

# THE DIAPASON

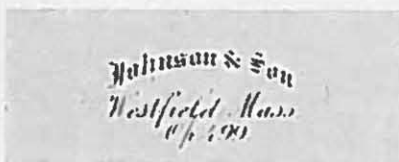
AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN, THE HARPSICORD AND CHURCH MUSIC

Sixty-Fifth Year, No. 12 — Whole No. 780

NOVEMBER, 1974



Above: Facade of the organ.



Left: Original Johnson nameplate now in the collection of Alan Laufman.

After nearly a century of use, St. Mary's Church in Boston is coming down. The loss of this familiar Jesuit church and its parish school (closed in 1973) will be greatly regretted by many in Boston's north end. It will also be regretted by musicians who remember the acoustical properties of the barrel-vaulted nave and the distinctive sound of one of Boston's most interesting organs.

The organ was completed in October, 1877 — the opus 499 of William A. Johnson & Son in Westfield, Mass. Although there were two or three Johnson organs slightly larger in size, the organ in St. Mary's was certainly one of their largest, and by far the largest surviving today. With the demolition of the church proposed for spring, 1975, however, the future of the organ is uncertain.

The stoplist (quoted exactly as it was printed in Johnson's brochure on the organ) remains today as it was originally except for these minor changes, all of which were carried out some 45 years ago when the action was made electro-pneumatic by William Laws.

(1) The uniting of "divided" stops into one register (nos. 14 & 15 in the swell; nos. 31 & 32 in the choir).

(2) The extension of the pedal 16' Double Open Diapason to play at 8' and 4' pitches. As the original Double Diapason pipes were always on their own chest against the rear wall of the gallery, the addition of two more octaves on an electric action chest was a simple matter.

(3) The addition of an Echo division in the chancel with its own wind supply.  
(4) The provision of an all-electric (Austin) console with octave and sub-octave couplers, combination pistons and other accessories common to modern consoles.

The slider windchests are still in use and in their original positions: the Great at the front of the case, just above the feet of the front pipes, with a generous space for a walkboard in the middle, i.e., between the smallest treble pipes. The unenclosed Choir chest is behind the Great and on the same level; the Swell is above the Choir, but extends somewhat over the Great. The Pedal chest for registers #42 through #47 are divided on a C-side and a C $\sharp$ -side, flanking the Great. All of the chests and pipework fit behind the large center section of the case.

If most visitors find it difficult to admire the case design, they are nonetheless enthusiastic about the sounds which emanate from it. The Great Diapason Chorus is truly exciting. Johnson's "Spitzfloete" is actually a tapered Diapason. This stop, the Octave and Mixture IV above it combine in a tightly-knit sound of remarkable brilliance. Of the flute stops, one organ builder who recently visited the instrument commented, "Not since the Oude Kerk in Amsterdam have I heard such elegant sounds."

The family of tone which indisputably marks the organ as unique, however, is the reed department. Earlier in the same year the organ was built, John-

## The 1877 Johnson Organ in St. Mary's Church, Boston

by Thomas Murray

son patented a design for shallots which the reader may examine in the line drawing submitted to the U.S. Patent Office. In describing his design, Johnson wrote:

The object of my invention is to produce from reed-pipes greater openness and sonority of tone than has heretofore been possible from pipes of ordinary construction, owing to an undue contraction of the air passage between the wind-opening under the reed and the top of the tube.

Care has not been taken in the construction of such pipes to leave a sufficiently free egress from the eschallot for the sound waves created by the vibrations of the reed; but, on the contrary, the eschallot, or tube against which the reed is secured and vibrates, has generally been constructed of a less diameter at or near its junction with the main tube of the pipe in the block than that at its base.

I have found by experiment that by constructing the eschallot of a gradually-increasing diameter from its lower end to its junction with the lower end of the tube in the block, and by having the taper of the tube and eschallot correspond, or very nearly so, from base to top, that I obtain a greatly improved tone, one entirely free from the usual cramped or confined sound which is produced from pipes of the old construction.

In this organ, three registers (Cornopean, Trumpet, Trombone) are made according to this plan. The brilliance of these stops, enhanced as it is by a very resonant building, can only be described by the much-abused adjective — breathtaking. Because of the amazingly "French" sound of these registers and the richness of foundation tone, I chose this instrument for recording the *Trois Chorals* of César Franck, but it should be noted that others have admired the organ for its ability to handle 18th cen-

tury French music as well. Prof. Melville Smith was extremely fond of the organ, and (prior to his recording sessions at Marmoutier, for which he was awarded the *Grand Prix du Disque*) made tape recordings of classical French repertoire on this organ.

Although Johnson sent large organs to Chicago, Albany, Buffalo and other "western" (in the 19th century view) cities, the contract for St. Mary's represented the only opportunity he ever had to place a large organ in Boston, a city in which organs of the highest calibre had been produced by E. & C. G. Hook and other makers since the 1820's. We shall therefore not be far wrong in assuming that the Johnsons (William H. Johnson, son of the founder of the business, had joined his father in partnership in 1871) spared no effort in making this organ an extraordinary "showcase" of their talents, making it all the more regrettable that the splendid building for which it was conceived must now give way to a housing complex. Nevertheless, with a serious decline in the congregation and the intentions of the Archdiocese to eliminate what is to them a burdensome facility, demolition is now certain.

Parties who wish to make serious inquiries concerning the relocation of this organ may write Fr. Frederick Bailey, Rector, Church of St. Mary of the Sacred Heart, Endicott and Thatcher Streets, Boston, Massachusetts, 02113, or write the author of this article, Thomas Murray, Organist, Cathedral Church of St. Paul, 138 Tremont Street, Boston, Massachusetts, 02111.

(See stoplist on p. 3)

W. A. JOHNSON.  
REED-PIPES FOR ORGANS.

No. 191 973.

Patented June 12, 1877.



Witnesses  
J. A. Chapin  
G. L. Kern  
Inventor  
William A. Johnson  
By C. H. Johnson  
Attorney

### MIXTURE COMPOSITIONS

Great Mixture IV				
1-24	19	22	26	29
25-42	12	15	19	22
43-48	8	12	15	19
49-61	1	8	12	15

Great Mixture III			
1-24	12	15	19
25-61	8	12	15

Swell Mixture III			
1-24	15	19	22
25-61	8	12	15

Swell Mixture II			
1-12	19	22	
13-61	12	15	



## Staying to the Finish

In the April, 1974 issue of the CHRISTIAN HERALD, there is an interesting item for organists on page 20. Frederick W. Cropp wrote a small piece entitled "The Music We Seldom Hear." In it, he bemoans the fact that few churchgoers ever listen to the postlude played by their organist. As one organist told Mr. Cropp, "So far as I am concerned, the postlude is my one chance to play to the glory of God. To judge from the exit rush, he is the only one who might possibly be paying any attention."

Mr. Cropp goes on to relate his experience while visiting a suburban church in the Washington, D.C. area (we know via the grapevine that it was Bradley Hills Presbyterian Church, Bethesda, Md., where Donald S. Sutherland is organist). At this particular church, there is a note in the bulletin at the bottom of the page: "The congregation will remain seated until the postlude ends." Mr. Cropp described the experience: "Remain seated we did, children, parents, young and old, all of us worshipers listened as the postlude seemed to catch up all the morning's moving experience as a kind of reprise, and then sent us out as we should be sent away, refreshed, and eager to take what had happened to us in that hour and put it to work in the world." He was obviously moved enough to recommend the experience to a large national readership of the magazine.

I tend to agree with Mr. Cropp. Does it work? And how goes it with the organist in such a church? Don Sutherland reports that the practice of being seated for the postlude was already in effect at Bradley Hills Church before he became the organist there, and that it was an idea started by the senior pastor of the church, Arthur Hall. Don reports further: "I can tell you that for the past three years I have been practicing my postludes. I can't say in all honesty that this was the case in the past." And further, Don says, "I can only tell you that it works."

Indeed, it should. I've never attended a church, or played in a church where there was anything less than pandemonium during the postlude, so I don't know what such an experience might be like. But I can imagine it. And I can certainly recommend the idea.

## About That 19.51-meter Contra-Posaune

While I am culling other magazines this month for editorial goodies, I can't resist the temptation to pass on an item found in the July, 1974 issue of THE SYDNEY ORGAN JOURNAL, a fine little monthly published by the Organ Society of Sydney, Australia under the able editorship of Michael Edgeloe. I'll let the item speak for itself, as reprinted in its entirety below.

### A METRIC ORGAN

"The famous 19.51 m. reed, which was an innovation, has proved a signal success." "The pipes number 8,672, ranging in speaking length from 9.53 millimetres to 19.51 metres." The stoplist contains numerous ranks at 4.88 m, 2.44 m, 1.22 m, etc. What is it? The Sydney Town Hall organ gone metric!

The rest of the world (including all builders in such "metric" countries as France and Germany) measures the lengths of organ pipes in feet. But, in their wisdom, the Town Hall's public servants have converted all measurements to metres and reprinted the booklet on the organ. This choice example of bureaucratic ineptitude, surely unique and a potential "collector's item," is available free from the Town Clerk, Sydney Town Hall, Sydney, Australia 2000. But please do NOT mention the Journal as your source of reference.

I hasten to add, please do NOT mention THE DIAPASON as your source of reference . . .

*Robert Schuneman*

## New Recordings

Marches Nuptiales — Marches Funébres. Guy Morancon playing the grand organ of the Abbey Church of Saint Ouen, Rouen, France. Pathé Marconi EMI, CO53-12508. Program: Wedding March from "Midsummer Night's Dream," Mendelssohn; Wedding March from "Lohengrin," Wagner; Wedding March from First Suite Opus 51, Vierne; Religious March from "Alceste," Gluck; Funeral March from Sonata II Opus 35, Chopin; Funeral March from "Götterdämmerung," Wagner; Funeral March from Sonata Opus 26, Beethoven.

Perhaps organ transcriptions of 19th century orchestral music are going to come back into style. Who knows? No matter what one thinks about such transcriptions, and no matter what one thinks about these much used marches (in our time), one cannot help but sit back, relax (preferably with a nice glass of wine), smile, and enjoy Mr. Morancon's spirited recording of these works. For one thing, the recording of the massive 1890 Cavallé-Coll organ at Rouen (one of the master's best preserved instruments) is excellent. It captures the sound of the organ well, and not without a fine amount of the large room's acoustical ambience present in it. For another, Mr. Morancon does a fine job of playing the pieces without treating them orchestrally; thus they are musically wedded to the style of the instrument. It all adds up to a lot of fun. In fact, all of the pieces sound

excellent as played in French romantic style on this fine Cavallé-Coll instrument. As they say, "Try it sometime — you'll like it!"

The Great Organ of Washington Cathedral, A.D. 1973. Paul Callaway, organist and choirmaster, playing. Available from Washington Cathedral Bookstore, Washington, D.C., CS-7234. Program: Grand-Choeur Dialogue, Gigout; Suite for Quasimodo Sunday, Tourneüre; Prelude, Fugue and Variation, Franck; Apparition de l'église éternelle, Messiaen; Pièce Héroïque, Franck.

Paul Callaway has been organist at Washington Cathedral since 1939, one year after Ernest Skinner finished the original installation of the great organ. Since then, some work was added by Aeolian-Skinner, and a rebuild was planned in the 1950's and 1960's. Although the new console, Brustwerk and Positiv divisions were installed in 1963-65, no further work had been done until this past year, when Joseph Whitford began a complete renovation and revoicing of the instrument along with some new additions. So this recording serves to put on record a testimony to the organ as it existed prior to 1973. The same program will be recorded by Dr. Callaway in 1976 when the present rebuilding is completed. This is the "before" portion of a "before and after" document.

# THE DIAPASON

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But it is more than that. Countless music lovers have listened to Dr. Callaway play this organ for many years, and those who have heard this masterful organist at work will recognize the energetic drive, the grand sweep, the marvelous and colorful registration, and the fine sense of timing which has always marked his playing. It is, then, a fitting and pleasing testimony to a long and fruitful career.

Playing an all-French program, Dr. Callaway displays the whole organ to full advantage. One may quibble about just how "beautiful" those high pressure reeds are in reality, but none may deny that what Ernest Skinner wrought at Washington Cathedral was a unique and colorful instrument. Wisely, Dr. Callaway lets the organ "do what it wants to do best." The performances are to be taken on their own ground, not as "authentic" or "scholarly" performances which might try to force the organ to be something that it isn't. The music is sensible, natural, and exciting.

Although the master recording sounds good, our review copy of the disc had a slightly noisy surface. Excellent but brief notes on the pieces written by Lawrence Sears are included on the jacket, as well as a brief note on the history of the Cathedral organ written by Richard Dirksen. The front cover of the jacket displays a fine large photograph of the Cathedral's north organ case.

A Concert of Eighteenth-Century Music. Performed by J. S. Darling on the Wren Chapel Organ at the College of William and Mary, Williamsburg, Virginia. Produced by Colonial Williamsburg Foundation (Box C, Williamsburg, VA 23185), WS105. Program includes pieces by Jeremiah Clarke, William Selby, John Blow, Daniel Purcell, G. F. Handel, William Walond, and other anonymous pieces from Bremner's "Miscellany" and other collections.

The Wren Chapel at the College of William and Mary is a jewel of a building, now restored perfectly in the

style of an English university chapel. In 1970, Colonial Williamsburg Foundation purchased an English chamber organ of five stops, built by John Snetzler about 1760. Restored by Noel Mander and installed by Charles Fisk, this gentle little organ has survived in excellent condition. Mr. Darling chooses music for the instrument, again letting the organ "do what it wants to do" in the best possible fashion. Thus, this collection of little rococo chamber pieces provides a charming example of just what one might have heard in this chapel during the latter half of the 18th century.

Organists in our time and age have been weaned on mighty instruments, and it is therefore difficult to find one who can treat such miniature pieces with subtlety and delicacy. Mr. Darling is entirely successful in this regard, and the recording is a delight. If one is to have a Snetzler chamber organ, then this reviewer cannot imagine any better music for it and any better performance on it than is given here. Further, Mr. Darling has written some excellent jacket liner notes, discussing the chapel, the music, the organ, and providing some sample registrations which he uses. The recorded sound and the pressing are excellent. If you delight in intimate chamber music, you will be delighted by this recording.

—Robert Schuneman

### Recordings Received:

John Rose at the Great Organ of the Methuen Memorial Music Hall. Keyboard Arts Incorporated, FKA-1. Program: Sonata II in C minor, Mendelssohn; Carillon-Sortie, Mulet; Phantasie über die Choral "Ein feste Burg ist unser Gott," Reger; Flute Tune, Arne.

ARTHUR POISTER, ARTHUR LAWRENCE, and PAUL HESSELINK were presented in an organ workshop at the Farmville United Methodist Church, Farmville, Virginia on October 4-5. The event was sponsored by Longwood College Music Department.



It has Three Manuals and a Pedale, of the following compass:

MANUALS FROM CC TO c<sup>1</sup>, 61 KEYS.  
 PEDALE FROM CCC TO D<sup>2</sup>, 27 KEYS.

And contains the following Stops and Pipes:

GREAT MANUAL.			
No.	Pitch.	Material.	No. of Pipes
1.	16 ft. Open Diapason,	metal.	61
2.	8 ft. Open Diapason.	metal.	61
3.	8 ft. Spitz Flute,	metal.	61
4.	8 ft. Viol da Gamba,	metal.	61
5.	8 ft. Doppel Flute,	wood.	61
6.	4 ft. Octave,	metal.	61
7.	4 ft. Harmonic Flute,	metal.	61
8.	2 1/2 ft. Twelfth,	metal.	61
9.	2 ft. Fifteenth,	metal.	61
10.	Mixture, III Ranks.	metal.	183
11.	Mixture, IV Ranks,	metal.	244
12.	8 ft. Trumpet, (Johnson & Son's Patent Reeds.)	metal.	61
13.	1 ft. Clarion, (Reeds.)	metal.	61
SWELL MANUAL.			
14.	16 ft. Bourdon Bass,	wood.	61
15.	16 ft. Bourdon,	wood.	61
16.	8 ft. Open Diapason.	metal.	61
17.	8 ft. Sallcional,	metal.	61
18.	8 ft. Stop'd Diapason,	wood.	61
19.	8 ft. Quintadena,	metal.	61
20.	4 ft. Octave,	metal.	61
21.	4 ft. Flauto Traverso,	wood.	61
22.	4 ft. Violin,	metal.	61
23.	2 ft. Flautino,	metal.	61
24.	Mixture, II Ranks,	metal.	122
25.	Mixture, III Ranks,	metal.	183
26.	16 ft. Contra Fagotto, (Reeds.)	metal.	61
27.	8 ft. Cornopion, (Johnson & Son's Patent Reeds.)	metal.	61
28.	8 ft. Oboe and Bassoon, (Reeds.)	metal.	61
29.	8 ft. Vox Humana, (Reeds.)	metal.	61
30.	1 ft. Clarion, (Reeds.)	metal.	61
SOLO MANUAL.			
31.	16 ft. Bourdon Bass,	wood.	61
32.	16 ft. Quintaten Treble,	metal.	61
33.	8 ft. Geigen Principal,	metal.	61
34.	8 ft. Keraulophon,	metal.	61
35.	8 ft. Dulciana,	metal.	61
36.	8 ft. Melodia,	wood.	61
37.	4 ft. Fugara,	metal.	61
38.	4 ft. Flute d'Amour,	wood and metal.	61
39.	2 ft. Piccolo,	metal.	61
40.	8 ft. Clarionet, (Reeds.)	metal.	61

PEDALE.			
No.	Pitch.	Material.	No. of Pipes.
41.	16 ft. Double Open Diapason,	wood.	27
42.	16 ft. Bourdon,	wood.	27
43.	16 ft. Violone.	wood.	27
44.	10 1/2 ft. Quinte,	wood.	27
45.	8 ft. Violoncello,	metal.	27
46.	16 ft. Trombone, (Johnson & Son's Patent Reeds.)	wood.	27
47.	8 ft. Tromba, (Reeds.)	metal.	27

**ACCESSORY STOPS AND MOVEMENTS.**

- 48. Swell to Great Coupler.
- 49. Swell to Solo Coupler.
- 50. Solo to Great Coupler.
- 51. Solo to Pedale Coupler.
- 52. Great to Pedale Coupler.
- 53. Swell to Pedale Coupler.
- 54. Blower's Signal.
- 55. Pedale Check.

**PNEUMATIC PISTON COMBINATIONS,**  
 PLACED OVER THE GREAT MANUAL.

- 1. Great Forte.
- 2. Great Mezzo.
- 3. Great Piano.
- 4. Swell Forte.
- 5. Swell Piano.

**PEDAL MOVEMENTS.**

- 1. Pedale Forte.
- 2. Pedale Piano.
- 3. Great to Pedale Coupler, (Reversible Movement).
- 4. Great Organ Separation.
- 5. Tremolo (to Swell).
- 6. Balanced Swell Pedal.

**SUMMARY.**

The Great Manual contains	13 Stops,	and 1,068 Pipes.
The Swell Manual contains	16 Stops,	and 1,188 Pipes.
The Solo Manual contains	9 Stops,	and 549 Pipes.
The Pedale contains	7 Stops,	and 189 Pipes.
15 Full Speaking Stops, and 2,995 Pipes.		

The Case is built of ash wood filled, and finished in shellac and oil; it is 11 feet wide, 16 feet deep, and 32 feet high. The front pipes, below the "bands" of wood work which support them, are decorated in white-metal and black; above the "bands," they are finished in two shades of blue. The action is extended and reversed; the "desk" being brought out 10 feet from the front of case. The Pneumatic Motor is applied to the Great Manual and all its Couplers; to the lowest octave of the Swell Manual; also, to the Great and Swell Combination Movements. All the pipes in this Organ are voiced, on a wind-pressure of 3 1/2 inches.

Original specification of the Johnson Organ in St. Mary's Church, Boston.



**AUBREY THOMPSON-ALLEN**, known to many for his frequent contributions to organ journals, died on August 18, having suffered a heart attack at the console of his beloved St. Paul's Cathedral organ, London, England.

Mr. Thompson-AlLEN served his apprenticeship in organ building under Henry Willis III, and later became managing director of Henry Willis and Sons, the famous English organ building firm. After coming to the United States to assist G. Donald Harrison, he was appointed curator of organs at Yale University, New Haven, Connecticut, a post which he held until his retirement in July, 1973.

Mr. Thompson-AlLEN is remembered for his incisive wit, his wonderfully entertaining recollections, and his loyal service to the King of Instruments. A collector of musical boxes and antique

## NUNC DIMITTIS

clocks, he could coax them into song perhaps for the first time in decades. He enjoyed poetry and drama, in his life as well as in the arts, and the survival of the Woolsey Hall organ at Yale University is a fitting testimony to this. Hundreds of church congregations knew him as the curator of their own instruments, a responsibility he took very seriously. He loved music, the work of Father Willis, his family, cats, chocolate, and sipping tea at "the Lizzy."

— Joseph F. Dzeda

**WALTER HIRST** of Chesterland, Ohio, died September 8, 1974 in Kirtland, Ohio. He was 79.

Born in Hutterfield, England in 1895, Mr. Hirst came to this country as a young man and married the late Margaret Illingworth in New Britain, Connecticut in 1919. For the past 55 years, he was organist for St. Christopher's Church by the River in Gates Mill, Ohio. He was a member of the Columbia Masonic Lodge of South Glastonbury, Conn.; a member of the Morning Star Chapter Order of the Eastern Star in Warren, Ohio, and a member of the A.G.O.

Mr. Hirst is survived by one son, Robert I. Hirst of New York City. Memorial services were held at St. Christopher's Church on September 11.

**MARY WIGGINS**, pianist, organist and composer, died suddenly in Pittsburgh, Pennsylvania, on April 17, 1974.

Miss Wiggins was the youngest daughter of David Hineman and Margaret Jane Wiggins of Indiana, Pennsylvania. She was educated at Indiana State

Teachers College, Indiana, Pa., and at Pittsburgh Musical Institute, where she studied piano with Dallmeyer Russell. She also studied organ with Earl Collins and E. Power Biggs, and composition with Gladys Washburn and T. Carl Whitmer.

Miss Wiggins taught piano and organ in Pittsburgh, and she served several Pittsburgh area churches as organist and choir director. Some of her teaching materials for piano were published. She was a member of the A.G.O., the Pittsburgh Piano Teachers Association, and the Pennsylvania and national music teachers associations.

Miss Wiggins is survived by a sister, Ruth Wiggins of Pittsburgh.

**GERTRUDE H. RICHOLSON**, former organist of the First Baptist Church, Lafayette, Indiana, died July 25, 1974. She was 78.

Born Dec. 6, 1895, Mrs. Richolson was well known in Indiana musical circles. She had over 100 choral and organ numbers published. She retired from her position at the First Baptist Church in Lafayette in 1972 after serving the church for 22 years.

Surviving are one son, Orville I. Richolson, Jr., of Newport, Arkansas, and one sister, Mrs. Florence Uhl of Atlanta, Georgia. Services were held July 29 in Lafayette, Indiana.

**THOMAS L. DUPONT**, well known pipe organ builder and voicer in the New England area, died June 28, 1974 in Woonsocket, Rhode Island. Prominent as a church organist and choir-master in Canada, New Hampshire and

Rhode Island, Mr. DuPont had spent 61 of his 76 years as a church musician.

He had directed choirs of over 100 voices at the Basilica of the Blessed Sacrament, Quebec City, Canada, and at the Seminary of Philosophy in Montreal, Canada. He also directed choirs at St. John the Baptist Church, Manchester, New Hampshire; St. Matthew's Church, Central Falls, Rhode Island; Our Lady of Lourdes Church, Providence, Rhode Island; and at St. Ann's Church, Woonsocket. He rebuilt, voiced and installed pipe organs throughout the New England area.

Mr. DuPont, who was a member of the Rhode Island Chapter of the A.G.O., leaves his wife and five children, one of whom is presently organist at Our Lady of Lourdes Church in Providence, where his father had been organist for nearly 15 years.

**ELMER F. BLACKMER**, associate professor of music at Wittenburg University, Springfield, Ohio, died July 7, 1974.

Mr. Blackmer was also organist and choir-master at St. John's Lutheran Church, Dayton, Ohio. He had been on the faculty at Wittenburg University since 1962. Previous to his appointment at Wittenburg, he had been organist and choir-master at Redeemer Lutheran Church, Fort Wayne, Indiana for one year.

Mr. Blackmer received the MusB degree from Capital University, Columbus, Ohio; the bachelor of divinity degree from the Evangelical Lutheran Theological Seminary, Columbus, Ohio; and he earned the MSM degree from the School of Sacred Music, Union Theological Seminary, New York, in 1961.

Mr. Blackmer had no family.



## Appointments



**THOMAS M. GEORGE** has been appointed organist and choirmaster of Epiphany Episcopal Church, Denver, Colorado. A graduate of Murray State University, Murray, Kentucky, and the University of Kentucky, he has been organist and choirmaster for the past three years at St. Stephen's Episcopal Church in Denver. He has been a student of John Winter, Alexander Trehunc, Denson Elliott, and Arnold Blackburn.

**DEBORAH L. WALLACE** has been appointed organist and choirmaster at St. James Episcopal Church, Langhorne, Pennsylvania. Miss Wallace, previously with the Tenacre Foundation and Trinity Church, Princeton, New Jersey, is a graduate of Westminster Choir College where she was a student of George Markey and Robert Carwithen.



**JAMES J. LYTTON** has been appointed organist-choirmaster of Grace and Holy Trinity Cathedral, Kansas City, Missouri, where he will work with the Cathedral Choir of Men and Boys. Mr. Lytton is also working on a DMA degree in choral conducting under Eph Ehly at the University of Missouri-Kansas City. He holds the MusB degree from Westminster Choir College where he studied organ with Donald McDonald, and the MM degree from Southern Methodist University where he studied conducting with Lloyd Pfautsch. Before going to Kansas City, Mr. Lytton was the director of music and associated arts at the Casady School in Oklahoma City, Oklahoma.

**PAUL COOPER** has been appointed the first composer in residence at Rice University, Houston, Texas. Mr. Cooper was previously professor of composition and theory and composer in residence at the University of Cincinnati. In addition to his teaching and composing career, he was a critic for the Los Angeles Mirror. His textbook, *Perspectives in Music Theory*, has been adopted by about 10 colleges and universities. A new album of his compositions will be available early in 1975.

**PAUL FALCON** has been appointed President of Casavant Frères Limitée, organ builders of St-Hyacinthe, Québec, Canada. A graduate in engineering from the University of Montreal, Mr. Falcon joined Casavant in 1958. He was elected to the board of directors in 1967, and was appointed Vice President the following year. In 1971 he assumed additional duties as General Manager for the company.

**DONALD CORBETT** has been named Vice President of Casavant Frères Limitée. Mr. Corbett, a graduate of the University of Toronto, was New England sales representative for the organ building company from 1964 to 1971. He was appointed General Sales Manager in 1972.



**MARILOU KRATZENSTEIN** has been appointed visiting lecturer and interim chairman of the organ department at the University of Wisconsin, Madison, Wisconsin, during the academic year 1974-75. She is replacing John Harvey who is on leave of absence for the year. Ms. Kratzenstein taught previously at Calvin College, Sam Houston State University, and Dominican College of Houston, Texas. She was also director of music for the past eight years at St. Francis de Sales Church, Houston.



**HERMAN D. TAYLOR** has recently been appointed organist at the First Church of Christ, Scientist, Jackson, Michigan, and the Seventh Day Adventist Church, Plymouth, Michigan. He is currently pursuing the doctorate at the University of Michigan where he studies with Marilyn Mason. Mr. Taylor received his early education in the Chicago, Illinois public schools. He earned the MusB degree from Chicago Musical College of Roosevelt University, and his MM degree from the University of Michigan. From 1963-67 he taught at Southern University in Baton Rouge, La., and from 1969-73 at Dillard University in New Orleans, Louisiana. In 1968 he was the recipient of a Rockefeller Foundation Grant to study with the late Marcel Dupré in Paris.

**MARY ANN OLDSEN PETERS** has accepted the position of organist and choir director at St. Martin's Lutheran Church, Rochester, New York. For the past eight years she has been organist and director of St. Paul's Lutheran Church, Batavia, New York.



**DANA SLOAN** has become minister of music of The Presbyterian Church of the Cross, Omaha, Nebraska. Mr. Sloan holds the MusB degree from Ohio State University where he was a student of Gordon Wilson. He also holds the MM degree from the University of Illinois where he studied with Jerald Hamilton. Mr. Sloan was previously minister of music at the Blacksburg Baptist Church, Blacksburg, Virginia.



**EUGENE W. HANCOCK** has been appointed organist and choirmaster at St. Philip Episcopal Church, Harlem, New York City. Dr. Hancock is a graduate of the University of Detroit, the University of Michigan, and the School of Sacred Music, Union Theological Seminary, New York City. His former positions have included those of organist and choirmaster at Berea Lutheran Church, Detroit; assistant organist and choirmaster of the Cathedral of St. John the Divine, New York City; minister of music at New Calvary Baptist Church, Detroit; and director of music at St. Paul-St. Andrew United Methodist Church in New York City. His organ teachers have included Alle Zuidema, Marilyn Mason, Marcel Dupré, and Alec Wyton. He has studied composition with Seth Bingham and Joseph Goodman. Dr. Hancock holds the AAGO degree and the Choirmaster Certificate of the AGO. He has been an assistant professor of music at the Borough of Manhattan Community College, City University of New York, since 1970.

**JOHN RUSSELL** has joined the department of music at the College of Wooster, Wooster, Ohio. His duties will include teaching organ, freshman theory, and conducting the college's Concert Choir which is comprised of students, faculty and townspeople. Mr. Russell, a graduate of Oberlin College Conservatory of Music, has been a faculty member and choral director for eight years at Norwich University, Montpelier, Vermont.

**ROBERT SUDERBERG** was recently appointed chancellor of the North Carolina School of the Arts, Winston-Salem, North Carolina. An active composer, Mr. Suderberg was previously professor of music and composer in residence at the University of Washington where he was co-director with William O. Smith of the Contemporary Group, one of the most distinguished groups specializing in contemporary music in the United States.

**STANLEY SHEPELWICH**, formerly organist-choirmaster at Kessler Park United Methodist Church, Dallas, Texas, has now become organist of the First United Methodist Church, Fort Worth, Texas.



**DAVID A. RICHARDSON** has become an assistant professor of organ at the University of Texas, Austin. Mr. Richardson received the DMA degree this year from the University of Iowa where he studied with Gerhard Krapf and Delbert Disselhorst. He received the MA degree from the University of Iowa in 1972, and the MusB degree from Lawrence University, Appleton, Wisconsin in 1968.



**BRIAN JONES** has been appointed director of music at Wellesley Congregational Church, Wellesley, Massachusetts. The church houses three tracker action instruments (a large 3-manual Rieger and a Rieger positive in the church, and a 2-manual Noack in the chapel) which were designed and installed by Donald Willing during his tenure as music director at the church. Mr. Jones continues as director of music at Noble and Greenough School, Dedham, Mass., and as director of the Dedham Choral Society. He holds the MusB degree from the Oberlin College Conservatory of Music where he studied with Haskell Thomson, and the MM degree from Boston University where his teacher was Jack Fisher.



**QUENTIN FAULKNER** has been appointed to the faculty of the University of Nebraska, Lincoln, as instructor in organ and music theory/history. He was previously assistant organist at the Cathedral of St. John the Divine, New York City, and a candidate for the SMD degree at Union Theological Seminary, New York City. In addition to teaching organ, Mr. Faulkner will be responsible for the development of courses in church music at the University of Nebraska.



**MARY MURRELL FAULKNER** has been appointed organist of the Cathedral of the Risen Christ, Lincoln, Nebraska. She will be responsible for playing masses and accompanying the cathedral choir, as well as presenting organ recitals. Before coming to Lincoln, she served as parish musician for the Lutheran Church of the Redeemer, Bronx, New York.

**DAVID BRUCE-PAYNE** has been appointed organist of Birmingham Cathedral, Birmingham, England. He assumed the post in September. Mr. Bruce-Payne was previously second assistant organist at Westminster Abbey, London. In addition to his cathedral duties in Birmingham, he has also assumed the post of director of music at King Edward's School in Birmingham. Mr. Bruce-Payne is represented in North America by Arts Image Ltd.



The imaginative organist will never be content merely to repeat the successes of others; he will wish to provide enjoyable performances of lesser-known worthy works, such as the concertos of Walther, in addition to the staples of the repertory. The historical and musical significance of these attractive works will be explored in this article.

Organ concertos first appear at the beginning of the 18th century in the form of arrangements of works composed originally for chamber orchestra, especially those of the concerto grosso type. Such arrangements had the effect of introducing some of the newer and popular instrumental music styles of the time to the relatively conservative literature for organ. Walther's arrangements in particular afford fascinating glimpses of composers and music scarcely known to us but significant in the background of Walther, his colleague and relative J. S. Bach, and Handel.

Some concertos are for organ and orchestra like those of Handel, but many are for organ alone. This latter type might appear to be a contradiction since a concerto normally features one or more soloists contending against a large tutti group. But an organ is quite capable of representing both tutti and solo instruments by appropriate registration of its various divisions. All of Walther's organ concertos and the five authentic Bach organ concertos are examples of this type in which the performer must assume the role of both soloist and orchestra. The original tutti group would have consisted of string instruments. The original solo music would have been played by one, or two violins, or two violins and cello, or more rarely, oboe, or possibly other woodwind instruments.

Considerable variety of styles and designs prevails in the various movements of early 18th-century concertos. In addition to movements using ritornello design are fugues, dance movements, instrumental arias, preludes, toccatas, and trio sonata types. There was considerable freedom in the use of such terms as concerto, sonata, and sinfonia, all of which terms are found in the titles of works which eventually became known as organ concerto arrangements. In some examples the concerto principle consists of some form of tutti-solo contrast in at least one movement. In others, one or more movements in ritornello design are present.

Keyboard concerto arrangements were made not only by J. S. Bach, Walther, and Handel, but also by many other German, Dutch, and English musicians. Arrangements gave way to original compositions and the harpsichord gained favor over the organ in the second third of the century, and in the last third the piano concerto emerges. While instrumental concertos of the late 17th and early 18th century were performed in churches in Italy, in Germany they may have been heard more often in courtly and civic entertainments. The decline of the organ concerto (most likely played on a church organ in the cases of Walther and Bach) in favor of the harpsichord reflects the growing secularization and changing musical taste of the mid-century. Arrangements must have been made not only for purposes of study, but also for the amusement of both performer and audience.

Although the number of movements found in the keyboard concerto arrangements ranges widely, the majority use four movements (Slow-Fast-Slow-Fast), or three movements (Fast-Slow-Fast).

Johann Gottfried Walther composed 15 organ concertos of which 14 are arrangements and one is an original composition. All but one of these were published in Max Seiffert's edition of Walther's complete works for organ.<sup>1</sup> The best recent edition available to performers and scholars contains an additional concerto but otherwise appears to be a reprint of the former.<sup>2</sup> The additional concerto is an arrangement of a work believed to be by Telemann and is based on a manuscript which has been discovered in the Music Library of Yale University. Although Walther (1684-1748) apparently lived in Weimar during his entire adult life from 1707 on, I believe that his organ concerto arrangements date from the period 1708-

## The Organ Concerto Arrangements of Johann Gottfried Walther—Part I

by Sarah E. Hanks

1715. His relative and close colleague Bach was Court Organist in Weimar from 1708-1717. Their concerto-arranging activities were in part stimulated by the avid interest of the young Prince Johann Ernst of Weimar, Walther's pupil, who died in 1715.<sup>3</sup> Walther's original concerto, one of his few published compositions, was printed in 1741 but quite likely was composed sometime earlier.

The 14 concertos are arranged according to the name of the original composer in alphabetical order: Albinoni (2 examples), Blamr, Gentili, Gregori, Manzia, Meck (2 examples), Taglietti, Telemann (2 examples), and Torelli (3 examples). One work which is a set of variations rather than a concerto is also found here, variations on the bass line of the Preludio of Corelli's Sonata for Violin, Op. V, No. 11. In a few instances, the Walther arrangement is the only known surviving musical document of a particular composer's work.

The particular organ for which these concertos were arranged is the one at which Walther presided as Weimar town organist at the Church of Saints Peter and Paul. It was a two-manual organ with independent pedal built in 1683 by Christoph Junge of Lausitz, rebuilt after 1726.<sup>4</sup> The specification of this organ cited in the Seiffert and Lohmann editions most likely refers to the rebuilt organ and hence is not entirely accurate for the concerto arrangements which undoubtedly date from before that time. Walther refers to the two manuals as "Ober-Werck" and "Rück-Positiv".

In the following discussion of the composers and general structure of the arrangements, the reader may wish to consult a score. Only in the case of the last concerto will musical examples be provided, to facilitate comparison of the original with Walther's version.

The first two concerto arrangements are based on models by the Venetian composer and violinist, Tomaso Albinoni (1671-1750), a close contemporary of another famous Venetian musician, Antonio Vivaldi. Both men were prominent opera composers, abreast of the newest musical trends of the early 18th century. Walther's models are relatively early Albinoni works; both are found in a collection of concertos published as his Op. II in Venice in 1700 and slightly later in Amsterdam under the title *Sinfonie e concerti a cinque*.<sup>5</sup> Both concertos have three movements in the Fast-Slow-Fast pattern. Walther has arranged all of the movements. Both works have been transposed down one whole step, from G to F Major, and from C to B-flat Major, respectively.

The highest pitch available on Walther's keyboard was  $c''$ , which both concertos use in their transposed versions. The opening movements of both examples are in common meter and use ritornello design. Both middle movements are brief, transitional, and harmonically unstable. The concluding movements are stylized dances in fast tempo, using binary form. In the Concerto in F Major, the pedal is used in all movements, but in the Concerto in B-flat Major it is omitted in the first movement.

The Concerto in F Major begins with three tonally definitive "hammerstroke" chords (I-V-I). The opening ritornello continues with two different melodic

motives and a foray into the dominant. In contrast with concerto design by other composers, the eight-measure ritornello is short. The solo sections are easily recognizable, for their melodic lines are elaborated in 16th notes. In the first movement there are four ritornellos, four solos, and a concluding tutti passage. The internal ritornellos make use of only the second element of the opening ritornello. This melodic phrase is repeated at two different tonal levels for a three-fold statement (D minor, F major, C major; and later in A minor, G minor, and F major). Hence, this concerto provides an interesting example of the ritornello element being used for modulatory purposes. The solo sections feature running and string-crossing 16th-note figurations accompanied by strong punctuating chords. Soloistic writing is not limited to the soprano part in Walther's version, but occasionally also appears in alto and tenor parts. Since Walther employs the pedal in both tutti and solo sections, the organist should exercise care in registration so that the solo sections sound lighter than the tutti sections. Phrasing is also important, and the punctuating chords should be rendered crisply. The Pralltriller, turned trills, and passing appoggiaturas present no problems.

The second movement should be registered more gently than the first to provide a contrast with the outer movements, yet not so diffusely as to negate the written-out elaboration of lines provided by Walther. The performer should feel free to add embellishments and possibly an improvised cadenza which would conclude with the cadence provided in the last two measures.

The last movement is a gigue in 12/8. The six-measure opening phrase featuring imitation is followed by a sequential melody in the tenor part, accompanied by punctuating chords in the right hand and pedal. Walther intends this inner line to be heard and has therefore marked numerous 8th-note rests into the accompanying parts.

The Albinoni-Walther concertos may be considered progressive examples in their adherence to the three-movement design. Of special interest are the treatment of the internal ritornellos and the soloistic elaboration of voices other than the soprano.

The third concerto is arranged from a model by a mysterious composer named Blamr. Various searches have failed to yield any information on this musician, who is known apparently only through this Walther arrangement. Even Walther's own important dictionary, the *Musicalisches Lexicon oder musicalisches Bibliothek* (1732), contains no entry for Blamr. This Concerto in A Major is in three movements like those of Albinoni, but its design is based on a different concept. The first movement is a brief Adagio, which serves as a prelude. A lengthy fast movement marked Andante Allegro ensues, and the concerto concludes with a movement in binary form marked Pastorella.

The unusual design and the use of the term "Pastorella" suggest that this work derives from a special type of concerto, the Christmas concerto. This type of concerto was associated with Italian Christmas tradition, according to which shepherds playing shawms and bagpipes came to town on Christmas morn-

ing, in imitation of the Biblical Christmas shepherds. Their music was simple and harmonious, often featuring thirds and sixths, which may appear over a pedal tone when this style is found in a concerto. Christmas concertos often include in their titles "*per il santissimo natale*," and may have three to five movements, one of which is designated "Pastorale." Examples of such string concertos may be found in the works of Corelli, Torelli, Manfredini, and Locatelli to name a few. Bach's Pastorale for organ and the pastorale movements of his Christmas Oratorio and Handel's *Messiah*, are part of this tradition.

Frequently the Christmas concerto begins with a slow movement, as does this example. The opening movement here makes consistent use of parallel thirds and sixths. The slow dotted rhythm creates the rocking feeling often associated with certain movements of such works. The harmonic design of the movement is simply to move from the tonic to the dominant and back to the tonic again. The introductory function of the movement is made clear by the brief, cadenza-like passage which again leads immediately away from the tonic at the end of the movement, closing on the dominant in preparation for the fast movement which follows. This particular passage could be elaborated further, if so desired. Certain repetitive phrases might be treated effectively as echoes, particularly in the closing passages of the movement. Care should be exercised that the simplicity of the musical design does not lead to a hackneyed performance. A sense of mystery and beauty must be felt, conveyed by an appropriately slow tempo, sensitive registration, expressive phrasing, and rhythmic elasticity.

The second movement is well-developed and of considerable length. It is in ritornello design, having four tutti interspersed with three solo sections. The opening ritornello in itself contains modulation, thematic repetition, and development. It may be subdivided into five segments. The pedal, which was not used in the opening Adagio movement, is used throughout this movement and the concluding Pastorella movement. The solo sections feature some of the violinistic effects frequently encountered in string concertos by Vivaldi. (m. 99-109) An expressive passage heralding the final ritornello stands apart from the prevailing style in its use of chromatically descending 8th notes and suspension dissonances. (m. 109-12) The final tutti is an exact repetition of the opening ritornello. This movement is one of the more developed examples of ritornello procedure to be seen in the concerto arrangements. Although little is known about Blamr, it would appear from this movement that he possessed a fairly mature concept of design, which in this movement is contrasted with the relative simplicity of the opening and closing movements.

The Pastorella is in binary form in common meter rather than the 6/8 Siciliano rhythm that is often associated with this type of movement. It features a melody elaborated mainly in 8th and 16th-notes which is to be played on the Rückpositiv with accompaniment in quarter and 8th-notes in the Oberwerk and Pedal. The melody unfolds continuously with many brief internal repetitions of motives. Triplet 16th-notes, found in a number of concertos of Bach and his contemporaries, appear near the end of each of the two sections. In performing this movement, the singing nature of the violin should be translated to the keyboard in performing the soprano line. In the accompaniment, the 8th-note rests should be carefully observed, and the many repeated chords should be slightly detached.

The structural design of this concerto, its relation to the Pastorale musical tradition, and its unusual sequence of movements are its distinguishing features. This work deserves to be made more familiar through performance.

Another Concerto in A Major is based on a model by Georgio Gentili, a Venetian composer and violinist in the Doge's Chapel at San Marco. Gentili  
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## Walther Concertos

(Continued from p. 5)

(ca. 1668-ca. 1716) composed trio and solo sonatas and four- and five-part concertos dating from 1708.<sup>8</sup> This concerto is in three movements in the Fast-Slow-Fast sequence and is scored for manuals only throughout. The outer movements are in A Major, while the brief Adagio cadences on F-sharp minor.

The opening movement uses a ritornello design which resembles the type used in the Albinoni-Walther Concerto in F Major in certain respects. The head motive of the ritornello is a short, tonally-defining phrase which is easily repeated in various tonal planes. There are four tutti and three solo sections. The five-and-one-half measure opening ritornello, consisting of two phrase groups, is immediately repeated. The internal ritornellos present only the first phrase in successively different tonal planes, each time preparing the tonality of the ensuing solo section. The second ritornello, for example, presents the phrase in E major, A major, and F-sharp minor. The final ritornello recapitulates the opening tutti and concludes with a brief codetta.

The Gentili example resembles the Albinoni-Walther concertos in regard to the relatively short tutti and the use of one phrase of the ritornello in several different tonal planes in succession within the movement. It differs from the Albinoni examples in that the entire opening ritornello is recapitulated at the end of the first movement. In this regard it resembles the second movement of the Blamr example. Its second and third movements are similar to those of Albinoni: the second movement is short and harmonically shifting while the third movement is a binary form dance type. But whereas Albinoni tends to use clearly defined themes, Gentili's melodic treatment remains at the level of motivic play and repetitive patterns. The ornamentation of the last movement makes extensive use of the short passing appoggiatura.

Giovanni Lorenzo Gregori (1663-1745) of Lucca, Italy, has provided the model for the Concerto in B-flat. A composer of oratorios, cantatas, arias, and concerti grossi, Gregori is also the author of two instruction books and was a performer on the violin.<sup>7</sup> This concerto arrangement is probably based on one of the concerti grossi published as Op. II in 1698. The entire arrangement is for manuals only, a circumstance which suggests its suitability for harpsichord performance as an alternative to the organ. The four-movement design, Slow-Fast-Slow-Fast, is reminiscent of the design of the old church sonata. The title of Gregori's Op. II mentions that the basso continuo part is for organ, which may be further evidence that the original pieces were intended for performance in church. Both slow movements are quite short (12 measures each), while the two fast movements are considerably longer.

The first movement uses a special technique as the basis of its construction: the suspension-resolution device over an active bass line. The bass line is sequential for the most part, moving down a fifth and up a fourth, the intervals between filled in and cast in a rigid rhythmic pattern. At cadences the rhythmic pattern is abandoned. The quaiostinato bass consists of three statements of a phrase of nearly three measures length. A two-bar modulation to the dominant is appended to the first statement, and the third statement as well is expanded by a brief phrase leading from the tonic to the dominant in preparation for the ensuing fast movement.

The Allegro continues the B-flat tonality of the opening movement and is in  $\frac{3}{4}$  meter, not usually found in the first fast movement. Also unusual is the fact that ritornello procedure is conspicuously absent. Instead, the movement resembles a dance of a suite in its maintenance of a consistent rhythmic pattern over a running bass line, although there are no repeat signs. The running bass line continues throughout the movement, but the pattern in the right hand is varied in the second portion of the movement. Further contrast is achieved by bringing the "bass" line into the alto range temporarily. Ca-

cadences occur on B-flat, G minor, F major, and B-flat.

The third movement has the curious marking, *Adagio e staccato*, and is in  $\frac{3}{2}$  meter. It begins in G Minor and closes with a Phrygian cadence on D. The bass is a chromatically descending pattern suggestive of a chaconne melody which is stated but twice. It is accompanied by chords on beats one and three, a situation which invites elaboration. The term "staccato" must be approached cautiously; rather than a sharp staccato, it is probably meant to indicate that there should be gentle separation between repeated notes, as would occur in using separate bow strokes on the violin. Walther has sought to enliven the rather static rhythmic pattern by providing for ornamentation of the alto and tenor lines as well as the bass and soprano, which in most instances will result in interesting dissonances.

The fourth movement, marked *Allegro*, continues to show organization in terms of the bass line. It is in cut time and returns to the tonality of B-flat. This movement, unlike many other concluding concerto movements which are modelled on binary-form dances, provides an interesting example of variation technique. Its basis is a four-and-a-half measure phrase in the bass which occurs in various tonalities paralleling those used in the second movement: B-flat, G minor, F major, and B-flat major. The following procedure is used throughout the movement: The bass phrase is stated once ending on the dominant and at a *forte* dynamic level in four-part harmony; it is followed by a brief duet, usually in thirds or sixths which is marked *piano*; the bass phrase returns in four parts, marked *forte*, and concludes on its own tonic; another duet, marked *piano*, ensues and serves as a bridge to the subsequent tonal area. The part-writing above the recurring bass line is only slightly varied; greater variety is found in the treatment of the duet interludes. The concerto-like features of the movement consist of regular tutti (ritornello)-solo alternation, dynamic contrast, contrast in number of voices, and musical material.

This Gregori-Walther arrangement is eccentric in its four-movement, suite-like design, the atypical approach to ritornello structure, the absence of binary forms, and the use of the bass as the form-creating device. Whether there are similarities between this concerto and others composed in northwestern Italy is beyond the scope of this study. It is certainly unique among the organ arrangements of Walther.

Luigi Manzia (or Mancina) (ca. 1665-ca. 1708) is the composer of the model for Walther's arrangement of a Concerto in G minor. Born probably in northern Italy and trained in the circle of the Bononcini, he later left Italy to serve at the court of the Hapsburg emperor, Leopold I.<sup>9</sup> Later he served Charles III of Spain (Charles VI of Germany) in various capacities in Düsseldorf. He is the composer of much vocal music as well as sonatas and sinfonias. Possibly a pupil of Legrenzi, he may also have been a performer on the cello. His concerto is in three movements: Fast-Slow-Fast. In addition, there is the marking *Adagio* over the last two-and-a-half measures of the final movement. None of the movements is particularly concerto-like.

The first movement is in binary form, with a rhythm that suggests an Allemande. The second section of this movement begins in the dominant, but does not parallel the beginning of the first section. Rather, it is a development of a motive derived from the opening material. The closing lively material of the second section, however, appears to be a reworking of that of the first section. The movement appears more related to the suite than to the concerto tradition. The two-octave descending scales which conclude the sections would produce a fine effect in the original string scoring.

The second movement may be considered the only concerto-related movement of the piece. It features regular alternation between the Rückpositiv and the Oberwerk divisions, with similar material recurring at each return to the Rückpositiv. The solo material is atypical in comparison with that of most of the other concertos. It often

consists of two voices moving in very restricted figures in parallel thirds, or simple reiteration of chord tones in an anapestic rhythm (short-short-long). Often the ritornello ends in a related key, while the solo sections do not modulate. In the last third of the movement, both sections become fragmented and rapid alternation occurs. The material entrusted to the Rückpositiv loses its identity and takes on features of the original Oberwerk material. At this point the only concerto-like feature is simple dynamic contrast. It is unusual for the concerto-like movement to be slow and in triple meter. The D Minor key contrasts with the G Minor tonality of the outer movements. The conclusion of the movement is a series of chords separated by rests which escape from the cadence on D back toward the G minor region.

The third movement is a three-voice, playful fugato. The subject appears first in the highest voice. A counter-subject appears almost immediately, at first mimicking the subject as a pseudo-entry. As the subject disintegrates into a pattern of descending thirds, the mimicking second voice soon responds, keeping up a lively dialogue. Soon the bass takes up the head of the subject and then the descending third pattern, this time in alternation with the combined forces of the upper voices. Sequential episodic passages lead to B-flat where the subject head appears briefly, and from there to D minor where the two upper voices continue the opening motive with a new figure leading to F major. Here the bass voice joins the other two with an "answer" on the dominant, again leading into series of sequences whose destination is B-flat. The three voices now begin a last treatment of the subject motive, entering in quick succession and leading into suspension-resolution sequences. A four-measure bass pedal on D is accompanied by elaboration of the answering thirds and leads directly into the Adagio cadential passage. The concerto-like aspect of repeated statements of a fugal subject must be pointed out: the fugal subject in combination with the other voices acts as a kind of ritornello with the episodic material in-between suggesting the freer aspect of solo sections. The so-called concertante fugue is common in the works of Bach and often may be found in works not specifically named concertos, but which bear the stamp of concerto-like design (for example, the *Tocatta, Adagio, and Fugue in C Major*, BWV 564). In some of these instances, fugal procedure may be treated quite freely.

Manzia's concerto model is typical in its use of three movements but lacking in specific ritornello structure in a given movement. The binary form of the first movement is treated somewhat freely. The second movement displays concerto-like contrast of dynamic level and corresponding musical material, but the inner structure is disappointing and overly simplistic. The third movement is the first example noted in these arrangements of the fugue treated freely in concertante style. This concerto with its absence of pedal and consistently active texture could easily be adapted to harpsichord performance.

Two of Walther's arrangements are based on concerto models by Joseph Meck (*Megck*), a violinist at the Mainz court chapel and composer of violin solos and concertos.<sup>9</sup> Twelve concertos by Meck, in five and six parts, were published by the famous Amsterdam firm of Roger and Le Cène, probably between 1716 and 1721.<sup>10</sup> This publication would probably have been too late for Walther's use; he must have worked from manuscript copies.

The Concerto in B Minor and the Concerto in C Major both use the three-movement design, Fast-Slow-Fast, although the latter in addition has a seven-measure slow introduction. Both concertos are of considerable length, abound in violinistic idioms, and make use of the pedal division.

In the B Minor Concerto, the first movement is clearly in ritornello design with four tutti and three solo sections. The first and last tutti are nearly identical, while the interior ones are modified or abridged. The solo sections are long with many arpeggios and repeated notes. The second solo section which stands in the middle of the movement is twice as long as the other two solo sections. The texture here is

reduced from the four parts with pedal used in the tutti to a more silvery, elegant filigree of two voices with occasional use of other parts for chordal definition. The upper voice (probably the solo violin in the original) usually dominates; however, the accompanying voice is frequently as animated as the solo, quite likely Walther's contribution. This treatment has the effect of transforming an accompanied solo into a duo.

The second movement remains in common meter and in B Minor. It is a fully-elaborated piece of 24 measures length, an accompanied solo throughout. The melodic line is highly embellished and makes use of string crossing figures as well as stepwise coloration. The interior cadences delineate phrases with the long appoggiatura.

The third movement in triple meter begins with a tutti, the design of which closely parallels that of the opening movement. This concluding movement in ritornello form is structurally very similar to the design of the first movement with four tutti and three solo sections. Again, the concluding ritornello is an almost exact recapitulation of the first. The two interior tutti sections are apparently based on a sequential idea which is new material, unrelated to the opening tutti.

This Concerto in B Minor based on Meck is a well-developed specimen, resembling that of Blamr in regard to the structural design of the ritornello movements. It is unusual in its use of ritornello procedure for both first and last movements, and in the similarity of tonal design of these movements. Its abundant use of violinistic idioms at times borders on repetitiveness and monotony. Nevertheless, these factors are more apparent to the eye than to the ear, for this is one of the best-known of the Walther arrangements.

The C Major Concerto based on Meck is the longest in the entire collection; each movement is approximately one-third longer than the corresponding movement of the B Minor Concerto. Here, too, both first and third movements use ritornello design. The slow introduction sets up the dominant in preparation for the entrance of the Allegro in the tonic.

In the Allegro, the octave leap up of the opening melodic motive is compellingly energetic; the melody is reminiscent of the opening of the Vivaldi *Gloria*. The phrase is considerably bolder than the tightly-knit, stepwise motives found in most of these concertos. The pedal is displayed prominently in its solo imitation of this motive which is presented three times in succession in the tonic (soprano, bass, soprano), then heard likewise in the dominant. A repeated note pattern and a sequential pattern are also segments of this well-designed, 16-measure opening ritornello. The design of the movement as a whole in comparison with that of the B Minor Concerto shows a more streamlined shape: longer sections, fewer sections, and less frequent alternation between tutti and solo. There are three tutti sections and two intervening solo sections. The first and last tutti are identical, while the middle one contains additional statements of the opening motive, new material in the unusually active left hand (m. 49-52), and freer treatment of the opening motive. Beginning in m. 53, the motive becomes an ostinato figure in the left hand and is accompanied with punctuating dominant seventh chords which pull the music sharply into various tonal regions. A major share of the musical interest of the movement lies in this central tutti.

The second movement is in triple meter in the relative minor, using an A B A design. In the A section the melodic line forcefully ascends chromatically from E to A, then descends to the lower A for the cadence in m. 6. All four voices move together in a sarabande rhythm. In the B section, the texture is reduced to two parts with the melody flowing smoothly in 8th notes over the slower bass line. As the A section returns (m. 19), the harmony moves from dominant to tonic and concludes with an appended Phrygian cadence on the dominant. The total contrast of texture between sections suggests that the two A sections should be regarded as ritornelli, while the B section should be treated as a solo, using a lighter, contrasting registration.



In the last movement yet another version of ritornello structure is used. Here we have two large, multi-sectional tutti, nearly identical, framing the movement, each of about 33 measures length. In between are two solo sections, and in the middle, a tutti-interlude with 8th note, chordal texture which modulates to new tonal areas every three measures and bears no thematic relationship to the tutti. It is sequential in nature, as is a portion (m. 17-20) of the opening ritornello, but in this case follows a different pattern of root progressions. The interlude in this last movement is very similar in function to the modulating passage built over the ostinato found at the end of the second tutti in the first movement. It represents the locus of harmonic adventure, moving rapidly through several tonal areas to arrive rather firmly in the relative, A minor (m. 82). A brief solo section leads from the relative back to C major for the closing ritornello. Very sparing use is made of the pedal in this movement: it does not appear at all in the framing tutti sections, nor in the first solo section. Its entry occurs only in the latter part of the tutti-interlude where its function is to intensify the shifting harmonies, and it continues throughout the brief solo section which ensues. An unusual degree of 16th-note motion is entrusted to the left hand throughout the movement. The right hand must handle all the upper parts while the left hand is thus engaged, which occasionally requires rapid repositioning of the right hand. In spite of its length and technical demands, this concerto is one of the most interesting of the arrangements.

The two arrangements based on models by Meck appear to be among the most advanced concerto types contained in the collection. There is a strong preference for three movements (Fast-Slow-Fast) and extensive use of ritornello design. Whereas the B Minor Concerto favors four tutti sections, the C Major is more economical. The respective slow movements contrast in form and feeling. Both concertos abound in violinistic figuration. In ritornello design, they compare most closely with the type used by Blamr, but their employment of this design is much more extensive.

Some mystery surrounds the identity of the Taglietti who furnished the model for the Concerto in B-flat. Is the composer of the model Giulio or Luigi Taglietti? The two men worked in Brescia and may even have been brothers.<sup>11</sup> This concerto is in four movements, Slow-Fast-Slow-Fast, a scheme reminiscent of the plan of the church sonata. All the movements are in the same key. Only the last two movements use pedal in Walther's arrangement.

The opening slow movement features an elaborated, expressive melody in the soprano, accompanied mostly by two voices. The movement is permeated by an underlying dotted 16th-note rhythm often seen in opening slow movements of other four-movement concertos. Walther has added many conventional signs of ornamentation for trills, mordents, turned trills, and appoggiaturas, mostly in the principal voice but occasionally in the accompaniment also. The movement might be compared with the opening movements of the concertos by Blamr and Gregori.

The second movement is lively in spirit and is in ritornello form, using three tutti sections and two solo sections. The opening motive of the ritornello features catchy octave leaps repeated several times in the first two measures. A cadential motive is separable and allows for expansion by the insertion of additional material between the two segments, as is done in the second and third tutti sections. The octave-leap pattern assumes great importance as it is used at the beginning of the first solo also; however, here the melodic direction is descending rather than ascending, moving stepwise from B-flat down to D (m. 9-13). It is extended slightly in subsequent tutti sections.

The Adagio third movement is a brief 12 measures in trio texture: in the original it was most likely performed by two violins and basso continuo. The two upper voices are to be clearly distinguished from each other by performance on separate manuals:

Walther designates the top voice for the Rückpositiv and the second for the Oberwerk, with pedal accompaniment. This movement once again features the dotted rhythmic pattern found in the opening movement.

The fourth movement, marked Allegro, is a rhythmically propulsive fugato in the manner of many of Bach's concluding concerto movements. The design employs three tutti sections interspersed with two solos. The opening theme suggests one found in the Bach *Organ Concerto in G Major*, BWV 592, thought to be based on a lost model by Prince Johann Ernst of Weimar. The opening subject has two segments: the first, repeated ascending 8th notes; the second, descending 8th and 16th notes. After being answered in the tenor, the subject is heard simultaneously in original and inverted forms. The solo sections correspond to episodes. The second tutti, beginning with a modified version of the original fugato subject, suggests a stretto, while the third features a pedalpoint and both forms of the subject. The pedal is allowed to allude to the subject in the coda. Thus, contrapuntal techniques are successfully combined with the basic ritornello design of the movement and even serve to reinforce the thematic coherence.

Taglietti's concerto model resembles that of Gregori in its four-movement design. However, it is more fully developed, has longer movements, and relies on ritornello design rather than bass patterns of organization. Its fugal concluding movement may be compared to that of the Manzia model.

Two concertos are arranged from models by Walther's compatriot, *Georg Philipp Telemann* (1681-1767). During the period in which Walther and Bach were associated in Weimar (1708-1717), Telemann was located nearby at the court of Eisenach (from 1708 to 1712) where he was at first concertmaster and later Capellmeister. From the fact that both Walther and Bach arranged works of Telemann for keyboard, and from the close connections between Telemann and the young Prince Johann Ernst of Weimar,<sup>12</sup> it is reasonable to suppose that these composers were in personal contact with each other. One of the most popular and prolific composers of his time, Telemann, by his own testimony, did not favor the concerto genre, although he composed over a hundred such works.<sup>13</sup> He preferred French to Italian music. In addition to one harpsichord concerto in B Minor which is attributed to Telemann himself, there is one Bach arrangement for harpsichord of a Telemann concerto, and the two Walther arrangements. The Walther arrangement of the Concerto in C Minor was printed in the original German *Denkmäler* edition by Max Seiffert, and the *Concerto per la Chiesa in G Major* was discovered by Heinz Lohmann and is included in his recent edition published by Breitkopf & Härtel. The Telemann-Walther examples are quite different from those that have already been examined here and contribute even greater variety to the collection of Walther arrangements.

The *Concerto in C Minor* appears to fall within the church sonata tradition with its four-movement design, Slow-Fast-Slow-Fast. Pedal is used in all four movements in this arrangement.

The first movement is quite unusual. It might be considered some kind of a variation on the idea of a chaconne. It is in slow 3/2 meter and its organizing principle is the bass line of which the key pitches are C, F, F-sharp, and G. This sequence of pitches is heard first in the tonic, then the dominant, mediant major, and again in the tonic. The procedure, however, is subject to the following modifications. A particular tonal unit begins with three block chords in the tonic at the forte level. Then the progression is interrupted by a duet in parallel thirds or sixths which is echoed at the piano level in the next measure. Then the chaconne-like progression is resumed as a tutti, cadencing in a new tonal area. The statement in the dominant is extended, concluding with a full cadence. The process begins again in the mediant and continues with a sequential passage which returns to the tonic. A brief concluding passage leads directly into the second movement.

The fast movement which follows is in common meter and is a ritornello

design with four tutti and three solo sections. In this movement there is a high degree of unification of material. The tutti contains two basic ideas: a predominantly stepwise 8th-note motive concluding with a 16th-note scalewise descent of a sixth, and a pattern of four 16th notes which is presented sequentially in successive statements one step lower five times. In the opening ritornello there are two and a half additional measures of string-crossing figuration which subsequently constitute the third ritornello (cf. m. 4-6 and 26-29). However, this material does not recur in the second and fourth ritornellos (m. 15-19 and 39-43). The first solo opens with material which recurs in solo 3 (cf. m. 7 and 30). Later, the opening ritornello motive is heard in the inner voices under a sustained d in the soprano (m. 11). Much of the material in the second solo reappears in solo 3 and in the coda (cf. m. 20, 35, and 46). This movement differs from other examples of ritornello design in its lack of clear differentiation between solo and tutti material. The themes of solo and tutti sections in themselves are not markedly distinguished from each other in character.

The third movement, Adagio, is again in common meter and is the shortest of the movements, only 15 measures in length. Initially it evades the underlying C minor tonality, presenting no full cadence until m. 8 where it cadences on E-flat. Five measures later C minor is re-established, but Telemann immediately leads away from it to a Phrygian cadence on the dominant. The Phrygian cadence is used similarly in the Gregori and Meck C Major models, and in works of Bach and Handel but in those cases it is on the dominant of the relative; here it is on the dominant of the home key. The texture is that of a trio, two melody instruments intertwining or harmonizing in thirds and sixths over the slower, stepwise bass line with extra harmonic filling provided occasionally. Between the C minor cadence and the last two measures the organist has the opportunity of inserting a cadenza, returning to the last two measures to conclude the movement.

The last movement is in gigue style in 6/8 meter. There are two types of musical material: first, a triad-outlining motive in 8th notes; and second, a sequencing 16th-note phrase. These two motives and the appended cadence make an eight-measure phrase. Instead of using binary form, the movement is made up of these basic elements presented in the following tonal areas: C minor, E-flat major, G minor (here the second motive is extended and developed), B-flat major (the second motive is developed differently this time), and C minor. In the three-measure codetta the tenor restates the opening motive.

This Concerto in C Minor in its four-movement design resembles the examples of Gregori and Taglietti. The first movement is somewhat unusual in its construction. Its orientation toward organization in terms of the bass line is most similar to the last movement of the concerto model of Gregori, which also included duet-like interludes of simple thirds and sixths. The second movement, a ritornello design, is unusual for its thematic integration and the lack of distinction in the nature of material used in the ritornello and solo sections. The second slow movement in its brevity, texture, and harmonic design resembles examples by Albinoni and Gentili. The gigue-like concluding movement again resembles Albinoni except for its more elaborate tonal design and lack of binary form.

The *Concerto per la Chiesa in G Major*, "composto dal Sign. Telemann et adattato all'Organo," also presents some idiosyncracies. The manuscript of this concerto, now in the Music Library of Yale University, was once in the collection of J. C. H. Rinck (1770-1846), German organist and pupil of Kittel and Forkel. Lowell Mason, American music educator, purchased Rinck's library in 1852.<sup>14</sup> From Mason's possession it passed to the Yale collection. The literal designation "per la Chiesa" (for the church) is rare in the 18th century. The concerto is not essentially different from other four-movement concertos found in this collection. The manuscript bears an inscription on the title page: "Herr Jesu Christ, dich zu

uns wend," which is the title of a well-known chorale melody. However, a musical relationship between the chorale melody and the music of the concerto is obscure, especially in the latter movements of the concerto.

The opening movement in common meter is designated Fuga. Although the opening "slow" movement of a concerto is not usually a fugue, the use of the gesture here relates the work to the time-honored church tradition of learned polyphony. The fugue is rather short, a bit perfunctory, but well-made. Of interest is the prominent pedal part to which is entrusted the subject as well as long melodic passages in 8th and 16th notes. There is an underlying similarity of melodic design with the chorale melody, but this is inaudible to modern ears.

The second movement maintains a fairly consistent trio texture throughout. The imitative entries at the beginning, suggesting an Allemande rhythm rather than homophonic orientation in the concerto. Much of the time the texture is two-voiced, one or the other of the upper voices against the bass (pedal). The head motive is pre-imitated in the alto voice (left hand), which is to be played on a separate manual from the soprano voice in the right hand. The full theme is made up of three motives: the opening motive functions as a ritornello-ostinato; the second is quite violinistic in its repeated-note figuration; the concluding motive is the most important in terms of the development of the movement, for it is repeated in various tonal planes throughout but especially in the latter portion of the piece before the return of the G major tonality. The section preceding the return of the tonic is of interest for its rapid progress through a number of tonal areas: G major, E and A minor, D major, C major, G major, E minor, B minor, and D major. There is no particular distinction between tutti and solo material. While the movement has concerto-like aspects, the scheme is strongly suggestive of the exposition, development, and recapitulation of the sonata, although there is no qualitative thematic contrast.

A sharp contrast is provided by the third movement, which is in E Minor and triple meter. Smoothly flowing thirds and sixths in brief phrases are presented alternately on the Oberwerk and Rückpositiv in a rhythm suggestive of a minuet or sarabande. Strangely, however, this pleasant music does not continue. It is merely a prelude cadencing on B to a fugue which dominates the remaining two-thirds of the movement. The slowly moving subject (quarter and half notes) is given to the left hand, while the right is occupied with a busy countersubject. Both hands play on the main manual. At first the subject seems more like an accompaniment to the countersubject. Later, however, the subject is heard once without the countersubject, and near the end the countersubject enters three beats before the subject. Once the pedal has made its entrance with the fugal answer, it is constantly present, taking a very active part in the linear design. There are only very brief episodic interludes of two or three measures length. In the second portion of the fugue the episodic material is very similar and has an integrative function (cf. m. 46, 51, 55ff., 61, and 68-70). Pedal and organ points on B occur twice, and the movement closes in E Minor.

The fourth movement returns to G Major and is somewhat gigue-like in 3/8 meter. Binary-form repeat structure is not used. The organist must alternate between the two manuals which are registered to coincide with the piano and forte dynamic markings. There are three main musical sections, each consisting of a pair of phrases marked piano and forte. The piano phrase always ends in the key in which it began, while the forte phrase always moves to a new tonal area. The tonal design in which this procedure functions is (1) G-D; (2) D-E minor; (3) E minor-G. A coda concludes the movement. With the exception of the first pair, the music of the second, forte, phrase is different from its corresponding preceding piano phrase. The forte phrase just preceding the coda is the longest section. After eight measures (beginning m. 46)

(Continued, page 8)





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(Continued from page 7)

which lead away from E minor to D, the four-part texture is dropped, and an exciting closing passage builds up. It begins with a rising figure in the pedal, and is imitated in the remaining three voices in ascending order. Several repeated G tones in the pedal prepare the final passage which reiterates previously heard material.

Both Telemann concertos are essentially church concertos in their four-movement design. Both show a keen interest in contrapuntal techniques. While the typical Italian version of ritornello structure is present only in the second movement of the *C Minor Concerto*, there is a marked interest in the fugue, and the influence of the sonata and suite are also felt. The concession to the conventions of the concerto consists in the modified ritornello scheme with its lack of contrasting material in the second movement of the *Concerto in C Minor* and in the alternation between manuals suggesting dynamic contrast in the last two movements of the *Concerto per la Chiesa in G Major*. The violinistic idioms found in the solo sections of so many other concertos in this collection are virtually absent here. Instead, Telemann's interest in melody and line take their place.

The last three Walther arrangements are of works by the eminent composer from Bologna, *Giuseppe Torelli*, who is often credited with being the first composer of solo concertos. Torelli (1658-1709) played alto and tenor viola in the orchestra of the Basilica of San Petronio until 1689, when the orchestra was temporarily disbanded.<sup>18</sup> During that time he traveled to Vienna and Ansbach, Germany, where one of his pupils may have been Pisendel (later a famous pupil of Vivaldi, also violinist in the Dresden orchestra, and apparently an acquaintance of J. S. Bach). For a time, Torelli was concertmaster to Sophie Charlotte, Electress of Brandenburg and a patroness also of Corelli. Torelli's works were published in Venice, Augsburg, and Amsterdam.

The first of the arrangements is the *Concerto in D Minor*, an arrangement of the first movement only of Torelli's

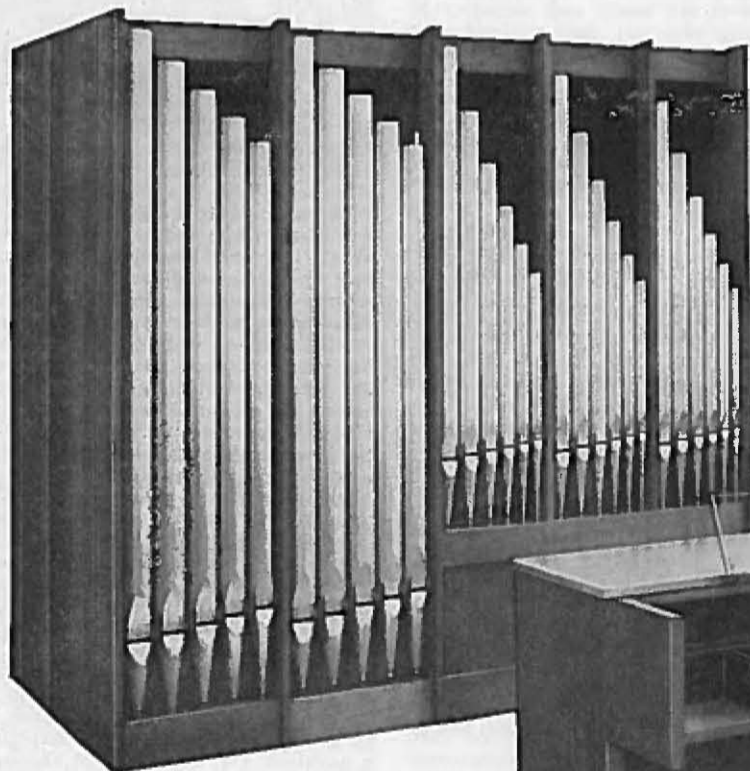
Op. VIII, No. 7. Opus VIII is the last published collection of Torelli's works. It was actually published after Torelli's death by his brother, but it is assumed (as also in the case of Corelli's Op. VI) that the 12 concertos (six for two violins and orchestra and six for solo violin and orchestra) contained therein were known to musicians for some time before their belated publication in 1709. Although the printed version may have been available to Walther around 1710, he may have worked from a manuscript copy. In any case, Max Seiffert located manuscript originals for all three Walther arrangements in Dresden at the beginning of this century.

The movement is designed with three tutti and two solo sections. The first and last tutti are nearly identical. The middle tutti differs only in tonal arrangement and disposition of voices. Each tutti consists of a fugal exposition of a theme with its associated bass line, a chaconne-like, chromatically descending tetrachord. The theme and bass are presented three times in succession in different voices corresponding to Violin I, Violin II, and Viola in the original, in the tonic, dominant, and tonic, respectively. Of the two solo sections, the first is the longer. It is interrupted, however, by a brief tutti interjection of two measures. In part it uses thematic contours derived from the tutti while always retaining its soloistic nature. The second solo is even more violinistic in its patterns and consistent 16th-note motion. Since both the original and the transcription are readily available for examination,<sup>19</sup> some conclusions concerning Walther's methods of arranging for the organ may be drawn.

In changing from string ensemble to the organ, some clarity of individual voice parts is lost. Walther tries to rearrange parts to take advantage of the tonal characteristics of the organ. At the opening, the bass is moved up an octave so that the dominant and tonic statements begin at progressively lower pitch levels. In the third statement, the bass is in the pedal, creating a sense of weight and greater tonal definition appropriate to the end of the tutti.

(To be continued)

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"Prelude and Trumpetings" by Myron Roberts, professor of organ at the University of Nebraska, and the French reed combinations to achieve the massive cathedral sounds in the Allegro Vivace movement of Charles Marie Widor's Sixth Symphony for organ. Widor's pupils included Dr. Albert Schweitzer.

Dr. Markey, currently director of the Guilman Organ School in New York and member of the National Executive Committee of the American Guild of Organists, was superb in his interpretation of a toccata by Maurice Durufle, one of the finest organ virtuosi in Europe. The toccata involves brilliant chromatic progressions requiring almost unbelievable dexterity.

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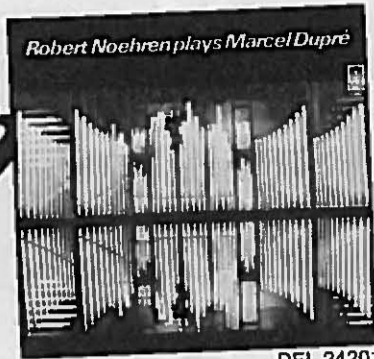
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**JOHN L. SCHAEFER** has been appointed organist and choirmaster of St. James' Episcopal Church, Greenfield, Massachusetts, and music master of Belmont School, Deerfield, Massachusetts. He was previously organist and choirmaster of First Congregational Church, Columbus, Ohio from 1969-1973. A past dean of the Central Ohio Chapter of the AGO, Mr. Schaefer studied at Ohio State University with Wilbur Held; at Union Theological Seminary with Vernon de Tar; and at the Royal Academy of Music, London, England, and at Oxford University, England. In Oxford, he was assistant organist to David Lumsden at New College and organist-director at St. Margaret's Church. His voice and choral teachers included John Parella, Earl Berg, Abraham Kaplan, and John Alldis.

**DOUGLAS REED** has been appointed organist at the Lake Avenue Baptist Church, Rochester, New York. Mr. Reed is currently a candidate for the DMA degree in performance and literature at the Eastman School of Music.

**AUGUST HUMER** has been appointed chairman of the sacred music department of the Bruckner Conservatory of Music, Linz, Austria, where he has been on the faculty since last year.



**GENE JANSSEN**, minister of music at Grace Lutheran Church, Albert Lea, Minnesota, has been appointed instructor in organ at Mankato State College, Mankato, Minnesota. Mr. Janssen will retain his full-time position at the church and teach part time at the college. Mr. Janssen holds the MusB degree in organ from Wartburg College, Waverly, Iowa, and the MM degree from Indiana University, Bloomington, Indiana. His instructors have been Martha Moench, Gunther Mühlichen, Martha Minnema, E. A. Hovdesven, Warren Schmidt, Helmut Walcha, and Robert Rayfield. He was awarded a German government grant to study in Frankfurt am Main in 1962-63. Mr. Janssen has previously served as instructor in organ at Indiana University as a graduate assistant; at Northern Illinois University while serving also as minister of music at First Lutheran Church, DeKalb, Illinois; at Lea College in Albert Lea, Minnesota, and at Austin State Junior College, Austin, Minnesota.

**WILLIAM BEST** has become the organist of the Fourteenth Church of Christ, Scientist, Chicago, Illinois, as of October 1. Mr. Best leaves a similar position at the Presbyterian Church of Western Springs, Illinois. He continues as an assistant professor of music at Kennedy King College, Chicago.



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**ROBERT SMITH** has been appointed associate music director of the Cathedral of the Sacred Heart, Newark, New Jersey. Mr. Smith joins cathedral organist and director of music John Rose in a team approach to the cathedral's music program designed to give a unique division of specializations. As a professional harpsichordist, Mr. Smith will concentrate on music up to and including the Baroque era, while Mr. Rose will concentrate on music from that period through the present day. Mr. Smith is a graduate of the Juilliard Preparatory Division and of the Mannes College of Music, both in New York. He was a student of Sylvia Marlowe and Blanche Winogron in harpsichord, and of Bronson Ragan in organ.

**MARIE-LOUISE JAQUET** has been appointed associate professor of organ at the Marseille Conservatory of Music, Marseille, France.

**LAVERNE C. COOLEY, JR.**, has been appointed organist and choir director of St. Paul's Evangelical Lutheran Church, Batavia, New York. Mr. Cooley began his duties at St. Paul's Church in October, having completed nearly six years as organist of the First United Presbyterian Church of Attica, New York.

**PAUL W. TOWNSEND** retired as organist of Christ Episcopal Church, Patterson, New York on June 30, 1974, after having served the church for 63 years and 7 months. Mr. Townsend has been named organist emeritus of the church. Mr. Townsend reports that when he began the job in November of 1910, the church had an Alexander Mills 2-manual tracker organ of about 1875 which was lost when the church burned in February of 1911. This organ was replaced by an 1885 Möller tracker organ of 14 stops which is still in use. He also writes that it might be of interest to know that Miss Agnes Hyatt has been organist in the Baptist Church of Carmel, New York since October, 1910, and Miss Christina Burns has been organist at St. John's Roman Catholic Church, Pawling New York for 64 years. Both of these villages are within ten miles of Patterson. The two women plan to retire soon.

#### HOUSTON ANNOUNCES A.G.O. MIDWINTER CONCLAVE PROGRAM

The Singing Boys of Houston (pictured in the advertisement below) will open the 1974 Mid-Winter Conclave of the American Guild of Organists on December 26 in Houston, Texas, in a workshop under the direction of Paul Salamunovich.

The Conclave, meeting from Dec. 26 through Dec. 28, includes recitals on three new tracker organs in the Houston area, lecture-demonstrations, lecture-recitals, a carillon recital, an organ-harpsichord program, programs for organ with multi-media production and for organ with percussion, a session on improvisation in the French style, sight-seeing tours of NASA facilities and historical Galveston, and some leisure time activities such as shopping at The Galleria.

Featured artists on the program include Robert Anderson, Robert C. Bennett, Joyce Jones, Robert J. Jones, Marilou Kratzenstein, Wallace Moon, Anthony Newman, Paul Salamunovich, William Teague, Richard Forrest Woods, and David Wurliger.

Convention headquarters will be located at the Marriott Motor Hotel, 2100 South Braeswood, Houston, Texas 77025. Robert C. Bennett, P.O. Box 22013, Houston, TX 77027, is the general chairman. Interested persons may register for the whole conclave or on a day-to-day basis.

The Houston Chapter of the A.G.O. cordially invites everyone to come to the Gulf Coast for relaxation and inspiration after the Christmas rush.

**JOAN LIPPINGOTT** played Schoenberg's "Variations on a Recitative, Opus 40" on one of the programs which made up Westminster Choir College's Arnold Schoenberg Festival, November 13, to honor the 100th anniversary of the composer's birth.

**THE PITTSBURGH (PA.) CHAPTER** of the AGO elected these officers for the present year: Robert W. Johnson, dean; Lilly S. McGregor, sub-dean; Margaret M. Reel, secretary; and Arpad J. Heutchy, Jr., treasurer.



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Important musical events associated with each day of the year are listed on the reverse of each two-week calendar page: dates of composers, conductors, concert artists, other musicians, educators, critics and publishers; first performances of various musical classics; founding dates of many leading schools and orchestras — interesting and valuable information in planning anniversary programs, and for many other purposes.

A special list of outstanding anniversaries occurring in 1975 is also included.

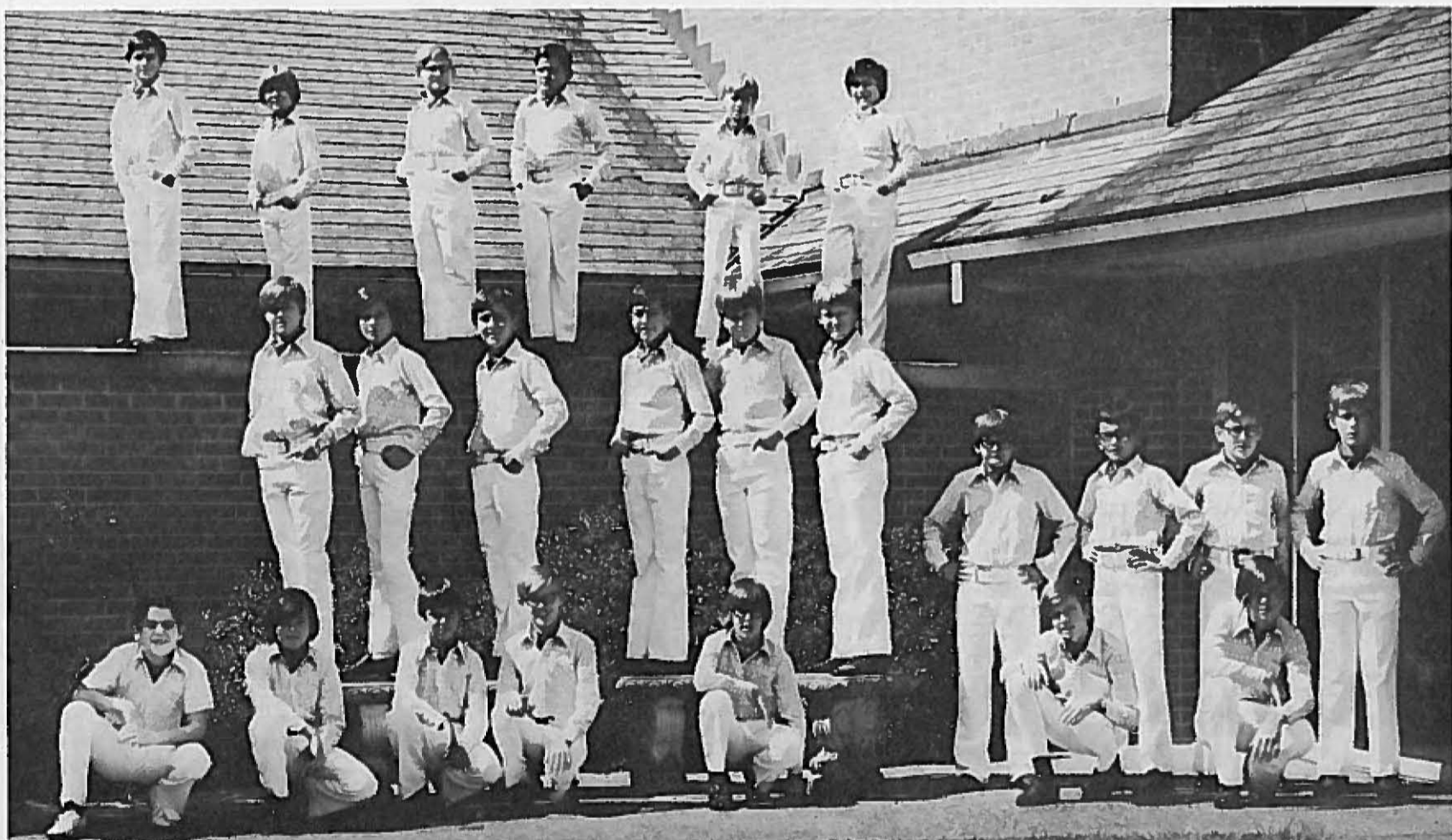
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## AGO Midwinter Conclave

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Dec. 26 through Dec. 28, 1974

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# Westminster Choir College Mid-Winter Church Music Symposium: January 19-24

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## VIRGIL FOX DEDICATES NEW CARNEGIE HALL INSTRUMENT

A large new 5-manual Rodgers Electronic custom instrument was dedicated by Virgil Fox on October 1, 1974 at Carnegie Hall, New York City. The dedication of the instrument was the culmination of many years of planning for a concert organ in the famed hall which saw the purchase of a large Flentrop tracker instrument in the late '60s — an instrument that was not installed because of opposition to the structural changes which it would have required on stage. Although the Flentrop organ had already been built, the board of directors of Carnegie Hall chose to sell it to one of the branches of the State University of New York, and to pursue the development of plans for the electronic instrument.

The Rodgers instrument is reported by the Carnegie Hall Corporation to be the "largest and most advanced instrument of its kind in the world," with 129 equivalent "ranks," over 5,000 watts of amplification, 189 speakers in 29 cabinets, more than 200,000 discrete electronic components, and a large console on a moveable platform. Installation of the instrument was done during July and August of this year, with final voicing being completed during September. Specifications for the instrument were originally drawn up by Virgil Fox, and the tonal design was entrusted to Jason Grable. The acoustical consultant was Christopher Jaffe. Overall coordination of all aspects of the installation and concert programming was under the direct supervision of Julius Bloom, executive director of the Carnegie Hall Corporation. The cost of the instrument has been placed at around \$200,000. It is on temporary loan from the Rodgers Organ Company to the Carnegie Hall Corporation in an arrangement whereby Carnegie Hall will evaluate the instrument thoroughly after one full season of use, and then foreseeably make arrangements for permanent purchase by the corporation.

Mr. Fox's concert on October 1 was the first in a year long "International

Organ Series" at Carnegie Hall, a series which will feature Pierre Cochereau, Claire Coci, Fernando Germani, Herman Berlinski, and George Thalben-Ball. All of these programs will be listed in the appropriate calendar pages during the season.

## CONCORDIA LECTURES IN CHURCH MUSIC CENTER ON COMPOSERS & NEW MUSIC

The annual Lectures in Church Music sponsored by Concordia Teachers College, River Forest, Illinois, was held from October 27 through October 29. Celebrating the tenth anniversary of the annual event, this year's program offered an expanded program by a comprehensive team of leaders from the several colleges and seminaries of the Lutheran Church.

Three presentations on "Meet the Composers" involved composers Richard Wienhorst, Ludwig Lenel, Gerhard Krapf, Jan Bender, Walter Pelz, and Richard Hillert. Workshops included "Practical Organ Materials for the Parish" by Herbert Gotsch; "New ILCW Materials for Worship" by Paul Foelber; "Excitement in Hymn Playing" by Paul Manz; and "Using Brass Instruments in Worship" by Donald Taebel. In addition, choral reading sessions were run by Victor Hildner and Daniel Reuning.

Three concerts were held as part of the event. The first was a choral and instrumental concert with the choirs of Grace Lutheran Church, River Forest, Illinois under the direction of Paul Bouman. The second was an organ recital by Richard Heschke. The third was a hymn festival with the choirs and instrumentalists from Concordia Teachers College and organist Herbert Gotsch.

WIM VAN DER PANNE, organist at the Martinikerk and the Vaste Burchtkeerk in Voorburg, a suburb of The Hague, The Netherlands, will tour the U.S. during January and February of 1975. His recital tour is being sponsored by the "Dutch Immigrant Society" in cooperation with the Consul of the Netherlands for Press and Cultural Affairs.

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**GEORGE BAKER III WINS  
CHARTRES COMPETITION**

A young American organist, George Baker III, won by the unanimous decision of the judges the first prize in the prestigious International Organ Competition held in Chartres, France on September 22. Mr. Baker received 10,000 francs as the first prize, and he will also receive recital opportunities which include Chartres Cathedral and Notre Dame Cathedral in Paris.

Mr. Baker is 23 years old and a native of Dallas, Texas. He began his musical training at the age of four with piano study. At age 11 he began organ studies with Phil Baker at the Highland Park Methodist Church in Dallas. At age 15 he began studies with Robert Anderson at Southern Methodist University. Mr. Baker won the Southwest Regional Competition of the A.G.O. in 1969, and was the winner of the A.G.O. National Competition in 1970. He graduated from Southern Methodist University in 1973, and he is presently living in Paris, where he studies with Marie-Claire Alain and Jean Langlais under a Graduate Fellowship Award of Rotary International. He will return to the United States in April of 1975 for a recital tour under the management of McFarlane Concert Artists.

Mr. Baker is the second American to win the competition in three years; the 1972 competition was won by Charles Benbow. He is the second pupil of Robert Anderson to win the competition; last year's prize was awarded to Wolfgang Rübsum, young German organist who holds a degree from Southern Methodist University.

Honorable Mentions (second prize, a tie) were awarded to William P. Haller, associate professor of organ and music history at Capital University, Columbus, Ohio, and to Willem D. Viljoen, 24 year old organist of South Africa, presently organist of Sainte Marie des Fontenelles Church, Nanterre, France and a student of Marie-Claire Alain.

**AMERICAN MUSIC CENTER  
TO PUBLISH DIRECTORY**

In its continuing effort to promote the performance of contemporary music, the American Music Center is publishing a comprehensive directory of performing ensembles concerned with new or experimental music, 20th century chamber music, and non-commercial jazz. The directory will also list auspices, performing facilities, and concert series involving contemporary music.

The purpose of this directory is to increase the financial support and performances requested of performing ensembles. The ensembles listed will be more accessible than ever before to the foundations, private donors, public agencies, composers, concert managers, and agents who encourage their performances. In addition, the listings of auspices, performing facilities, and concert series will enable performers to more easily solicit funding and concert bookings.

The American Music Center is currently compiling information for the directory. Individuals and organizations who wish to be listed in the directory at no charge should immediately contact Judith Finell at the American Music Center, 2109 Broadway, Room 1579, New York, NY 10023 (Phone 212-873-7716). This project is supported by grants from the New York State Council on the Arts and the National Endowment for the Arts.

The American Music Center is an organization of composers and music professionals dedicated to promoting contemporary American music. The Center awards grants to composers for copying costs, publishes a newsletter, and has an unusual collection of published and unpublished works by American composers.

THE UNIVERSITY OF MIAMI, Coral Gables, Florida, will dedicate a new, \$2 million, 600-seat concert hall on its main campus on January 31, February 1 and 2, 1975.



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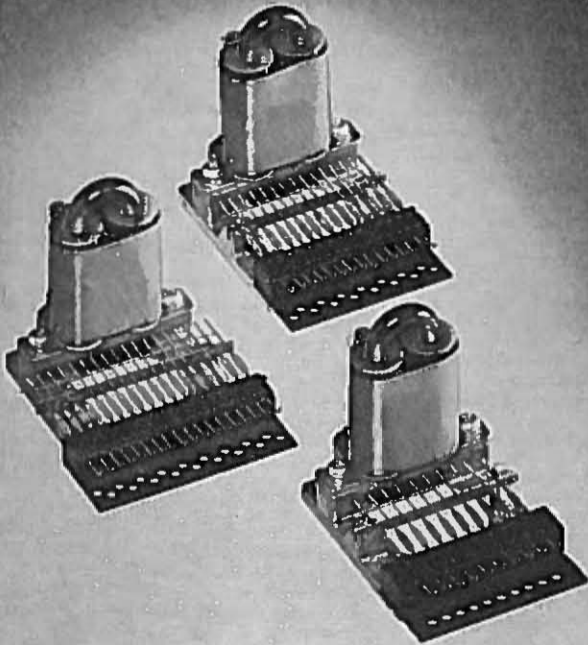
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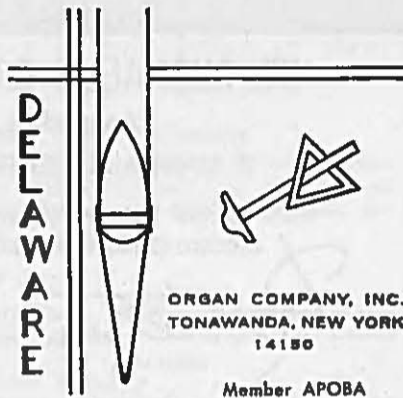
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## 38th LOS ANGELES BACH FESTIVAL PROGRAMS

The First Congregational Church in Los Angeles was the scene of the 38th Annual Los Angeles Bach Festival from November 1 through November 10. The program this year offered an even more varied fare than in the past.

The festival was opened on Nov. 1 with a four-hour informal session entitled "8-Handed Bach," in which organists William Beck, Marcia Farmer, Thomas F. Harmon and Ronald Huntington played organ works of the master. The Trio Camerata, made up of harpsichordist Burton Karson, tenor Paul Mayo, and Andrew Chariton, player of baroque wind instruments, played a concert of Bach's music as well as his contemporaries on Nov. 3.

"Bach and His Models" on Nov. 4 featured harpsichordist Kathleen McIntosh Farr performing on her 1950 Maendler-Schramm instrument. Vocal soloists, the Cathedral Singers of the First Congregational Church and organist Lloyd Holzgraf, under the direction of Lauris Jones, performed the music of Bach and composers whose works he transcribed on Nov. 6.

Catharine Crozier was featured in an all-Bach organ program on Nov. 8, a program which was also the second in the church's regular organ concert series. The "Junior Bach Festival" on Nov. 9 presented honor students of members of the Music Teacher's Association in baroque music for a variety of instruments.

Finally, Lauris Jones conducted the Cathedral Choir, soloists and the Bach Festival Orchestra in a performance of the *Mass in B minor* to end the festival on Nov. 10.

## NEBRASKA CHURCH HOLDS TWO-DAY FESTIVAL

"A Two-Day Festival of the Old and the New" was the title of the events on October 27 and 28 at the First-Plymouth Congregational Church in Lincoln, Nebraska. On Oct. 27, composer William Albright was featured in a presentation of new music for the organ and piano. He was assisted by Al Rometo, percussion. On October 28, Musica Antiqua, vocal and instrumental artists from Iowa State University, performed music of the Middle Ages and Renaissance on replica instruments from the periods under the direction of Carl Bleyle.

## Gress-Miles Builds for Old Lyme, Conn. Church

A new Gress-Miles organ of 2 manuals, 14 ranks has been installed in St. Ann's Episcopal Church, Old Lyme, Connecticut. Steven Houser is organist and choirmaster of the church. The new organ is located in a newly built rear gallery and choir loft. Gress-Miles electro-mechanical action is employed, as well as a solid-state switching system. The only couplers are Swell to Great, Swell to Pedal, and the Octaves Graves for the Swell, a 16' coupler which itself comes along on the Swell to Great.

### GREAT

Principal 8 ft. 5 pipes  
Rohrfloete 8 ft. 61 pipes  
Octave 4 ft. 49 pipes  
Rohrpfeife 2 ft. 24 pipes  
Mixture III-IV 232 pipes  
Trompette 8 ft. (Swell)

### SWELL

Holzgedeckt 8 ft. 61 pipes  
Gemshorn 8 ft. 49 pipes  
Gemshorn Celeste (TC) 8 ft. 49 pipes  
Spitzfloete 4 ft. 12 pipes  
Nasat (TC) 2-2/3 ft. 49 pipes  
Octave 2 ft. 61 pipes  
Terz (TC) 1-3/5 ft. 49 pipes  
Quintfloete 1-1/3 ft. 12 pipes  
Superoctave 1 ft.  
Kunztzimbel I  
Trompette 8 ft. 61 pipes  
Clairon 4 ft. 12 pipes  
Tremulant  
Octaves Graves

### PEDAL

Subbass 16 ft. 12 pipes  
Principal 8 ft. 32 pipes  
Rohrgedeckt 8 ft. (Great)  
Quintfloete 5-1/3 ft. (Great)  
Octave 4 ft. 12 pipes  
Superoctave 2 ft. 12 pipes  
Mixture III-IV (Great)  
Basson 16 ft. 12 pipes  
Trompette 8 ft. (Swell)  
Clairon 4 ft. (Swell)

## KENT, OHIO CHURCHES ANNOUNCE ANTHEM CONTEST

The Kent (Ohio) Ministerial Association announces a competition for a previously unpublished and unperformed unison choral anthem for children's voices, 3-5 minutes long, with piano or organ accompaniment. The winner of this competition, which will be judged by three nationally-known church musicians, will receive a cash award of \$100. In addition, the winning work will be premiered at a Children's Choral Festival which will be held in Kent in April and will be published in the Children's Choral Series of the Ludwig Music Publishing Company. A nom de plume is not necessary for this competition. The Ministerial Association reserves the right to make no award if works of sufficient merit are not received.

All entries, including a statement giving permission for the use of texts which are not public domain, should be sent to Mrs. John Ferguson, United Church of Christ, 1427 Horning Road, Kent, Ohio 44240. All entries must be received by midnight, February 15, 1975.

EARLY AMERICAN VOCAL MUSIC IN MODERN EDITIONS, a bibliography of early American vocal music, is being distributed by the New York State American Revolution Bicentennial Commission as part of its continuing publication program. Compiled by R. John Specht, assistant professor of music at Queensborough Community College, New York, the work notes over 100 separate works. The bibliography is free upon request from the New York State American Revolution Bicentennial Commission, 99 Washington Avenue, Albany, NY 12230.



## Holtkamp Builds for Ruston, La. Church

The Holtkamp Organ Company of Cleveland, Ohio has recently installed a new 3-manual and pedal organ in the Trinity United Methodist Church, Ruston, Louisiana. The new organ has 34 stops. The action is electropneumatic.

### GREAT

Quintadena 16' 61 pipes  
Principal 8' 61 pipes  
Gedackt 8' 61 pipes  
Octave 4' 61 pipes  
Spitzfloete 4' 61 pipes  
Superoctave 2' 61 pipes  
Mixture IV 244 pipes  
Trumpet 8' 61 pipes

### POSITIV

Copula 8' 61 pipes  
Prestant 4' 61 pipes  
Rohrflöte 4' 61 pipes  
Nazard 2 2/3' 61 pipes  
Doublette 2' 61 pipes  
Tierce 1 3/4' 61 pipes  
Scharf III 183 pipes  
Gromorne 8' 61 pipes

### SWELL

Gamba 8' 61 pipes  
Celeste 8' 56 pipes  
Bourdon 8' 61 pipes  
Gemshorn 4' 61 pipes  
Blockflöte 2' 61 pipes  
Larigot 1 1/2' 61 pipes  
Fourniture III 183 pipes  
Dulzian 16' 61 pipes  
Clairon 4' 61 pipes  
Tremolo

### PEDAL

Principal 16' 32 pipes  
Quintadena 16' (Great)  
Subbass 16' 32 pipes  
Octave 8' 32 pipes  
Flauto 8' 32 pipes  
Choralbass 4' 32 pipes  
Mixture IV 128 pipes  
Posaune 16' 32 pipes  
Schalmey 4' 32 pipes



# HARPSICHORD NEWS

As part of the "Haarlemese Orgelmaand 1974" KENNETH GILBERT played this harpsichord recital in the Bakeneskerk, Haarlem, on July 13th: *Suite in D minor*, D'Anglebert; *Ordre III*, Francois Couperin; *Concerto in D*, BWV 972, after Vivaldi, J. S. Bach; *Suite in E major*, Handel; *Sonatas*, K. 213, 381, 550, 492, Domenico Scarlatti. KEES BOEKE, recorder, and BOB VAN ASPEREN, harpsichord, presented this concert in the same series on July 14th in the Dutch Reformed Church in Zandvoort: *Sonata Sesta for Soprano Recorder and Continuo*, Fontana; *Toccatas IX and X*, Canzona III, Frescobaldi; *Suite V for Alto Recorder and Continuo*, Philidor; *Ordre V*, F. Couperin; *Sonata in A minor for Flue Alone*, J. S. Bach; *Sonatas in D minor and A minor for Soprano Recorder*, Dario Castello.

RICHARD BIRNEY SMITH gave this "Concert in the Courtyard" at Dundurn Castle, Hamilton, Ontario, on July 17th: *Sonata in D-flat major*, Soler; *Pavana Lachrymae*, Dowland, set by Byrd; *The King's Hunt*, John Bull; *Sonatas* K. 132 and 133, D. Scarlatti; *Partita in C minor*, J. S. Bach. The harpsichord was built in 1969 by William Post Ross.

PEGGIE SAMPSON, viola da gamba, and NAOMI ROWLEY, harpsichord were principal artists in two concerts for the Early Music Workshop of the Department of Music, University of Victoria, British Columbia. On August 5th the program included: *Captain Hume's Galliard*, Hume; *A Fancy for Two to Play*, Tomkins; *Divisions in A minor*, William Young; *Suite in G major*, Forqueray; *Concert XXX*, Sr. de Ste. Colombe; *Suite in G minor*, Book III, Marin Marais; *Tombeau*, Froberger; *Sonata in G major* for solo viol, obbligato harpsichord and continuo harpsichord with viol, Telemann. The same artists appeared in a Bach Concert with George Corwin conducting, on August 9th: *Brandenburg Concerto VI*, *Sonata II in D Major* for viola da gamba and obbligato harpsichord, and *Cantata 106*.

RICHARD WESTENBURG and ZITA CARNO played the following program in the Sterling and Francine Clark Art Institute in Williamstown, Mass. on August 9th, and at the Mohawk Trail Concerts in Charlemont on August 10th: Three Arias of J. S. Bach from *Cantatas 32*, 147, 152; *Brandenburg Concerto IV*; *Tres Cantigas del Rey* and *Partita II* by Julian Orbón. Assisting artists included Bernard Krainis, Phillip Levin, Arnold Steinhardt, and Gretchen d'Armand. The harpsichord, a 1974 Sassmann.

IGOR KIPNIS played the dedicatory recital on a new harpsichord for Cornell College, Mount Vernon, Iowa, on September 15th. He played works by Purcell, Alessandro Scarlatti, Dandrieu, Handel, Bach, and a 1971 *Toccatas* by Barbara Kolb. The harpsichord was built from a Hubbard kit by Dr. Edward Kottick of the University of Iowa.

VICTOR HILL opened his current season of Griffin Hall Concerts at Williams College with the J. S. Bach *Concerti in D major, A major, and D minor* on September 20 and 21st. He was accompanied by a string quartet. During the summer he played the following program at Rider College, Lawrenceville, N.J., and at the Williamstown Weekend Festival: *Fantasia in C minor*, BWV 904, *Adagio in G major*, *Partita in F-flat major*, J. S. Bach; *Ordre XIII*, F. Couperin; *Sonatas* K. 428, 429, 430, 426, 427, D. Scarlatti. At the Arts Center in Albany, under a grant from the New York State Council on the Arts, he played the same Bach and Scarlatti together with *Toccatas XII*, *Suite XII*, *Tombeau/Blancrocher*, Froberger; *Suite in A minor* (1728), Rameau.

BRUCE GUSTAFSON played the first in a series of four programs entitled *The Golden Age of the Harpsichord*, presented by the Department of Music, St. Mary's College, Notre Dame, Indiana, on September 26th: *Toccatas in F*, *Suite in A minor*, *Meditation (faite sur ma mort future . . .)*, Froberger; *Ut re mi fa sol la*, William Byrd; *Toccatas VIII*, Frescobaldi; *Suite in D minor*, *Tombeau de Mr. Blancrocher*, Louis Couperin. The harpsichord, a 1970 William Dowd in meantone tuning. In conjunction with this recital Mr. Gustafson

gave a lecture-demonstration called "Dusting Off Old Music: Romanticism or Boredom?"

LARRY PALMER gave the second concert in SMU's Fall Festival: *Musica Hispanica*, on October 7th in Caruth Auditorium. He played *Diferencias sobre el canto llano del Caballero*, Cabezón; *Lo Ballo dell' Intorcias* and *La Romanesca*, Valente, on his 1972 Richard Kingston "Italian" harpsichord tuned in meantone; at his 1968 William Dowd harpsichord he offered *Cancion y Danza X*, Mompou; *Cadena de Seguidillas*, Turina; and *Sonatas* K. 518, 519, 30 (*The Cat's Fugue*), 96, and 119, D. Scarlatti. Assisted by soprano Christine Smith and the SMU string quartet: *Tres Cantigas del Rey*, Julian Orbón; and, with Ms. Smith and Ronald Neal, violinist, the world premiere of Rudy Shackelford's *Autumn Journal* (1973) which is dedicated to Dr. Palmer.

London harpsichordist JANE CLARK is planning a tour of the United States in the fall of 1975. She will offer a lecture-recital on the influence of Spanish folk music on Scarlatti, a topic on which she has done research for a highly-regarded BBC program. Miss Clark, in private life, is the wife of composer Stephen Dodgson.

**THE HARPSICHORD**, volume VII, 3, contains some amusing recollections of harpsichord concerts by Westminster Choir College's Frances Cole, designs for printed papers to be used in harpsichord decorations, and an article "Accompanying at the Harpsichord," by Dr. Donald Nitz.

**EARLY MUSIC**, July 1974, continues its elegant format and printing and presents Bernard Thomas' "Playing the Crumhorn," "16th Century Ensemble Viol Music" by Michael Morrow; Peter Walls' "16th Century Dance Forms," and many other interesting articles, reviews, and news items. This publication, now half-way through its second year of publication may become a bi-monthly next year: good news for all of us with interest in EARLY MUSIC!

As mentioned in the October **DIA-PASON**, the Ruckers-Genootschap of Antwerp had organized a special exhibition consisting of documents about the Ruckers family. A new publication of the society gives a catalog of the exhibited items and also brings full reports and photographs of the three restored harpsichords in the Vleeshuis Museum: the Couchet Virginal and one-manual instruments by Dulcken and Bull. New documents about the Ruckers family are published in the original Flemish text with a short English translation, and there are contributions to the volume by Gustav Leonhardt and Kenneth Gilbert. This excellent publication is available from the Ruckers-Genootschap, Vleeshouwersstraat 38-40, 2000 Antwerpen, Belgium for 75 Belgian francs (plus postage). Address Mme. J. Lambrechts-Douille, secretary of the Ruckers-Genootschap.

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

GORDON and HELEN BETENBAUGH, ministers of music at the First United Methodist Church, El Dorado, Arkansas, have been granted a sabbatical leave from their posts for the months of January and February, 1975, in order to pursue studies at the Washington Cathedral under Paul Callaway and others of the Cathedral staff. During their absence, the choir program will be directed by five assistants. The Betenbaughs will return for the third Sunday in Lent and in time to prepare the choirs for a month-long tour of Europe next summer. Mr. Betenbaugh, who is also national secretary of the American Guild of English Handbell Ringers, studied under David Willcocks on a Murphy Foundation Grant this past August.

WILLARD G. SMITH, now in his 50th year as organist at the Throop Memorial Church, Unitarian Universalist, Pasadena, California, was honored in a special service at the church on Sept. 22. Former ministers of the church, as well as soloists and instrumentalists who have performed with Mr. Smith over the years joined in the service. In addition to his career as an organist, Mr. Smith has had a distinguished career in pharmacy, and has been honored for his outstanding service as professor of pharmacy at the University of Southern California. During the 50 years he has served Throop Memorial Church, Mr. Smith has missed only two regular Sunday morning services.

## New Organ Music

*Introduction & Fugue in E minor* by Horatio Parker has been edited by William Osborne and is one of several interesting new publications from Augsburg (\$2.00). Written hastily in the manner of an improvisation in 1916, the piece remained unpublished after Parker's death three years later. Stylistically we find a curious blend of academe, New England sturdiness, and late Romantic chromaticism. This is certainly a possible addition to the checklist for bicentennial program planning.

*Twelve Chorales For Organ* by Lionel Rogg (Augsburg, \$3.00) will probably best function as extended preludes to congregational singing. All tunes used are well-known, the scope of each setting is modest, and the style (though vital) is quite conservative.

*Septenarium* by Hermann Schroeder (Augsburg, \$3.00) is a delightful suite in seven movements. The composer's genial personality shines through every page. Technical demands are only moderately high, although performers will need to focus sharply on the rhythmic counterpoint.

*Seven Preludes on Genevan Psalm Melodies* by Henk Temmingh is published by Concordia (\$2.00). Genevan psalm tunes have elicited only a small fraction of the attention given by composers to their venerable counterparts, the German chorales. One thinks of Sweelinck and Goudimel in choral music, and Sweelinck, Van Noordt, and Böhm in organ literature. These settings by Dr. Temmingh convey a rather severe quality with perhaps too much use of augmented chords to suit everyone's taste. They demonstrate, nevertheless, a polished compositional technique. Like the Rogg chorale settings, they will ideally function as *vorspiele*. Surely, better psalm text paraphrases could have been found than the wooden ones furnished from the *Book of Praise: Anglo-Genevan Psalter*.

We are puzzled at the lack of information on availability of instrumental parts in James Boeringer's new edition of *Opus 4. Six Solos for Flute or Violin or Oboe with Cello or Bassoon and Keyboard from Complete Works for Solo Instrument and Keyboard by John Stanley* (Concordia, \$4.50). The title notwithstanding, most oboists and flautists will find rough going in respect to phrase length, range and tessitura, and disjunct figuration.

With tempo in these suites of 3-4 movements alternating between slow and fast, Stanley's style projects an amalgam of concerto influence, solo sonata, and voluntary — the latter ultimately being perceived most distinctly. Although the ensemble feature of these works is explicit, they may after all be best realized at the keyboard alone, with the right hand taking the solo line and the left hand supplying the bass and judicious realization of the figures.

The title of *The Cadence Collection of Piano Classics Transcribed For Organ* by Lee Erwin pretty much sums up the intent of this classical "oldies-but-goodies" collection (no price listed). Cadence Publications — at 119 West 57th St., New York 10019 — has made an attractive volume with leatherette cover, spiral wire binding, and glossy paper. Composers represented include Debussy, Beethoven, MacDowell, Chopin, Mozart, J. S. Bach, Schumann, Brahms, Grieg, and Moussorgsky.

*Modern Organ Music: Book 3* is available from Oxford (\$4.75). Douglas Mews, Robert Sherlaw Johnson, James Brown, Alun Hoddinott, and Sebastian Forbes are the composers represented. There is a healthy diversity of style, and technical levels range from moderate to very high.

Wilbur Held has written *Flourish* (Breckenhorst/Presser, \$1.50), a beautifully conceived bit of understatement which will prove, among other things, that listeners' attention can be captured without resorting to fortissimo chord clusters.

### Bibliography

John Devol has compiled *Brass Music for the Church*, "a bibliography of music appropriate for church use — a total of 1309 works — including brass parts for one trumpet up to a twenty-piece brass choir." This can be gotten from The Festival Brass Players of New York, 280 Ninth Ave., New York 10001 for

\$7.50. Various categories of ensemble type are listed with a coded system indicating title, composer/arranger, publisher, voicing/instrumentation, grade level, and utility (season/occasion).

### Briefly Noted

Arthur Wills, *Trio Sonata* (Boosey & Hawkes, \$6.00).

Robert Cundick, *Organ Concerto* (Concordia, \$9.50). This is the organ part only, not a reduced score. Instrumental parts for strings are available on rental from the publisher.

Paul Manz, *Ten Chorale Improvisations Set I* (Concordia, \$3.00).

S. Drummond Wolff (arr.), *Music of Jubilee* (Concordia, \$4.00) includes parts for optional trumpet(s) and timpani.

Claude Means, *Hymn Prelude on 'Aberystwyth'* (Belwin/Gray, \$1.25). St. Cecilia Series No. 973.

David R. Pew, *Hymn Prelude on 'Eudoxia'* (Belwin/Gray, \$1.25). St. Cecilia Series No. 974.

Jack C. Goode, *Fancy For The Trumpet Stop* (Belwin/Gray, \$1.25). St. Cecilia Series No. 975.

Gwilym Beechey (arr.), *J. S. Bach: Chorale Prelude on 'I Pray To Thee, Lord Jesus Christ'* (Belwin/Gray, \$1.25). St. Cecilia Series No. 976.

Gerald Near, *A Wedding Processional* (Belwin/Gray, \$1.25). St. Cecilia Series No. 984.

Rollin Smith (ed.), *Marcel Dupré: Zephyrs. An Improvisation For Organ On A Theme By Leopold Stokowski* (Belwin/Gray, \$2.50).

Richard Peek, *Pastorale and Noel* (Belwin/Gray, \$2.00).

Robert J. Powell, *Trumpet Tunes and Ayres for Organ* (Marks/Belwin, \$2.50).

Theodore Gillen, *Toccatas* (Egan & Associates, \$2.75).

E. P. Biggs (arr.), *James Hewitt: The Battle of Trenton* (Presser, \$2.95).

Anthony Newman, *BHAJEB For Organ* (G. Schirmer, \$3.00).

— Wesley Vos

## Holloway Builds Practice Organ for Marion College

The E. H. Holloway Corporation, Indianapolis, Indiana has installed a small unit style organ in the teaching facilities at Marion College, Marion, Indiana. Richard Smith is professor of organ at the college. The instrument is basically designed to acquaint the student with the various periods of organ literature. It was installed in September of 1972.

### SUMMARY

Rohrquint-Blockflute 16'	85 pipes	
Gemshorn 8'	85 pipes	
Oboe-Schalmei 8'	73 pipes	
Mixture II	146 pipes	
GREAT		
Quintaton 16'		
Gemshorn 8'		
Rohrflöte 8'		
Gemshorn 4'		
Rohrsnat 2 3/4'		
Blockflöte 2'		
Fourniture II		
Fagott 16'		
Hautbois 8'		
SWELL		
Gemshorn 8'		
Rohrflöte 8'		
Blockflöte 4'		
Gemshorn 2'		
Larigot 1 1/2'		
Scharff II		
Hautbois 8'		
Clarin 4'		
Tremulant		
PEDAL		
Quintaton 16'		
Gemshorn 8'		
Rohrpommer 8'		
Gemshorn 4'		
Flöte 4'		
Rauschpfeife II		
Fagott 16'		
Hautbois 8'		
Schalmei 4'		

SCHWANN RECORD AND TAPE GUIDE celebrated its 25th anniversary with a special issue for October 1974. Musical personalities writing for the special issue include E. Power Biggs, Aaron Copland, Arthur Fiedler, Erroll Garner, Benny Goodman, Morton Gould, Howard Hanson, Woody Herman, Andre Kostelanetz, Erich Leinsdorf, Mantovani, Yehudi Menuhin, Eugene Ormandy, Richard Rodgers, Sir Georg Solti, Eleanor Steber, Rise Stevens, Isaac Stern, and others. The "Schwann Catalog" was started in 1949 by William Schwann, then owner of a record shop in Cambridge, Massachusetts. It has become the "bible" of the recording industry.



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Organist: CENTER CONGREGATIONAL CHURCH, Hartford

## Dover, N.J. Church to Have New Austin Organ

On Oct. 25, 1973 two arsonists broke into the Memorial Presbyterian Church in Dover, New Jersey and set fires in seven locations. Prompt action by the fire department, many of whom are members of the church, resulted in saving the church building. However, the oldest Austin organ in New Jersey, Opus 35, built in 1900, was completely destroyed.

After months of restoration, the church is soon to have a new, 3-manual Austin organ, Opus 2583. The new instrument will be installed, free-standing, behind the choir at the front of the church with a speaking facade of Principal pipes. The specification was drawn up by Austin with the approval of Dale Hooey, minister of music, and Henry Repp, organist. Negotiations for Austin were handled by Charles L. Neill.

Gemshorn 16' (Great)  
Gedeckt 16' 12 pipes (Swell)  
Octave 8' 32 pipes  
Gemshorn 8' 32 pipes  
Gedeckt 8' (Swell)  
Superoctave 4' 12 pipes  
Mixture II 64 pipes  
Posaune 16' 12 pipes (Great)  
Fagot 16' (Swell)  
Cromorne 4' (Choir)

## Miller Builds Residence Organ in Kansas City

Mr. and Mrs. Earl Morris Riggs of Kansas City, Missouri have recently had a 2-manual, 3-rank unit organ installed in their home. The instrument was built by William D. Miller, organ builder of Kansas City. It is completely self-contained and features oak casework. Mrs. Riggs is organist for Westport Presbyterian Church in Kansas City, and she is a member of the AGO Kansas City Chapter. She will be using the new instrument for teaching lessons in her home.

### GREAT

Gemshorn 16' 61 pipes  
Principal 8' 61 pipes  
Holzgedeckt 8' 61 pipes  
Gemshorn 8' 12 pipes  
Octave 4' 61 pipes  
Spitzflöte 4' 61 pipes  
Superoctave 2' 61 pipes  
Mixture IV 244 pipes  
Trompete 8' 61 pipes  
Chimes

### SWELL

Viola 8' 61 pipes  
Viola Celeste 8' 49 pipes  
Rohrgedeckt 8' 61 pipes  
Principal 4' 61 pipes  
Koppelflöte 4' 61 pipes  
Doublette 2' 61 pipes  
Mixture III 183 pipes  
Fagot 16' 61 pipes  
Trompete 8' 61 pipes  
Clairon 4' 61 pipes  
Tremulant

### CHOIR

Bourdon 8' 61 pipes  
Flauto Dolce 8' 61 pipes  
Flute Celeste 8' 49 pipes  
Nachthorn 4' 61 pipes  
Principal 2' 61 pipes  
Sesquialtera II 122 pipes  
Larigot 1 1/2' 61 pipes  
Cromorne (TC) 8' 49 pipes  
Schalmey 4' 61 pipes

### PEDAL

Resultant Bass 32'  
Principal 16' 12 pipes (Great)

### SUMMARY

Gedeckt 16' 97 pipes  
Principal 8' (TC) 80 pipes  
Gemshorn 8' (TC) 73 pipes

### GREAT

Principal 8' (TC)  
Rohrgedeckt 8'  
Gemshorn 8' (TC)  
Principal 4'  
Gedeckt 4'  
Super Octave 2'  
Mixture III

### SWELL (Unenclosed)

Rohrflöte 8'  
Gemshorn 8' (TC)  
Flöte 4'  
Gemshorn 4'  
Nazat 2 1/2'  
Blockflöte 2'  
Larigot 1 1/2'  
Gemshorn 1'  
Tremulant

### PEDAL

Subbass 16'  
Gedeckt 8'  
Quinte 5 1/2'  
Gemshorn 4'  
Choralbass 4'  
Flöte 2'

EUGENE W. HANCOCK played an entire program of organ works by black composers at the First Unitarian Church, San Francisco, California on August 20 for the National Association of Negro Musicians, Inc. annual meeting. The program included works by Arthur A. Phillips, William B. Cooper, Fela Sowande, Noel da Costa, Melville Charlton, Don Lee White, and Mr. Hancock's own arrangements of two spirituals.

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# CALENDAR

NOVEMBER						
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

DECEMBER						
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15						

## DEADLINE FOR THIS CALENDAR WAS OCTOBER 10

**5 November**  
The Kings Singers, Yale U. New Haven, CT 8:30 pm  
Clinton Doolittle, Fifth Ave Presbyterian, New York, NY 12:10 pm  
Kyria and Gloria from Mass in B minor by Bach; St Thomas Church, New York, NY 7:30 pm  
Christopher King, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
Robert S Lord, organ; Don Franklin, harpsichord; Heinz Chapel, Pittsburgh, PA 12 noon  
Kim R Kasling, First Congregational, Cedar Rapids, IA 7:30 pm

**6 November**  
Hinson Mikell, United Church on the Green, New Haven, CT 12 noon  
James Leaffe, Interchurch Center, New York, NY 12:05 pm  
Te Deum by Nivers, St Thomas Church, New York, NY 12:10 pm  
Chamber music concert, St Paul's Chapel, Trinity Parish, New York, NY 12:30 pm  
Chamber music concert, All Saints Church, New York, NY 12:30 pm  
George Markey, Westminster Choir College, Princeton, NJ  
Edward Tarr and George Kent, trumpet and organ; Longwood Gardens, Kennett Square, PA  
William Crosbie, St John's Episcopal, Washington, DC 12:10 pm

**7 November**  
Jean Clay Radlce, Busch-Reisinger Museum, Cambridge, MA 12 noon  
James Chioppini, St Thomas Church, New York, NY 12:10 pm  
David Britton, Trinity Church, New York, NY 12:45 pm  
Ray Ferguson, Temple Beth El, Birmingham, MI

**8 November**  
James Hejduk, Milton Academy, Milton, MA 8:30 pm  
André Marchal, Syracuse U, NY  
Calvin Hampton, Calvary Episcopal, New York, NY 12 midnight  
Cherry Rhodes, masterclass, Davidson College, Davidson, NC 3 pm  
Marilyn Keiser, workshop, Christ Church Cathedral, Louisville, KY (also Nov 9)  
Gerre Hancock, Milligan College, Johnson City, TN 8 pm  
Marilyn Mason, U of Wisconsin, Eau Claire, WI  
Catharine Crozier, First Congregational, Los Angeles, CA 8 pm  
Virgil Fox, Twin Lakes Baptist, Aptos, CA

**9 November**  
Joan Lippincott, workshop, Cathedral of the Incarnation, Garden City, NY  
Cherry Rhodes, Davidson College, Davidson, NC 11:45 am  
Gerre Hancock, workshop, Milligan College, Johnson City, TN 9 am  
Robert Baker, Hamline Methodist, St Paul, MN  
Samuel J Swartz, David A Sheetz, All Saints Episcopal, Palo Alto, CA 8 pm

**10 November**  
Mass in E-flat by Schubert, South Congregational, New Britain, CT 8 pm  
Vermont Collegiate Chorale, Riverside Church, New York, NY 2:30 pm  
David Britton, St Michael's Church, New York, NY 4 pm  
Dona Nobis Pacem by Vaughan Williams, St Bartholomew's Church, New York, NY 4 pm  
The Seasons by Haydn, Canterbury Choral Society, Church of the Heavenly Rest, New York, NY 4 pm  
Missaes Brevi, Epistle Sonatas by Mozart, St Andrew Chorale and Orchestra, Madison Ave Presbyterian, New York, NY 4 pm  
Gerre Hancock, St Thomas Church, New York, NY 5:15 pm  
John Pidgeon, Church of St Mary the Virgin, New York, NY 5:30 pm  
Joan Lippincott, Cathedral of the Incarnation, Garden City, NY 4 pm  
Donald Filkins, Karen Hill, First Presbyterian, Beacon, NY 3:30 pm  
André Marchal, St John's Lutheran of Amherst, Williamsville, NY  
Robert Roubos, Church of the Ascension, Rochester, NY  
Metropolitan Trio, St Mary's Abbey, Morristown, NJ 4 pm  
Pocono Boy Singers, First Presbyterian, Englewood, NJ 7 pm  
Princeton Collegium Musicum, All Saints' Church, Princeton, NJ 8 pm  
Baltimore Choral Arts Society, Theodore Morrison, Dir; Cathedral of Mary Our Queen, Baltimore, MD

John Rose, Church of the Holy City, Washington, DC  
Guy Bavel, All Souls Church, Washington, DC 4 pm  
Richard Peek and Orchestra, Covenant Presbyterian, Charlotte, NC  
William Bates, Covenant Presbyterian, Charlotte, NC 7:30 pm  
Richard Barrows, Cathedral of St Luke, Orlando, FL 5 pm  
Schuyler Robinson, Independent Presbyterian, Birmingham, AL 4 pm  
John Ferguson, Fairmount Presbyterian, Cleveland Heights, OH 4:30 pm  
William Whitehead, Bushnell Congregational, Detroit, MI 7:30 pm  
Jeffrey Daehn, First Lutheran, Albert Lea, MN 4 pm  
John Hillabolt, St James Episcopal, Ponca City, OK 2:30 pm  
Robert Cavarra, Mary Lou Kallinger, St Luke's Episcopal, Fort Collins, CO 4 and 8 pm  
Alyce Rogers, Brunetta Mazzolini, vocal concert; First Unitarian, Portland, OR 4 pm  
Roberta Gary, First Baptist, Bakersfield, CA 8 pm  
Charles Shaffer, First Presbyterian, Ocean-side, CA 8 pm

**11 November**  
George Markey, First Lutheran, Jamestown, NY  
Marsha Foxgrover, Moody Bible Institute, Chicago, IL 7:30 pm

**12 November**  
David Britton, South Congregational, Springfield, MA 8 pm  
Joan Lippincott, Brown U, Providence, RI  
Albert F Robinson, Fifth Ave Presbyterian, New York, NY 12:10 pm  
Allison Brewster, piano, Trinity Church, New York, NY 12:45 pm  
Mary Fenwick, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
André Marchal, Sacred Heart Cathedral, Rochester, NY  
Daniel Roth, Concordia Senior College, Fort Wayne, IN 8 pm  
E Lyle Hagert, Cathedral of Christ the King, Kalamazoo, MI 8 pm  
Phyllis Bryn-Julson, soprano; Donald S Sutherland, organ, Carleton College, Northfield, MN 8 pm  
Roberta Gary, Grace Methodist, Long Beach, CA 8 pm

**13 November**  
Kenneth Whittington, United Church on the Green, New Haven, CT 12 noon  
Clara Freedman, piano, Interchurch Center, New York, NY 12:05 pm  
Music of C V Stanford, St Thomas Church, New York, NY 12:10 pm  
Michael T McGifford, tenor; David Garvey, piano; St Paul's Chapel, Trinity Parish, New York, NY 12:30 pm  
Bruce Hanley, St John's Episcopal, Washington, DC 12:10 pm  
Charles Benbow, Royal Festival Hall, London, England 5:55 pm

**14 November**  
Dick Van Kleek, horn; brass instruments; Busch-Reisinger Museum, Cambridge, MA 12 noon  
Gary Britton, St Thomas Church, New York, NY 12:10 pm

Larry King, Trinity Church, New York, NY 12:45 pm  
Ann Leaf, Theatre Organ Concert, The Kirk, Dunedin, FL 8:15 pm  
The King's Singers, Baylor U, Waco, TX 8:15 pm  
George Markey, U of Colorado, Boulder, CO

**15 November**  
Vocal recital, members of All Saints Church Choir, All Saints Church, New York, NY 12:30 pm  
Colvin Hampton, Calvary Episcopal, New York, NY 12 midnight  
André Marchal, Houghton College, Houghton, NY  
David Craighead, Covenant Presbyterian, Charlotte, NC  
Raymond Harris, St Martin's in the Fields, Columbia, SC 8 pm  
Sharon Kleckner, Luther College, Decorah, IA

Joan Lippincott, The Tabernacle, Salt Lake City, UT  
Meditations on the Mystery of the Holy Trinity by Messiaen; Jon M Gillock, St Mark's Cathedral, Seattle, WA 8:30 pm

**16 November**  
Noye's Fludde by Britten, First Church, Cambridge, MA 8:30 pm (also Nov 17, 23 and 24)  
Donald Filkins, Karen Hill, organ and piano ensemble workshop, First Presbyterian, Beacon, NY 2 pm  
The Tchaikowsky Trio, St Luke's Chapel, New York, NY 8 pm  
Mary Fenwick, Chapel of the Episcopal Church Farm School, Paoli, PA 8 pm  
Arthur Poister, workshop, Salem College, Winston-Salem, NC  
David Craighead, workshop, Charlotte, NC AGO  
Wilma Jensen, masterclass, Birmingham, AL AGO  
Berkeley Promenade Orchestra, Thomas Rarick, dir; Grace Cathedral, San Francisco, CA 8 pm  
Charles Benbow, St Alban's Abbey, St Albans, England 8 pm

**17 November**  
Brian Jones, St John's Episcopal, Taunton, MA 7:30 pm  
Roger Wilson, all-Mendelssohn, Central Baptist, Providence, RI 4 pm  
John Rose, First Presbyterian, Cortland, NY  
Music of Gustav Holst, Riverside Church, New York, NY 2:30 pm  
Te Deum by Bizet, St Bartholomew's Church, New York, NY 4 pm  
E Lyle Hagert, St Patrick's Cathedral, New York, NY 4:45 pm  
Cantata 139 by Bach, Holy Trinity Lutheran, New York, NY 5 pm  
Michael Stauch, St Thomas Church, New York, NY 5:15 pm  
John Bate, Church of St Mary the Virgin, New York, NY 5:30 pm  
Elijah by Mendelssohn, Presbyterian Church, Madison, NJ  
Mark Adams, Bethlehem Lutheran, Ridge-wood, NJ 8 pm  
Pocono Boy Singers, Christ Methodist, Easton, PA 7 pm  
John Ferguson, organ and chamber orchestra, St John Lutheran, Easton, PA 8 pm  
Washington Cathedral Choir, Paul Callaway, dir; at Cathedral of Mary Our Queen, Baltimore, MD 5 pm

Wilma Jensen, Independent Presbyterian, Birmingham, AL 4 pm  
Marilyn Mason, Cambridge, OH 3 pm  
Festival honoring anniversaries of Schoenberg, Holst and Bruckner; St Paul's Episcopal, Chattanooga, TN 11 am and 3:30 pm  
Music for flute, harpsichord and woodwind quintet, Ebenezer Lutheran, Chicago, IL 4:30 pm  
Marianne Webb, First United Methodist, Mount Vernon, IL 4 pm  
Gordon Wilson, First Baptist, Kansas City, MO 4 pm  
Choral concert, First Presbyterian, Rochester, MN 4 pm  
George Markey, First Presbyterian, Davenport, IA  
Visions of the Amen by Messiaen; Cary Lewis and Philip Jones, pianists, Festival Dancers of Lincoln; First-Plymouth Congregational, Lincoln, NE 7:30 pm  
U of Colorado Choir, St John's Cathedral, Denver, CO 4 pm  
Marilyn Keiser, Walla Walla College, Col-lege Place, WA  
George Pro, Grace Cathedral, San Francisco, CA 5 pm

**18 November**  
Marianne and John Weaver, Immanuel Lutheran, Amherst, MA  
Meditations on the Mystery of the Holy Trinity by Messiaen; Clyde Holloway, St Bartholomew's Church, New York, NY 8 pm  
John Haney, Trinity Episcopal, Columbia, SC 8 pm  
20th Century Music Festival, Baylor U, Waco, TX (thru Nov 26)  
Ted Alan Worth, Tulsa Philharmonic, Tulsa, OK  
Antone Godding, Central United Metho-dist, Kansas City, MO  
Joan Lippincott, masterclass for Fresno, CA AGO 8 pm

**19 November**  
Robert Anderson, First Congregational, Milford, CT  
George Markey, The Park Church, Elmira, NY  
Herbert Burtis, Fifth Ave Presbyterian, New York, NY 12:10 pm  
George McEwan, piano, Trinity Church, New York, NY 12:45 pm  
Choir of Trinity Church (Princeton, NJ), James Litton, dir; at Church of St John the Evangelist, New York, NY 8 pm  
Lawrence Robinson, Cathedral of the Sac-red Heart, Newark, NJ 8:30 pm  
Ann McGlothlin, Virginia Intermont Col-lege, Bristol, VA 8:15 pm  
Wilma Jensen, First Presbyterian, Naples, FL 8 pm  
Jack Ruhl, First Presbyterian, Fort Wayne, IN 8 pm  
James Maeser, Boy's Home, Boys Town, NE  
Joan Lippincott, First Congregational, Fresno, CA  
André Marchal, Université Laval, Québec Basilica, Québec, Canada

**20 November**  
James Harrington, United Church on the Green, New Haven, CT 12 noon  
Tudor Church Music, St Thomas Church, New York, NY 12:10 pm  
Hymn to St Cecilia by Britten, All Saints Church, New York, NY 12:30 pm  
Cynthia Caggiano, piano, St Paul's Chap-el, Trinity Parish, New York, NY 12:30 pm  
Rollin Smith, Frick Collection, New York, NY 5:15 pm  
Fred Scott, St John's Episcopal, Washing-ton, DC 12:10 pm  
Choral Concert, Eastern Kentucky U, Rich-mond, KY 7:30 pm  
Charles Benbow, organ; Francis Hardy, trumpet; Ste Severin, Paris, France 9 pm

**21 November**  
Lois Regestein, Busch-Reisinger Museum, Cambridge, MA 12 noon  
John Stump, St Thomas Church, New York, NY 12:10 pm  
Richard Shirey, Trinity Church, New York, NY 12:45 pm  
John L Hooker, St Cecilia Choir, St Paul's Church, Chattanooga, TN 6:30 pm

**22 November**  
Michael Boriskin, piano, St Luke's Chapel, New York, NY 8 pm  
Calvin Hampton, Calvary Episcopal, New York, NY 12 midnight  
Marie-Claire Alain, Oberlin College Con-servatory of Music, Oberlin, OH  
Richard Morris, Cathedral of Christ the King, Atlanta, GA  
Billy Nalle, Phipps Auditorium, Denver, CO 8 pm



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23 November  
Arthur Poister, workshop, Wayne State U,  
Detroit, MI

24 November  
Cherry Rhodes, Wellesley Congregational,  
Wellesley, MA 8 pm  
Queens College Chamber Symphony,  
Riverside Church, New York, NY 2:30 pm  
German Requiem by Brahms, St Bartholomew's Church, New York, NY 4 pm  
Cantata 140 by Bach, Holy Trinity Lutheran, New York, NY 5 pm  
Christopher Thornley, Church of St Mary the Virgin, New York, NY 5:30 pm  
John Near, St Thomas Church, New York, NY 5:15 pm  
John L Baldwin, Grace Church, Utica, NY 6 pm  
Audly Green, harpsichord, Cathedral of Mary Our Queen, Baltimore, MD 4:30 pm  
Charles Woodward, First Presbyterian, Wilmington, NC 5 pm  
Andrew John, Cathedral of St Philip, Atlanta, GA 5 pm  
Larry Smith, Independent Presbyterian, Birmingham, AL 4 pm  
Gerre Hancock, First Congregational, Fort Lauderdale, FL 8 pm  
Virgil Fox, Coliseum, Ottumwa, IA  
Lee Garrett, Cathedral of St John the Evangelist, Spokane, WA 4 pm  
Joan Lippincott, First Presbyterian, San Diego, CA 7:30 pm  
John Rose, Christ Church Cathedral, Ottawa, Ontario, Canada

25 November  
Requiem by Duruflé, Litanies of the Black Virgins by Poulenc; St John's Episcopal, Washington, DC 8:30 pm  
Arthur Poister, workshop, Eastern Illinois U, Charleston, IL (thru Nov 26)  
Gillian Weir, harpsichord, with James Galway and Michel Debost; St John's, Smith Square, London, England

26 November  
Theodore Feldman, Fifth Ave Presbyterian, New York, NY 12:10 pm  
James Pickens, baritone, Trinity Church, New York, NY 12:45 pm  
James McGregor, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
Te Deum by Persichetti, Bach, Zimmerman; Wayne State U Choral Union and Orchestra, Malcolm Johns, dir, Old St Mary's Church, Detroit, MI  
Joan Lippincott, Sioux Falls, SD AGO  
Gillian Weir, harpsichord, for BBC, Birmingham, England

27 November  
Keith Nash, United Church on the Green, New Haven, CT 12 noon  
Suzanne Troxell, soprano, Interchurch Center, New York, NY 12:05 pm  
Music for Thanksgiving, St Thomas Church, New York, NY 12:10 pm  
Daniel Waltzman, conical Boehm flute; Elaine Comparone, harpsichord; St Paul's Chapel, Trinity Parish, New York, NY 12:30 pm  
Sonatas by Handel; Rebecca Troxler, flute, Michael McGraw, bassoon, Dennis Michno, harpsichord; All Saints Church, New York, NY 12:30 pm  
Helen Penn, St John's Episcopal, Washington, DC 12:10 pm  
Charles Benbow, organ; Francis Hardy, trumpet; Ste Séverin, Paris, France 9 pm

29 November  
Calvin Hampton, Calvary Episcopal, New York, NY 12 midnight

1 December  
Advent Lessons and Carols, Zion Parish Church, Wappinger Falls, NY 4 pm  
Advent Lessons and Carols, Solemn Eucharist, All Saints Church, New York, NY 11 am

Messiah Community Sing, Riverside Church, New York, NY 2:30 pm  
Magnificat by Vivaldi; Vesperae Solennes de Confessore by Mozart; Brick Presbyterian, New York, NY 4 pm  
Choral Concert, Grace Church, Brooklyn Heights, New York, NY 4 pm  
Paul-Martin Maki, St Michael's Church, New York, NY 4 pm  
Messiah (Pt 1) by Handel, Fifth Ave Presbyterian, New York, NY 4:30 pm  
Cantata 62 by Bach, Holy Trinity Lutheran, New York, NY 5 pm  
Advent Lessons and Carols, Cathedral of Chapel, New York, NY 5 pm  
Judith Hancock, St Thomas Church, New York, NY 5:15 pm  
George Novak, Church of St Mary the Virgin, New York, NY 5:30 pm  
Eugenia Earle, harpsichord, St Mary's Abbey, Morristown, NJ 4 pm  
Pocono Boy Singers, St Paul's Lutheran, Catsauqua, PA 7 pm  
Goucher-Hopkins Madrigal Singers, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Vocal Concert, Emmanuel Church, Baltimore, MD 4:30 pm  
Marilyn Mason, Bradley Hills Presbyterian, Bethesda, MD 4 pm  
Advent Lessons and Carols, Cathedral of St Philip, Atlanta, GA 8 pm  
Feast of Carols and Pudding, Fairmount Presbyterian, Cleveland Heights, OH 4:30 pm  
Chicago Children's Choir, First Presbyterian, Deerfield, IL 4 pm  
Mystery of the Nativity by Frank Martin, Plymouth Congregational, Minneapolis, MN  
Play of Herod, U of Colorado Collegium Musicum and Opera Workshop, St John's Cathedral, Denver, CO 4 pm  
Processional for Advent, St Mark's Cathedral, Seattle, WA 8 pm  
Eileen Coggin, First Methodist, Fairfield, CA 8 pm  
Messiah by Handel, Riviera United Methodist, Redondo Beach, CA 7:30 pm

3 December  
Solomon Herriott, Fifth Ave Presbyterian, New York, NY 12:10 pm  
Stephen DeRusso, piano, Trinity Church, New York, NY 12:45 pm  
Magnificat in D, Motet V by Bach; St Thomas Church, New York, NY 7:30 pm  
Larry Walz, piano, Church of St John the Evangelist, New York, NY 8 pm  
Hinson Mikall, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
Robert S Lord, Heinz Chapel, Pittsburgh, PA 12 noon

4 December  
John Corrie, Woolsey Hall, Yale U, New Haven, CT 8:30 pm  
Music from Magnificat by Bach, St Thomas Church, New York, NY 12:10 pm  
Michael Bariskin, piano, St Paul's Chapel, Trinity Parish, New York, NY 12:30 pm  
Advent Choral Concert, All Saints Church, New York, NY 12:30 pm  
Charles Benbow, Queen's College, Oxford, England

5 December  
Herbert Burtis, Busch-Reisinger Museum, Cambridge, MA 12 noon  
James Leaffe, St Thomas Church, New York, NY 12:10 pm  
Larry King, Trinity Church, New York, NY 12:45 pm  
Pocono Boy Singers, Trinity Lutheran, Palmerton, PA 7 pm  
Chamber Singers Festival of Christmas Music, Baylor U, Waco, TX 8:15 pm  
Messiah by Handel, Grace Cathedral, San Francisco, CA 8 pm

6 December  
Calvin Hampton, Calvary Episcopal, New York, NY 12 midnight

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Marilyn Keiser, First Church of Christ, Scientist, Lakewood, OH 8:30 pm  
 Advent Concert, Fifth Ave Baptist, Huntington, WV 12:20 pm  
 Christmas Madrigal Dinner, Eastern Kentucky U, Richmond, KY 6 pm  
 Messiah (Pt 1) by Handel, Cantatas 191 and 71 by Bach; Louisville Bach Society, Melvin Dickinson, dir; Christ Church Cathedral, Louisville, KY 8 pm (also Dec 7, 8 pm)  
 Christmas Concert, Baylor U, Waco, TX 8:15 pm  
 Robert Cundick, First Congregational, Los Angeles, CA 8 pm

7 December  
 Pocono Bay Singers, Altoona Symphony Orchestra, Altoona, A 8 pm  
 Concerto in F by Handel; George Pro, Cedar Rapids Symphony, Cedar Rapids IA (also Dec 9)

8 December  
 Islip (Long Island) Chorale, Riverside Church, New York, NY 2:30 pm  
 Messiah (Pt 1) by Handel, St Bartholomew's Church, New York, NY 4 pm  
 The Welch Chorale, New Age Brass Ensemble, St Philip Neri Church, New York, NY 4 pm  
 Magnificat by Gerald Busby (premiere), Fifth Ave Presbyterian, New York, NY 4:30 pm  
 Gerre Hancock, St Thomas Church, New York, NY 5:15 pm  
 Cantata 70a by Bach, Holy Trinity Lutheran, New York, NY 5 pm  
 Amahl and the Night Visitors by Menotti; Madison Ave Presbyterian, New York, NY 5 pm (also Dec 9, 8 pm)  
 George Novak, Church of St Mary the Virgin, New York, NY 5:30 pm  
 Cantata Sacra by Rudolph Palmer (premiere), Christmas Oratorio by Saint-Saëns; Church of Our Saviour, New York, NY 7:30 pm  
 Pocono Bay Singers, East Stroudsburg State College, PA 8 pm  
 Gloria by Vivaldi, Mass in G by Schubert; St John's Lutheran, Easton, PA 8 pm  
 Concert Choir of Notre Dame of Maryland, Paul Davis, dir; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
 Kenneth and Ellen Landis, Church of the Holy City, Washington, DC  
 Cantata 140 by Bach, Rejoice Emmanuel Shall Come by Louie White; Christ Church, Alexandria, VA 4 pm  
 Messiah by Handel, Eastern Kentucky U, Richmond, KY 7:30 pm  
 Paul Manz, Hymn Festival, First United Methodist, El Dorado, AR 4 pm  
 Music of Britten, Chicago Chamber Choir, Church of Our Saviour, Chicago, IL 7 pm  
 Messiah (Pt 1) by Handel, First Baptist, Kansas City, MO 11 am  
 John Obetz, Fortnightly Musical Club, St Joseph, MO 3 pm  
 Messiah by Handel, St Mark's Cathedral, Seattle, WA 8 pm  
 Messe de minuit pour Noël by Charpentier, First Unitarian, Portland, OR 4 pm  
 David McVey, Pomona College, Claremont, CA 8:15 pm

9 December  
 Alastair Cassels-Brown, Grace Church, Utica, NY 8:15 pm

10 December  
 Norman D Mackenzie, Fifth Ave Presbyterian, New York, NY 12:10 pm  
 Wall Street Choral Society, Trinity Church, New York, NY 12:45 pm  
 Robert Smith, harpsichord, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
 Lord Nelson Mass by Haydn, Festival Chorus, Baylor Symphony, Daniel Sternberg, dir; Baylor U, Waco, TX 8:15 pm

11 December  
 Diane Brehmer, mezzo-soprano, Interchurch Center, New York, NY 12:05 pm  
 Ceremony of Carols by Britten, St Thomas Church, New York, NY 12:10 pm  
 Music for brass and organ, Mercer Brass Quintet; All Saints Church, New York, NY 12:30 pm  
 Lessons and Medieval Carols, Drew U, Madison, NJ

12 December  
 Quadrivium Collegium, Marleen Montgomery, dir; Busch Reisinger Museum, Cambridge, MA 12 noon  
 Herbert Burtis, St Thomas Church, New York, NY 12:10 pm  
 James A Simms, Trinity Church, New York, NY 12:45 pm  
 Cherry Rhodes, organ; Barbara Blegen, piano; Trinity Church, New York, NY 12:45 pm  
 Terry Charles, Christmas Theatre Organ Concert, The Kirk, Dunedin, FL 8:15 pm (also Dec 13, 8:15 pm)

13 December  
 Calvin Hampton, Calvary Episcopal, New York, NY 12 midnight  
 Marvin Bienema, St John Lutheran, Easton, PA 12:05 pm  
 Advent Concert, Fifth Ave Baptist, Huntington, WV 12:20 pm  
 Baylor Chorale Christmas Concert, Robt H Young, dir; Baylor U, Waco, TX 8:15 pm

14 December  
 Quadrivium Collegium, First Church, Cambridge, MA 8:30 pm  
 Chamber Music Concert, St Luke's Chapel, New York, NY 8 pm

15 December  
 Messiah (Pt 1) by Handel, Zion Parish Church, Wappinger Fall, NY 8 pm  
 Cantatas Wachet auf by Bach and Distler, Church of the Ascension, New York, NY 11 am  
 Herbert Beattie, bass, Riverside Church, New York, NY 2:30 pm  
 Pageant of the Holy Nativity by D McK Williams, St Bartholomew's Church, New York, NY 4 pm  
 Ceremony of Carols by Britten, St Thomas Church, New York, NY 4 pm; followed by Robert Kennedy, 5:15 pm  
 Rejoice Beloved Christians by Buxtehude, Fifth Ave Presbyterian, New York, NY 4:30 pm  
 Messiah by Handel, First Presbyterian, New York, NY 4:30 pm  
 Messiah (Pt 1) by Handel, Grace Church, New York, NY 4:30 pm  
 Magnificat by Bach, Holy Trinity Lutheran, New York, NY 5 pm  
 Stephen Kolarac, Church of St Mary the Virgin, New York, NY 5:30 pm  
 Early Music Players, St Mary's Abbey, Morristown, NJ 4 pm  
 John Rose, Rutgers U, New Brunswick, NJ 8 pm  
 Carols for Choirs, Orchestra and Congregation, Trinity Church, Princeton, NJ 8 pm  
 Christmas Oratorio by Saint-Saëns, Tenth Presbyterian, Philadelphia, PA 7:15 pm  
 Carol Service, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
 Christmas Concert, First Presbyterian, Wilmington, NC 11 am  
 Choral Concert, Independent Presbyterian, Birmingham, AL 5 pm  
 Christmas Story by Petzold, Unto Us a Child Is Born by Bach; Fairmount Presbyterian, Cleveland Heights, OH  
 Advent-Christmas Choral Vespers, Concordia Senior College, Fort Wayne, IN 8 pm  
 Allen Cook, Redeemer Lutheran, Flint, MI 8 pm  
 Barbara Hulac, St John's Cathedral, Denver, CO 4 pm

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**Organ Recitals**

Ronald Arnatt — Cathedral of St John the Evangelist, Spokane, WA Sept 28: Fantasia in G S 571, Bach; Adagio (Sonata for Organ), Dirksen; Prelude on Ladue Chapel, Arnatt; Pastarale, Prelude IX (Neuf Preludes), Milhaud; Andante K 616, Mozart; Prelude in D opus 103/6, Stanford; Toccata, Sowerby.

Richard Babcock — Grace Episcopal, Tucson, AZ Sept 15: King Williams March, Clarke; Prelude in G minor S 535, Bach; Psalms of Joy, Jackson; Teach me Thy Way, Mason; Fourth of July, Hewitt; 2 Carols for Children, Parker; Variations on Austria, Paine; Concerto in F opus 4/4, Handel; Improvisation on Duke Street, Babcock.

Herman Bergink — Cathedral of St John the Evangelist, Spokane, WA Aug 31: Bergamasca, Sweelinck; Psalm 116, van Noordt; Fantasia on Ein feste Burg, Zwart; Fantasia on Psalm 33, deWolf; Three Intermezzi, Andriessen; Abide with Me, van Wilgenburg; What God does, Mudde; Prelude on Mountains and Valleys, Schuurman; 2 Psalm Preludes, Bijster; 92nd Psalm, Stam; Fantasia on The Lord is God, C Kee.

Guy Bovet — Memorial Church, Harvard University, Cambridge, MA Oct 1: Voluntary for Double Organ, Voluntary in G, Purcell; Two Voluntaries, Stanley; 2 Pieces, Wesley; Toccata and Fugue S 538, Bach; St Francis of Assisi Preaching to the Birds, Liszt; Adagio per Flauto, Petralli; Sinfonia Concertante, Marelli.

Frederick Burgomaster — St Paul's Cathedral, Buffalo, NY Sept 13: Psalm XIX, Marcella; Communion, Vierne; Psalm Prelude 1/2, Howells; Toccata, Sowerby.

Franklin G Coleman — St Michael's Parish, Litchfield, CT Sept 8: Toccata, Benedictus (Opus 59), Reger; Fantasy in E-flat, Saint-Saëns; Very Broadly (Symphony in G), Sowerby; Prelude and Fugue in A minor, Buxtehude; Five Spiritual Verses, Valente; Toccata and Fugue in D minor S 538, Bach.

John Corrie — First Congregational, Branford, CT Aug 4, all-Bach: Prelude and Fugue in A S 536; 2 settings Christ unser Herr zum Jordan kam S 684 and 685; 2 settings Wir glauben all S 681, 680; Trio Sonata in C S 529; 2 settings Dies sind die heiligen zehn Gebot S 678, 679; Schmücke dich S 654; Prelude and Fugue in C S 547.

Wallace M Coursen Jr — Christ Episcopal, Bloomfield, NJ Sept 29: Prelude and Fugue in F minor, Wir glauben all, Nun freut euch, Bach; Chorale (Sym II), Vierne; Sonata I in B minor, Schroeder; After an Old French Air, Whitlock; Pièce Héroïque, Franck.

Richard P DeLong — student of Robert Anderson, Southern Methodist U, Dallas, TX Sept 25: Prelude and Fugue in E, Lübeck; 4 pieces from Missa Octavi Toni, Corrette; When the Morning Stars Sang Together, Pinkham; Final (Sym I), Vierne.

Vernon de Tar — Church of the Ascension, New York, NY Aug 25: Prière, Franck; Sonata III in D minor, Passacaglia, Bach; Verset pour la fête de la Dédicace, Messiaen; Joie et clarté des corps glorieux, Messiaen.

Delbert Disselhorst — Trinity Lutheran, Moline, IL Sept 16: Toccata in E minor, Bruhns; Maria zart, Schlick; Veni Creator, de Grigny; Clockwork Piece K 594, Mozart; Partita for Organ, Krapf; Sonata III in D minor S 527, Prelude and Fugue in A minor S 543, Bach.

John Fenstermaker — Cathedral of St John the Evangelist, Spokane, WA Sept 21: Mein junges Leben, Sweelinck; Voluntary in C, Purcell; Prière a Notre-Dome (Suite Gothique), Boëllmann; Toccata and Fugue in D minor, Bach; Choral in E, Franck; 5 Pieces for Clock Organ, Haydn; Variations on America, Ives.

Marsha Foxgrover — Moody Bible Institute, Chicago, IL Nov 11: Wie schön leuchtet, Buxtehude; Prelude and Fugue in D, 2 Schübler Chorales, Bach; Variations on a Noel, Dupré; Suite Breve, Doppelbauer; 2 Chorale Preludes, Brahms; Pageant, Sowerby.

Tom Robin Harris — Vor Frue Kirke, Nyborg, Denmark Aug. 25: Dialogue in C, Marchand; Schmücke dich S 654, Bach; Drop drop slow tears, Persichetti; Variations on Wondrous Love, Barber; Variations on America, Ives.

John Holtz — Bethel Lutheran, Auburn, MA Oct 20: Allegro (Sym II), Widor; Before Thy throne I now appear, O Lamb of God most holy, Concerto in A minor after Vivaldi, Bach; Fanfare, Recessional (Organbook I), Albright; Partita on Jesu meine Freude, Walther; Final (Sym I), Vierne.

Lloyd Holzgraf — First Congregational, Los Angeles, CA Sept 24: Rigaudon, Campora; O God hear my suffering, Krebs; Prelude and Fugue in E minor (Cathedral), Bach; Harmonies du soir, Karg-Elert; Two Dubious Concelts, Purvis; Toccata, Pierne.

John L Hooker — Grace Cathedral, San Francisco, CA Aug 25: Sortie (Pentecost Mass), Desseins éternels, Messiaen; Fantaisie II, Alain; 3 Kyrie settings S 669-671, Bach; 3 Preludes on Welsh Tunes, Vaughan Williams; Introduction, Passacaglia and Fugue, Willan.

Gene Janssen — Grace Lutheran, Albert Lea, MN Sept 29: Veni Creator, de Grigny; All glory be to God on high S 711, Prelude and Fugue in E-flat S 552, Bach; Prelude and Fugue in E, Buxtehude; Processional, Matthias; Ah holy Jesus, Krapf; Veni creator spiritus, Burcham; In Adam we have all been one, Wyton.

Lee Jessup — First Congregational, Los Angeles, CA Sept 17: Prelude for Rosh Hashana, Berlinski; Now pray we to the Holy Ghost, Buxtehude; Prelude and Fugue in E minor, Bruhns; Berceuse, Vierne; Carillon, Dupré.

Brian Jones — Memorial Music Hall, Methuen, MA Aug 28: Grand Choeur Dialogue, Gigout; Prière, Franck; Scherzo in E, Gigout; Fantasia on Straf mich nicht, Reger; Allegro vivace (Sym V), Widor; Verset pour la fête de la Dédicace, Messiaen; Etude IV in D-flat Opus 58, Schumann; Variations sur un Noël Angevin, Litaize.

William B Kuhlman — Luther College, Decorah, IA Oct 6: Fantasia in F K 594, Mozart; 5 Antiphons from Opus 18, Dupré; Litanies, Alain; Noël, Dandrieu; Fantasia on Sleepers Wake, Reger.

Joel H Kuznik — Concordia Senior College, Fort Wayne, IN Sept 15: Emperor's Fanfare, Soler; Variations on Under the Linden, Sweelinck; Offertory (Parish Mass), Couperin; Andante sostenuto (Gothic Sym), Widor; Fantasy and Fugue in G minor, Bach; Litanies, Alain; Prelude and Variation, Franck; Westminster Carillon, Vierne.

Robert Ladine — Cathedral of St John the Evangelist, Spokane, WA Sept 7: Prelude and Fugue in G minor, Buxtehude; Schmücke dich S 654, Von Gott will ich nicht lassen S 658, Kyrie Gott heiliger Geist S 671, Bach; Andante K 616, Mozart; Prelude, Fugue and Variation, Franck; Apparition de l'église éternelle, Les Bergers, Desseins éternels, Messiaen; Toccata, Sowerby.

André Marchal — Bradley Hills Presbyterian, Bethesda, MD Oct 13: Ave maris stella, de Grigny; Schmücke dich S 654, Prelude and Fugue in C S 547, Bach; Choral in A minor, Franck; Offertoire de l'Office de l'Épiphanie, Tournemire; Impromptu, Vierne; Acclamations Carolingiennes, Langlais.

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David McVey — First Presbyterian, San Pedro, CA Sept 8: Passacaglia in D minor, Nun komm der Heiden Heiland, Toccata and Fugue in F, Buxtehude; Fantasia and Fugue in G minor, Bach; Sonata II, Mendelssohn; Ave Maria, Langlais; Passacaglia quasi Toccata on BACH Sokola.

Douglas Mears — student, The Juilliard School, at Church of the Ascension, New York, NY Sept 8: Fantasia and Fugue S 537, Bach; Cantabile, Franck; The Ascension, Messiaen; Westminster Carillon, Vierne.

Karl E Moyer — Millersville State College, Millersville, PA Sept 11: Prelude and Fugue in E-flat Opus 99/3, Saint-Saëns; Three Moments for Organ, David Sargent; Prelude and Fugue in G S 550, Bach; Aria Sebaldina, Pachelbel; Studies V and VI Opus 56, Schumann; Fantasia on Wacht auf, Reger.

Robert Naehren — First Congregational, Columbus, OH Sept 22: Prelude and Fugue in E-flat Opus 99, Saint-Saëns; Variations on Mein junges Leben, Sweelinck; Fugue in C, Buxtehude; Prelude and Fugue in A minor S 543, Wenn wir in höchsten Nöthen sein S 668, Fugue in D S 532, Bach; Fantasia in C, Franck; Noël grand jeu et duo, Daquin; In dulci júbilo, Dupré; A Triptych of Fugues, Near.

Frank Novak — St Paul's Cathedral, Buffalo, NY Sept 20: Introduction and Passacaglia in D minor, Reger; Partita on Alle Menschen müssen sterben, Pachelbel; Sarrabande, Roberts; Prelude and Fugue in B minor, Bach.

John Obetz — RLDS Auditorium, Independence, MO Sept 21: Prelude and Fugue in C minor S 546, O Mensch bewein, Bach; Sonata II, Hindemith; 3 Noels, Corrette, Daquin and Dandrieu; Sonata III, Mendelssohn; Final (Sonata I), Guilman.

Frank Olsen — St Paul's Cathedral, Buffalo, NY Oct 4: Prelude sur les grands jeux, Nazzard, Langlais; Bourée (3rd Cello Suite), Gavotte (French Suite), Bourée (2nd English Suite), Menuett in G (Anna Magdalena Note Book), Air for G String, Prelude and Fugue in C S 531, Bach; Rondo in G, Bull-Ellsasser.

Michael Parrish — First Presbyterian, Wilmington, NC Sept 22: Chaconne in G minor, Couperin; Prelude, Fugue and Chaconne in C, Buxtehude; Fantasy in G minor, From God I will not depart, Come Holy Ghost, Passacaglia in C minor, Bach; Choral in A minor, Franck.

George H Pro — Grace Cathedral, San Francisco, CA Nov 17: Te Deum, Langlais; Noël grand jeu et duo, Daquin; Nun komm der Heiden Heiland, Kommst du nun, Passacaglia and Fugue in C minor, Bach; Sonata III, Hindemith; O Gott du frommer Gott, Herzliebster Jesu, Herzlich tut mich erfreuen, Brahms; Carillon de Westminster, Vierne.

Oswald Ragatz — Cathedral of St John the Evangelist, Spokane, WA Sept 14: Grand jeu, du Mage; Capriccio Cucu, Kerll; Toccata, Buxtehude; Concerto V, Telemann-Walther; Come now Savior of the Gentiles, From God will naught divide me, Praise to the Lord, We all believe in one God, Bach; Choral III, Andriessen; Scherzo, Vierne; Partita, Ahrens; Carillon-Sortie, Mulet.

Myrtle Regier — Mount Holyoke College, South Hadley, MA Sept 10: Sonata con Tromba, Corelli; Concerto IV in C S 595, Ernst-Bach; Trio Sonata I S 525, Bach; Concerto in D, Torelli; Sonata de Concert, Telemann; Sonata Seconda, Viviani; Sonata, Purcell. Assisted by Walter Chestnut, trumpet.

Lawrence Robinson — St Patrick's Cathedral, New York, NY Aug 18: Canzona, Allein Gott in der Höh (2 settings), Wir glauben all, Bach; Divertissement, Vierne; Choral in B minor, Franck; Toccata, Gigout.

Carl E Schroeder — Church of the Brethren, Ephrata, PA Sept 8: Prelude, Fugue and Chaconne in C, Buxtehude; Liebster Jesu wir sind hier, Walther; Offertoire in D minor, Dandrieu; Schmücke dich, Prelude and Fugue in A minor, Bach; O Welt ich muss dich lassen, Brahms; Antiphon III, Dupré; Marche Petite, Young; Sonata II, Mendelssohn.

Robert Schuneman — Faith Lutheran, Glen Ellyn, IL Sept 15: Introduction and Passacaglia in D minor, Reger, 4 Chorale Preludes, Brahms; Suite in the First Tone, Bayvin; Fantasia on Ich ruf zu dir, Lübeck; Ich ruf zu dir, Prelude and Fugue in E minor (Wedge), Bach.

Allan Slovenkay — Lakewood United Methodist Church, Lakewood, OH Sept 22: Prelude and Fugue in C, Krebs; Suite on the First Tone, Clérambault; Fantasy and Fugue in G minor, Bach; Ut queant laxis, Bingham; Fantasy in A, Franck; Carillon-Sortie, Mulet.

Larry A Smith — student, The Juilliard School, at Church of the Ascension, New York, NY Sept 1: 3 pieces from Parish Mass, Couperin; Prelude and Fugue in G S 541, Bach; Andante and Scherzo (Sym II), Vierne; Sonata III (first movement), Mendelssohn; Stephen at Peace, Williamson; 3 pieces from Magnificat, Dupré.

Graham Steed — St Andrew's Parish Church, Melbourne, Australia Sept 8: Partita on Christus der ist mein Leben, Pachelbel; Prelude and Fugue in C S 547, Bach; Symphony VI, Widor; Interlude Symphonique de Redemption, Franck-Widor; Seven Pieces Opus 27, Dupré.

Samuel J Swartz — All Saints Episcopal, Palo Alto, CA Sept 28; all-Bach; Prelude and Fugue in E-flat S 552; Kyrie Gott Vater S 669, Christe aller Welt trost S 670, Kyrie Gott heiliger Geist S 671; Toccata in F S 540; Prelude and Fugue in D S 532; Concerto in A minor S 593; Schmücke dich S 654; Passacaglia in C minor S 582.

Herman D Taylor — Riverside Church, New York, NY Oct 20: Messe pour les Convents, Couperin; Vater unser, Böhm; Prelude and Fugue in G S 541, Bach; Fantasy and Fugue on Ad nos, Liszt.

Herbert White — Sherwood Music School, Chicago, IL Sept 25: Prelude and Fugue in G minor, Bach; Prelude on Greensleeves, Wright; Variations on America, Ives; Prelude and Fugue in B, Dupré; Scherzo, Litaize; Final (Sym III), Vierne.

Carol Murphy Wunderle — Bruton Parish Church, Williamsburg, VA Oct 19: Concerto VI in B-flat, Handel; Prelude and Fugue in D S 532, Bach; Prelude and Fugue on BACH, Liszt; Sonatine for Organ Pedals Alone, Persichetti; Litanies, Alain.

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