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The Development and Use of the Bibelregal

By Susan Ferre

It is reported by Canon Francis W. Galpin (1858-1945) that the *Bibelregal* was invented in the middle of the 16th century by an organ builder named Georg Voll (born Roll) who lived and worked in Nuremberg before the year 1575.¹ It is doubtful that Georg Voll actually invented the instrument, as we shall discuss, but there is little doubt that the *Bibelregal* was constructed both in Nuremberg and in Augsburg, and enjoyed continued popularity from the 16th to the 18th centuries.

It is fortunate that enough examples of the little regal exist that we have very accurate information about its design and construction. All sources agree that the *Bibelregal* was so named because of its intended resemblance to the shape of a large Bible, when, that is, its keyboard and pipes were folded into the bellows after use.

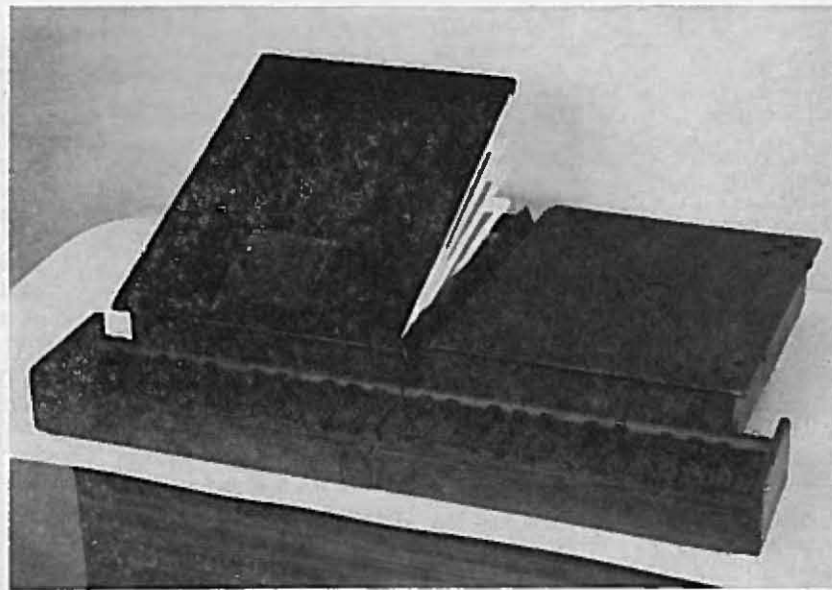
Before examining known details concerning the *Bibelregal*, it is important to understand the context in which the instrument was created and used. The *Bibelregal* is part of that family of instruments known as the portative, or more specifically, a portative with a single reed stop, in its early form called a *regal*.

It is known that in the 13th century an organ in Dijon possessed what was named a *calami deicustodientes*, a type of a *Schalmey*. But it was not until after the turn of the 15th century that an "amazing development of reeds" took place.² Praetorius left us such a complete history and description that very little has been added to it in recent years. He tells us that a certain Heinrich Traxdorff of Nuremberg constructed in 1460 an organ which sounded "like that of a shawm."³ This is the first solid evidence we have of a single-beating reed in organ work (that is, with a keyboard). In France beating reeds with short resonators (*regales* and *voix humaines*) were known in the same century.⁴ It is important to note that pipes in the regal "were shaped like cylindrical beaks of clarinets"⁵ and that the reeds were of the single-beating type (not free reeds) made of metal.

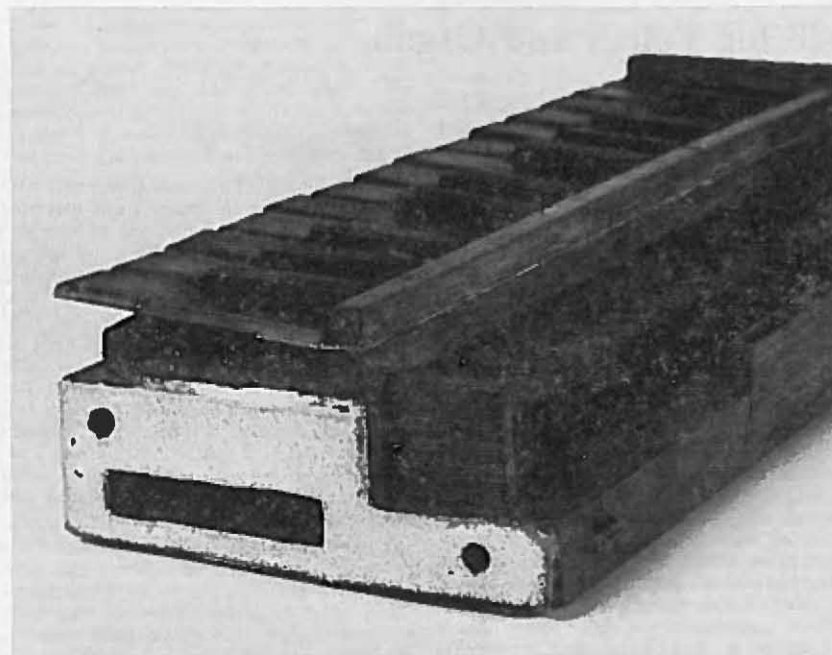
An engraving of a special type of regal, the pipes of which had "globular resonating caps," on which the composer Paul Hoffhaimer was shown accompanying Emperor Maximilian I's choir, exists from the early part of the 16th century (before the Emperor's death in 1519). Praetorius pictured the same instrument (called a *Köpflein-Regal*) in his *Syntagma Musicum* and described its tone as "*gut und lieblich*" ("good and loveable").⁶

There is "no tonal basis for a distinction of types"⁷ because the regal offers such endless prospects for variations in resonators and scale, such as in the German *Trichterregal*, *Apfelregal*, *Knopfregal*, *Harfenregal*, *Singend Regal*, *Jungfrauen*, *Rankett*, *Sordun*, *Bärpfeife*, *Zooglossa*; or the French *Falsetto*, *Baby's voice*; or the Spanish *Voz viejos* or *Voz viejas* (*Old Man's Voice* or *Old Woman's Voice*). It was inevitable that the *vox humana* would be developed at the same time as the solo recitative around 1600.⁸

Several differing explanations are given for the derivation and application of the term "regal". Some have suggested that the regal got its name when it was either presented to or used by royalty.⁹ Galpin holds that the old English orthography of the 16th century *rigol* or *regol* indicates that it might be a contraction of the Latin *regula*, meaning therefore "to rule" or "keep in order" the plain-song of the choirs.¹⁰ Another very plausible suggestion is that it may be connected to the current Italian word for "present" or "gift"—*regale*. Curt Sachs, in yet another attempt to explain its use, states that *regal* can be traced



The 18th-century Bibelregal from the Swiss National Museum in playing position, showing how the bellows work. The keyboard is detached completely from the instrument and placed in two separate pieces inside the bellows when in closed position. (Photograph courtesy Swiss National Museum, Zurich)



The bottom half of the keyboard, showing the wooden pipes, tuning wires, and simple key mechanism. (Photograph courtesy Swiss National Museum, Zurich)

through the English *rigol* to French *rigole* which means "trough," the shape of the pipe.¹¹ This latter attempt seems much less likely and is in fact ignored by more recent writers on the subject.

In the 100 years after its inception, the regal had become popular enough to be included in the construction of large organs as the first reed stop and to be itself enlarged first in size (becoming a positive), then in number of stops (flue pipes being added sparingly, from one to four stops).

In the first part of the 16th century the term "regal" could be and was applied to any small portative or positive as long as it contained at least one regal stop. Many references to such instruments are found in the accounts of the expenses of important nobility during the 16th century.

From an inventory of the musical instruments of King Henry VIII, 1547 and 1550, we notice that the King owned 23 "paires" of regals¹² (single and double), as well as two portatives, three organs,

and three instruments with both virginals and regals combined.¹³ The word "paire" referred to a complete set, or a set of individual pipes, forming one organ.¹⁴ The regals were of differing sizes, some containing as many as eight half stops with one full one, but the majority consisting of two or three stops (one being the regal and the others, a wooden flue pipe or a cymbal, for example).

We have mentioned that King Henry VIII possessed both "single" and "double" regals, and in fact these terms ("single" and "double") were applied to the regal and other small instruments such as the virginal, throughout the 16th century in England. After much discussion on the meaning of these two terms, it has been conclusively decided that the terms do not refer to the number of bellows, nor to the number of rows of pipes (sets of strings)—a theory held by Rimbault—nor to the number of manuals (as held by Grove and Hopkins), nor to eight-foot and four-foot pitch (as had been held earlier by Galpin himself), but rather to the compass of range of pitch of the instrument. A single regal therefore had a small range of notes descending to *c* (tenor *c*), or possibly to *g*, whereas double regals, such as the *Bibelregals* which are still extant, descended an octave lower to double *C* (or double *G*).¹⁵ The letter *C* (or *G*) being doubled when the range is an octave lower, it is easy to understand the use of both terms "single" and "double" when applied to the regal. The double regal therefore ended in an octave of double letters. Both Playford (in his *Introduction to the Skill of Music*, 1661) and Praetorius (*Syntagma Musicum*, 1619) substantiate this explanation.¹⁶

In the 16th century the regal came to represent "brilliance", "humor", and "a sense of the mysterious". Regals were used frequently in Mystery Plays, and in the performance at Coventry Cathedral (1534-1565) were carefully distinguished from the organ.¹⁷ The regal was used not only in the church but for secular entertainment and dramatic productions. We will also remember that Monteverdi called for a regal to accompany the song of Charon in *L'Orfeo* (1607). Others of his contemporaries followed suit.

From an example built by John Loosemore of Exeter in 1650, now preserved in the castle at Blair Atholl, we see that in its final stages the regal might have as many as five stops: four principals (Fifteenth, Principal, Stop Diapason, and Twelfth) and a trumpet (the old regal stop). The term "regal", meaning chamber organ with a reed stop, survived many years after the original one had disappeared;

... in 1684 we find Henry Purcell appointed to the office of keeper, maker, repairer, mender and tuner of the "King's Regalls, Virginals and Organs", and he was succeeded in 1695 by Dr. John Blow and Bernard (Father) Smith. The office is said to have been abolished in 1773 when Bernard Gates, who had held it, died at the age of 88; but six years later "the tuner of the regalls" was in receipt of £65 per annum.¹⁸

This, then, becomes a different story having little relation to the development of the *Bibelregal*. Having defined some of our terms, therefore, and some of the background surrounding the *Bibelregal*, let us examine its origins as best we can.

Curt Sachs points out that there is no justification for attributing the invention of the *Bibelregal* to the Nuremberg organ builder Georg Voll. From historical information from a Nuremberg journal published in 1730, we find that a certain Doppelmayr states only "that Voll was among the first who made the

(Continued, page 6)

New Recordings

Reviewed by Arthur Lawrence

Salvator Mundi. Choral music sung by the Barry Brunton Choir, Barry Brunton, director; with organ music played by Andrew Teague on three tracker instruments by Peter Collins: Church of the Sacred Heart, Henley-on-Thames, Oxon. (2-manual, 16-stop tracker); house organ, Chalfont-St.-Peter, Bucks. (2-manual, 10-stop tracker); and portable box organ (2-manual, 3-stop tracker). Robert Ashfield: Salvator Mundi; Gwilym Beechey: an Easter Introit; Samuel Scheidt: Variations on a Galliard by Dowland; J. S. Bach: Chorale Prelude, Liebster Jesu; Andrew Wilson-Dickson: Jesu, send us peace; T. Tertius Noble: Nunc Dimittis in A-minor; Haydn: 4 pieces for Musical Clock; Mozart: Adagio for glass harmonica; Thomas Tunnard: Maker of Man; Peter Melville Smith: Eastern Monarchs; Havelock Nelson: O King of the Friday; Bairstow; Toccatina-Prelude on "Pange Lingua;" Henry Walmesley: God is gone up on high; Westrup: Crossing the Bar. Oecumense Stereo OEC 101.

The current American tour of the Barry Brunton Choir makes the present time an appropriate one to consider some records made by this group and its affiliated ensemble, the Bishop's Stortford Choir. The Barry Brunton Choir is actually the name given to the double octet which is drawn from the larger group of men and boys. They sing quite beautifully here, with that special quality which can usually be heard only in an English group. Some of the choral music included in the program is of particular interest, since most of this restrained and conservative twentieth-century repertory is seldom heard in the United States. Beechey and Westrup, for instance, are both known as writers and scholars: who of us knew that they also wrote effective choral music?

The organ music makes a curious juxtaposition of musical styles, since it is from earlier period and is played in a style somewhat foreign to the singing. The performances are competent but unimaginative, such as to bring out the mechanical characteristics of the music.

The organs are recorded with a great deal of clarity and a certain amount of transient noise from the articulate speech of the pipes. The Bairstow, played on the largest of the organs, comes across with the most musical flair, and the same organ is used to good effect for the choral accompaniments.

In summary, this is a disc most interesting for the unusual choral repertory contained on it, and the sympathetic singing of the choir. Judging from the sounds of this recording, those who have a chance to hear this group in person should not miss that chance.

The Choir of Bishop's Stortford Parish Church. A "cathedral-style" Prayer Book Evensong sung by the choir under the direction of Barry Brunton; with organ music played by Andrew Teague on the four-manual Hunter-Hill-Noterman organ of St. Erkenwald's Church, Southend-on-Sea. Buxtehude: Prelude, Fugue, and Chaconne in C, Jig Fugue in C; Boyce: Voluntary No. 1 in D; Vierne: Berceuse; Festing (arr. Thalben-Ball); Largo, Allegro, Aria, and Variations; Yon: Toccatina for the Flutes; Karg-Elert: Improvisation on "Now thank we all our God;" Purcell: Thou knowest, Lord; Tye: I will exalt Thee; Rose: Nunc Dimittis in C-Minor; Tchaikovsky: Holy, Holy, Holy; Amner: Consider, all ye passers by; Gardiner: Evening Hymn. Strobe Records SRCS 128.

Many of the remarks under the previous record also apply here. In this instance, the choral sound is more sumptuous, since the choir is the larger group from which the double octet is drawn, and the acoustical setting is more expansive. Among the organ works, the romantic ones seem the most effective, and such a piece as the Yon Toccatina reminds us of a bygone style once common in this country. Again, the choral works hold the greater interest, and the Gardiner Hymn is a truly wonderful big piece with which to end the program.

Both records are available by mail order from Oecumense, Woodham Cottage, High Street, Much Hadham, Herts. SG10 6BY, England.

THE DIAPASON

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JANUARY, 1977

FEATURES

The Development and Use of the Bibergeal by Susan Ferre	3
Murtagh Memorial Service by John Holtz	3
Lilian Murtagh Recalled by Catharine Crozier	3
The Seven Last Words of Christ, by Paul J. Siffer — an Analysis by John La Montaine	4-5
French Harpsichord Reports from the American Musicological Society by Edward John Soehnlein	10
Australian Church Music Conference by Donald V. Corbett	11

REVIEWS

New Recordings by Arthur Lawrence	2
Music for Voices and Organ by James McCray	2

NEWS

Nunc Dimittis	2
Retirement	3
Here & There	5
Appointments	5

LETTERS TO THE EDITOR	3, 8
-----------------------	------

NEW ORGANS	12, 14-15
------------	-----------

CALENDAR	16-19
----------	-------

1976 IN REVIEW—AN INDEX	20-21
-------------------------	-------

CLASSIFIED ADVERTISEMENTS	22-23
---------------------------	-------

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This journal is indexed in The Music Index, annotated in Music Article Guide, and abstracted in RILM Abstracts.

Music for Voices and Organ

by James McCray

This month's article is entirely devoted to a single new work, *Shield of Faith*, by Sir Arthur Bliss. At 85, he stands as one of England's elder statesmen in music and has written over 140 vocal and instrumental works. His autobiography, *As I Remember* (published by Faber & Faber), was described by Malcolm Williamson in *The Sunday Times* as revealing a complete man who is "soldier, anti-hero, husband, traveller, buffoon, artist and artisan". There are extensive articles which include complete catalogues of his works in the British music journal, *Musical Times* (1966 and 1971).

Bliss's music has an aggressive spirit which combines lyrical serenity, rhythmic vigor, chromatic harmony and compassionate drama. One rarely hears his music performed in America and he is too often dismissed as a stale romanticist.

Shield of Faith. Arthur Bliss, SATB and organ, with soprano and baritone soli, Novello and Company, \$4.50 (D).

There are five movements and a brief interlude with a total duration of about 30 minutes in this new 70-page cantata. The texts have been taken from works by William Dunbar, George Herbert, Alexander Pope, Alfred Tennyson, and T. S. Eliot. A brief two-page interlude for the soloists uses the opening textual fragment of the Gloria in Latin.

The work is extremely dramatic in its organization and general character. The material for the organist and the two soloists will require excellent performers. The organ is treated as an equal partner with the vocalists, rather than as an accompanying instrument. There are extensive registration indications from the composer, and the music is often very busy. There are many long solo organ passages, as well as short interjectory bursts at the ends of choral phrases.

The vocal soloists are also used in other movements with the chorus, in addition to the Gloria interlude. Their vocal ranges employ the outer extremities of the soprano and baritone classifications. The lines are difficult and not recommended for timid performers.

The choral music has *divisi* in all sections and would be best suited for a choir of at least 40 voices. The choral parts, too, have expansive vocal ranges; the dissonances, while usually treated with caution, will need careful ear training and some sectional drill rehearsal. Although the vocal parts are not contrapuntal in the way one thinks of sixteenth-century counterpoint, they are, nevertheless, linear in construction. There are many places where the chorus is unaccompanied and in those areas where the organ is playing with the chorus, the music is of a contrasting nature. Simple chordal background to support the chorus is not to be found. This means that the chorus must be able to sing all of its music autonomously and can not rely on the organ to hold

parts together. This fact alone will prevent many church choirs from attempting the work.

This cantata is impressive for several reasons. The blending of the diversified texts into a personal statement on love is something Stravinsky did in his 1952 *Cantata*. There he relates to Christ as a central figure, as does Bliss in this cantata, yet the Stravinsky setting has even more secular implications than this one. Bliss tries to celebrate Christ's resurrection, whereas Stravinsky attempted to recount the personal story of Christ's life, passion, resurrection and ascension.

The music has moments when Bliss shuns his position as one of the conservative elders in the Parry/Elgar tradition and joyously embraces the harmonic idioms of the twentieth century, and it is in these places that the music seems to have the most impact. The craft is obvious, and the sensitivity to the texts with regard to language peculiarities, moods, reality and cohesive character reveals meticulous planning.

Shield of Faith is a work which should be heard. For those directors seeking a fresh approach to the usual Easter cantata performance, and who are willing to challenge the performers and audience to a new level of aesthetic reflection on the meaning of Easter, this composition should be examined. It is a statement of hope and faith, and may well stand as one of Bliss' finer compositions.

Benjamin Britten, one of the leading composers of the 20th century, died on December 4 at his home in Aldeburgh, England. He was 63 years old and had been in poor health for more than three years. Seemingly past help from hospitalization, Lord Britten spent his last few weeks at home with a deteriorating heart condition. With him at death were two of his closest friends—biographer Donald Mitchell and tenor Peter Pears. Mr. Pears had shared his home and was a lifelong colleague.

Mr. Britten was generally considered to be the greatest English composer since Purcell and was known for his sensitive text settings in many vocal and choral works. Among his many works, the opera "Peter Grimes" is perhaps the best-known, although this season has brought many performances of his "Ceremony of Carols." His "War Requiem" has been judged one of the most significant works of the century.

More complete information on Benjamin Britten's compositions will follow in a future issue.

As this issue was going to press, word was received of the recent death of the noted German organbuilder, Rudolf von Beckerath, of Hamburg. Details will be published as soon as they are available.

Mrs. Viola Anderson, former organist and choir director of Third Presbyterian Church, Richmond, Virginia, died on November 22. Mrs. Anderson was one of the remaining charter members of the Richmond AGO Chapter and was the first in the area to start a program of graded choirs in the surrounding churches.

Murtagh Memorial Service

by John Holtz

The Riverside Church in New York City was the setting on Sunday afternoon, November 21, 1976, for an extraordinary memorial service for an extraordinary person whose life and work affected in one way or another each of us connected with the vocation of organ playing and teaching, as well as those whose avocation it is to listen to organ music. While the mighty carillon pealed forth, hundreds of people — family, artists, and friends — somberly streamed into the splendid edifice to join together in celebration of the life of Lilian Waller Murtagh, who passed into larger life October 22, 1976.

One cannot, of course, "review" such an event. Nor is it this writer's task to extend a eulogy. Rather, I have been asked merely to try to set down something of the ambience of that afternoon, an assignment which proves much harder than expected.

At 5 o'clock the gigantic organ, obeying the commands of Frederick Swann, began murmuring from the rear balcony echo division with an improvisation, building up little by little to full force to lead us in the singing of that powerful psalm, *Ye Holy Angels Bright*. After the opening prayers, Marilyn Mason's tender playing of Jehan Alain's *Danse Funèbre*, the second of that composer's *Trois Danses*, gave ample time for reflection. The composer suggests that this piece, entitled "*Deuils*" (Mourning) in context, can be played alone "in memory of a hero," a point not lost on those in attendance.

After the reading of that poignant section of Romans 8, "For I am persuaded that neither death, nor life . . . nor height, nor depth, nor any other creature, shall be able to separate us from the love of God, which is in Christ Jesus," the paraphrase of Psalm 23, *The King of Love My Shepherd Is*, was sung by all. Then Robert Baker slowly approached the lectern and began his eloquent "Memorial Tribute." In his warm and inimitable manner, he put Mrs. Murtagh's unique forty-plus-year career as a concert manager in perspective. He pointed out that she not only had the interests of her artists at heart, but also the interests of her clients. And Dr. Baker recalled that her concerns went far beyond normal "business" considera-

tions to encompass the well-being of students, teachers and organists everywhere. He concluded with an appropriate and touching recollection of her sterling personal characteristics. Although an era was now over, because of her devotion to the cause, a bright future lay ahead for the organ world.

The Riverside Church Choir, augmented with singers from Madison Avenue Presbyterian Church and Westminster Choir College, under the direction of John Weaver with Mr. Swann again at the console, then presented a moving performance of the *Requiem* by Maurice Duruflé, another of the Murtagh artists. Following the conclusion of the requiem — "May the chorus of angels receive you" — the Rev. Dr. Eugene E. Laubach, the officiant, read several collects emphasizing the promise and joy of Eternal Life. Immediately, Clyde Holloway broke into the *Prelude and Fugue in B Major* by Marcel Dupré, sounding a most apropos triumphant note. The service ended with the stirring "Alleluia's" of *Ye Watchers and Ye Holy Ones*, sung by the choir and congregation.

For those who knew Lilian Murtagh slightly, those who knew her well, and to others who loved her, the beautiful service meant much. There were tears of bereavement, but these were washed away by tears of joy. Those who were in the church that sunny Sunday truly celebrated. The service was the epitome of what a memorial service should be: reverent, filled with praise and thanksgiving, the best kind of stirring drama, evoking confidence and hope through the positive involvement of each worshipper. We were deeply touched, and we appreciated not only the thoughtful conception, but also the devoted execution. At the reception afterwards many old acquaintances were renewed, and stories were swapped. Lilian would have loved it. *Rest in Peace, Dear Friend.*

Mr. Holtz, organist-choirmaster of historic Center Congregation Church, and associate professor and chairman of the Organ and Liturgical Music Department of the Hartt College of Music of the University of Hartford, Connecticut, was a personal friend of Mrs. Murtagh.

The present corporation Board of Trustees sponsors a summer series of weekly organ recitals and is currently in the midst of a hall interior restoration project.

Very truly yours,

Edward J. Sampson, Jr., Vice President
Methuen Memorial Music Hall, Inc.
North Andover, Massachusetts

Retirement

October 24 was a day of recognition for Robert M. Stofer, who has resigned after twenty years as organist-choirmaster of Westminster Presbyterian Church in Dayton, Ohio. He was made organist-choirmaster emeritus, honored at a reception and dinner, and presented a medal of commendation from the city. Prior to coming to Dayton, he served for twelve years at the Church of the Covenant in Cleveland and taught at Western Reserve University and at Erie College. In Dayton, he was active in the American Guild of Organists and taught at United Theological Seminary and at Wright State University. He organized the first handbell choir in the area and supervised the selection and installation of a large Casavant organ in the church in 1962.

Mr. Stofer is a graduate of Wabash College and of Union Seminary School of Music. In his retirement, he plans to compose and write on music, as well as do coaching and workshops. He and his family will continue to reside in Dayton.

Lilian Murtagh Recalled

by Catharine Crozier

The career of a remarkable woman was closed on October 22, 1976, with the death of Lilian Murtagh. She had an almost filial devotion to her artists, an unflinching concern for their welfare, and a passionate desire that the organ recital should receive proper recognition in the field of musical performance. Lilian was a woman of extraordinary gifts, and her well-known contribution to the organ profession will stand as a monument to her memory.

At the beginning of her career in 1930, she became executive secretary to Bernard LaBerge, whose management included artists other than organists, although one of his primary interests was the promotion of organ recitals. Lilian shared his enthusiasm as she became acquainted with his American and European organists, and since she had travelled widely on both continents, she was an enormous help to Mr. LaBerge in all details of his management. Upon his death in 1951, Lilian remained with the new firm, Colbert-LaBerge Management, taking over the entire responsibility for the organ recitals. This association continued until 1962, when it was decided that she should form an independent organization, to be known as the Lilian Murtagh Concert Management. Her remarkable gifts for the career she had chosen and her unlimited enthusiasm and energy resulted in the growth of her management from a list of 17 artists in 1962 to a roster of 21 American and 16 foreign artists in 1976.

I first met Lilian in 1942, when I joined the management of Bernard LaBerge. From the beginning, she was always helpful and wonderfully efficient, and as the years went by my husband and I had a delightful friendship with Lilian and her husband, Louis. We often met in New York when we were there, and at other times held lively conversations by phone, discussing business first and then branching out to household matters, gardening, or vacation plans.

Through the years, her artists marvelled at her ability to remember, without reference to her files, everything regarding each engagement, and to recall, at a moment's notice, the name of a sponsor in any city, along with all details regarding the recital. But even more important was her uncanny ability to sense a situation and the "psychological moment" to work out a problem that might have been complicated save for her empathy, tact and unflinching sense of humor.

Lilian's concern for her artists, whom she often called "my people," extended beyond their recital engagements. She was an understanding friend to each one, but she was always impartial in her business dealings, and no emergency or time-consuming effort to resolve a problem was too much for her to undertake. When American recitalists were on tour she carefully followed their itineraries and helped them through forced cancellations of recitals due to storms, illness, unfinished instruments, or other catastrophes. Lilian informed sponsors of unusual requirements for her artists, even to the listing of a special diet, the necessity for a bed-board, or a schedule that meant rehearsing in the middle of the night. She also gave much good advice to "her people" regarding the wishes of the sponsors, but she tried not to interfere with the choice of programs. She attended their recitals whenever she could, sometimes at great inconvenience to herself. The last time I saw Lilian in May, 1976, she came in to New York to attend my recital at Tully Hall and then went to the Guild reception afterwards, although her health at that time made this very difficult for her.

She was also devoted to her foreign organists, often travelling from her home in Connecticut, where she had her office, to the New York airport, to meet them on their arrival from Europe, sending them on their way with the needed information for their tours.

Lilian was very astute in choosing her young organists. She had a sensitivity to their innate talent and ability to succeed as performers, although she was not a musician herself. She gave them good advice about the professional demands upon an organist, and she encouraged talented performers to play many recitals before joining her management. She often deliberated for some time before adding a new artist to her list.

The demands of the management gradually became increasingly difficult, but Lilian did not relax her efforts to make every recital a rewarding event for the sponsor and artist alike. A letter written to me in 1973 said, "I have been terribly, terribly tired and am working too hard. This is foolish, isn't it? I love to book, and my enthusiasm runs away with me." Her husband had died in 1973, after a long illness, and the help he had given her was no longer there.

We were happy to have Lilian and Lou visit us in LaJolla during the Christmas holiday in 1971. Lou was not well, but he said his greatest wish was to be able to attend the AGO Convention in Dallas in June, 1972. It was a tremendous effort for Lilian to bring this about, since Lou had to be brought in a wheel chair and required constant care, but she did manage it, and he was very happy to see so many of their friends. As usual, we talked about their plans for retirement, but still this seemed to her to be something far in the future.

When Lilian visited us at Christmas time in 1975, her weakened condition gave us great concern. She was obviously worried about her health but was torn between what she knew was inevitable and her great devotion to "her people." In October of 1976, we learned with sadness that her heart had given out and she was in the hospital in intensive care. We were able to talk with her for a few minutes on the telephone and she expressed her great joy and comfort in the outpouring of sympathy from "her people," in visits, letters, cards, and telephone calls. However, it was increasingly clear to her that she could not continue, and she decided to merge her business with McFarlane Concert Artists; the listing has now become the Murtagh-McFarlane Artists Management. Lilian also arranged for a scholarship to be awarded to winners of the biennial AGO competitions, an idea which pleased her very much.

Karen McFarlane was a source of great strength and comfort to Lilian in the last weeks of her final illness, putting aside her own obligations to be with her. After the return home, Lilian said she was now at peace with the thought that her responsibility to "her people" would be in the capable hands of Karen.

Early in the morning of October 22, Harold and I said, almost at the same moment, "I think we should call Lilian." Karen answered and said that Lilian had died a few hours earlier.

Anyone who has known Lilian Murtagh will think of her with admiration and affection, and her idealism and unswerving devotion to the organ world will be a continuing inspiration.

The internationally-renowned organist Catharine Crozier was for many years associated with Lilian Murtagh. An active recitalist, she resides with her husband, the distinguished teacher and musicologist Harold Gleason, in California.

Letter to the Editor

To the Editor:

I would like to correct a bit of misinformation contained in the article "A Summer Reminiscence" by Hans Vigeland (November issue, page 16).

The edifice built by Edward F. Searles in Methuen, Massachusetts, to house the Walcker organ of the old Boston Music Hall is currently administered, not by the municipality as indicated, but rather by a non-profit, educational corporation, organized in accordance with the laws of the Commonwealth of Massachusetts, known as the Methuen Memorial Music Hall, Inc.

Following the death of Mr. Searles in 1920, ownership of the structure, known at that time as Serlo Organ Hall, passed through various hands. In 1946, a group of area residents incorporated to acquire title to the property, raise the associated funds by public subscription and maintain the building as a cultural center.

Subsequently, an extensive tonal reconstruction of the organ was commissioned; the work performed by G. Donald Harrison of the Aeolian-Skinner Organ Company. More recently, a new set of chorus reeds has been added to the Great division by the Andover Organ Company of Methuen.

The Seven Last Words of Christ, by Paul J. Sifler

an analysis by John La Montaine

It is a rather rare, and perhaps a bit presumptuous a deed for one composer to undertake a descriptive analysis of the work of another. My claim to the risky privilege is that, as a colleague and friend of Paul Sifler, I have been closely acquainted with the process and development of this particular work, and feel a strong affinity for its high seriousness of purpose.

Of course, it has long been known that the best of what is in any piece of music is essentially unanalyzable. The organ works of Paul Sifler are particularly difficult, because it is often quite impossible to say, from what appears on the printed page, why the resulting sound and effect are so "telling." This phenomenon can probably be explained only as a result of an extensive and intimate knowledge of the instrument, its enormous range of kinaesthetic potential, and a rare imaginative gift in putting that knowledge to use. Paul Sifler has a preeminent skill for writing musical materials that are unusually apt for the organ, but which are nearly unimaginable for any other medium with the same effectiveness.

I shall try to touch briefly on both the poetic conception of the texts that gave rise to the music, and the technical means employed, insofar as they are analyzable.

The examples reproduced here are by

permission of the publisher, Fredonia Press, 3947 Fredonia Drive, Hollywood, Ca. 90068. The work is published in a reproduction of the composer's original manuscript.

The Seven Last Words of Christ, by Paul J. Sifler, may well be the composer's most significant work to date. It will undoubtedly make as profound an impression on American audiences as it did when it was performed for the first time by the composer at the Cathedral of Ljubljana, Yugoslavia, on June 27, 1976.

The American premiere of the work will take place on February 1, 1977, at Riverside Church in New York City. It will be played by the renowned organist, Frederick Swann, before the New York Chapter of the American Guild of Organists.

The outstanding characteristic of the work is the way in which each of the movements is distinctively wedded to the individual texts.

FIRST WORD

In the first movement, the opening fanfare establishes a tone of stark tragedy and monumental strength, followed at once by music of great agitation and violence suggesting an irrational mob, and setting the actual scene and cause of Christ's first words: "Father, forgive them for they know not what they do."

(Fig. 1)

Fig. 1. *Molto agitato* $\text{♩} = c.76$
 Fig. 2. *sf*
 Fig. 3. *glissando*
 Fig. 4. *Strings p*
 Fig. 5. *Solo 5'* *mp*

Among the musical means employed, from the first notes to the end of the entire work, is the pervading prominence of the minor second, and its inversion, the major seventh, used both melodically and harmonically. The interval permeates all of the movements, giving both structural cohesion and a powerful expressive poignancy. But it should be said that, in spite of the various technical means employed, the work as a whole gives the impression of a free fantasia.

The two motives of the first movement, the fanfare-like opening figure, and the series of fiery passages in contrary motion develop to a torrent of sound against pedal glissandi.

(Fig. 2)

As the tumult dies down, the figure of the rising minor second against an organ point of C and D-flat leads to a momentary calm as Christ's words are spoken.

(Fig. 3)

The movement ends with the opening fanfare (*sf*).

SECOND WORD

The second movement, *molto espressivo*, establishes a mood of compassion in keeping with the text, "Today shalt thou be with me in Paradise." The movement begins with a succession of descending escaped chords over a C pedal, suggesting a note of unresolved desperation, leading to the calm of the main theme. The movement is colored by the use of the inversion of the minor second (major seventh).

(Figs. 4 and 5)

Fig. 6. *Strings 5'* *poco a poco piu mosso*
 Fig. 7. *Solo 5'* *p*
 Fig. 8. *Andante* $\text{♩} = c.76$ *mi*
 Fig. 9. *sf* *poco a poco dim.*
 Fig. 10. *ppp*

THIRD WORD

The third movement deals with Christ's words, "Woman, behold thy Son." The music employed suggests the human and pictorial elements in this final reference by Christ to his mother. The successive thirds moving in contrary motion are used to imply the glances upward to the Cross, and Christ looking tenderly down to Mary.

(Fig. 6)

Near the end of the movement, the descending escaped chords over a C pedal recall, in the low register, the opening of the second movement, and create a sense of great gravity and poignancy. The use of linkage between the chords is a characteristic musical device for the organ, not equally effective in any other medium.

(Fig. 7)

FOURTH WORD

A three-note motto, beginning with a minor second, is the binding unit of the fourth movement, — *andante*, — in a somber and majestic manner.

(Fig. 8)

The ever-mounting dirge-like rhythm brings the movement to a stark climax (*sf*) against the motto theme in the pedals. A peculiarly organistic *diminuendo* is unusually effective, leading to the restatement of the theme, *P*.

(Fig. 9)

The fourth movement ends with the three-note motto in the inner voice. The major seventh in the extreme parts colors the final chord.

(Fig. 10)

FIFTH WORD

The musical setting of the fifth movement, "I thirst," is perhaps the most unusual of the set. Against a harmony dominated by the minor second and bleak trills in the top octave of the organ, the inverted form of the motto-theme of the previous movement is heard. The music evokes a sense of suspension and desolation.

(Fig. 11)

Brutal fanfares suggest the unruly mob.

(Fig. 12)

SIXTH WORD

The spare music of the sixth movement, "It is finished," *lento e molto tranquillo*, conveys the complete negation of all will by the tormented Christ. The pervasiveness of the mood almost conceals the structure, which is that of a three part invention.

(Fig. 13)

SEVENTH WORD

The basis of the last movement is the chorale *Wenn Wir in höchsten Nöten sein* (When in the hour of utmost need), composed by Louis Bourgeois (1547), which was used by Bach in his final organ work. The chorale is

first stated harmonized in a manner evoking medieval organum. Phrase ends are punctuated by chords moving by minor seconds.

(Fig. 14)

A violent agitato (*ff*) brings to mind the final struggles of the body.

(Fig. 15)

An extended elegy of some thirty-two measures follows, being an elaborate descant over an augmented and otherwise altered form of the chorale. In the elegy there are allusions to previous movements.

(Fig. 16)

After an exalted and anguished climax in the highest register of the organ, a dramatic pause follows, indicating Christ's final words, "Father, into thy hands I commend my spirit." The catharsis is realized in the restatement of the chorale, *molto calmato*, in the solo pedal (flute 2') — against an ostinato of falling seconds.

(Fig. 17)

The Seven Last Words ends *pppp* as it began, with the characteristic minor second.

Pulitzer Prize winning composer, John La Montaine was commissioned by Mrs. Jouett Shouse to compose for the dedication of the Filene Organ at Kennedy Center his "Wilderness Journal," a Sym-

phony for Bass-Baritone, Organ and Orchestra, based on the writings of Henry Thoreau. The work opened the second season of Kennedy Center, and was received with the highest acclaim.

Here & There

K. Bernard Schade, associate professor of music and director of choral activities at East Stroudsburg State College in Pennsylvania, received his doctorate at Pennsylvania State University on November 27. An authority on Kodaly education, Dr. Schade traveled to Hungary to do his research in music education and ethnomusicology. He is also the founder and director of the Pocono Bay Singers.

Judith Otten's new work, *A Festival for St. Nicholas*, received its initial performance on December 4 and 5, when the composer conducted the Bronx Arts Ensemble and the West Side Madrigal Singers at the Van Cortlandt Museum. The composition is based on Dutch carols and was commissioned by the "Meet the Composer" division of the New York State Council on the Arts.

George Baker has been named the first recipient of the Theodore Newman Memorial Music Award at the University of Miami in Coral Gables, Florida, where he is a graduate composition major. The award was made in Miami on November 21, when Mr. Baker was cited for his accomplishments in both performance and composition.

Antone Godding played an all-French recital at Westminster Presbyterian Church in Oklahoma City, Oklahoma, on November 12. His program was comprised of Langlais' *Incantation for a Holy Day*, *The Magnificat* of Jean-François Dandrieu (Fifth Suite in A-Minor, with the choral plainsong sections sung), and the complete *Byzantine Sketches* by Henri Mulet.

A discography of the organ music of Paul Hindemith is being prepared for publication by Lois Rowell, music cataloger, Ohio State University. Related information and notices of recordings will be gratefully received, particularly concerning discs unavailable through commercial record channels. Letters may be sent to Lois Rowell, Music Library, Ohio State University, 1813 N. High St., Columbus, OH 43210.

The twenty-seventh annual Melbourne Bach Festival was held at Christ Church in the Australian city from October 3 to October 19. Included were organ recitals, chamber music, a cantata, and the Mass in B-Minor. The festival was under the direction of Leonard Fullard.

William Ferris conducted the first performance of his cantata "Make We Joy" on December 12 at St. Chrysostom Church, Chicago, Illinois. The work was included in a concert of motets and carols sung by the William Ferris Chorale.

Charles Benbow was a featured recitalist at the Lahti International Organ Festival in Finland, where he played four recitals in August. Prior to that, he had performed the complete Bach Trio-Sonatas and the Franck Chorales in three recitals at New College, Oxford, England.

Robert Noehren, former professor of music and university organist at the University of Michigan, was named professor emeritus by the regents of the school on November 19. Dr. Noehren had taught at the Ann Arbor institution since 1949, when he came there from Davidson College.

The composer Ned Rorem has been commissioned by Alice Tully to write a set of eleven pieces for organ, to be called *A Quaker Reader*. The works are for Leonard Raver and will be premiered by him on February 2 in Alice Tully Hall, New York City. Mr. Raver plans subsequent performances at Bowdoin College (March 16), Yale University, on the Woolsey Hall organ (early April), the Hart College Contemporary Organ Music Festival (June), and the International Congress of Organists in Philadelphia (August).

Antoinette Tracy Corbet was the organist for a complete performance of Messiaen's nine meditations *La Nativité du Seigneur*, written in 1935. The recital took place on November 19 in the main auditorium at North Texas State University in Denton.

The sixth annual Festival International de Jeunes Organistes was held in Biel/Bienne, Switzerland, from October 17 to 24. Organized by Bernard Heiniger, it is directed by Marie-Claire Alain, Anton Heiller, Lionel Rogg, P. Segond, and Luigi Tagliavini. A series of twelve recitals was played by Pierreyves Asselin (Canada), Thomas F. Froehlich (United States), Janine Gaudibert (Switzerland), Jon Laukvik (Norway), Martin Lucker (Germany) and Peter Sweeney (Ireland).

Xavier Darasse, virtuoso French organist and teacher, was seriously injured in an automobile accident near his home outside Toulouse in October. He is currently recovering from a series of operations necessitated by the crash. He has been well-known for his performance of avant-garde music and was the subject of a feature review in *THE DIAPASON*, January 1976.

Appointments

Dr. George E. Damp has been appointed organist and choirmaster of Grace Episcopal Church, Utica, New York, effective January. His wife, Dr. Alice B. Damp, will be assistant organist. Both have earned their DMA degrees at the Eastman School of Music. Mr. Damp leaves a position on the faculty of the Kent School in Connecticut.

Jerry A. Evenrud has joined the staff of the Division for Life and Mission in the Congregation of the American Lutheran Church (ALC) in Minneapolis, where he will be director of music and arts. He is a graduate of St. Olaf College and Union Seminary. After military service, he became director of music at Grace Lutheran Church in Eau Claire, Wisconsin; since 1962, he has served as assistant professor of music at the University of Wisconsin there. He has served two terms as dean of the Chippewa Valley Chapter AGO and has been secretary of the ALC worship commission.

Dr. Bryan Hesford has been appointed editor of *The Organ*, a quarterly review published in Bedfordshire, England. This journal is known to many American readers for its informative articles on English organs and for occasional features concerning instruments in America or on the European continent. The retiring editor is Laurence Swinyard, who brought a high standard of quality to the magazine over a period of many years.

Bibelregal

(Continued from p. 1)

little regal which could be folded and placed inside the bellows.²⁰ Praetorius holds that the *Bibelregal* was indeed invented in Nuremberg and Augsburg (Bavaria), but names no inventor. He goes on to describe the *Bibelregal* as easy and convenient to "bring out," the pipes being very small because of the tiny space allotted them (scarcely an inch high), and yet possessing the characteristics of beating reeds with short resonators (very buzzy and snarling—*Schnarrhaftig*).²⁰

One such *Bibelregal* belongs to the Galpin Society, the members of which were able to acquire Canon F. W. Galpin's extensive collection of instruments, following his death in 1945. It was displayed during an Exhibition of European Musical Instruments at Edinburgh University at the Reid School of Music in 1968. In the published brochure which numbered and described the various instruments, the *Bibelregal* was described as German-built from around the year 1700, comprising four octaves (49 notes) from C to c'' (in other words, from "Bass" C to c'', two octaves above "middle" c).²¹

Galpin refers to his own instrument as a double regal with four "chromatic" octaves (implying thereby that there is not a "short octave" in this example). He also suggests its date of origin as the latter part of the 17th century.²² The builder remains unknown.

The brochure further describes its dimensions in playing position as 71.1 cms. by 63.5 cms. by 12.1 cms. (28" x 25" x 4 3/4"). The bellows are housed inside the covers of the book, the wind supplied by raising the bellows alternately, allowing them to fall under the weight of lead blocks. The resonators are placed immediately behind the keys.

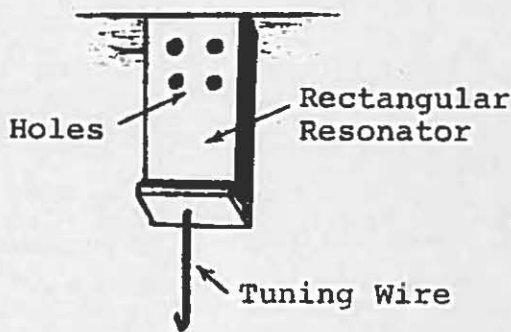
A *Bibelregal* (with the catalogue number LM3754) which dates from the 18th century and which was restored during the summer of 1976, has belonged to the Swiss National Museum (the Schweiz. Landesmuseum) in Zurich since the year 1898. The regal came to the museum from Oberrieden without indication of maker or date of fabrication. A tag added to the front of the *Bibelregal* upon acquisition by the museum in the 19th century states that Georg Voll was the inventor of such instruments and that they were never very popular partly due to their unstable pitch and partly because they were voiced so softly.

Its four-octave keyboard is divided into two pieces, the lower part possessing 23 notes ranging from C to "middle" b (lacking the low C₂, however), and the upper part, 25 notes from "middle" c' to c'''. The wooden keyboard is decorated with three scribe marks. A light-weight screen-like covering protects its tiny wooden pipes. Tuning wires protrude from the pipes, which are themselves attached directly to the keys, allowing for the simplest of key mechanisms. Its dimensions in closed position are 14.5 by 38.2 by 29 cm. (or 5 3/4" X 15" x 11 7/16"). The pitch of each pipe varies easily with varying pressures on the bellows. Its sound can best be characterized as lovable, sweet, quiet, but at the same time, very buzzy. Its touch is feather-light, the key-dip being quite shallow.

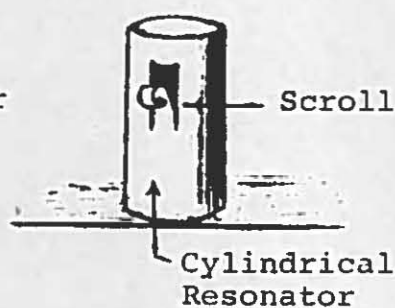
In 1953 two other *Bibelregals* were in existence in England, the one, the joint property of Mrs. Pagden and Miss Ferrari housed at the Royal College of Music in London, the other owned by Mr. Spencer Portal at Bere Hill, Whitechurch, Hants.²³

In the United States, two *Bibelregals* have been seen by Dr. Larry Palmer, in the George F. Harding Museum located in Chicago. Two others are said by Dr. Palmer and Robert Schuneman to be in storage in the same museum. Since Mr. Harding's death in 1930 most of the collection has been stored, the two *Bibelregals* being among the few examples of the vast collection of early instruments currently on display.²⁴

RIEGER RESONATOR



HISTORIC RESONATOR



(Actual Size)

No examples of extant *Bibelregals* are mentioned by Sachs in either of his publications on the subject, although he does include a drawing of one which does not exactly resemble the Galpin Society instrument. However, he does mention the existence of a Danish *Bibelharmonium* and an 18th century *Bibelklavichord* both of which fold into the shape of Bibles, and which are located in the Wilhelm Heyer Collection (Musikhistorisches Museum) in Cologne (?).²⁵ [See note]

M. Jean-Louis Rebut, who lives in the Carouge suburb of Geneva, possesses in his instrument collection a *Bibelharmonium* one century old presumably made in France. Its shape and layout do not resemble the *Bibelregal* in any way except that its overall form is that of a large book.

A third such instrument mentioned by Sachs is a *Bibelpsalterium*, which folds into a case, and is located in the Berlin Collection (Kgl. Sammlung alter Musikinstrumente, Berlin).²⁶

A *Bibelregal* with a "very delicate tone" was seen and played by Dr. Robert T. Anderson in 1958. The instrument was (and probably is still) located in the Charlottenburg Museum in Berlin. The *Bibelregal* survived the Second World War, during which time two-thirds of the museum's valuable collection was destroyed.

The *Bibelregal* was used to accompany choirs in Germany until the 19th century and, according to Sumner, is even used today for giving pitches to unaccompanied singers. Although Sumner's discussion of the regal seems to come directly from Galpin's publications, this last interesting piece of information is probably wholly Sumner's and to my mind quite questionable. He goes on to state that "such regals were the precursors of the harmonium" but because of their small ("negligible") resonators they were "not so satisfying as the larger positive regals."²⁷

On the first point, Galpin states vehemently that the beating reeds of the regal should not be confused with the "free reed of the Harmonium, which," he adds, "was adopted from China and the East at the close of the 18th century."²⁸ It would seem that the only comparison would be between the small size of the regal pipes and the harmonium reeds, although not at all the same kind of reed, the size and shape of the instruments themselves being totally different. In fact, the comparison is a bad one, as the *Bibelregal* was an obscure and unknown novelty by the middle of the 19th century when the harmonium made its first modest appearance. There is no evidence to support any connection between the two.

On the second point (that the *Bibelregal* was not as satisfying as the larger regals because of the size of its resonator), it is true that according to Galpin, "owing to the shortness of the pipes the tone in these smaller instruments is not so fine as that of the large and less portable Regal."²⁹ This is undoubtedly true, but one additional point should be made here. According to contem-

porary writings in the 18th century, it was the *Schnarrwerk* itself (the large regal as well as the small) which was falling out of favor.

Sumner rightly explains that the early reed stop developed along two lines and that the tones of the vibrating tongues were "qualified either by short resonators or by long, horn-shaped or conical brass or tin tubes."³⁰ The former types he describes as the *regal*, *vox humana*, and *musette* (*Schnarrwerk*), while the latter as the *trumpet*, *posaune*, *bombarde*, and *fagotto*. Andersen further clarifies the two types as having either short *untuned* resonators, or long *tuned* resonators, the short ones consisting of regals only, not including *musettes* and *vox humanas* in the *Schnarrwerk* as Sumner had done.³¹

Johann Mattheson, a friend of Johann Sebastian Bach, described the regal as having a harsh and "loathsome" tone (*höchst eckelhaft*).³² He remarks that for accompanying singers "the regals are not of any use, and it amazes me that these rasping, irksome instruments are still used here and there."³³ On the tuning of reeds Mattheson adds that some impatient organists "have introduced the proverb: REED WORK! FOOL'S WORK! Likewise: OUT-OF-TUNE REGAL, ORGANIST'S EVIL."³⁴ Clearly the regal was giving way to the sweeter sounding, less harsh trumpet (such as in the positive, chamber organ, by Loosemore which we have previously described). By the end of the 18th century both the

stop and the instrument were disappearing into oblivion, only to be rediscovered in this century by the influence of the "Orgelbewegung," a general awakening to the music, principles, and instruments of the 17th and 18th centuries.

It is fitting that the Rieger Organ Company of Schwarzach, Vorarlberg, Austria, not far from Bavaria, should revive the little *Bibelregal* from an instrument found in 1971 in a Nuremberg Museum.³⁵ The company has built several replicas of the Nuremberg instrument in the past five years under the leadership of its tonal director and designer, Josef von Glattergötz.

Working in the United States, Fritz Noack has built two adaptations of a 1642 regal by Brunner, found in the village of Tellingstedt, near Braunschweig in Holstein, Germany. These are not exact copies, however, as they have been adapted for modern use, the one used by a consort in New England, the other in the possession of Daniel Pinkham.

More significant, since we are more interested in *Bibelregals* than in regals, is the adaptation of the *Bibelregal* for use in a modern organ. This has been achieved by Josef von Glattergötz in the 1972 house-organ belonging to Donald Willing, who resides in Denton, Texas. The *Bibelregal* on this instrument is a separate entity, possessing its own keyboard (the uppermost of three manuals), and cannot be coupled to the rest of the instrument. Although it



The tag added to the front of the instrument by the Museum in 1898. (Photograph courtesy Swiss National Museum, Zurich)

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does not fold into the shape of a book, and is not hand pumped, it does bear certain resemblances to our old example, especially in its pipework and action. Its pipes are located just above the keys and protrude horizontally from their housing toward the keyboard. The proximity of the little reeds to the keyboard and the directness of the mechanical action to the pipes (although not as simple an action), as well as the size and dimensions of the pipes themselves (each one being the size of one key, making rollerboards or other extensions unnecessary) resemble the same features on the keyboard end of the old *Bibelregal*.

The best comparison is between the Rieger pipes and those in Galpin's historic example, both made of a tin alloy, covered completely and sealed at the top. In the old pipes, the short resonator is cylindrical, whereas in the new pipes it is rectangular, the resonator length of both being no longer than the tongue.²⁸ In such small resonators the cover moderates the intensity, shapes and molds the sound, being opened more toward the treble for easing the speech of the pipe. Since the pipes are all sealed, holes must be placed in the resonator itself to let out the sound. In the Rieger pipes this is achieved by four holes outlining the shape of a square at the base of each resonator, while in Galpin's old model (according to a photograph) one can see that the opening consists of a slit (see illustration). The old pipes do not appear to possess tuning wires and in fact were a part of that family of pipework which was untuned. The addition of tuning wires on the Rieger pipes is not at all necessary, according to Mr. Willing.

In all probability there will not be a great return to the building of *Bibelregals* such as they were found three to four-hundred years ago. We have little need of instruments which can play but few simple lines at a time. I suspect that we are the losers in this case, for the ancient *Bibelregal* appears to have been an altogether charming musical medium.

*I should like to acknowledge the kind and gracious assistance of the museum staff of the Schweiz. Landesmuseum in Zurich; and in particular, Alain Gruber and Alice Binder, whose sleuthing and interest allowed me to see and play a *Bibelregal* during my visit there in August, 1976, and to Mlle. Seidenberg, responsible for the Musical Instruments of the Museum. I should also like to thank M. Jean-Louis Rebut of Geneva for showing me through his exotic collection of instruments.*

NOTES

¹Galpin, Canon Francis W., *Old English Instruments of Music*, Fourth edition revised in 1965 by Thurston Dart, New York: Barnes and Noble Inc., 1910 & 1965, p. 169. There is some evidence that Voll may have died in the year 1565, according to research done by the Swiss National Museum in Zurich.

²Andersen, Poul-Gerhard, *Organ Building and Design*, London: George Allen and Unwin, Ltd., 1969, p. 81.

³Galpin's earlier account of Praetorius in *A Textbook of European Musical Instruments* (1937) states that Traxdorff came from Mainz and that the organ he constructed for a church in Nuremberg in the second half of the 15th century was like a *Schalmei*. Traxdorff actually did come from Mainz and was probably an amateur builder.

⁴Sumner, William Leslie, *The Organ*, London: Macdonald, 1962, p. 61.

⁵Galpin, Canon Francis W., *A Textbook of European Musical Instruments*, London: Williams and Norgate, Ltd., 1937, p. 208.

⁶Sumner, p. 61.

⁷It is unknown whether beating reeds were previously used in the *Hydraulus*, although certain Arabian instruments did in fact use them long before this time.

⁸Sachs, Curt, *The History of Musical Instruments*, New York: W. W. Norton, 1940, p. 308.

⁹Sachs, p. 309.

¹⁰Andersen, p. 85.

¹¹For a general description of the construction and workings of reed pipes, refer to Andersen, p. 51.

¹²Galpin, *Textbook*, p. 209.

¹³Galpin, *Old English Instruments*, p. 169.

¹⁴Sachs, p. 309.

¹⁵Both Galpin, (in *Old English Instruments*), and Rimbault (in *The History of the Organ*, London: Robert Cocks and Company, 1877) counted only 17!

¹⁶A complete copy of this inventory is published in Russell, Raymond, *The Harpsichord and Clavichord*, New York: W. W. Norton and Company, Inc., 1973, Appendix Eight, pp. 155-160; and in Galpin, *Old English Instruments*, Appendix Four, pp. 215-222.

¹⁷Sachs, p. 308.

¹⁸Galpin, *Old English Instruments*, pp. 212-215.

¹⁹*Ibid.*, pp. 214-215.

²⁰*Ibid.*, p. 170.

²¹*Ibid.*, p. 171.

²²Sachs, Curt, *Real-Lexicon der Musikinstrumente*, Hildesheim: Georg Olms Verlagbuchhandlung, 1964, p. 45.

²³*Ibid.*, p. 45.

²⁴Galpin Society, The, *An Exhibition of European Musical Instruments*, Edinburgh International Festival (August 18-September 7, 1968) Reid School of Music, Edinburgh University, Edinburgh: The Galpin Society, Lorimer and Chalmers, Ltd., printers, p. 73.

²⁵Galpin, *Old English Instruments*, p. 169.

²⁶Galpin, Canon F. W., "Regal" in *Grove's Dictionary of Music and Musicians*, Fifth Edition, Eric Blom, editor, New York: St. Martin's Press Inc., Volume VII, p. 90.

²⁷The Harding Museum is mentioned in Russell, Plates 31 and 32.

²⁸Herein lies the little problem: Sachs in the *Real-Lexicon*, published in 1964, places the Heyer Collection in Cologne, whereas Raymond Russell in *The Harpsichord and Clavichord*, revised in 1973, states that the Heyer Collection was moved from Cologne (Heyer's home until his death in 1913) to Leipzig in 1927 where it was "badly damaged during the 1939 war, has now been reorganized, and is housed in the former Joachimsthal Gymnasium" (Russell, pp. 123 and 187). Could it be that there are two smaller collections from the original well-known Heyer Collection, both of the same name, the one housed in Cologne, the other Leipzig?

²⁹Sachs, *Real-Lexicon*, p. 45.

³⁰Sumner, p. 61.

³¹Galpin, *Old English Instruments*, p. 169.

³²*Ibid.*, p. 169.

³³Sumner, p. 65.

³⁴Andersen, pp. 81, 84, and 85.

³⁵Sachs, *Real-Lexicon*, p. 318.

³⁶Harris, Ernest Charles, *Der Vollkommene Capellmeister: A Translation and Commentary*, George Peabody College, unpublished Ph.D. dissertation, August, 1969, p. 1448.

³⁷*Ibid.*, p. 1382.

³⁸It is possible that the *Bibelregal* in question dates from the first half of the 17th century. (Obtained from an interview of Donald Willing, Professor of Organ at North Texas State University, on April 7, 1976).

³⁹Since we do not have the exact dimensions of the old pipes it would be useless to attempt an exact comparison of the sizes. They are relatively the same. The longest Rieger resonator is 1 1/2 inches; the shortest is 3/4 of an inch.

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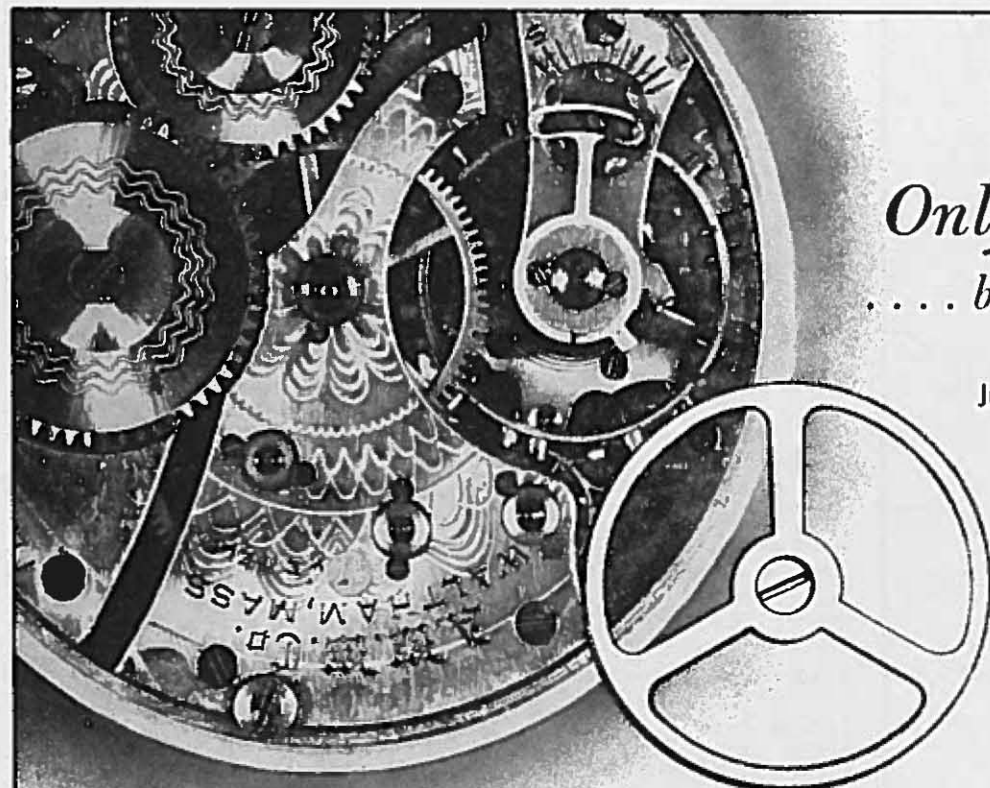
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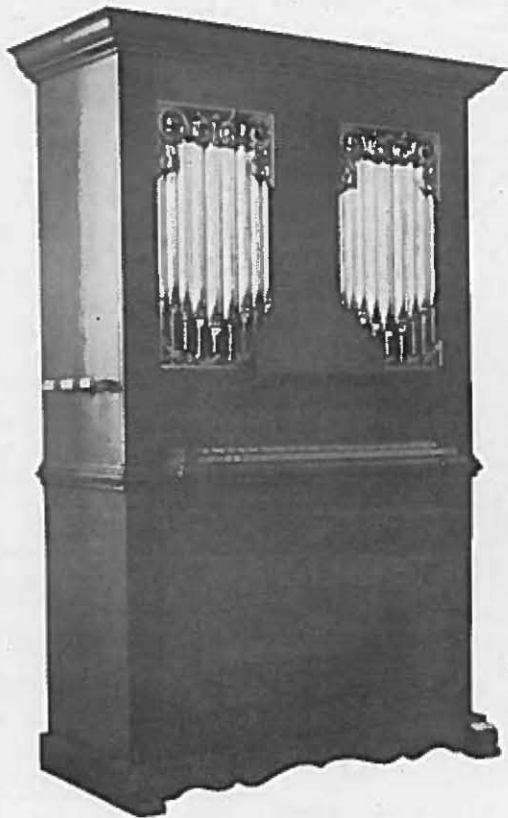
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Letters to the Editor

November 14, 1976

To the Editor:

I read with interest the letter from James A. Dale which you published in your August issue. As a student who is in the process of completing a Bachelor of Music degree in organ and voice, I would like to add some of my own thoughts.

First, if organs are designed and built as the purists would desire, our repertoire must accordingly be limited to Bach, Buxtehude, Pachelbel, Cabezon, Sweelinck, etc., and I do not know of a congregation which would long tolerate (much less enjoy) a steady diet of the music of these composers, fine as they are. The diet must be balanced with Frank, Widor, Vierne, and modern composers such as Gordon Young, Richard Purvis, and others. Otherwise, the organist will not keep his post long.

Secondly, some of the music of these composers is inappropriate for the church service. Likewise, some service music is inappropriate for recitals. Indeed, the purposes are different.

As Mr. Dale so aptly demonstrated, purists are simply not very practical people. No doubt he is quite correct in stating that few recitalists make their livings exclusively from recitals. Even such a great as Virgil Fox has been a church organist. His is also a very practical outlook concerning the organ. I would like to see a purist try to play a typical Presbyterian service on a straight Classic instrument. I fear he would have much difficulty accompanying the choir and providing appropriate interludes which are so common in the Presbyterian service. I speak from having served two Presbyterian churches.

In closing, I should like to say: examine your views from a practical light and try practicing them before you preach them. They might not work.

Yours truly,

Randolph Blakeman
Jackson, Mississippi

November 17, 1976

To the Editor:

I, and I am sure many other DIAPASON readers, would be interested to know if anyone "out there" has the following statistical information:

1. What is the present \$-sales of pipe-organs in the U.S. today?
2. Stop count per year?
3. Percent imported?
4. Percent on sliderchests if electric-action?
5. Percent "tracker?"
6. Any or all of the information in 1-5 above for any or all years between 1960-1976, especially 1961.

Also, I suspect many readers would enjoy the following paragraph quoted from an article from a 1961 issue of THE DIAPASON:

It is unlikely that any more organs will be built with tracker-action; certainly not a commercial basis. At the moment most builders are faced with a heavy backlog of work and are unwilling to divert manpower to tinker with old [ideas]. Building a sliderchest required the most consummate artistry and any man capable of doing so would be 120 years old, and his efforts with a hammer and chisel would be attended with dire consequences[!].

Sincerely,

Jan Rowland, Vice President
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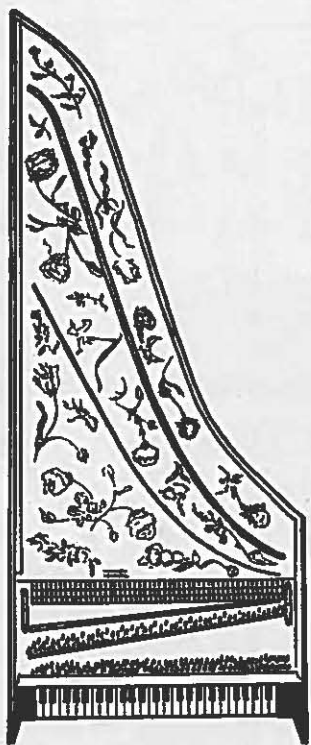
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French Harpsichord Reports at the American Musicological Society

by Edward John Soehnlein
Detroit, Michigan



ists' style were taken over, and how. Surprisingly, the element of polyphony can tell us much about this transference of style. Two versions of an allemande demonstrated a work containing a pitch canon rather than rhythm as its skeleton. The influence of *continuo* textures on lute and harpsichord style was also mentioned. Mr. Fuller cited the publications of the *Centre national de la recherche scientifique* as imposing modern editions of lute music in tablature and transcription, as well as the recent publications on 17th-century music theory by Albert Cohen and Denise Loenet, cited in RILM.

The field is open and it invites researchers who are prepared to study, for example, the training of Louis Couperin and show the development of his style (the Guy Oldham MS will yield much information here), to undertake a stylistic definition of the French school, or to probe the mystery of Froberger's relationship to French music.

Bruce Gustafson (Saint Mary's College, Notre Dame, Indiana) provided the session with its most original and best-prepared paper. Mr. Gustafson, who has worked directly with the manuscript sources for some three years now, formed his observations on the relationship between lute and harpsichord music before 1650 by studying notational systems and the patterns of dissemination of French music in non-French keyboard sources. His concordances of the MS sources are models of musicological detective work and will be available in his forthcoming dissertation entitled "The Sources of Seventeenth-Century French Harpsichord Music" (Ph.D. dissertation, The University of Michigan, 1977).

Mr. Gustafson studied a group of manuscripts in the Munich Bayerische Staatsbibliothek Musiksammlung for their handwriting, notation, repertoire, and watermarks, all of which are French. This group makes use of both normal keyboard score and "French letter score." The latter system of notation employs clefs, but places the letter names of the notes on the lines and spaces of the staff; there are no symbols to indicate rhythm. The popularity of this letter score undoubtedly lay in its usefulness for easy note-learning at the keyboard, and as a mnemonic device; more important was its similarity to lute tablature. It is this quality which allows us to observe the almost direct transference of the lute idiom to the harpsichord, in the garb of simple keyboard pieces. Mr. Gustafson played one of these early pieces taken from *Munich 1511e* (compiled c.1660) and a variant version from the *Bauyn III MS*, one in letter score and the other in keyboard score. The performers demonstrated that it is often impossible to tell whether a piece was originally composed for lute or harpsichord, by playing two versions of a courante by LaBarre. This piece was first performed from lute tablature and then played from a contemporary keyboard score. Because of the ease with which lute and harpsichord repertoire could be exchanged, both sounded as idiomatic pieces on the respective instruments. That some of these pieces have been transposed by a fifth among harpsichord versions provides an important clue. Most of the "early French harpsichord pieces" are actually transcriptions from lute music.

The Guy Oldham manuscript (compiled before 1661) also makes use of both keyboard score and French letter score. Mr. Gustafson showed examples of pieces by d'Anglebert, one version taken from *Pièces de clavecin* (1689) and the other in letter score from the Oldham MS (the Oldham letter score version bears a few rhythmic symbols).

John Shortridge, former curator of the musical instrument collection at the Smithsonian Institute and now an instrument builder in Rockport, Maine, discussed the characteristics of 17th-century French harpsichords and demonstrated two of his instruments, both copies of a 1652 Jacques Denis. (These instruments were used by the participants who read papers.) There are very few French harpsichords which survive this era. Unlike the 18th-century Italian and Flemish schools, the 18th-century French school witnessed no successors to this indigenous style of building. It is interesting to note that these 17th-century French instruments were the first to use a second manual for expressive purposes and not for transposition, as did the contemporary Flemish instruments. (Shortridge cited Ripin's theory that expressive two-manual instruments were made in the Lowlands as well.)

In turn, Mr. Shortridge discussed the weight, exterior dimensions, compass, short octave, disposition, ribbing, and scales of these instruments. He reported that the disposition of the three choirs, 2 x 8' and 1 x 4', remains uncertain. There is evidence for having only the 4' register on manual II, but 8' and 4' on manual I and 8' on manual II with a coupler working from the bottom manual is also possible. It was pointed out that very often any evidence of a coupler on surviving instruments has been lost. However, the presence of 3/8" notches in the key blocks is a fairly certain sign that the instrument was able to be coupled. With the aid of full-scale diagrams, Mr. Shortridge illustrated the ribbing system of these instruments, in particular, how ribs connected to the 4' hitchpin rail. He contrasted the ribbing of 17th-century French instruments with that of contemporary Flemish instruments. String lengths at c' for Italian, French, and Flemish instruments were given — about 10-11", 12", and 14", respectively. That the French scale lay in between the Italian and Flemish scales was in no way the result of a conscious merging of or compromise between Italian and Flemish design.

The Shortridge presentation was concluded with excellent colored slides which gave the decorative details of a group of harpsichords, all of them dating from the second half of the 17th century. There were instruments by Jacques (1652), Baudric, Tibaut (1679), des Ruisseaux (1670), a Richard (long-thought to be a Ruckers), and an unsigned instrument formerly in the collection of Edwin Ripin.

Mark Lindley's discussion of temperament from Chambonnières to d'Anglebert and its influence on musical style provided a demanding encounter with one of today's most knowledgeable authorities in the field. Lindley, who teaches at King's College, London, and is an editor for the new *Grove's*, laid the ground work for this presentation in a paper entitled "Pythagorean Intonation and the Rise of the Triad," which he delivered last year at the AMS meeting in Los Angeles. At that time he discussed and demonstrated the F# x B Pythagorean scheme (which enabled keyboard instruments to sound triads in virtually pure intonation) and other Pythagorean dispositions in 15th-century sources. He spoke of the rise of meantone temperament in the second half of the 15th century, and of certain tunings in clavichord books which represented a brief transitional phase between Pythagorean and meantone tuning. He speculated that Pythagorean tuning whetted the appetite for sonorous triads which only meantone temperaments could fully satisfy at the keyboard.

In his Washington talk, Mr. Lindley described and diagrammed four kinds of temperament, explained how they were achieved, and mentioned the theorists who discussed them and some composers who were likely to have used them:

I. Regular meantone temperaments: Mersenne and Christian Huyghens specified pure major thirds but Sauveur (1707) found tempered major thirds in use.
Composers: Chambonnières (Titelouze)

II. "Semi-circulating" temperament: Mersenne inadvertently implied that Eb-Bb-F should be tempered contrary to the other fifths (cf., Chaumont 1695, Werckmeister 1697, and Corrette 1753).
Composer: Louis Couperin (harpsichord)

III. 18th-century *tempérament ordinaire*:

Ozanam 1691
Charpentier 1690s
Masson 1697
Chaumont 1695
Werckmeister 1698
Mem de Trévoux 1718
Rameau 1726 *et al.*
Composers: L. Couperin (harpsichord)
d'Anglebert *et al.*

IV. Equal temperament: Keyboard advocates included Gallé (1626), Boisgelou (1630s) and, in an equivocal way, Mersenne; and at Rome an anonymous Sicilian (1630s) and Frescobaldi (1640).
Composer: Froberger

Mr. Lindley went directly to the music for "circumstantial evidence" that different temperaments influenced the style of voice-leading and that subtle shading of intonation was a generative factor in the compositional process. A generous array of musical examples drawn from Chambonnières, Louis Couperin, d'Anglebert, Frescobaldi, and Froberger was prepared for distribution to the audience. Mr. Lindley played each of these at the harpsichords, now and then adjusting the intonation of certain pitches for purposes of illustration. The *chiaroscuro* shading given the various triads founded on a descending line was particularly telling in the d'Anglebert *Sarabande*.

Relative to the equal tempering mentioned above under IV, Lindley spoke at some length of documentary evidence which shows that Frescobaldi endorsed an equal temperament within three years of the publication of his *Cento partite sopra passacagli* in the first book of *toccatas* of 1637. (Lindley had used some of the *Cento partite* in his demonstration.) Briefly, in 1647, Gian Battista Doni published an account of an episode which had occurred in 1640 showing that Frescobaldi, while in the employment of the Barberini family, had approved of equal temperament and wished to have the organ in San Lorenzo in Tommaso tuned in this way.

Mr. Lindley also emphasized the importance of the 18th-century keyboard player of practical instructions for tuning such as those found in the earlier harpsichord books of Chaumont (1695) and Werckmeister (1698). He translated and discussed important passages on equal temperament found in a *Dictionnaire mathématique* of 1691.

Compared with his Los Angeles paper, Mr. Lindley's Washington session suffered through problems of organization and proved extremely rapid in delivery. It contained more information "per square minute" than anything else heard at the convention. Did Mr. Lindley allow his subject to run wildly out of control? Perhaps only two papers should have been given instead of three. This reviewer would have liked to absorb more of Mr. Lindley's thought.

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Australian Church Music Conference

by Donald V. Corbett

Surrounded by Sydney's Botanical Gardens, and a stone's throw from its controversial Opera House, the New South Wales Conservatorium of Music was the scene of intense activity over the holiday week-end of October 2nd. Forty dedicated church musicians gathered within the white battlements of this former governor's residence to read, mark, learn and inwardly digest the substance of their craft.

The week-end symposium was planned and directed by David Rumsey, chairman of the newly formed department of organ and church music at the Conservatorium. A graduate of the same institution, and later an organ student of Anton Heiller in Vienna, Rumsey realized two years ago that if church music were to survive in Australia, its potential practitioners must be given the means to achieve professional status, and to this end he created the first and only college level department in the country devoted exclusively to the organ and church music.

Rumsey himself chaired the first session of the conference and outlined in graphic detail the realities of church music in Australia. To this North American visitor, used to paid choirs, pension schemes, generous music budgets, and enthusiastic community support for church music programs, the situation in Australia seems bleak indeed. Results of a survey undertaken recently by Rumsey's department indicate that 40% of Australian church musicians give voluntarily of their services, and that of those who are paid either an annual stipend, or on a "fee per service and rehearsal" basis, the average income is only slightly more than \$1,000 a year. In an overchurched population of 13,000,000, there are just two positions that could be said to pay full-time salaries.

Two panelists shared the opening session with David Rumsey, and surprisingly, their viewpoints were diametrically opposed. Anglican Canon Russell Bartlett saw the need to find a new "peoples" music, to turn people on, to seek an injection of new and exciting materials and ideas. David Russell, music director of Sydney's Roman Catholic Cathedral of St. Mary, deplored the fashionable rush to be relevant, and condemned an educational system which perpetuated artistic mediocrity by reinforcing existing musical taste.

And so the conference was off to a rollicking start. The participants came from all walks of life. To them, church music was an avocation, and that they should give up a long holiday week-end to this learning experience says a lot for their devotion and interest. Management consultant, Presbyterian missionary, company executives, nuns, housewives, students, computer programmers, teachers—truly all sorts and conditions of men and women were represented, and the lively discussions which followed each session revealed a breadth of outlook often lacking in similar gatherings of purely professional church musicians.

Richard Gill opened Saturday's proceedings with a lively session on church opera. Psalm 150 was the text, and soon the large lecture hall was rocking with singing and movement, and above all, total involvement. The anthem reading which followed was conducted by St. Andrew's Cathedral organist, Michael Hemans. After a break for lunch in the conservatorium cafeteria, David Rumsey's discussion entitled "Damn'd box of whistles or devotional aids" examined the past, present and future of the organ in Australia's churches. One of the realities of the situation is the fact that there are simply too many churches. Membership and church giving have diminished through the years, and unlike their North American counterparts, Australian churchgoers get no tax relief for contributions to religious institutions. Limited budgets prompted many churches to choose electronics, but

most of those present agreed with Rumsey that it was shortsighted to install in a church an instrument which would not have the same life expectancy as the building itself. Organists tend to want larger organs than are really necessary; in the majority of cases, a well designed, single manual, mechanical action pipe organ would do a splendid job. Dr. Ian Dicker, chairman of the department of General studies, gave a fascinating talk on the history of liturgical drama, and showed how a medieval mystery play could be produced with a minimum of technical resources.

Following afternoon tea, all the participants in the conference selected an activity of their choice and began rehearsing for the Instant Concert scheduled for 8:30 p.m. Each person telephoned a few friends, and by curtain time, a respectable audience had assembled in the large auditorium. And what a success this concert was! Most memorable was the Passion Play, written and rehearsed in two hours by seven members of Richard Gill's group. A simple, two-bar modal melody was hummed first in unison, then organum, and finally with a seventh added above, by six women moving in anguished circles at the foot of the Cross. Then Pilate demanded "whom then shall I release unto you?" Uncertainty and doubt, culminating in a shout of "Barabbas", then a return to despair, all poignantly expressed in motion and a diminished keening of the same modal melody, finished in silence and utter stillness.

Inspired by the moving simplicity of this drama, the choir sang, organists played, changes were rung, and a short nativity play concluded the concert, with audience and cast joining in a rousing stanza of *Adeste Fidelis*.

On Sunday afternoon, events unwound slowly from the emotional peak of the night before with a slide show of European organs, a discussion of choir organization and management by Michael Dyer, and an exploration of the use of jazz as a force in evangelism.

Monday's session opened with a fascinating talk on campanology by Basil Potts, Captain of the Belfry at Christ Church, St. Lawrence. No less than twenty-five churches and cathedrals have sets of bells, ten in Sydney alone, and change ringing is a popular hobby indeed. Dr. Clive Pascot followed with a stimulating demonstration of conducting techniques, and here again, total involvement was the order of the day.

The true worth of this conference became evident in the final "summing up" discussion. Particularly exciting was the broadened artistic role seen for the parish musician, and the possibility of the church exerting a much wider cultural impact on the community at large. David Rumsey and his staff are to be congratulated on an inspiring conference, meticulously planned and executed.

Competition

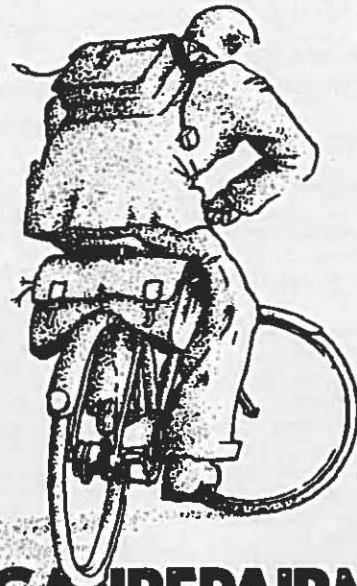
The International Organ Improvisation Contest at Haarlem will take place on July 7, 1977. Contestants will be selected on the basis of applications submitted before February 1; the application must include a tape recording of two recent improvisations. The first is to be a prelude and fugue of 7 minutes length, with the following fugue subject:



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JAN 12: St Matthew's Episcopal Church, Wheeling, WV 8 pm

JAN 14: Idlewild Presbyterian Church, Memphis, TN 8 pm

JAN 15: First United Methodist Church, Shreveport, LA 7:30 pm

JAN 16: Episcopal Church of the Heavenly Rest, Abilene, TX 8:30 pm

JAN 17: St Paul's Methodist Church, Las Cruces, NM 8 pm

JAN 18: 1st United Methodist Church, Albuquerque, NM 7:30 pm

JAN 21: All Saints' Episcopal Church, San Diego, CA 8 pm

JAN 24: St Paul's Episcopal Cathedral, Los Angeles, CA 12:45 pm

JAN 29: St Bede's Episcopal Church, Menlo Park, CA 8 pm

JAN 30: Grace Episcopal Cathedral, San Francisco, CA 5 pm

JAN 31: Bidwell Memorial Presbyterian Church, Chico, CA 8 pm

FEB 1: Central Lutheran Church, Eugene, OR 8 pm

FEB 3: St Michael and All Angels Episcopal Church, Portland, OR 8 pm

FEB 4: University Presbyterian Church, Seattle, WA 8 pm

FEB 5: Manito Presbyterian Church, Spokane, WA 8 pm

FEB 6: 1st Congregational Church, Walla Walla, WA 7 pm

FEB 7: St James' Episcopal Church, Bozeman, MT 8 pm

FEB 8: St Mark's Episcopal Cathedral, Salt Lake City, UT 8 pm

FEB 9: St John's Episcopal Cathedral, Denver, CO 7:30 pm

FEB 10: First United Methodist Church, Wichita, KS 8 pm

FEB 12: Christ Church Episcopal Cathedral, St Louis, MO 8 pm

FEB 13: St Mary's Roman Catholic Church, Delaware, OH

In addition to these and other concert appearances featuring a three stop portable tracker organ by Peter Collins, The Choir will sing a 'cathedral type' Evensong service according to the English Prayer Book rite in All Saints' Episcopal Church, Pasadena, California on Sunday 23rd January at 7 p.m. The service will include the first performance of a specially commissioned introit by Dr Francis Jackson.

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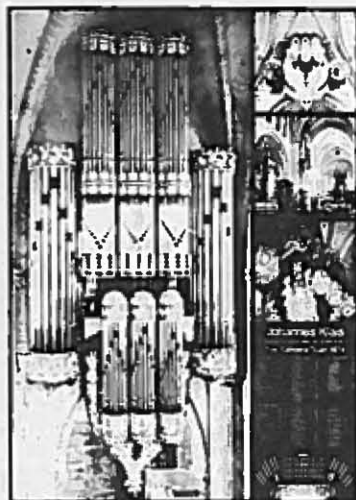
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New Organs



Christ Lutheran Church, LaVale, Md. Built by members and friends of the congregation, 1976, utilizing pipes and wind chests from a 1928 F. A. Bartholomey & Sons instrument. A 16' fagotto, supplied by Trivo Co., Hagerstown, Md., was added to the original 4 ranks. New keyboards and pedal board were used. Case and structural design, as well as tonal finishing, was done by Edwin A. Ohl, Blooming Glen, Pa. Frank Bruck, of Christ Church, built the case of walnut. The re-leathering of the windchests, under the direction of the Rev. Carol H. Youse, pastor of Christ Church, and the rewiring of the organ, under the direction of Dr. George Plitnik, Mt. Savage, Md., was carried out by Earl Smith and Joe Graham of Christ Church and Mark Steiner, associate of Dr. Plitnik. Lois Regestein, Boston, Mass., played the dedicatory recital on November 14.

ANALYSIS

Gedeckt 16' 97 pipes
Principal 8' 85 pipes
Salicional 8' 73 pipes
Dolce Celeste 8' 49 pipes
Fagotto 16'

GREAT

Principal 8'
Gedeckt 8'
Salicional 8'
Dolce Celeste 8'
Octave 4'
Flute 4'
Salicet 4'
Twelfth 2-2/3'
Fifteenth 2'
Fagotto 8'

SWELL

Gedeckt 8'
Salicional 8'
Principal 4'
Flute 4'
Nazard 2-2/3'
Piccolo 2'
Tierce 1-3/5'
Sifflole 1'
Fagotto 8'
Clarion 4'
Tremulant

PEDAL

Resultant 32'
Bourdon 16'
Principal 8'

Gedeckt 8'
Salicional 8'
Quint 5-1/3'
Choral Bass 4'
Flute 4'
Contra-Fagotto 16'
Fagotto 8'
Clarion 4'

Cymbelstern

Casavant Frères, St-Hyacinthe, Quebec; contracted for Trinity Church, Princeton, New Jersey; to be completed by Easter, 1978. 4 manual and pedal, 42 stops, 63 ranks; suspended mechanical key action, electro-pneumatic stop action. Design by James Litton, organist and director of music at the church, in consultation with Gerhard Brunzema, Donald Corbett, and Ronald Miller, of the Casavant firm. André Isoir, organist of Saint-Germain-des-Prés in Paris, was the final consultant for the specification; the organ committee was headed by Dr. Lee H. Bristol, Jr.

The organ will be installed on a newly-constructed gallery in the nave of the church, one bay east of the west entrance to the nave. The choir will sing from a tiered, movable platform on the floor level of the nave, immediately in front of the organ gallery, and a movable positif will be located in the chancel area. The new organ and renovations to the building are part of a large master plan, which also includes the future rebuilding of the choir building.

GRAND ORGUE

Bourdon 16' 56 pipes
Montre 8' 56 pipes
Bourdon 8' 56 pipes
Gros Nasard 5-1/3' 56 pipes
Prestant 4' 56 pipes
Grosse Tierce 3-1/5' 56 pipes
Quinte 2-2/3' 56 pipes
Doublette 2' 56 pipes
Cornet (MC) V 160 pipes
Fourniture V-VI 324 pipes
Trompette 8' 56 pipes
Voix Humaine 8' 56 pipes
Clairon 4' 56 pipes

POSITIF

Montre 8' (1-12 from Bourdon) 44 pipes
Bourdon 8' 56 pipes
Prestant 4' 56 pipes
Flute 4' 56 pipes
Nazard 2-2/3' 56 pipes
Doublette 2' 56 pipes
Tierce 1-3/5' 56 pipes
Larigot 1-1/3' 56 pipes
Cymbale IV 224 pipes
Cromorne 8' 56 pipes

RECIT

Bourdon 8' (wood) 56 pipes
Viole de Gambe 8' 56 pipes
Voix Céleste 8' (G) 49 pipes
Flute Conique 4' 56 pipes
Octavin 2' 56 pipes
Cornet (TF) V 195 pipes
Plein Jeu IV 224 pipes
Basson 16' 56 pipes
Trompette 8' 56 pipes
Hautbois 8' 56 pipes

SOLO

Trompette en Chamade 8' 56 pipes

PÉDALE

Contrebasse 16' (wood) 30 pipes
Quinte 10-2/3' (wood) 30 pipes
Octave 8' 30 pipes
Octave 4' 30 pipes
Fourniture IV 120 pipes
Bombarde 16' 30 pipes
Trompette 8' 30 pipes
Clairon 4' 30 pipes

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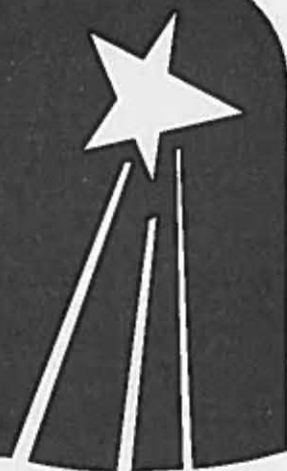


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Herbert Grieb. APM-697. Two selections for organ. "Easter Dawn" utilizes the hymn tunes *Puer nobis* and *Victory*. "Queen of Days" has five variations on the hymn tune *Eisenach*. Traditional style. Moderate. \$2.25

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Mervyn Horder. APM-586. A general prayer anthem characterized by simplicity and dignity. General, Lenten, or funeral use. Organ or piano accompaniment. Moderate. SATB. 60¢

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George Powers. APM-479. Bonhoeffer's poem. *Christians and Pagans*, speaks especially to our time. Mr. Powers' two-part setting may be sung by men only, women only, or any combination of high and low voices. Good for summer choirs. 35¢

"The Gate of Heaven"

Ellen Jane Lorenz. APM-774. Genesis 28: 16, 17 paraphrased for festivals, dedications, and general church use. Contrasting modality and a recurring canonic bell theme add vitality to this composition for organ or piano with optional handbells. Traditional style for SATB. 60¢

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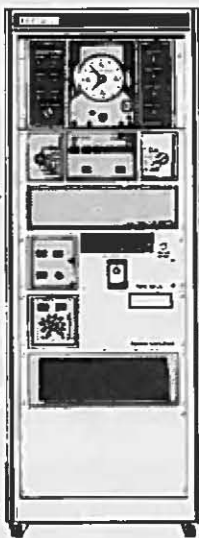
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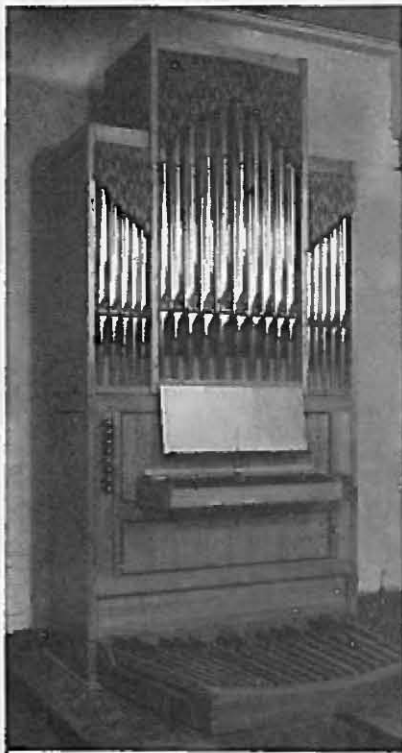
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GREAT
Principal 8'°
Melodia 8'
Dulciana 8'
Octave 4'
Quinte 2-2/3'
Super Octave 2'
Mixture IV+
Chimes

SWELL
Stopped Diapason 8'
Viola d'Gamba 8'
Aeoline 8'
Vox Celeste 8'
Octave Geigen 4'
Flute Harmonic 4'
Flautine 2'°
Plein Jeu III
Fagotto 16'°
Trompette 8'
Fagotto 8'°
Rohr Schalmel: 4'°
Tremulant

CHOIR
Rohr Flöte 8'°
Spitz Principal 4'°
Rohr Flöte 4'°
Nasat 2-2/3'°
Spitz Principal 2'°
Rohr Flöte 2'°
Larigo 1-1/3'°
Tierce 1-3/5'°
Zimbel III°
Krummhorn 8'°
Zymbelstern+
Tremulant

PEDAL
Bourdon 16'
Gedeckt 16'
Principal 8'
Bourdon 8'
Choral Bass 4'
Fagotto 16'°
Trumpet 8'
Fagotto 8'°
Claron 4'
Fagotto 4'°
Chimes
Zymbelstern+

*1976 additions
+1971 additions

New Organs



Jim Peterson, Fort Worth, Texas; built for the chapel of First Presbyterian Church, Fort Worth, 1976. 2 manual and pedal, electric action. Designed by C. Allison Salley, organist-choirmaster of the church; dedicated to memory of William Barclay, former organist-choirmaster for 27 years.

MANUAL I
Metalgedeckt 8'
Principal 4'
Blockflöte 2'
Mixture III
Fagot 8'

MANUAL II
Holzgedeckt 8'
Rohrflöte 4'
Principal 2'
Quinte 1-1/3'
Siffelöte 1'
Sesquialter II


PEDAL
Subbass 16'
Principal 8'
Metalgedeckt 8'
Octave 4'
Mixture IV
Fagot 16'
Fagot 4'


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GREAT

Violone 16' 61 pipes
Principal 8' 61 pipes
Bourdon 8' 61 pipes
Violone 8' 12 pipes
Octave 4' 61 pipes
Spitzflöte 4' 61 pipes
Super Octave 2' 61 pipes
Fourniture IV 244 pipes
Scharf III 183 pipes
Trompette 8' 61 pipes

SWELL

Gedeckt 16' 12 pipes
Rohrflöte 8' 61 pipes
Viola 8' 61 pipes
Viola Celeste 8' 61 pipes
Principal 4' 61 pipes
Flute Harmonique 4' 61 pipes
Octavin 2' 61 pipes
Sesquialtera II 122 pipes
Plein Jeu IV 244 pipes
Basson 16' 61 pipes
Trompette 8' 61 pipes
Basson-Hautbois 8' 12 pipes
Voix Humaine 8' 61 pipes
Clairon 4' 61 pipes
Tremulant

POSITIV
(expressive)

Suavial 8' 61 pipes
Holzgedeckt 8' 61 pipes
Flauto Dolce 8' 61 pipes
Flute Celeste (TC) 8' 49 pipes
Prestant 4' 61 pipes
Koppelflöte 4' 61 pipes
Nasard 2-2/3' 61 pipes
Principal 2' 61 pipes
Blockflöte 2' 61 pipes
Tierce 1-3/5' 61 pipes
Quint 1-1/3' 61 pipes
Scharf III 183 pipes
Cymbel II 122 pipes
Cromorne 8' 61 pipes
Rohrschalmei 4' 61 pipes
Tremulant
Trompette Harmonique 8' 74 pipes

PEDAL

Contre Bourdon 32' 12 pipes
Principal 16' 32 pipes
Bourdon 16' 32 pipes
Violone (Great) 16' 32 notes
Gedeckt (Swell) 16' 32 notes
Octave 8' 32 pipes
Bourdon 8' 12 pipes
Violone (Great) 8' 32 notes
Rohrflöte (Swell) 8' 32 notes
Choral Bass 4' 32 pipes

Mixture III 96 pipes
Contre Bombarde 32' 12 pipes
Bombarde 16' 32 pipes
Basson (Swell) 16' 32 notes
Bombarde 8' 12 pipes
Cromorne (Positiv) 4' 32 notes



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GREAT

Prinzipal 8'
Quintatön 8'
Oktav 4'
Schweizergedackt 4'
Spitzprinzipal 2'
Mixture III
Krummhorn 8'
Tremulant

SWELL

Holzgedeckt 8'
Gemshorn 8'
Gemshorn Celeste 8'
Prinzipal 4'
Spitzflöte 4'
Nasat 2-2/3'
Geigenoktav 2'
Terz 1-3/5'
Larigot 1-1/3'
Contra Trompette 16'
Trompette 8'
Trompette 4'
Tremulant

PEDAL

Resultant Bordun 32'
Bordun 16'
Gemshornbass 16' (Swell)
Prinzipal 8'
Bordun 8'
Gemshorn 8' (Swell)
Prinzipal 4'
Bordun 4'
Prinzipal 2-2/3'
Prinzipal 2'
Contra Trompette 16' (Swell)
Trompette 8' (Swell)
Trompette 4' (Swell)
Krummhorn 4' (Great)

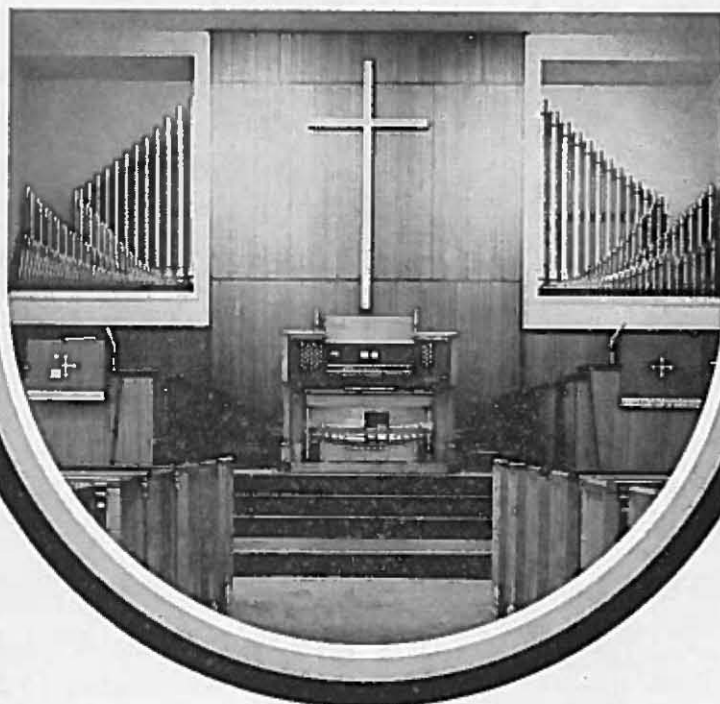
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Providence

GEORGE FAXON

TRINITY CHURCH
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The deadline for this calendar was December 10. All events are assumed to be organ recitals, unless otherwise indicated, and are grouped from east to west within each date. Persons submitting information for future calendars are asked to include artist's name or event, date, location, and hour. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of information in the calendar.

UNITED STATES

East of the Mississippi River

5 JANUARY

Music of Adrian Batten; St Thomas Church, New York, NY 12:10 pm
Jonathan Dimmock; St Johns Church, Washington, DC 12:10 pm

6 JANUARY

Susan Marchant; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12:15 pm
Bishops Startford Choir; Trinity Episcopal, Shepherdstown, WV 7:30 pm

7 JANUARY

Bishops Startford Choir; Christ Church Cathedral, Hartford, CT 8 pm
Cynthia Bellinger; St Raymonds Church, New York (Bronx), NY 7 pm
Jeanne Rizzo; Stetson U, Deland, FL 8 pm

8 JANUARY

Bishops Startford Choir; Cathedral of St John, New York, NY 4 pm
Gerre Hancock; Westside Presbyterian, Ridgewood, NJ 1:30 pm
Richard Morris, organ; Martin Berinbaum, trumpet; Von Braun Civic Center, Huntsville, AL 8 pm

9 JANUARY

Victor Hill; Williams College, Williams-town, MA 8 pm
Lionel Rogg; Alice Tully Hall, Ntw York, NY 2:30 pm
Handel Laudate Pueri Dominum; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 65; Holy Trinity Lutheran, New York, NY 5 pm
Jerrold Fisher Ensemble; Immanuel Lutheran, New York, NY 5 pm
Nixon Bicknell; St Thomas Church, New York, NY 5:15 pm
Epiphany choral vespers; Grace Lutheran, Queens Village, NY 4 pm
Bishops Startford Choir; Congregational Church, Scarsdale, NY 4 pm
Mark Brombaugh; Grace Episcopal, Millbrook, NY 4 pm
James Walker, Flute; David Agler, harp-sichord; all-Bach; All Saints Church, Princeton, NJ 8 pm
David Witten, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Lydian Chamber Players; Reformation Lutheran, Washington, DC 3 pm
Raymond Chenault; Washington Cathedral, DC 5 pm
Marilyn Mason; National City Christian Church, Washington, DC 8 pm
Thomas Spacht; Cathedral of St Philip, Atlanta, GA 5 pm
Gail L Walton; Our Lady of Bethlehem convent, La Grange Park, IL 3 pm
Lutheran Choir of Chicago, Epiphany Concert; Holy Trinity Lutheran, Glenview, IL 4 pm
Lutheran Choir of Chicago, Epiphany concert; St Peter Lutheran, Arlington Heights, IL 8 pm

10 JANUARY

Virgil Fox; Symphony Hall, Springfield, MA 8 pm
Joan Gurniak; Tenth Presbyterian, Philadelphia, PA 12:05 pm
William Goff; Heinz Chapel, U. of Pitts-burgh, PA 12 noon
Barry Brunton Choir; National Shrine, Washington, DC 8 pm

11 JANUARY

Virgil Fox; Carnegie Recital Hall, New York, NY 8 pm
Celia Weil, violin; St Johns Church, Wash-ington, DC 12:10 pm
John Rose; Washington St United Metho-dist, Columbia, SC 8 pm
John Pagett; Bridgewater College, VA 8 pm

12 JANUARY

Music of T Tertius Noble; St Thomas Church, New York, NY 12:10 pm
Barbara Thomson; St Johns Church, Wash-ington, DC 12:10 pm
Barry Brunton Choir; St Matthews Episco-pal, Wheeling, WV 8 pm

13 JANUARY

Aran Vartanian; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12:15 pm
Eric Moehring; St Thomas Church, New York, NY 12:10 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm

14 JANUARY

Thomas Richner, organ & piano; First Christian Science, Orange, NJ 8 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm
Barry Brunton Choir; Idlewild Presbyterian, Memphis, TN 8 pm

15 JANUARY

Richard Westenberg, choral workshop for AGO; Independent Presbyterian, Birmingham, AL
Robert Baker; First United Methodist, Clarksburg, WV

16 JANUARY

Mark Brombaugh; 1st Congregational, Branford, CT 4 pm
Epiphany procession with carols; St Thomas Church, New York, NY 11 am, 4 pm
Poulenc Gloria; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 3; Holy Trinity Lutheran, New York, NY 5 pm
Mary Fenwick; St Thomas Church, New York NY 5:15 pm
Jack Burnam; Immanuel Episcopal, Wil-mington, DE 7 pm
Karl E Moyer; Trnity Lutheran, Lancaster, PA 5 pm
John de Vore, cello; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
W Thomas Jones; Cathedral of St Philip, Atlanta, GA 5 pm
Jeanne Rizzo, harpsichord; 1st Presby-terian, Ft Pierce, FL 4 pm
Stephen Hamilton; Peace Mem Presbyter-ian, Clearwater, FL 4 pm
Sue Mitchell Wallace; Christ United Meth-odist, Ft Lauderdale, FL 5 pm
James Gwynn Staples, piano; First Pres-byterian, Ft Lauderdale, FL 8 pm
Robert Baker, workshop; First United Methodist, Clarksburg, WV
Karel Paukert; Museum of Art, Cleveland, OH 2:30 pm
Carol Murphy Wunderle; Christ United Presbyterian, Canton, OH 3 pm
Mozart Vespers & motets, Dayton Bach Society; Immaculate Conception Catholic, Dayton, OH 4 pm
Newman Powell, harpsichord; Valparaiso U, IN 4 pm
Paul Manz, recital & hymn festival; Rocke-feller Chapel, U of Chicago, IL 4 pm
Clyde Holloway, Schantz dedication; Im-manuel Lutheran, Chicago, IL 4 pm
Bach Cantata 1; Grace Lutheran, River Forest, IL 4 pm

17 JANUARY

Bruce Gustafson, Arthur Lawrence, duo-harpischords; Davidson County Community College, Lexington, NC 8 pm

18 JANUARY

John Herr; Church of the Ascension, New York, NY 8 pm
Norman McKenzie; Tenth Presbyterian, Philadelphia, PA 12:05 pm
John Pagett, convocation & masterclass; Bridgewater College, VA 10 am
Bruce Gustafson, Arthur Lawrence; organ, chorus, dance; 1st Reformed United Church, Lexington, NC 8 pm
Virgil Fox; U Aud, East Lansing, MI 8:15 pm

19 JANUARY

Music of Herbert Howells; St Thomas Church, New York, NY 12:10 pm
Eugenia Earle, harpsichord, music of the court of France; Carnegie Recital Hall, New York, NY 8 pm
Celia Weil, violin; St Johns Church, Wash-ington, DC 12:10 pm
John Rose; Washington St United Metho-dist, Columbia, SC 8 pm
John Pagett; Bridgewater College, VA 8 pm

20 JANUARY

Jim Johnson; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12:15 pm
Susan Heaton; St Thomas Church, New York, NY 12:10 pm

21 JANUARY

Virgil Fox; Sheas Theatre, Buffalo, NY 8 pm
Bach St Matthew Passion; Harverford Col-lege, PA 8 pm
Wolfgang Rubsam; Augsburg Lutheran, Winston-Salem, NC
John Rose; Curtis Baptist, Augusta, GA 8 pm

14 JANUARY

Thomas Richner, organ & piano; First Christian Science, Orange, NJ 8 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm
Barry Brunton Choir; Idlewild Presbyterian, Memphis, TN 8 pm

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Celia Weil, violin; St Johns Church, Wash-ington, DC 12:10 pm
John Rose; Washington St United Metho-dist, Columbia, SC 8 pm
John Pagett; Bridgewater College, VA 8 pm

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Bach St Matthew Passion; Harverford Col-lege, PA 8 pm
Wolfgang Rubsam; Augsburg Lutheran, Winston-Salem, NC
John Rose; Curtis Baptist, Augusta, GA 8 pm

22 JANUARY

Chamber concert, Trinity Episcopal, Hartford, CT 8 pm
 Chesapeake Chapter student competition winner; St Davids Church, Baltimore, MD 7:30 pm

23 JANUARY

David Dunkle; Dwight Chapel, Yale U, New Haven, CT 8:30 pm
 Neil Larson, Bach Clavierübung III; St Bartholomews Church, New York, NY 4 pm
 Bach Cantata 156; Holy Trinity Lutheran, New York, NY 5 pm
 Eric Fletcher; St Thomas Church, New York, NY 5:15 pm
 Karl E Moyer; Palm Lutheran, Palmyra, PA 4 pm
 Pocono Boy Singers; Wilkes College, Wilkes Barre, PA 8 pm
 Baltimore Symphony Orchestra; Cathedral of Mary Our Queen, Baltimore, MD 7:30 pm
 John Pagett; Washington Cathedral, DC 5 pm
 David A Weadon; Front St Methodist, Burlington, NC 5 pm
 Clyde Holloway; Wesleyan College, Macon, GA
 Philip Newton Jr; Cathedral of St Philip, Atlanta, GA 5 pm
 John Rose; First United Methodist, Miami, FL 4 pm

Karel Paukert; Museum of Art, Cleveland, OH 2:30 pm
 Bach Cantatas 29, 78; Fairmount Presbyterian, Cleveland Heights, OH 4:30 pm
 Robert Schuneman; Westminster Presbyterian, Dayton, OH 4 pm
 Paul-Martin Maki; First Congregational, Columbus, OH 8 pm
 Joel H Kuznik, hymn festival; First Wayne St United Methodist, Ft Wayne, IN 7:30 pm
 William Eifrig, clavichord; Valparaiso U, IN 4 pm
 Ray Ferguson; St Procopius Abbey, Lisle, IL 3 pm

24 JANUARY

Alexander Anderson; Morrison United Methodist, Leesburg, FL 8 pm
 Roberta Bitgood, choral/organ workshop; St Paul Lutheran, Clearwater, FL 7:30 pm

25 JANUARY

David B McConkey, Nivers Organ Mass, with plain-chant; Dwight Chapel, Yale U, New Haven, CT 8:30 pm
 Mary Fenwick; Tenth Presbyterian, Philadelphia, PA 12:05 pm
 Pocono Boy Singers; Lebanon Valley College, Annville, PA 10 am, 2 pm
 John Pagett; Dupré lecture-recital; Calvary Baptist, Roanoke, VA 8 pm
 Thomas Murray; Northwestern U, Evanston, IL 8 pm

26 JANUARY

David Hurd; United Church on the Green, New Haven CT 12 noon
 Music of Charles Wood & Ernest Bullock, St Thomas Church, New York, NY 12:10 pm
 Rejean Poirier, with André Bernard, trumpet; Cathedral of the Immaculate Conception, Syracuse, NY 8:15 pm
 Vera Tilson Singers; St James Church, Washington, DC 12:10 pm
 Thomas Murray, masterclass; Northwestern U, Evanston, IL 10 am

27 JANUARY

All-Newton Music School String Quartet; Busch-Reisinger Museum, Cambridge, MA 12:15 pm
 Robert K Kennedy; St Thomas Church, New York, NY 12:10 pm
 Rejean Poirier, with André Bernard, trumpet; Reformed Church, Oradell, NJ 8 pm
 Oberlin College Choir & Orch; All Saints Church, Princeton, NJ 8 pm

28 JANUARY

Rejean Poirier, with André Bernard, trumpet; National Shrine, Washington, DC 8 pm
 Gordon & Grady Wilson; National Shrine, Washington, DC
 William Waters; Virginia Intermont College, Bristol, VA 8:15 pm
 Thomas Murray; Church of the Covenant, Cleveland, OH 8 pm

29 JANUARY

Pocono Boy Singers; Williamsport College, PA 8 pm
 Virgil Fox; Lyric Theatre, Baltimore, MD 8 pm
 Stephen Hamilton, keyboard workshop; Virginia Intermont College, Bristol, VA 9 am-4 pm

30 JANUARY

Choral Art Society, Harold Brown, dir; Cathedral Church of St Luke, Portland, ME 4 pm
 Victor Hill, harpsichord; Amherst College, MA
 Verdi Four Sacred Pieces; St Bartholomews Church, New York, NY 4 pm
 Bach Cantata 78; Holy Trinity Lutheran, New York, NY 5 pm
 David A Porkala, St Thomas Church, New York, NY 5:15 pm
 Verdi Four Sacred Pieces; Church of the Ascension, New York, NY 8 pm
 Wallace M Coursen; Christ Church, Glen Ridge, NJ 4 pm
 Karl E Moyer; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Florence Hines; Cathedral of St Philip, Atlanta, GA 5 pm
 Religious Arts Festival; Independent Presbyterian, Birmingham, AL, through 6 February
 Karel Paukert; Museum of Art, Cleveland, OH 2:30 pm
 Little Orchestra & Chamber Singers, James J Hammann, cond; St Michaels in the Hills, Toledo, OH 7:30 pm
 Thomas Richner, organ & piano; location unlisted, Grand Rapids, MI 4 pm
 Bruce Gustafson, harpsichord; St Marys College, Notre Dame, IN 8 pm

31 JANUARY

Rejean Poirier, with André Bernard, trumpet; South Congregational, New Britain, CT 8 pm
 Kantarsky piano-duo; St Johns Evangelist Church, New York, NY 8 pm
 Mary Fenwick; Church of Bethesda-by-the-Sea, Palm Beach, FL 8 pm
 Thomas Richner, masterclass; location unlisted, Grand Rapids, MI 8 pm

1 FEBRUARY

Frederick Swann; Riverside Church, New York, NY 8 pm
 Rejean Poirier, with André Bernard, trumpet; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Joseph Guidotti; St Marks Church, Philadelphia, PA 12:05 pm
 Robert S Lord; Heinz Chapel, U of Pittsburgh, PA 12 noon
 Worth/Crow duo; Southeastern Gym, Whiteville, NC 8:15 pm
 Ron Ballard, with tape; Lambuth College Chapel, Jackson, TN 8 pm

2 FEBRUARY

Britt Wheeler, United Church on the Green, New Haven, CT 12 noon
 Music of Tallis & Eccard; St Thomas Church, New York, NY 12:10 pm
 Lydian Chamber Players; St Johns Church, Washington, DC 12:10 pm

3 FEBRUARY

J Michael Grant; St Thomas Church, New York, NY 12:10 pm
 Lawrence Robinson; Delta State U, Cleveland, MS 8 pm

4 FEBRUARY

Deborah Swanger, piano; State Street Church, Portland, ME 8 pm
 Gerre Hancock; Cathedral of Christ the King, Atlanta, GA 8:15 pm

5 FEBRUARY

Victor Hill, harpsichord; Williams College, Williamstown, MA 8 pm
 Peter Planyavsky; Woolsey Hall, Yale U, New Haven, CT 8:30 pm
 Herndon Spillman, all-Durufle; Cathedral of St Philip, Atlanta, GA 5 pm
 Billy Nalle; Manatee College, Bradenton, FL 8 pm

6 FEBRUARY

State Street Chancel Choir; First Congregational, South Portland, ME 7:30 pm
 Paul Jordan, all-Bach; First Church, Cambridge, MA 5 pm
 Victor Hill, harpsichord; Williams College, Williamstown, MA 8 pm
 Handel Samson; St Bartholomews Church, New York, NY 4 pm
 William Haller; St Michaels Church, New York, NY 4 pm
 Bach Cantata 92; Holy Trinity Lutheran, New York, NY 5 pm
 Paul Callaway; St Thomas Church, New York, NY 5:15 pm
 David A Weadon; All Saints Cathedral, Albany, NY 4:30 pm
 John Weaver, Reuter dedication; First Presbyterian, Red Bank, NJ 4:30 pm
 Peter Hurford, with choir; Trinity Church, Princeton, NJ 8 pm

*(Continued, page 18)***Robert Finster**

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DES MOINES, IOWA

CALENDAR—(Cont. from p. 17)

Gerre Hancock; Westminster Presbyterian,
Wilmington, DE 7 pm
Organ recital; Christ Episcopal, Reading,
PA 4 pm

Pocono Boy Singers; Bethany Wesleyan
Church, Cherryville, PA 7 pm
Karl E Moyer; St Pauls Lutheran, Millers-
ville, PA 7:30 pm

Lloyd Bowers, harpsichord; Cathedral of
Mary Our Queen, Baltimore, MD 5:30 pm
Abbey Chamber Singers, Michael Donald-
son, dir; Reformation Lutheran, Washington,
DC 3 pm

Clyde Holloway; National City Christian,
Washington, DC 8 pm
Choral music of Duruflé; Cathedral of
St Philip, Atlanta, GA 8:30 pm

Brahms Requiem; First Presbyterian, Ft
Lauderdale, FL 8 pm
Marilyn Mason; Independent Presbyterian,
Birmingham, AL

Karel Paukert; Museum of Art, Cleveland,
OH 2:30 pm
Delbert Disselhorst; Lakewood United
Methodist, Lakewood, OH 8 pm

Ted Alan Worth; First United Methodist,
Dearborn, MI 7 pm
Philip Gehring; Valparaiso U, IN 4 pm
Paul Emmons; Millikin U, Decatur, IL 8 pm

7 FEBRUARY

John Pagett, Dupré lecture-recital; Church
of St Mary the Virgin, New York, NY 8 pm
Gerre Hancock; St Johns Church, Mem-
phis, TN 8:15 pm

8 FEBRUARY

Peter Planyavsky; St Thomas Church, New
York, NY 7:30 pm

John Weaver; Church of the Ascension,
New York, NY 8 pm
Kerry Beaumont; St Marks Church, Phila-
delphia, PA 12:05 pm

9 FEBRUARY

Steve Roberts; United Church on the
Green, New Haven, CT 12 noon
Music of Mundy & Shepherd; St Thomas
Church, New York, NY 12:10 pm

Hilton Baxter; St Johns Church, Washing-
ton, DC 12:10 pm
August Humer; Cathedral of the Immacu-
late Conception, Syracuse, NY 8:15 pm

10 FEBRUARY

Mark Adams; St Thomas Church, New
York, NY 12:10 pm

11 FEBRUARY

August Humer; Grace Presbyterian, Jen-
kintown, PA 8:15 pm
Carl Staplin; Houghton College, Hough-
ton, NY 8 pm

12 FEBRUARY

Carl Staplin, workshop; Houghton College,
Houghton, NY 9 am

13 FEBRUARY

Robert & Rosalind Koff, violin & harpsi-
chord; Fogg Museum, Harvard U, Cambridge,
MA 3 pm

Brian Jones; First Church, Cambridge, MA
5 pm
Richard Coffey; Center Church, Hartford,
CT 3:30 pm

Beethoven Mass in C; St Bartholomews
Church, New York, NY 4 pm
Bach Cantata 126; Holy Trinity Lutheran,
New York, NY 5 pm

Mary Monroe; Immanuel Lutheran, New
York, NY 5 pm
Robert Ampt; St Thomas Church, New
York, NY 5:15 pm

Brahms Requiem; First Presbyterian, Red
Bank, NJ 4:30 pm
Allen Shaffer; Cathedral of Mary Our
Queen, Baltimore, MD 5:30 pm

Baltimore Bach Society; Goucher Concert
Hall, Baltimore, MD 8 pm

Paul Hesselink; Presbyterian Church, Farm-
ville, VA 4 pm

Mozart Requiem, Billie S Houston, cond;
First Presbyterian, Wilmington, NC 5 pm

Jefferson C McConaughy; Cathedral of
St Philip, Atlanta, GA 5 pm

Virgil Fox; Presbyterian Church, Deerfield
Beach, FL 8:30 pm

David Craighead; First Congregational,
Columbus, OH 8 pm
Karel Paukert; Museum of Art, Cleveland,
OH 2:30 pm

Barry Brunton Choir; St Marys Catholic,
Delaware, OH

John Obetz; First Baptist, Indianapolis,
IN 8 pm

Junior choir festival; Grace Lutheran, Glen
Ellyn, IL 4 pm

Bach Cantata 82; Grace Lutheran, River
Forest, IL 4 pm

Jay Peterson; MacMurray College, Jack-
sonville, IL 8:15 pm

August Humer; First Baptist, Peoria, IL
3:30 pm

14 FEBRUARY

Richard Morris, with Martin Berinbaum,
trumpet; OSU campus aud, Newark, OH 8
pm

15 FEBRUARY

Cherry Rhodes; Alice Tully Hall, Lincoln
Center, New York, NY 8 pm

August Humer; Cathedral of the Sacred
Heart, Newark, NJ 8:30 pm

Richard Alexander; St Marks Church, Phila-
delphia, PA 12:05 pm

James Moeser; West Liberty State College,
WV

Concordia College Choir, Paul Christian-
sen, dir; First Presbyterian, Ft Wayne, IN 8
pm

7 JANUARY

John Obetz; University Church, Loma Lin-
da, CA 8 pm

9 JANUARY

Paul Manz, hymn festival; Westminster
Presbyterian, Lincoln, NE 4 pm

Organ service music concert; Central Park
Christian Church, Topeka, KS 3 pm

David Gary Worth; St Bedes Episcopal,
Menlo Park, CA 8 pm

10 JANUARY

George Baker; East Dallas Christian
Church, Dallas, TX

14 JANUARY

Gerre Hancock; 1st United Methodist,
Phoenix, AZ 8 pm

15 JANUARY

Barry Brunton Choir; First United Metho-
dist, Shreveport, LA 7:30 pm

Gerre Hancock, service playing workshop;
1st United Methodist, Phoenix AZ 9 am

16 JANUARY

Larry Palmer, harpsichord; Christ Church
Episcopal, Dallas, TX 4 pm

Barry Brunton Choir; Heavenly Rest Epis-
copal, Abilene, TX 8:30 pm

Philip Brunelle, with brass; Plymouth Con-
gregational, Minneapolis, MN

Fred Tulan; Lakeshore Ave Baptist, Oak-
land, CA 4 pm

Samuel John Swartz, all-Liszt; Immanuel
Presbyterian, Los Angeles, CA 7 pm

17 JANUARY

George Baker; Trinity Episcopal, Baton
Rouge, LA 8 pm

Barry Brunton Choir; St Pauls Methodist,
Las Cruces, NM 8 pm

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18 JANUARY
 Carl Staplin, European organ workshop; U of Northern Iowa, Cedar Falls, IA 7:30 pm

Barry Brunton Choir; First United Methodist, Albuquerque, NM 7:30 pm

21 JANUARY
 Barry Brunton Choir; All Saints Episcopal, San Diego, CA 8 pm
 William Porter; St Marks Cathedral, Seattle, WA 8 pm

22 JANUARY
 William Porter, workshop; St Marks Cathedral, Seattle, WA 9:30 am

23 JANUARY
 Carlene Neihart, organ dedication; John Knox Village Int Pavillion, Lees Summit, MO 3 pm
 Marilyn Mason; Catalina Methodist, Tucson, AZ 4 pm
 Alex Johnson, with instruments; All Saints Church, Riverside, CA 4 pm
 Jelil Romano; First Lutheran, Los Angeles, CA 4 pm

24 JANUARY
 George Baker; St Stephens Presbyterian, Ft Worth, TX 8:15 pm
 Marilyn Mason, workshop; Catalina Methodist, Tucson, AZ
 Barry Brunton Choir; St Pauls Cathedral, Los Angeles, CA 12:45 pm

25 JANUARY
 Ladd Thomas; Brigham Young U, Provo, UT 8 pm

29 JANUARY
 Peter Hurford; St Stephen Lutheran, Bloomington, MN 8 pm
 Barry Brunton Choir; St Bedes Episcopal, Menlo Park, CA 8 pm

30 JANUARY
 Carl Staplin; Drake U, Des Moines, IA 4 pm
 Barry Brunton Choir; Central Lutheran, San Francisco, CA 5 pm

31 JANUARY
 Barry Brunton Choir; Bidwell Presbyterian, Chico, CA 8 pm

1 FEBRUARY
 Barry Brunton Choir; Central Lutheran Eugene, OR 8 pm

3 FEBRUARY
 Barry Brunton Choir; St Michael & All Angels Episcopal, Portland, OR 8 pm

4 FEBRUARY
 Robert Glasgow; U of Kansas, Lawrence, KS
 Thomas Richner; First Congregational, Los Angeles, CA 8 pm
 Barry Brunton Choir; University Presbyterian, Seattle, WA 8 pm

5 FEBRUARY
 John Obez; RLDS Aud, Independence, MO 8 pm
 Barry Brunton Choir; Manito Presbyterian, Spokane, WA 8 pm

6 FEBRUARY
 Gordon and Helen Betenbaugh, with choir & orch; Westminster Presbyterian, Lincoln, NE 4 pm
 Thomas Richner, all-Mozart; La Jolla Presbyterian, CA 4 pm
 Barry Brunton Choir; First Congregational, Walla Walla, WA 7 pm
 Victorian evensong; Cathedral Singers, D L Butler, dir; Cathedral of St John the Baptist, Portland, OR 7:30 pm

7 FEBRUARY
 Barry Brunton Choir; St James Episcopal, Bozeman, MT 8 pm

8 FEBRUARY
 Barry Brunton Choir; St Marks Cathedral, Salt Lake City, UT 8 pm

9 FEBRUARY
 Barry Brunton Choir; St Johns Cathedral, Denver, CO 7:30 pm

10 FEBRUARY
 Barry Brunton Choir; First United Methodist, Wichita, KS 8 pm

11 FEBRUARY
 Larry Palmer, harpsichord; Centenary College, Shreveport, LA 8 pm

12 FEBRUARY
 Barry Brunton Choir; Christ Church Cathedral, St Louis, MO 8 pm

13 FEBRUARY
 John Weaver; Marvin United Methodist, Tyler, TX 3:30 pm
 Gerre Hancock; Texas Tech U, Lubbock, TX 3 pm

INTERNATIONAL

5 JANUARY
 Charpentier Messe de Minuit, Corelli Christmas Concerto; Christs Church Cathedral, Hamilton, Ontario 8 pm

6 JANUARY
 John Tuttle; St Pauls Anglican, Toronto, Ontario 12:05 pm

13 JANUARY
 André Knevel; St Pauls Anglican, Toronto, Ontario 12:05 pm

16 JANUARY
 Richard Birney Smith, harpsichord, with orch; Erindale College, Mississauga, Ontario 2 pm
 Rejean Poirier, with André Bernard, trumpet; Christ Church Cathedral, Ottawa, Ontario 4 pm

17 JANUARY
 Te Deum Consort, Richard Birney Smith, dir; St James Cathedral Hall, Toronto, Ontario

19 JANUARY
 Robert Weddle; U of Salford, England 7:30 pm

20 JANUARY
 David Smith; St Pauls Anglican, Toronto, Ontario 12:05 pm

26 JANUARY
 St Mary Magdalene choirs, Robert H Bell, dir; Trinity College chapel, Toronto, Ontario 8:30 pm

27 JANUARY
 Marie-Claire Alain, all-Bach; St Michaels Anglican, Paris, France 8:30 pm
 Real St Germain; St Pauls Anglican, Toronto, Ontario 12:05 pm

3 FEBRUARY
 John Tuttle; St Pauls Anglican, Toronto, Ontario 12:05 pm

10 FEBRUARY
 Don Thompson; St Pauls Anglican, Toronto, Ontario 12:05 pm

11 FEBRUARY
 Richard Birney Smith, organ & harpsichord; St Christophers Church, Burlington, Ontario 8:15 pm

13 FEBRUARY
 Richard Birney Smith, organ & harpsichord; St Pauls Church, Dundas, Ontario 7:30 pm

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ARTICLES, REPORTS, & REVIEWS

American Institute of Organbuilders makes Diapason Official Journal. Jun/2
 Anderson, Robert. An Organist's View Through the Music Rack. Nov/3
 Barber, Beth Berry. Conference on the Organ in America.* Nov/14
 Black, George. Contemporary Organ Music at Hartt College. Aug/12
 Cook, Mary Jean. Errata in the Published Organ Works of Jean Guillou. + May/4
 Duncan, Miriam Clapp. Concerning Père Engramelle — A Letter. Jan/15
 Eschbach, Jesse Ernest III. The Cavallé-Call Grand Orgue in the Church of Saint-Sulpice, Paris, France.* Sep/4
 Fitzer, Joseph. The Sludge Debate: An Excursion into Organ Esthetics. Jan/1
 Flint, Edward W. Dom Bedas and "L'Art du Facteur d'Orgues." Mar/5
 Frank, Gerad. The Choate Organ-Harpsichord Seminar — a Review. Sep/22
 Golos, Jerzy. An Historical Survey of Organbuilding in Poland until 1900.* Apr/1
 Haselböck, Martin. A New Organ for Vienna.* Nov/4
 Johnson, Calvert. Rhythmic Alteration in Renaissance Spain. + Jul/4
 Klinda, Ferdinand. A Possible Source for Bach's Organ Fugue in B-Minor, BWV 544. + Feb/13
 Kratzenstein, Marilou. A Survey of Organ Literature & Editions: Hungary and Poland. + Oct/14
 Kratzenstein, Marilou. A Survey of Organ Literature and Editions: The Low Countries. + Jan/4
 Kratzenstein, Marilou. A Survey of Organ Literature and Editions: Scandinavia. + Apr/6
 Kratzenstein, Marilou. A Survey of Organ Literature & Editions: Switzerland and Bohemia. + Sep/8
 Kratzenstein, Marilou, and Arthur Lawrence. AGO 76 Boston — a Review. Aug/1
 LaMirande, Arthur. Franz Schmidt: A Neglected Master.* + Mar/1
 Lawrence, Arthur. American Institute of Organbuilders Fourth Annual Convention — a Report. Nov/1
 Lawrence, Arthur. Another Masterpiece in Danger: The Organ of St-Eustache is Dying — A Report. July/2
 Lawrence, Arthur. New Kern Organ in Paris—A Review.* Sep/20
 Lawrence, Arthur. Saint-Guilhem: French Classic Organ in the Desert.* May/3
 Lawrence, Arthur. Xavier Darasse in Paris — A Review. Jan/10
 Lora, Doris. Oberlin Organ Institute—A Review. Sep/16
 McClure, Theron R. Polyconductors.* Dec/1
 Murray, Thomas. A Performance Style for Mendelssohn. Aug/6
 O'Donnell, John. And yet they are not three Fugues: but one Fugue (Another look at Bach's Fugue in E-Flat). + # Dec/10
 Palmer, Larry. Harpsichord Repertoire in the 20th Century, III: In the Orchestra, 1909-1951. Mar/4
 Palmer, Larry. Ravel and the Harpsichord. Feb/4

Parks, Anne. The Five Fantasies for Organ of Ross Lee Finney. + Dec/4
 Peterson, John David. Frank Martin's "Pascaille" for Organ. + May/6
 Peterson, John David. Symbolism in J. S. Bach's Prelude and Fugue in E-Flat and its Effect on Performance. + Feb/1
 Regestein, Lois. Organ Historical Society 21st National Convention.* Sep/1
 Rizzo, Jeanne. George Dorrington Cunningham, 1878-1948.* Jun/1
 Scheibert, Beverly. Equal Opportunity in Church Hiring. Aug/2
 Schuneman, Robert. AGO St. Louis Conclave Congenial and Relaxed—A Review. Feb/5
 Schuneman, Robert. Kim Kasling in Chicago—A Review. Jan/9
 Schuneman, Robert. King's College Choir at AGO 76 Boston. Aug/3
 Shackelford, Rudy. Notes on the Recent Organ Music of Vincent Persichetti. + # Nov/5
 E. M. Skinner Organ Restored in Detroit, at Jefferson Ave. Presbyterian.* Oct/1
 Taylor, Frank. The New Fisk Organ at the University of Vermont—A Review.* Jul/1
 Venerable Boston Organ Finds New Home in Mankato, Minnesota (Johnson & Son, Op. 499).* May/1
 Vigeland, Hans. A Summer Reminiscence.* Nov/16
 Weber, Victor. Choral Music for the Bicentennial—A Review. Feb/17
 Welsh, Wilmer Hayden. An Impromptu Recital. Oct/2
 Wienandt, Elwyn A. After the Bicentennial, What? Sep/3
 Witt, E. O. A Harpsichord Primer: One Maker's View.* Aug/8

RECORD REVIEWS

Ashforth, Alden. Byzantia: Two Journeys after Yeats, played by James Bossert (Orion ORS 74164). Jul/2
 Bach Goes to Town, played by Igor Kipnis (Angel S-36095). Oct/4
 Bach, CPE, Concerto 27, & JC Bach Concerto 16, played by Hans Goverts (Musical Heritage Soc MHS 3299). Oct/4
 Bach, J.S. French Suites, played by Kenneth Gilbert (Harmonia Mundi MNU 438). Oct/4
 Bach, J. S. Eight Little Preludes and Fugues, played by E. Power Biggs (Columbia M 33975). Dec/3
 Bach, J. S. Musical Offering, played by Kuijken, Kohnen, & Leonhardt (Phillips Seon 6575-042). Oct/4
 Bach, J. S. 3 Partien, played by Gustav Leonhardt (Harmonia Mundi 20 22618-2). Oct/4
 Centennial Celebration, by choir and organ of First Presbyterian, Deerfield, Illinois (Delta DRS 75M 483). Jul/10
 Coral Ridge Presbyterian Church choir and organ (CRP-1001). Apr/21
 Dupré, Marcel. The Way of the Cross, played by William Teague (LER-100, SC-194). Jul/10

Fantini-Frescobaldi, A Concert in Rome, 1635, played by Fred Sautter & Douglas Butler (Ars Forma SQ 4001), Jul 10
 Forqueray, Antoine, works, played by Gustav Leonhardt (Phillips Seon 657038). Oct/4
 Frescobaldi, Girolamo, works played by Edward Brewer (Musical Heritage Soc MHS 3245). Oct/2
 Frescobaldi, Girolamo, works, played by Luigi Tagliavini (I Classici SHRI 1012). Apr/2
 Freiburg antiphonal organs, played by E. Power Biggs (Columbia MQ 33514). Dec/2
 Harpsichord Now and Then, played by Larry Palmer (Musical Heritage Soc MHS 3222). Oct/4
 Hymnprovisation, played by Charles H. Finney (Advent SQ 5015). Jul/10
 Instruments of the Middle Ages & Renaissance, played by Early Music Consort of London (Angel SBZ 3810). Oct/4
 Langais, Jean. Cinq Méditations sur l'Apocalypse, played by Marie-Louise Jaquet (Arion ARN 38-312). Jul/10
 Marchand, Louis, complete organ works, played by Frank Taylor (Elysee SDA 1005/6). Jun/6
 Martino, Donald, and Daniel Pinkham, works, sung and played by New England Conservatory personnel. (Golden Crest NEC 114). Apr/2
 Meantone Organ, played by Richard Birney Smith (Te Deum TDR-002). Apr/2
 Muffat, Georg, Apparatus Musica-Organistic, played by Leena Jacobson (Musical Heritage Soc MHS 3074/5/6). Feb/5
 Las Piñas bamboo organ, played by Wolfgang Oehms (Psallite 168/170 275). Jul/15
 Reinagle, Alexander, 3 sonatas, played by Jack Winerack (Musical Heritage Soc MHS 3359). Oct/4
 Siffer, Paul J., original compositions, played by the composer (Fredonia FD-2). Jul/2
 Silbermann & Heidenreich organs, played by Werner Jacob (EMI Electrola IC 147-29110/14, 063-29086). Jun/6
 Stars and Stripes Forever, played by E. Power Biggs (Columbia M 34129). Dec/2
 Vista Records VPS 1001, 1002, 1004, 1005, 1006, 1010, 1021, 1022, 1023, 1024, 1025. Mar/2
 Vivaldi Antonio, 7 concerti, played by Secolo Barocco (Musical Heritage Soc MHS 3302). Oct/4
 Willan, Healy, and others, works sung by St. Mary Magdalene choir (SMM 0002, 7504, QC 982). Apr/2

OBITUARIES

Adams, Nelson F. Feb/3
 Becker, Arthur C.* Apr/11
 Dirksen, Richard Watson. Aug/17
 Fishburn, Hummel. Jun/9
 Flint, Edward W.* Jan/3
 Hill, L. Eugene. May/11
 Hopper, Francis H. Dec/12
 Hubbard, Frank (by Michael Steinberg). May/10
 Johe, Edward H. Apr/11
 Kresge, Allen R. Feb/3
 MacGregor, Margaret. Feb/3
 Munrow, David. Aug/14
 Murtagh, Lilian.* Dec/3
 Rassmann, Ferd T. E. Aug/17
 Raugel, Félix. Feb/3
 Ross, R. Wilson. Oct/6
 Shorney, G. Herbert. Dec/12
 Sperbeck, Benjamin F. Apr/11
 Tomlinson, Harry. Apr/11
 Trevor, Caleb Henry. Oct/6
 Wren, Bill. Apr/11

APPOINTMENTS

Atkinson, Gordon, as president, RCCO.* Oct/5
 Bearsley, Peter B., to Christ Church Cathedral, Springfield, MA.* Oct/6
 Beaumont, Kerry, to First Presbyterian, Trenton, NJ. Jan/3
 Benbow, Charles, to U of Oklahoma, Norman, OK. Oct/5
 Brown, Charles S., to St. John's Episcopal, Dallas, TX. Dec/6
 Brown, David Burton, to Carmel United Methodist, Carmel, IN.* Dec/6
 Butler, Douglas L., to Cathedral of St. John the Baptist, Portland, OR. Sep/19
 Campbell, Neal, to St. Peter's Episcopal, Philadelphia, PA. Oct/6
 Chapman, Robert Knox, to St. Raymond Nonnatus Catholic, Joliet, IL.* Oct/6
 Coleman, Franklin, to Christ Church Cranbrook, Bloomfield Hills, MI.* Nov/15
 Creech, Robert, accepts chairmanship at U. of Western Ontario, London. Jul/14
 Delong, Richard P., to East Dallas Christian, Dallas, TX. Sep/19
 Dirksen, Richard Wayne, as musician-in-residence, Washington Cathedral. Aug/11
 Downward, Brock W., to White Memorial Presbyterian, Raleigh, N.C.* Jul/14
 Duerr, Robert Kenneth, to All Saints Episcopal, Pasadena, CA. Oct/6

Dugal, Hélène, to Mary Queen of the World Cathedral, Montreal, Quebec.* Apr/12
 Eichenberger, Rodney, to USC faculty, Los Angeles, CA. Jul/14
 Foster, Thomas, to All Saints Episcopal, Beverly Hills, MA. May/17
 Grogan, Robert, to National Shrine, Washington, DC. Oct/6
 Gunther, Eileen Morris, to Foundry United Methodist, Washington, DC Sep/19
 Gustafson, Bruce, to St. Mary's College, Notre Dame, IN.* Oct/5
 Hansen, James, to National Shrine, Washington, DC. Oct/6
 Hellekson, Russell E., to chapel music assistant, Southern Methodist University, Dallas, TX. Jan/3
 Herndon, Bill, to St. Michael's in the Hills Episcopal, Toledo, OH. May/17
 Hewlett, David, as director of Conservatory of Music, Keene, NH. Mar/3
 Hipp, J. William, named chairman, SMU Music Division, Dallas, TX. May/17
 Hodgman, Peter J., named chairman, Ball State U, Muncie, IN. Aug/10
 Hurd, David J., Jr., to General Theological Seminary, New York, NY.* Aug/11
 Hurford, Peter, as visiting professor, U of Western Ontario, London, Ontario. Apr/12
 Jenkins, Paul, to endowed chair, Stetson U, Deland FL.* Sep/19
 Kaunzinger, Günther, to National Shrine, Washington, DC. Oct/6
 Keil, Philip, to St. Matthew's Episcopal, San Mateo, CA.* Aug/10
 Kibbie, James, to St. John's Episcopal, Ft. Worth, TX.* Nov/15
 LeBarron, Rev. Bruce E., to St. John the Evangelist Episcopal, Elkhart, IN.* Jun/3
 Lynch, Jane L., to Duke University, Durham, NC.* Dec/6
 Marcellus William, to Kenya Highlands Bible College, Kericho, Kenya. Apr/12
 Mason, Marilyn, appointed at U of Michigan. Dec/17
 Miller, Frederick, named dean, DePaul U School of Music, Chicago, IL.* May/17
 Mohansen, Rosalind, to St. Joseph's Catholic, Belmont, MA.* Feb/10
 Morgan, Douglas Keith, as Austin representative, Richmond, TX.* Dec/6
 Moyer, Karl E., as chairman, Millersville State College, PA. Aug/11
 Mullin, Randall, to St. David's Episcopal, Baltimore, MD.* Oct/5
 Murez, John, Jr., to the Presbyterian Church, Upper Montclair, NJ.* Sep/19
 Orr, N. Lee, to Tift College, Forsyth, GA.* Oct/6
 Parsons David O., to U of Wisconsin, Eau Claire, WI. Oct/6
 Paskowsky, Norman, to First Lutheran, Galveston, TX.* Oct/5
 Penny Howard L., as Austin representative for greater Buffalo-Utica, NY area. Mar/3
 Pro, George H., to Utah State U, Logan, UT.* Sep/19
 Ripper Theodore W., to Grace United Methodist, Venice, FL.* Aug/10
 Robinson, Mary Lou, to U of Kansas, Lawrence KS.* Oct/5
 Rowley, Naomi, to visiting musician, Wilfrid Laurier University, Waterloo, Ontario. Jan/3
 Schaefer John L., to Grace and Holy Trinity Cathedral, Kansas City, MO. Dec/6
 Schuneman, Robert, to New England and Boston Conservatories, Boston, MA. Sep/19
 Secour, Michael, to St. Mary-the-Virgin Episcopal, San Francisco, CA. Sep/19
 Self, William, to All Saints, Worcester, MA.* Oct/6
 Smith Charles G., Jr., as Casavant representative. Dec/6
 Smith, David Lennox, to Occidental College and Cal State U.* Aug/11
 Somerville, Thomas, becomes conductor at USC, Los Angeles, CA. Jul/14
 Stokes, William James N., to Washington Cathedral fellowship program.* Oct/6
 Taylor, Herman D., to Prairie View A & M U, TX.* Aug/11
 Vail, James H., becomes chairman at USC, Los Angeles, CA. Jul/14
 Valentine, Ralph B., to St. John's Episcopal, West Hartford, CT.* Aug/10
 Van Wye, Benjamin, to Old Dominion U, Norfolk, VA.* Dec/6
 Vogel, Harold, to Westminster Choir College faculty, Princeton, NJ. Dec/6
 Wagner, Randall E., to Durst Organ Supply Co.* Dec/6
 Walls, Robert J., to staff of Shawnee Press. Jul/14
 Walsh, Edward, to St. Martha's Episcopal, Detroit, MI. Mar/3
 Webb, Marianne, as assistant director, S III U music school, Carbondale, IL.* Aug/11
 Weidner, Raymond F., to First United Methodist, Grand Rapids, MI. Sep/19
 Weisser, William J., to Edenton St Methodist, Raleigh, NC. Jul/14

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REGISTERS

Whitener, Mary Frances, to First Baptist, Morganton, NC.* Apr/12
Wissinger, R. Joseph, as Reuter representative for Florida. Feb/10

PEOPLE

Avis, Luis, writes new work. Aug/17
Alain, Marie-Claire, receives gold disc in Paris. Jul/11
Albright, William, receives Guggenheim award. Dec/17
Andrews, Mildred, retires.* Mar/3
Bales, Gerald, performs "Boch to Bales" program. Jun/3
Barnea, Uri, has new works performed. Jun/3
Bates, Robert F., wins Ft. Wayne competition.* May/8
Beck, William C., and James Bossert, play complete works of Franck. Apr/11
Beltz, Oliver S., edits hymnal. Apr/15
Benbow, Charles, tours Russia. Feb/3
Berlinski, Herman, joins McFarlane Concert Artists.* May/14
Biggs, E. Power, has Bach TV film aired. Oct/1
Bish, Diane, performs own new work. May/16
Bitgood, Roberta, conducts own compositions. Feb/3; conducts Canadian workshop.* Jul/11
Black, George, performs contemporary music. Jun/3
Boe, David, plays in Germany. Oct/1
Boyer, Mabel Stewart, leads seminar. Apr/15
Brillhart, Jeff, wins Ottumwa contest. Jun/9
Burkhard, Willy, has new oratorio performed. Apr/16
Butera, Jerome, and Ross Beacraft, plan trumpet & organ series. Sep/18
Case, Del W., plays unusual recital. Jan/16
Cast, Lloyd E., conducts Stravinsky. Dec/17
Clark, J. Bunker, prepares radio series on early American keyboard music. May/15
Coggin, Eileen, gives Brahms masterclass. Mar/17
Cover, Mary Beth, wins Ft. Lauderdale competition. May/8
Diemer, Emma Lou, performs works by women composers. Jul/11
Douglass, Fenner, to open new Flentrop. Dec/16
Duerr, Robert Kenneth, wins Long Beach AGO competition.* Jun/9
Egnot, Johnnye, demonstrates Italian music. Dec/17
Eichinger, Walter A., retires from University United Methodist Temple, Seattle, WA. Oct/6
Faulkner, Quentin, plays de Grigny mass. Dec/16
Felciano, Richard, creates spatial bell work for Fort Worth.* Apr/21
Ferré, Susan Ingrid, conducts CPE Bach & Mozart. Mar/17
Flentrop, Dirk A., retires from organbuilding. Jun/2; receives royal award. Jul/11
Folts, Martha, plays at SMU. Nov/12
Fox, Virgil, celebrates 50th playing season. Oct/2
Freed, Ronald, elected to MPA office. Aug/16
Fuller, David, receives grant to prepare book on French Harpsichord Music. Apr/20
Gilbert, Kenneth, gives sixth summer course in Antwerp. Feb/4; gives first summer harpsichord class at Lurs-en-Provence, France. Apr/10
Glasgow, Robert, joins Arts Image management. Sep/21
Godding, Antone, has students play Carrette mass. Jun/3
Grady, John, is organist for international Eucharistic Congress. Sep/18.
Guenther, Eileen Morris, produces weekly radio program. Jun/3
Guinaldo, Norberto, plays bicentennial series. Apr/15
Hancock, Gerre, plays at SIU. Dec/16
Hanson, Howard, commissioned to write "New Land, New Covenant — Man and Spirit in '76" Mar/13; to conduct his opera "Merry Mount." May/15; celebrates 80th birthday. Oct/1
Heiller, Anton, teaches in Colorado.* Nov/12
Herman, Susan, premieres oratorio. Apr/14
Higginson, Vincent, compiles hymnal handbook. Jul/11
Hillsman, Walter, conducts in Oxford. Oct/1; plays in Europe. Dec/17
Hodkinson, Sydney, commissioned to write new work. Aug/16
Howes, Arthur, to conduct Zwolle organ program. Mar/3
Hyland, Robin, receives award.* Jul/11
Jensen, Wilma, tours Netherlands. Jul/11
Labounsky, Ann, plays Langlais premiere. Feb/3
Lafford, Lindsay, plays in Paris. May/16

Landis, Kenneth, is soloist with Pittsburgh Symphony Orchestra. Mar/21
Langlais, Jean, attends premiere of new works. Nov/12
Lawrence, Arthur, becomes editor of THE DIAPASON.* Sep/2
Lawrence, Edwin, composes new organ work. Apr/11
Legacé, Bernard, plays Bach cycle. Nov/12
Locklair, Dan S., performs own music. May/16
Lord, Robert Sutherland, plays in Paris. Jul/11
Lowry, David, gives lecture-recital. Mar/21
Lynch, W. David, plays new works. Jul/11
Manz, Paul, opens large Reuter. Dec/17
Mason, Marilyn, premieres Wallace Berry work. Jun/3
Mead, Edward, broadcasts own music. Apr/15
Mealy, Norman, conducts chant workshop. Apr/15
Miller, Max, guides students in AAGO exams.* Jun/3
Muro, Don, commissioned to write choral work. Apr/11
Murray, Michael, re-inaugurates Cleveland Municipal organ.* Jul/8; tours Europe. Jul/11
Nalle, Billy, plays in Wichita.* Aug/16
Ne'con, Ronald, speaks at Concordia. Nov/12
Noehren, Robert, retires from U of Michigan. Jun/2
Palmer, Larry, promoted at SMU, Dallas, TX. Aug/10.
Paukert, Karel, joins Murtagh Concert Management.* Feb/3; to lead conference. May/17; plays new music. Nov/12
Peek, Richard, has new work performed. Jan/16
Pilliod, Sarah, wins Bowling Green State U organ competition. Apr/13
Pinkerton, Lloyd, and Jack Ruhl, honored in Ft. Wayne. Dec/17
Pinkham, Daniel, has new work performed. Jun/3
Pinnock, Trevor, in residence at Washington U. Nov/10
Poister, Arthur, honored by Norfolk AGO. May/15
Quinney, Hazel Atherton, retires from University Church of Disciples of Christ, Chicago, IL. Oct/6
Raver, Leonard, plays new work by Marga Richter. Sep/18
Reynolds, William, speaks at Concordia. Nov/12
Rhodes, Cherry, plays in Vienna. May/15; plays in Luxembourg. Sep/18
Roberts, Myron, conducts own works. Mar/21
Routley, Erik, speaks at Concordia. Nov/12
Schafer, R. Murray, in residence at Wichita State U. Oct/2
Scharch, Stewart Alan, receives German Academic Exchange grant.* May/17
Schenk, Joseph, wins Mader competition. Jun/9
Sifler, Paul, plays new work in Yugoslavia. Oct/1
Sluys, Josef, plays at Mallorca festival. Apr/14
Smith, Mark, conducts Beethoven program. Jul/11; conducts Mendelssohn program. Sep/18
Spong, Jon, receives alumni award. Jun/3
Stekete, Johannes A., becomes president of Flentrop Orgelbouw. Jun/2
Steuterman, Dr. & Mrs. Adolph, return from South America. Sep/18
Tagliavini, Luigi, to direct Academy of Italian Organ Music. Mar/13
Tompkins, Charles B., wins Washington competition. Jul/11
Tulan, Fred, is robbery victim. Mar/21
Turner, Robert M., has new organ at First Presbyterian, Trenton, NJ, featured on TV program. Feb/3
Walker, Norman R., retires in Waveland, IN. Nov/17
Weir, Gillian, receives award in London. Sep/18
Westendorf, Omer, and Robert Kreutz, win hymn contest of 41st International Eucharistic Congress. Apr/13
Westendorf, Sue Vaughan, wins CCWO award. Aug/17
Wichmann, Russell G., honored in Pittsburgh. Aug/16
Wicks, Allgn, to conduct church music conference. Apr/13
Wilson, Gordon, and Grady, join McFarlane Concert Artists.* May/14
Wilson, James, gives harpsichord workshop. Mar/17
Wilson, Todd, wins Cincinnati scholarship. Jul/11
Woodworth, Robert E., Jr., plays for King of Sweden. Jul/11
Youngs, Scott A., wins San Antonio contest.* Jun/9

Zimmerman, Timothy L., plays in England. Sep/18

ORGAN STOPLISTS

Adams
Grace Church, Utica, NY. 4-man. Apr/18
Andover
Grace Episcopal, Manchester, NH. 2-man tracker.* Mar/20
Smith College, Northampton, MA. 2-man tracker.* Feb/15
Austin
Christ Church, Greenwich, CT. 4-man & 2-man. Jun/8
Mt. Lebanon United Presbyterian, Pittsburgh, PA. 4-man. Feb/15
St. Mary's Episcopal, Kinston, NC. 3-man. Aug/15
Balcom & Vaughan
Stewart Memorial Chapel, San Francisco Theological Seminary, San Anselmo, CA. 3-man.* Dec/8
Beckerath
Fine Arts Building, U of Houston, TX. 3-man tracker. Nov/1
Berghaus
St. John Lutheran, Hammond, IN 2-man. Oct/16
Berkshire
First Congregational, South Hadley, MA. 2-man. Aug/18
Rebuilt E. M. Skinner, First Church of Christ, Scientist, St. Petersburg, FL. 4-man. Nov/21
Boettcher
Putnam City Baptist, Putnam City, OK. 3-man. May/5
Bunn-Minnick
Rebuild of 1895 Felgemaker Sacred Heart Catholic, Cincinnati, OH.* Oct/19
Cannarsa
Christ United Methodist, Wauseon, OH. 2-man. Feb/14
Casavant
Basilica of Santa Maria de Guadalupe, Mexico City, Mexico. 5-man. Feb/11
Christ United Methodist, Ft. Lauderdale, FL. 3-man. Jun/12
Grace Lutheran, Champaign, IL. 2-man tracker. Jan/15
St. Peter's Cathedral, Erie, PA. 3-man. Oct/12
Daalen
Tracker announced for Eastman School of Music, Rochester, NY. Aug/16
Dobson
Antony Garlick residence, Wayne, NE. 2-man tracker.* Feb/11
Fisk
St. Michael's Church, Marblehead, MA. 2-man tracker. Jun/12
University of Vermont, Burlington. 3-man tracker.* Jul/3
Freiburger
St. Anne's Church, Annapolis, MD. 3-man tracker. Jun/8
Frels
Memorial Ward Chapel, Church of Jesus Christ of Latter Day Saints, Houston, TX. 2-man tracker. Nov/1
Fritzsche
Christ United Church of Christ, Latrobe, PA. 2-man. Jun/12
St. John's United Church of Christ, Reading, PA. 3-man. Jun/8
Greenwood
First Baptist, Union Springs, AL. 2-man. Sep/14
First Congregational, Raleigh, NC. 2-man. Apr/19
First United Methodist, Lynchburg, VA. 2-man. Feb/14
John Wesley United Methodist, Greenville, SC. 2-man. Sep/14
Springfield Baptist, Greenville, SC. 2-man. Feb/14
Restoration of 1890/1945 Pilcher, First Presbyterian, Union Springs, AL. 2-man. Jun/13
Gress-Miles
Grace Presbyterian, Jenkinton, PA. 4-man.* Jun/8
St. Thomas Church, Fairfield, CT. 2-man. Sep/15
Holloway
Trinity United Methodist, Kendallville, IN. 2-man. Jun/12
Restoration of 1910 Wicks, St. Anthony's Catholic, Indianapolis, IN.* 2-man. Jun/13
Holtkamp
Colgate U, Hamilton, NY. 3-man tracker.* Jul/13
Humpe
Christ the King Chapel, College of Steubenville, OH. 2-man. Sep/14
St. Margaret of Cortona Catholic, Columbus, OH. 2-man. Apr/19

Kern
St. Michael's Anglican, Paris, France. 2-man tracker.* Sep/20
Klinger
Pabst Theater, Milwaukee, WI. 4-man. Apr/14
Kney
Cathedral of St. Luke and St. Paul, Charleston, SC. 2-man tracker.* Dec/8
Layton
First Presbyterian, Casper, WY.* 3-man. Oct/16
Lewis & Hitchcock
St. Paul's Catholic, Silver Spring, MD. 2-man. Oct/8
St. Peter's Lutheran, Baltimore, MD. 2-man tracker.* Nov/20
Restoration of 1893 Riley, Roberts United Methodist, Alexandria, VA. 1-man tracker.* Jun/13
Miller
Faith Lutheran, Lincoln, NE. 2-man. Feb/12
First Christian Church, Columbus, KS. 2-man. Feb/14
Möller
Reginald Foote's 1938 touring organ installed in Organ Tower Pizza Restaurant, San Diego, CA.* May/15
Moore
Roberts Wesleyan College, Rochester, NY. 2-man tracker.* Apr/18
Phelps
First United Methodist, Erie, PA. 3-man tracker. May/5
Hexham Abbey, Hexham, England. 2-man tracker.* Apr/19
Trinity United Presbyterian, Santa Ana, CA. 3-man. Jul/13
Redman
First Methodist, Canton, TX. 2-man tracker.* Dec/15
Reynolds
Restoration of 1928 Estey, the Coliseum, Marion, IN. 3-man. Sep/17
Reuter
Faith Lutheran, Staunton, VA. 2-man Apr/18
Rieger
St. Augustin Church, Vienna, Austria. 4-man tracker.* Nov/4
Rodgers
First United Methodist, Dearborn, MI. 4-man, with electronic and pipe divisions. Nov/20
Ryan
Meredith College, Raleigh, NC. 2-man tracker.* Feb/15
Schantz
First United Methodist, Billings, MT. 3-man. Feb/12
Sixth Reformed Church, North Haledon, NJ. 2-man. Feb/12
Schlicker
Berkeley Hills Lutheran, Pittsburgh, PA. 2-man. Feb/11
First Presbyterian, Hollywood, CA. 4-man. Oct/17
St. Paul's Cathedral, Buffalo, NY. 2-man. 3-man. Jul/12
Schudi
First Methodist, Yoakum, TX. 2-man.* Oct/12
Preston Hollow United Methodist, Dallas, TX. 2-man.* Aug/15
Turner
Holy Trinity Lutheran, New York, NY. 3-man. Announced Sep/18; stoplist.* Oct/8
Visser-Rowland
St. Christopher's Catholic, Houston, TX. 2-man tracker. Nov/1
St. Saviour's Episcopal, Bar Harbor, ME. 2-man tracker. Jun/8
Wahl
St. Peter's Lutheran, Forestville, WS. 2-man tracker.* Feb/16
U of Wisconsin, Stevens Point. 2-man tracker.* Sep/15
Wicks
Kovach residence, Argos, IN. 2-man. Jul/12
Mobile home residence of Lawrence Walters, Garden City, KS. 2-man.* Aug/15
St. Cross Episcopal, Hermosa Beach, CA. 4-man. Feb/16
St. Peter's by the Sea Presbyterian, Portuguese Bend, CA. 3-man. Mar/20
Widener
John D. Kiser residence, Atlanta, GA. 2-man.* Jun/8
Wolff
First Unitarian, Ithaca, NY. 2-man tracker.* Feb/14
Zimmer
Holy Ghost Catholic, Hammond, LA. 3-man. Feb/12

* with photograph

+ with musical examples

with diagrams

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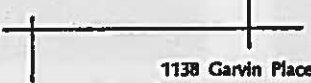
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