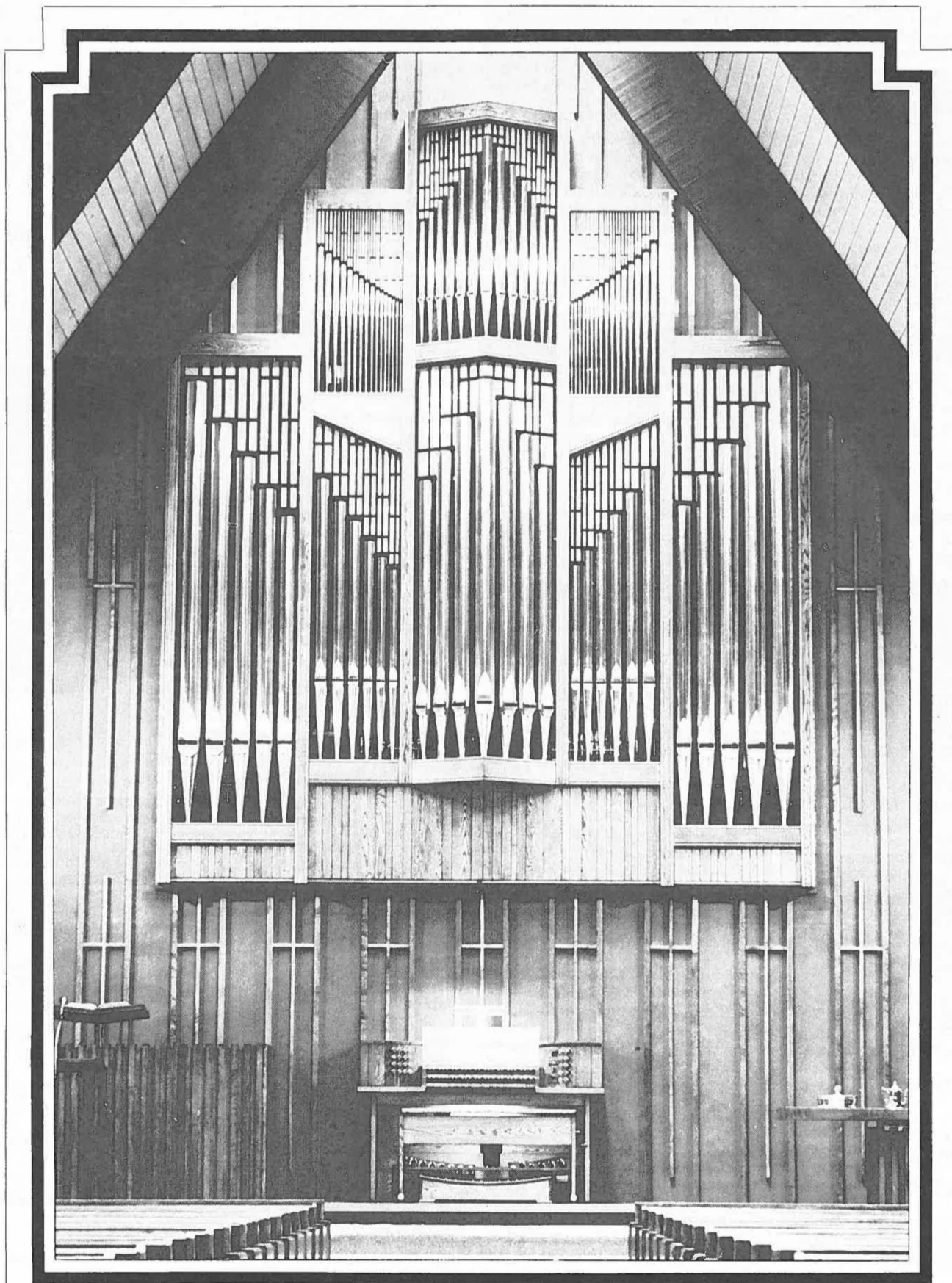


THE DIAPASON

APRIL, 1987



Bethel Christian Reformed Church, Sioux Center, IA
Specification on page 10

Editorial

It is most instructive and perhaps even enlightening to follow the correspondence in the January, 1987, issue of *The Organ Club Journal*, published by the *Organ Club of Great Britain*. The discussion centers on arguments pro and con for the Frobenius organ at Oundle School and in a wider sense another look at the old "classic/romantic" dichotomy. Statements deal with the types of actions employed, specifications, the presence or absence of combination actions, etc., etc. One might be tempted to dismiss such controversies as simply "that old thing, again!" On the other hand, one might be inspired to take up his pen in defense of his convictions. Such arguments should not be carelessly dismissed. The elements of key action, stoptist, voicing and scaling techniques and styles, winding, etc., are very real concerns for players and builders today. Mention might also be made of recent correspondence in *The American Organist*, last fall and early in 1987, on similar matters. The very concept of playing actions elicited very heated discussion indeed. One would hope that all of us continue to scrutinize our stance on these issues. In human endeavor, it is an easy trap to fall into the pattern of adopting a philosophy and then spending one's years defending that stance, instead of exploring and continuing to discover what we hope will be the "truth". It takes a delicate sense of balance to passionately embrace one's cause and at the same time remain open and receptive to other viewpoints. One might see some parallels in the Alexander Technique developed by F. M. Alexander. His approach to increasing one's awareness of the use of the self maintained the importance of the freedom to choose, and not simply follow habitual patterns. American philosopher John Dewey, who studied with Alexander and wrote about the Technique, mentioned the ability to hold firm to one's convictions while at the same time listening openly to opposite viewpoints.

My own reflection on these matters is based on the rich diversity of our organ heritage. It seems impossible to declare one "correct" approach to organ design. Certainly one can find some paths more fruitful than others. Some approaches seem to be at odds with the musical goals in mind. When asked what is the best organ, the best tonal design, indeed the best key action, one's reply must be qualified by many concerns: the best tonal design for what repertoire; the best key action for what type of installation; the best winding for what type of specification, etc. Easy, pat answers will not suffice. I remember what attracted me to the organ: a love of the sound, a deep admiration for the music, a never-ending fascination with the different kinds of organs in our world. I love to play the music of Louis Vierne, but I also find deep satisfaction in the music of Dietrich Buxtehude, Nicolas de Grigny, Olivier Messiaen, and a hundred other composers. And I realize that the music demands varying approaches to organ design. If builder #1 is right, can builder #2, who espouses opposite ideas on design, also be right? And what about builder #3, who incorporates some of each? Let us continue to search for truth, to demand quality, to evaluate our own cherished beliefs in the light of ongoing experiences, to listen, to be inspired, and to inspire others. A tall order indeed!

—Jerome Butera

1987 Summer Institutes, Workshops and Conferences

The Musician in Worship

June 1-10. Yale Institute of Sacred Music.

Summer symposium with lectures, concerts, worship services. William Albright, Robert Anderson, Robert Baker, David Gehrenbeck, Marilyn Keiser, Charles Krigbaum, Thomas Murray, Morgan Simmons, John Weaver, others.

Contact: Yale Institute of Sacred Music, Summer Symposium, 409 Prospect St., New Haven, CT 06510; 203/432-5180.

Bach Week 1987. Columbia College, Columbia, SC.

June 8-12. See listing in the March, 1987, issue.

Lutheran Summer Music—1987. Concordia College, Moorhead, MN.

June 14-July 12. See listing in the March, 1987, issue.

NPM Choir Director Institute. Various locations and dates.

See listing in the March, 1987, issue.

The Royal School of Church Music 1987 Training Courses. Various locations and dates. See listing in the March, 1987, issue.

Western Wind Workshops in Ensemble Singing

June 26-28, June 29-July 3. Lafayette College, Easton, PA.

July 17-19, July 20-24. SUNY, Fredonia, NY.

Practical seminars on the performance of a cappella music. Classes, lectures, performances.

Contact: The Western Wind, 311 W. 97th St. 6W, New York, NY 10025; 212/663-4794.

The Eucharist. School of Theology, Sewanee, TN.

June 29-July 10. See listing in the March, 1987, issue.

André Marchal Academy

July 6-9. Biarritz.

Lectures, classes, recitals at St. Martin's Church, Bayonne Cathedral, St. John the Baptist's Church, and St. Mary's Church, under the direction of Susan Landale.

Contact: Académie André-Marchal, 22, Avenue Victor-Hugo, F-64200, Biarritz, France.

Summer Seminar. New York School of Liturgical Music.

July 6-9. See listing in the March, 1987, issue.

Music in Parish Worship Seminars. Various locations and dates.

See listing in the March, 1987, issue.

Cambridge Choral Studies Seminars. Cambridge, England.

July 10-17, August 17-25. See listing in the March, 1987, issue.

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Proclaimers of the Word. Association of Lutheran Church Musicians.

July 12-15. See listing in the March, 1987, issue.

Romainmôtier Interpretation Course. Romainmôtier, Switzerland.

July 12-26. See listing in the March, 1987, issue.

Workshop on Music and Worship

July 20-24. Rollins College, Winter Park, FL.

Sponsored by the Florida Chapter of the Fellowship of United Methodists in Worship, Music, and Other Arts. John Obetz, John Sinclair, Cynthia Dobrinski, Ruth Artman, Dan Francabandiero, Sandra White, Scott Baker.

Contact: Robert R. Fejes, P.O. Box 1138, St. Petersburg, FL 33731; 813/894-4461.

Conference on Music in Parish Worship. University of Wisconsin-Madison.

July 21-23. See listing in the March, 1987, issue.

24th Early Music Festival. Bruges, Belgium.

July 24-August 1. See listing in the March, 1987, issue.

4th Annual Summer Choral Holiday Workshop. Ripon College, WI.

July 26-August 2. See listing in the March, 1987, issue.

Summer School for Organists. Cleveland Lodge, Dorking, Surrey, England.

July 27-August 1. See listing in the March, 1987, issue.

IX Course Interpretation of Spanish Organ Music. University of Salamanca.

August 6-17. See listing in the March, 1987, issue.

Here & There

The Eighth Annual Organ Study Tours of Europe take place this summer. Tour #1 includes Southern Germany, Austria, Italy, Switzerland and France, June 10-26, with organs by Hildebrandt, Scheibe, Silbermann, Schnitger, Ruffatti, and Klais. Tour #2 features Holland and England, July 1-15, including the famous Müller organ at St.

Bavo, Haarlem, as well as organs by Schnitger and Hinsz. Tour #3 will visit West Germany, East Germany, Czechoslovakia, and Austria, August 5-21, highlighting organs played by Bach, Buxtehude, Böhm and Walther.

For further information, contact: Organ Study Tours of Europe, P.O. Box 7082, Grand Rapids, MI 49510.

Here & There

Three leading American concert organists formerly represented by Howard Ross of Dallas, TX, have been added to the roster of **Phillip Truckenbrod Concert Artists**, based in Hartford, CT. Mr. Ross closed his agency earlier this year. The three new Truckenbrod artists are Robert Anderson, John Obetz and Carole Terry.



Robert Anderson

Robert Anderson has taught at Southern Methodist University in Dallas since 1960 and has been a featured performer at numerous AGO conventions. He is highly regarded as a champion of contemporary music, although his performance repertoire embraces music of all periods and national styles.



John Obetz

John Obetz is heard by thousands of radio listeners each week on his nationally syndicated program "The Auditorium Organist." He is organist at the Auditorium of the world headquarters of the Church of Jesus Christ of Latter Day Saints in Independence, MO, and is active on the national, regional and local levels of the AGO.



Carole Terry

Carole Terry teaches organ and harpsichord at the University of Washington in Seattle and has performed widely in North America and Europe. She holds degrees from Stanford and Southern Methodist Universities and the Eastman School of Music and has recorded for Musical Heritage Society and Crystal Records.



Michele Johns, James Kibbie, Marilyn Mason, Robert Glasgow

The Organ Department of The University of Michigan is hosting a year-long series of events in observance of the 350th anniversary of Dietrich Buxtehude's birth. The Faculty Buxtehude series is presenting the complete extant organ works in recitals by Robert Glasgow, Michele Johns, James Kibbie, and Marilyn Mason, on eight Sundays in February, March, and April on the school's Fisk organ. Concurrently with the series, James Kibbie is teaching a graduate seminar in the performance of Buxtehude's organ works. Recitals and lectures on Buxtehude will be included in the International Organ and Church Music Institutes (July 6-17) and the 27th Annual Conference on Organ Music (October 4-7). A major Buxtehude work will also be included in the required repertoire for the 1987 International Organ Performance Competition. Further information on these events is available from James Kibbie, The University of Michigan School of Music, Ann Arbor, MI 48109.

Dedication events of the new Brombaugh organ at Iowa State University take place April 23-25. The 50-rank instrument, built by John Brombaugh of Eugene, OR, is installed in the Music Department's recital hall. Featured performers and lecturers include David Boe, Peter Williams, Martha Folts, David Dahl, John Brombaugh, Lynn Dobson, Marilou Kratzenstein, Richard von Grabow, and Lynn Zeigler-Dickson, professor of organ at the University.

For further information, contact: Organ Dedication Festival, Music Department, Iowa State University, Ames, IA 50011; 515/294-3831.

Appointments



J. Melvin Butler

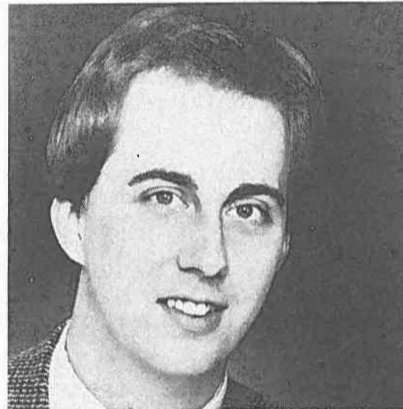
J. Melvin Butler has been appointed Music Director and Conductor of the Rochester, NY, Bach Festival Chorus. His appointment follows the retirement of Theodore Hollenbach, founder and director of the organization for 30 years. The 60-voice chorus presents a series of concerts of the cantatas and major works of Bach and Handel each year with the Rochester Philharmonic Orchestra. Dr. Butler holds the BMus degree from the Oberlin Conservatory and the DMA degree from the Eastman School of Music where he is presently Assistant Professor of Church Music. His organ teachers have included Garth Peacock and David Craighead. He also is Music Director and Organist of the Downtown Presbyterian Church in Rochester and is a part-time violist with the Rochester Philharmonic Orchestra. He records for Spectrum Records, and his transcriptions are published by Galaxy Music Corp.

Pamela Decker has been appointed University Organist at the University of the Pacific, Stockton, CA, where her duties will include teaching organ at UOP's Conservatory of Music and playing for weddings, memorial services, and performances in the chapel (for which UOP has decided to purchase a new organ). Pamela Decker holds the DMA degree from Stanford University, where her studies emphasized organ and composition. In 1980-81 she studied and performed in West Germany under a Fulbright Grant. Dr. Decker has ap-



Pamela Decker

peared as a recitalist in the U.S.A., Canada, and in Europe; her compositions for organ have been performed in several countries by American, Canadian, and German organists. Her first commercial record was released in 1986 on the Arkay label, and her *Passacaglia* for organ is published by Hindon Publications (Hinshaw). Dr. Decker will remain in her position of organist at St. Bede's Episcopal Church in Menlo Park, CA.



Jayson Rod Engquist

Norfield Congregational Church, Weston, CT, has named Jayson Rod Engquist as its new Minister of Music. Mr. Engquist, a native of St. Paul, MN, is a graduate of St. Olaf's College in Northfield, MN. From 1982 until 1984 he was organist of the First Congregational Church in Old Greenwich, CT, and from 1984 until the present he was organist of Saint Francis' Parish in Stamford. In his new position he will oversee the church's three choirs and direct the winter concert series "Music for a Sunday Afternoon," now in its fourth season.

As a singer, Jayson Engquist has appeared with the Pro/Arte Chamber Singers of Connecticut, the Minnesota Opera Company, Concentus Musicus of Minnesota, the Dale Warland Singers and the Cathedral Gregorian Singers of Minneapolis. Mr. Engquist is a member of the American Guild of Organists and the Association of Anglican Musicians. He also performs with his own Jayson Engquist Trio, a jazz ensemble comprised of piano, bass and drums. He recently appeared in two concerts with the late Benny Goodman and upcoming performances include two appearances at the Whitney Museum in New York City. Mr. Engquist is represented by Greenwich-Artists-Management, Inc., the Norwalk based arts management agency.

Beth Zuchino has been appointed Administrative Assistant for the San Anselmo Organ Festival. Ms. Zuchino is a freelance organist and harpsichordist in the San Francisco area who performs under the management of Paula Pugh Romanoux. She will work with director Sandra Soderlund to publicize and present the annual organ festival, which



Beth Zuchino

takes place each summer, filling the position held for the past two years by Betty McCalla. The dates for the 1987 festival are July 26-31; the theme is "The Bridge from Bach to Mendelssohn." The program will feature lectures and recitals by Martin Haselböck, Wm. A. Little, Douglas Butler, Wayne Leupold and others.

The Reuter Organ Company has announced that Peter Möller Daniels, formerly of the Möller Organ Compa-



Peter Möller Daniels

ny, has joined Reuter's sales team as Northern California/Western States Sales Representative.

Also joining Reuter as sales representatives are Lauralee Davis and Mary Ann Jacobsen. Ms. Davis, a graduate of Westminster Choir College, represents Reuter in New York State and throughout the northeastern states. Ms. Jacobsen



Lauralee Davis



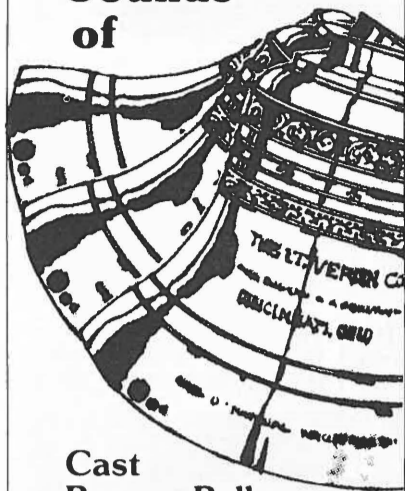
Mary Ann Jacobsen

is currently studying at Sam Houston State University and has been with the Symphony North of Houston for 11 years. She represents the company in the Houston and southern Texas areas.

Stephen M. Burk has been named National Sales Manager for The Reuter Organ Company, Lawrence, KS. Mr. Burk studied organ with Dr. William Paul Stroud at California State University, Long Beach, and until coming to Reuter served in the Air Force as Chief of Community Relations Section, Griffiss Air Force Base, New York.

The following have joined Reuter's factory and engineering staff: John Leach, Jeff Noll, Frank Darby, Allen Hase, William Ashburn, Tiffany Wingert, Franklin Robbs, John Bechen, Richard Moore, Steven Lloyd, and Ronald Rarick.

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Here & There



Michael Gailit

Michael Gailit is making his fourth U.S. tour this April with recitals in Iowa and Michigan (Hope College). Programs will include works by Buxtehude, Widor (*Symphony #4*), and Dupré (*Stations of the Cross*). In addition he will give a lecture on Austrian organ music at Luther College, Decorah, IA. Gailit twice performed the *Second Piano Concerto* by Brahms with the Philharmonia Hungaria earlier this month in Germany.

The Westfield Center for Early Keyboard Studies will sponsor its second national conference on the fortepiano April 24-25. Scholars, builders, curators, performers and restorers will convene to discuss Beethoven's middle period piano music and the instruments appropriate for its performance. This year's faculty includes Malcolm Bilson, Robert Winter, Robert Marshall, Owen Jander, Laurence Liben, Keith Hill, Margaret Hood, Tom Wolf, William Garlick, and E. Michael Frederick.

For further information, contact: The Westfield Center for Early Keyboard Studies, Inc., One Cottage St., Easthampton, MA 01027.

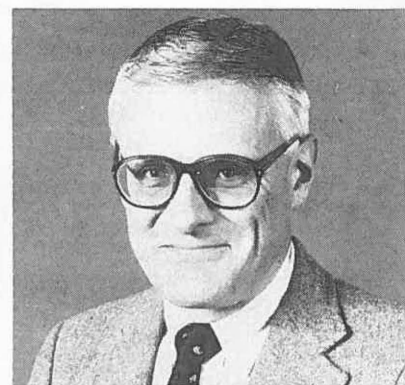
St. Peter's Church in Osterville, MA, will present the inaugural concert of its new Casavant organ on April 27. Organist Richard Benefield will be assisted by a string ensemble and vocal quartet. A

new work, Daniel Pinkham's *Sonata No. 3* for organ and strings, was commissioned by the late Mrs. Clifford Hendrix in memory of Mrs. Donald Alexander on the tenth anniversary of St. Peter's Parish. Pinkham's *Sonata* will be given its world premiere at this concert. Other works on the program include Buxtehude's *Prelude, Fugue and Chaconne* and *Cantata*, "Drei schoene Dinge sind," Haydn's *Concerto per l'organo* and *Salve Regina*, and Pinkham's *Sonata No. 1* for organ and strings.

The San Anselmo Organ Festival has announced its third annual National Improvisation Competition, open to organists age 35 and under. Prizes of \$1000, \$500 and \$250 will be presented to three finalists at the festival, July 26-31. Preliminary auditions are by tape recording due by May 15. Contestants are to perform any one movement from the major works of Felix Mendelssohn, improvise three variations on the hymn tune "Austria" by F. J. Haydn, and do a five to seven minute free improvisation in any style on a given theme by A. Salieri.

Judges for the preliminary competition will be Herbert Nanney, Susan Summerfield and Wilbur Russell. Judges for the final competition will be Martin Haselböck, Douglas Butler and John Fenstermaker. For further information and application blanks, contact: Sandra Soderlund, Director, San Anselmo Organ Festival, 2 Kensington Road, San Anselmo, CA 94960.

Douglas Reed, Associate Professor of Music at the University of Evansville, played the premiere performance of William Albright's *Symphony for organ* (1986) at the University of Evansville on November 4, 1986. The new work was commissioned by the University of Evansville with the support of the Indiana Arts Commission and the National Endowment for the Arts. Ted Rubright, percussionist, assisted.



William Osborne

William Osborne, University Organist and member of the Denison University music department faculty since 1961, received a new title this fall, the University's first "Distinguished Professor of Fine Arts." Osborne holds bachelor's, master's and doctoral degrees in music from The University of Michigan. Twice chairman of Denison's music department, Osborne also served as director of chapel music 1962-75. He has played organ recitals across the U.S. and in Europe, and has served as organist-choirmaster of Trinity Episcopal Church in Columbus (OH) for the past five years. He has numerous publications and recordings to his credit, as well as 45 entries in the new *Grove Dictionary of Music in the United States*.

The 17th Annual Wm. C. (Bill) Hall Pipeorgan Competition took place at First Presbyterian Church, San Antonio, TX, April 4. Undergraduate and graduate students competed for cash prizes exceeding a total of \$3,000.00. The cash awards and administrative support for the annual competition come from the Minnie Steven Piper Foundation, Alamo AGO Chapter, First Presbyterian Church and University Presbyterian Church, both in San Antonio, TX. Judges for this year's competition were Judith Hancock and Jerald Hamilton.



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Nunc Dimittis

The Rev. Fr. D. Rex Bateman died January 7, 1987 in Chicago at age 59. Born in Opolis, KS, he graduated from Kansas State at Pittsburgh in 1946 as a Spanish major. After teaching several years he enrolled at the American Conservatory of Music in Chicago to study with Edward Eigenschenk and Leo Sowerby. At the same time he worked at Gamble Hinged Music Co. and held the post of organist/choirmaster at St. John's Episcopal Church. He graduated from Seabury-Western Theological Seminary and worked 31 years in the Chicago Diocese, of which 29 were in Spanish ministry at St. Luke's, Church of the Advent, and Our Lady of the Americas. He chaired the Bishop's Advisory Commission on Liturgical Affairs, and served on the diocesan music commission, and on the national church's commission for translation of the 1978 prayer book into Spanish (*Libro de Oración Común*, 1982), after working many years on his own translation of the Anglican Missal and the Psalter. He set the new 3-year cycle of the English Psalter to plainsong, and also the 3-year cycle of gospel acclamations. Composer of a number of mass part settings in Spanish, he was an active member of the Spanish hymnal commission until shortly before his death.

An Easter tune of his, *Vencedor*, is to be included in the commission's forthcoming "sampler."

Robert K. Hale, a longtime resident of Short Falls (Epsom), NH, and formerly of Eureka and Kansas City, died February 9, 1987.

Born in 1897, he attended the University of Kansas, the American Conservatory in Chicago, and studied with Marcel Dupré in Paris. He was a veteran of World War I, having served with the 28th Machine Gun Battalion, 10th Division. During the twenties, Mr. Hale became a theatre organist playing in the days of silent films in many houses in Kansas, including the old Colonial Theatre in Kansas City, and finally in New York. A lifelong devotee of organs and organbuilding, Mr. Hale subsequently worked for the Estey Organ Company and then for many years operated his own business known as The Organ Loft, building and restoring pipe organs. He also marketed a line of "Pembroke" organ kits.

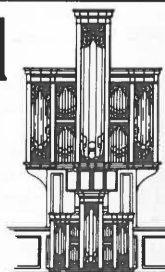
He was a former member of the Organ Historical Society, the National Association of Organists, and also belonged to the American Guild of Organists, having served several terms as Dean of its New Hampshire Chapter.

Harald Vogel

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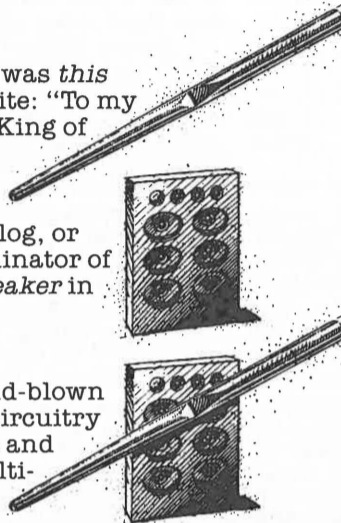
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Romantic Organ Festival University of Redlands

The University of Redlands, Redlands, CA, sponsored an International Romantic Organ Festival, January 12-15. The conference, under the direction of Dr. Samuel Swartz of the University, attracted over 75 participants.

Dr. Orpha Ochse, professor of music at Whittier College (CA), opened the festival with a lecture on the "Musical Environment in the 19th Century." She discussed the political, social, and economic conditions which affected the evolution of the Romantic style.

Monday afternoon, Dr. William Bates, professor of music at the University of South Carolina (Columbia), gave a scholarly presentation comparing details of current editions of works by Liszt, Franck, Brahms, and Reubke with the original manuscripts and first editions of the same works. He compiled measure-by-measure analyses of discrepancies which appear in current editions.

Later the same afternoon Dr. Swartz gave a demonstration of the four-manual, 68-rank Casavant organ in the Memorial Chapel which was to be used for the five recitals during the Festival. Built in 1927, Opus 1230 of the Casavant Company received its tonal design from Marcel Dupré, and was dedicated on February 28, 1928, by Pietro Yon.

Monday evening's recitalist was Professor Hans U. Hielscher, organist of the Marktkirche, Wiesbaden, Germany. He performed "Rhapsodie sur deux Noëls," "Menuetto," and "Toccata" from *Dix Pieces* by Gigout; *Fantasia III* Opus 157, by Saint-Saëns; and *Sonata V* by Guilman.

Tuesday morning Professor Hielscher lectured on the life of Alexandre Guilmant, and provided insights into the construction and melodic ideas of all eight of Guilmant's organ sonatas. In the



Front row (l to r): Samuel Swartz, Robert Glasgow, Orpha Ochse, Hans Uwe Hielscher, Heinz Lohmann.
Back row (l to r): Thomas Murray, Leslie Spelman, William Bates.

afternoon, Thomas Murray, from Yale University, spoke on "The Organ Works of Saint-Saëns: Neglected Treasures," and played excerpts from his new recording to illustrate different aspects of Saint-Saëns' style.

Following Professor Murray's presentation, the guest artists and lecturers participated in a panel discussion moderated by Dr. Swartz. The question under discussion was "Decadence or Delight?" The panel began by exploring the emotional excesses in Romantic music. The conversation evolved into a consideration of performance of Romantic works on non-Romantic tracker or neo-Classical organs.

Tuesday evening's recital featured Dr. William Bates: *Prelude and Fugue on B-A-C-H* by Liszt; *Chorale II in b minor* by Franck; *Chorale Prelude and Fugue on 'O Taurigkeit, o Herzelied'* by Brahms; and *Sonata on the 94th Psalm* by Reubke. Dr. Bates' memorized performance received a standing ovation.

Professor Heinz Lohmann, music director at Kirche zum Heilsbrönnen in Berlin-Schöneberg, West Germany, began Wednesday's events with a lecture on "The Organ Works of Max Reger," discussing Reger's life and many of his works. The lecture was highlighted by musical examples tape-recorded from

Professor Lohmann's performances.

Wednesday afternoon saw a lecture/demonstration on the "Modern French School: Lemmens to Vierne" by Dr. Robert Glasgow, professor of music, University of Michigan, Ann Arbor, MI. Dr. Glasgow began with a historical perspective on Cavallé-Coll's influence on the French school of Romantic organ music. He discussed organ technique as established by Jacques-Nicolas Lemmens and Alexandre Guilmant and carried on by Charles-Marie Widor, as well as the music of Widor, Franck, and Vierne. Dr. Glasgow concluded with a demonstration on how an organist might register the Franck *Chorale in E Major* on an American organ.

Professor Thomas Murray presented Wednesday evening's recital: three pieces by Saint-Saëns; three transcribed pieces by Elgar; *Sonata No. 13 in E-Flat*, Op. 161, by Rheinberger; and *Grand Pièce Symphonique* by Franck.

The final lecture of the week was given Thursday morning by Dr. Leslie P. Spelman, emeritus professor of music, University of Redlands. Dr. Spelman led a masterclass on phrasing and registration ideas for the eleven chorale preludes by Brahms. He was assisted by Jean Price, Scott Cloud, and Christopher Putnam, students of Dr. Spelman and Dr. Swartz.

Wednesday and Thursday afternoons featured organ crawls in Redlands and the surrounding area, organized by Christopher Putnam, a student at the University of Redlands:

Casavant organ (1972/1977) at the University Church of Seventh Day Adventists, Loma Linda, played by Kimo Smith;

carillon at the University of California, Riverside, played by Margo Halsted;

Andover Organ (1986) at St. John's Episcopal Church, San Bernardino, played by Jerry Ripley;

the organ at Trinity Episcopal Church, Redlands, a combination of old organs most recently rebuilt by Stuart Goodwin in 1976, played by Jeffrey H. Rickard; and

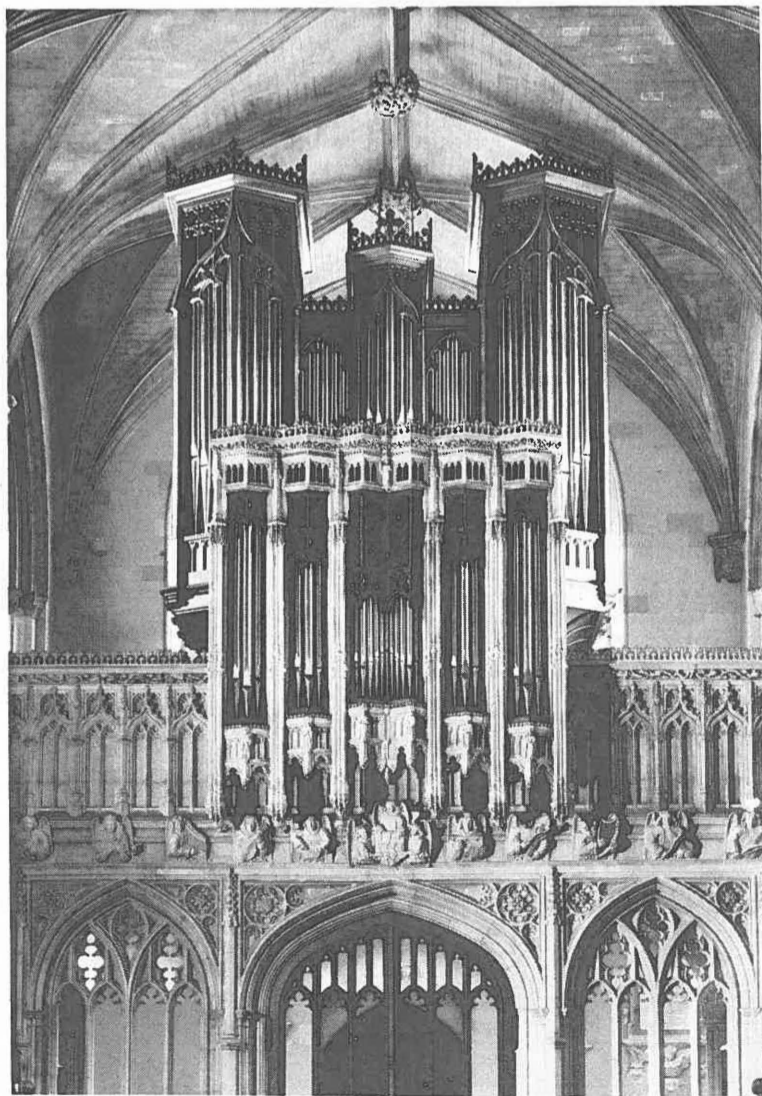
von Beckerath organ (1973) at the First United Methodist Church, Redlands, played by Christopher Putnam.

Thursday afternoon Professor Heinz Lohmann performed works of Max Reger, including four chorale preludes from Opus 67, *Phantasia for Organ* on the chorale *Ein feste Burg ist unser Gott*, Op. 27, and *Variations and Fugue on an Original Theme in f-sharp minor*, Op. 73.

The final recital of the week was given Thursday evening by Dr. Robert Glasgow. His program included *Cantabile* and *Fanfare* by Lemmens; "Lamento" from *Suite Latine* by Widor; *Chorale in E Major* by Franck; and *Fifth Symphony* by Vierne. A sudden drop in temperature during the afternoon gave rise to problems with the old Casavant organ. In spite of winding problems and several ciphers, Dr. Glasgow provided a fitting climax to the week.

The festival was both inspiring and enlightening, and demonstrated that there is great interest in scholarly and musical performance of 19th-century organ music. Dr. Swartz and the School of Music at the University of Redlands are to be commended for this enriching experience.

—Marie Ryken and Mary Echner



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| Principal | 4 | Principal | 4 | Fifteenth | 4 |
| Spitz Flute | 4 | Stopped Flute | 4 | Bassoon | 16 |
| Fifteenth | 2 | Nazard | 2 $\frac{2}{3}$ | Trumpet | 8 |
| Sesquialtera 2 $\frac{2}{3}$ | II | Gemshorn | 2 | Great to Pedal | |
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New Organ Music

J. S. Bach, *Complete Organ Works*, volumes I and II (Preludes and Fugues). Editio Musica Budapest, Nos. Z. 12927 and 12928 (Theodore Presser, agent). \$15.50 each.

These two volumes are part of an 11-volume set containing Bach's complete organ works. The edition is based on the nine volumes of *Editio Peters*, the relevant volumes of the *Bach-Gesellschaft* and the *Neue Bach-Ausgabe*, and "the most essential sources such as autograph manuscripts and manuscript copies dating from Bach's time and the second half of the 18th century." The preludes and fugues are arranged by key beginning with C major, and early versions of some of the pieces have been included because the editor rightly felt that the "musical quality justifies their performance." Also included as footnotes are musically relevant deviations among the various sources; this allows the performer to make the final decision regarding the playing version.

The features described so far are appropriate in a performer's edition, which Editio Musica claims to be, yet its four-language preface (German, English, French and Hungarian) provides too little information about each work to be of help to the performer, and there is no *critical notes* section in either volume, even though such a section would add few pages to the large oblong format. The mistaken assumption that performers are uninterested in details, too busy to read, or just don't want to be bothered with information that forces them to make musical choices through the process of study is an old-fashioned one in an age of college and university-trained musicians. Performers who want to know why one manuscript was chosen above another as the principal source, or why certain variant readings are not included in this edition are advised to consult the relevant volumes of the NBA. The problem with this advice is, 1) these NBA volumes can only be found in large libraries with strong music holdings; 2) they are not readily available for purchase; and 3) one must be able to read scholarly German to find the information one is seeking.

Editio Musica's edition, like other recent ones that claim links with the NBA is, for the reasons stated above, far from being a superior performer's edition. Although the price is reasonable, another negative feature is the binding. In the trade this type of binding is known as a "perfect binding," which is a misnomer for a lot of loose pages that are glued together instead of sewn. Such a binding, with any serious use, will come apart and need replacing in a very short time. If one is willing to overlook these shortcomings, my advice is to think again.

Franz Liszt, *The Complete Works for Organ*, volumes III & IV. Universal Organ Edition (European American), Nos. 17885 and 17886, \$19.95 each.

These slender and handsome volumes from the complete works edition of Liszt's organ music are part of a 10-volume set. In addition to the music, each of the first nine volumes contains notes on the sources, information about the date and place of composition, and

facsimile reproductions. The tenth volume is devoted to critical notes. To judge from the preface information, this "Urtext" edition is grounded on solid principles of musical scholarship, and the musical text is an attempt to establish Liszt's final intentions. Significantly divergent readings are printed in appendices. (For a detailed evaluation of the musical text, the tenth volume would have to be consulted, but it is unavailable at this time.)

The selections in volumes III and IV are all transcriptions of Liszt's own compositions: arrangements made by Liszt in volume III, and arrangements by others in volume IV. There are a few moderately difficult pieces in both, but the majority are rather easy and even sight-readable. Certain pieces sound a bit sentimental and undistinguished at times, but most are generally very suitable for service music. For anyone desiring the complete Liszt organ works, the Universal Edition is a must, and for those who have admired it, but have been hesitant to tackle the difficulties encountered in the frequently played large works, these volumes of easier and more accessible pieces will give many hours of musical pleasure.

Fritz Oberdoerffer, *Fantasy and Fugue in E Minor*. C. F. Peters, No. 66935, \$7.50.

Start with a heavy dose of Berlin pomp and Leipzig *Schmerz*; mix with an abundance of thick chords, diminished sevenths, dominant minor ninths, successive dominants, unexpected resolutions, constant modulation and busy counterpoint, and end up with Fritz Oberdoerffer's Regeresque *Fantasy and Fugue in E Minor*. The *Fantasy*, consisting of more than 100 measures of up-and-down dynamics from *pp* to *ff*, is built around two themes which take turns with alternating sections of homophony and pseudo-polyphony. The subjects of the densely textured double fugue are melodic transformations of the *Fantasy* themes. The fugue's *crecendo* dynamics coupled with its nervous counterpoint lead to the predictably thick eight-voiced conclusion. *Es ist nicht mein Geschmack!*

Healey Willan, *Chorale-Prelude on "Te Lucis"*. C. F. Peters No. 66869, \$3.00.

Originally published in 1955 and republished in 1983, Willan's "Te Lucis" is a slow and quiet meditation on the hymn tune. Formula rules however, with the hymn melody tossed back and forth in canon to a mechanical sounding accompaniment of dactylic and anapestic patterns moving in parallel thirds and sixths. This unrelieved repetition is coupled with a peculiarly unconvincing chromaticism.

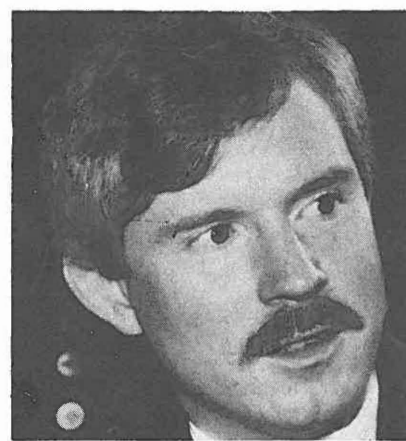
—Edmund Shay, DMA
Columbia College
Columbia, SC

Come, Thou Almighty King, David Schwobel. Van Ness Press (distributed by Broadman Press) 4180-09, \$5.95.

This is a collection of hymn interludes and accompaniments to 22 hymn tunes. Each setting begins with the last measure of the hymn tune which leads into an interlude with thematic material from the hymn, and always ends with a dramatic dominant 7th chord. This last chord cues the congregation to sing the final stanza of the hymn, for which there is a free harmonization. (In 17 of the 22 settings, the interlude serves as a modulation to a key $\frac{1}{2}$ - $1\frac{1}{2}$ tones higher than the original key.) Some of the chords chosen for the interludes and free harmonizations are striking and clever; others are a bit "schmalzy" and "Hollywoodish." These settings are far from the style of T. Tertius Noble. One might tire of a steady diet of this collection week after week (unless you or your church are looking for splashy chords and frequent modulation). However, occasional use of these settings might be



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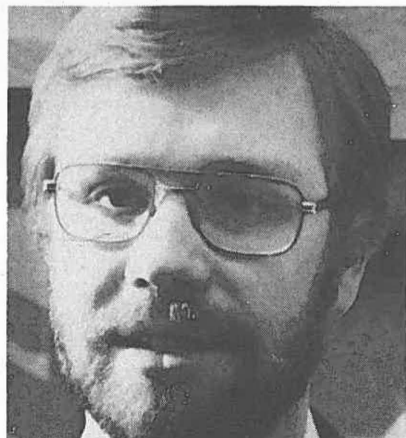
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enjoyable and could add interest to hymn singing.

Psalm 105, Psalm 21, Psalm 134, Gezang 91, Klaas Jan Mulder. Musiscript MR 106 (Unisong Muziekdistributie). Order from Church and Music Records, Box 154, Neerlandia, Alberta, Canada T0G 1R0. \$7.50.

These pieces are based on four hymn tunes, two of which we would recognize as "Old 100th" and "Allein Gott in der Höh sei ehr." The harmonies chosen are fairly standard. Two settings are cantus-firmus chorale settings, and two are written in trio style. Three of the settings include free harmonizations of the hymn tune. The style is reminiscent of that of Paul Manz.

Toccata's pour Orgue, Michelle Leclerc and Joseph Callaerts. Musiscript MK 503 (Unisong Muziekdistributie). Order from Church and Music Records, Box 154, Neerlandia, Alberta, Canada T0G 1R0. \$7.50.

The style of these toccatas may remind one of the flamboyant writing characteristic of the late 19th or early 20th centuries. They have the advantage of sounding more difficult than they are to play. Both toccatas are flashy, but the second seems more interesting musically. Either would make a good closing piece or encore.

—Dennis Schmidt

Book Reviews

Jaroslav Pelikan, *Bach Among the Theologians*. Fortress Press, 1986, 158 pp., \$14.95.

My first thought at reading the title of Pelikan's delightful *Bach Among the Theologians* was, "Daniel Among the Lions!" And it seems, according to Pelikan, that Bach survived with equal

aplomb, most likely with aid from the same source.

After a short discussion of the Church year (Advent-Epiphany, Lent-Easter, Ascension-Pentecost, and Trinity and Sundays following) and how Bach composed music for the various festive occasions of the liturgical calendar which was observed by the Lutheran churches he served, Pelikan devotes four chapters to the "Theological Context of Bach's Church Music." Beginning with a discussion of the musical heritage of the Reformation, he emphasizes the tremendous contribution of the German Reformation to the revival and augmentation of congregational hymn-singing. There is a chapter on Bach's relation to the spirit of German Enlightenment (*Aufklärung*) and the rationalism so prevalent in the first half of the 18th century, with the two figures of Frederick the Great, the "musician manque," and Johann August Ernesti bulking large in Bach's world. The conflict between confessional orthodoxy and Spenerian Pietism fills the next two chapters, along with an examination of chorale and cantata texts, finishing the first section of the book.

The second section, "Some Theological Themes," deals in more detail with the Saint Matthew Passion, the Saint John Passion, and the B Minor Mass. The Matthew Passion is discussed in terms of a meditation on the "doctrine of redemption as satisfaction of the justice of God through the death of the innocent Christ." The John Passion is Bach's way of emphasizing the other model of Atonement, the Christus Victor tradition. "By solemnizing the former in his Saint Matthew Passion and celebrating the latter in his Saint John Passion, Bach demonstrated once again his refusal to choose from among alternatives that had equally legitimate authority in his tradition" (p. 115).

In "Aesthetics and Evangelical Catholicity in the B Minor Mass," the next to the last chapter, Pelikan says, "As the praise of the eternal God, therefore,

Christian art was an expression of boundless freedom; but as the praise of the God who has limited himself in the Incarnation, it bound itself to form" (p. 121). The last chapter discusses how to understand the conflict between sacred and secular in Bach and his work. Was he the "staunch Lutheran" who preached through his music, or was he the "secular modern man, who did . . . what he was paid to do, including chorales and cantatas, but for whom the music was the thing and the text was incidental?" (p. 130). Though Pelikan agrees with much recent assessment of Bach as a "complex of opposites," assessment that says Bach *may* have been a mystic, *may* have been a "staunch Lutheran," *may* be considered the last of the Medieval craftsmen in music, but most assuredly "was a thoroughly professional musician, doing his job, day in, day out," Pelikan saves the last word for himself, and closes by saying, "This is almost the last word, because even this new (and yet very old) sacred-cum-secular Johann Sebastian Bach began his compositions by writing 'Jesu Juva [Jesus, help!]' and closed them by writing 'Soli Deo Gloria [to God alone be the glory]'"

A very informative book, helpful for pastoral musicians and musical pastors, *Bach Among the Theologians* would ideally be read with the various Passion, Mass, and Cantata texts close at hand as well as recordings of the respective musical pieces. I thoroughly enjoyed Pelikan's latest gift to the religious world, for so must all his books be considered.

—Steven Odom

Park Ridge (IL) Community Church

The New Grove Dictionary of American Music: Editors, H. Wiley Hitchcock and Stanley Sadie. Editorial Coordinator, Susan Feder. Pub. 1986, by Macmillan Press, Ltd. Distrib., Grove's Dictionaries of Music, Inc., NY. 4 vols., 2,700 pp. Illus. Discogs. Bibliogs. \$495.

The *New Grove Dictionary of American Music* is one of those addictive publications it is almost impossible to put down. I planned to begin writing this article 48 hours ago, but became completely immersed in pursuing the history of church music in this country, starting with *Organ*. I continued through articles on organ builders, composers and performers, to comprehensive ones on the music of a dozen religious denominations, from *Moravian Church, Music of the*, to *Roman Catholic Church, Music of the*, not to mention *Jewish-American Music*. On the way I found references to *Hymnody* and *Psalmody*, two fascinating and extensive entries detailing the history and development of each in this country, and they, in turn, sent me to *Psalms, Metrical; Anthems* and *Singing-school*; this last the history of an important institution of which I had previously known nothing.

Singing-school was preceded in Volume IV by *Singing in tongues*, a couple of paragraphs I could not pass up, and on the same page, *Sinatra, Frank*, while just after it came an informative three pages on *Sioux* music, complete with photograph, discography and a 30-item bibliography.

Turning to the secular side of organ playing, I pursued another big group of entries, starting with *Theatre Organ*, then *Wurlitzer*, and, by and by, *Electroacoustic Music; Moog, Robert A.; Jukebox; Calliope; Instruments*; and finally *Instrument Collections*.

There is one disadvantage to browsing through these four olive-drab, cloth-bound volumes. Together, they weigh over 18 pounds; a good four-and-a-half pounds each. Nor are they compact books, as are those of the parent *New Grove Dictionary of Music and Musicians*. These measure eleven inches by eight-and-a-half. After a while, the browser's back and shoulders feel the strain of constantly shuffling the four around.

However, that is the only negative to the technical side of these books. They

are beautifully, meticulously produced, with good-sized, clear print in a handsome, practical layout. The 700 high quality photographic reproductions and musical and other illustrations look, some of them, as though they came straight out of a museum catalogue, e.g., the reproduction of Graphic Notation from (John) Cage's *Fontana Mix* (1958) on page 337 of Volume I, or the reproduction of Isaac Sanford's engraving for the title page of Oliver Brownson's *Select Harmony* (?Hartford, 1783) on page 431 of the same volume.

American Grove is catholic in its sense of mission and comprehensive in its coverage. From the outset, it was planned to mirror the extreme variety and vitality of musical life in this country, say its editors, H. Wiley Hitchcock, Distinguished Professor of Music at the City University of New York, and Stanley Sadie, editor of *New Grove* as well as co-editor of this for Macmillan Publishers, Limited, of London, England, and also editor of *Musical Times*. The 5000-plus articles are detailed, but readably written for any age, and cross references are easy to follow. The logistics of finding and dealing with a thousand writers, and leaving no subject gaps, fell to editorial co-ordinator Susan Feder.

There seems to be no musical genre not covered, and none superficially. Jazz, classical, contemporary, the frankly experimental, rock, country, ragtime, folk, pop, spirituals, gospel, soul music; American Indian music (both an overview and by tribe, over 40 entries); Asian-American, Afro-American, Hispano-American music, you name it. There are entries on cities and on publishers, on critics and philanthropists, on poets, periodicals and groups, but above all, on composers and performers.

The eclecticism makes for some interesting juxtapositions. The entry on Michael Jackson lies between gospel singer Mahalia Jackson and vibraphonist Milt Jackson. Dolly Parton's photo smiles out at you right after avant-garde thinker and composer Harry Partch.

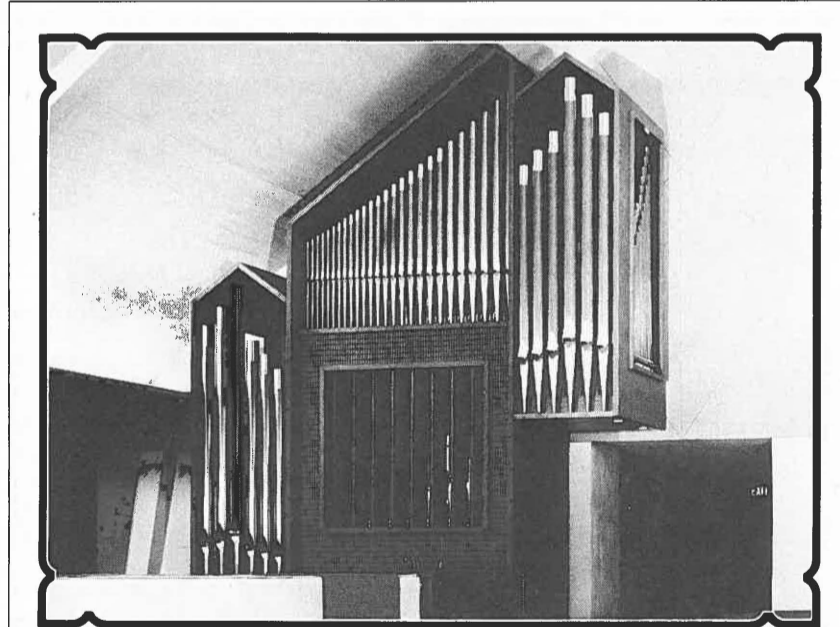
This dictionary, however, has a somewhat different slant from its parent *New Grove*. Where that work is aimed at scholars, musicians, musicologists and music historians, and is written for people with some grasp of their subjects, *American Grove*, without in any way being written down, is more easily accessible to a far wider range of inquirers. It is planned, say the editors, to be as useful and fascinating to the high school student as to the researching critic. Indeed, they hope the dictionary will whet the curiosity and spur research in dozens of rarely touched areas.

One, for instance, that they stumbled upon themselves, is the stranglehold they discovered America's 19th-century church organists had held on contemporary compositional style. There are, in consequence, many more than originally planned articles on this country's organs, organists and organ music, mostly written by William Osborne of Granville, OH; Barbara Owen, of Newburyport, MA; and Vernon Gotwals of Stonington, ME.

The typesetters, Edward Brothers, Inc. of Ann Arbor, MI, became so engrossed by the subject matter they were setting, that they Xeroxed articles for their children's school reports and suggested last minute updates such as the death of Ricky Nelson in 1985, says the public relations fact sheet put out by J. B. Keller, the dictionary's press agent.

There has never been anything like an *American Grove*, according to Hitchcock. Nor does its publisher contemplate another dictionary for, say, Russia. It was America from the start, because of the ferment of musical activity here, because it is English-speaking, because—now we have it—there is obviously a need for it. "After five years, it was nice to see the end," said Hitchcock, who took a sabbatical to finish the work, but he says he is too busy to feel let down now it is over. Sadie is already thinking of the possibility of a *Grove Dictionary of Singers*, "through history to the present day," he says.

—Philippa Kiraly



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Music for Voices and Organ

by James McCray

Incidental Service Music

As church choir directors, we tend to think of the anthem as the determining factor in the success or failure of the music in a service. The song says, "It ain't necessarily so." The anthem is a vital element, but for the congregation, it is the complete expression of the music in the service that determines success. They observe the total service more than does the choir—those creating the service are sometimes less in tune with the "big picture" that those listening to it. Those in the congregation usually seek a steady hour of worship in which all of the elements come together in a cohesive convergence of thought and mood.

There should be a fully coordinated approach to the music so that it all fits together into a uniform package. This means the director should be constantly searching for useful incidental music that will bring a freshness and sharper focus than just those responses, intros and benedictions found in the back of most hymnals.

For a choir that sings almost every Sunday during a typical nine-month season, that means there is a need for about 36 different intros, prayer responses and benedictions. Although not all churches use these as musical parts of the service, some even use more incidental music with calls to prayer, responses to scripture and other similar types of functional music. Unless there are at least 20 different examples for each of those types of incidental music, both the choir and the congregation will soon tire of the same musical commentary. It is easy to repeat some of these responses at different times throughout the year, whereas, an anthem will be sung twice, at most, during a yearly cycle. This means a choir should develop an ongoing repertoire of various examples of incidental music which would be used on three or four different Sundays throughout the year.

In an effort to stimulate your thinking in this area, the entire column is devoted to music which could be used for these incidental purposes. Most are collections of several multi-purpose, brief musical statements. Church choir directors are urged to assess what they have been doing, to review what is available to them in their hymnals and library, and to find and use additional types of music to elevate the musical contributions to the service.

Two Worship Responses, David H. Williams. SATB, bells and organ, AMSI, CR-3, \$.75 (E).

Each of the two settings, *Alleluia* and *Prayer Response*, is brief with the choir on two staves. The handbells play a larger role in the *Alleluia*, and the organ is used only in this setting; the music is joyous with a strong climactic ending. The prayer response is more serene and introspective.

Intros, Responses and Bel.

James Rivers. SATB and organ, Kjos Publisher, ED. V70, \$1.00 (M-).

This collection contains 13 selections with most less than two pages. The organ is used only on a few with most to be sung unaccompanied. The music is creative and sensitive. This is a good investment and will cover about one month of services for a small price. Recommended.

Music for Worship, James Christensen. SATB and organ, National Music Publishers, NMP-148, no price given (M-).

One of the six settings is a brief organ interlude which could be used at various places in a service. The organ is on two staves. The music is easy, quite tuneful and should be of use to most types of choirs.

Service Responses, Set II, Donn Weiss. SATB unaccompanied, Mark Foster Music Co., MF 202, \$.35 (M-).

There are 3 intros, 5 prayer responses and 11 service Amens. The harmony is, at times, surprising with mild dissonances. Each setting is very brief lasting only a few measures and written on two staves. This is simple, functional music that gives traditional texts new musical environments.

Choral Sentences for Worship, Dale Wood. SATB and keyboard, The Sacred Music Press, No. S-141, \$.40 (M).

These settings are a bit more extensive and have more musical fibre than some of the others reviewed which tend to be functional. Only two of the six use organ, and they have an accompaniment which differs from the choral parts. These pieces are effective.

Call to Worship, John Carter. SATB and keyboard, Jenson Publications, 405-03034, \$.95 (M-).

This is a lovely collection of very sensitive writing containing 16 different settings of which four are Amens. Some

of the music is quite lyric and certain to appeal to both choir and congregation. Carter also gives optional ways of performing some of the pieces through additional ostinato patterns for handbells. Highly recommended.

Indispensable Incidentals for Worship, Albin C. Whitworth. SATB, keyboard and optional brass, Glory Sound of Shawnee Press, A-6232, \$.90 (M-).

There are six settings with three having optional brass parts for trumpets and trombones; parts are included at the end of the collection. The music tends to have a bravura quality with traditional harmony. Most include an Amen. Useful for any type of church choir.

Oremus: Prayers for the Church, Set II, Carl Schalk. SATB and organ, Concordia Publishing House, 97-5910, \$1.00 (M-).

These five prayers are longer than basic responses, but would serve well for use as incidental music in a service. Schalk also has parts for a string quartet which may be used in place of or with the organ as an accompaniment. The

music has a simple quality and calls for a variety of orchestrations such as unison, SA, SAB and SATB. Recommended to groups for mini-anthems as well as incidental music, and with the additional string parts, it should give a special character to the service.

Baptism Prayer, Richard Shephard. SATB and keyboard, Roger Dean Publishing Co., HRD 161, \$.75 (M).

There are three short verses—a soloist sings about half the entire prayer. The choir is on two staves with some unaccompanied singing. The keyboard tends to double the parts. Easy music for baptisms.

Call to Worship and Benediction, John Rutter. SATB and keyboard, Hinshaw Music, HMC-686, \$.70 (M-).

These two little settings have the usual Rutter character of warm harmonies, dancing rhythms, and a sense of familiarity without being worn out. The first also has optional brass quartet and moves in a fast 7/8 meter with most of the choral parts in unison. The second is unaccompanied with a gentle flow. Sure winners.

| | | | |
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| Grand Orgue | | Choeur | |
| Cor de Chamois | 16 | Quintaton | 16 |
| Principal | 8 | Principal conique | 8 |
| Montre | 8 | Bourdon | 8 |
| Gambe | 8 | Salicional | 8 |
| Flûte à cheminée | 8 | Salicional céleste | 8 |
| Flûte douce II | 8 | Principal | 4 |
| Octave | 4 | Flûte | 4 |
| Prestant | 4 | Nasard | 2-2/3 |
| Flûte conique | 4 | Doublette | 2 |
| Quinte | 2-2/3 | Quarte de nasard | 2 |
| Doublette | 2 | Tierce | 1-3/5 |
| Flûte des bois | 2 | Larigot | 1-1/3 |
| Fourniture IV | 2 | Flageolet | 1 |
| Cymbale III | 2 | Mixture IV | 16 |
| Trompette | 8 | Douçaine | 16 |
| Voix humaine | 8 | Petite trompette | 8 |
| Clairon | 4 | Cromorne | 8 |
| Tremblant | 4 | Chalumeau | 4 |
| | | Tremblant | 4 |
| Récit | | Pédale | |
| Bourdon doux | 16 | Contre-basse | 32 |
| Cor de chamois | 8 | Contre-violon-basse | 32 |
| Cor céleste | 8 | Soubasse | 32 |
| Flûte bouchée | 8 | Diapason | 16 |
| Viola de gambe | 8 | Violon-basse | 16 |
| Voix céleste | 8 | Bourdon | 16 |
| Principal conique | 4 | Bourdon doux | 16 |
| Flûte à fuseau | 4 | Octave | 8 |
| Nasard | 2-2/3 | Principal conique | 8 |
| Octave | 2 | Bourdon | 8 |
| Flûte à bec | 2 | Quinte | 5-1/3 |
| Tierce | 1-3/5 | Basse de choral | 4 |
| Fifre | 1 | Flûte ouverte | 4 |
| Cornet V | 4 | Flûte | 2 |
| Fourniture IV | 4 | Fourniture IV | 2 |
| Basson | 16 | Cymbale III | 2 |
| TROMPETTE | | Contra-bombarde | 32 |
| DES CANADIENS 8 | | Bombarde | 16 |
| Trompette de Fête | 8 | Cromorne | 8 |
| Trompette | 8 | à cheminée | 16 |
| Clairon | 4 | Trompette | 8 |
| Tremblant | 4 | Chalumeau | 4 |
| Carillon | 4 | Régale | 4 |

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The Visser-Rowland organ at First Presbyterian Church of Morehead City, NC was completed in December, 1985. The instrument has two manuals and pedal with a third manual keyboard used as a manual coupler. The console is remote with mechanical key and electric stop action. The organ was designed by Pieter A. Visser with construction supervised by Patrick Quigley. Tonal engineering and execution was handled by Thomas Turner. The dedication recital was played by Robert Irwin on March 2, 1986.

| HAUPTWERK | BRUSTWERK | PEDAL |
|-----------------|----------------|---------------|
| 8' Prinzipal | 8' Gemshorn | 16' Subbass |
| 8' Rohrflöte | 8' Celeste | 8' Prinzipal |
| 4' Oktav | 4' Kleinflöte | 8' Gedeckt |
| 2' Waldflöte | 2' Prinzipal | 4' Choralbass |
| II Sesquialtera | 1 1/2' Larigot | 16' Fagott |
| IV Mixtur | III Scharff | |
| 8' Trompete | 8' Schalmei | |

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Cover

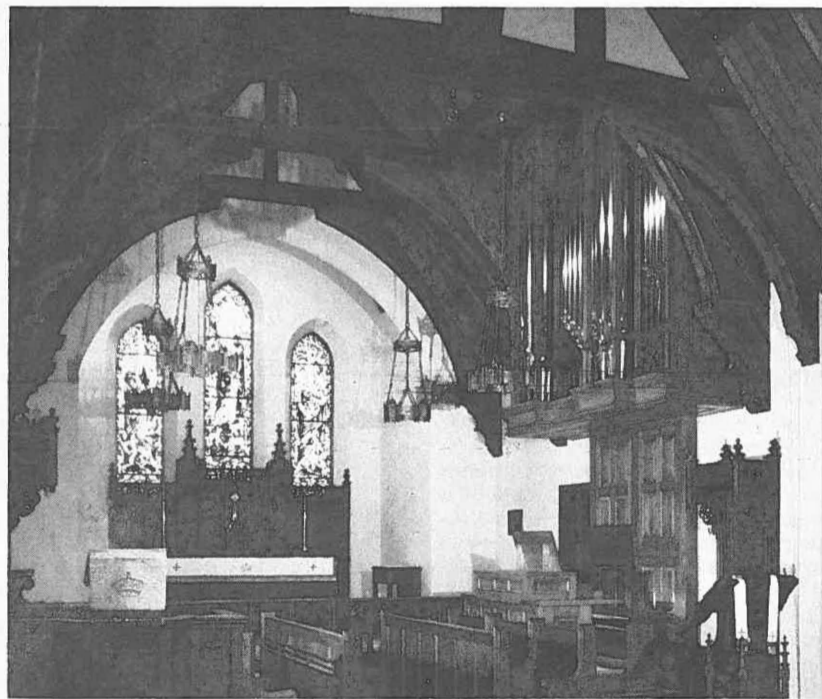
Hendrickson Organ Company, St. Peter, MN, has built a new organ for Bethel Christian Reformed Church of Sioux Center, IA. The instrument employs mechanical key action, electric stop action; 2 manuals, 20 stops and 29 ranks. Rudolf Zuiderveld was the advisor to the church and collaborated with Charles Hendrickson in the design.

The organ is installed at the front-center of the church. Pedaal towers with the 16' Prestant in the facade flank the central portion of the case with the Hoofdwerk in the lower, and the Swellwerk in the upper section, each with its own prestant of polished tin in the facade. The remainder of the Swellwerk is enclosed and expressive. Compass is 56/32 with a concave-radiating pedalboard. The internal pipework uses tin/lead alloys in the range 25%-40% tin for treble pipes, and copper for the larger 8' basses. The Pedaal Bazuin 16' has mahogany full-length resonators, and the Pedaal Prestant 16' has open full-length pine pipes for notes 1-9. Four additional stops have been prepared for with chest space, toe boards and rack boards provided for future additions. An ICMI 8-channel combination action operates the electric drawknobs through 8 general and 4 divisional pistons. The key

action is floating to compensate for weather-caused changes in touch. The console and casework are in stained oak. The pipe shades were designed and fashioned in oiled oak by Hendrickson shop foreman Randy Harmes.

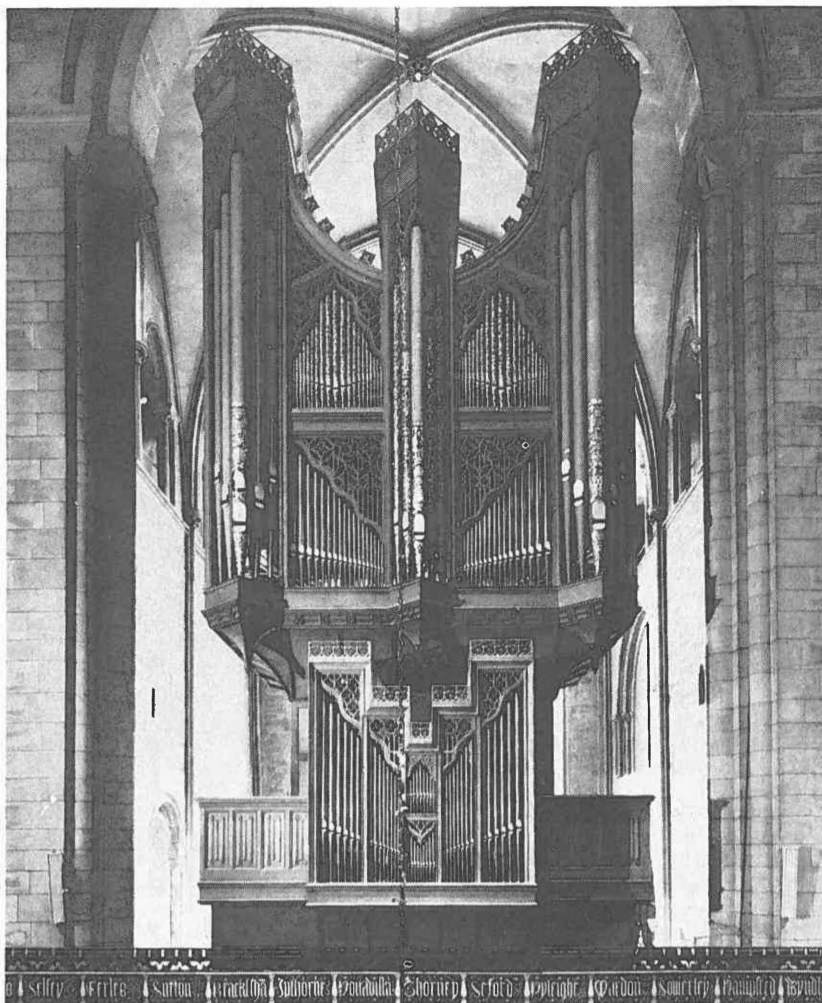
The tonal design of the organ stresses the primary function of accompanying psalm and hymn singing. A commanding principal chorus and trumpet on the Hoofdwerk, and a Pedaal with two full-length 16' stops for gravity, plus the big Trumpet 8' for bass and tenor cantus firmus playing, give support for congregational singing. Scaling is medium to large and cut-ups are generous resulting in a smooth sound throughout. Wind pressures range from 3" to 4", and are necessarily high to fill the acoustically dead room with sound and to extend support to low-ceilinged overflow spaces. The placement, appearance, and sound of the organ have been derived from considerations of the Dutch Reformed tradition, but with adaptations suitable for Bethel Church which was built in 1965. The organ is tuned in equal temperament and has nearly steady wind. Manual naturals are covered with grenadilla, sharps of boxwood. Drawknobs are turned pearwood. Pedals are covered with hard maple.

| HOOFDWERK | SWELLWERK | PEDAAL |
|----------------------|------------------|--------------|
| 16' Bourdon | 8' Gedeckt | 16' Prestant |
| 8' Prestant | 4' Prestant | 8' Octaaf |
| 8' Baarpip | 4' Roerfluit | 16' Bazuin |
| 8' Voce Umana | 2' Gemshoorn | 8' Trompet |
| 4' Octaaf | 2 1/2' Scherp IV | |
| 2 1/2' Quint | 2 1/2' Cornet II | |
| 2' Octaaf | 8' Hobo | |
| 1 1/2' Mixtuur IV-VI | | |
| 8' Trompet | | |



Schudi Organ Company, Garland, TX, has built a new organ for the chapel of Christ Church, South Hamilton, MA. The organ employs mechanical key action and electric stop action, with a detached and reversed console. The case is of oak with 80% tin facade pipes; carvings were retained from a previous instrument. The keyboard naturals are plated with polished bone, sharps of ebony. Compass 61/32.

| GREAT | SWELL | PEDAL |
|---------------|-----------------|----------------------|
| 8' Principal | 8' Gedeckt | 16' Subbass |
| 8' Rohrflöte | 8' Salicional | 8' Principal (Great) |
| 4' Octave | 8' Voix celeste | |
| 2' Blockflöte | 4' Rohrflöte | |
| 2' Mixture IV | 2' Principal | |
| | 1 1/2' Larigot | |
| | 8' Hautbois | |



N. P. Mander, Ltd., London, England, has restored the organ at Chichester Cathedral. The organ had lain silent for 10 years, with an electronic organ used during that time. The plan included a new back and sides to the 1888 Arthur Hill case, and modest enlargement of the specification including the addition of a Solo division. The entire

key and stop actions as well as the soundboards, reservoirs, and winding are new; all new pipework has been matched to the original. Key action is mechanical including all couplers, as is the drawstop action which incorporates dual registration enabling the provision of a full complement of pistons. (Photo John Crook)

GREAT

- 16' Double Open Diapason
- 8' Open Diapason I
- 8' Open Diapason II (incorporating Harris flats)
- 8' Stopped Diapason
- 4' Principal
- 4' Suabe Flute
- 2 2/3' Twelfth
- 2' Fifteenth
- 2' Flageolet (new, wood)
- 1 1/2' Tierce (new)
- III Full Mixture 15.19.22
- II Sharp Mixture 26.29
- 8' Trumpet (restored)
- 4' Clarion (new)

CHOIR

- 8' Stopped Diapason
- 8' Dulciana (restored)
- 4' Principal (part new)
- 4' Flute (chimneys restored)
- 2' Fifteenth (new)
- 1 1/2' Nineteenth (new)
- II Mixture 22.26 (new)

SOLO (new)

- 8' Wald Flute
- 4' Flauto Traverso
- III-V Cornet
- 8' Cremona
- 8' Posaune

SWELL

- 16' Double Diapason
- 8' Open Diapason
- 8' Stopped Diapason (chimneys restored)
- 8' Salicional (new bass)
- 8' Vox Angelica (T. C.)
- 4' Principal
- 4' Flute
- 2' Fifteenth
- III Mixture 17.19.22 (missing trebles restored)
- 16' Fagotto (restored)
- 8' Cornopean (restored)
- 8' Hautboy
- 4' Clarion (restored)

PEDAL

- 16' Open Diapason Wood
- 16' Violone (new, wood)
- 16' Bourdon
- 10 2/3' Quint (new, wood)
- 8' Principal
- 4' Fifteenth (pipes from existing Op. II)
- IV Mixture 19.22.26.29 (new)
- 32' Contra Fagotto (new full-length)
- 16' Trombone

SWELL

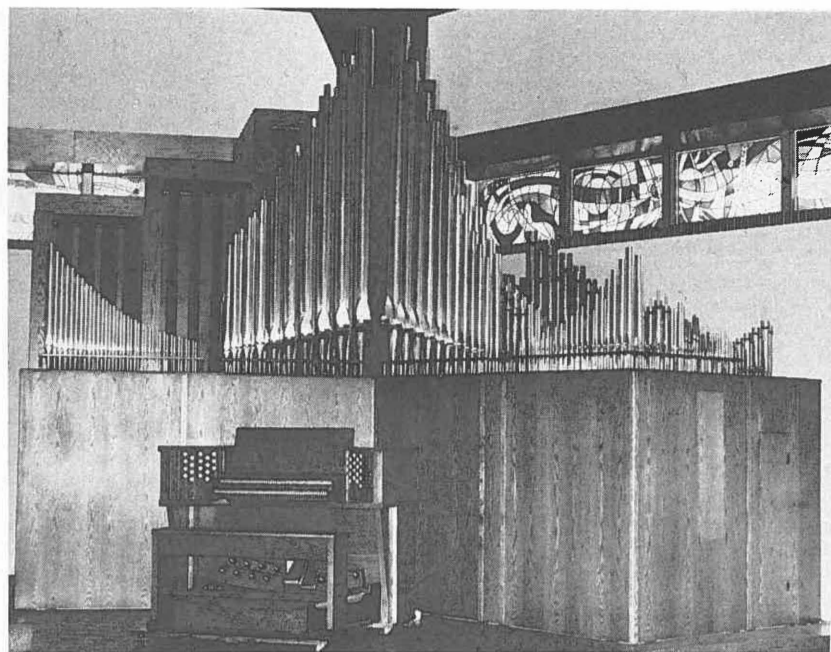
- 8' Flute a Cheminee
- 8' Viole de Gambe
- 8' Voix Celeste (tc)
- 4' Flute a Bec 12 pipes
- 4' Prestant
- 2' Doublette 12 pipes
- III Cymbale
- 16' Clarinette 12 pipes
- 8' Clarinette

PEDAL

- 16' Bourdon 12 pipes
- 8' Montre
- 8' Bourdon 32 notes
- 4' Principal 12 pipes
- 4' Flute 32 notes
- 2' Principal 12 pipes
- 16' Bombarde 12 pipes
- 16' Clarinette 32 notes
- 8' Trompette 32 notes
- 4' Clarion 32 notes
- 4' Clarinette 32 notes

GREAT

- 8' Montre
- 8' Bourdon
- 8' Flute Harmonique 61 notes
- 4' Prestant
- 4' Flute Octaviane
- 2 2/3' Nazard
- 2' Doublette 12 pipes
- 2' Octavin 12 pipes
- 1 1/2' Tierce
- 1 1/2' Larigot 12 pipes
- IV Fourniture
- 8' Trompette



Goulding & Wood, Inc., Indianapolis, IN, has installed its Opus 8 organ at St. Marcelline Catholic Church, Schaumburg, IL. The 23-rank instrument is located to the right of the sanctuary area in an octagonal room of favorable acoustics. The organ employs electro-pneumatically controlled slider chests of the builder's own design, along

with a solid-state switching system. The movable two-manual console has a dual-level combination action, natural keys of maple and sharps of rosewood. The organ was tonally designed around complete pleno choruses in each division with consideration given to the accompanimental requirements of the Roman Catholic liturgy. Compass 61/32.

GREAT

- 16' Bourdon
- 8' Principal
- 8' Rohr Flute
- 4' Octave
- 4' Spiel Flute
- 2 2/3' Nazard
- 2' Gemshorn
- 1 1/2' Tierce
- II-III Mixture (1 1/2')

SWELL

- 8' Gedeckt
- 8' Spitz Flute
- 8' Flute Celeste (TC)
- 4' Spitz Principal
- 2' Octave
- 1 1/2' Quint
- III Scharf (1')
- 8' Trumpet

PEDAL

- 32' Contra Bourdon (resultant)
- 16' Bourdon (Gt)
- 8' Octave
- 8' Bourdon (ext.)
- 4' Octave (ext.)
- 4' Bourdon (ext.)
- 2' Octave (ext.)
- 16' Bassoon (1/2 L)

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A history of the building of the Norden Ludgeri-Organ

by Reinhard Ruge
translated by Douglas Reed

Reinhard Ruge, Music Director and Organist of the Ludgeri Church in Norden, West Germany, wrote the following paper for a handsome program booklet issued on the occasion of the rededication of the church's Arp Schnitger organ on June 16, 1985.

Previous Organs

The earliest surviving information about an organ in the Norden Ludgeri Church comes from the year 1566. At that time an agreement for the delivery of an organ was reached with Andreas de Mare from Groningen (called Emden at that time). It was completed and accepted shortly before Christmas, 1567. Before that the church had already possessed a positiv of which we know nothing more than that it was sold in 1568.

Because of the effects of war, it was necessary to build a new organ again as early as a half century later. In the year 1616 a contract was signed with Edo Evers (Jever/Emden) who completed the new organ in 1618. Like the former organ, this one had folding doors, which were even painted. It was larger than the former organ, and possessed eighteen stops in Hauptwerk, Rückpositiv, and Brustwerk with a pull-down pedal. Still serviceable old pipework was reused. But this instrument did not last long either. After the Thirty Years War, one Lukas from Königsmarck (Marienhaf) repaired and enlarged the organ for seven years, until finally the work had to be terminated because of the organbuilder's incompetence.

The Arp Schnitger Organ

In December 1685, the church turned to the famous Hamburg master, Arp Schnitger, and signed a contract with him on February 26, 1686 for an organ with 29 voices: 12 in the Oberwerk (Hauptwerk), 10 in the Rückpositiv, and 7 in the Pedal. Ten still serviceable ranks of pipes and the four bellows from the old organ were reused. Prospect drawings of the three divisions are still retained in the parish archives, but the original contract, which was published in 1926 by the Norden local historian, Ufke Cremer, has been missing ever since. At the acceptance test on January 25, 1688, the Aurich organist Hermannus Schmit could testify that Schnitger had exceeded the contract with an additional Brustpositiv containing six new stops. His report closed with the words: "Moreover, the work is done throughout with such great care that one will seldom find in this territory such *perfectè* and artfully made work, all of which speaks gloriously of the organbuilder."

In the years 1691/92 Schnitger added yet another division to the organ: an Oberpositiv with 8 stops, which he connected to the Brust keyboard. The final disposition has been transmitted to us through the first organist of this organ, Johann Diedrich Druckenmüller, who worked at the Ludgeri Church from 1688 until his early death in 1697. The organ had now grown to 46 voices. Thus

it was, and remains, the largest organ in Ostfriesland.

The placement of the organ in the church interior is striking and unusual for Schnitger. He had a new gallery built which extended out from the existing organ loft on the south side of the choir. Somewhat lower than the former gallery, it projected into the central axis of the choir and stretched so far on around the south-east pillar of the crossing, that the pedal tower extended into the transept. By limiting the design to a single pedal tower in this way, Schnitger followed an old North German custom of installing it at one side of the instrument. The manual divisions speak diagonally in the direction of the north transept. Thus, the organ, which stands mainly in the choir, also sounds good in the transept and in the nave. The three divisions designed from the very first define the front of the organ case. The Hauptwerk and Rückpositiv fronts display the famous Schnitger arrangement: polygonal tower in the middle (with lowest bass pipes), two pointed towers at the sides, and the two-storied flats of discant pipes in between. The Oberpositiv which was added later can be seen in the background above the Hauptwerk and has only blind pipes for front pipes. Its position may come close to indicating the acoustical effect of the previous organ.

Changes and Rebuilds

For around one and one-half centuries the Arp Schnitger organ remained in its original form under the care of organbuilders mostly from Ostfriesland. On the occasion of a thorough repair by Rohlfs & Sohn (Esens) in 1838, it was tuned in "equal temperament." A first change in the disposition followed in 1847 with the installation of a Subbass 16' (Rohlfs, Esens), for which the Pedal registers Octav 4', Rauschpfeiff IIR and Mixtur VIIIIR had to give way. In 1864 the seven wedge bellows, which had been frequently repaired over the years, were replaced with a new big magazine bellows with two treadles (Rohlfs, Esens). At the same time a Viola da Gamba was installed. A plan of the church board of directors from 1869 to relocate the entire organ to the west wall of the relatively low and narrow nave was luckily vetoed by the current organist, Georg Carl Grundmann. He then attended to almost yearly "up to date alterations of the completely antiquated disposition":

- 1887: new reed stop;
- 1888: several stops altered;
- 1890: new Trompete 8' (instead of the Dulcian in the Rückpositiv);
- 1891: alteration and relocation of one stop, new Hohlflöte;

1892: Terz 1 $\frac{1}{5}$ ' (instead of Nasat 3' in the Hauptwerk), Spitzflöte 2' (instead of Prinzipal 2' in the Brustpositiv);

1893: Gamba 8' from tenor C (instead of the Spitzflöte 4' in the Hauptwerk);

1894: Aeoline 8' from tenor C (instead of the Rauschpfeiff in the Oberpositiv), Gamba 4' from tenor C (instead of the Quinta 3' in the Hauptwerk);

1895: Salicional 8' (instead of Terz 1 $\frac{1}{5}$ ' in the Hauptwerk);

1896: Quintatön 8' from tenor C (instead of the Scharff in the Rückpositiv).

Further changes followed:

1901: new wooden Octavbass 4' in the Pedal;

1908: Mixture IIR at 2' pitch (instead of the original Mixture VIR in the Hauptwerk);

1909: Clarinette 8' (instead of the Regal 8' in the Brustpositiv);

1910: Eyphone 8' (instead of Trompete 8' in the Oberpositiv); and

1917: Bordun 16' (instead of the Cimbel IIR and Trompete 16' in the Hauptwerk).

The console and the mechanism were also repeatedly changed:

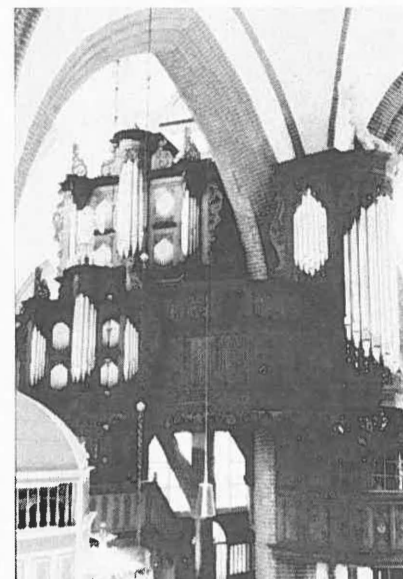
1888: renewal of the keyboards, couplers, and the tracker squares;

1897: complete refurbishing of the mechanism, two new couplers;

1915: 60 new stop-knobs polished black with small inlaid porcelain labels with gold trim. Finally in 1917 all the front pipes had to be handed over for armaments in the First World War. They were replaced in 1919 with zinc pipes of somewhat narrower scale. So, finally, of the 46 stops of the Schnitger organ, only 23 original stops remained.

First Restoration and Further Rebuilds

Under the technical guidance of Christhard Mahrenholz, there was a first restoration in the years 1929/30. In this beginning phase of the Organ Reform Movement, restoration was primarily a matter of recovering the old disposition. Thus in Norden the original disposition was re-established, using modern factory pipes, of course. In the process, the two remaining original reed-registers—Pedal Posaune 16' and Trompete 4'—were unhesitatingly abandoned and replaced with new ones from the Giesecke firm (Göttingen). The organbuilding work was carried out by Furtwängler & Hammer (Hannover). Without hesitation the action and layout of the console were modernized; the Oberpositiv and the Pedal acquired pneumatic action; moreover, with the help of auxiliary pneumatic wind chests, the upper keyboard range was extended, and the bottom broken octave was filled out. At the same time the console was renewed with four manuals; that is, the Brustpositiv and Oberpositiv each acquired its own keyboard. In order to eliminate the wind instability caused by the full-fisted playing common at that time and the often too low



wind-pressure, they widened the pallet boxes under the chests and put in new, considerably larger wind channels. As much as one may regret all of this in hindsight, it was already great progress that 1) the old organ was not simply replaced with a new one, as planned before the First World War; 2) that the position, the facade, and the pitch had been left untouched on the grounds of protecting a monument, which was not self-evident to begin with; and 3) that the sound-concept of a Baroque organ had been re-acquired at least in crude outline. The partly pneumatic action, though, was never completely satisfactory, because it brought considerable disadvantages for playing technique with it.

In the year 1943, the organ, with the exception of the case and the zinc front pipes, was dismantled, packed in boxes, and stored in the Möllenbeck monastery near Rinteln, in order to be protected from the air attacks. During the re-installation at the end of 1945, the organ building firm was doing such unsatisfactory work, that the church finally turned to Paul Ott (Göttingen). At the end of 1948, he installed the Rückpositiv, which was still lacking, and supplied new mechanical auxiliary chests. Moreover, beyond his obligations, he worked diligently with the voicing, whereby he lowered the cut-ups of the pipes—a mistaken procedure which was frequently applied in organ restorations at that time. This can be seen in hindsight as wrong and regrettable. Ott's work met with such great approval that the rest of the organ was restored in this manner.

Only in the years 1957/59 was this project completed. "Now at last the organ can be played really correctly; the struggle with the spiteful tricks of the pneumatic action and its delayed speech, which sometimes was not equally late, is no longer necessary," so it said in the acceptance report by the then organ inspector, Wolfgang Pahlitzch,

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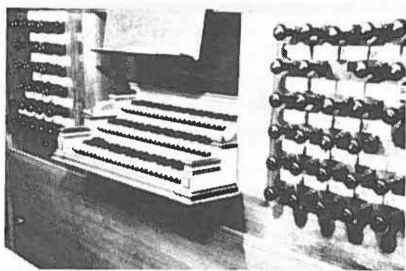
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since the action was now totally mechanical again. The same report also included, however, a complete catalog of "critical measures" which still had to be done "before one could speak with complete conviction of a final recovery of the original tonal concept and the original appearance."

In the following years there were repeated severe technical malfunctions, which would be remedied by the Ott firm only after prolonged requests by the organist, and then only partially. The organ was also affected by construction work in the church. The dry heating air in the winters caused considerable damage, especially since the church had to be continuously heated on account of the restoration work on the pews. Cracks in the winding system and in the wind chests led to considerable wind loss and air leakage between the tone channels so that a clean sound was no longer possible. In addition, the wood pipes were heavily damaged by cracks, and moldings and ornamentation loosened up and fell off the case.

The Restoration of 1981-85 by Jürgen Ahrend

In this state of affairs, the author took over the organ at the beginning of his service in the fall of 1970; at the same time he established the goal of a comprehensive restoration appropriate to the great value of the instrument. Early in 1972 the church board of directors decided on a fundamental repair and thorough restoration of the Arp Schnitger organ on the basis of submitted detailed advice of the organist. Until this could be accomplished, many hurdles were yet to be overcome, though. First of all, other large projects in the church synod had priority; furthermore, the financing had to be secured, while the cost climbed yearly in alarming proportions. The growing bank account of the church congregation and the means of the synod by themselves did not suffice. Only in 1976, when state funds were added through the "Model Program for Fostering the Cultural Infrastructure of Ostfriesland," did we have the possibility of commissioning the restoration in stages.

A further hurdle was the long delivery time of the organbuilding workshop of Jürgen Ahrend (Leer-Loga), which had been chosen for the completion of the work. This single organbuilding shop in Ostfriesland had already in the fifties and sixties carried out exemplary pioneer work in the restoration of historic organs in Ostfriesland, and established with that work contemporary internationally recognized standards. Moreover, this shop has been especially trusted with regard to Schnitger organs, since in the last twelve years it has restored the famous instruments at Stade/St. Cosmae, Lüdingworth, and Groningen/Martini. Thus the workshop in Leer was plainly predestined to work on the Norden organ. The commission for the first part of the re-building could be ordered in 1978. The task began in September, 1981 with the removal of all the parts of the organ (except the case), which became necessary because of the concurrent church renovation. The restoration work which could be done in the workshop was finished in February, 1983. The work in the church on the

case and in connection with the re-installation of the individual parts was delayed on account of the ever more extensive church renovation, and could be started only in December, 1984.

It was the fundamental goal of the restoration work, as written in the preface of the proposal, to make the organ, severely injured in function, tuning, and voicing, usable again for a long time. At the same time the extra-ordinarily valuable, but badly disfigured instrument would be placed back as far as possible in its original condition. The original freshness, fullness, liveliness, and clarity of the sound and the typical speech characteristics would be brought back as well. The work consisted of the repair of the damaged but original parts, the restoration of still existing but altered parts, and the reconstruction of no longer extant parts of the organ.

Repair and restoration measures are many times interconnected. Thus, for safety reasons, the cases had to be realigned on the gallery beam, strengthened, and restored. They had been partly robbed of their supporting parts and anchorings through the addition of the auxiliary chests, and in the areas to the back they had been worm-eaten and partly patched up with press-board. The wood carvings were repaired and refastened. Here the restorers' workshop of Horst Ichs (Bramsche) took part; they also took care of the angel figures and relieved the case of the dark brown finish (an eventual new finish has not been decided upon yet). The wind chests had to be dismantled into parts, re-fitted, and newly glued with extension joints in order to become unaffected by fluctuations in the climate of the room. In the process, the pallet boxes got back their original measurements. A part of the action was still old and was repaired and restored, as were also all surviving old pipes, whereby many previous changes in the lips and pipe lengths were revised.

All of the following things were reconstructed: the whole bellows system with three wedge-bellows, the wind channels, five divisional valves (ventils), and two tremulants, as well as a part of the action, the console with keyboards, stop knobs and stop labels, and the twenty-five no-longer-original stops including the facade pipes. For that process the restorers made full use of all essential facts about the organ gleaned from the organ itself, as well as from the archival documents, old photos, and comparison with other Schnitger organs as models.

All measures were planned and agreed upon together with the organ consultant of the synod, Helmut Winter, now deceased (until the end of 1982) and Uwe Droszella (since the beginning of 1984), and with the local organ consultant (in this case also the organist of the church congregation). The church board, and above all the organ committee, took an active interest in the planning and the execution of the work. Thus the questions of the restoration of the original keyboard compasses and old tuning were thoroughly discussed here. That the auxiliary chests as they were found could not be retained was indisputable, because the accompanying interferences in the technical and structural substance of the organ that were associated with these were no longer defensible. When, however, the possibility arose of accomplishing at least a modest extension of the compass in the scope of the building, that was thought to be useful. Unfortunately, Schnitger's extremely thrifty building style, with very tightly fitted cases, did not allow any such unobjectionable expansions, as one had to unanimously conclude after thorough investigation. A modified meantone tuning was chosen for the tuning of the organ, which is in line

with the only surviving example of Schnitger's tuning practice and at the same time with other organbuilding of that time in our region. A "wolf" fifth was thereby avoided. The purity of the major thirds contributes considerably to the purity of the organ's sound.

May this comprehensive restoration of this glorious instrument now last for a

long time and also be accepted by posterity! May the nearly three hundred year old organ resound yet for many generations in unblemished beauty of tone to the glory of God and the joy and the edification of the people! ■

Dr. Douglas Reed is Associate Professor of Music and University Organist at the University of Evansville.

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A = Register reconstructed by Jürgen Ahrend (1981-85)

Manual I, CDE-c''' (broken octave)

RUCKPOSITIV
8' Principal A (front)
8' Gedact E
4' Octav S
4' Rohrfloist S
2' Octav E
2' Waldfloist S
1' Ziffloist S
II Sexquialt E
II Tertian S
VI Scharff A
8' Dulcian A
Ventil

Manual II, CDEFGA-c''' (short octave)

WERCK
8' Principal A (front)
16' Quintadena E
8' Rohrfloist E
4' Octav E
4' Spitzfloist A
3' Quinta A
3' Nasat A
2' Octav E
2' Gemshorn S
VI Mixtur A
III Cimbel A
16' Trommet A
Ventil

Manual III, CDEFGA-c''' (short octave)

BRUSTPOSITIV
8' Gedact S (wood)
4' Plockfloist S (wood)
2' Principal A
1 1/2' Quinta S
IV Scharff S
8' Regal A
Ventil

OBERPOSITIV

8' Hollfloist S (wood)
4' Octav S
2' Flachfloist S
II Rauschpfeiff A
IV-VI Scharff A
8' Trommet A
8' Vox humana A
4' Schalmey A
Ventil

PEDAL, CDE-d' (short octave)

16' Principal A (front)
8' Octav E
4' Octav A
II Rauschpfeiff A
VIII Mixtur A
16' Posaun A
8' Trommet A
4' Trommet A
2' Cornet A
Ventil

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Francisco Correa de Arauxo

Organist, Priest, Author

Jon Holland

Francisco Correa de Arauxo was the most revolutionary composer of organ music in Spain between the time of Antonio de Cabezón (1500-66) and Juan Cabanilles (1644-1712). Correa's music embodies a wide variety of characteristics. It can range from a simple, expressive character to highly developed ornamentation. Some of his music displays the dignity, mysticism, clarity, and humanism of the Renaissance. In other places it displays the distortion, pathos, exaggeration, dynamism, and subjectivity of the Baroque.

Correa's music represents a continuation of a tradition that can be traced back to the music of Antonio de Cabezón. This relationship can be seen in the use of a similar method of intabulation by both composers. Common elements also include the variety of treatment found in their works, the use of monothematic and multi-subject *tientos*, the use of non-imitative sections in an otherwise imitative work, and to a lesser extent their use of similar forms such as variations and settings of office hymns.

In turn, Correa and his music had a profound influence on subsequent Spanish composers, Joséph Jimenez (d. 1672), Perandreu (mid-17th century), Pablo Bruna (1617-79), and ultimately Juan Cabanilles. In the works of these latter composers, many of the developments first used extensively by Correa achieved further development.

Correa was also important as the author of theoretical and pedagogical instructions for organists. These are found in the prefatory sections and the Preambles¹ of the only major collection² of his works, first published in 1626 under the title *Facultad orgánica*. Included are instructions on the method of keyboard intabulation used in notating Correa's music. Correa calls this tablature *cifra*.³ Other aspects of notation discussed are the use of various dissonances, especially the interval of the fourth, tempo, proportion, the performance of sesquialtera, ornaments, hand positioning, and fingering.

Correa also presents in his discussions and his music several items which he calls "new and curious." These include the use for the first time of explanatory preambles, the classification of pieces into the various genera, his contention that there can be no works for divided stops⁴ in certain keys, his use of "unknown" proportions of five and seven notes per beat,⁵ and the use of a new dissonance which he calls the *punto intenso contra remisso*.⁶

In spite of the important position Correa holds in the history of Spanish organ music, surprisingly little is known about him. Musicologists have tended to ne-

glect Spanish music, at least until recently. Most of the research into Correa and his music has been published in Spanish. Pioneers in this study have been Higinio Anglés, Macario Santiago Kastner, José Subirá, and Felipe Pedrell. More recently, the scholarship of Dionisio Preciado, Charles Jacobs, Robert Stevenson, and Guy Bovet has further advanced our knowledge of Spanish music and the music of Correa.

An exception to the generally fine work mentioned above is the biography and study of Correa by Charles Jacobs.⁷ In this short work, published in 1973, it is apparent that Jacobs was unaware of many established facts concerning Correa's life. For example, Jacobs gave the date of Correa's death as 1640⁸ and makes no mention of his positions at the Cathedrals of Jaén and Segovia. As Robert Stevenson first pointed out, this book contains many deficiencies and factual errors.⁹

Fortunately, Correa's music is now becoming more widely known and more readily available through the recently published revised edition of Santiago Kastner's transcription of the *Facultad orgánica*.¹⁰ A complete English translation of Correa's Preface and the preambles is now available in the present author's dissertation.¹¹

Correa is generally considered to be one of the three most important organ composers in Spain. Antonio de Cabezón came before him as the foundational force in the Spanish school of organ music. This school reached its culmination in the works of Juan Cabanilles.

Correa stands in the middle. In his works can be seen many stylistic changes as Spanish music moved from the Renaissance to the Baroque era. His works serve as a pivotal point in the development of Spanish organ music.

Some details of Correa's life

For a long time little specific information was known about the dates of Correa's birth and death. In his *Quellen-Lexicon* of 1900, Robert Eitner was the first writer to list a date for Correa's

death: January 3, 1663.¹² Eitner also wrote that Correa was a Professor at the University of Salamanca and later was Bishop of Segovia. No evidence exists to support these assertions, and it appears that Eitner confused Francisco Correa de Arauxo with Francisco de Arauxo (1580-1663.) The latter was a Professor at Salamanca, was consecrated Bishop of Segovia on March 28, 1648, and died on January 3, 1663,¹³ the date Eitner listed for Correa's death. This confusion was perpetuated in the studies of Ernesto Vieira,¹⁴ Higinio Anglés,¹⁵ Felipe Pedrell,¹⁶ and an early study by Macario Santiago Kastner.¹⁷ However, in his Preface to the 1948 edition of the *Facultad orgánica*, Kastner recognized this confusion and questioned whether the 1663 date should be applied to Correa's death.¹⁸

Kastner was the first to record any speculation on Correa's birth date. His speculation was based on several statements contained in a lawsuit brought against Correa by the Canons of the San Salvador Collegiate Chapter in 1630, details of which are preserved at the Archivo General del Arzobispado in the *Libro II—de Pleytos Siguiendo los Sin Numero // Fox. 1237 // 22 // folios 895-937*.¹⁹ The two statements used by Kastner maintained that Correa was both an organist and a priest, and that he had served the chapter for thirty-two years.²⁰ From this information Kastner concluded that Correa would have become organist in 1598. He also concluded, in all probability erroneously, that Correa's ordination and this appointment occurred at the same time. Since ecclesiastical law prohibited ordination before age twenty-four, Kastner placed Correa's birth date between 1575 and 1577.²¹

José Subirá repeated the dates of 1575/7-1663 when writing for *Die Musik in Geschichte und Gegenwart*, which appeared in 1952.²² Just one year later, in his *Historia*, Subirá gives Correa's dates as 1581-1663, but does not explain this change.²³

Robert Stevenson can be credited with determining that Correa died before 1663. While he was not able to state an exact date of death, he did point out that on February 13, 1655, the Chapter of the Cathedral of Segovia voted to provide for an Office of the Dead in memory of Correa. He also cited evidence which he believed indicated Correa was alive on January 13, 1655. An entry on that date in the *Actos Capitulares de Cauildo pleno desde 1651 aos 1652, 1653, 1654, 1655*, fol. 176, indicates that substitute organist Juan Sanz was paid from the singer's fund rather

than from the organist's prebend. Stevenson believed this action was to allow Correa to continue to survive on his organist's income even though he could no longer perform his duties.²⁴ According to Stevenson, Correa must have died sometime between January 13 and February 13, 1655. It must be pointed out, however, that the cited passage states only that Correa's post had been vacant due to illness and was then currently vacant, but did not specify whether it was then vacant due to the continuation of Correa's illness or whether it was due to his death.

In 1972 Dionisio Preciado published further research in the matter of Correa's death. Citing various entries in the *Actos capitulares de cabildo pleno* and the *Actos capitulares de señores canónicos*,²⁵ Preciado was able to show that: (1) Correa was still alive on October 15, 1654; (2) mention of Correa's death appears in entries of November 3 and November 18, 1654; and (3) Correa's nephew, Juan Arias, began receiving a salary for filling the organist vacancy on November 1, 1654. From this information, Preciado concluded that Correa died on October 31, 1654.²⁶

With one notable exception, October 31, 1654 has generally been accepted as being the date of Correa's death by subsequent writers. The exception is Charles Jacobs, author of the biographical study published in 1973. Jacobs was not aware of any mention of Correa from after 1636. He therefore placed Correa's death at c. 1640. Of the other previously published dates, he mentions only the 1663 date, but dismisses it as a typographical error which has transposed the order of the digits in 1636.²⁷ Jacobs was apparently unaware of Correa's activities during the last eighteen years of his life.

In 1981, José Enrique Ayarra Jarne published findings which further refined our knowledge of Correa's birth date. He pointed out that on March 24, 1627, in a lawsuit between the parish clergy of San Salvador and its collegiate chapter over the possible appointment of a priest as assistant to the parish priests for the evening sacramental service, Correa, who was called as a witness, testified that he was forty-three years of age. On September 12, 1631, Correa was again called upon to give testimony in another matter, and stated that he was more than forty-seven years of age. From this evidence Ayarra Jarne deduced that Correa was born between September 13, 1583, and March 23, 1584,²⁸ appreciably later than was previously thought.

Jon Holland is organist/choir director at Grace Lutheran Church in Corvallis, OR. He recently completed his DMA at the University of Oregon where he studied organ with John Hamilton and Guy Bovet, and musicology with Peter Bergquist and Richard Trombley. His dissertation included a translation and commentary on Correa's *Facultad orgánica*.

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In addition to the exact date of Correa's birth, the location of his birth is also yet to be determined. Some scholars take Correa to be of Spanish birth, while others claim he is Portuguese. The main evidence supporting this latter claim is a listing of "Franciscus Correa de Arauxo, Lusitanus, musicus" in Diogo Barbosa Machado's *Bibliotheca lusitana* of 1747, a biographical dictionary of Portuguese musicians. Whatever evidence Machado may have had at his disposal to support this claim has not survived the years. If such evidence existed, it might well have been destroyed in the 1755 earthquake and subsequent fire that destroyed the Royal Library in Lisbon.²⁹

On the other hand, a much earlier edition of the *Bibliotheca lusitana*, published by João Franco Barreto between the years 1650-1660, makes no mention of Correa, though Correa's contemporary Manoel Rodrigues Coelho was mentioned.³⁰

Other evidence points to a Spanish birth for the composer. This evidence, also inconclusive, can be found in the *Facultad orgánica* itself. In two places, Correa makes comments which imply that he considered himself a Spaniard. On folio §4 of the Prologue he makes a statement about "the ingenuity of our Spaniards." Later, on folio 57 of the music section he makes reference to "the most eminent masters of organ of our Spain." These references give no conclusive information regarding Correa's birth place, particularly since at the time Correa was writing, Spain and Portugal were united under one crown, and he may therefore have considered both countries as one.³¹

Whether Correa was born in Spain or Portugal, he appears to have been in Seville by 1590. Testimony to this effect was given in 1630 by Francisco Rodriguez, a Sevillian grocer who was called to testify on behalf of Correa in a lawsuit over the rights to the San Salvador organ key. Rodriguez testified that he had known Correa for over forty years.³² Correa's own statement on folio 3v of the *Facultad orgánica* indicates that he received his early music training in Seville. He writes: "When I began to study music there was not even a trace of organ music with accidentals in this city [written in Seville]. And after a few years the first that I saw notated in *cifra* were some *versos* in the eighth mode on D by Peraza, and shortly thereafter, others by Diego de el Castillo, prebendary³³ organist at the Cathedral of Seville, and later at the Royal Chapel."

Diego de el Castillo was organist at the Seville Cathedral from April 28, 1581 until shortly before December 14, 1583. As Correa indicated, upon leaving Seville Castillo entered the service of Philip II as chaplain and *músico de tecla*³⁴ in the Royal Chapel. He died on May 11, 1601, at an unknown age.³⁵

The Peraza that Correa makes reference to could be either of two brothers who each held the organist's prebend at Seville at different times. Geronimo de Peraza de Sotomaior³⁶ was appointed to this post on September 1, 1573. Almost eight years later, after apparently aban-

doning his post, he was replaced by Diego de el Castillo. Francisco de Peraza succeeded Castillo on May 16, 1584, and held the post until his premature death on June 24, 1598 at the age of thirty-four.³⁷

The *versos* with accidentals mentioned by Correa are at the present time unknown. Nor is it known which of the brothers was the composer who wrote them. It is not likely that Correa was personally acquainted with the older brother, since Geronimo left Seville about the same time Correa was born, but this does not preclude an acquaintance with Geronimo's works. Francisco, on the other hand, seems the most likely among several possibilities to have been Correa's organ teacher.³⁸ Francisco is reported to have had many pupils who succeeded in obtaining advantageous placement. Also, the fact that the *versos* with accidentals were composed after Correa's studies began increases the probability that Francisco Peraza was their composer, since he would most likely be familiar with any new works written by his teacher.

At San Salvador in Seville (1599-1636)

Correa was named organist of the Collegiate Church of San Salvador in Seville on September 1, 1599.³⁹ At that time he would have been fifteen years of age. That Correa was able to gain this prestigious position at such an early age speaks highly of his abilities as an organist, but it was not that unusual for organists to begin their professional careers at such an early age. Just one year earlier, in July of 1598, Francisco Perez de Cabrera was named assistant organist to Francisco de Peraza at Seville Cathedral. He was eighteen at the time.⁴⁰ At San Salvador itself, Estacio de la Serna was appointed organist at the age of twenty on October 29, 1593, and only eighteen months later he resigned to accept a position as organist of the Royal Chapel in Lisbon.⁴¹ In 1635 Juan Masias (a student of Correa's) was, at the age of twenty-one, named organist of the Church of Santiago in Seville.⁴²

In winning the San Salvador post, Correa succeeded Miguel de Coria, who had been appointed on May 13, 1595, and who had died shortly before Correa's arrival.⁴³

Details of Correa's thirty-seven years at San Salvador are, at best, sketchy. The first record of his salary comes from 1606. In that year, he received a salary of 37,500 *maravedís*, plus twelve *fane-gas*⁴⁴ of wheat which were sold for 7,344 *maravedís*. For tuning the organ Correa received the annual sum of 4,488 *maravedís*, a figure which apparently did not change during all of the many years Correa performed this duty. At this same time, the annual salary of the *maestro de capilla* was only 12,000 *maravedís*.⁴⁵ Throughout his tenure at San Salvador Correa was in the unusual position for an organist of earning substantially more than any of the *maestros de capilla* serving during those years.

It is interesting to note that in the *Quantas de fabrica de 1601 a el año de*

1608—the San Salvador financial records—Correa signed receipts for payment with the name "fr:º correa de azeuedo [= Azevedo]." He continued to use this form of his name at least through the year 1623. The first time his name appears as Francisco Correa de Arauxo was in 1626 when he published the *Facultad orgánica*. There is no evidence or record which would explain this change. The only additions to the name Francisco Correa in other records of San Salvador and the Jaén and Segovia Cathedrals are the inclusion of his various titles. Never were any additional family names included.⁴⁶

The exact date of Correa's ordination is not known. Records of ordinations in the Archbishopric of Seville go back only as far as 1609. Correa must have been ordained as a parish priest in 1608. In that year, he would have reached twenty-four, the minimum age for such ordinations as set by ecclesiastical legislation. The first time Correa was referred to as "*clerigo presbitero*" on the records of the Colegio del Salvador was in 1608.⁴⁷

Another change in his title can be seen on folio 138v of *Libro 3 de Acuerdos y Autos Capitulares de 1603 a 1632*. This entry of October 12, 1626, makes the first recorded reference to Correa as "*el l.º [licenciado] fr:º correa presuitº [presbitero]*."⁴⁸ Where and when Correa received the *licenciado* degree is not yet known. A probable place would be the *Colegio de Maese Rodrigo* of the *Colegio-Universidad de Sta. Maria de Jesus de Seville*,⁴⁹ since here he could have easily filled any residency requirement. However, record of his matriculation is yet to be found.⁵⁰

In 1613 Correa accepted a chaplaincy in which his duties were to serve in the choir and celebrate 180 masses each year. He received around 35,000 *maravedís* a year in this position. On July 12, 1618, this chaplaincy was made Correa's for life.

Correa was appointed to a second chaplaincy which had been endowed by the estate of the deceased Prior of the Chapter, the Canon Hernan Perez. Correa held this position until June 14, 1630. It is not known whether Correa voluntarily gave up this position or not, but it is quite possible that he did so because of ill health. In 1626 he was absent for a month due to ill health, possibly brought on in part by the pressures of preparing the *Facultad orgánica* for publication. In 1635, Correa was so ill that he applied for and received charitable relief from the *Hermanidad de los Sacerdotes*, of which he himself earlier had been Rector. Seville, during these years, suffered greatly from the plague, and this was apparently a factor with Correa's own health problems. It was only after Correa moved from Seville that his health improved.⁵¹

On several occasions during Correa's years at San Salvador he tried to win other organ positions. Twice during this time the organ position at the Seville Cathedral was open, once in 1602, and again in 1613. Until recently it was thought that Correa had not applied for

the position at either time. However, in 1981 José Enrique Ayarra Jarne published evidence that showed Correa had entered the competition in 1613 at almost the last possible moment, competing against Francisco Pérez de Cabrera and Francisco Díaz, the organist of the Cathedral of Sigüenza. Pérez received the majority of the votes, with Díaz receiving the rest. Correa, it seems, was ignored.⁵²

In December of 1613 Correa competed for the organist position at the Cathedral of Malaga. He lost this competition to Luis Páez de Malvenda.⁵³

A journey to compete for the position in Toledo occurred in 1618, the competition beginning on March 6. This position had become vacant during the previous year upon the death of Geronimo de Peraza, who had earlier been organist at the Cathedral in Seville. Competing against Correa was Peraza's nephew, Francisco Peraza II, apparently the illegitimate son of the Francisco de Peraza who had been at the Seville Cathedral and was Correa's probable teacher. Correa was again disappointed by the outcome of this competition; he was given only forty ducats for his return journey to Seville.⁵⁴

Correa had more than his share of trouble with his superiors at San Salvador. Many of the problems between him and the *Cabildo Colegial* had to be resolved by means of lawsuits. The first of these lawsuits took place in May of 1608 when Correa sued the *Cabildo* for the replacement of his organist's certificate, the original of which had been stolen from Correa's home.

In another such incident which took place in March of 1630, Correa and his close friend Rodrigo Salvador de la Fuente, also a priest, had hired carpenters to build some doors in the church which the *Hermanidad Sacramental* (Blessed Sacrament Brotherhood) had desired. The canons brought suit against the two for their usurpation of authority. Correa and his friend ended up paying fines for their actions.⁵⁵

Perhaps the most interesting example of the friction between Correa and his superiors was a series of incidents growing out of the appointment of a member of the San Salvador chapter—Canon Alonso Godines—as an Auxiliary Bishop of Seville on November 13, 1629. San Salvador was to be the location of the sumptuous celebration.

The event prompted an effort to upgrade all aspects of the life of San Salvador, especially its music. Early in 1630 new duties were assigned for all of the musicians, but without any increase in pay. In protest, Correa led a revolt among the musicians, creating a scandalous scene during Vespers by shouting from the organ loft his refusal to play extra services. Leading the other musicians out of the organ loft in revolt, he was immediately incarcerated in an ecclesiastical prison. During the litigation of this incident, the locks on the organs were changed and Correa was not issued a key. Correa sued and eventually prevailed, establishing his right to have sole possession of the organ keys.⁵⁶

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In a letter written during his imprisonment in 1630, Correa mentioned that he had been "named by his majesty to a Royal Chaplaincy at the Royal Convent of the Incarnation in Madrid."⁵⁷ When this appointment took place is not known, but it seems clear that Correa never went to Madrid to take up the appointment. That he had been so honored did play a role later in his life as he sought the position of organist at the Segovia Cathedral.

Other incidents could also be cited to further illustrate the strained relationship between Correa and the canons of San Salvador, but it should also be pointed out that many favors were conferred upon Correa by his superiors. His salary, which at times exceeded the combined salaries of all the other San Salvador musicians, was certainly one such favor. He was granted permission to become a priest purely on the strength of his organ playing, a favor that was compounded by his appointment to a profitable chaplaincy.

Another favor was recorded on folio 85v of *Libro 3 de Acuerdos a Autos Capitulares*, dated June 14, 1624, presented here as translated by Robert Stevenson.

Today it was decided that the [extra] salary which the Prior has ordered given Francisco de Correa shall be specified as his alone [i.e., not henceforth considered a part of any organist's regular salary], on account of the eminence of his art.⁵⁸

Perhaps it was an "artistic temperament" which fueled this almost love/hate relationship between Correa and the canons of the church, so anxious to confer favors on the master, yet so often unwilling to work out problems without legal proceedings. The problems, though, could not be attributed to only one side or the other, since both sides had their share of prevailing decisions. It is not surprising, however, that when offered the organist's prebend at the Cathedral in Jaén on February 5, 1636,⁵⁹ Correa accepted it.

The Jaén period (1636-1640)

Correa served San Salvador through the end of March, 1636, and began at the Jaén Cathedral on Easter Sunday.⁶⁰ Shortly after his arrival, Correa was commissioned to write some new "*chansonetas*" for the Feast of Corpus Christi. These were very well received, and on June 10, the chapter voted to give Correa six chickens for them.⁶¹

Late in 1636 Correa was appointed to repair and tune the Jaén organ, but it appears that he allowed the organ builder and tuner Juan Baptista Marin to continue with these duties as he had done before Correa's appointment.⁶²

The move to Jaén was apparently beneficial to Correa's health, for there is no mention in the Cathedral records that Correa was absent due to ill health during the four years that he was there.⁶³

Correa resigned his post at Jaén with a letter dated April 16, 1640, apparently sure that he was to be chosen to fill the vacancy at the Segovia Cathedral.

The culmination of his career in Segovia (1640-1654)

Correa moved to Segovia at the age of fifty-six. Because of his forty years of professional experience as an organist, his appointment to the *Capellania Real de su Real Convento de la encarnación de Madrid* [Royal Chaplaincy at the Royal Convent of the Incarnation in Madrid], and his growing fame as both an organist and the author of the *Facultad orgánica*, Segovian church officials were quite interested in his coming to that city. He was officially elected to the organist's prebend on May 4.⁶⁴

Correa's letter of resignation, which he sent to the Jaén chapter, was dated April 16, 1640. Correa may have been fairly sure of winning the Segovia prebend, particularly in light of their interest in him, but nonetheless, this letter seems somewhat prematurely written. It may have been incorrectly dated. The Jaén chapter did not act on it until May

22,⁶⁵ taking what might seem like an inordinate amount of time.

That Segovia Cathedral was wealthy is evidenced by the fact that it could comfortably support sixty-three officials at the same time that it was carrying on an ambitious building program. Houses were even provided for many officials, and an act of December 5, 1640⁶⁶ records the awarding of such a house to Correa as it became vacant because of the death of a Doctor Juano (or Triana). Almost fourteen years later, on March 21, 1654, the chapter set aside 200 *reales* for repairs on Correa's house because he was no longer able to take care of it himself.

Aside from his duties directly related to playing the organ, Correa was also responsible, along with the chapel master, Juan de Leon, for testing the instrumentalists applying for various openings among the *ministriles* of the cathedral. Instruments such as the cornett, sackbut, and bassoon were often used with the organ in most Spanish cathedrals during Correa's lifetime. Another often heard instrument at the Segovia Cathedral was the harp.⁶⁷

The infirmities of old age had caught up to Correa by his sixty-ninth year. An act of March 22, 1653 confirmed on Correa a regular prebendary (instead of a musical prebendary) in order to make available to him more charitable assistance from chapter funds. By December 21 Correa was no longer able to perform his duties as organist. During the ten months that remained in Correa's life he was often in need of the financial assistance of the chapter. He died sometime around October 31, 1654.

Notes

1. The Preambles are headnotes or explanatory notes found at the beginning of each piece in the *Facultad orgánica*.
2. In addition to this collection, a poorly preserved manuscript containing at least one work by Correa has been found in Mexico. See Gabriel Saldívar, "Una tablatura mexicana," in *Revista musical mexicana*, (1942), 39.
3. Literally meaning number, or code.
4. Such works make use of the many divided stops which are to be found on Spanish organs. In Correa's works the division between the two halves of the keyboard comes between middle c and c-sharp.
5. These proportions are certainly not original with Correa.
6. This dissonance is the result of the use of simultaneous chromatically altered tones against their natural tones.
7. Charles Jacobs, *Francisco Correa de Arauxo* (The Hague: Martinus Nijhoff, 1973).
8. Jacobs, *Correa de Arauxo*, p. 4.
9. Robert Stevenson, review of Charles Jacobs *Francisco Correa de Arauxo*, in *Journal of the American Musicological Society*, XXVIII (1975), 140-142. Stevenson goes so far as to suggest that Jacobs should withdraw this book.
10. Francisco Correa de Arauxo, *Libro de tientos y discursos de música práctica, y teórica de organo intitulado Facultad orgánica*, transcripción y estudio de Macario Santiago Kastner (Madrid: Union Musical Española, 1980-81), Two Volumes.
11. "Francisco Correa de Arauxo's *Facultad orgánica*: A Translation and Study of its Theoretical and Pedagogical Aspects," University of Oregon, 1985. Available through University Microfilms.
12. Robert Eitner, *Biographisch-Bibliographisches Quellen-Lexicon*, I, p. 184.
13. Robert Stevenson, "Francisco Correa de Arauxo: New Light on His Career," in *Revista musical chilena*, XXII (1968), No. 103:27.
14. Ernesto Vieira, *Dicionário biográfico de músicos portugueses* (Lisbon, 1900).
15. Higinio Anglés, "Orgelmusik de Schola Hispanica vom XV-XVII. Jahrhundert," in *Peter Wagner-Festschrift* (Leipzig, 1926).
16. Felipe Pedrell, *Anthology of Classical Spanish Organists*, Vol. II (New York: Associated Music Publishers, Inc., n.d.), p. ii.
17. Macario Santiago Kastner, *Contribución al estudio de la música española y portuguesa* (Lisbon, 1941).
18. Macario Santiago Kastner, Preface to Francisco Correa de Arauxo, *Libro de tientos y discursos*

de música práctica, y teórica de organo intitulado Facultad orgánica (Barcelona: Instituto Español de Musicología, 1949), I:12.

19. Stevenson, "Correa de Arauxo," p. 20.
20. Actually Correa was only beginning his thirty-second year at San Salvador, having been appointed on September 1, 1599 according to the Archivo General del Arzobispado, San Salvador, *Libro segundo de actos Capitulares* [1564-1603], fol. 113v.
21. Kastner, Preface to *Libro de tientos*, I:12.
22. José Subriá, "Correa de Arauxo," *Die Musik in Geschichte und Gegenwart*, XVI, 1691.
23. José Subriá, *Historia de la música española e hispanoamericana* (Barcelona: Salvat Editores, S. A., 1953), p. 272.
24. Stevenson, "Correa de Arauxo," *Rev. mus. chilena*, pp. 26-27, 42n.
25. Both to be found in the *Archivo capitulares de la Catedral de Segovia*.
26. Dionisio Preciado, "Francisco Correa de Araujo, Organista de la Catedral de Segovia (1640-1654)," *Tesoro sacro musical*, LV (1972), pp. 77-79.
27. Jacobs, *Francisco Correa de Arauxo*, p. 4.
28. José Enrique Ayarra Jarne, *Sevilla en la vida y obra del organista Francisco Correa de Araujo* (Sevilla: Artes Graficas Salesianas, 1981), p. 18.
29. Stevenson, "Correa," p. 11.
30. Dionisio Preciado, "Francisco Correa de Araujo (1575/7-1654), organista español o portugués?," *Tesoro sacro musical*, LV:101.
31. Spain and Portugal were united under Philip II during the period from 1580-1640. Peter Williams, *The European Organ 1450-1850* (Bloomington: Indiana University Press, 1966) p. 236.
32. Stevenson, "Correa," p. 14.
33. A "prebendary" is a clergyman who draws a stipend. The clergyman, stipend, and position can all also be referred to with the term "prebend."
34. Keyboard musician.
35. Robert Stevenson, *Spanish Cathedral Music in the Golden Age* (Berkeley: University of California Press, 1961) pp. 302-304.
36. Jacobs erroneously states that Jeronimo de Peraza died in 1598. In actuality, Peraza died on June 26, 1617. See Robert Stevenson, review of Jacobs, *Francisco Correa de Araujo*, in *JAMS*, XXVII (1975):141.
37. Stevenson, *Spanish Cathedral Music*, pp. 159, 162, 165, 172.
38. Other possible teachers include three of Correa's predecessors at San Salvador: Hernando de Tapia (appointed in 1570 or earlier and serving until his death in 1593); Estacio de la Serna (October 29, 1593-May 6, 1595); and Miguel de Coria (serving May 13, 1595-August, 1599).
39. Stevenson, "Correa," p. 13.
40. Ayarra Jarne, *Sevilla*, p. 28.
41. Stevenson, "Correa," p. 13.
42. Stevenson, "Correa," p. 28.
43. Stevenson, "Correa," p. 13.
44. A *fanega* is a unit of capacity which can vary from 22.5 liters to 55.5 liters, depending on the district it is used in. Ramon Carcia-Pelayo y Gross and Micheline Durand, *Diccionario moderno español-ingles* (New York: Ediciones Larousse, 1976), p. 430.
45. Stevenson, "Correa," pp. 16-17.
46. Stevenson, "Correa," p. 18.
47. Ayarra Jarne, *Sevilla*, p. 37.
48. Stevenson, "Correa," p. 19.
49. Ayarra Jarne, *Sevilla*, p. 37.
50. The possibility exists that Correa did not have to fulfill any residency requirement. His contemporary, Bernard Clavijo del Castillo received his *licenciado* on July 29, 1594, from the University of Onate without residence. See Stevenson, *Spanish Cathedral Music*, p. 308.
51. Stevenson, "Correa," pp. 19, 21.
52. Ayarra Jarne, *Sevilla*, pp. 42-43.
53. Ayarra Jarne, *Sevilla*, pp. 39-40.
54. Ayarra Jarne, *Sevilla*, pp. 40-41.
55. Stevenson, "Correa," p. 21.
56. Stevenson, "Correa," pp. 20-21.
57. Jacobs, *Francisco Correa de Araujo*, p. 3.
58. Stevenson, "Correa," p. 19.
59. Dionisio Preciado, "Cuando Francisco Correa de Araujo era organista de la Catedral de Jaén (1636-1640)," *Tesoro sacro musical*, LVII (1974):52.
60. Stevenson, "Correa," p. 21.
61. Preciado, "Cuando Francisco Correa . . . era organista . . . de Jaén," pp. 52-53.
62. Stevenson, "Correa," p. 22.
63. Stevenson, "Correa," pp. 21-22.
64. Preciado, "Francisco Correa . . . Segovia (1610-1654)," pp. 70-72.
65. Stevenson, "Correa," p. 22.
66. Preciado, "Francisco Correa . . . Segovia," p. 74.
67. Stevenson records the date as December 4, 1640. Stevenson, "Correa," p. 24.
68. Stevenson, "Correa," pp. 25-26.

Another article on "Performance practice and Correa de Araujo's *Facultad Organica*" will be published in a future issue of THE DIAPASON.

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Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the first of the preceding month (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, ** = RCCO centre event, + = new organ dedication, ++ = OHS event.

Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

16 APRIL
Sarah Davies, Michael Miller; St Paul's Chapel, New York, NY noon
Mickey Terry; National City Christian, Washington, DC 12:15 pm

17 APRIL
Bach, *St John Passion*; First Church of Christ, Wethersfield, CT 7 pm
Schuetz, *St John Passion*; Christ & St Stephen's, New York, NY noon

19 APRIL
James Johnson; Busch-Reisinger Museum, Cambridge, MA 5 pm
Bach, *Easter Oratorio*; Holy Trinity Lutheran, New York, NY 5 pm
Organ & Brass; Christ & St Stephen's, New York, NY 10:40 am
Brigitte Haudebourg, harpsichord; Carnegie Recital Hall, New York, NY 2 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

20 APRIL
Gillian Weir; Performing Arts Center, Milwaukee WI 8 pm

22 APRIL
Brigitte Haudebourg, harpsichord; The French Embassy, Washington, DC 8 pm
Louis Robilliard; Cleveland Museum, Cleveland, OH 8 pm

23 APRIL
Kent Tritle; St Paul's Chapel, New York, NY noon
Jonathan Dimmock; National City Christian, Washington, DC 12:15 pm

24 APRIL
John Rose; St Joseph Cathedral, Hartford, CT 8 pm
Anniversary Concert; Colgate University, Hamilton, NY 8 pm
Choral Concert; Princeton University, Princeton, NJ 8:30 pm
John Weaver; Cedar Lane Unitarian, Bethesda, MD 8 pm
Judith Hancock; St John's Cathedral, Jacksonville, FL 8 pm
John Scott; Valparaiso University, Valparaiso, IN 8 pm
Chicago String Ensemble; St Paul's, Chicago, IL 8 pm
Frederick Swan; First Presbyterian, Galesburg, IL 8 pm

25 APRIL
Russell Saunders, masterclass; Colgate University, Hamilton, NY 9:30 am
Lee Dettra; United Church of Christ, Blooming Grove, NY 3 pm
Choral Festival; St Bartholomew's, New York, NY 8 pm
Gillian Weir, masterclass; Christ Church, Oyster Bay, NY 10 am
Brahms, *Requiem*; Trinity Episcopal Cathedral, Trenton, NJ 8 pm

***John Scott**, masterclass; Valparaiso University, Valparaiso, IN 10 am
Chicago String Ensemble; Elmhurst College, Elmhurst, IL

26 APRIL
Joaquim Simões da Hora; Busch-Reisinger Museum, Cambridge, MA 5 pm
Haydn, *Creation*; Immanuel Congregational, Hartford, CT 3 pm
Motet Concert; Church of Notre Dame, New York, NY 2:30 pm
Gillian Weir, with orchestra; Christ Church, Oyster Bay, NY 4 pm
Dvorak, *Stabat Mater*; Cadet Chapel, West Point, NY 3:30 pm

Valentin Radu; St Stephen's, Milburn, NJ 4 pm
James Kibbie; St John's Lutheran, Orlando, FL 7:30 pm
John Obetz; Coral Gables Congregational, Coral Gables, FL 4 pm
Haydn, *St Nicholas Mass*; Trinity Lutheran, Lancaster, PA 4 pm

Michael Murray; First UCC, Reading, PA 3 pm
William Callaway; Cathedral of St Philip, Atlanta, GA 4 pm
Louis Robilliard; Calvary Episcopal, Pittsburgh, PA 8 pm
Simon Preston; National City Christian, Washington, DC 4 pm
John Scott; Bradley Hills Presbyterian, Bethesda, MD 4 pm

Robert Smith, harpsichord; Cathedral of St Thomas More, Arlington, VA 7:30 pm
Yuri Sato, Christopher Toth; Cleveland Museum, Cleveland, OH 2 pm
Choral Concert; First Congregational, Columbus, OH 8 pm
Robin Dinda; St John Vianney, Flint, MI 3 pm
Szczecin, Poland Choir; First Presbyterian, Ft Wayne, IN 8 pm

Marilyn Keiser; North Christian, Columbus, IN 4 pm
Choral Concert; Second Presbyterian, Indianapolis, IN 4 pm
Christoph Albrecht; Chicago Theological Seminary, Chicago, IL 4 pm
Mozart, *Missa Brevis K. 194*; Cathedral of St James, Chicago, IL 11 am
David Craighead; Illinois College, Jacksonville, IL 8 pm
Freiburg Baroque Ensemble; Christ Church Cathedral, New Orleans, LA 4 pm

27 APRIL
Richard Benefield; St Peter's Church, Oyster Bay, MA 8 pm
Louis Robilliard, masterclass; Calvary Episcopal, Pittsburgh, PA
David Craighead, masterclass; Illinois College, Jacksonville, IL 9 am
Western IL Univ Guild Student Group; First Baptist, Macomb, IL 8 pm

28 APRIL
Frederick Swan; St John's Lutheran, Allentown, PA
Christoph Albrecht; St Paul's Cathedral, Pittsburgh, PA 8:30 pm
Robert Smith, harpsichord; First United Church, Brevard, NC 8 pm
Simon Preston; St George's Episcopal, Nashville, TN 8 pm

29 APRIL
Ottley Chamber Singers; St John's Church, Washington, DC 12:10 pm
Stephen Rapp; Trinity Cathedral, Cleveland, OH 12:15 pm

30 APRIL
Herbert Burtis; St Paul's Chapel, New York, NY noon
Malcolm Archer; Washington Mem. Chapel, Valley Forge, PA 8 pm
William Gray; National City Christian, Washington, DC, 12:15 pm

1 MAY
John Rose; Trinity College, Hartford, CT 8:15 pm
Louis Robilliard; Orchestra Hall, Chicago, IL

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2 MAY
Louis Robilliard, workshop; Christ Church, Oak Brook, IL 10-12 noon

3 MAY
Christoph Albrecht; Busch-Reisinger Museum, Cambridge, MA 4 pm
Stephen Rapp; Wilton Presbyterian, Wilton, CT 4 pm

Robert Smith, harpsichord; Landor College, Greenwood, SC 3:30 pm
Edmund Shay; Centennial ARP Church, Columbia, SC 4 pm

Ned Tipton; Cathedral of St Philip, Atlanta, GA 4 pm
Louis Robilliard; First Congregational, Columbus, OH 8 pm

Donald Kaye; St Paul's Episcopal, Flint, MI 4 pm
Gillian Weir; Aldersgate Un. Meth., Evansville, IN 4 pm

Choral Festival; St James Cathedral, Chicago, IL 3:30 pm
Nancy Lancaster; House of Hope, St Paul, MN 4 pm

Webber, *Requiem*; First Un. Meth., Shreveport, LA 5 pm

4 MAY
Michael Corzine; Lutheran Church, Knoxville, TN 8 pm

Michael Farris; First Presbyterian, Nashville, TN 7:30 pm

5 MAY
Robert Delcamp; Cathedral of the Incarnation, Garden City, NY 8 pm

David Higgs; St James Episcopal, Richmond, VA 8 pm

Robert Smith, harpsichord; All SS Church, Atlanta, GA 8:15 pm

Michael Corzine, masterclass; Lutheran Church, Knoxville, TN 10 am

National Competition Winner; First Presbyterian, Ft Wayne, IN
Gillian Weir; St Paul's Episcopal, Indianapolis, IN 8 pm

6 MAY
Karel Paukert; St Paul's Episcopal, Cleveland, OH noon

Christoph Albrecht; Cleveland Museum of Art, Cleveland, OH 8 pm

7 MAY
Erik Lundkvist; National City Christian, Washington, DC 12:15 pm

Gillian Weir; Miami Shores Presbyterian, Miami Shores, FL 4 pm

Chicago Children's Choir; St James Cathedral, Chicago, IL 8 pm

8 MAY
Daniel Junken, with brass; Congregational Church, Manhasset, NY 8:15 pm

Robert Smith, harpsichord; Richlands Jr. High School, Richlands, VA 10 am

Robert Smith, harpsichord; Southwest Virginia Community College, Richlands, VA 8 pm

9 MAY
Vivaldi, *Gloria*, Wallingford Ecumenical Choir, James Biery, cond; Holy Trinity Church, Wallingford, CT 8 pm

Italian Baroque Concert; St Peter's, Paoli, PA (also 10 May)

Mendelssohn Festival; Christ Church Cathedral, Indianapolis, IN (through 11 May)

10 MAY
Lee Dettra; U.S. Military Academy, West Point, NY 3:30 pm

John Rose; Dartmouth College, Hanover, NH 8 pm

Louis Robilliard; First Presbyterian, Burlington, NC 5 pm

Lancaster Chamber Singers; Good Shepherd Lutheran, Lancaster, PA 8 pm

Robert Simpson; Cathedral of St Philip, Atlanta, GA 4 pm

Mozart, *Requiem*; Seventh-Day Adventist, Kettering, OH 8 pm

Choir Festival; Zion Lutheran, Ann Arbor, MI 11 am

Robert Sheffer; Second Presbyterian, Indianapolis, IN 8 pm

Rudolf Zuiderveld; Illinois College, Jacksonville, IL 8 pm

Christoph Albrecht; St Mark's Episcopal, Shreveport, LA

11 MAY
Judith Hancock; Central Presbyterian, Baltimore, MD

12 MAY
Vieme Concert; Cathedral of the Incarnation, Garden City, NY 8 pm

Stephen Rapp; Grace Church, New York, NY 12:10 pm

J. Marcus Ritchie; National City Christian, Washington, DC 12:15 pm

Terry Charles; The Kirk of Dunedin, Dunedin, FL 8:15 PM (also 15, 16 May)

Mendelssohn Concert; Washington Mem. Chapel, Valley Forge, PA 8 pm

Frederick Swann; Metropolitan Un. Meth., Detroit, MI 8 pm

Michael Murray; Rockefeller Chapel, Univ of Chicago, Chicago, IL 8 pm

13 MAY
Karel Paukert; Cleveland Museum, Cleveland, OH noon

17 MAY
John Rose; Presbyterian Church, Needham, MA 4 pm

Anne & Todd Wilson; All SS Episcopal, Worcester, MA 5 pm

Choral Concert; South Congregational-First Baptist, New Britain, CT 7:30 pm

David Craighead; The Park Church, Elmira, NY 4 pm

Choir Concert; St Paul's Cathedral, Buffalo, NY 5 pm

Beethoven, *Mass in C*; St James the Less, Scarsdale, NY 10 am

Thomas Bailey; Christ Church, Oyster Bay, NY 4 pm

Janacek, *Slavonic Mass*; Carnegie Hall, New York, NY 3 pm

St. Andrew Chorale; Madison Ave Presbyterian, New York, NY 4 pm

Hymn Festival; Fairmount Presbyterian, Cleveland Heights, OH 7 pm

Ted Gibboney; Second Presbyterian, Indianapolis, IN 8 pm

Battle Creek Boychoir; St Josaphat Basilica, Milwaukee, WI 7:30 pm

Univ of Minnesota Chamber Singers; House of Hope, St Paul, MN 4 pm

+ **Simon Preston**; First Un. Meth., Shreveport, LA 5 pm

18 MAY
Reginald Lunt; St Joseph RC, Lancaster, PA 8 pm

19 MAY
Simon Preston; Alice Tully Hall, New York, NY

American Boychoir; Princeton University, Princeton, NJ 8 pm

Jerome Butera; St Mary's Church, Kinston, NC 8 pm

20 MAY
American Boychoir; Cathedral of the Sacred Heart, Newark, NJ

Karel Paukert; Cleveland Museum, Cleveland, OH noon

21 MAY
Dianne Maynard; National City Christian, Washington, DC 12:15 pm

McNeil Robinson; Granbery Mem. Un. Meth., Covington, VA 8 pm

22 MAY
Frederick Swann; St John the Baptist, Canton, OH 7:30 pm

Chicago String Ensemble; St Paul's, Chicago, IL 8 pm

24 MAY
Durufle Concert; St Thomas More Cathedral, Arlington, VA

Frederick Swann; Central College Presbyterian, Westerville, OH 4 pm

Thomas Bailey; Christ Church, Oyster Bay, NY 4 pm

Karel Paukert; St Paul's Episcopal, Cleveland, OH noon

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28 MAY
Sarah Ford; National City Christian, Washington, DC 12:15 pm
 Tower Brass; St James Cathedral, Chicago, IL 5:30 pm
 His Majestie's Clerkes; Unitarian Church, Evanston, IL 8 pm

31 MAY
 American Boychoir; Presbyterian Church, Abington, PA 4 pm
 + **Marianne Webb**; Northbrook Presbyterian, Birmingham, MI 3 pm
 His Majestie's Clerkes; Quigley Chapel, Chicago, IL 3 pm

**UNITED STATES
 West of the Mississippi**

17 APRIL
Jared Jacobsen; St Leander, San Leandro, CA 2 pm

18 APRIL
Jean-Louis Gil; Bethany College, Lindsborg, KS 8 pm
 Texas Baroque Ensemble; St Stephen Methodist, Mesquite, TX 8:15 PM

19 APRIL
 Baroque Ensemble; University of Oregon, Eugene, OR 4 pm

21 APRIL
John Scott; Plymouth Congregational, Minneapolis, MN 8 pm

24 APRIL
Joyce Jones; Trinity Lutheran, Moorhead, MN 8 pm
Gerre Hancock; St Mark's Cathedral, Seattle, WA 8 pm
Mary Preston; Grace Presbyterian, Houston, TX

25 APRIL
Joyce Jones, workshop; Trinity Lutheran, Moorhead, MN 9 am
Gerre Hancock, workshop; St Mark's Cathedral, Seattle, WA

26 APRIL
Delores Bruch; Wesley Un. Meth., Muscatine, IA 4 pm
 Choir & Orchestra; Plymouth Congregational, Lincoln, NE 8 pm

30 APRIL
Christoph Albrecht; University of Texas, Austin, TX

1 MAY
John Scott; St John's Cathedral, Denver, CO 8 pm
Jonathan Rennert; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
Christoph Albrecht, workshop; Univ of Texas, Austin, TX
Kimberly Marshall; St Mark's Cathedral, Seattle, WA
Mark Brombaugh, with trumpet, Univ of Oregon, Eugene, OR 8 pm
Michael Murray; First Congregational, Los Angeles, CA 8 pm

2 MAY
 Dallas Bach Society; Majestic Theater, Dallas, TX 7:30 pm

3 MAY
 Bach Society Chorus; Cathedral of St Mark, Minneapolis, MN 3 pm
John Scott; First Christian, Norman, OK 4 pm
Gary Beard, Chris Nemeck; Lily Peter Auditorium, Helena, AR 7:30 pm

Beethoven, *Christ on the Mount of Olives*; Park Cities Baptist, Dallas, TX 6:30 pm

6 MAY
John Scott; Crystal Cathedral, Garden Grove, CA 8:15 pm

8 MAY
Michael Farris; Highland Park Un. Meth. Church, Dallas, TX 8 pm

10 MAY
Simon Preston; Grace Cathedral, San Francisco, CA 5 pm

12 MAY
Frederick Swann, workshop; First Lutheran, Sioux Falls, SD

15 MAY
 Handel Concert; St John's Cathedral, Denver, CO 8:00 pm

17 MAY
Steve Gentile; St Mark's Cathedral, Minneapolis, MN 4:30 pm
 Choral Concert with orchestra; University Park Un. Meth., Dallas, TX 8 pm
 Bruckner, *Mass in F Minor*; San Fernando Cathedral, San Antonio, TX 8 pm

Ty Woodward; Immaculate Conception, Monrovia, CA 3:15 pm
 Handbell Concert; Calvary Presbyterian, Riverside, CA 7 pm

19 MAY
 Mozart, *Coronation Mass*; California State Univ, Hayward, CA 8 pm

20 MAY
David Higgs; Christ Episcopal, Coronado, CA 7 pm

27 MAY
McNeil Robinson; St Timothy Episcopal, Yakima, WA

31 MAY
John Obetz; First Methodist, Ft Smith, AR 3 pm
 Honegger, *King David*; La Jolla Presbyterian, La Jolla, CA 7:30 pm

INTERNATIONAL

22 APRIL
Herman Taylor; Dom Cathedral, Worms, West Germany 7:30 pm

24 APRIL
John Vandertuin; All Saints Anglican, Windsor, Ontario 8 pm
Herman Taylor; Army Chapel, Darmstadt, West Germany 7:30 pm

25 APRIL
Herman Taylor; St Maximilian, Dusseldorf, West Germany 11:30 AM
Herman Taylor; St Reinoldus, Dortmund, West Germany 6:30 pm

26 APRIL
Herman Taylor; St Pataleon, Cologne, West Germany 4 pm

5 MAY
John Vandertuin; St James Cathedral, Toronto, Ontario 1 pm

6 MAY
Simon Preston, with orchestra; Calgary Centre, Calgary, Alberta
Niels Nielsen, St Marie, Helsingor, Denmark

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Organ Recitals

WILLIAM BECK, St. Cyril of Jerusalem Church, Encino, CA, November 16: *Voluntary in C Major*, Purcell; *Prelude and Fugue in D Major, Before Thy Throne I Stand*, Bach; *The Lost Chord*, Sullivan; *Aria and Giga*, Loeillet; *Chorale III in A Minor*, Franck; *Prelude and Fugue in G Minor*, Dupré.

DENNIS W. BERGIN, Wichita State University, Wichita, KS, November 18: *Sinfonia* to Cantata 29, *Wir danken dir, Gott*, Bach; *Chaconne in F Minor*, Pachelbel; *Schmücke dich, o liebe Seele*, S. 654, *Herr Jesu Christ, dich zu uns wend*, S. 655, *O Lamm Gottes unschuldig*, S. 656, *Von Gott will ich nicht lassen*, S. 658, *Komm heiliger Geist, Herre Gott*, S. 651, Bach; *Preludio (Deuxième Symphonie)*, Op. 26, Dupré; *Prière*, Op. 20, Franck; *Allegro vivace (Symphonie V)*, Widor; *Scherzo*, Op. 2, Duruflé; *Phantasie über den Choral: Ein feste Burg ist unser Gott*, Op. 27, Reger.

MARK BIGHLEY, St. Andrew Lutheran Church, January 11: *Praeludium in G Minor*, Buxtehude; *Onder een linde groen*, Sweelinck; *Sonata VI*, Mendelssohn; *Toccata and Fugue in D Minor/Major*, Op. 59, Nos. 5 & 6, Reger; *Prelude in E Minor*, S. 548, *Von Gott will ich nicht lassen*, S. 658, *Herr Jesu Christ, dich zu uns wend*, S. 655, *Jesus Christus unser Heiland, der von uns*, S. 665, *Nun komm, der Heiden Heiland*, S. 659, *Fugue in E Minor*, S. 548, Bach.

JEROME BUTERA, Park Ridge Community Church, Park Ridge, IL, November 16, 1986: *Concerto in A Minor*, S. 593, Bach; *Choral No. 2 in B Minor*, Franck; *Prelude and Fugue in B Major*, Op. 7, No. 1, Dupré; *Prelude and Fugue on BACH*, Liszt; *Scherzo in E Major*, Gigout; *Adagio (Symphonie III)*, Vierne; *Prelude and Fugue on the name Alain*, Op. 7, Duruflé.

DANIEL ROTH, National City Christian Church, Washington, DC, October 28: *Grand Dialogue in C Major*, Marchand; *Fantasy in A*, Franck; *Allegro (Symphonie VI)*, Widor; *Prelude and Fugue in F Minor*, *Prelude and Fugue in A-flat Major*, Dupré; *L'Ascension: II, III*, Messiaen; *Improvisation*.

WOLFGANG RÜBSAM, St. James. R.C. Church, Chicago, IL (1986 convention of the American Institute of Organbuilders), October 3: *Herr, wie du willst, so schick's mit mir*, Reger; *Fantasia*, Op. 101, *Rhapsodie*, Op. 7, No. 1, Saint-Saëns; *Sonata No. 2*, Op. 87a, Elgar; *Adagio in D-flat Major*, Liszt; *Dédicace, Impromptu, Etoile du Soir, Sur le Rhin, Carillon de Westminster (Pièces de Fantasia)*, Op. 54, Vierne.

DENNIS SCHMIDT, University of Michigan, Ann Arbor, MI, October 5: *Nun komm, der Heiden Heiland*, Siefert; *Allein Gott in der Höh sei Ehr'*, Jacob Praetorius II; *Fugue*, Porpora; *Psalm XX*, Marcello; *Prelude in C Major*, Albrechtsberger; *Prelude in B-flat Major*, Schneider; *Lobe den Herren, den mächtigen König der Ehren*, Grabner; *Lucis Creator Optime*, Dupré; *Humoresque "L'organo primitivo"*, Yon; *Toccata (Deo Gratias)*, Biggs; *Praeludium*, S. 552a, *Kyrie*, *Gott Vater in Ewigkeit*, S. 669, *Christe, aller Welt Trost*, S. 670, *Kyrie*, *Gott Heiliger Geist*, S. 671, *Allein Gott in der Höh sei Ehr'*, S. 675, 676, 677, *Fuga*, S. 552b, Bach.

EDMUND SHAY, First Presbyterian Church, Hartsville, SC, November 2: *Passacaglia in D Minor*, BuxW 161, Buxtehude; *Wir glauben all' an einen Gott*, S. 680; *Fantasia and Fugue in G Minor*, S. 542, Bach; *Transports de Joie (L'Ascension)*, Messiaen; *Andante sostenuto (Symphonie Gothique)*, Widor; *Antiphonies*, Mathias; *Postludium (Festival Mass)*, Janáček; *Scherzo*, Op. 2, Duruflé; *Allegro moderato*, *Final (Symphonie I)*, Vierne.

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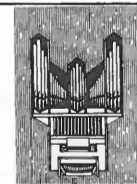
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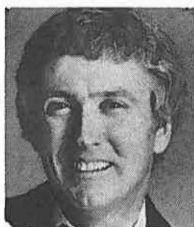
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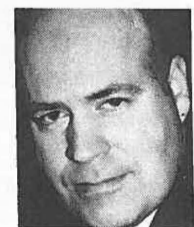
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