toccata in F, Bach.

David L Petrash — doctoral recital, North Texas State U Mar 31: P and F in E-flat S 552, Bach; Offertoires I and V, Charpentier; Concert Piece, Wylton; Xenia, Adler; Verset pour la Dedicace, Messiaen; Black Host, Bolcom.

Patricia McAuley Phillips — master's recital, Yale U, New Haven, CT Apr 13: Sonata III, Mendelssohn; Prelude, Adagio and Variation on Veni Creator, Duruflé; Sonata II, Hindemith; Fantasy on Hallelujah Gott zu loben, Reger.

James Pressler — St Mark's Episcopal, Glendale, CA Mar 23: Wacht auf S 545, P and F in g S 535, Komm Gott Schöpfer S 667, Toccata and Fugue in d S 538, Sonata III S 527, Von Gott will ich nicht lassen S 658, Komm heiliger Geist S 652, P and F in G S 541, Bach.

George H Pro — Coe College, Cedar Rapids, IA Mar 16: Variations on America, Ives; Nun komm der Heiden Heiland S 659, Wacht auf S 645, Passacaglia and Fugue in c S 582, Bach; Choral in b, Franck; Herzliebster Jesu, Herzlich tut mich erfreuen, O Gott du frommer Gott, Brahms; Carillon de Westminster, Vierne.

Douglas Reed — doctoral recital, Eastman School of Music, Rochester, NY Mar 31: Pneuma, Stipendium Peccati, Organbook II, Albricht.

Robert Reeves — Northern Illinois U, Feb 23: Toccata on the 6th Tone, Merulo; Sonata I, Hindemith; Concerto in B-flat, Handel; Concerto in a, Schmücke dich, Toccata and Fugue in d, Bach.

Myrtle Regier — Geneva Presbyterian, Rockville, MD Apr 6: Sinfonia (Cantata 59), 3 settings Wer nur den lieben Gott S 691, 690, 642, Pastorale, P and F in G S 541, Bach; Fantasy KV 594, Mozart; 4 pieces for Musical Clocks, Handel, Haydn and Beethoven; Benedictus, Reger; Choral in a, Franck.

Theodore W Ripper — First Methodist, Decatur, IL Apr 13: P and F in F, Lübeck; Echo Fantasy, Sweelinck; Wacht auf S 645, Meine Seele erhebet S 648, Bach; Sonata II, Mendelssohn; P and F in g, Saint-Saëns; Sonata III, Hindemith.

Roger W Roszell — St Paul's Lutheran, Denver, CO Apr 16: P and F in C, Böhm; Voluntary in D, Boyce; Benedictus, Reger; Sarabande, Near; Fanfare, Goode; Eiegy, Ireland; Carillon de Westminster, Vierne.

Wolfgang Rübam — Southern Methodist U, Dallas, TX Apr 14: Suite on the 3rd Tone, Guilain; Sonata V in C S 529, P and F in e S 548, Bach; Lamento e Giubilo per Organo, Bertram; Variations sur Lucis Creator, Aria, Alain; Fantasia on Straf mich nicht, Reger.

William Self — All Saints Church, Worcester, MA Mar 3: Offertoire in d, Dandrieu; Noel X, Daquin; Toccata and Fugue in d, Bach; Magnificat, Langlais; Choral in E, Franck; Reverie, Bonnet; Carillon de Westminster, Vierne.

Jozef Serafin — Shrine of the Immaculate Conception, Washington, DC Apr 25: Fantasy and Fugue in g, Vater unser, Wir glauben all, Bach; Fantasia and Fugue in d, Reger; Vision of the Eternal Church, Messiaen; Sonata on the 94th Psalm, Reubke.

Allan Slovenkey — St Bernard's Church, Bradford, PA Mar 2: P and F in f-sharp, Buxtehude; 2 settings Passion Chorale, Brahms; Baroque Suite, Bingham; Suite, Haydn; Sonata II, Hindemith; P and F in a, Bach; 2 Pieces for organ and electronic tape, Pinkham.

Robert Smart — Swarthmore College, PA Apr 13: P and F in C S 545, Meine Seele erhebt S 648, Nun freut euch S 734, Christ lag in Todesbanden S 625, Nun komm der Heiden Heiland S 659, Passacaglia in c S 582, Bach; Sonata I, Hindemith; Variations on America, Ives; Joie et Clarté, Dieu parmi nous, Messiaen.

William Smith — Cathedral of St Paul, Buffalo, NY Apr 11: Prelude in E-flat S 552, Jesus Christus unser Heiland S 688, Bach; Allegro (Sym VI), Widor.

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William T Stewart Jr — Cathedral of St John the Evangelist, Spokane, WA Mar 23: Tiento de quarto tono por E la Mi a modo de cacion, Araujo; Komm Gott Schöpfer S 667, Allein Gott in der Höh S 663, P and F in b S 544, Bach; Cantilena, Dialogue sur les Mixtures, Langlais; Choral in b, Franck; Variations on Veni Creator, Durufé.

Barbara Rose Tonsberg — St Helena Seventh-day Adventist Church, St Helena, CA Mar 1: Fantasy and Fugue in g, Bach; Antiphon V, Dupré; Dialogue sur les Mixtures, Langlais; Adagio (Sym V), Widor; Break Thou the Bread of Life, Bingham; Litanies, Alain; Choral in E, Franck.

Robert Triplett — Centenary Methodist, St Louis, MO Apr 21: Allegro (Sym VI), Widor; Allein Gott in der Höh S 662-664, Bach; Sonata I, Hindemith; Variations on a Noel, Dupré.

Jeanette Vargo — First Congregational, Billings, MT Mar 27: P and F in A S 536, Christus der uns selig macht S 620, Bach; 2 settings Liebster Jesu wir sind hier, Bach and Purvis; Herzlich tut mich verlangen, Brahms and Mailly.

Barry Waterlow — Central United Church, Moncton, New Brunswick Apr 16: Cortege Academique, MacMillan; Toccata and Fugue in d, Bach; Mein junges Leben, Sweelinck; Prelude Fugue and Variation, Franck; Sonata II, Hindemith; Sonata de Primo Tono, Lidon; Improvisation.

David A Weadon — Wesley Methodist, South Plainfield, NJ Apr 20: Processional, Shaw; Toccata in e, Pachelbel; 4 pieces from Convents Mass, Couperin; Komm Gott Schöpfer S 667, Gigue Fugue, Bach; Sonata II, Mendelssohn; Romance (Sym IV), Vierne; Cortege et Litanie, Dupré.

Gillian Weir — Schoenberg Hall, University of California, Los Angeles Mar 7: Toccata, Adagio and Fugue in C, Sonata in E-flat, Fugue in E-flat, Bach; Aria Sebalina, Pachelbel; Sonata II, Hindemith; Offertorio, Zipoli; Recit de tierce en taille, de Grigny; Variations on a Recitative, Schoenberg.

Prentice E Whitlock — Grace Church, New York City Apr 17: P and F in C S 547, Bach; Choral in E, Franck; Sonata II, Hindemith.

Russell L Wilcox — student exchange recital, East Texas Baptist College Apr 21: Choral in b, Franck; Sleepers wake S 645, P and F in a S 543, Bach; Celestial Banquet, Messiaen; Final (Sym I), Vierne.

Arthur Wills — St Bede's Episcopal, Menlo Park, CA Apr 11: Suite du deuxieme ton, Clérambault; P and F in C, Sonata III S 527, Bach; Scherzetto, Berceuse, Divertissement, Vierne; Song of Songs (U S premiere), Wills.

William Wilson — Carleton College, Northfield, Mn Apr 18: Variations on Et du feiner Reiter, Scheidt; O Lamm Gottes unschuldig S 656, P and F in C S 547, Bach; Menuet-Scherzo op 53/2, Jongen; Victimae paschali; Tournemire.

Roger W Wischmeier — Judson College, Marion, AL Apr 6: P and F in A, Selby; Joyous Voluntary, Mason; Trumpet Air, Bremner; Carillon, Sowerby; Vom Himmel hoch, Edmundson; Meditation, Sturges; Toccata on O Filii et Filiae, Farnam; An Old Irish Air-The Little Red Lark, Clokey; Rhythmic Trumpet, Bingham; The Joy of the Redeemed, Dickinson; Humoresque, Yon; Variations on America, Ives; Adagio for Strings, Barber; God Himself is with us, Bitgood; God of Grace and glory, Manz; Even Song, LaMontaine; Homage to Perotin, Pastorale and Aviary, Roberts; Pavanne, Jesus makes my heart rejoice, Elmore; Toccata Festiva, Purvis.

H Ross Wood — senior recital, Southern Methodist U, Dallas, TX Apr 4: Ensalada, de Heredia; 5 pieces from Livre d'Orgue Mass, de Grigny; P and F in E-flat S 552, Colloques II, Guillon (assisted by Rick Ros, piano); Carillon, Dupré.

Nina Woomert — Wheaton College, IL Apr 11: Melisma, Fanfare (Organbook I), Albright; Sonata for Clarinet and Organ, Brown (assisted by Elizabeth Kauffman, clarinet); Fantasia for organ and tape, Mardisorian; Toot Suite S 212, P D Q Bach-Schickele (assisted by organist Mark Ferrell); P and F in B, Dupré.

Virginia Young — St George's Episcopal, Roseburg, OR Apr 13: Veni Creator, Ave Maris Stella, de Grigny; Fantasy in C, Bach; Pastorale, Guilman; How brightly shines the morningstar, My soul doth magnify the Lord, Praise God all ye Christians, Dupré; Gothic Suite, Young; Festal Song, Bingham; Medieval Lullaby, XVI century melody; Lied to the Sun, Peeters.

Gary Zwicky — Eastern Illinois U Apr 4: P and F in e S 548, Bach; Offertoire on O Filii et Filiae, Dandrieu; Fantasia KV 608, Mozart; Trio Sonata, Distler; Pastorale, Roger-Ducasse.

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