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Never is a professional journal more interesting than when its correspondents put aside their erudition and settle down to what really moves them. A bit of this happy sort of thing surfaced recently in the "Letters" columns of MUSIC/AGO: I refer to the *Sludge Debate*, and I draw renewed attention to this exchange because I think it touches some fundamental points of organ esthetics.

In April, 1975, in response to a review published in January, 1975, Mr. Donald Zimmerman wrote:

Franck is regarded [in the review] as the justifiably second rate composer that he was, . . . and the same holds true for . . . Vierne and Widor. . . . Why do organists continue to play *sludge* by Guilmant, Widor, Purvis and others?²

The editor asked, "Readers, what do you think?" In the August, 1975, issue several readers replied, in various ways, that *belle époque* and later French organ music and its American imitations are by no means sludge. In a somewhat longer letter as quoted, Mr. Calvin Hampton noted that Messiaen (a non-sludger championed by Zimmerman) is in fact much beholden to his pupils (for, apparently, his rescue from egregious sludging), as well as that "students will pack Notre Dame on a Sunday afternoon to hear Pierre Cochereau play 'sludge.'" Well now, Notre Dame is a rather large building; and some of those who pack it on Sunday afternoons may simply have stepped in out of the rain, or may even have desired to prepare, thoughtfully and with music, for the Roman Catholic liturgy that follows the organ concert. Be that as it may, the issue is fairly joined: what are we to do with the corpus of French-style organ music reaching from Franck to Messiaen? Clearly, we should play it, because it is *there*, part of the technically adroit literature of our instrument, the fruit of how serious musicians thought of the organ in an integral and interesting period of its development. Nonetheless, we might still want to raise some broader musical and cultural questions about what has been called organ sludge.

However comical the project sounds, let us consider the *structure of sludge*. (Evidently, a certain whimsicality is appropriate to the subject!)

Sludge comes packaged in organ suites, sonatas, and symphonies, or in movements that could readily find a place in such aggregates. A stylish package of sludge might well include a formally correct sonata-allegro movement, what has been called a "religious andante," a formally correct fugue, a somewhat inhibited salon piece, and a final big blast. Variants are possible, for example the substitution of a theme and variations for one of the aforementioned movements, or the construction of the finale in the form of a *Spielzeuge* with a fortissimo coda, or even the combination of all the elements listed here into a continuous musical stream lasting from ten to twenty minutes. A Bellini *redivivus* (he wrote an organ sonata!) might call attention to a further variant: Messiaen, it could maliciously be argued, has never written for the organ anything but religious andantes, essentially slow-paced pieces with elaborate figuration — in Stravinsky's schismatic view, crucifixes in sugar.³ Be that as it may, and *pace* the Messiaen enthusiast, the essential sludge recipe seems to be this: (a) homophonic forms, (b) interrupted (or terminated) by a fugal bow to the past (Messiaen excepted), that (c) one or more times call for the full resources of a large instrument in a large hall, and (d) take rather a long time getting where they are going.

Enter Felix Mendelssohn. Argument will doubtless continue till doomsday about Mendelssohn's existential profundity. But there is less likelihood of argument for the proposition that Mendelssohn, whatever his profundity, was an

THE SLUDGE DEBATE:

An Excursion into Organ Esthetics

by Joseph Fitzer

extraordinarily clever musician who grasped what post-baroque, post-Viennese-classic clavier (and pedaller) technique ought to be. In plain English, he understood how to work the machines. Perhaps the reader will think of Mendelssohn as just another sludger. So be it — but it is nevertheless instructive to consider what the frighteningly facile Mendelssohn chose *not* to write for the organ. His celebrity opened the broadest of superstar opportunities; his musical sanity, apparently, suggested certain limitations. I shall quote at some length from what I consider the most thoughtful treatment of Mendelssohn's organ sonatas, Charles W. Pearce's 1901 monograph, *Mendelssohn's Organ Sonatas, Technically and Critically Discussed*.

Pearce argues that Mendelssohn's "sonatas" are simply collections of pieces modelled after 18th and early 19th century English "voluntaries." The important point, here, is that, writing for the organ in the 19th century, Mendelssohn achieved a certain "success" for one salient reason: *he knew when to quit*. Here is Pearce's summing-up statement:

An attempt has been made to explain . . . some of the causes which may have led to that complete success which has attended this noble set of Sonatas from their inception till now. They still remain — and are likely to remain — an indispensable portion of that somewhat limited repertoire of really good classical organ music. . . . It has been suggested that Mendelssohn's complete avoidance of "Sonata form" was possibly due to his desire on the one hand not to make his movements too long, and on the other hand not to render them unsuitable to the genius of the organ. . . . With respect to the desirability of not making the movements too long, it may be observed that all tone-production which is removed from the personal effort or touch of the artist, by a series of more or less complicated mechanical devices, must of necessity be less human, less emotional. . . . The organ, being necessarily a mechanical tone-producer, cannot be listened to at a stretch without engendering a feeling of aural-weariness. . . . All violent changes of intensity in the stiff, rigid and inelastic organ-tones are bound to convey to the ear notions of energetic control over vast quantities of inert matter. . . . It must be evident therefore that to write for the organ as though it were either a (mechanical) orchestra or a mere glorified or overgrown pianoforte is only to court artistic failure. It is this very failure which Mendelssohn avoided, and in the avoidance scored a big success. . . .

And yet another of the causes of Mendelssohn's success was his avoidance of unnecessary technical difficulty.

God reward Pearce's soul! This little-known monograph contains the finest statement of organ esthetics this (fairly well-read) writer has seen. I quote Pearce at length because he said, I think, exactly what needs to be said about organ sludge, or more exactly, about how to avoid it. Mendelssohn, whatever the depth of his inspiration, had the musical horse-sense, as Pearce emphasizes, to quit while he was ahead and not to ask of a particular instrumentation more than it could plausibly bear. To extrapolate from Pearce in appreciation of Mendelssohn, let me offer this characterization of organ sludge: *it is a violation of scale*. An essentially brief message is needlessly reiterated:

a cottage piano conceit is presented by a big, \$60,000 one-man orchestra. A violation of scale — *the structure of sludge amounts to this: too long and too loud*.

Some further precision is possible. Sludge, I suggest, results from a violation of scale in terms of length. Obviously, any musically undistinguished effort sounds "too long" to the listener, but this only too frequent occurrence is not exactly what I have in mind. I am inclined to think that organ music has to be offered in relatively short movements. As Pearce notes, the organ, as all instruments in solo performance, has a limited range of expression, and even the best-intentioned listener may grow tired if what he hears is neither varied through the resources of at least a medium-sized orchestra, specified by a lyric or dramatic verbal text, or, as at a concert (or even a liturgy), punctuated by periods of silence. A further consideration, however, and perhaps a more fundamental one, is that organ music is essentially *contrapuntal*. In this respect Mendelssohn's work is particularly interesting: in his non-fugal allegro movements there are no broad, quasi-operatic themes, but only the intertwining of brief motivic fragments. Even in the last variations on *Vater unser* what at first looks like French toccata style is defeated both by the "standing rhythm" of the chorale and by deliberate breaks in the figuration.

It would appear that a really long contrapuntal movement is something of a contradiction in terms. The reason for this, I suppose, is that thematic metamorphosis and dramatic shifts in key-center and orchestration are in the nature of the game ruled out. Again, a fugue with episodes too prominent tends to be heard as a free fantasia. The interest of Bach's later, longer organ fugues lies not least in the fact that one can still hear them as fugues, that is, across the episodes one may still sense the "directedness" of the fugal impulse. In their own day, if music in print is any indication, they were exceptional, a brilliant pushing of a form to its outer limit; moreover, they were accompanied only by a prelude, not by three to five other movements. The movements of Bach's clavier suites and sonatas are always on the short side, and notable contrapuntal activity, when not fugal, is achieved, as Mendelssohn apparently understood, through the intertwining of short motifs. If organ music is necessarily contrapuntal — or at least ordinarily and normatively so — it must, it would seem, come packaged in relatively swift movements.

Only, is organ music primarily contrapuntal? I think the answer is yes, though I am not sure I can convincingly state why. Let this serve for an attempt: what is in question here is the generation of a forward impulse in a musical movement. The organ is a machine from which a given tone can be produced without variation for as long as the organ's owners care to pay their electric bill. This is true of no other traditional instrument. The pianist must move on

to something else, if only a repetition of the same tone, to keep the sound going. More importantly, the singer or orchestral musician creates in both his attack and his known muscular capacity the expectation of change. Organ tone is curiously inert; its mechanical production leads nowhere in particular, reflects no bodily gesture that moves from "wind up" to "follow through." In visual terms, organ music is altogether unlike the constant plasticity of dance. It is altogether like the deliberate "composition" of the mosaic. Of course, it is by no means my intention to suggest that mosaics and organ music cannot be great art! Only, they do play by their own rules, and it is useful to try to figure out what those rules are.

My point is that organ music is contrapuntal when at its best, because, to mediate a forward musical impulse, organ tone must be organized in contrapuntal forms. A design has to be imposed on the otherwise inert musical stuff; it does not arise out of the act of producing that musical material. Resolution in some form or other is not implicit in tone production, suggesting the further point that organ *tempi* are better fast (impossible in a large and reverberant hall) than slow, since organ tone so readily palls. To state the matter another way, lyricism in music seems to depend on tone that is *vibrant*, tone that results from a tension that can only momentarily be sustained, tone the very production of which creates a certain expectant excitement as to what will happen next.⁴ A good tune in opera can pleasantly move forward the whole ensemble of singer and orchestra. With reservations the same point can be made in respect to purely symphonic music; the human excitement of what the string and brass and other players are doing will carry the day. But play the same tune at the organ and you will find yourself searching for its counter-subject. The organ functions beautifully in terms of baroque "standing rhythm," a sort of Newtonian absolute musical time to be filled in with contrapuntal patterns. But when the excitement of "vibrant tone" is meant, as in romantic and post-romantic music, to generate the forward musical drive, the organ tends to be ruled out as a serious musical medium. (Artificial attempts at creating excitement, such as accompanying a theme with broken chords or pseudo-contrapuntal "filler," are not much help. In an acoustically dry room they sound trivial, and in an acoustically live room these "more notes delivered faster" simply create a muddle. It is no accident that Widor's and Vierne's best received movements are their scherzos and toccatas, where short motifs and quick *tempos more or less* keep homophonic texture from sounding stodgy.) It may well be that *if* organ music tends to be contrapuntal, and *if* contrapuntal music leans toward brevity, then perhaps the over-long is the sludgy. A longish movement during which nothing much is going on except in the "melody" is suspect. It is noteworthy that Messiaen's Jesus ascends to heaven on both organ and orchestral clouds. If some enterprising soul were to produce an orchestral version of, say, Vierne's Fourth Symphony we might be in for a most agreeable surprise. But at the organ, it would seem, shorter is better.

Thus far, "too long." What, now, about the other suggested ingredient of organ sludge, the violation of scale in intensity, or "too loud"? Here again I must point out that I am not primarily concerned with a degree and duration of loudness that makes the listener physically uncomfortable; clearly, any music that does so is in poor taste. Some subtler, even metaphorically stated considerations are what I have to offer.

(Continued, page 2)

(Continued from p. 1)

In respect to loudness, what I chiefly wish to consider is the relation of the organ *tutti* to the room in which it sounds. Cavallé-Coll is supposed to have said that the most important "stop" in his organs is the room itself. If all that Cavallé-Coll meant is that an organ sounds better in an acoustically live than in an acoustically dead room, one could scarcely disagree. But I think he meant more than this, particularly in the light of what resulted when he was given a free hand to design an organ for a large, cathedral-size room.⁷ What Cavallé-Coll apparently attempted was to compensate for the inertness of organ tone, its non-vibrancy, by utilizing the reverberation period of the room to create a secondary, *ersatz* romantic vibration: what was lacking at the source was to be supplied by the multi-directional echoing of sound in stone vaults, clerestories and chapels. Somewhat in the manner that the *case* of a harpsichord or piano functions as a mini-echo-chamber for the strings, the *building itself*, at, say, Notre Dame or St. Sulpice, was to serve as a giant harpsichord — or piano-case for the pipes. In the Cavallé-Coll esthetic the listener is designedly put in the position of a flea inside a concert grand! The organ sound not only fills the room but, metaphorically speaking, actively engages the curtain walls of the room in sympathetic, contributory resonance. The total organ is the church rendered vibrant.⁸

I readily admit to a cool Nordic, "less is more" temperament. I might as well say it right out: I have often found the "church vibrant" style of organ playing vulgar and unmusical; and as a church historian (for so I am) I cannot ignore the fact that Cavallé-Coll's larger instruments were crowd-pleasers underwritten by successive French governments to help hold the Catholic-bourgeois vote. To me the "cathedral sound" is rather like the proverbial dumb blonde of beauty contests. (Unless I am mistaken, Atlantic City once boasted both Miss America and The World's Largest Organ.) The first, sensory impression really is pleasing in a way. But it soon palls, and one wants to know if she can cook, play bridge, or even pass the CPA exams — or in the case at hand, effectively present contrapuntal music. My idea of organ elegance is not bloated Bach or trivial rondos blasted into the vaults of what could be a zeppelin hangar. Significantly, the music actually contemporary with the erection of the great Gothic cathedrals was, by modern standards, fairly complex technically but very modest in intensity.

True, you can hear contrapuntal music when it is offered in a loud and vulgar manner, but you can hear it even better, or even best, when it is given on a small-to-medium instrument in a small-to-medium room. It is noteworthy, pedal cadenzas excepted, perhaps, that the music of Buxtehude and Bach sounds well on a very small instrument. So does that of Mendelssohn, and so also, very significantly, that of the French baroque composers.⁹ And the whole corpus of organ music from Buxtehude to Mendelssohn sounds best, so it seems to me, on a small-to-medium-size instrument in a moderately reverberant, small-to-medium-size room, a room in which the music can be heard, not drily, but nevertheless clearly and cleanly. Bigger and louder is not at all better — and neither is it cheaper, a noteworthy consideration for churches salvaging what they can from a receding wave of ecclesiastical triumphalism. (What the AGO needs is more high-class "market research," or better, "organ sociology," studies somewhat in the manner of Arthur Loesser's *Men, Women and Pianos*, or Harold Schonberg's *The Great Pianists* that would weigh the societal conditions, past and present, of the organ art.)

What I am arguing for is a revision of organ esthetics in the direction of a scaling down. Bach and Mendelssohn

can survive, if not always happily, on almost any size instrument. I think I would add the reflection that the organ on which, properly registered, Cabezon, Frescobaldi, and Froberger sound quaintly tiny is a silly exercise in acoustical overkill. The organ I have in mind, then, is not an engine to set the church fabric vibrating but a *chamber instrument* that sounds within the room. Metaphorically again, the sound reaches, but does not agitate, the curtain wall. The non-clavier opposite number of the organ I have in mind is the string or brass quartet, or, at most, a small chamber orchestra. Scaling down affords the possibility of hearing clearly what is played, particularly when what is played is genuinely idiomatic, contrapuntal music. What is not heard clearly is, well, sludge.¹⁰ The production of tones *not* meant to be heard clearly may work in Debussy's or Ravel's piano style; such textures attempted on the size organ described here suggest either mice in the choir or cows in the great, unmeant copies of Richard Strauss's lighter moments.

There is a further dimension in the loudness-as-sludge line of thinking. I am thinking of "loud" now in the sense in which someone might be said to be wearing a loud tie, loudness, that is, as a sort of oafishness — or more gently, in the context of this essay, *pretentiousness*, making a "big deal" of what does not intrinsically merit that much acoustical promotion or keyboard-technical exertion.

What I have in mind here is the anomaly that not a little of what is published as "organ music" can indeed be played at the organ but, musically, really can be presented more convincingly and gracefully in another medium. If the reader sometimes practises organ movements on a small piano he will appreciate the point: sometimes they sound *better* on a small piano! That is so, I suppose, because they sometimes make only a small statement. Not infrequently Guilmant's organ pieces suggest the Renoir piano girls writ large, too large. Vierne's 24 *Pièces en style libre* go rather nicely at the piano, provided one drops some ties and plays briskly, in some cases at nearly double the tempo indicated. (The "Carillon," for example, turns out to be a good-fun, medium-grade left-hand etude.) Much organ sludge is perceived to be such merely because it is over-scored. The smaller the instrument, oftentimes the better the effect.

Pretentious-loud sludge also results, I think, from a sort of misplaced modernity. If some music published "for organ" were better done at a small piano, other alleged organ music really belongs to the realm of electronic synthesizers. Why should one do awkwardly — with fixed-pitch pipes and keyboards designed for scales, occasional arpeggios and simple chords — what can easily be done electronically? (Maybe St. Olivier has sinned occasionally in this direction.) I am by no means a musical conservative. What I do object to is the attempt to drag the organ kicking and screaming into an essentially organ-alien, late 20th century musical idiom. Is it too much to suggest that Franck was the last major composer who could idiomatically use the organ as the medium of even mildly forward-looking musical expression? (To some, Messiaen's organ pieces are like Beethoven's piano pieces: distinguished, but curiously at odds with the medium and its technique.) In our day, it would seem, organists are perforce musical mandarins, hopefully custodians of permanently valuable musical "classics." The organist who plays Bach is not all that different from the worshipper in the pew who thoughtfully repeats the Nicene Creed. But the organist who plays music essentially electronic in style, or who with stop-watch in hand improvises with the other hand to accompany his recorder, runs, in my opinion, some danger of being merely a new kind of sludger, a violator of scale. The kind of music he wants to make could much more *sensitively* be made with a well-designed synthesizer, recorder and speaker system. What he is doing is using the organ, not as such, but simply as the medium of an esthetically desirable live-performance element in the heard ensemble.

Pretentious sludge, in sum, over-credits the less distinguished products of the past and under-credits fundamental mu-

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FEATURES

The Sludge Debate: An Excursion into Organ Esthetics by Joseph Fitzer 1-2

A Survey of Organ Literature and Editions: The Low Countries by Marilou Kratzenstein 4-6, 8

REVIEWS

Kim Krusling in Chicago by Robert Schuneman 9, 14

Xavier Darasse in Paris by Arthur Lawrence 10-11, 14

New Organ Music by Wesley Vos 14

NEWS

A.G.O. to Boston in '76 Nunc Dimittis, Appointments, Conferences Here and There Harpsichord News 3, 13, 16, 12-13

LETTERS TO THE EDITOR

NEW ORGAN

CALENDAR

1975 IN REVIEW: AN INDEX

CLASSIFIED ADVERTISEMENTS

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sical impulses of the present. It happens when organists play what they need not, either past or present, and ignore the large and enormously valuable literature that is their proper preserve. (It might be added that, released from the obligation of being modern and smart, such excellent organ technicians as Léon Boëllmann, W. T. Best, Sir Charles Stanford, Josef Rheinberger, and Rheinberger's American disciple Horatio Parker might receive a measured critical re-examination. Such a revision is already under way for Widor and Vierne.) The time has clearly come to see the organ like the harpsichord and the piano, as a "historical," "caretaker" instrument. Unidiomatic new organ music is just as sludgy as unidiomatic old organ music.

I am aware that in these lines I may at first seem to be taking an unkind shot at practically everybody. Such is not my intention as a close reading of my text will make apparent. What I am arguing for — speaking, as I have indicated, as a historian — is a *revision of the conceptual context* in which we play and hear organ music. The days of ecclesiastical triumphalism are over, and if organ art is to survive in a pluralistic and rapidly changing society, organ lovers had better be clear about their esthetic point of departure. Best foot forward!

"Sludge," I have suggested, results from the violation of scale: too long and too loud, both physically and spiritually. Scale respected, scale creatively understood, provides the desired point of departure. Organ music at its best, I believe, is concise, essentially contrapuntal musical thought realized at a small-to-medium-size instrument in a small-to-medium-size hall. In brief, the large should be seen as a hopeful, if always questionable, amplification of the small, and not the small as a regrettable reduction of the large. Essentially traditional homophonic or electronic musical constructions should be considered peripheral holiday fun, not main-line repertory. The plain fact is that until some-

body can design surrealistically stretchable pipes, claviers and pedaliers — which I doubt — the organ must be understood (and dearly loved) as a historically conditioned and limited musical medium.

It strikes me that I am merely running out some permutations of an oft-quoted aphorism of Widor: "Organists never listen to themselves." I would add, "Of course not — since they are seated at the console, where almost anything physically possible can be made to sound at least somewhat plausible." But in certain important respects musical problems increase in direct proportion to distance from the console, down there in the nave, where historians and other groundlings are periodically asked to pay the piper.

NOTES

¹ *Music/AGO*, Apr., 1975, p. 19; my italics.
² *Music/AGO*, Aug., 1975, p. 11.
³ The point was earlier and more amply made by B. Gavoty, "Le Cas Messiaen," *Les Etudes*, Oct., 1945.
⁴ London: Vincent Music Co.; pp. 72-74 quoted.
⁵ See V. Bennett, "Music and Emotion," *The Musical Quarterly* XXVIII (1942), pp. 406-414.
⁶ P. H. Lang, *Music in Western Civilization* (New York, 1941), p. 995, nonetheless deplors the "bastard nature" of Widor's "contrapuntally belabored products."
⁷ Interestingly, in his description of Cavallé-Coll's work, K. Lueders names as his "personal favorite" an instrument of "relatively unspectacular dimensions." *Music/AGO*, Oct., 1975, pp. 30-31.
⁸ Vierne wrote in his memoirs: "Il [the organ of Notre Dame] me sembla figurer la voix sur-naturelle de la cathédrale, tant il se mariait avec la pierre. Il m'a ainsi donné... l'impression quasi miraculeuse que, loin de jouer d'un instrument dans la cathédrale, je m'incorpore à elle." Quoted in B. Gavoty, *Louis Vierne* (Paris: Albin Michel, 1943), p. 276.
⁹ J. F. Dandieu, in the preface to his *Premier Livre d'Orgue*, assures the reader, "Je me suis forcé par tout a saisir cette noble et élégante simplicité qui fait le caractère propre de l'Orgue." My italics; p. 3 in the Guilmant edition (Schott).
¹⁰ Surely an extraordinary monument to sludging is Bonnet's *Historical Organ Recitals*, vol. 1 (Schirmer), where by means of registration what was not sludge is made sludge.

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A.G.O. to Boston in '76

Almost every major facet of organ literature will be covered in the activities planned for the national convention of the American Guild of Organists to be held in Boston June 21 to June 25. But the "feast" will not be limited exclusively to the organ, however, for there will be ample opportunity for those whose interest is in choral music, liturgical music, harpsichord, and other allied subjects to enjoy the fare.

Especially for the week of the convention the Boston committee will transport from England the Choir of King's College at Cambridge University under the direction of Philip Ledger. This is a rare trip abroad, for the choir's responsibilities at Cambridge prevent it from accepting engagements of this nature very often. Under its former director, David Willcocks, the King's College Choir became renowned for its recordings of English church music of all periods. In Boston its concert, *Matins and Evensong* for the convention will give American church musicians an opportunity to hear this famed ensemble under its new conductor.

Other important choral events will feature Boston choirs. America's oldest performing choral organization, the Handel and Haydn Society (founded 1815), now in its 161st season, is preparing a performance with orchestra of Handel's four Coronation Anthems written in 1727 for the coronation of George II. Also on this program, at Holy Cross Cathedral, conducted by the Society's music director Thomas Dunn, are works by two Boston composers of earlier generations: Mrs. H. H. A. Beach and Mabel Daniels. A comparatively "younger" choral group is the Cecilia Society, established in 1874 by B. J. Lang. Its present conductor, Donald Teeters, will lead a program of works by two present-day Boston composers, Daniel Pinkham and John Harbison, at historic Old North Church. Adding to the variety of choral expressions at the convention will be a concert by the Ron Ingrahm Gospel Choir, noted for the spontaneity and exuberance of its interpretation of Black gospel music.

Many churches in the Boston area will be scheduling special Services on Sunday, June 20, the day preceding the official opening of the convention. Two Episcopal churches have already planned liturgical services for the late afternoon and evening of that day. Sally S. Warner, organist at St. John the Evangelist, will direct the singing of Vespers at her church. Later, a Solemn High Mass will be celebrated at the Church of the Advent. Music for the Ordinary will be Haydn's "Lord Nelson" Mass, conducted by Philip Steinhilber, director of music at the church.

Boston was last chosen as the site for an American Guild of Organists Convention in 1950. Since that time some parts of the city have undergone considerable change but the Common and Public Garden with its Duck Pond remain as picturesque as ever. The Museum of Fine Arts houses important collections, including the former Galpin collection of historical musical instruments, some of which will be used in a concert by the Museum's harpsichordist, John Gibbons. The Boston area can boast a number of famous and historic organs as well. Older installations at the Church of the Immaculate Conception (Hook), Church of the Advent, Trinity Church, the Christian Science Mather Church (all Aeolian-Skinner), and the Busch-Reisinger Museum (Flentrop) have been joined by newer installations at Old West Church, King's Chapel, Harvard University Memorial Church (all Fisk), First Church in Cambridge (Frobenius), Old South Church (Reuter) and First and Second Church (Casavant).

One of the highlights of the Convention program has been saved for Friday evening, June 25. The Boston Chapter's best known member, E. Power Biggs will play a Rheinberger Concerto in Symphony Hall with the Boston Pops Orchestra conducted by Arthur Fiedler. This is the final event of the week. Major convention recitals are also scheduled for organists George Baker, Martha Falts, Roberta Gary, and Thomas Murray, as well as for European visitors André Isoir and Harald Vogel. The 4-manual organ in the Church of the Covenant, equipped with an organ roll player, will be used to recreate the performances of legendary organists of the past, including Lynwood Farnum (formerly organist at neighboring Emmanuel Church) and Edwin H. Lemare.

Both a challenge and a wide choice of events awaits the church musician in Boston this coming summer. The convention committee under the general chairmanship of Max Miller and the program committee chaired by John Ferris have arranged for 11 seminars (4 one-hour sessions each) with

limited enrollment, in order that conventioners who so desire may concentrate on an area of professional development which appeals to them. Five of these seminars, conducted by experts in their respective fields, will be devoted to the interpretation of organ literature, both historical and contemporary. Related to the professional role of the organist are other seminars in improvisation, pipe organ design and continuo playing at the organ. For those interested in sampling unfamiliar areas there will be opportunity for an introduction to harpsichord maintenance, eurythmics or Renaissance dance. Because of the special arrangements which must necessarily be made, a small fee in addition to the general convention fee will be required for these special seminars. They will be filled on a first-come, first-served basis. Further details will appear in subsequent issues of THE DIAPASON.

Some of the seminar topics mentioned above which are suitable for lecture and demonstration to a large audience will be presented as workshops for the entire Convention attendance. In addition to these workshops, additional workshops on youth choirs, electronic music and its role in worship, early American organ music and the interpretation of Mozart's keyboard works have been arranged. Four separate sessions at the convention will be devoted to newer liturgical forms of worship with emphasis on Episcopal, Catholic, Lutheran and inter-denominational innovations.

A concentrated effort to acquaint conventioners with new music has also been planned through a series of twelve "showcase" sessions conducted by various publishers and the Choristers Guild. Each publishing house has engaged an experienced leader to guide the participants in sight-reading new material from its current offerings.

Neither the new nor the old has been neglected: the convention committee expects to have abundant fare for every taste. Correlated with the dance seminar mentioned earlier is a concert of Renaissance and Baroque dance under the direction of Julia Sutton of the New England Conservatory. Alexander's Feast, a Boston-based ensemble specializing in Early Music, will perform with organist George Bazeman in a program of early American music. Margaret Mueller will appear in a promenade concert with the Cambridge Symphonic Brass Ensemble at the Busch-Reisinger Museum. A major organ work has been commissioned for the convention from Gunther Schuller, president of the New England Conservatory. He has chosen Yuko Hayashi to give its premiere at Old West Church. An organ recital by Martha Falts, in which she will be assisted by the Pocket Mime Theatre, will be devoted entirely to contemporary works.

A slightly less intense schedule of events on Wednesday afternoon of the convention week facilitates the offering of three optional excursions. Jack Fisher can be heard in a demonstration of the renowned Walcker organ, formerly in the Boston Music Hall, now located in Methuen, Massachusetts. On the same afternoon a second excursion is planned to the Hammond Museum in Gloucester. A few notable organs located in the Boston suburbs will be featured on a third tour. Included in this group of instruments is the Wurliitzer organ at Babson Institute, on which George Faxon will perform a tribute to Duke Ellington. In addition, the usual tours to historic sites will be made available, but conventioners may elect to strike out on their own before the Handel and Haydn Society concert in the evening.

A wide range of informative exhibits will have been set up at the Sheraton Hotel, the convention headquarters, for perusal at leisure. Besides the informal good fellowship (which activity the convention committee can allow to take its own course) there will be the traditional banquet at the Sheraton on Thursday evening, as well as a luncheon at the Copley Plaza Hotel immediately after the Convocation Service at Trinity Church, officially opening the convention.

The Boston Chapter has already spent several years planning to make June 21-25, 1976 a signal event in the history of the American Guild of Organists. Into this planning has gone research into what types of programs Guild convention-goers tend to prefer for professional stimulation and for enjoyment. While everyone's desire can obviously not be accommodated, a varied and well rounded program has been realized. American performers naturally predominate on the programs, but two European organists well known on these shores have also been invited. Because of the large attendance

expected most of the programs will be closed to the public. Even so, several of the programs will need to be repeated to accommodate the projected number of conventioners. Registration material together with the convention brochure will be mailed to all members of the American Guild of Organists in March, 1976. Anyone not a member of the Guild interested in attending the convention may request registration materials from Ms. Margaret Krewson, 3 Apple Tree Drive, Plainville, MA 02762.

Appointments

Russell E. Hellekson, Jr. has been appointed music assistant at Perkins Chapel, Southern Methodist University, Dallas, Texas, where he is completing the MSM degree requirements. He will serve as assistant to Robert Anderson, university chapel organist, and to Lloyd Pfautsch, director of the chapel choir. Mr. Hellekson received his MusB degree from the University of North Carolina at Greensboro, and he has studied with Kathryn Eskey and Robert B. King.

Naomi Rowley has been named visiting musician during 1975-76 at Wilfrid Laurier University, Waterloo, Ontario. In this capacity Dr. Rowley will play organ and harpsichord recitals, present lectures in various aspects of performance practice, and coach ensembles in the performance of Baroque music.

Kerry Beaumont, currently studying with John Weaver at The Curtis Institute of Music in Philadelphia, has been appointed organist and choir director at First Presbyterian Church, Trenton, New Jersey. Mr. Beaumont is 19 years of age.

Conferences

Indiana University School of Music will hold a Church Music Workshop on February 8-11. The workshop will feature Helmuth Rilling, noted Bach authority, conductor and organist from Stuttgart, Germany, who will conduct sessions on the early Bach cantatas and their relation to Bach's chorale preludes; and Helen Kemp, who will deal with the child's voice, children's choir organization and literature. Indiana University faculty members will include sessions on choral literature (Oswald Ragatz), organ literature (Clyde Holloway), and Sowerby's music (Robert Rayfield). Clyde Holloway will play a recital on Feb. 8, and Oswald Ragatz will play on Feb. 9. For further information contact Special Sessions, School of Music, Indiana University, Bloomington, IN 47401.

The 4th Annual Organ Competition of the First Presbyterian Church, Ottumwa, Iowa will be held on Friday, April 2, 1976. Joan Lippincott will be the judge for the competition. All college undergraduates are eligible to submit tapes containing a Baroque, or pre-Baroque piece, a work by a Romantic composer, and another by a contemporary composer. Finalists will be selected from those entering tapes by March 1, 1976 to Dr. Herbert Wormhoudt, First Presbyterian Church, Ottumwa, Iowa.

A Symposium of Contemporary and Avant-Garde Organ Music will be held at Western Michigan University, January 25-26. Featured guests for the symposium will be Martha Falts and William Albright. Admission to the event is free, and further information may be obtained from Dr. Kim Kasling, Music Department, Western Michigan University, Kalamazoo, Michigan 49008.

Here & There

The Norlin Foundation has given the MacDowell Colony in Peterborough, New Hampshire a grant of \$250,000 to establish fellowships in honor of the 75th birthday of Aaron Copland. The grant will make possible 7 to 9 composer residencies a year, averaging 45 days duration. The MacDowell Colony provides a retreat for creative men and women in literature, the visual arts and music to concentrate on special projects, with residence, communal dining and private

studio facilities spread over 450 acres of fields and woodlands in southern New Hampshire, where Edward MacDowell made his summer home. The Norlin Foundation was established by the Norlin Corporation, musical instruments manufacturer whose products include Gibson guitars, Lowrey organs, Moog Synthesizers, and Olds band and orchestral instruments.

Nunc Dimittis



Edward W. Flint, well-known organist and organ scholar, died at his home in Lincoln, Massachusetts on November 12, 1975. He was 73.

Born in Lincoln, he was graduated from Concord High School, Phillips Andover Academy and from Harvard College in 1925. He received his master's degree in music from Harvard in 1934. He served as assistant to Archibald Davison in the Harvard Music Department from 1931-36, and studied intermittently from 1938-42 with Nadia Boulanger. After five years of organ building and subsequent graduate studies in music, Mr. Flint joined the faculty of Brooks School, North Andover, Massachusetts. Except for four years during World War II when he was an instructor of mathematics at West Point, he remained at Brooks, first as an organist and choirmaster, then as a mathematics teacher until his retirement in 1968.

Mr. Flint was an enthusiastic member of the A.G.O. and of the Boston Organ Club, and he served as organ consultant to many churches and schools. He contributed articles to many American and British journals, and published a book, *The Newberry Organ at Yale, A Study in the History of American Organ Building*. As a close friend and colleague of the late G. Donald Harrison, Mr. Flint participated in what has now been named the "American Classic" revival in organ building. He was a tireless scholar in the field of organ building.

As a trustee of the Methuen Memorial Music Hall Association, Mr. Flint was quietly instrumental, along with others, in saving the hall and its organ in the 1940's, and in making it an internationally known showcase for organists and organ music. Mr. Flint worked unabated as a trustee of the hall until his death.

Mr. Flint is survived by his wife, Eugenia; two daughters, Charlotte E. of Brookline, Mass., and Judith K. Flint of Syracuse, N.Y.; and two brothers, George B. and Warren F., both of Lincoln, Massachusetts. A memorial concert was sung at the First Parish Church of Lincoln, Mass. on Nov. 19, 1975 by members of the Harvard Memorial Church choir under the direction of John Ferris.

As a true friend of organists and organ music, as a knowledgeable scholar and historian, as a lucid writer, as a tireless supporter of good causes in the organ and church music world, he will be sorely missed.

At the time of his death, Mr. Flint was preparing to do a comprehensive review of the forthcoming English translation of Dom Bedos' *The Art of Organ Building*, and he had already prepared a short article on the social and historical background in which Dom Bedos' monumental work was written. The review, of course, was not to come to fruition, but his article will be published in the spring of this year.

— Robert Schuneman

A Survey of Organ Literature and Editions: The Low Countries

By Marilou Kratzenstein

The major contribution of the Netherlands, during the early history of organ playing, was the development of the type of Renaissance instrument known as the "Brabant organ" (named after the Netherlands province). From the 14th century on, organ building was a major industry in the Netherlands. Organ builders from the northern part of the country, and especially from the northern part of Brabant, have been credited with some highly significant innovations. (The province of Brabant actually belonged to the southern provinces, politically and economically, but, with respect to organ building, it was aligned with the north Netherlandish type rather than with the southern, or Flemish, type).

The spring chest is believed to have originated in the Netherlands, as well as certain flute stops, particularly those of the *quintaton* type. By the middle of the 16th century, most of the basic forms of pipes which exist today could be found on north Netherlandish instruments. While an increase in stop types was common throughout Europe in that century, the manner in which the Brabant builders organized these stops is particularly significant. The *Hoofdwerk* (Great Organ) was housed together with *Pedaal*, *Bovenwerk* (like the German *Oberwerk*), and *Borstwerk* (*Borstwerk*). Together they formed one large complex in which all of the stop families were represented. Opposing this was the *Rugwerk* (*Rückpositiv*) which was placed in a separate case some distance from the main body of pipework and which likewise contained members of all stop families. The *Pedaal* usually had some stops for *cantus firmus* use (*Nachthoorn* 2', *Trombet* 8', etc.) and the *Hoofdwerk* could be coupled to it. Brabant builders, greatly in demand in foreign countries, exercised a particularly profound influence on organ building in north Germany. It is significant for the later history of organ music (17th century) that the major working territory of these Renaissance Netherlandish builders coincided roughly with the territory in which Sweelinck's influence was later felt.

In the southern part of the Low Countries (that area which corresponds roughly to present-day Belgium), organ building moved in a different direction. The south Netherlandish Renaissance organ, or Flemish Renaissance organ as we may also call it, was enclosed within a single case and often had no more than one manual with appended pedal. Independent pedal stops were rare. When the organ did have a second division, it was a *Borstwerk* rather than a *Rugwerk*, implying that it had a smaller variety of stops and did not require a case placed apart from the *Hoofdwerk*. Flemish organ builders did not have as wide a sphere of influence as did the northern builders. However, some of them moving to Normandy in the late Renaissance and early Baroque periods, were active in the early formation of the French baroque instrument.

As already indicated, the development of the well-balanced, colorful Brabant

instrument was, in the organ field, the most far-reaching contribution made by the Lowlands during the Renaissance era. One would expect, then, to find organ compositions of high artistic merit dating from the same period. Strangely, however, musicians in the Low Countries were late in establishing an independent keyboard style. Several of the great Flemish polyphonic masters (Willaert, etc.) played the organ, but their organ playing generally consisted of transcriptions from vocal literature. Not until the latter half of the 16th century do we see Flemish musicians beginning to develop an idiomatic keyboard style. Moreover, musicians who did write in a keyboard style were not those who stayed at home in the Low Countries, but rather ones who took positions in important centers elsewhere: Jacques Buus (d. 1565), employed in Venice and Vienna; Giovanni (Jean de) Macque (c.1550-1614), active in Rome and Naples; Samuel Mareschal (1554-1640), who lived in Basel; Simon Lohet (c. middle 16th c. - 1611), a member of the Stuttgart court; Karel (Charles) Luython (1557/58-1620), employed at the imperial courts in Vienna and Prague. Within the Low Countries, however, native organists prior to Sweelinck were not able to free themselves from the domination of the vocal polyphonic style.

During approximately the same period (the latter 16th century), a few prominent foreign organists took up residence in the Low Countries. Of their number, John Bull (1562-63-1628) and Peter Philips (1560/61-1628) are the most significant. Francesco Guami, an Italian who was organist at the Brussels court, is also noteworthy as a carrier of the Venetian style to Flanders. John Bull, a virtuoso keyboardist, probably did more than anyone else to promote the use of English virginal forms and techniques in the Lowlands. His compatriot, Peter Philips, also contributed. Having lived as a religious exile in Italy, Spain, and France before settling in Brussels and Antwerp, Philips brought not only his native tradition, but techniques acquired in other countries as well.

These men prepared the soil for Sweelinck's remarkable creativity. At the same time, they may have learned some things from Sweelinck. Certainly, they benefited from their acquaintance with the remarkably progressive Netherlandish organs. In Bull's fantasia on *Laet ons met hertyn reyne*, for example, the composer was clearly inspired by Netherlandish organs since he specified the use of stops typical of such organs — stops which were non-existent in England at this time.

In Jan Pieterszoon Sweelinck (1562-1621), Netherlandish organ music found its first significant representative of native birth. Sweelinck's works reflect the polyphonic heritage of the great Netherlandish choral composers, while at the same time revealing the absorption of foreign keyboard traditions. Certain aspects of the Spanish variations technique (*Diferencias*) and possibly the restrained Spanish handling of instrumental counterpoint seem to have influenced him. The figurations of the English virginal style, together with English variation techniques, are, in some compositions, quite apparent. The *ricercar* form and the contrapuntal keyboard style of the Venetians can likewise be seen in some of his works. While it is significant that he brought together such highly diversified elements, Sweelinck's real greatness derives from the fact that he carried these styles and techniques further, to a new height of development. Some of his large *fantasias*

and *ricercare*, for example, are related to the monothematic Italian *ricercar*, but go beyond their model in that they already contain the essence of the fugue, namely: the theme is not only presented and repeated, but developed contrapuntally. The following example from the *Fantasia Chromatica* shows a use of *stretto*.

(Example 1)

In Sweelinck's *echo fantasias* — a separate category from the great *fantasias* — Venetian antiphonal devices have been applied to organ playing. Composed of repeated phrases employing contrasting dynamics and colors, the *echo fantasias* appear designed to display the varied colors and multiple manuals of the north Netherlandish organ. In Italy organists could only respond to the choir, or alternate with a group of instrumentalists or with another organ in the same church. Sweelinck, on the other hand, with a more diversified instrument at his disposal, could make a variety of echo and contrast effects on a single instrument, simply by moving from one manual to another. The main organ in the *Oude Kerk* of Amsterdam, where Sweelinck was organist, had the following specification during his lifetime.¹

	Rückpositiv
Principal 8	
Quintadena 8	
Octave 4	
Siffflöte	
Gedackt 4	
Mixture	
Scharf	
Krummhorn 8	
Boorpyl 8 (a reed)	
Schalmei 4	
	Hauptwerk
Principal 16	
Octave 8	
Mixture	
Scharf	
	Pedal
Trumpet 8	
Nachthorn	
	Oberwerk
Principal 8	
Gedackt 8	
Offenflöte 4	
Nasard 2 2/3	
Gemshorn 2	
Siffflöte	
Terzzimbel	
Trumpet 8	
Zink (8, treble?)	

In another area, that of toccata composition, Sweelinck's work was likewise important since it formed a link between the early Italian and the North German toccata styles. In the free sections of his toccatas, Sweelinck drew upon the Spanish and English traditions, employing broken chords, repeated tones, and running passagework in parallel thirds and sixths, with both hands (instead of the right hand alone) being actively engaged in executing the figuration.

In addition to the already mentioned works, Sweelinck wrote variations on German chorale tunes, on secular songs, and on dances.

A slightly younger contemporary of Sweelinck was the Brussels court organist, Pieter Cornet (1593-1626). While only a few works by Cornet have been preserved, they indicate that he was an artist of high stature. Contrary to Sweelinck who lived in the Calvinist part of the Lowlands, Cornet, a resident of the Catholic, southern part, wrote liturgical music, in addition to pieces for non-liturgical use. In his hymn versets one sees a warmth of expression and a certain mysticism. Two of the major influences on Cornet were the Italian *ricercar* tradition and the English virginal school. His *fantasias*, in particular, are a witness to his skill in combining for-

mal aspects of the *ricercar* with style traits of the virginal school.

(Example 2)

Another contemporary of Sweelinck was Henderick Speuy (c. 1575-1625) who published in 1610 a collection entitled *De Psalmen Davids gestelt op het Tabulature van het Orghel en de Clavecymbel* (The Psalms of David Notated in Organ and Clavichord Tablature). Each of the psalms in this book was arranged as a *Bicinium*, with the *cantus firmus* (one of the Calvinist psalm tunes) appearing in either soprano or bass, or alternating between the two parts. Other compositions of the early 17th century have been preserved in the *Liber Fratrum Cruciferorum Leodensium*. This manuscript, published in Guilmant, *Archives des Maitres de l'Orgue*, X, contains works by A. Gabrieli, Merulo, Sweelinck, Gerardus Scronx, William Brown, and a number of anonymous composers who appear to have belonged to the Netherlands school of organ playing. Several of the compositions (one by Scronx and others by anonymous composers) bear the title *Echo*. They testify to the Netherlanders' interest in organ colors and contrasts in registration.

In the latter half of the 17th century, the small number of surviving manuscripts leads one to believe that interest in organ music was probably declining in the Low Countries. In the Catholic south, the only significant organ composer of whom we have knowledge was Abraham van den Kerckhoven (1627-1701/02), organist at the royal court in Brussels. Like Cornet, the foremost Flemish organist during the first part of the century, Kerckhoven wrote both liturgical and non-liturgical pieces. Among his preserved works are a large number of versets, a mass, fantasias, fugues, and preludes and fugues.

(Example 3)

In the Protestant north, there was one organist worthy of note during this period, Anthoni van Noordt (d. 1675). He wrote a *Tabulatuur-Boek van Psalmen en Fantasien*, published in 1659. His psalm settings were based on Sweelinck's variations, and his fantasias were monothematic compositions pointing toward the fugue as it developed under the hands of later Baroque composers.

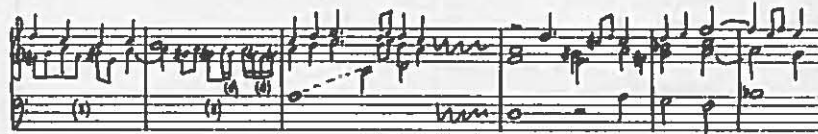
As is commonly known, Sweelinck's students in the Netherlands never attained more than provincial significance. His true disciples — those who were able to expand upon his achievements — were the north and middle German organists who came to Amsterdam to study with him (Scheidt, J. Praetorius, Scheidemann, Schildt, etc.). There may be several reasons why the Sweelinck tradition flourished better on German soil than in the Netherlands. But, a chief reason was certainly the fact that the Lutheran church in Germany encouraged liturgical organ playing, while the Calvinist, or Reformed, church did not. After Calvinism had become the state religion for the northern provinces in 1578, organ playing was unequivocally banned from the Reformed church service. Fortunately, the Dutch were so proud of their magnificent organs that they refused to let these instruments be destroyed by religious fanatics, as was done in other parts of Europe, especially Switzerland and England. In the Netherlands, the municipal government assumed jurisdiction over the use and preservation of organs, and organists became civil employees totally independent of the church. They performed

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Ex. 1. Sweelinck, *Fantasia Chromatica*, m.55-61.



Ex. 2. Cornet, *Fantasia 3 Toni*, m.1-8,11-13.



Ex. 3. Kerckhoven, *Fantasia*, m.1-10.



Ex. 4. Andriessen, *Concerto per organo e orchestra*, mov't 1 (organ part), m.1-6



Ex. 5. Badings, *Orgelconcert*, mov't 1 (organ part), m.165-173.



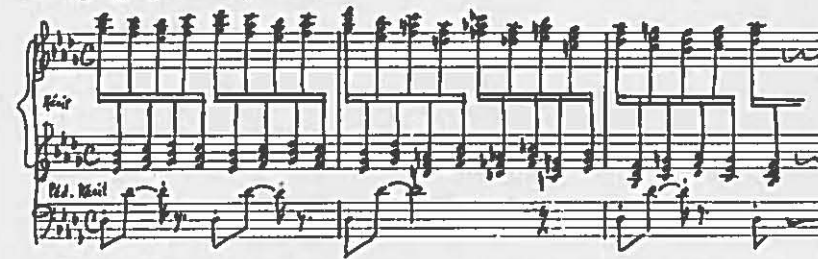
Ex. 6. Chaumont, *Prélude (Premier ton)*, m.1-5.



Ex. 7. Lemmens, *Grand Fantasia in E Minor*, m.1-4,48,49.



Ex. 8. Jongen, *Toccata*, m.1-3.



Ex. 9. Peeters, *Partita: Jesu, Dulcis Memoria*, mov't 2, m.1,2; mov't 8, m.1,2.



full-length public recitals following the Sunday morning and Sunday afternoon church services, and at other times during the week, but they did not play at all during the worship service itself. This explains why Sweelinck ignored liturgical music, while concentrating on toccatas, fantasias, and variations. His *Choralbearbeitungen*, by the way, should not be mistaken for liturgical pieces. The German melodies on which these works were based were not sung in the Calvinist service, and it is impossible that Sweelinck could have used these *Choralbearbeitungen* for any liturgical purpose.

By mid-17th century, organ playing had gradually re-entered the Reformed service, although it was still regarded with suspicion in several localities. The organist was now allowed to play pieces, or improvisations, based on the psalms sung by the congregation. No other literature was permitted during the service.

In the following centuries, the 18th and 19th, Dutch organists continued to play for church services, but found themselves less in demand as concert artists. Organ building still flourished, but Dutch organists of the 18th and 19th centuries produced little literature which could stand alongside the best organ music from Germany, France, or Belgium.

At the beginning of the 20th century, a general cultural revival lent new artistic significance to all areas of music, including organ music. Then, about 1930, the Organ Reform movement made its way into the Netherlands, increasing in momentum after World War II. In addition to stimulating the appreciation of historic organs and old organ music, the Organ Reform guided organ builders toward the creation of many neo-Baroque instruments of superior quality.

Organ composition, too, was stimulated by the cultural revival and, more particularly, by the Organ Reform. Both liturgical music and concert works are well represented in Dutch organ music of the 20th century. Hendrik Andriessen (1892-), Anton van der Horst (1890-1965), Jacob Bijster (1902-1958), and Henk Badings (1907-) have been major figures, especially during the first half of the century. Andriessen often combined German Romantic style traits with French Impressionism.

(Example 4)

Several of his pieces are contemplative in mood. The works of van der Horst and Bijster range from Romantic compositions to those in a fairly modern idiom, such as van der Horst's *Suite in Modo Coniuncto*, based on a scale of alternating tones and semitones. Badings, less conservative than many Dutch composers, has experimented with a variety of techniques. In his concert works, the organ is often combined with another instrument (oboe, flute, viola, timpani, guitar, etc.). An excerpt from his *Orgelconcert* follows.

(Example 5)

Another influential organist and teacher is Albert de Klerk (1917-). While some of his compositions show an indebtedness to his teacher, Andriessen, others reflect his deep interest in old organs and historical forms. Among the other Dutch organ composers to be noted are: Bernard van den Sigtenhorst Meyer (1888-1953); Marius Monnikendam (1896-); Jaap Vranken (1897-1956); Cor Kee (1900-); Jan Nieland (1903-1963); Kees van Baaren (1906-1970); Jan Mul (1911-); Herman Strategier (1912-); Louis Toeboosch (1916-); Piet Post (1916-); Willem Vogel (1920-); Piet Kee (1927-); Bernard Bartelink (1929-); Jaap Dragt (1930-). Careful craftsmanship is usually present in the compositions of the 20th century Dutch organ school, although inspiration is not always apparent.

Turning now to that part of the Lowlands which constitutes modern-day Belgium, one notes that, in Sweelinck's day, a definite kinship had existed between organ playing in the southern provinces and that in the northern ones, despite the difference in instruments. By the late 17th century, however, this was less true. Some organists in the southern provinces continued to build on the polyphonic tradition of Sweelinck and Cornet (Mathias van den Gheyn, 1721-1785, for example), but others looked increasingly toward France. Among the latter group were Laml et Chaumont (c. 1635-1712) and Babou, his contem-

porary at Liège. In Chaumont's *Pièces d'Orgue sur les 8 tons* (1695), the style, forms, ornaments, and registration of the Parisian school of Lebègue and Nivers are particularly well-expressed.

(Example 6)

The composer even followed the French practice of providing instructions for registration and a table of ornaments. During the 18th century, this emulation of the French manner continued to prevail.

In the 19th century, cultural ties with France were still strong, but were no longer one-sided. In a period when sentimental melodies and trite programmatic pieces were the French organist's usual fare, it was a Belgian, Nicolas-Jacques Lemmens (1823-1881), who began crusading for a more idiomatic use of the organ and for a return to liturgical writing. True, in some works he did not completely relinquish pianistic accompaniment, march rhythms, and other traits typical of mid-19th century French organ music. However, in several works he exhibits considerable restraint and sometimes employs Gregorian chant.

(Example 7)

As a pedagogue, Lemmens' influence was extremely far-reaching. The fluent pedal and manual technique of the French school of the late 19th and 20th centuries can be traced back largely to Lemmens, who stressed technique at a time when it was sorely needed. For decades, Lemmens' *Ecole d'Orgue* was the standard method book at the Paris and Brussels conservatories. Charles-Marie Widor and Alexandre Guilmant, Lemmens' two most prominent pupils, built upon his ideas and transmitted them to several generations of French organists.

Among Lemmens' Belgian students, Alphonse-Jean-Ernest Mailly (1833-1918) and Joseph Callaerts (1838-1901) were the most important in their day. However, their writing was rather superficial and they did not make as great an impact as did Widor and Guilmant.

At this point, one would also like to recall that it was another Belgian, César Franck (1822-1890), who gave the French school an additional transfusion later in the century. Usually considered as a Frenchman, Franck was not typically French, since, in addition to being born in Belgium, he had a Dutch father and a German mother. His Germanic background coupled with his Parisian training and experience, produced a unique personality. A discussion of his contributions will be omitted at this point, since they were mentioned in an earlier article.⁸

In the 20th century, the alliance with French organ music continued. The works of Joseph Jongen (1873-1953) and Paul de Maleingreau (1887-1956), Walloon composers, illustrate this particularly well.

(Example 8)

They both employed the symphonic style which Guilmant, Widor, and Vierne brought to its apex, and they were unmistakably influenced by the French Romantic instrument.

Flor Peeters (1903-), who is of Flemish origin, presents a more diversified picture. On the one hand, he has been undeniably touched by the liturgical mysticism of Tournemire and by the rhythmic fluidity of Gregorian chant. Some of his most successful works have grown out of the French Catholic liturgical framework. At the same time, Peeters feels a distinct kinship with the old Netherlandish masters, with north European instruments, and with the Protestant organ tradition. These influences are particularly noticeable in the numerous chorale and hymn preludes which he has composed in recent years.

(Example 9)

To complete the picture of Belgian organ composition in the 20th century, one adds: Charles Hens (1898-1967); Pater J.M. Plum (1899-1944); Gabriel Verschraegen (1919-); Pierre Froidebise (1914-1962). In the realm of organ building, there has been less activity in Belgium than in the Netherlands in the present century.

EDITIONS

Note: All van Rossum publications (Utrecht) are now handled by Muziek. (Continued on page 6)

Kratzenstein

(Continued from p. 5)
kruitgeverij Herman Zengerink (Utrecht).

Andriessen: Publications by van Rossum (Utrecht), unless otherwise indicated. *Premier Choral* (1913). *Deuxième Choral* (1916-1965). *Troisième Choral* (1920), Paris, Leduc. *Quatrième Choral* (1952). *Toccata* (1917). *Sonata da chiesa* (1927). *Passacaglia* (1929). *Sinfonia* (1940). 24 *Intermezzi*, 2 vols. (1943). *Thema met variaties* (1949). *Quattro studi* (1953). *Suite* (1960). *Advent to Whitsuntide*, vol. 1, London, Hinrichsen. *Fête Dieu*, Amsterdam, Annie Bank. **ORG. & INSTRUMENTS:** *Concerto* for Organ and Orchestra, Amsterdam, Donemus. *Pezzo Festivo* for org., 2 trpts., 2 trbns., Amsterdam, Donemus.

Badings: Publications by Donemus (Amsterdam). *Toccata* (1929). *Preludium* (1938). *Preludium en Fuga No. 1* (1952). *Preludium en Fuga No. 2* (1952). *Preludium en Fuga No. 3* (1953). *Preludium en Fuga No. 4* (1956). *Variations on a Mediaeval Dutch Theme* (1969). **ORG. & INSTRUMENTS:** *Canzona* for oboe and organ (1938). *Fuga* for flute, oboe, violin, viola, and organ (1938). *Intermezzo* for violin and organ (1938). *Concerto* for organ and orchestra. *Concerto No. 2* for organ and orchestra. *Passacaglia*, timpani and organ (1958). *It Is Dawning in the East*, organ and guitar. *Dialogues*, flute and organ. *Quempas* for violin and organ (or viola and organ) (1967). *Canzona* for C trumpet and organ, 1971.

Bartelink: *Partita piccola super Lumen ad revelationem gentium*, Utrecht, van Rossum. *Toccata per organo*, Utrecht, van Rossum. *Preludium, Trio en Fuga* (1960), Amsterdam, Donemus. *Musica pro offertorio et sub communione*, Hilversum, Gooi et Sticht, 1970.

Bijster: Major publisher is Ars Nova (Goes). *Variaties op een oud Nederlands Lied* (1934), Amsterdam, Nieuwe Muziekhandel. *Variaties en Dubbel fuga over het Valeriuslied "Merck toch hoe sterck"* (1935), Amsterdam, Nieuwe Muziekhandel. *Passacaglia* (1935), Amsterdam, Nieuwe Muziekhandel revised ed. (1954), New York, Metro Music Co. *Fantasia in Kerkstijl over Psalm 68* (1945), A.N. *Toccata* (1945), A.N. *Fantasia over "Komt nu met zang"* (1947), A.N. *Paraphrase over "Gelukkig is het land"* (1947), A.N. *Deuxième Choral voor orgel* (1948), Amsterdam, Broekmans & van Poppel. *Variaties over "Komt wilt U Spoeden naar Bethlehem"* (1934), Amsterdam, Nieuwe Muziekhandel. 2 *Voorspelen voor orgel zonder pedaal: Psalmen 51 en 65:1* (1948), A.N. *Triptyque pour Orgue* (1949), Amsterdam, Broekmans & van Poppel. *Variaties voor Orgelone r het oud Nederlandse Lied "Stort tranen uyt, schreyt, luyde! weent en treurt!"* (1950), A.N. *Ricercare* (1951), Amsterdam, Alsbach. 6 *Harmonische Variaties voor Orgel* (1953), Hilversum, Harmonia Uitgave. 10 *Impressies voor harmonium* (1954), Amsterdam, Broekmans & van Poppel. 8 *Psalmen met voorspelen met obligaat pedaal: Ps. 27, 42, 62, 100, 103, 121, 36, 138* (1954), A.N. 2 *Koraalbewerkingen voor orgel manuaaliter: Prelude en Fughetta over "Vaste Rots van mijn behoud"* en *Ricercare over "Heem mijn leven, last het Heer"* (1957), A.N. *Koraal, trio, introductie en fuga over "Meester, men zoekt U wijd en zijd"* (1958), A.N.

Callaerts: Publications by Schott Frères, Brussels. 24 *pièces*, in 2 series, 4 bks. to each series. *Première sonate en ut mineur. Deuxième sonate en la majeur. Pièces pour orgue. Morceau de concert* (Offertoire). *Symphonie pastorale. 6 morceaux pour orgue. Grande fantasia de concert*. **ORG. & INSTRUMENTS:** *Concerto* for organ and orchestra.

Chaumont: *Livre d'orgue*, ed. Hens/Brugard (*Monumenta Leodiensium musicorum*), Liège, Editio Dynamo, 1939. *Pièces d'orgue sur les huit tons*, ed. Ferrard, Paris, Heugel.

Cornet: All but 2 of Cornet's preserved works can be found in vol. X of *Archives des Maîtres de l'orgue*, ed. Guilmant, Paris, Durand, 1910.

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Series II (1956), Amsterdam, Alsbach & Doyer. *Gezang 103* (1957). *Psalm 38: kleine partita* (1958). 3 *Koraalpreludes* (Ps. 1, Ps. 62, "Now Thank We All Our God") (1959). *Variaties over "Nu zijt wellevcome"* (1960). *Partita: Psalm 103* (1962). 4 *Koraalpreludes* ("Vater unser," "Veni Creator," "Christe, qui Lux es et dies," Psalm 23) (1964). *A Mighty Fortress* (1966). *Cortège* (1966), appeared as enclosure in *De Praestant*, Oct. 1968, no. 4. *Diptyque* (1966), Hilversum, Harmonia-Uitgave. *Herr Jesu Christ, dich zu uns wend* and *Psalm 146* (1966). *Psalm 122: Preludio e fuga con corale* (1966). *Choralfantasie: Was Gott tut, dass ist wohlgetan* (1966), appeared as enclosure in *Het Orgelblad*, Jan. Feb. 1971. *Deux Noël's* (1969/70), Hilversum, Harmonia-Uitgave. *Prelude I, Trio, Prelude II* (1969), appeared as enclosure in *Organist en Eredienst*, Mar./Apr./May, 1970.

Gheyn, van den: *Morceaux fugués*, ed. van Elewey and Lemmens, Brussels, Schott Frères, 1865. *Recueil de productions légères*, Brussels, Schott Frères.

Guillet: *Fantaisies*, 4 bks. (*L'Organiste liturgique*, bks. 33, 37, 49, 50), Paris, Schola Cantorum. *Fantaisies*, 1 vol., Opalocka, Kalmus. Also see MMB IV under "Collections."

Horst, van der: *Suite in Modo Conjuncto* (1943), Goes, Ars Nova. *Partite diverse sopra "O Nostre Dieu, et Seigneur amiable"* (Ps. 8) (1947), Goes, Ars Nova. *Variationi sopra la sinfonia della cantata "Christ lag in Todesbanden" di Gio. Seb. Bach*, op. 64 (1954), Amsterdam, Donemus. *Etude de concert*, op. 104 (1963), Amsterdam, Donemus. **ORG. & INSTRUMENTS:** *Concerto per Organo Romantico* with orchestra, op. 58 (1952), Amsterdam, Donemus. *Concert pour orgue et orchestre à cordes dans le style baroque*, Amsterdam, Donemus.

Jongen: *Quatre pièces* (Offertoire, Communion, Pastorale, Offertoire), op. 5, Liège, Muraille, 1894-96. *Trois pièces*, Brussels, Schott Fr., 1908. *Quatre pièces* (Cantabile, Improvisation-Caprice, Prière, Choral), op. 37, Paris, Durand, 1911. *Deux pièces*, op. 38, Arras, Procure générale, 1911. *Offertoire pour harmonium*, Paris, Sèniart, 1911. *Deux pièces* (Prelude élégiaque, Pensée d'automne), op. 47, London, Augener, 1915. *Deux pièces* (Chant de Mai, Menuet-Scherzo), op. 53, London, J & W Chester, 1917. *In Memoriam*, op. 63, Brussels, Ledent-Malay, 1919 (now Paris, Lemoine). *Sonata eroica*, op. 94, Paris, Leduc, 1930. *Toccata*, op. 104a, Paris, Lemoine, 1935. *Petit Prélude*, Brussels, Centre Belge de Documentation musicale, 1941. *Scherzetto et Prière*, op. 108, London, Oxford University Press, 1938. *Prélude et Fugue*, op. 121, Brussels, Centre Belge de Documentation musicale, 1941. **ORG. & INSTRUMENTS:** *Hymne* for organ and string orchestra, op. 78 (1924), Brussels, Centre Belge de Documentation musicale, 1924. *Symphonie concertante* for organ and orchestra, op. 81 (1926), Brussels, Cranz, 1933. *Humoresque* for cello and organ, op. 92 (1930), Brussels, Centre Belge de Documentation musicale, 1924. *Symphonie concertante* for organ and orchestra, op. 81 (1926), Brussels, Cranz, 1933. *Humoresque* for cello and organ, op. 92 (1930), Brussels, Centre Belge de Documentation musicale. *Alleluia* for orchestra and organ, op. 112 (1940), Brussels, Centre Belge de Documentation musicale.

Kee, Cor: Major publisher is Ars Nova (Goes). *Avondzang*, Amersfoort, Willemsen. *Een vaste Burg*, A.N. *Fantasia over "De Heer is God"*, A.N. *Fazen* (Phases), Amsterdam, Donemus. *Feestpostludium: Dankt, dankt nu allen Gott*, A.N. *Inleidend orgelspel over "Van U zijn alle dingen"*, A.N. 3 *Inventionen*, Amsterdam, Donemus, 1967. *Kerstmuziek*, A.N. *Kleine Partita op een oud Nederlands lied*, A.N. *Onze Psalmen en Gesangen*, Naarden, Scyffardt. *Partita: Jezus leeft*, Amsterdam, Alsbach. *Partita over Psalm 106*, A.N. *Partita over Ps. 116*, A.N. *Postludium op Psalm 145 en Preludium op Psalm 22* (for Lent & Easter), A.N. *Psalm 24*, Amersfoort, Willemsen. *Psalm 33*, Amersfoort, Willemsen. *Psalm 43*, Amersfoort, Willemsen. *Psalm 31 en Psalm 57*, A.N. *Psalm 46 en Psalm 47*, A.N. *Psalm 84*, Amersfoort, Willemsen. *Psalmen*, 3 vols., Amsterdam, Alsbach. 3 *Psalmen* (Ps. 17, 105, & 123), A.N. 6 *Psalm Tune Preludes*, New York, Edition Musicus. 14 *Psalmen*, Amsterdam, Alsbach. 2 *kleine partita's over Ps. 26*

en Ps. 33, A.N. 2 *preludes en fuga's*, A.N. *Scheepke onder Jezus hoede*, Amsterdam, Alsbach. *Reeksveranderingen in 4 secties, I en II* (Serial permutations), Amsterdam, Donemus. *Variaties op "Merck toch hoe sterck"*, Amsterdam, Alsbach. *Variatie-Postludium en Reks-Postludium*, Amsterdam, Donemus. *U kan ik niet missen*, Amsterdam, Alsbach. *Suite*, Amsterdam, Donemus.

Kee, Piet: *Inleidend orgelspel over "God is tegenwoordig"*, Goes, Ars Nova. *Four Manual Pieces*, Amsterdam, Donemus. *Partita: Gott ist gegenwärtig*, London, Hinrichsen. *Triptych on Psalm 86*, London, Hinrichsen, 1964. *Two Pieces* (Fantasy on "Sleepers Wake"; "Passion Chorale"), London, Hinrichsen. **ORG. & INSTRUMENTS:** *Music and Space* (1969), rondo for two organs and brass, Amsterdam, Donemus.

Kerckhoven: *Werken voor orgel*, ed. J. Watelet (*Monumenta Musica Belgicae*, II), Vereniging voor Muziekgeschiedenis, Antwerp, De Ring, 1933. Contains nearly all the preserved works of Kerckhoven.

Klerk, de: *Inventionen* (1945), Goes, Ars Nova. *Octo fantasiae super themata gregoriana* (1954), Utrecht, van Rossum. *Prelude en fuga* (1940), Utrecht, van Rossum. *Postludium*, Amsterdam, Annie Bank. *Ricercare: hommage à Sweelinck* (1950), Utrecht, van Rossum. *Sonata* (1942), Amsterdam, Donemus. 10 *Orgelwerken*, 2 vols., (1946), Amsterdam, Editions Heuwelmeijer. *Variaties op "O Jesu soet"*, Amsterdam, Annie Bank. 12 *Images*, Amsterdam, Annie Bank. **ORG. & INSTRUMENTS:** *Concerto* for organ and orchestra, Amsterdam, Donemus. *Concerto* for organ and brass (2 hrs., 2 trpts., 2 trbns.), Amsterdam, Donemus, 1967.

Lemmens: *Pièces d'orgue*, Mainz, Schott. *Oeuvres inédites*, I, Leipzig, Breitkopf & Härtel, 1883. 3 *pièces* (Communion, Quatuor, Prélude), Paris, Hamelle. 10 *Prières*, Paris, Hamelle. *Sonata No. 1* (Pontificale), London, Novello. *Sonata No. 2* (O Filii), London, W. Paxton. *Sonata No. 3* (Pascale), London, Novello. *Grand Fantasia in G Minor*, London, Novello. *Fanfara*, New York, H. W. Gray. *Grand Fantasia in E Minor* (The Storm), New York, G. Schirmer.

Maily: Publications by Schott Frères (Brussels), unless otherwise indicated. *Sonate*, op. 1. *A la chapelle. Méditation. Grand choeur. Elégie. Recueillement pour orgue ou harmonium. 6 morceaux caractéristiques*, op. 3. *Trois morceaux*, Paris, Lemoine. **ORG. & INSTRUMENTS:** *Sérénade française* for flute and harmonium, or flute, piano and harmonium. *Méditation* for violin and organ (also a version for violoncello and organ).

Maleingreau: *Deux pièces* (Post partum Virgo, Ego sum panis vivus), op. 3, Paris, Philippo. *Opus Sacrum*, 2 vols., op. 10 & 22, Paris Sèniart. Vol. I: Christmas; vol. II: Lent. *Suite*, op. 14, Paris, Durand. *Offrandes musicales*, op. 18, London, J. & W. Chester. *Toccata*, op. 18, no. 3, London, J. & W. Chester. *Symphonie de Noël*, op. 19, London, J. & W. Chester. *Symphonie de la Passion*, op. 20, Paris, Sèniart (now Salabert). *Symphonie de l'agneau mystique*, op. 24, Paris, Leduc, 1926. *Preludes à l'Introit*, 7 bks., op. 25, Paris, Sèniart (now Salabert). Vol. I: Christmas; II: Easter; III: Pentecost; IV: Ordinary of the Saints' Days; V: Feasts of the Virgin; VI: Propers of the Saints' Days; VII: Supplement. 18 *Élévations liturgiques*, op. 27, Paris, Philippo. *Messe de Pâques*, op. 31, Paris, Philippo. *Méditation pour le temps Pascal*, Paris, Philippo. *Messe du jour de Noël*, Paris, Philippo. *Messe du jour de l'An*, op. 30, Paris, Philippo. *Messe de la Toussaint*, op. 30, no. 2, Paris, Philippo. *He missa est*, Paris, Philippo. *Suite Mariale* (4 paraphrases of hymns to the Virgin), op. 65, London, Oxford University Press. *Suite*, op. 71, London, Oxford University Press, 1937. *Diptych for All Saints*, Glen Rock, J. Fischer. *Preludes de Carême*, London, Oxford University Press. *Si Consurrexit*, Paris, Durand.

Monnikendam: *Choral* (1951), Amsterdam, Annie Bank. *Cortège*, Utrecht, van Rossum. *Marcia funèbre* (1959), Amsterdam, Donemus. 10 *Inventionen* (1959), Amsterdam, Donemus. 12 *Inventionen for Organ*, Cincinnati, World Library of Sacred Music. 12 *More Inventionen for Organ*, Cincinnati, World Li-

brary of Sacred Music. *Sonata da chiesa* (1961), Utrecht, van Rossum. *Tema con Variazione per la Notte di Natale*, Amsterdam, Annie Bank. *Toccata* (1936), Amsterdam, Annie Bank. *Toccata*, New York, C. F. Peters, 1970. **ORG. & INSTRUMENTS:** *Concerto* for org. and brass (2 trpts, 2 trbns) (1956), Amsterdam, Donemus. *Concerto* for org. and orch. (1968), Amsterdam, Donemus. *Concerto* for org. and string orchestra, Amsterdam, Donemus. *Intrada and Sortie* for organ, 2 trpts, 2 trbns, Cincinnati, World Library of Sacred Music. *Overture* for organ and orchestra, Amsterdam, Donemus. *Rodena* for timpani and organ (1960), Amsterdam, Donemus.

Mul: *Choral joyeux* (1956), Amsterdam, Donemus. *Sonata*, Amsterdam, Annie Bank.

Noordt: *Tabulatuur-Boek van Psalmen en Fantasien*, ed. Seiffert (Vereniging voor Noord-Nederlandse Muziekgeschiedenis, XIX), Leipzig, Breitkopf & Härtel, 1896/new edition, Amsterdam, Alsbach, 1957. *Psalmbearbeitungen*, ed. Pidoux, Kassel, Barenreiter, 1954.

Peeters: Major publishers are: C. F. Peters (Frankfurt/New York); H. W. Gray (New York); McLaughlin & Reilly (Boston); Lemoine (Paris); Schott (abbrev., Sch.) (Mainz); Schwann (abbrev., Schw.) (Düsseldorf). *Four Improvisations on Gregorian Melodies*, op. 6, McL. & R. *Symphonic Fantasy on an Eastern Gregorian Alleluia*, op. 13, H.W.G. *Monastic Peace*, op. 16a, McL. & R. *Variations and Finale on an Old Flemish Song*, op. 20, Philadelphia, Elkan Vogel. *Toccata, Fugue and Hymn on "Ave Maris Stella"*, op. 28, Lem. *Flemish Rhapsody*, op. 37, Sch. *Elégie*, op. 38, Lem. 10 *Orgelchorale über altflämische Lieder*, op. 39, Sch. *Passacaglia und Fuga*, op. 42, Sch. *Suite modale*, op. 43, Lem. *Sinfonia per Organo* (4 movts.), op. 48, Lem. *Aria*, op. 51, Amsterdam, Edition Heuwelmeijer. *Concert Piece*, op. 52a, Pet. *Thirty-five Miniatures*, op. 55, McL. & R. *Variations on an Original Theme*, op. 58, Philadelphia, Elkan Vogel. *Four Pieces* (Morning Hymn, Gavotte antique, Nostalgia, Legend), op. 59, H.W.G. *Lied Symphony*, 3 vols., op. 66, Pet. 30 *Chorale Preludes on Well-known Hymns* (Lutheran hymn tunes), 3 vols., op. 68, 69, 70, Pet. *Four Pieces* (Hymn, In Memoriam, Largo, Finale), op. 71, McL. & R. 3 *Praeludien und Fugen*, op. 72, Sch. 30 *Chorale Preludes on Gregorian Hymns*, 3 vols., op. 75, 76, 77, Pet. *Manuale* (15 Easy Pieces), op. 78, Schw. 2 *Chorale Preludes*, op. 81, London, Novello. *Praeludium, Canzona e Ciacona*, op. 83, London, Novello. *Solemn Prelude*, op. 86c, London, Hinrichsen Ed. *Festival Voluntary*, op. 87, London, Oxford University Press. 16 *Praeludien und Hymnen*, op. 90, Schw. 30 *Short Chorale Preludes on Well-known Hymns*, op. 95, Pet. *Sixty Short Pieces* (w/o ped.), H.W.G. *Hymn Preludes and Postludes for the Church Year*, 24 vols., op. 100, Pet. Vol. I: Advent through Epiphany; II: Lent & Easter; III: Ascensiontide, Pentecost, Holy Trinity; IV: Minor Festivals; V: All Saints' Memorial Day, etc.; VI: Worship, Adoration, raise; VII: Matins, Lauds, etc.; VIII: Holy Scriptures and Propagation of the Word; IX: Holy Baptism, Holy Communion; X: The Church, The Holy Ministry, Ordination, etc.; XI: The House of God, Dedications and Anniversaries; XII: The Lord's Day, Beginning and Close of Worship; XIII: Repentance, Faith and Redemption; XIV: The Kingdom of God, Missions; XV: Confirmation, Christian Education; XVI: Sanctification and the Christian Life; XVII: Christian Stewardship and Service; XVIII: Contemplation, The Inner Life, Comfort, Trust; XIX: Prayer, Intercession & Supplication; XX: Pilgrimage, Conflict & Victory; XXI: Death, Life Everlasting, Commemoration; XXII: Harvest and Thanksgiving; XXIII: Marriage, The Home and Family; XXIV: City and Nation, The World, Doxology. *Partita on "Almighty God of Majesty"*, op. 109, McL. & R. *Praeludium* (16 manual pieces), op. 114, Schw. *Six Lyrical Pieces*, op. 116, H.W.G. 10 *Inventionen*, op. 117, Schw. *Partita on a Plainchant Hymn* (Urbs Beata), London, Hinrichsen. **ORG. & INSTRUMENTS** (OR VOICE): *Speculum Vitae*, poem for org. and high voice in 4 movts., op. 36, Pet. *Concerto for Organ and Orchestra*, op. 52 (also arr. for org. & piano by the composer), Pet. *Concerto* (Continued on page 8)

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Interior, First Presbyterian Church,
Stamford, Conn., (Photo by D. G. Hulett)

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Congrégation de Saint-Maur, dans l'Abbaye de Saint-Denis
en France; de l'Académie Royale des Sciences de Bordeaux.

Beginning in 1766 and ending in 1778, the French Royal Academy of Science published *L'art du facteur d'orgues*, by the Benedictine François Bédos de Celles. He patiently set down everything a French organ-builder knew about his craft, from tools and materials to voicing and tuning. He gave instructions to organists on maintenance and registration and he added guidelines for churches in planning for new organs. He even included a procedure for accurately recording correct interpretations of music, for player-organs in residences and remote country churches. Finally, he provided a magnificent set of plates illustrating tools and procedures, every part of every kind of organ, and examples of music recorded for mechanical performance. This book, known affectionately by the informal title of its author—Dom Bédos—is probably the most important primary source on classical organ-building.

Dom Bédos was reprinted in two-thirds facsimile by Baerenreiter in 1934. This beautiful edition in the original language was still of limited use to the builders, scholars, and players who had no French. The two-thirds scale of the plates made difficult their use by the many modern builders who have returned to the styles and techniques of this classic period of organ-building and wished to use Dom Bédos' extensive pipe-scales. It is now out of print.

The Sunbury Press English translation, now at the printer, will be of great value to all builders, scholars, and players (even those who already own the two-thirds facsimile) because of its full scale plates reproduced from the Colby College copy of the original edition, and its meticulous translation, the work of Professor Charles Ferguson of Colby College in Waterville, Maine. Combining knowledge of French and the eighteenth century in France with an interest in the craft of organ-building, he has translated Dom Bédos' entire text. Professor Ferguson was advised by Charles Fisk and Fenner Douglass.

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THE ORGAN-BUILDER, François Bédos de Celles.

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Speuy: *Psalms Preludes*, ed. Noske, Amsterdam, Editions Heuwerkemeyer, 1962.

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Sweelinck: *Opera omnia*, Vol. I (*The Instrumental Works*), fascicles I, II, III, Amsterdam, Vereniging voor Nederlandse Muziekgeschiedenis, 1968. Contents of Fasc. I: Keyboard Works—Fantasias and Toccatas, ed. Leonhardt. Fasc. II: Keyboard Works—Settings of Sacred Melodies, ed. Annegarn. Fasc. III: Keyboard Works—Settings of Secular Melodies and Dances; Works for Lute, ed. Noske. *Werken voor Orgel en Clavecimbel*, I, ed. Seiffert, Vereniging voor Nederlandse Muziekgeschiedenis, 's-Gravenhage & Leipzig, Nyhoff/Breitkopf & Härtel, 1894 (contained 36 keyboard pieces)/2nd ed., 1943 (expanded to include 69 pieces)/3rd ed., Amsterdam, Alsbach & Co., 1957, with a supplement of 5 additional pieces edited by Annegarn, 1958. *Opera Organica Concinnata*, 2 vols. (*Musica Antiqua Batava*, nos. 700 & 701), Vereniging voor Nederlandse Muziekgeschiedenis, The Hague, Editio Musica. *Opera Organica Concinnata*, 2 vols., ed. Engels, Wiesbaden, Breitkopf & Härtel, 1894. *Ausgewählte Orgelwerke*, 2 vols., ed. Hellmann, Frankfurt, Peters, 1957. *Choralbearbeitungen*, ed. Moser-Fedtke, Kassel, Bärenreiter, 1956. *Liedvariationen*, ed. Dofflein, Mainz, Schott, 1935. *Werken voor Orgel of clavecimbel uit het "Celler Klavierbuch 1662"*, ed. J.H. Schmidt, Amsterdam, Vereniging voor Nederlandse Muziekgeschiedenis, 1965.

Vogel: All publications by Ars Nova (Goes), unless otherwise indicated. *Bicinia* (Psalmen). *Een roze iris ontloken* (I.o. How a Rose). *Fantasia: Jesus leeft, en wij met Hem; Orgelkoraal: Jesus leven van mijn leven. Heft op Uw hoofden; Psalm 43. Heil'ge Geest daal tot ons neer; Psalm 22. Liturgische Suite I, II. Muziek voor lijdenstijd en Pasen* (Music for Lent & Easter). *Partita: Christus is opgestanden. Partita: Wij loven U o God* (Te Deum Laudamus). *Prelude: Psalm 122; Partita: Psalm 121. Psalmenmuziek* (psalms 24, 25, 62, 96, 100, 116, 139, 143). 3 *Preludes en Fugas. Toccat: Psalm 150. Trio-sonatine. Eenvoudige orgelkoraalen*, Hilversum, Harmonia Uitgave.

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Werken voor Orgel (*Monumenta Musicae Belgicae*, VI), Vereeniging voor Muziekgeschiedenis, Antwerp, De Ring, 1938. Contents: works by Diendonck Raick and Charles Joseph van Helmont.

Liber Fratrum Cruciferorum Leodiensium (*Archives des Maîtres de l'Orgue*, X), ed. Guilmant/Pirro, Mainz, Schott, 1910. Contents: works by A. Gabrieli, Merulo, P. Philips, Sweelinck, Scronx, Wm. Brown, Cornet, etc.

Altniederländische Meister (*Early Flemish Masters*), ed. Peeters, Mainz, Schott, 1938. Contents: 21 pieces by Sweelinck, van den Kerckhoven, de Macque, Cornet, van Helmont, Luython, & Guillet.

Les Maîtres anciens Néerlandais (*Old Netherlandish Masters*), 3 vols., Paris, Lemoine. Bk.1: Ockeghem, Obrecht, Isaac, Willaert, des Pres, de Monte, Sweelinck, Cornet, van den Kerckhoven, de Macque, Loeillet, Rayck, Baustetter, Fiocco. Bk.2: Obrecht, Dufay, Brumel,

Isaac, des Pres, Willaert, Lassus, de Macque, Luython, Philips, Cornet, Scronx, Sweelinck, van Noordt, Guillet, van den Kerckhoven, Loeillet, Fiocco, Rayck, van den Cheyn. Bk. 3: Dufay, Obrecht, Isaac, des Pres, Willaert, Lassus, de Macque, Luython, Philips, Cornet, Scronx, Sweelinck, van den Kerckhoven, Loeillet, van Meert, Rayck, van den Cheyn. (Note: not all of these are original organ compositions).

Anthologia pro Organo, 4 vols., ed. Peeters, Mainz, Schott. Contents: an international selection of organ pieces from the 13th through 18th centuries, with several Netherlandish composers represented.

46 *Choräle für Orgel von J.P. Sweelinck und seinen deutschen Schülern*, ed. Gerdes, Mainz, Schott S., 1957. Contents: Chorale settings by Sweelinck, J. Praetorius, Schildt, etc.

Cantantibus Organis, 6 vols., Utrecht, van Rossum. Vol. I: Banchieri, Pachelbel, Havingha, Vranken, Kee, Micheelsen, Langlais, Eraly, Strategier, de Klerk, Verschraegen. II: Titellouze, Frescobaldi, Chaumont, Andriessen, Hens, Walcha, Peeters, Badings, Huybrechts, v. Koert, de Klerk, Verschraegen. III: Sweelinck, Rossi, v.d. Kerckhoven, Lübeck, Klotz, Verschraegen, Hallnäs, Peeters, de Klerk, D'Hoir. IV: Sweelinck, v.d. Kerckhoven, Lopez, Zipoli, Hens, Schroeder, De Laet, Froidebise, De Brabanter, Joris, Roelstraete, Bartelink. V: Banchieri, Anonymous, Usser, Praetorius, Apsil, v.d. Hooven, Sulyok, De Brabanter, Verschraegen, D'Hoir, Dubois.

Dutch Keyboard Music of the 16th and 17th Centuries, ed. Curtis (*Monumenta Musica Neerlandica*, III), Amsterdam, Vereniging voor Nederlandse Muziekgeschiedenis, 1961. Contents: primarily pieces for the stringed keyboard instruments, with a few possibly for organ.

Hollandsche Koraalkunst, Zaandam, Bureau van Uitgave "Nederlandsche Orgelmuziek." Works by Sweelinck, Speuy, van Noordt, G.G. van Blankenburg, Bastiaans, Zwart.

Old and Contemporary Masters, Vol. III, ed. de Klerk, Amsterdam, Annie Bank. 18 pieces by contemporary Dutch composers.

Preludes-Interludes-Postludes, Vol. II, ed. Phillips, London, Hinrichsen. Works by Andriessen, Peeters, Reger.

Six Communion Pieces by Six Dutch Composers, Cincinnati, World Library of Sacred Music. Works by Smit, Monnikendam, H. Andriessen, J. Andriessen, Weegenhuise, van Koert.

18 *eenvoudige Orgelwerken van hedendaagse Componisten*, Vol. III, Hilversum, Gooi et Sticht. Work by E. Stam, M. Pirenne, H. Strategier, A. de Klerk, B. Kahmann, and M. Dijker.

Muziek voor Kerk en Huis, 24 books to date, Naarden, Alsbach & Co. Easy works on sacred melodies. The composers are generally not well-known.

Edition Ars Nova (Goes) also has several collections of preludes on psalm tunes. Most of the composers represented are unknown outside of the Netherlands.

NOTES

¹Sweelinck, *Opera Omnia*, vol. I, fascicle I, p. xiii.

²See *The Diapason*, Nov. 1973.

MUSICAL SOURCES

- Ex. 1. Sweelinck: *Opera omnia*, vol. I, fasc. I, p. 2.
Ex. 2. *Archives des Maîtres de l'Orgue*, X, p. 192.
Ex. 3. *Monumenta Musicae Belgicae*, II, p. 57.
Ex. 4. Andriessen: *Concerta per organo e orchestra*, pp. 1, 2.
Ex. 5. Badings: *Orgelconcert*, p. 15.
Ex. 6. Chaumont: *Pièces d'Orgue sur les 8 Tons*, p. 1.
Ex. 7. Lammens: *Grand Fantasia in E Minor*, pp. 1, 6.
Ex. 8. Jongen: *Toccat*, p. 1.
Ex. 9. Peeters: 30 *Chorale Preludes on Gregorian Hymns*, III, pp. 20, 25.

Kim Kasling in Chicago

A Review by Robert Schuneman

The midwest has developed an ardent advocate for American organs and the music written for them in the 18th and 19th centuries in the person of Kim R. Kasling, faculty member of Western Michigan University in Kalamazoo, Michigan. When two Chicago organizations sponsored two separate performance events by Dr. Kasling, I was finally able to hear for myself the most interesting and pleasurable musical performances which I had suspected would take place. My curiosity, of course, was heightened by the fact that many of his performance programs have reached my desk in the past three years, testifying to the fact that he has not been performing this American music as a nod to the American Bicentennial, but rather that he has found it a rewarding and worthwhile long-term activity. Would that my curiosity might have been shared by other organists and interested musical public in the Chicago area, most of whom responded with the usual complete apathy to such unusual programming, and simply decided to stay home. But the pocketful of people who did attend both programs were rewarded with richly musical evenings.

Playing on the 1974 2-manual Noack organ at Faith Lutheran Church, Glen Ellyn, Dr. Kasling offered the following program on October 5, 1975:

Voluntary VIII, William Selby (1738-1798); *Trumpet Voluntary*, Francis Linley (1771-1800); *Trip to Pawtucket*, Oliver Shaw (1779-1848); *Voluntary*, Thomas Loud (d. 1934); *Voluntary "Before Service"*, Charles Zeuner (1795-1857); *Concert Variations on the Star-Spangled Banner*, Dudley Buck (1839-1909); *Concert Variations on the Austrian Hymn*, John Knowles Paine (1839-1906); *Impromptu*, Horatio Parker (1863-1919); *Variations on "Jerusalem the Golden"* (ed. by Jeffrey Wasson), *Canzonetta* (ed. Wasson), *Adeste Fidelis in an Organ Prelude*, and *Variations on "America"*, Charles Ives (1874-1954).

Dr. Kasling understands the 18th and 19th century American organ, its style and its use, as one would expect from his many articles about old American organs, and his untiring efforts to save old organs and preserve them. This is an important ingredient for a player of this kind of music, for, lacking knowledge of those organs, one all too frequently hears organists who try to "dress up" the seemingly uninteresting music, and who produce nothing more than a parody of maudlin sentimentality in the process. On the other hand, others simply play the notes as they stand, leaving the pieces in a more boring state than they seem on the page. Knowing the organ and the style of the period, Mr. Kasling brings the music vibrantly alive, for all it is worth. Admittedly some of the music is not all that worthwhile except to hear it on a program once. But some of it — more than one would think on the surface — turns out to be sturdy stuff, entertaining, and full of unexpected delights.

The Noack organ at Glen Ellyn served the music well. It has a strong unison fundamental, a good solid plenum, a winding system that is gracious to the music, and it is well placed in the rear gallery of a smallish room not unlike earlier American churches with somewhat intimate but warm acoustics. Using the upperwork sparingly and relying on good earlier practices of dynamically-related registrations at the fundamental pitch, Dr. Kasling was able to give a fair account of the sound. But his playing exhibited also a strong knowledge and sure intuition of the harmonic content of the pieces — a must for anyone who will play this music. He knows how to shape the harmonic phrases, pulling and stretching, pushing ahead at times, allowing cadences to reach a comfortable point of rest, and by making the larger form evident by excellent tempo and rhythmic relationships which permit the main harmonic key areas (the strongest formalistic ingredient) to assert themselves for the listener. Perhaps a bit more 19th century style rubato (in the pianistic sense) might have been in order than we got from Dr. Kasling, but on the whole the playing was clean, sure, and at the service of the music.

convincing qualities, showing some lack of imagination on the part of the composer. Perhaps this is why it was the least convincingly played on the program. But the nicely articulated *Trumpet Voluntary* of Linley showed just the opposite. The pieces by Shaw, Loud and Zeuner are interesting trifles, worthy of programming on such a recital if for no other reason than to show how American composers grew in strength of imagination and craft, to the point where mid-19th century Americans were indeed composing hefty stuff. Laugh as we will at the entertaining and theatrical qualities of Dudley Buck's music, we must admit that his variations on the national anthem turn out to be an organic *tour de force* — at least when they are as rousing as played as Dr. Kasling did on this evening. The same can be said for the Paine variations on the "Austrian Hymn," although the German training and influence shows through in the form of a more serious and less theatrical flair than in the Buck work. Both sets of variations require a virtuoso performer, and Dr. Kasling was up to it all. Perhaps the only objection that I could find was the slightest bit of flagging back in the large fugues which lead to the grand climax of each piece. The climaxes were there, but they would have been better had Dr. Kasling pressed the tempo harder to produce not only a dynamic crescendo, but also a temporal and rhythmic "crescendo" as well. No matter, these were stunningly played and brought the audience to their feet.

Since the Ives pieces were also played at Dr. Kasling's second Chicago area performance, along with other works by Ives and a lecture on the music, permit me to review that separately. The program was held at Vail Chapel, Northwestern University on October 20, 1975. The lecture was given by Jeffrey Wasson, a graduate student at Northwestern who has devoted a great portion of his time in the last few years to careful study of the music of Charles Ives, most particularly the organ music and the role of the organ in Ives' work. As a result, Mr. Wasson has undertaken the reconstruction of some organ works that have been lost, and the completion of others which are in unfinished manuscript fragments. It is a long and tedious task, all the more difficult because of the time and mental effort it takes to "get to know" Ives from the inside outward in order to come to a conclusion in editing and reconstruction which does not do violence to what already exists. In this respect, Mr. Wasson has succeeded admirably, and we presume that in time he will be able to provide us with a sound and faithful edition of Ives' finished, planned, and conjectured work. Mr. Wasson described the existing work for the audience, organizing the works in "completed," "incompleted," "lost," "miscellaneous," and "miscellaneous lost" categories. He described Ives as an organist, listing important dates in his career as an organist. Further, he described the organs on which Ives played, and the music that was performed at churches where Ives was organist. All this was a most illuminating introduction to Dr. Kasling's performance of a complete Ives program:

Variations on "Jerusalem the Golden" (K3D3), *Fugue in C minor* (K3D14), *Canzonetta* (K3D8), *Interludes for Hymns* (K3D6), *Adeste Fidelis in an Organ Prelude* (K4D19), *Variations on "America"* (K3D5), *Fugue or Chorale Fugue in C major* (K2A1), and *"The Alcotts"* from the *Second Piano Sonata: "Concord, Mass. 1848-60"* (K3A2iii).

Adeste Fidelis and the *Variations on "America"* of course have already been published and exist in completed manuscripts. The *Variations on "Jerusalem the Golden"* and the *Canzonetta* were played from Mr. Wasson's editions of the completed manuscripts, and the *Fugue in C minor* as well from John Kirkpatrick's and Mr. Wasson's edition of the completed manuscript work. The other works were either reconstructed or arranged by Mr. Wasson.

The music was easily the star of this show. And that is a credit to Mr. Wasson's work and to Dr. Kasling's playing. In the latter, all of the irony, the hu-

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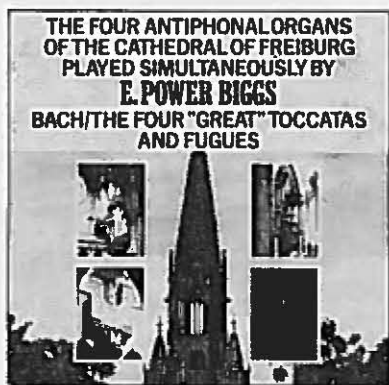
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Xavier Darasse in Paris

A Review by Arthur Lawrence

On Friday evening, November 21, 1975, Xavier Darasse played the following program of 20th century organ music in the Grand Auditorium of the Radio France building (Maison de l'O.R.T.F.) in Paris:

Jean-Pierre Guézec: *Pièce n° 1*; Xavier Darasse: *Organum I*; Anton Webern: *Variations for Piano, Op. 27* (transcribed for organ by Darasse); André Boucourechliev: *Archipel V (c)*; Iannis Xenakis: *Gmeosork*.

This radio recital was played with flair and ability. Flanked by two assistants who changed stops, peeled off the large manuscript pages, and occasionally played extra notes, Mr. Darasse gave a performance instructive to watch and hear. He has agile console technique, both conventional and unconventional, and the ability to extract the utmost in color from the organ—certainly a very important factor in such music. In addition to playing the notes (and making more than his third of the frequent and kaleidoscopic registrational changes), he also managed to give cues to his assistants frequently. When required by the composition so to do, he played not only with his hands and feet, but also with his fists and arms, and with wooden blocks of several sizes. The Daliesque auditorium provided an appropriate setting, and it was a definite advantage to be able to watch the console activities, although one also had to listen to the noisy combination action.

The music explored new dimensions of harmony, rhythm, form, timbre, and sonority, and was in quite another world from the "traditional avant-garde" of, say, the more advanced works of Messiaen. There was a prolonged sense of rhythmic suspension, since there was virtually no regular "beat," as one senses in more conventional works, and certainly there was no functional harmonic rhythm. This is not to imply that rhythmic organization was lacking, but the overall feeling was that of stasis.

The Guézec, Darasse, and Boucourechliev works all had a certain general similarity of style, and much of it seemed to derive from György Ligeti's *Volumina* (1961-2). Jean-Pierre Guézec (1934-1971) wrote his *Pièce n° 1* so that it is constructed in a series of levels or terraces, each having its own musical characteristics and registrations. Darasse's own *Organum I* requires the use of two assistants and contains moments during which six hands play on three manuals simultaneously, while each foot playing two pedal notes builds up a 12-note block of sound. Several other interesting techniques are employed: a "duo" of one voice playing in two registers, much as a violin might do; a "ciphering" effect in which the same note is played on two keyboards at the same time, the one louder but immediately released, the other softer but sustained; and large clusters created by placing the arms across many keys. Lest the reader conjure up visions of random cacophony, let me say that the work was not an aleatoric one, nor were all the registrations loud ones—many, in fact, were quite delicate. Although the work was commissioned by the French cultural ministry for performance at the 1970 Festival in the reverberant cathedral of Royan, the composer managed to make this performance in a non-resonant hall effective.

The arrangement of Webern's *Variations* (1926) provided a contrast in musical textures and was performed mostly on quiet stops, without much use of the pedals and never exceeding a mezzo-forte level. I was frankly dubious of the impression this piece would make on the organ, since there has not been much music written for organ in this style, which is basically alien to the instrument. However, Darasse's arrangement was both colorful and sympathetic. I suspect that the use of a large organ,

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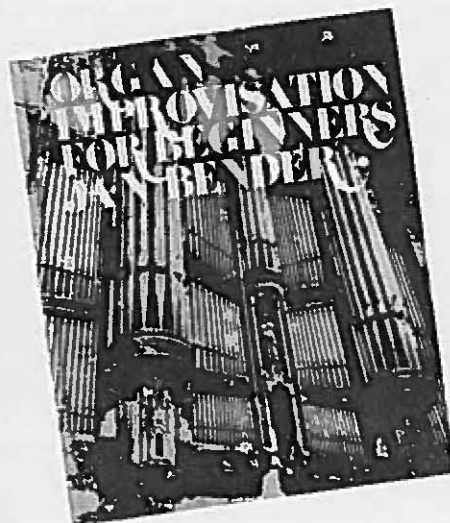
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which made possible many color changes without resorting to extreme dynamic contrasts, contributed greatly to the success of the performance.

Archipel V (c) was in many ways the highpoint of the program, and it is a very interesting work. This piece employs a considerable amount of chance elements and is published (Paris: Leduc, 1972) in unconventional notation which contains various diagrams of pitch, rhythmic, and dynamic materials. It is an extract from the Bulgarian-born composer's *Anarchipel* of 1970, an ensemble work for amplified harp, amplified harpsichord, organ, piano, and two percussionists. The title for these excerpts is *Pages d' Anarchipel*, which can be performed in several solo or duo versions: one or two harps, one or two harpsichords, organ, piano, one or two percussionists. Boucourechliev (born 1925) describes the work as a "mobile" piece, "changing in form, duration, and articulation at each performance." The edition contains thought-provoking performance directions in French, German, and English, and is worth the perusal of anyone interested in the myriad possibilities this kind of work affords. There is no indicated beginning or end of the piece, so it can vary greatly from one performance to another, although the composer states a preference for a duration of seven to twenty minutes. Darasse's performance lasted about fifteen minutes, and was full of the contrast of *petite* effects and big crashes of crescendo-pedal registration. Varying considerably in momentum as well, his realization both began and ended quietly.

After intermission, the recital was completed by the Xenakis work, lasting about a half-hour, for which the composer (born 1922) was present. Thirty minutes can be a long time for a contemporary piece to last, but this one unfolded in a fascinating way and never lost interest. For those whose technique is equal to its performance difficulties, it is well worth playing, and I hope to hear more of it. Written in 1974, *Gmeeooh* has four large inter-connected sections: a quasi-imitative opening, a

section of large chords, a recitative-like portion, and a final, climactic section. In the second and last sections, four wooden blocks were used to play chord clusters; deftly slipped in place by the assistants, there were three for the manuals, each on a different keyboard, and one for the pedals, all played simultaneously. The first instance of this technique featured one of the assistants holding a simple triad on the top manual, while the clusters, achieved by rocking the blocks on the lower manuals and pedals, intermittently obscured it; the second instance required the horizontal sliding of the blocks, so as to make clusters of varying range. Throughout the piece, the contrast of simple and complex elements made a telling effect. The work ended with a shattering climax, as the block-clusters were played with increasing intensity, while stops were added until the full organ was playing. The silence immediately following was as impressive as the vigorous applause which then greeted both composer and performer.

The large studio-auditorium of Radio France was well-filled by an interested audience, which had paid admission to attend on Friday evening; only two people were seen walking out during *Gmeeooh*. I cannot imagine this situation obtaining many places—any more than I can imagine a new concert organ in an American radio station—but it speaks well for French interest in the organ and in new music. The comparison with an American radio station is not quite fair, however, since the O.R.T.F. is both the French radio-television center and a national cultural ministry, and really has no equivalent in the United States. Its concentric building, 1500 feet in circumference, with a 230-foot tower, was designed by Henry Bernard and built in 1963; it is the largest single construction project undertaken in France. From it, 60,000 hours of programs originate in 18 languages.

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(Continued, p. 14, col. 2)

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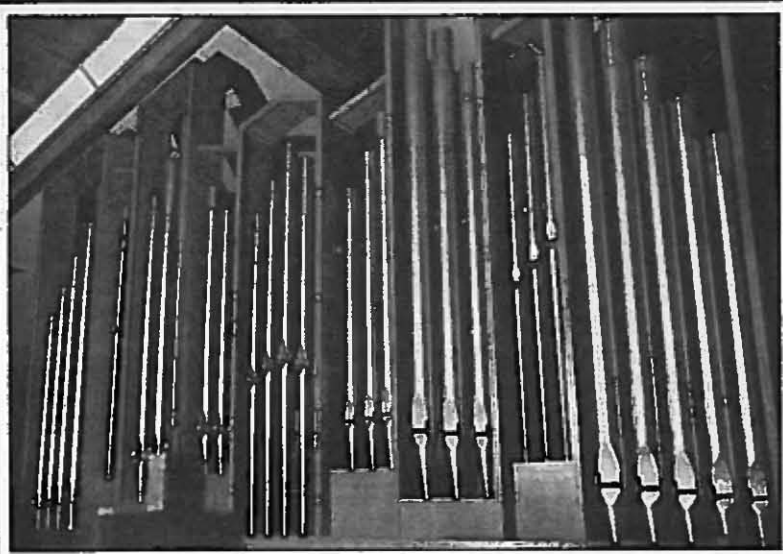
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Harpichord News

Virginia Pleasants played this program in the Concert Hall of the Ringve Museum, Trondheim, Norway, on July 30th: Suite in C, Louis Couperin; 3 Sonatas from *Essercizi*, Domenico Scarlatti; Preludes and Fuges in F and C, WTC, I, Bach—at the harpsichord. On a Stein fortepiano: Sonata in G Major, No. 54, Joseph Haydn; Adagio in B minor, K. 540, A Little Gigue, K. 57, Mozart; and on a Stadart piano: Variations on Ein Maedchen oder Weibchen, Cramer; Sonata in F minor, opus 13, no. 6, Clementi; A la Ingharese quasi un Capriccio, opus 129, Beethoven.

Bach at Viewforth, Edinburgh, Scotland, was a series of concerts under the direction of harpsichordist Michael Chibbett. On August 31st the Collegium Musicum Edinburgh presented this program: Overture in B minor, Harpsichord Concerto in F minor, the complete Musical Offering, Concerto for Two Harpsichords in C Major. On September 7th: Overture in C Major, Songs from Anna Magdalena Bach's Book, Brandenburg Concerto 5, Concerto for Two Harpsichords in C minor, Cantata 49. Weekday lunchtime recitals included these programs with harpsichord. August 25 and September 1: Lucy Carolan playing French Overture, Toccata in E minor, Partita 5 in G Major. August 27 and September 3: James Devlin, flute, and Michael Chibbett: Flute Sonata in B minor, French Suite in E Major, Sonata in D minor. August 28 and September 4: Lucy Carolan, English Suite in E minor, 3 Preludes and Fugues, WTC II, Partita in D Major. August 30 and September 6: Michael Chibbett: The Goldberg Variations. Harpsichords after Dulcken by Keith Hill and after Taskin by William Bright.

Evening concerts at the Victoria and Albert Museum, London, included these programs during September and October: September 2nd, Wieland Kuijken, bass viol and Colin Tilney, harpsichordist: Bach, Sonata in D Major; Louis Couperin, Harpsichord Suite; Francois Couperin, Suite in E minor for bass viol and harpsichord; Bach, French Suite in B minor; Marin Marais, Les Folies d'Espagne. September 9, George Malcolm, harpsichord and David Munrow, recorder: Vivaldi, Sonata in G minor; Bach, Four Duets for harpsichord; Handel; Sonata in A; Rossi, Toccata 7 for harpsichord; Peter Dickinson, Music for recorder and tape-recorder; Telemann, Partita in E minor. September 23, The English Concert, directed by Trevor Pinnock, with Paul Esswood, counter tenor; Purcell, Chaconne and Songs; Legrenzi, Sonata 4; Vivaldi, operatic arias; Telemann, Psalm 134; Handel, Concerto, opus 4, no 4.

During October: on the 7th, The Balmorloch Ensemble with Jill Severs, harpsichord; Telemann, Cantata; Byrd, Fantasia; Telemann, Sonata; Purcell, Songs; and, on the 21st, The English Concert again, with extra harpsichord soloists Rafael Puyana and Jill Severs: all Bach — Suite in B minor for flute and strings; Toccata in D; Concerto in C for two harpsichords; Trio Sonata in G for flute, violin, and continuo; Concerto in C for three harpsichords. The instruments employed included the Queen Elizabeth Virginals (Venice, about 1570); the Balfo harpsichord of 1574; the Ham House Ruckers (1634) — recently discovered during restoration to be an English harpsichord of about 1725, a skillful forgery; and the Vaudry harpsichord, Paris, 1681.

Phyllis Benson, University of California at Riverside, played this program at the Evangelische Kirchenmusikschule, Esslingen, Germany, on September 25: Sonatas in G Major and E minor, Arne; Suite in F minor Handel; 8 Variations on the Dutch song Laat ons Juichen, Batavieren, K. 24, Mozart; Capriccio in B-flat Major and Chromatic Fantasy and Fugue, Bach.

Julie Anne Vertrees, viola da gamba, and H. Ross Wood, harpsichord presented this program, Traditions of Solo Viol Playing, in Eastman School of Music's Kilbourn Hall on September 29: Ricercada Tercera sobre O fellci occhi, Diego Ortiz; Division, Christopher Simpson; Third Suite from First Book of Pieces for the Viol, Paris 1709, Jacques Morel; Sonata in G Major, BWV 1027, Bach.

Peggie Sampson, viola da gamba, and Naomi Rawley, harpsichord, presented this program for the Faculty of Music, Wilfrid Laurier University, Waterloo, Ontario, on October 9: Suite from Scherzi Musicali, 1692,

Johann Schenk; Two Pieces for Solo Viola da Gamba, Murray Adaskin; Two Recercadas from Tratado, 1553, Diego Ortiz; Suite in G Major, Antoine de Forqueray; Sonata, Franzenda.

Sigfried Petrenz of Stuttgart, Germany, played this program at Occidental College, October 13; at Chapman College, October 16; and in San Marino, October 18: Toccata 12 in A minor, Suite 20 in D Major, Froberger; Ordre 11, Francois Couperin; Partita in D Major, Bach. He was soloist for the De Falla Concerto with the Mermaid Chamber Orchestra, Topanga, California, and on this program he played the Bach Partita in G Major. His harpsichord was a Neupert Concert Model, built in 1963.

Larry Palmer played Domenico Puccini's Concerto in B-flat Major with the SMU Chamber Orchestra, Lee Schaenen, conductor, for the Neiman-Marcus Italian Fortnight pre-theatre concert on October 14; the concert was repeated on November 2 in the Meadows Museum, SMU. The harpsichord, after Taskin, by Richard Kingston.

Gustav Leonhardt played an extensive concert tour of the United States during the fall. Some of his engagements, for which programs have been sent to us, included: Oberlin College Conservatory on October 14: all Bach program — organ: Partita on O Gott, du frommer Gott; harpsichord: Toccata in D minor, Partita in A Major (key-board version by Leonhardt of the Partita in E Major for unaccompanied violin); Partita in G minor (arranged by Leonhardt from the D minor Partita for Violin); Dartmouth College on October 17 through 20: a program played on three keyboard instruments — harpsichord: Pavan Paget, Philips; Fantasia in A minor, Byrd; Variations, Est-ce Mars, Sweelinck; Pavan Lachrimae and Galliard Can She Excuse, Randall (?); Fantasia in D minor, Morley; virginal: Two Galliards, de Macque; Partite sopra Ciaccona, Toccata 7, Bk. II, Frescobaldi; fortepiano: Fantasia in A minor, Johann Ernst Bach; Rondo in G Major, C.P.E. Bach; Adagio in B minor, K. 540, Mozart. The instruments were Hendrik Broekman's copy of the harpsichord by Michel Richard, Paris 1688; Broekman's virginal after Girolamo Domenico, 1620; and a fortepiano built from a Hubbard kit, based on an instrument by Johann Andreas Stein, Augsburg, 1784.

On October 18 Leonhardt played this harpsichord program on Dartmouth's new Broekman instrument: Pavan in F-sharp minor, Louis Couperin; Prelude and Fugue in G minor, Boehm; Sonata, Jacob's Tod und Begraebnis, Kuhnou; English Suite in F Major, BWV 809, Bach; Fifteen Two-Part Inventions, BWV 772-786, Bach. On October 29, he shared this program with Frans Bruggen, recorder and traverso: Two Sonatas for recorder and continuo, Cima; Two Conzonas, Frescobaldi; Two harpsichord Toccate: No. 2, Bk. II, No. 8, Bk. I, Frescobaldi; Ricercata, Aurelio Vergilliano; Suite in G minor, Diupart; Sonata in B minor for Harpsichord and Traverso, BWV 1030, Bach.

On October 13, Leonhardt played Keith Hill's double harpsichord in the 17th-century Franco-Flemish style at University of Michigan, Ann Arbor. The program: Pieces de Clavecin, Duphy; Partita in D minor, Bach-Leonhardt; Fantasy, J. C. Bach; Sonata, C. P. E. Bach; Prelude and Fugue in G minor, Boehm.

Louis Bagger, Brandeis University, played the same Hill instrument at Beloit College on October 18 in a program of Cabazon, Frescobaldi; 6 Sonatas, D. Scarlatti; French Overture in B minor, Bach.

Larry Palmer was joined by violinist Ronald Neal for a program in SMU's fall festival series, Happy Birthday America on October 24. The program: Washington's March (George Willig's Musical Magazine, 1794); Minuet, Pelham; Voluntary in A Major, Selby; Sonatina for Violin and Harpsichord, Walter Piston; Duet, opus 122, Hovhaness; Sonata 2 for Violin and Harpsichord, Adler. On November 9 Dr. Palmer played this program for the Greenville, Texas, Community Concert Series: Three Pieces from Colonial America; Pavan in F-sharp minor, Tombeau de Blancrocher, Louis Couperin; Le Tombeau de Stravinsky, Shackelford; French Suite in G Major, Bach; Sonatas, K. 208-209, Domenico Scarlatti; Sonate, Martinu; Capriccio in B-flat Major, BWV 992, Bach. The instrument, his 1968 Dowd, after Blanchet.

Rudolf Scheidegger, Basel, played harpsichord and organ recitals in north America in October and November, his tour arranged by Christoph Linde of Otterburn Park, Quebec. On October 30 Mr. Scheidegger gave a lecture recital, Keyboard Music of the Bach Family, at University of Manitoba; on November 4, this program at Pacific Lutheran University; Toccata 2 (1637), Frescobaldi; Fantasia Chromatica, Variations, Unter der Linden grüne, Sweelinck; Prelude non mesuré, G minor, Louis Couperin; La Joyeuse, La Folette, L'entretien des Muses, Le Rappel des Oiseaux. La Patrie, Rameau; Suite in G Major, Handel; 4 Canons in 2 voices, Kunst der Fugue, and Italian Concerto, Bach.

William Gudenrath, student of Joseph Payne at Boston University, played this program at McKendree College on November 2: Pavan and Galliard, Byrd; The Fall of the Leaf, Peerson; The King's Hunt, Bull; Sorabande, Les Tendres Plaintes, Les Nias de Sologne, Rameau; Variations on Folie d'Espagne, C. P. E. Bach; Prelude and Fugue in E-flat Major, WTC, I, and French Suite in E Major, Bach; Sonatas in D Major, G minor, F-sharp Major, Soler. The harpsichord, McKendree College's Dowd.

The Cleveland Camerata with Karl Paukert, harpsichord and director, appeared in Kulas Auditorium, John Carroll University on November 2. The program: Trio in G Major for violin, cello, and harpsichord, Vranicky; Sonata in A minor for double bass and continuo, Telemann; Orfeo, cantata for soprano, Pergolesi; Trio Sonata in C minor (The Musical Offering), Bach; Concerto in D Major for Oboe, opus 7, no. 6, Albinoni. Harpsichord by William Dowd, 1962.

Four students of Larry Palmer at Southern Methodist University have given degree recitals this fall in partial fulfillment of requirements for the Master of Music degree in Harpsichord. Edwin Logan, Jr. played this program on November 1: Toccata Terza, Rossi; Passacaglia in G minor, Muffat; English Suite in A Major, BWV 806, and Toccata in E minor, BWV 14, Bach; Sonata in D Major, Hob. XVI:37, Haydn; Les Cyclopes, Les Tourbillons, La Paule, Rameau. Mr. Logan played the same program at Carroll Reece Museum, East Tennessee State University on October 26. James Livengood played this program on November 11: Suite in G, Z. 662, Purcell; Walsingham, Byrd; La Superbe ou la Forqueray, Couperin; La Forqueray, Forqueray; La Couperin, Couperin; La Couperin, Forqueray; Gavotte in A minor with doubles, Rameau; English Suite in E minor, BWV 810, Bach. Keith Thompson, on November 16, gave the first Dallas performance of Bach's Goldberg Variations at the harpsichord, playing from memory. Barbara Myers Baird, on December 2, played this program: Suite 20 in D Major, Froberger; The King's Hunt and Spanish Paven, Bull; Variations on Ah vous, dirais-je Maman?, Mozart; Continuum (1968), Ligeti; French

Overture in B minor, Bach. Ms. Baird played the same recital as a faculty recital at Texas Christian University, Fort Worth, on November 18.

Victor Wolfram, Oklahoma State University, Stillwater, played this faculty recital on November 18: Gavotte with Six Doubles, Rameau; Ordre 5, Couperin; Prelude, Fugue and Allegro in E-flat Major; Prelude and Fugue in F Major, ITC, I; and Italian Concerto, Bach. The instrument, his William Dowd.

Dale Peters, North Texas State University, and his wife, Juanita Teal, contralto, presented this program at St. Michael and All Angels Church, Dallas, on November 23: Toccata in E minor, Weckmann; Under the Linden Green, Sweelinck; Pavana, The Earle of Salisbury, Byrd; Hornpipe, Purcell; Sonatas, K. 443, 430, 438, 519, Domenico Scarlatti; La Tenebreuse, Les Baricades Misterieuses, L'Arlequine, La Favorite, Francois Couperin; songs by Arne, William Schuman, Vaughan Williams, Rossini, Purcell, and Irish folk songs.

Music and Dance from the Age of Jefferson, a theatre and music piece presented by the Smithsonian Institution of Washington, was presented in Dallas on November 25 and 26 of McFarlin Auditorium, Southern Methodist University. The creation of Shirley Wynne and Andrew E. Doe, the entertainment was seen in four cities (Charlotte, N.C.; Birmingham, Alabama; and San Francisco, in addition to Dallas). Featuring the Baroque Dance Ensemble and the Smithsonian Chamber Players, the evening was produced by James Morris in association with James Weaver, associate curator of the division of musical instruments, who also played harpsichord and fortepiano. The other keyboardist was Albert Fuller. Presenting music by Haydn, Johann Christian Bach, Wenczelus Wodizka, Clementi, Rameau, Niccolò Piccini, Lully, Philidor, Mozart, and Schubert, the instrumentalists (James Caldwell, oboe; John Hsu, cello; Anthony Martin and Sanya Monosoff, violins; Robert Willoughby, flute) and singer (Carole Bogard, soprano) presented a musicale such as might have been heard at Jefferson's Monticello; the dancers, directed by Shirley Wynne performed period dances. A capacity audience was most receptive to this first-rate Bicentennial offering. The harpsichord was James Weaver's 1968 Dowd, after Blanchet; the piano, a Philip Belt copy of Jean-Louis Dulcken's instrument, ca. 1795, in the Smithsonian Institution.

Early Music for October 1975 (volume 3 number 4) contains Meredith Little's "Dance Under Lou's XIV and XV" and part two of Trevor Pinnock's "Buying a Harpsichord;" other main articles in this issue are about the lute and Renaissance and Baroque guitars.

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

Here & There

The Music of Michael McCabe was featured in a service at Brown Memorial Presbyterian Church, Baltimore, Maryland on November 23, 1975. "A Psalm of Praise and Thanksgiving," and "In Quiet Joy," both for choir, received their premiere performances, along with "Choral and Variations on an Original Modal Theme" for organ. Other organ and choral works were performed by organists Eugene Belt and David Bucher, and the choirs of Salem Lutheran Church, Second English Lutheran Church, and both congregations of Brown Memorial Presbyterian Church. At the head of the service program was the note, "Brown Memorial Presbyterian Church celebrates America's 200th year by recognizing living American composers."

A 1976 Europe Study Tour will again be sponsored by the Fellowship of United Methodist Musicians in the summer of 1976, and will be hosted by the Reverend and Mrs. Robert Scoggin of Rochester, Minnesota. The tour will include visits to churches and organs, concerts, museums, and historic places in England, Germany, Austria, Italy and France. It is designed primarily for church musicians. More information about the July 20 to August 10 tour may be obtained from Franklin Travel, Inc., 344 Suburban Station Building, Philadelphia, PA 19103.

The Contemporary Music Performance Directory has been published by the American Music Center. The 254 page book compiled by Judith G. Finell lists 1750 American performing ensembles, sponsoring organizations, performing facilities, concert series and festivals of 20th century music. It is available in soft cover for \$6.00 or \$12.00 in hard cover (plus \$1 postage) from the American Music Center, Inc., 250 West 57th Street, Suite 626-7, New York, NY 10019.

Norman dello Joio's "Mass" for cantor, choir, congregation, organ and brass was given its world premiere performance in a liturgical celebration at the National Shrine of the Immaculate Conception in Washington, D.C. on Dec. 8, 1975, the shrine's patronal feast of the Immaculate Conception. The work, commissioned for the shrine by Mr. William M. Carrigan, was conducted by Mr. Dello Joio.

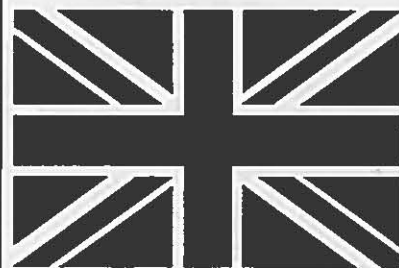
David Britton and Robert Prichard were featured in an Organ Festival held at Biola College, La Mirada, California in November, 1975. David Britton played a program of works by Bach, Krebs, Brahms, Widor, Koloss, Distler, Alain, Ochs and von Kameke on Nov. 15. Robert Prichard gave a workshop and played an all-Bach program on Nov. 21.

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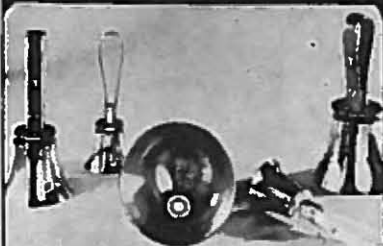
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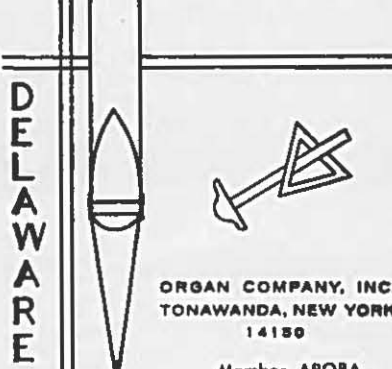
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Kasling

(Continued from p. 9)

mor, the bullheaded Yankee individualism (some call it ingenuity . . .), and the terse craft of Ives as composer learned through the playing. Dr. Kasling did not slight even the least worthwhile of the pieces (*Fugue in C minor, Canzonetta*), but he left them to speak for themselves with the best possible and most careful performance. If the variations on "Jerusalem" were a bit prosaic, it was not because of the performance, but rather the academic youthfulness of the composer when the piece was written. The striking hymn interludes were placed into perspective by having the audience lustily sing the hymns. By the time Dr. Kasling launched into the variations on "America," the audience was getting a good share of Ives' quirky and individualistic mannerisms. The *Fugue or Chorale Fugue* is a solid piece of good proportions (no wonder that Ives would develop it into the first movement of the *First String Quartet*), and served as sober introduction to the "sleeper" on the program — "The Alcotts" from the *Concord Sonata*. Without a doubt, this piece, even in its rough form (Mr. Wasson's arrangement had just been finished the week before the recital), turned out to be a surprisingly substantive and idiomatic organ piece, displaying far more depth of expression than all the other works, in my opinion.

As at Glen Ellyn, Dr. Kasling's handling of the organ was exemplary. The small two-manual former Hook and Hastings organ (now rebuilt and tonally much altered by Kurt Roderer) lacks some of its earlier charm, but was discreetly registered and carefully used. Vail Chapel is also a smallish room, and appropriate to the works in its way. Dr. Kasling's playing was a fitting testament to Ives as composer and organist.

In both programs, I was intensely aware of the strength and high quality of the music — something that Americans are sometimes loath to admit of this music. Thanks to Dr. Kasling's skill and musicianship, a worthwhile and valuable portion of America's earlier organ music received its due.

Darasse

(Continued from p. 11)

newer tracker organs, but it does equal much American work of similar exposed placement, and it provides an instrument on which most of the literature can be performed. Planned by a committee (Cochereau, Duruflé, and Litaize, with an O.R.T.F. official and a technical advisor), the organ was opened in 1967 and is one of the largest new organs built in France (not including restorations or rebuildings). It is frequently used for recitals and recordings.

The Darasse recital was the second in the 1975-76 Radio France series. Others include Jean-Jacques Grunenwald at St. Sulpice, Gaston Litaize at St. Francois-Xavier, Jacques Charpentier at St. Nicolas-du-Chardonnet, Pierre Cochereau at Notre-Dame-de-Paris, Michel Chapuis at St. Séverin, Marie-Claire Alain at St. Germain-des-Prés, Francis Chapelet at Notre-Dame-des-Blanc-Manteaux, and Louis Thiry at La Trinité. The various works performed cover all periods from the Renaissance to the present.

Xavier Darasse was born in 1934 at Toulouse, where he now lives and teaches. As a student at the *Conservatoire national de musique* in Paris, he won five first prizes between 1954 and 1959; there he studied harmony with Duruflé, analysis with Messiaen, and organ with Rolande Falcinelli. He has held several important organ positions and is gaining recognition as a player of contemporary music, although he is probably better known in the United States for his recordings of early and romantic organ music. His *Trois pièces pour orgue* were published by Schola Cantorum in *l'Organiste liturgique* #42 (1963). He commands the formidable technique necessary to play difficult contemporary music, but seems equally at home with other styles. His stated purpose in playing this contemporary program was to demonstrate that the organ continues to be a vehicle for main-stream musical creativity, rather than simply a historic curiosity, and in this he was successful. Those fortunate enough to have heard one of his American concerts last spring know that he makes the organ come alive with the music he plays.

New Organ Music

Jean Langlais' new *Huit chants de Bretagne* has been published by Borne-mann (no price listed). The essential simplicity of these folk and religious tunes has been preserved and enhanced. Technical demands are moderate. A compendium of the original tunes and texts would have been welcome in view of their unfamiliarity.

An important new series has begun with Wayne Leupold's edition of *The Complete Organ Works of John Knowles Paine* (McAfee Music Co., \$5.95). Additional Bicentennial collections of organ and choral music are promised.

Paine's surviving organ music consists of the following: Concert Variations on *Old Hundred, the Austrian Hymn, and The Star Spangled Banner*; the Fantasy on *Ein feste Burg*; and the *Two Preludes, Op. 19*. Mr. Leupold's introduction to this edition includes matters of biography, editorial procedure, and organ specifications. With the exception of the *Star Spangled Banner* Variations which were re-engraved for this edition, the music is photographically reproduced from original publica-

tions. Printing quality is superb.

Paine's lasting significance as a composer for organ may be a point of debate. However, the quality and thoroughness of this response to the Bicentennial merits only praise.

Organ Plus is a catalogue of ensemble music for organ and instruments edited by Leslie Spelman and published by the AGO, 630 Fifth Ave., N.Y. 10020 (\$2.00). A list of publishers, degree of difficulty, length, and publication date is provided in addition to title, composer and instrumentation. It is difficult to imagine how this catalogue could be improved upon for existing repertory. A resource such as this will surely inspire organists to seek out instrumental soloists and ensembles.

Briefly Noted

Alec Wyton, *Preludes for Genesis, Agape*, \$3.50.
Gordon Young, *Sonata in Classic Style*, Flammer, \$2.00.
Ben Ludlow, *Three Organ Preludes for Christmas*, Flammer, \$1.50.
V. Earle Copes, *Ten Hymns for Young Organists*, Hope, \$1.95. Assignment of the alto voice partly to right hand, partly to left hand based on "convenience" will surprise many who view traditional four-part hymns as one of the best ways to gain an awareness of voice-leading. This approach also rules out the possibility of playing the tune on a solo stop with the alto and tenor played by the left hand on a secondary manual.
Norbert Linke, *Choral-Suite nach . . . Herzlich tut mich verlangen*, Müller/Peters, \$6.00.
Claude Ballif, *Deuxième Sonate Op. 11 No. 2*, Editions Choudens/Peters, \$17.50.
— Wesley Vos

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Letters to the Editor

November 17, 1975

To the Editor:

John Brock's interesting article in the October and November issue on "Articulation, Notes Inégales, and Ornamentation in Dom Bedos' Cylinder Notation" misleads the reader by seeming to give Dom Bedos more credit for the material in the article than he deserved or would have given himself. In a P.S. (on page 646 of the Mahrenholz facsimile edition of the Fourth Book of Dom Bedos' monumental work) Dom Bedos speaks of Père Engramelle, "the author of everything concerning Tonotechnie in this treatise . . ." And in the preface to Book Four, page xxvi, he further credits his source:

It is Père Engramelle, Augustinian, who consented, because of his enthusiasm, for the public good, and upon my request, to take upon himself the composing of everything I have said on this subject. Having recognized that he possesses to the highest degree the art of notating cylinders, I have not thought I could make the slightest change in it; he even took on the direction of the engravings.

Directed the engravings, but they were designed by Goussier, and actually engraved by Gardette, as the plates clearly show.

This may be a more casual way of crediting sources than present day scholars are expected to use in this scientific age, but his meaning is unmistakable. If there were a lingering vestige of doubt, the footnote at the bottom of page 596 would dispel it. Dom Bedos finally mentions Père Engramelle's book, *La Tonotechnie ou l'Art de noter les Cylindres*, published by Delaguet in Paris in 1775, three years before the publication of Dom Bedos' fourth book. Again Dom Bedos says, ". . . in order not to attribute to myself what belongs to him, I am going to reproduce the description given me, without changing anything in it." (Italics mine.)

Mr. Brock does not make this clear and he dismisses Père Engramelle in one sentence (Oct. issue, p. 10, footnote 18, which is a misprint for footnote 16). Therefore I believe Mr. Brock has not been fair to the good Père since his article has Dom Bedos saying everything. Hans-Peter Schmitz in his *Die Tonotechnik des Père Engramelle*, Bärenreiter, 1953, puts Dom Bedos in his place without diminishing his stature in the least, and establishes the significance of Père Engramelle's work to the study of Baroque performance practice in general.

Even a casual look at Père Engramelle's book, of which there are at least five copies in the United States, would have clarified the authorship in the Dom Bedos section on notation for mechanical organs. There is, in addition, a facsimile edition of *La Tonotechnie* printed in Geneva in 1971, though I have not seen a copy. Poor Engramelle, having to ride on the coattails of Dom Bedos because he was a famous and prestigious member of the Academy of Sciences and could be counted on to spread his ideas in far wider circles! (Did the Augustinians not have the clout of the Benedictines?) Feticus in his *Biographie Universelle des Musiciens*, 2nd edition, 1860-65, says that Engramelle died of a broken heart. Though he built the Serinette to train the canaries of well-born ladies to sing, his innovations were not intended just for the

birds. He firmly believed that the technique he devised for cutting cylinders for mechanical instruments could capture with the greatest precision every detail of a great performance. In fact, in his book he makes a large claim:

One might say even that a well-wrought cylinder would render the musical pieces with a clarity and accuracy of execution which the best musicians can never attain, because it would be without error and because, if these pieces were notated on the cylinders by the composers, the cylinders would transmit the pieces to posterity in all their purity, so they would not run the risk of being disfigured after their deaths by undergoing changes as time goes on, each person wanting to put a bit of himself into them. So the Lullys, the Corellis, the Couperins, and even the Rameaus would be repulsed if they heard their pieces as they are now being played. (p. 62, *La Tonotechnie*)

Thus Engramelle's chief concern can be interpreted as a concern for preserving a fading style practice. Would that someone had asked him to "record" some great performances of the Couperin Masses or De Grigny rather than the Romance of Balbastre that Dom Bedos asked him to prepare for his book. Or was the greatest of the French Baroque literature already forgotten in 1775?

Père Engramelle should be the patron saint of the recording industry, though it might be argued that his motives were higher and nobler than those of that over-commercialized field.

Père Engramelle must have been a testy man, for on the title page of his book is a quotation from Horace:

"... Ego, cur acquirere pauca
Si possum, invidiar? ..."

which, freely translated by the Lawrence classics department, says:

"... If I am able to make a slight contribution,
why begrudge me it? ..."

Why indeed? Two hundred years is long enough to wait for acknowledgment.

Miriam Clapp Duncan
Lawrence University
Appleton, Wisconsin

12 November, 1975

To the Editor:

If intelligence were the gemstone in Mormon thinking, the selection of electronic or pipe organs would be based on all appropriate factors, depending on each individual situation. To ban either is merely to clothe ignorance with pseudo economy and pseudo piety about the use of money.

The "reasons" given for this, as well as many comments about it, actually are symptoms of the malady, not the malady itself. The trouble very simply, and devastatingly, will be found in the latter day Mormon theology, the essence of which is that God goofed.

Don't waste good newsprint and paper on such nonsense; it too will be gathered with countless other dustladen artifacts of historical trivia. Just keep us reminded that the organ has been around quite a little stretch longer than the Mormon assemblies.

Billy Nalle
Wichita, Kansas

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Prinzipal 8' 51 pipes
Hohlflöte 8' 56 pipes
Oktava 4' 56 pipes
Flöte 2' 56 pipes
Sesquialtera 2-2/3' 112 pipes
Mixture IV 1-1/3' 224 pipes
Trompete 8' 56 pipes

BRUSTWERK

Gedackt 8' 56 pipes
Rohrflöte 4' 56 pipes
Prinzipal 2' 56 pipes
Quinte 1-1/3' 56 pipes
Regal 8' 56 pipes

PEDAL

Subbass 16' 32 pipes
Prinzipal 8' 32 pipes
Oktava 4' 32 pipes
Mixture III 2' 96 pipes
Fagott 16' 32 pipes

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Here & There

The Mass for Parish Use by Francois Couperin was played in its liturgical setting during a mass at All Saints Episcopal Church, Pasadena, California on November 16, 1975. Aided by a choir of men, the plainsong setting for Mass IV, Cunctipotens Genitor Deus, was alternated with the organ settings during the celebration using the Episcopalian First Service for Trial Use, and borrowing ceremonial from 17th century French use in Paris and Versailles. Extremely informative program notes were provided to the congregation, containing the complete text of the mass with translations of the latin portions, and exemplary explanations and historical discussion of the French organ mass and its usage.

The Pittsburgh Chapter of the A.G.O. joined with the University Chaplains' Association of the University of Pittsburgh on the Pitt campus on November 24, 1975 for a program called "A Tapestry in Music of Our Colonial Religious Heritage." The program, planned from extensive research by Ellen Koskoff, Norris Stephens, Eleanor Stull, and Mary Louise Wright, was performed by small groups of singers and instrumentalists in costume. It included scenes from the periods of Psalm singing of the 17th century, early Jewish liturgy, shape-note traditions from the 19th century, early Pennsylvania Moravian music, hymns of the camp meeting circuit riders, and spirituals of the enslaved peoples.

Richard Peek's new work, "The Hymn of the Universe," was given its first performance in a bicentennial concert of American choral music at Covenant Presbyterian Church, Charlotte, North Carolina on Oct. 26, 1975. Written to a text by William Blake and Teilhard de Chardin, the work was conducted by the composer and sung by the 70 voices of the Covenant choir with Betty L. Peek at the organ. Other music by C. T. Pachelbel, Billings, Bechler, Ives, Bernstein, and Louie White was heard in the program.

A Handel Festival was featured at the Westminster Presbyterian Church, Lincoln, Nebraska on November 9, 1975. Under the direction of Gordon and Helen Betenbaugh, the choirs and the Nebraska Chamber Orchestra performed selections from "Samson," "Judas Maccabeus," and a "Song for St. Cecilia's Day," "The Te Deum" of 1706, and the Coronation Anthems Nos. 1 and 4. An informative spoken dialogue on Handel and his music, given by Mr. and Mrs. Betenbaugh, was included in the program.

Del W. Case was organist for a unique concert of music for organ and other kinds of instruments or voices at the Seventh-day Adventist Church in St. Helena, California. The program included works for organ and chamber ensemble, soprano, narrators, horn, tenor, electronic tape, congregation, and violin. Composers represented on the program were Mozart, Schütz, Peter Hurford, Henry Eccles, Paul Creston, Richard Felciano, Oliver Holden, Finn Videro, T. Tertius Noble, Hermann Schroeder, and Louis Vierne.

Southern Illinois University hosted over 1,200 southern Illinois grade school children at an afternoon children's concert which featured the organ on Sept. 29, 1975. Marianne Webb, university organist, explained the organ to them, and performed works with the assistance of Toni Intravaia and her dance studio. The event was jointly sponsored by the university and the local chapter of the American Federation of Music Clubs.

A Festival of American Hymns was presented at the Church of the Ascension in New York City on November 9, 1975 for the parish and for the New York City Chapter of the A.G.O. The choir of Ascension Church and organist Vernon de Tar included American hymns from the 17th century to the present day in settings which included soloists, choir, congregation and organ.

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CALENDAR

Deadline for this calendar was December 10

5 JANUARY

Mid-Winter Church Music Symposium sponsored by Westminster Choir College, First Presbyterian, Fort Lauderdale, FL (thru Jan 9)

Mary Fenwick, Sequoyah Hills Presbyterian, Knoxville, TN 8 pm

Clarence Mader Scholarship Fund Concert, Immanuel Presbyterian, Los Angeles, CA 8:15 pm

Ladd Thomas, for Los Angeles Chapter AGO, CA

John and Marianne Weaver, St Thomas, Virgin Islands

6 JANUARY

Douglas Tester, St Mark's Episcopal, Philadelphia, PA 12:30 pm

Robert Parris, Christ Episcopal, Roanoke, VA 8 pm

7 JANUARY

Music of Orlando Gibbons, St Thomas Church, New York, NY 12:10 pm

Helen Penn, St John's Episcopal, Washington, DC 12:10 pm

James R Metzler, Trinity Church, Toledo, OH 12:10 pm

8 JANUARY

David C Shuler, St Thomas Church, New York, NY 12:10 pm

J Marcus Ritchie, Western Carolina U, Cullowhee, NC

9 JANUARY

Gerre Hancock, Dwight Chapel, Yale U, New Haven, CT 8:30 pm

Donald S. Sutherland, Baltimore Symphony, Annapolis, MD

Donna Whited, degree recital, Hill Auditorium, U of Michigan, Ann Arbor 8 pm

10 JANUARY

Victor Hill, harpsichord, complete French Suites by Bach, Williams College, Williamstown, MA 8 p.m. (also Jan 11, 8 pm)

Delaware County (PA) Choral Society, Washington Cathedral, Washington, DC 5 pm

Samuel J Swartz, works by American composers, All Saints Church, Palo Alto, CA

11 JANUARY

James Lazenby, Cathedral of All Saints, Albany, NY 4:30 pm

Anton Heiller, Alice Tully Hall, New York, NY 2:30 pm

Gloria by Poulenc, St Bartholomew's Church, New York, NY 4 pm

Cantata 124 by Bach; Carol Webb, violin; Holy Trinity Lutheran, New York, NY 5 pm

Epiphany Procession with Carols, St Thomas Church, New York, NY 11 am and 4 pm; followed by R Wesley McAfee, 5:15 pm

Vernon de Tar, Church of the Ascension, New York, NY 8 pm

Pocono Boy Singers, Plus X School, Roseta, PA 2 pm

Lois Lavery, soprano; Terry Harsney, piano; all-American program, Trinity United Church of Christ, Hanover, PA 3:30 pm

Karen Clarke, St Winifred Church, Mt. Lebanon, Pittsburgh, PA 3 pm

William Penn H S Chorus (York, PA), Washington Cathedral, Washington, DC 10:30 am; Choir of the Cathedral of St John (Wilmington, DE), 3:30 pm

John McCarthy, Coral Ridge Presbyterian, Fort Lauderdale, FL 4:30 pm

Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm

George Shirley, Brass Roots (brass quintet); First Congregational, Grand Rapids, MI 4 pm

Robert Cavarra, St Procopius Abbey, Lisle, IL 3 pm

Jerald Hamilton, Lincoln Trails College, Robinson, IL 3 pm

Dexter Bailey, St Paul's United Church of Christ, Chicago, IL 3:15 pm

The Agape/New Day Singers, Larry Mansen, dir, Faith Lutheran, Glen Ellyn, IL 7:30 pm

Jean Lippincott, First Presbyterian, Oklahoma City, OK 8 pm

Motet VI, Cantata 56, Missa Brevis II by Bach; Organ Concerto Opus IV-2 by Handel; The Cathedral Singers, Robert Finster, dir; Barbara Hulac, organ; St John's Cathedral, Denver, CO 4 pm

Odile Pierre, Pacific Union College, Angwin, CA

12 JANUARY

Arthur Poister, workshop, Yale U, New Haven, CT (also Jan 13)

John Pagett, lecture-demonstration on music of Dupré, for Danbury, CT AGO

David J Hurd Jr, St John the Evangelist Church, New York, NY 8 pm

Mid-Winter Church Music Symposium sponsored by Westminster Choir College, First Presbyterian, Oklahoma City, OK (thru Jan 16)

Odile Pierre, masterclass, Pacific Union College, Angwin, CA

13 JANUARY

Kim Beamon, St Mark's Episcopal, Philadelphia, PA 12:05 pm

Corliss R Arnold, Michigan State U, East Lansing, MI 8:15 pm

14 JANUARY

Music of William Byrd and Maurice Greene, St Thomas Church, New York, NY 12:10 pm

Lornalee Curtis, all-Bach, The Juilliard School, New York, NY

Helen Penn, St John's Episcopal, Washington, DC 12:10 pm

James R Metzler, Trinity Church, Toledo, OH, 12:10 pm

15 JANUARY

Henry Lowe, St Thomas Church, New York, NY 12:10 pm

Donald S Sutherland, Baltimore Symphony, Carnegie Hall, New York, NY

Terry Charles, Kirk of Dunedin, Dunedin, FL

16 JANUARY

Albert Williams, Old West Church, Boston, MA 12 noon

David Craighead, Florida State U, Tallahassee, FL 8:15 pm

Robert Noehren, Museum of Art, Cleveland, OH 8:30 pm

How Brightly Shines the Morning Star by Bach, St Mark's Episcopal, Shreveport, LA 4 pm

Odile Pierre, St Mary's Cathedral, Calgary, Alberta

17 JANUARY

Chamber Music Concert, Trinity Episcopal, Hartford, CT 8 pm

David Craighead, masterclass, Florida State U, Tallahassee, FL

Douglas Haas, London Symphony Orchestra, Wesley United Church, Stratford, Ontario

18 JANUARY

Marian Ruhl, Old West Church, Boston, MA 3:30 pm

Richard M Coffey, South Congregational, New Britain, CT 5 pm

Dorothy Samter, Cathedral of All Saints, Albany, NY 4:30 pm

Donald Ulm, Church of the Redeemer, Brooklyn, NY 4 pm

Chamber Music Concert, Madison Avenue Presbyterian, New York, NY 4 pm

Elijah by Mendelssohn, St Bartholomew's Church, New York, NY 4 pm

Cantata 72 by Bach; Harold Chaney, harpsichord; Holy Trinity Lutheran, New York, NY 5 pm

Karl E Mayer, St Thomas Church, New York, NY 5:15 pm

West Side Madrigalists, First Unitarian, Brooklyn Heights, NY 7 pm

Lornalee Curtis, all-Bach, St Mary's Abbey, Morristown, NJ 4 pm

Music for small vocal and instrumental ensembles, Bryn Mawr Presbyterian, Bryn Mawr, 4 pm

Germantown Festival of Music and Musicians, First Presbyterian in Germantown, Philadelphia, PA 4:30 pm

Eileen Morris Guenther, All Souls Unitarian, Washington, DC 4 pm

William Patterson College Choir (Wayne, NJ), Washington Cathedral, Washington, DC 3:15 pm

Frederick Swann, Grace Covenant Church, Richmond, VA

Carol Teft, Shandon Presbyterian, Columbia, SC

Dorothy Addy, Coral Ridge Presbyterian, Fort Lauderdale, FL 4:30 pm

Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm

Carol Murphy Wunderle, Christ United Presbyterian, Canton, OH 3 pm

Mark Brombaugh, Westminster Presbyterian, Dayton, OH 8 pm

Odile Pierre, Albion College, Albion, MI

Choral Music and Evensong, "American Church Music, 1700-1836," St Mark's Episcopal, Evanston, IL 5 pm

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Kirstin Synnstedt, First Presbyterian,
Deerfield, IL 7 pm
Donald Spies, organ and harpsichord;
Christian Science Society, Ripon, WI 3:15 pm
Gillian Weir, First Presbyterian Church,
Iowa City, IA
Paul-Martin Maki, St Bede's Episcopal,
Menlo Park, CA 8 pm
John Pagett, lecture-demonstration on
music of Dupré, Immanuel Lutheran, San
Jose, CA 7 pm
Occidental College Glee Club, St Mark's
Episcopal, Glendale, CA 4 pm
Douglas Haas, London Symphony Orches-
tra, Chalmers United Church, Guelph, Ontario
Andrew Clarke, First St Andrew's United
Church, London, Ontario 8 pm

19 JANUARY

Odile Pierre, masterclass, Wittenberg U,
Springfield, OH
Robert Cundick, Church of the Transfig-
uration, Dallas, TX 8:15 pm
John Pagett, lecture-demonstration on
music of Dupré, First Baptist, Sacramento,
CA 8 pm

20 JANUARY

Richard Alexander, St Mark's Episcopal,
Philadelphia, PA 12:05 pm
Donald S Sutherland, Baltimore Sym-
phony, Frederick, MD
Richard Webb, Virginia Intermont Col-
lege, Bristol, VA 8:15 pm
David Craighead, St Petersburg Cathedral,
St Petersburg, FL 8:15 pm
Odile Pierre, Wittenberg U, Springfield,
OH
Gary Zwicky, Eastern Illinois U, Charles-
town, IL 8 pm
Paul-Martin Maki, First United Methodist,
Santa Barbara, CA 8 pm

21 JANUARY

Music of Herbert Howells, St Thomas
Church, New York, NY 12:10 pm
Sea Chanters, St John's Episcopal, Wash-
ington, DC 12:10 pm
2nd Annual Sacred Music Workshop, Coral
Ridge Presbyterian Church, Fort Lauderdale,
FL (thru Jan 25)
James Hammann, Trinity Church, Toledo,
OH 12:10 pm
Robert Hale, baritone; Eugene Wilder,
tenor; First United Methodist, Wichita, KS

22 JANUARY

Odile Pierre, United Congregational
Church, Norwich, CT
Craig J Cramer, St Thomas Church, New
York, NY 12:10 pm
John Pagett, American Victorian Museum,
Nevada City, CA 8 pm

23 JANUARY

Robert Anderson, Christ Church, South
Hamilton, MA
Frederick Swann, Shrine of the Immaculate
Conception, Washington, DC 8 pm
Huw Lewis, First Congregational, Columbus,
OH 8 pm
Samuel J Swartz, for Casper, WY AGO
Yuko Hayashi, all-Bach, St Mark's Cathed-
ral, Seattle, WA 8 pm

24 JANUARY

Yuko Hayashi, workshop, St Mark's Ca-
thedral, Seattle, WA 9:30 am
Marilyn Mason, workshop, La Jolla Pres-
byterian, La Jolla, CA 1 pm

25 JANUARY

John Riddle, St Luke's Cathedral, Port-
land, ME 4 pm
Paul Jordan, premiere of new works by
Ezra Laderman, Dwight Chapel, Yale U, New
Haven, CT 8:30 pm
Fred-Munro Ferguson, Cathedral of All
Saints, Albany, NY 4:30 pm
Dean Billmeyer, Church of the Ascension,
Rochester, NY 4 pm
Odile Pierre, First Presbyterian, Buffalo,
NY
Chamber Music Concert, Madison Avenue
Presbyterian, New York, NY 4 pm
Mass in C by Beethoven, St Bartholomew's
Church, New York, NY 4 pm
Cantata 73 by Bach; Holy Trinity Luth-
eran, New York, NY 5 pm
Robert Vogel, St Thomas Church, New
York, NY 5:15 pm
West Side Madrigalists, First Reformed
Church, Union City, NJ 4 pm
Robert Smart, Swarthmore College, Swarth-
more, PA 4 pm
Pocono Boy Singers, St John's Lutheran,
Boyertown, PA 7 pm
James A Dale, U S Naval Academy, An-
napolis, MD 4 pm
Choral and vocal concert, First Presby-
terian, Wilmington, NC 5 pm

Evansong, American Choral Music, St Luke's
Cathedral, Orlando, FL
Joseph Running, Bethesda by the Sea
Episcopal, Palm Beach, FL 4 pm
Karel Paukert, Museum of Art, Cleveland,
OH 2:30 pm
Ray Horsley, Fairmount Presbyterian,
Cleveland Heights, OH 4:30 pm
Samuel J Swartz, Central Christian, War-
ren, OH 7 pm
Prague Madrigal Antiqua, Rackham Audi-
torium, University of Michigan, Ann Arbor,
MI

Donald Williams, Zion Lutheran, Ann Ar-
bor, MI 4 pm
Robert Anderson, St Paul's Episcopal,
Lansing, MI
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Martha Falts; Western Michigan U, Ka-
mazoo, MI (also Jan 26)
Harry Krush, Our Lady of Bethlehem
Convent, La Grange Park, IL 3 pm
Anita Werling, Presbyterian Church, Ma-
comb, IL 8 pm
Barbara Hulac, St John's Cathedral, Den-
ver, CO 4 pm
John Pagett, Grace Cathedral, San Fran-
cisco, CA 5 pm
Marilyn Mason, La Jolla Presbyterian, La
Jolla, CA 4 pm
Charles Shaffer, St Mark's United Meth-
odist, San Diego, CA 7:30 pm

27 JANUARY

Caribel Thomson, St Mark's Episcopal,
Philadelphia, PA 12:05 pm
Arthur Poister, workshop, U of North
Carolina, Greensboro, NC
Marilyn Mason, Church of the Blessed
Sacrament, Hollywood, CA 8 pm

28 JANUARY

Odile Pierre, Cathedral of the Immacu-
late Conception, Syracuse, NY
Music of Charles Wood, St Thomas Church,
New York, NY 12:10 pm
Marshall Madrigal Singers, Shirley Echert,
dir; St John's Episcopal, Washington, DC
12:10 pm
Marilyn Greenlee, Trinity Church, Toledo,
OH 12:10 pm

29 JANUARY

Richard Biernacki, St Thomas Church, New
York, NY 12:10 pm

30 JANUARY

Odile Pierre, St George's Church, Hel-
metta, NJ
Concert of works by Donald Erb, Museum
of Art, Cleveland, OH 8:30 pm
Carl Weinrich, First Congregational, Los
Angeles, CA 8 pm

31 JANUARY

Odile Pierre, masterclass, St George's
Episcopal, Helmetta, NJ

1 FEBRUARY

Windemere Brass Quintet, First Baptist,
Keene, NH 4 pm
Robert Noehren, South Congregational,
New Britain, CT 5 pm
Karin Gustafson, Cathedral of All Saints,
Albany, NY 4:30 pm
Chamber Music Concert, Madison Avenue
Presbyterian, New York, NY 4 pm
Magnificat by C P E Bach, St Bartholo-
mew's Church, New York, NY 4 pm
Cantata 150 by Bach; Laurie Carney,
violin; Holy Trinity Lutheran, New York, NY
5 pm
King David by Honegger, Church of the
Ascension, New York, NY 8 pm
Dale H Hooley, First Memorial Presby-
terian, Dover, NJ 3:30 pm
Odile Pierre, Christ Church, Philadelphia,
PA
Choir of Trinity on the Green (New Haven,
CT), Washington Cathedral, Washington, DC
10:30 am; Newberry College Singers (SC),
3:30 pm
John G Schaeffer, First United Methodist,
Conway, SC 4 pm
Evansong, all-American choral music, St
John's Cathedral, Jacksonville, FL
Sue Wallace, Coral Ridge Presbyterian,
Fort Lauderdale, FL 4:30 pm
Karel Paukert, Lakeview Baptist, Battle
Creek, MI
A Colonial Williamsburg Concert, St Mark's
Episcopal, Evanston, IL 7:30 pm
Berj Zamkochian, St Procopius Abbey,
Lisle, IL 3 pm
John Fenstermaker, St Bede's Episcopal,
Menlo Park, CA 8 pm
Choir and Soloists of St Luke's Episcopal
(Monrovia); St Mark's Episcopal, Glen-
dale, CA 4 pm

2 FEBRUARY

Karel Paukert, masterclass, Lakeview Bap-
tist, Battle Creek, MI

3 FEBRUARY

Noye's Flutte by Britten, Church of St John the Evangelist, New York, NY 8 pm
Odile Pierre, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Frederick Roye, Holy Trinity Episcopal, Philadelphia, PA 12:05 pm
Saint Olaf Choir, First Presbyterian, Fort Wayne, IN 8 pm
David McVey, First Congregational, Long Beach, CA 8 pm

4 FEBRUARY

James Dale, St John's Episcopal, Washington, DC 12:10 pm
Huw Lewis, Trinity Church, Toledo, OH 12:10 pm

5 FEBRUARY

Odile Pierre, Southwestern College, Winfield, KS

6 FEBRUARY

Antone Godding, Grace Episcopal, Ponca City, OK 7:30 pm
Peter Planyavsky, Schoenberg Hall, UCLA, Los Angeles, CA 8:30 pm

7 FEBRUARY

Deborah L Wallace, Bruton Parish Church, Williamsburg, VA
Frederick Swann, for Madison, WI AGO
Odile Pierre, RLDS Auditorium, Independence, MO 8 pm
Antone Godding, workshop, Grace Episcopal, Ponca City, OK 9 am

8 FEBRUARY

Peter Planyavsky, Old West Church, Boston, MA 3:30 pm
Charles Krigbaum, portative organ, string ensemble; Sprague Hall, Yale U, New Haven, CT 8:30 pm
Allen Mills, Cathedral of All Saints, Albany, NY 4:30 pm
Elaine Marie Sheehan, soprano; Holy Trinity Lutheran, Buffalo, NY 5 pm
John Weaver, Temple Emanu-El, New York, NY 3:30 pm
Chamber Music Concert, Madison Avenue Presbyterian, New York, NY 4 pm
Alla Rhapsody, Song of Destiny by Brahms, St Bartholomew's Church, New York, NY 4 pm
William Whitehead, Cathedral of St John the Divine, New York, NY 3:30 pm
Cantata 87 by Bach; Harold Chaney, harpsichord; Holy Trinity Lutheran, New York, NY 5 pm
Lornalee Curtis, all-Bach, St Mary's Abbey, Morristown, NJ 4 pm
Singing City Choir, Elaine Brown, dir; Bryn Mawr Presbyterian, Bryn Mawr, PA 8 pm
William Herring, St Winifred Church, Mt Lebanon, Pittsburgh, PA 3 pm
Festival of Hymns, James Evans, dir; Mt Lebanon United Presbyterian, Pittsburgh, PA
Desmond Alston, violinist, Lutheran Church of the Reformation, Washington, DC 3 pm
Choirs of Trinity, Concord and Our Redeemer Churches (Lexington, MA), Washington Cathedral, Washington, DC 10:30 am; Choir of All Saints Church (Worcester, MA), 3:30 pm
William McGowan, Coral Ridge Presbyterian, Fort Lauderdale, FL 4:30 pm
Jeanne Rizzo, organ concerti, First United Methodist, Fort Lauderdale, FL 7:30 pm
Church Music Workshop, School of Music, Indiana U, Bloomington, IN (thru Feb 11)
Lange Early Music Ensemble, First Congregational, Grand Rapids, MI 4 pm
George Baker, St John's Lutheran, Lincolnwood, IL 4 pm
Junior Choir Festival, Faith Lutheran, Glen Ellyn, IL 4 pm
Frederick Swann, masterclass, for Madison, WI AGO
Children's Chorale, Duane Wolfe, dir; St John's Cathedral, Denver, CO 4 pm
Ludwig Altman, First Presbyterian, San Anselmo, CA 8 pm
I Like the Sound of America by Flo Price, junior folk musical, La Jolla Presbyterian, La Jolla, CA 4 pm
Ladd Thomas, Seventh-Day Adventist Church, La Mesa, CA

9 FEBRUARY

James Moeser, Plymouth Congregational, Lawrence, KS 8 pm

10 FEBRUARY

John Pagett, Fifth Avenue Presbyterian, New York, NY 12 noon
Jon Gillock, all-Messiaen, Church of the Ascension, New York, NY 8 pm
Henry Cook, Holy Trinity Episcopal, Philadelphia, PA 12:05 pm
Odile Pierre, St Mark's Lutheran, Williamsport, PA
George Baker, Southern Oregon College, Ashland, OR

11 FEBRUARY

Lornalee Curtis, all-Bach, The Juilliard School, New York, NY
Clifford Thomson, baritone, St John's Episcopal, Washington, DC 12:10 pm
Vernon Wolcott, Trinity Church, Toledo, OH 12:10 pm
George Ritchie, Clavierübung III by Bach, Concordia Teachers College, Seward, NB 8 pm
Timothy Zimmerman, First St Andrew's United, London, Ontario 8:30 pm

12 FEBRUARY

Rosa Rio, Kirk of Dunedin, Dunedin, FL

13 FEBRUARY

Aibert Williams, Church of St John the Evangelist, Boston, MA 8 pm
Lenora McCroskey, Memorial Church, Harvard U, Cambridge, MA 8:30 pm
Odile Pierre, Douglas College Chapel, Rutgers U, New Brunswick, NJ
Frederick Swann, First United Methodist, Lubbock, TX
George Baker, Lewis and Clark College, Portland, OR

14 FEBRUARY

Robert Parris, Senior Choir, Church of the Redeemer, Rochester, NY 1 pm
Huw Lewis, Redeemer Lutheran, Flint, MI 8 pm

15 FEBRUARY

Scott Cantrell, Cathedral of All Saints, Albany, NY 4:30 pm
Roberta Bitgood, Holy Trinity Lutheran, Buffalo, NY 10:30 am
Chamber Music Concert, Madison Avenue Presbyterian, New York, NY 4 pm
Hora Novissima by Parker, St Bartholomew's Church, New York, NY 4 pm
Robert Cane, Church of the Redeemer, Brooklyn, NY 4 pm
John Weaver, Cathedral of St John the Divine, New York, NY 4:30 pm
Cantata 131 by Bach; Frederick Grimes, organ; Holy Trinity Lutheran, New York, NY 5 pm
West Side Madrigalists, First Unitarian, Brooklyn Heights, NY 7 pm
Peter Planyavsky, United Methodist Church, Red Bank, NJ 4 pm
Karl E Moyer, American organ music, Millersville State College, PA 8 pm
Pocono Boy Singers, Messiah Lutheran, South Williamsport, PA 7 pm
Bach Society of Baltimore, American music, Goucher College, Baltimore, MD 8 pm
Musicians of the University of Maryland, Washington Cathedral, Washington, DC 4 pm
Lowell Lacy, Coral Ridge Presbyterian, Fort Lauderdale, FL 4:30 pm
Music for the Bicentennial, St Mark's Episcopal, Shreveport, LA 4 pm
Mass in G by Vaughan Williams; **Cantata 92**, Concertos in C and C minor for 2 harpsichords by Bach; Louisville Bach Society; Calvary Episcopal, Louisville, KY 8 pm
John Christian, Lakewood United Methodist, Lakewood, OH 8 pm
Robert Griffith, First Congregational, Columbus, OH 8 pm
Clyde Holloway, First Congregational, Indianapolis, IN
Robert Glasgow, First United Methodist, Dearborn, MI 8 pm
George Ritchie, Clavierübung III by Bach, First Plymouth Church, Lincoln, NB 8 pm
George Baker, Walla-Walla College, College Place, WA
Victorian Evensong, Hora Novissima by Parker, All Saints Church, Pasadena, CA 7 pm
Odile Pierre, Christ Church Cathedral, Ottawa, Ontario

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1975 IN REVIEW

An Index

ARTICLES

Basch, Peter J. The New Rieger Organ at Bryn Mawr Presbyterian Church. Aug/8
 Bozeman, George Jr. Saving Old Organs: The Organ Clearing House. Jun/1
 Brock, John. Articulation, "Notes Inegales," and Ornamentation in Dom Bedos' Cylinder Notation. Pt I Oct/3, Pt II Nov/5
 Damp, George. Some Performance Practice Suggestions for the Organ Works of Georg Muffat (1653-1704). Pt I Apr/4, Pt II May/5
 Disselhorst, Delbert. Appeal to Save the Cappel Schnitger — A Communication. Jan/2
 Ferre, Susan Ingrid. A Survey of Bibliographic Materials on Langlais' Organ Compositions. Mar/6
 Folts, Martha. Arnold Schoenberg's "Variations on a Recitative," Opus 40 — An Analysis. Conclusion. Mar/7
 Gustafson, Bruce. A Performer's Guide to the Music of Louis Couperin. Jun/7
 Jenkins, Larry. An Interview with Alan Cuckston. Jan/10 St Alban's Organ Festival 1975. Oct/1
 Jensen, Donald F. Hallowe'en, "HOSS," and Hops Save a Symphony. Dec/3
 Krotzenstein, Marilou. A Survey of Organ Literature and Editions: England Through the 18th Century. Feb/4 England in the 19th and 20th Century. Jul/6
 Lawrence, Arthur. Summer Church Music in Europe. Pt I Oct/4, Pt II Nov/1 The International Harpsichord Competition in Paris — A Report. Dec/3
 Lord, Robert Sutherland. The Ste-Clotilde Traditions — Franck, Tournemire and Langlais: Conversation and Commentary with Jean Langlais. Mar/3
 Lowry, David. New Schlicker Organ Dedicated in Charlotte, N.C. Mar/1
 McManis, Charles. American Institute of Organbuilders Meet — A Report. Jan/12
 O'Donnell, John. "In dulci júbilo" from the "Orgel-Büchlein" Resolved! Dec/4
 Owen, Frank. Anglican Association of Musicians Meeting in San Francisco — A Report. Jul/2
 Palmer, Larry. A.G.O. Midwinter Concert, Houston, Texas, Dec. 26-28 — A Review. Feb/1 August Musings. Aug/12 Music for a Happy Birthday or How to Celebrate the Bicentennial at the Harpsichord. Nov/8
 Pineschi, Umberto. Restoration of Historical Organs in Pistoia, Italy and Its Area. Pt I May/1, Pt II Jun/4
 Richards, James H. The Vocation. Aug/5
 Rizzo, Jeanne. Lynnwood Farnam — Master Organist of the Century. Conclusion Jan/1
 Robinson, Albert F. Organ Historical Society 20th Annual Convention — A Report. Aug/1
 Ruhl, Jack. The University of Kansas Institute for Organ and Church Music — A Report. Aug/9
 Schuneman, Robert. Oberlin Dedicates New Organ — A Review. Jan/3 Fort Lauderdale Church Dedicates New Organ — A

Report. Feb/7 New Beckerath Organ in Fort Wayne, Indiana — A Review. Jul/1 The National Convention of the Royal Canadian College of Organists — A Report. Aug/3
 Shackelford, Rudy. Vincent Persichetti's "Shimah B'Koli" (Psalm 130) for Organ — An Analysis. Sep/3
 Simon, Geoffrey. Schweitzer Celebration in Washington. Mar/2
 Four Historic Organs Undergo Complete Restoration. Dec/7
 Historic Marklove Organ Cited by O.H.S. Apr/1
 Mormons Ban Pipe Organs from New Meetinghouses. Sep/1

OBITUARIES

Alain, Madame Jehan Jul/5
 Aldrich, Putnam Calder Jul/5
 Anderson, Paul Louis May/18
 Blodgett, Walter Dec/16
 Boer, Gerard H. Oct/11
 Balling, Robert Charles Jr. Mar/2
 Casander, Frederic Hayer Jan/14
 Challis, John Jan/14
 Coates, Franklin L. Dec/16
 Covell, William King Apr/8
 Dallapiccola, Luigi May/18
 Goff, Thomas May/15
 Huguelet, Adalbert Feb/8
 Huston, John May/19
 Isolfson, Pall Feb/8
 Jackson, Mae Hurst Nov/3
 Losh, George Aug/18
 Maekelberghe, August R. Sep/10
 Mortin, Frank Mar/2
 Neubecker, Cecil C. Dec/16
 Rolf, Martin Jul/5
 Schinhan, Jan Philip May/19
 Schlicker, Herman L. Feb/8
 Sobczyk, Edmund Feb/8
 Stark, Percival Feb/8
 Stimpson, Herbert Austin Apr/8
 Thibault, Genevieve Dec/16
 Thiman, Eric Harding May/18
 Weddell, James MacConnell Apr/8
 Wichlac, Genevieve M. Mar/2

APPOINTMENTS

Bailey, Jon D. to Yale Institute of Sacred Music. Dec/12
 Bailey, Thomas L. to Christ Episcopal, Roanoke, VA. Aug/10
 Baker, Meredith to Church of St. Jude Episcopal, Wantagh, NY Aug/10
 Barban, Shirley H. to Winthrop College, Rock Hill, SC Nov/15
 Bates, Robert F. to First Presbyterian, Dallas, TX Oct/6
 Bauerle, Edna M. to Peoples Church, Chicago, IL Dec/12
 Beattie, Michael to Poland Presbyterian, Youngstown, OH Oct/6

Becker, John W. as secretary for church music and arts, Lutheran Church In America Jan/15
 Bell, Robert to Church of St. Mary Magdalene and Trinity College, Toronto, Ontario Aug/10, Sep/17
 Betenbough, Gordon M. and Helen to Westminster Presbyterian, Lincoln, NB Oct/6
 Billups, Edgar P. to St. Paul's Church, San Diego, CA Sep/17
 Brame, William F. to St. Mary's Episcopal, Kinston, NC Mar/14
 Brown, Elaine to Temple University Jul/3
 Bruggers, Kenneth R. to University of Arkansas May/13
 Carlton, Stephen to University of Pittsburgh Aug/10
 Chenault, Raymond H. to Fellow in Cathedral Music, Washington Cathedral Jan/15 and to All Saints' Episcopal, Atlanta, GA Oct/6
 Cornelius, Jeffrey to Temple University deanship Sep/18
 Damp, George to Wake Forest University May/13
 Davis Merrill N. III to First Unitarian-Universalist Church, Rochester, MN Nov/14
 Delaney, Thomas A. as vice president, Gulbransen Organs Dec/12
 Ditto, John to Central Methodist College, Fayette, MO Sep/17
 Egler, Steven to First Presbyterian, Detroit, MI Apr/3
 Eyrich, Earl E. to St Stephen's Church, Providence, RI Oct/6
 Hamersma, John E. to Grace Episcopal, Grand Rapids, MI May/13
 Hart, Kenneth W. and Ellen to Emporia State College, Emporia, KS Sep/17
 Harwood, C. William to Yale Institute of Sacred Music Dec/12
 Hearn, Rosamond Ernst to director of choral music, Lyon and Healy, Chicago, IL Sep/17
 Higbe, James to Christ Church, South Hamilton, MA Oct/6
 Higdon, James to Hiram College, Hiram, OH Oct/6
 Hillsman, Walter to Trinity College of Music, London, England Nov/14
 Howes, Arthur as Titular Organist of St Michael's Church, Zwolle, The Netherlands Jan/15
 Jaekel, Daniel as chief draftsman, Lawrence Phelps and Associates, Erie, PA Nov/14
 Kallstrom, Wayne to Oklahoma State University Nov/14
 Krastzenstein, Klaus-Christhart to St. Apollinaris Church, Düsseldorf, Germany Oct/6
 Krastzenstein, Marilou to University of Northern Iowa Sep/17
 Kuzma, John to University of California at Santa Barbara Jul/3
 Labounsky, Ann to head of organ dept., Duquesne University Nov/14
 Lewis, Huw R. to St John's Music Festival, Detroit, MI Aug/10
 List, Ken W. as plant manager, Lawrence Phelps and Associates, Erie, PA Feb/8
 Lowe, Henry to Christ Church, Cincinnati, OH Aug/10
 Luther, Robert A. to Carleton College, Northfield, MN Oct/6
 McAfee, Wesley to Temple Emanu-El, New York City Nov/15
 McBeth, Thomas to Kingston Presbyterian, Kingston, NJ Nov/14
 McConkey, David B. to St John's Episcopal, North Haven, CT Sep/18
 McNulty, Mark D. as Fellow in Cathedral Music, Washington Cathedral Jan/15
 Merrick, Frederick J. to Pocono Boy Singers Apr/3

Mooser, James C. to deanship, University of Kansas Jun/10
 Morrison, Theodore to Peabody Conservatory, Baltimore, MD Jun/10
 Mulbury, David to Christ Church, Glendale, Cincinnati, OH Sep/18
 Noehren, Robert as visiting professor, University of Kansas Sep/18
 Ortlip, Stephen J. as director of Young Singers of Callanwolde, DeKalb County, GA Sep/17
 Page, Robert E. to Carnegie-Mellon University Apr/3
 Palmquist, Richard N. to Monroe Street United Methodist, Toledo, OH Aug/10
 Parkins, Robert to Duke University Sep/18
 Peterson, Jay to MacMurray College, Jacksonville, IL Jun/10
 Poister, Arthur as visiting professor, Meredith College, Raleigh, NC Jun/10
 Priest, Ruth Emily to Bibletown Community Church, Boca Raton, FL Dec/12
 Rasche, Marjorie Jackson to Moody Memorial First United Methodist, Galveston, TX Nov/14
 Raver, Leonard to The Juilliard School, New York City Aug/10
 Reed, Douglas to University of Evansville, IN Sep/17
 Rhodes, Cherry to University of Southern California Oct/6
 Ritchie, J. Marcus to Cathedral of St Philip, Atlanta, GA Jun/10
 Rootes, Larry to St John's Episcopal, Southampton, NY Jul/3
 Rose, John to Bicentennial Commission, Newark, NJ Sep/18
 Roszell, Roger W. to St Vincent de Paul Church, Denver, CO Jan/15
 Stabler, Dennis G. to Sacred Heart College, Belmont, NC Mar/14
 Strout, John Thomas to University of Redlands, CA Apr/3
 Sutherland, Donald S. to Peabody Conservatory, Baltimore, MD Dec/12
 Swartz, Samuel John to Immanuel Presbyterian, Los Angeles, CA Sep/17
 Thomas, Camille to First Baptist, Morganton, NC Apr/3
 Tillman, Hunter to Temple Emanu-El, New York City Nov/15
 Tuttle, John to St Paul's Anglican Church, Toronto, Ontario Nov/14
 Weber, Walter as business manager, Pocono Boy Singers Apr/3
 Weir, Giltian as visiting lecturer, Royal Northern College of Music, England Feb/8
 Weisser, William to White Memorial Presbyterian, Raleigh, NC Mar/14
 Withrow, Scott S. to St George's Church, Nashville, TN Aug/10
 Wolfe, William E. as discographer for Federation Internationale des Choeurs d'Enfants Oct/6
 Young, Carlton R. to Scarritt College, Nashville, TN Nov/15
 Wyatt, Ronald to Trinity Church, Galveston, TX Dec/12

PEOPLE

Appel, Richard G., retires from First Unitarian, Jamaica Plain, MA Jan/6
 Aranowski, Brian, wins Keyboard Arts award Aug/15
 Bender, Jan, retires from Wittenberg University Feb/8
 Bengtson, Bruce, wins Fort Wayne Competition Apr/1; wins Mader Scholarship Competition Jul/10; wins San Antonio Competition Jul/10
 Bergin, Dennis, wins Iowa competition Jun/12

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Bichsel, M. Alfred, honored by Boys Town Nov/3
 Biggs, E. Power, given honorary doctorate by Oberlin Conservatory Jan/3
 Bitgood, Roberta, elected president of AGO Jul/3
 Bolliger, Albert, joins Arts Image management Apr/8
 Bovey, Guy, gives masterclasses in Switzerland May/15; tours Russia Jul/5
 Britton, David, resigns from Immanuel Presbyterian, Los Angeles Sep/15
 Brown, Allanson G., celebrates 60 years as church organist Nov/3
 Charles, Terry, honored by city of Dune-din, FL Dec/3
 Coci, Claire, tours Japan Apr/3; gives workshops at Hartwick College Jun/13
 Craighead, David, receives teaching Award at Eastman School of Music Jul/5
 Crone, Robert F., retires from Our Mother of Sorrows Church, Louisville May/14
 Cummings, Frank W., honored on 40th anniversary at Pilgrim Congregational, Panama, CA Dec/10
 Danby, Nicholas, tours US Apr/13
 Davis, John A. Jr., honored on 20th anniversary at West Point Jul/3
 Davis, Lynne, wins St Albans Competition, England Oct/1
 Disselhorst, Delbert, plays concerts in Europe Aug/19
 Duruflé, Maurice and Marie-Madeleine, injured in auto accident Aug/10; continue to recuperate from accident Dec/10
 Earle, Eugenia, joins McFarlane Concert Artists management Apr/13
 Fawk, William, conducts workshops in Europe Apr/3
 Ferré, Susan Ingrid, joins McFarlane Concert Artists management Apr/11
 Fox, Virgil, buys The Hammond Castle, Gloucester, MA Apr/3
 Gillock, Jan, plays complete works of Messiaen in New York Sep/19
 Glasgow, Robert, receives honorary doctorate from MacMurray College Dec/14
 Guenther, Eileen M., named producer of radio program Jan/6
 Hamilton, Iain, receives Composers Guild of Great Britain award Oct/6
 Henking, Monica, tours US Sep/11
 Hill, Kent, sabbatical year in Cologne, Germany Dec/12
 Hulse, Walter, wins Boston AGO anthem contest Aug/15
 Hinshaw, David, forms new publishing venture Aug/14
 Hoffmann, Herbert Manfred, tours US Oct/6
 Hodgkinson, Sydney, has new organ works recorded Jul/5
 Kraft, Walter, celebrates 70th birthday Jul/3
 Krentz, Michael, wins Young Artist Contest in Chicago Jul/11
 Lafford, Lindsay, wins anthem competition in Kent, OH Jul/11
 Landale, Susan, joins McFarlane Concert Artists management Apr/11
 Langlais, Jean, receives honorary doctorate from Texas Christian University Jan/8
 Leamon, Wilma, retires from Temple Shalom, Chicago Oct/11
 Louth, Deborah, wins Bowling Green State University scholarship contest Apr/3
 Lowry, David, elected to executive committee of Presbyterian Association of Musicians Oct/5
 Lunde, Alvin T., joins Samira B. Byron management Mar/15

Lynn, H. Leroy, celebrates 40th year at Fourth Lutheran, Springfield, OH Oct/6
 MacGowan, William, plays concerts in Europe Sep/11
 Malm, William P., directs group that develops new hologram reader and projector Feb/8
 Mahnsen, Rosalind, receives Iowa State Arts Council Grant Jan/2
 Mooney, Frederick, joins Arts Image management Apr/11
 Nalle, Billy, tapes special broadcast programs Oct/6
 Owen, Frank K., honored on retirement from St Paul's Cathedral, Los Angeles Jan/2
 Parker, Frederic R., retires Jun/16
 Parker-Smith, Jane, makes first US tour Mar/15
 Paukert, Karel, performs in Europe Nov/3
 Persichetti, Vincent, receives Brandeis University award Jul/5
 Preston, Simon, tours US Sep/11
 Radulescu, Michael, tours US Mar/15
 Raedeke, Barbara A., wins Gruenstein competition in Chicago Jul/11
 Ralph, G. Leland, resigns from First Baptist, Sacramento, CA Nov/12
 Richner, Thomas, joins Arts Image management Oct/6
 Riedesel, Wilma, retires from St Paul's United Church of Christ, Wheatland, IA Nov/15
 Robinson, Lawrence, joins Arts Image management Apr/1
 Schneider-Hanson, Arlene, wins German competition in Stuttgart Jul/11
 Schneider, Michael, to be guest professor, University of Kansas Dec/14
 Schoenstedt, Arno, receives honorary doctorate from Wartburg College Nov/3
 Shackelford, Rudy, wins Spokane, WA organ composition contest Jan/2
 Slater, Richard, wins Spokane, WA choral composition contest Jan/2
 Sluys Jozef, tours Russia Apr/6
 Sternberg, Daniel, receives honorary doctorate from Houston Baptist University Sep/11
 Steuterman, Adolph, retires from Calvary Episcopal, Memphis, TN Dec/17
 Stevens, Halsey, named first holder of Andrew W. Mellon Professorship at University of Southern California Feb/11
 Strout, J. Thomas, joins Concert Arts Management Nov/3
 Sutherland, Donald S., joins Murtagh management Jan/8; gives performances in England with wife Jul/3
 Swartz, Samuel John, tours Europe in 1976 Aug/19
 Sykes, Lauren B., named "Boethius Lecturer" at George Fox College Feb/11
 Tomkins, Charles, wins Boston AGO competition Nov/12
 Torres, Father Rodolfo, elected president of Americas Boychoir Federation Mar/14
 Wasson, D. DeWitt, plays concerts in Europe Oct/6
 Wedertz, C. Gordon, retires from Scottish Rite Cathedral, Chicago Mar/14
 Whitford, Homer P., retires from Eliot Chapel, McLean Hospital, Belmont, MA Feb/8
 Williamson, Malcolm, named Master of the Queen's Music in England Nov/3
 Wilson, Grady and Gordon, tour Europe Aug/18
 Wilson, Todd, wins Los Angeles competition Nov/12
 Woodford, Henry, retires from Terryville, CT Congregational Church Apr/3
 Wright, Jonathan, wins Philadelphia AGO competition Feb/8
 Wunderlich, Heinz, tours US Jan/8

ORGAN STOPLISTS

Andover
 St Mark's Episcopal, Augusta, ME 2M Jan/6
Austin
 Congregational Church, Scarsdale, NY 3M Jan/6
 Christ Church Episcopal, Alexandria, VA 3M Feb/17
Beckerath
 First Presbyterian, Nashville, TN 3M Apr/15
 First Wayne Street United Methodist, Fort Wayne, IN 3M Jul/1
Bediant
 Redeemer Lutheran, North Platte, NB 2M Sep/15
Bethards
 Notre Dame des Victoires Church, San Francisco, CA 3M Restoration Dec/7
Brombaugh
 Grace Episcopal, Ellensburg, WA 2M Sep/14
Cannarsa
 Evangelical Lutheran Church, Duncansville, PA 2M Sep/14
Casavant
 St John's Lutheran, Easton, PA 3M Apr/10
 Christ Church United Methodist, Glens Falls, NY 3M Apr/17
 Peace Memorial Presbyterian, Clearwater, FL 3M Aug/16
 First Baptist, Albemarle, NC 3M Aug/17
Cavelier
 La Basilique de Quebec, Quebec City, Canada 4M Rebuild Dec/14
Cooper-Hamar
 First Church of Christ Congregational, Sharon, CT 2M Apr/6
Cortese
 The Christian Church, Pompano Beach, FL 2M Sep/15
Fleotrop
 Oberlin Conservatory of Music, Oberlin, OH 3M Jan/3
Fritzsche
 Old First Church Middletown, NJ 2M Feb/16
 First Presbyterian, Bloomsburg, PA 2M Aug/15
Grant, Degens and Bradbeer
 Parish Church of St Peter, Dunchurch, England 2M Feb/3
Greenwood
 Associate Reformed Presbyterian Church, Louisville, KY 2M Jun/16
Gress-Miles
 Bishop Whipple School, Faribault, MN 2M Feb/13
 First Congregational, DeKalb, IL 2M Jun/14
 First Presbyterian, Rockaway, NJ 2M Aug/17
 St Luke's Episcopal, Forest Hills, NY 2M Nov/15
Harger and Schoenstein
 Christ Lutheran, Hilo, Hawaii 2M Aug/16
Hollender
 Phillip Plettner residence, Clovis, CA 2M Sep/15
Holloway
 First Christian, Maysville, KY 2M Aug/15
Holtkamp
 Florida State University, Tallahassee 3M Dec/8
Janke
 United Methodist Church, Berea, OH 3M Feb/3
Kney
 Grace Episcopal, Carlsbad, NM 2M Apr/10
 Winthrop College, Rock Hill, SC 2M Sep/15
Kuhn
 Alice Tully Hall, New York, NY 4M Dec/15

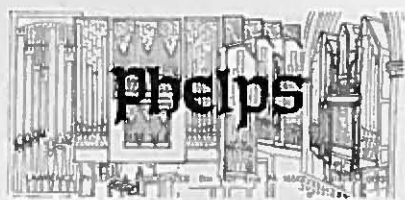
Lehigh
 Christ Episcopal, Reading, PA 3M Dec/15
Lewis and Hitchcock
 First Presbyterian, Annandale, VA 2M Apr/16
 First Presbyterian, Boone, NC 2M Aug/17
 Trinity United Methodist, Prince Frederick, MD 2M Sep/15
 St Mary's Episcopal, Goochland, VA 2M Nov/15
 Colesville United Presbyterian, Silver Spring, MD 2M Restoration Dec/7
McFarland
 Millersville State College, Millersville, PA 2M Restoration Dec/7
McManis
 The Stone Church, Independence, MO 3M Aug/16
Mander
 Henry Wood Memorial Hall, London, England 2M Dec/15
Möller
 Louisiana College, Pineville, LA 5M Apr/14
 First Baptist, Lawton, OK 3M Jun/16
 Trinity Lutheran, Galton, OH 2M Aug/15
 First Baptist, Vero Beach, FL 3M Aug/15
Noack
 Zion Episcopal, Rome, NY 2M Dec/8
 Peace Church, Camp Hill, PA 1M Restoration Dec/7
Phelps
 Christ Church, Oxford, England 3M Nov/13
Redman
 First United Methodist, Canton, TX 2M Sep/15
Reuter
 Pella Lutheran, Waupun, WI 2M Apr/14
 Union Baptist, Baltimore, MD 3M Jun/16
Rieger
 St James' Episcopal, Richmond, VA 3M Apr/15
 Bryn Mawr Presbyterian, Bryn Mawr, PA 4M Aug/8
 Chevy Chase Presbyterian, Washington, DC 3M Dec/8
 St Hilda and St Hugh's High School, New York, NY 3M Dec/17
Ruffatti
 Coral Ridge Presbyterian, Fort Lauderdale, FL 5M Feb/7
Rushworth and Dreaper
 Ealing Abbey, London, England 2M Feb/17
Schantz
 First Presbyterian, High Point, NC 3M Nov/13
Schlicker
 Covenant Presbyterian, Charlotte, NC 2M Mar/1
 Central Baptist, Miami, FL 3M Apr/6
 St John's Lutheran, Baraboo, WI 2M Oct/11
Schudi
 East Dallas Christian, East Dallas, TX 3M Feb/16
Sipe
 Delmar Baptist, St Louis, MO 2M Dec/8
Visser-Rowland
 Immanuel United Church of Christ, Spring, TX 1M Aug/17
Wicks
 Congregation Beth El, Detroit, MI 4M Feb/3
 Church of St Paul, Highland, IL 2M Jun/14
 St James Lutheran, Victor, IA 2M Sep/14
Walff
 Church of St John the Evangelist, New York, NY 3M Feb/13
 Gary C. Thomas residence, Minneapolis, MN 2M Sep/14
Zimmer
 First English Lutheran, Columbia, PA 2M Nov/17

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