

THE DIAPASON

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One cannot speak of Covenant Presbyterian Church in Charlotte, NC without first acknowledging that Richard M. Peek and Betty L. Peek have been that church's musicians for nearly a quarter of a century. It was in the early 1950's that the new limestone pointed arch, cruciform church gained a large Aeolian-Skinner under the tonal direction of G. Donald Harrison. During the second decade of their work, the Whiteford era of Aeolian-Skinner added a gallery division to the Harrison and the Schlicker company rebuilt and enlarged an 1895 Johnson mechanical key action instrument for the church's lovely Morrison Chapel. In 1969 a large Verdin-Petit & Fritsen carillon was completed for the imposing tower of the church.

Now, in the Peeks' third and progressively busier decade, the loyalty shown them by members of the church has afforded the community an important new mechanical key action instrument in the rear gallery of the church, replacing the 1962 Aeolian-Skinner gallery division. The Schlicker company was again selected by the church to build this instrument. It was with much sadness that while the instrument was being erected in the church the news of Hermann Schlicker's death arrived. This new instrument is the fourth important Schlicker in the Charlotte area, and the third one which is tracker.

A service of dedication was held on January 5, 1975 with well over a thousand people filling the church. The service, designed by Dr. Peek and the church's pastor, Dr. Douglas Oldenburg, served to utilize both the large Aeolian-Skinner and the new organ. The service dedicated the instrument to the memory of Mr. William Nebel, a textile manufacturer whose interest in church music meant much in Charlotte.

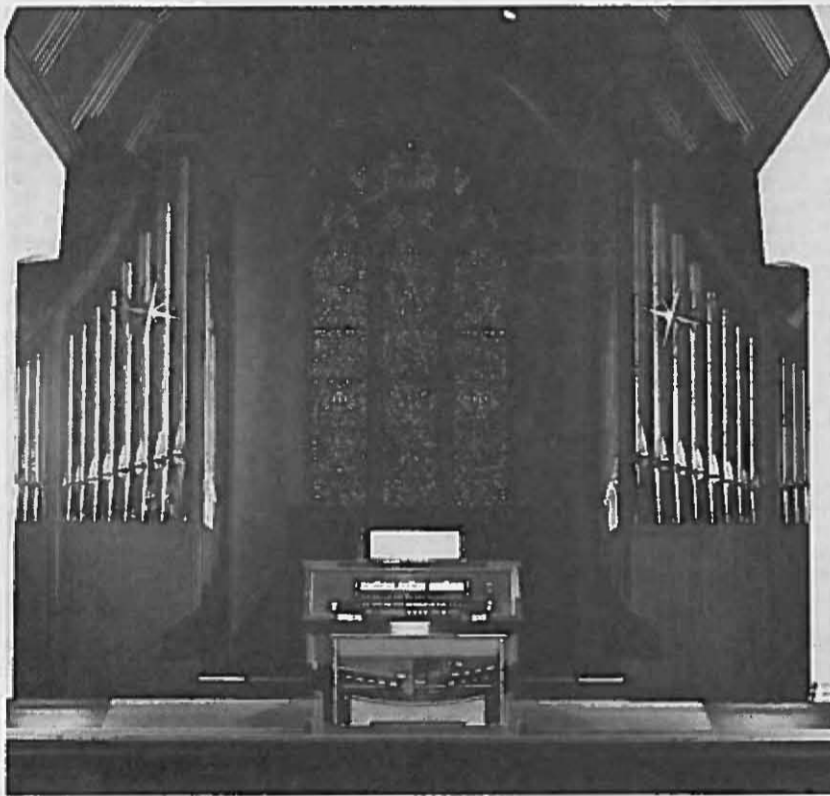
Service of Dedication: Carillon Prelude; Prelude, Hymne d'Action de graces, Te Deum, Langlais; Hymn, Mit Freuden zart; Canticle, Festival Te Deum, Gustav Holst (all on the Aeolian-Skinner organ); Hymn, O Gott, du frommer Gott; Sinfonia from Cantata 146, Bach; Wenn wir in höchsten Nöthen sein BWV 641, In dulci jubilo BWV 751, Prelude and Fugue in D BWV 532, Bach; Variations on a Noel, Richard Peck; Concerto in C for Viola, Organ and Strings, Johann Michael Haydn; Hymn, Tallis' Canon.

When the Schlicker was sounded publicly for the first time on the second hymn, it was an exciting act and test of a new church instrument. As seen by the stoplist, the instrument is now 21 stops, with preparations for three more which will, of course, affect the total ensemble but not to such a degree as to misjudge the instrument as it now stands. Let me say quickly that 21 stops encased and speaking down the length of the nave commanded the singing of all present with much success. In the first hymn, with the many more stops of the Aeolian-Skinner speaking around the corners of a divided chancel, the congregational singing was less responsive rhythmically than with the classic voicing of the encased instrument. The point was proven tastefully and succinctly that a few stops well designed and well placed perform better than the antithesis.

Covenant Presbyterian Church, Charlotte, N.C.: Schlicker Organ Company. 3-manual and pedal, mechanical key action, electrical stop and combination action; encased in mahogany case; facade pipes of antique copper; interior Principal pipe-work of 75% tin and 25% lead, remainder of 40% to 60% pipemetal; 2 1/4" wind pressure; 56-note manual compass, 32-note pedal compass.

New Schlicker Organ Dedicated in Charlotte, N. C.

A Review by David Lowry



HAUPTWERK	
Quintaton 16' (Prepared)	
Prinzipal 8' 56 pipes	
Rohrflöte 8' 56 pipes	
Oktav 4' 56 pipes	
Spitzflöte 2' 56 pipes	
Sesquialtera II 2-2/3' 122 pipes	
Mixtur IV-VI 1-1/3' 248 pipes	
Trompete 8' 56 pipes	
Zimbelstern, 8 bells, 2 stars	

BRUSTWERK (Expressive)	
Gedackt 8' 56 pipes	
Prinzipal 4' (Prepared)	
Rohrflöte 4' 56 pipes	
Prinzipal 2' 56 pipes	
Quintflöte I 1/3' 56 pipes	
Scharff IV 1' 124 pipes	
Krummhorn 8' 56 pipes	
Tremolo	

PEDAL	
Subbass 16' 32 pipes	
Prinzipal 8' 32 pipes	
Gedackt Pommer 8' 32 pipes	
Choral Bass 4' 32 pipes	
Blockflöte 2' 32 pipes	
Mixture IV 2' 128 pipes	
Fagot 16' 32 pipes	
Schalmei 4' (Prepared)	

The design of the service reflected fine taste and integrity in worship and was, for me, rewarding and exciting. Once we arrived at the six works to be presented, our attention shifted more to discerning what the new instrument was like. Many of us have observed how dangerous it is to try to be coordinator, designer, public relations man, conductor and player (on two instruments) within the scope of one program. Where Dr. Peek succeeded beautifully in most cases, his playing of the solo and ensemble works sounded fatigued. This was compounded by the string orchestra, the intonation of which had little to commend it. The tempi of everything

marked allegro (or presumed to be allegro) was much too pedestrian. The Michael Haydn concerto is not a bad piece, but Michael's obscurity by his brother Joseph seems to have been for some very good reasons. This lengthy performance might have been enhanced by not observing repeats and perhaps some judicious cutting. On the other hand, Dr. Peek's own work, composed for the occasion should prove to be an accessible work to many. The string writing is excellent and there is good humor in several variations. The noel tune is the one named *Gevaert* in the *Hymnal* 1940.

Prior to the recital by David Craighead on January 24, some time was allotted for students who were preparing for a master class with Dr. Craighead on January 25, giving the opportunity to inspect the instrument closely and hear it in the unoccupied church. Over the years of listening and playing the Aeolian-Skinner, many have remarked upon the "homogenized," inarticulate sounds and the apparent lack of room resonance. Now with an encased instrument well placed, it is evident that the room does have serious problems. Although there is no carpet and evidently very little acoustical "treatment," the building is probably a case where the width is out of proportion to its height, despite what one's eye perceives upon entrance to the room. Whatever the problem, the instrument did not do what many of us had expected it would but I cannot hold the design of the instrument to be the blame.

The installation is gratifying to the organist in that, unlike many historic instruments in Europe, the console is slightly forward of the Hauptwerk and Pedal, and directly in front of the Brust-

werk. The performer can hear exactly what is happening as well as feel it. The principals are large and warm, the stopped flutes colorful, the mixtures complementary and aggressive, but not overbalanced, and the reeds alone or in ensemble are exciting. In the pews downstairs the principals have lost much of their warmth, the 16' Subbass is easily obscured, and the Brustwerk is not nearly as aggressive. Once the Principal 4' is placed in the Brustwerk, the balancing will doubtless become better. It is also true that a large percentage of the Hauptwerk and Pedal cases face head-on to the flat surface of pillars supporting the tower. It is obvious that the real culprit here is a fine Willet west window which could not be covered up, so the placement of the casework constitutes a compromise.

The key action is moderately stiff, especially in the pedal keys, but all are most responsive to controlled touch. One exception to this is the bottom octave of the pedal 8' Principal (prestants, antique copper) where several notes sound the octave for a very long time before settling to the fundamental. It is so serious that one must abandon the use of the stop for trio sonatas and resort to coupling. One other pedal problem is the 8' Gedackt which has a distinct and disturbing change in voicing (or scaling or placement) from tenor c down. The electric stop and combination actions are quick and reliable. The console feels quite comfortable.

Apart from these few problems and the incurable acoustics, the organ is a delight to hear. One can listen for a long time without becoming weary of the sound. This was proved beyond any doubt by David Craighead's remarkable recital.

Program: Concerto in A minor BWV 593, Vivaldi-Bach; Fantasie on "Wie schön leuchtet der Morgenstern", Buxtehude; Orgelsonate, Opus 18/2, Distler; Nun komm der Heiden Heiland BWV 599, In dulci jubilo BWV 608, Christe du Lamm Gottes BWV 619, Heut' triumphiret Gottes Sohn BWV 630, Bach; Partita on Psalm VIII, Anthon van der Horst; Andante in F KV 616, Mozart; Passacaglia BWV 582, Bach.

David Craighead is one of the great masters of organ playing and music making. His music is entirely honest, his virtuosity seemingly effortless, and he does not depend on any tricks to bring off the verve and aplomb which pervades his playing. Craighead leaves no doubt as to where the beat is in organ music. His repeated notes and phrases on this tracker utilized the possibilities of variable touch to an exciting degree. There were many moments that simply could not have been brought off as well on an electric action instrument.

For the Charlotte audience, it was especially good to hear the Distler and the Van Der Horst pieces. Both, I believe, had not been heard by a major artist here. In ten pieces on the recital, there must have been forty to fifty registration changes on this 21-stop organ and yet it seemed that every new action was a fresh sound. This displayed both the versatility of a well designed instrument and an intensely musical artist, both dependent on the other for the making of good music.

Hermann Schlicker was one of several to pioneer and weather the organ reforms of the past generation. Charlotte has much to be grateful for in having gained a fitting monument to his efforts and to the foresight and relentless efforts of Richard Peek and Covenant Church to serve as leaders in the art of music in the church.

David Lowry is college organist and assistant dean of the School of Music at Winthrop College, Rock Hill, SC.

Jean Langlais, titular organist of St. Clothilde Church in Paris, celebrated his 68th birthday on February 15th. Two days later, he arrived in the U.S. to participate in a week-long festival built around his music at Texas Christian University. The week culminated in his being awarded an honorary doctorate by T.C.U. We take this occasion to wish Mr. Langlais a belated happy birthday, congratulations on his new honor, and many best wishes for the years ahead. Two of his students write in this issue about Mr. Langlais and his work.

With this issue we are also happy (finally) to conclude Martha Folts's fine analysis of Schoenberg's "Variations."

Robert Schuneman

Schweitzer Celebration in Washington

Reviewed by Geoffrey Simon

Under joint sponsorship of the Washington, D.C. Chapter of the AGO and the National Shrine of the Immaculate Conception, the 100th anniversary of the birth of Dr. Albert Schweitzer was observed by a well-attended concert at the Shrine on Tuesday, January 14, 1975, at the same hour as a New York City concert also observing the event.

The chief performer was organist Daniel Roth, the Alsatian born Artist in Residence at the Shrine and Chairman of the Organ Department of the Catholic University School of Music, Washington. Also appearing, in the seldom heard *Mass in C-sharp minor* for choir and two organs by Louis Vierne, were the choir of the First United Methodist Church, Hyattsville, Md., with their conductor, Dr. Dale Krider, and the Shrine's Associate Organist, Robert Grogan.

The program: *Fantasia and Fugue in G minor BWV 542*, Bach; *Allegro vivace from Symphony V*, Widor; *Liebster Jesu, wir sind hier BWV 731*, Valet will ich dir geben BWV 736, Bach; *Solemn Mass in C-sharp minor* for Choir and Organs, Opus 16, Vierne; *Jesus Christus, unser Heiland BWV 688*, *Erbarm' dich mein, O Herre Gott BWV 721*, Bach; *Prelude and Fugue in A-flat major*, Dupré; and *Improvisation on BACH and ALBERT*, Daniel Roth.

While the performances were not the unqualified successes we might have desired, the high points were particularly fine playing at the opening and closing of the program. The *G-minor Fantasia* was played with freedom and with a finely-balanced registration in which the pedal lines were both clear and dynamically in balance — no easy feat in this five-second-plus reverberation environment, where bass frequencies seem to gather momentum and volume as they roll down the long marble-floored nave. Roth presented a new approach to many ears with his use of flutes with tremulant in two of the interior sections of the *Fantasia*. The clarity of the fugue was not equal to that of the fantasia; the combination of the Shrine's acoustics and Roth's fast tempo obscured much of the great polyphony. In addition, a problem of organ installation (and failure of the organist to realize it and compensate for it in registrations) did severe damage to much of the Bach playing as well as to the Widor excerpt.

The large Rückpositiv division of the Shrine's rear gallery Möller organ is suspended on two chests on the brick front wall of the gallery in so low a position that the entire division is below the top of the brick wall. Because of this placement, listeners in the nave below hear the attack of the Rückpositiv, as immediately reflected by the brick wall, an instant before hearing the initial sounds from the divisions of the organ placed within the gallery, at the sides. When the Rückpositiv is used with the other divisions in a *plenum* registration, two distinctly separate attacks are heard. This destroys polyphony, and, in this instance, made the Widor sound as if a grace note or chordal appoggiatura was preceding each and every chord of the theme. When Roth used the Rückpositiv and Great divisions for the *Jesus Christus, unser Heiland* chorale together with a tempo which would have made Schweitzer cringe (the late Doctor would have taken three minutes longer to play the piece), the effect of syncopation so vital to the manual voices was totally lost.

The *Liebster Jesu* prelude was beautifully played, and was welcome relief

from the 90-millimeter howitzer sound of the 32' pedal Trombone at the end of the Widor. Roth then drove into the prelude on *Valet will ich* with less pause than some of the breaks for registration which he had made in the Widor. The (D-major) *Valet* was well balanced, but with clarity sacrificed again due to a tempo which was overly fast for the acoustical environment.

The Vierne mass suffered from an evident lack of rehearsal and coordination of the diverse elements. The choir sang from the chancel steps, supported by the 50-rank chancel organ some two stories overhead and behind the choir's position. Coordination of the two organs was effected by an assistant at the chancel organ who operated the stop knob controlling the Pontifical Trumpet of the gallery organ. This operation turned on a small light above the corresponding stop knob on the gallery organ console, as a signal to Roth for crucial attacks and releases which needed to be synchronized with those of the front organ.

Balance between the choir and the two organs was poor; the chancel organ could have provided more support, and the gallery organ could have been played with some restraint so as not to completely "wipe out" the choir and front organ. As it was, whenever the gallery organ entered the fray, the other combatants were totally obscured. Perhaps because they could not hear themselves well, the tenors of the choir tended to sing on the flat side for much of the mass. Nevertheless, the choir had learned the work well, and, when the gallery organ was not obliterating all else, we were able to hear many of the beauties of this early Vierne composition.

If the *Erbarm' dich mein* prelude is really a Bach work, its chorale melody must surely be realized with much ornamentation, in the fashion of the *Wenn wir in höchsten Nöten sein* from the *Orgelbüchlein*. With only one note of the cantus ornamented, it can be a dreary experience for the listener unless the registration is of special beauty. Such was not the case, as the left-hand chords were played on strings which sounded for all the world as if the pipes were made from recycled aluminum beer cans.

Things began to improve with the Dupré *A-flat major Prelude and Fugue* (Opus 36, No. 2), and reached a brilliant close with Roth's improvisation on BACH and ALBERT. Using the six divisions of the organ colorfully and masterfully, Roth spun out a *Passacaille, Fugue et Final* which any improviser would be happy to emulate.

An attractive program booklet prepared by David Curfman, M.D., Dean of the D.C. Chapter, contained a biographical sketch about Dr. Schweitzer together with photographs showing him in the pulpit, at the organ, and at the Lambarene hospital. While some might disagree with the booklet's statement that Schweitzer "was greatly responsible for re-introducing an authentic and straight-forward performance and registration of this (Bach's) music in Germany . . ." the overall program book was well-designed and will be the kind of souvenir of a significant event which finds its way into the personal archives of many of the audience.

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Editor

ROBERT SCHUNEMAN

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Nunc Dimittis

Frank Martin, well known Swiss composer and teacher, died on November 20, 1974 at the age of 84.

He was born in Geneva, the son of a Calvinist minister. Beginning his musical training at an early age, he nevertheless did not receive university or conservatory training. His first composition was written in 1913.

After World War I, Mr. Martin lived in Zurich, Rome and Paris, returning to Geneva to study for two years at the Dalcroze Institute. He remained at the Institute as a teacher and lectured at the Geneva Conservatory, directed a private music school, and appeared as pianist and harpsichordist. He turned to 12-tone serialism in 1933, and he was one of the few men outside of Schoenberg's circle who continued teaching serial techniques after World War II. He taught at the Cologne Conservatory of Music from 1950 to 1957, where Stockhausen was one of his pupils.

Mr. Martin's works included ballets, incidental music for several plays, choral works, orchestra works, and many works for chamber ensembles and solo instruments. He was instrumental as one of the few contemporary composers interested in writing for the harpsichord, and his works include a concerto for that instrument and small orchestra (1952), as well as the earlier and extremely popular "Petite Symphonie Concertante" for harpsichord, harp, piano and double string orchestra (1945).

Robert Charles Bolling, Jr., former organist of St. Stephen's Episcopal Church, Petersburg, Virginia, and faculty member of Virginia State College in Petersburg, died January 15, 1975 in Petersburg, Virginia.

A native of Petersburg, Mr. Bolling was

educated at the Peabody School in Petersburg and at the Virginia Normal Institute, now Virginia State College. His first music teacher was Mary Wallace Nelson, the organist of St. Stephen's Church in Petersburg. At Virginia State, he studied under Anna L. Lindsay, who founded the music department at the school. As soon as he was able to play pieces, he helped with the music program at St. Stephen's Church, and for a number of years he served without remuneration as assistant to Mrs. Nelson. He was appointed organist of St. Stephen's Church in 1919, and remained in that position until his retirement in 1972.

Besides having taught at Virginia State, he also taught at St. Paul's College and Winston-Salem Teachers College, Winston-Salem, North Carolina.

Mr. Bolling is survived by two sisters, three nieces, one nephew, and a brother-in-law. Funeral services were held at St. Stephen's Church, Petersburg on January 25, and Clarence E. Whiteman, associate professor of music at Virginia State College and minister of music at St. Stephen's Church was organist for the service.

Genevieve M. Wichlac, wife of Frank Wichlac, Sr., long one of the Chicago area's favorite organ men, died on February 1. She is survived by her husband, Frank; a son, Frank, Jr., three grandchildren, and a sister. Mrs. Wichlac shared her husband's long and fruitful career spanning over 55 years in the organ building business in Chicago. Mr. Wichlac represented Möller and Reuter in the area, and he became a tonal consultant for the Saville Organ Corporation in the '50s. Mr. Wichlac continues to act as a consultant for Saville, as well as for many long standing friends of the organ in Chicago and the Midwest.

The Saint-Clothilde Traditions—Franck, Tournemire and Langlais: Conversation and Commentary with Jean Langlais

By Robert Sutherland Lord

An extraordinary vitality during the last century has characterized the modern French organ school. A renewed interest in the instrument began in 1872 when César Franck became professor of organ at the Paris Conservatory and reached a high point during the twenties and thirties under Marcel Dupré. These were vintage years for the development of French organ music.

Yet, within this seeming monolith we call the French organ school, there is much diversity. This is obvious when comparing the music of a Tournemire, a Dupré, an Alain, a Franck or a Messiaen. However, the resulting importance for correct stylistic performance is frequently overlooked.

This problem is particularly important for that group of organists who have worked at Sainte-Clothilde—César Franck (1822-1890), Charles Tournemire (1870-1939) and the incumbent, Jean Langlais (b. 1907). The 18th-century Gothic Basilica of Sainte-Clothilde with its twin spires is situated in the seventh *arrondissement* two blocks behind the French National Assembly. It is an historic church precisely because of its organ tradition. A tribute is inscribed to the left of the organ tribune entrance honoring César Franck who served as organist there from 1858 until his death in 1890.¹ Three years ago another inscription was added in honor of Charles Tournemire who served as organist from 1898 to 1939.

Tournemire, one of Franck's most favored pupils, continued his teacher's tradition as a liturgical organist both in his playing and in his composition. *L'Orgue Mystique*² provides organ settings for 51 offices of the church year—an achievement in liturgical organ music unequalled since Bach.

In addition, Tournemire wrote an important book on César Franck.³ This work long out-of-print contains valuable information concerning matters of style in the interpretation of Franck's music. It also contains insights into Franck's theological and philosophical thought. It is unfortunate that more players do not take the time to write about matters of style in performance instead of leaving it for an occasional illustration at a student's lesson.⁴

The purpose of this article is to preserve and make available a contemporary document of historical value for what I like to call the Sainte-Clothilde traditions. The plural form—traditions—is used to stress not only the relationships among the composer-organists who worked there; but also to acknowledge and emphasize their own unique characteristics. A few remarks are necessary, however, in order to place this document in its proper context.⁵

During the early 1930's, Charles Tournemire recorded Franck's Chorale in A Minor at Sainte-Clothilde. After having heard this valuable and rare recording, I noted a few discrepancies between Tournemire's performance and his own commentary in his book on Franck. Also, the rendition in several details did

not agree with the instruction I received from my own teacher, Jean Langlais—himself a distinguished and important interpreter of Franck.

I decided to discuss these matters in a detailed letter which I sent to Mr. Langlais. He kindly answered my inquiries in the form of a 20-minute cassette recording. A transcript of his interesting and illuminating discussion follows.⁶

"You would like me to answer a lot of questions concerning the Franck tradition—and especially Tournemire's tradition, and, if I may say so, my own tradition. Do not forget, it is necessary to understand the word 'tradition' with a capital T. That means that I cannot say I played Franck, and especially the *A Minor Chorale* like Tournemire—one note after the other. After listening to this recording again, I am absolutely convinced that Tournemire was very preoccupied with the short length of time available to him on the old 78 r.p.m. discs. I am certain that Tournemire did not play this work the same way the day before nor the day after!⁷ What is most important to note is that Franck played his works very, very freely.

"I studied harmony for three years with a Franck pupil, Albert Mahaut.⁸ While he did not teach me organ, he spoke often about Franck and he very often said to us, 'Franck—you have no idea about the liberty—about the freedom—when Franck played his own works.'

"Now, what about Marcel Dupré? It is difficult for me to talk about him because he was my teacher at the same time that Messiaen was studying with him. That was in 1927 and he was a marvelous teacher. However, he did not play Franck correctly because he studied Franck with Widor and Guilmant.⁹ Widor did not appreciate Franck's works and Guilmant was very far away from Franck, too. Neither one played his works correctly. Guilmant at this time was transcribing many orchestral works for the organ, and that for me is very bad taste.

"Now about the Dupré tradition. I would like to tell you a story which is very true and which happened to me at the Conservatory when I played Franck's *Fantaisie in C Major* for Dupré. In the middle section, there is a passage in D-flat major.¹⁰ Franck indicates the right hand on the flute and the left hand on the Swell trompette. Dupré told me that was a mistake. It was necessary to change manuals with the right hand on the trompette and the left hand on the flute. The result was horrible because the trompette was too high and the flute too low. Becoming very courageous, I said to Dupré, 'I am very sorry to tell you, but Adolph Marty¹¹ played the *Fantaisie in C* when he won the first prize in organ playing in the Franck class of 1886. And he played it just like I did.' Dupré became very furious and there was a terrible minute—a silent minute—and after that he said to me, 'If Marty did that, then do that!'

"Dupré, as I indicated earlier, was a very scrupulous teacher. For Bach, he insisted, for example, that the music be played very simply and very regularly. However, he did exactly the same

for Franck not only when he taught it, but also when he played it. His understanding of Franck is evident in his edition of the Franck organ works. For example—just one example—the middle section of the *Pièce Héroïque* is indicated by Franck with trompette in the left hand and bourdon in the right hand.¹² Dupré in his edition calls for eight foot foundations for both hands. This is an assassination! In addition, Dupré eliminates fermatas, removes many dynamic indications and changes the registrations.¹³ For me, this edition is a scandal.

"Tournemire, on the other hand, studied with Franck. Tournemire told me a story. When Franck had completed the composition of the *Three Chorales*, he was very sick. He insisted that Tournemire come and visit him at home. He said to Tournemire, 'Would you like to play the pedal part on the piano and I shall play the manual parts?' Tournemire, therefore, was the only one who heard César Franck play his *Chorales*—the only one, do not forget that.¹⁴

"And do not forget that at this time Saint-Saëns used to say that Franck was a very dangerous composer for the new school.¹⁵ Widor said the same thing. As for Guilmant, he was a good teacher for technique and he made valuable editions of old music. However, for me, he was a poor musician and Franck was very far from him. He was a perfectly honest man and everyone who knew him was very fond of him. He did teach Franck's music, but he was not able. Joseph Bonnet for me was a magnificent organist. He studied with Guilmant. However, he played Franck correctly because he studied with Vierne after Guilmant; and Vierne had studied with Franck.

"Then, if you wish, I shall finish with myself—I am so proud to say myself. I was acquainted with Adolph Marty who got the first prize in the Franck class in 1886; with Albert Mahaut who also won the first prize in the Franck class; with Vierne, who like Tournemire, began in the Franck class and finished his studies with Widor; and of course my own studies with Charles Tournemire. I have also been acquainted with Henri Busser, a Franck pupil, who also indicated how freely Franck played.

"And Dupré played Franck very strictly. Ah, he played the notes magnificently; but did not play the spirit. Tournemire played both—the notes and the spirit. However, do not think I had any trouble with Dupré. I did not and he always was very nice to me—except when I played Franck!

"When Dupré played his own works, he also played very strictly. I remember one day in the United States, a very talented young organist played for me Dupré's famous *G Minor Fugue*. He played every note staccato. However, Dupré played this theme very legato and it is indicated that way in the music. I asked this young man, 'Why do you play like that?' I was surprised when he answered, 'Because I prefer it that way.' Thus, I think Dupré preferred Franck also as he played it—but unfortunately he was wrong."

NOTES

¹ Franck served first as choir master until the new Cavaille-Coll organ was completed in 1859.

² Charles Tournemire, *L'Orgue Mystique: 51 Offices de l'année liturgique inspirés du chant grégorien et librement paraphrasés pour grand orgue*, (Paris: Heugel, n.d. [1929-1932]).

³ Charles Tournemire, *César Franck*, (Paris: Librairie Delagrave, 1931). For a translation on section about organ music, see Gilman Chase, *The Diapason*, vol. 37, no. 5 (April, 1946), p. 21 and no. 6 (May, 1946), p. 22.

⁴ For a discussion of Langlais's organ music, see the author's "Organ Music of Jean Langlais: Comments on Performance Style," *The American Organist*, vol. 51, no. 1 (January, 1968), p. 27.

⁵ It is not the author's purpose to engage in a discussion of the merits of varying interpretations of Franck's works. This subject appeared briefly, hidden away in the "Letters to the Editor" of *The Diapason* cf. Clarence Waters, June, 1971, p. 17 and Jean Langlais' reply, September, 1971, p. 15.

⁶ The cassette, made in Paris in early May, 1973 was edited by the author in Paris, May, 1974 under the supervision and with the permission of Mr. Langlais. It was played at the AGO New York Regional Convention held at Syracuse University in June, 1973, where the author participated on a three-day panel on performance practice of organ music in the late 19th and early 20th centuries.

⁷ Madame Charles Tournemire told me that her husband was not satisfied with this recording. This is further verified by the eminent Belgian organist and Tournemire pupil, Flor Peeters. See his article, "In Memoriam Charles Tournemire: à l'occasion du vingt-cinquième anniversaire de sa mort," *L'Orgue*, no. 113 (January, 1965), p. 19.

⁸ Albert Mahaut (1867-1943), blind organist and teacher at the School for the Blind in Paris, was one of the first to perform all of Franck's organ works in public recitals.

⁹ Charles-Marie Widor (1844-1937), organist at the Church of Saint-Sulpice in Paris, was professor of organ at the Paris Conservatory from 1890 (upon Franck's death) until 1896. His successor was Alexandre Guilmant (1837-1911) who taught organ from 1896 until 1911.

¹⁰ Compare César Franck, *Oeuvres Complètes pour Orgue: Édition Originale*, (Paris: Durand n.d.), vol. 1, p. 9 (Reference is to the modern reprint.) and Marcel Dupré (ed.), *Oeuvres pour Orgue de César Franck*, (Paris: S. Boremann, 1955), vol. 1, p. 7.

¹¹ Adolph Marty (1865-1942) was the first blind student to enter the Franck organ class.

¹² Compare the Durand edition, vol. III, p. 24 with the Dupré edition, vol. III, p. 22.

¹³ For Dupré's defense of his Franck edition, see vol. III, p. XII. The preface is the same for all four volumes in the series.

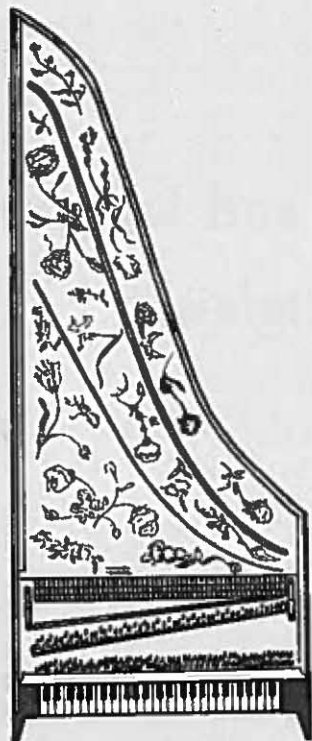
¹⁴ For verification of this story, see Tournemire, *César Franck*, p. 28. Translation in Chase, *The Diapason*, (May, 1946), p. 22. Perhaps the unpublished memoirs of Tournemire will shed more light on this important meeting. However, there are other reports of people who heard the *Three Chorales* under similar circumstances. See Leon Vallas, *César Franck*, trans. by Hubert Foss, (New York: Oxford University Press, 1951), p. 234. He reports that Franck invited several organ students from the Conservatory to his home in order to hear the *Three Chorales*. Guillaume Lekeu, a young Belgian pupil of Franck's, played the pedal part on the piano. This same meeting was attended by Louis Vierne and described in his memoirs. See Louis Vierne, *Mes Souvenirs, Cahiers et Mémoires de l'Orgue, Numéros Spéciaux de la Revue L'Orgue*, III, 1910, no. 154 bis, p. 23. For a translation, see Esther Jones Barrow, "Reminiscences of Louis Vierne, 1815 and Contacts with Famous Men," *The Diapason*, vol. 29, no. 11 (October, 1938), p. 12. The entire memoirs appeared in *The Diapason* from September, 1938 through September, 1939 (vol. 29, nos. 10-12; vol. 30, nos. 1-10). Clarence Eddy, a distinguished American organist, reported having been invited to Franck's home and hearing some of Franck's works played. He does not specifically mention the *Three Chorales*. The report, published in 1897, was reprinted in *The Diapason*, vol. 28, no. 6 (May, 1937), p. 14.

¹⁵ He probably refers to parallel perfect intervals which Franck sometimes used in violation of tradition!

Dr. Lord is University Organist and a member of the music faculty at the University of Pittsburgh, Pittsburgh, Pa. He is a former student of Jean Langlais.

A Checklist of Recent Harpsichord Recordings with Comments

by Larry Palmer



Janet Baker sings Monteverdi and Scarlatti. English Chamber Orchestra (Leppard). Odeon C 063-02058.

Winner of the Grand Prix du Disque and the Deutscher Schallplatten Preis, this marvelous import is the first recorded version of *Lasciatemi morire* (the *Lament of Arianna* from Monteverdi's lost opera of that name) to move me since the Archiv recording of many years ago with Elizabeth Hoengen. Baker's vocal splendor and emotional intensity remove any possible dust of the centuries from this music. Alessandro Scarlatti's *Cantata Pastorale* is another delight. Leppard's realizations are exciting and dramatic. Highly recommended.

Thomas Augustine Arne: *Eight Sonatas or Lessons for the Harpsichord* (published 1756). Eiji Hashimoto, harpsichord (Dowd). Musical Heritage Society MHS 1897.

The complete "Sonatas" for harpsichord by Arne, the first English composer to write keyboard works under this title. It's rather a lot of baroque triviality; both music and performance seem fairly colorless, but it's cleanly played by Hashimoto, who also provides informative notes. The unmeasured prelude of *Sonata III in G Major* is an interesting invader to find in England (since 1066 the French have been fond of channel-crossing, of course); *Sonata IV in D minor*, five movements, offers a somewhat meatier musical diet with its lengthy opening movement and a fugue!

Program III of the series "The Golden Age of the Harpsichord" was presented at St. Mary's College, Notre Dame, Indiana, on January 16. The recitalist was Debra Richter. Her program: *Les Vendangeuses*, *Les Bacchantes*, Couperin; songs by Handel, Jones, Hales, Purcell (with Wendolin Pazitka, soprano); *Les Folies Francaises*, Couperin; *Sonata in E minor*, opus 1, no. 18, Handel (with Shirley Kinsman, flute); *Twelve Variations on Folie d'Espagne*, C.P.E. Bach. The instrument was by Eric Herz.

The Austin College A Cappella Choir presented harpsichordist Igor Kipnis in this all-Bach program. Wynne Chapel, Sherman, Texas, January 16: *Partitas 1 and 2*, *Partita in B minor* (The French Overture). Mr. Kipnis played his large Rutkowski and Robinette harpsichord.

Karel Paukert played the harpsichord for a performance of J. S. Bach's *Sonata in E Major*, BWV 1016, in a Cleveland Museum of Art Concert on January 22. This program marked the 100th anniversary of the birth of Albert Schweitzer.

Malcolm Hamilton Plays G. F. Handel's Harpsichord Suites in D Minor and G Minor, Chaconne in G Major. Delos DEL 15322.

In contrast to Scarlatti, Handel usually seems somewhat ill at ease within the confines of the keyboard in his writing. The "grand orchestral style" works well for this semi-orchestral music. Compared to the gutsy sounds of English harpsichords of Handel's period, the Wittmayer sounds weak and tinkly. There is some good ornamentation here, but in general we would advise the buyer to invest his Handel-dollars elsewhere, perhaps in Colin Tilney's recordings of the *Eight Great Suites* (Archiv 2533 168 and 169) played on a period instrument.

G. F. Handel: Arias from *Rinaldo*, transcribed for Harpsichord by William Babel (1690?-1723). Edward Smith, harpsichord (Hubbard). Musical Heritage Society MHS 1855.

The transcription has been with us for a long time (D'Anglebert's arrangements of Lullian works, the whole genre of canzone taken from polyphonic vocal works, to name only some widely varying instances), but rarely has it been as interesting as in these previously-unrecorded curiosities. Published about 1717 these transcriptions look forward to the joyful virtuosity of the 19th-century keyboardists and also, in the ornamented da capos, possibly provide us with some inkling of Handel's own improvisatory style (particularly in the florid ornamentation for the aria "Vo' far guerra"). Confound any budding singer with the florid keyboard version of the perennial student aria "Lascia ch'io pianga". Edward Smith plays this repertory with enthusiasm and skill.

Ritmos Flamencos. El Nino de Alicante, guitar. Musical Heritage Society MHS 842.

We often recommend flamenco recordings to harpsichord students who are studying the Scarlatti sonatas. Here is an authentic collection of flamenco rhythms — the singing and dancing of the gypsies from Andalusia.

Marco da Gagliano: *La Dafne*. New York Pro Musica, George Houle, director. Musical Heritage Society MHS 1953/54.

Of historic value on at least two grounds, this recording presents a nearly-unknown opera by Monteverdi's contemporary in a lively and viable performance and documents the final recording effort of the now-disbanded Pro Musica. The continuo accompaniment to this delightful pastoral opera is effectively realized by two lutes, viola da gamba, harpsichord, and chamber organ. *La Dafne* (1608) came into being just one year after Monteverdi's brilliant *L'Orfeo* and was a new setting of the very first opera libretto (by Rinuccini) from 1594. Vocal ornamentation adds much to the joy of this performance, but it has not been overdone, following the cautionary advice of the composer himself: "... where the story does not require it all ornament should be left aside in order not to be like the painter who knowing well how to paint a cypress paints it for every tree."

The taste, musically, and refinement of this entire undertaking document, once again, what we lost when we lost the Pro Musica. It also shows what the 20 years of Pro Musica's existence helped us to gain: performances of early music which are stylistically convincing but not musically sterile.

Heinrich L. F. Biber: *Fifteen Sonatas* Based on the *Mysteries of the Rosary* for Violin and Basso Continuo. Edward Melkus, violin; Huguette Dreyfus, harpsichord; Lionel Rogg, organ. Archiv 198 422/423.

First class playing from all on this two-record set. Biber's works are important historically as early examples of program music; possibly heard as early as 1678 in Salzburg Cathedral they might be compared with the story-telling *Biblical Sonatas* of Kuhnau (1700), although musically the Biber works are more sophisticated. The use of scordatura tunings, different throughout the fifteen works, is noteworthy. Melkus plays his three baroque violins superbly. The continuo realizations are given to different combinations in the various sonatas, and are both effectively and musically worked out. The harpsichord is by Wittmayer; the organ, a copy by Mertin of Vienna of the "organo di legno" found in the Silver Chapel, Innsbruck.

Sweelinck: Selected Harpsichord Works. Pamela Cook, harpsichord (Hubbard and Dowd). Musical Heritage Society MHS 1852.

Pamela Cook is a fleet-fingered exponent for Sweelinck and her Hubbard and Dowd instrument is a fine-sounding harpsichord, but neither performer nor instrument seems attuned to the Netherlands, circa 1600. Comparing Ms. Cook's charming rendition of *Malle Sijmen* (played at 4' pitch) with Gustav Leonhardt's performance of the same piece on the Andreas Ruckers 1637 one-manual harpsichord in the Rueck Collection, Nuremberg (*Gustav Leonhardt Plays Harpsichord Music*. BASF-Harmonia Mundi KHB 20307) will show the crucial differences: a harpsichord of leaner, cleaner sound in a more sympathetic temperament and attention to the conventions of early fingering. The harpsichord revival has progressed far enough now that we should be conscious of the fact that different periods require different sounds; in recital it may be necessary to play vastly-differing music on one, all-purpose instrument, but we doubt that this is entirely the case in recordings. Our advice on this one would be, again, to seek out a recording of Sweelinck's music more closely geared to Sweelinck's time.

Scarlatti Sonatas, volume 1. Malcolm Hamilton, harpsichord. Delos DEL 15321. Fourteen Sonatas: K. 516, 429, 380, 27, 296, 159, 230, 450, 474, 11, 14, 545, 234, 119.

Mr. Hamilton's 1962 Wittmayer with 16-foot register and pedals, his use of Longo numbers for identifying the *Sonatas* (which we have replaced with the Kirkpatrick listings given above) give a prediction of the style of his performances. He plays well enough in the old "harpsichord-as-orchestra" style of playing Scarlatti. The music survives nearly all treatments, of course, but is it really necessary or desirable to reorchestrate the composer who is quite possibly the supreme master of texture for the harpsichord? "De gustibus . . .", of course, but not to our taste, obviously.

Martini: Concerto for harpsichord; Poulenc: Concert Champetre. Zuzana Ruzickova, harpsichord, with the Czech Philharmonic Orchestra and the Prague Chamber Soloists, Kurt Sanderling, conductor. Supraphon 50926.

The only available recording of Martini's 1935 *Concerto* — a delightful three-movement work with a most individual scoring (flute, bassoon, 1st, 2nd, and 3rd violins in pairs, 2 violas, 2 celli, double bass, and piano)—coupled with a fine performance of the durable and delightful Poulenc. Ruzickova's technique and temperament suit these pieces well.

The Ruckers Genootschap (Antwerp) will once again sponsor a summer course from July 28 until August 6, 1975. For the fifth consecutive year Kenneth Gilbert will teach this course. This year's program consists of the Six Partitas of J. S. Bach, *Pièces de Clavecin* of D'Anglebert, and the second *Ordre* from Premier Livre, *Pièces de Clavecin*, Francois Couperin.

Candidates who wish to apply for the scholarships granted by the Belgian Ministry of Culture must write to their local departments of cultural relations with a full curriculum vitae. Since the United States and Canada have no such agencies, candidates may write to the Belgian Ministry of Culture, Kortenberglaan 158, B-140 Brussel, Belgium.

The curriculum vitae must prove clearly that at least one of the following prerequisites is fulfilled: harpsichord training at an advanced level; graduate of a recognized music academy or conservatory; laureate of an international harpsichord competition (finalist or semi-finalist); or a recommendation by a recognized harpsichord teacher.

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

Harpsichord News

Robert Hill was the soloist for this concert at the Isabella Stewart Gardner Museum, Boston, January 7: A medley of virginal pieces by Bull, Morley, Farnaby, and Byrd; Suite in F, Handel; "Lute" Suite in E minor, J. S. Bach; *Pièces de Clavecin en Concerts*, C minor, Rameau. The harpsichord in 17th-century Flemish style was built by his brother Keith Hill of Grand Rapids in 1974.

Southern Methodist University is offering a graduate assistantship in harpsichord for the coming school year. Duties of the graduate assistant will include teaching of non-major students and some maintenance and tuning responsibilities. Interested and qualified candidates should write at once to the editor of this column at the address given below.

The Bach Collegium of New York presented a Bach Evening in Carnegie Recital Hall on January 27. Edward Brewer is harpsichordist for this ensemble. The program: *Trio Sonata in G*, Arias from *Cantatas 21 and 84*; *Cello Sonata in G minor*; *Songs from the Anna Magdalena Bach Notebook*; *French Suite in E-flat Major*; *Cantata 189*.

John G. Koster, harpsichord maker, joins the fraternity of craftsmen in the Boston area. He works at 18 Camp Street, Cambridge, Mass. 02140, and specializes in historic copy instruments. Single and double-manual instruments after Ruckers, virginals after Ruckers and Adam Leversidge, and a clavichord after Onesto Tosi are among his specialties.

7th International Organ Festival
Morelia, Mexico
May 10-18

The following guest artists will perform for this year's Festival: Adelma Gomez of Buenos Aires (May 10), Daniel Trejo of Mexico City (May 12), Teresa Martinez of Barcelona (May 14), Alex Mendez of Mexico City (May 16) and Joyce Jones of Waco, Texas (May 18). All performances are held in the Cathedral of Morelia on the large Walker-Tamburini organ. The Festival is under the patronage of the Governor of Michoacan State, and sponsored by the leading banks and businesses of Morelia. Organized in 1966 by Alfonso Vega Nuñez, organist of the cathedral and president of the Association of Latin-American Organists, the Festival continues to thrive under his direction.

Organ and Church Music Institute
University of Kansas
Lawrence, Kansas
June 9-13

The University of Kansas will offer a summer institute of organ and church music June 9-13. Principal master teachers for the week-long session will be Harold Gleason and Catharine Crozier (organ performance and pedagogy), and Gerre Hancock (service playing and improvisation). Miss Crozier and Mr. Hancock will also play organ recitals, as will John Schaeffer of Augusta College, Georgia. Sessions in church music will include seminar discussions of the new liturgies of the Roman Catholic, Episcopal, and Lutheran churches, and the musical problems and possibilities of the liturgies. For details, write: Dr. James Moeser, Chairman, Department of Organ, The University of Kansas, Lawrence, KS 66045.

Southern Cathedrals Festival
Winchester, England
July 23-27

The 1975 Southern Cathedrals Festival will be held in Winchester, and once again the Winchester Cathedral choir will be joined by the choirs of Chichester and Salisbury (under John Birch and Richard Seal) in a program of services and concerts designed to show the Anglican choral tradition at its best. This year the Festival begins one day earlier than usual with the British premiere of "Ultimos Ritos" by John Taverner. The work is written for five separated choirs and large orchestra in a cathedral acoustic, and this promises to be a concert of exceptional interest.

The Festival celebrates two anniversaries this year, the 450th of the birth of Palestrina and the 350th of the death of Gibbons. These composers provide most of the service music including Palestrina's "Missa Papae Marcelli" and the rarely heard "Magnificat Primi Toni" for double choir, and Gibbons' verse anthems accompanied by the Joye Consort of Viols. Friday's concert of music and readings, "A Sound from Heaven," is based on the theme of the Holy Spirit. It includes a new work by Jonathan Harvey, "The Dove Descending," written for the recent enthronement of the new Bishop of Winchester, William Walton's "The Twelve" and the Bach motet, "Der Geist hilft." In the Saturday concert there will be a revival of the "Chichester Psalms" by Leonard Bernstein, which was written for the Southern Cathedrals Choirs and first performed in 1965. The program will end with Bach's "Magnificat."

Among the fringe events are Benjamin Britten's operetta "The Golden Vanity" performed in costume by the choristers of Winchester, a violin and piano recital and a late night concert in the lighter vein in the medieval Pilgrim's Hall, with a glass of wine to add to the atmosphere.

As always there will be plenty of opportunities for relaxation and refreshment in and around the Cathedral Close. Meals are served in one marquee while another houses the Festival Club. There will be exhibitions in the Cathedral, gardens open to visitors, and much to see in Winchester itself.

We cordially invite our North American friends and colleagues to Winchester to join in the worship of the services, to listen to the concerts, and to enjoy the companionship of the Festival and the beauty of this great cathedral. The Festival Secretary will be happy to send visitors lists of hotels in Winchester or to arrange accommodations in private houses. The Festival brochure, giving full details, can be obtained from the Festival Secretary, 10 The Close, Winchester, England SO23 9LS.

— Martin Neary

A Checklist of Summer Activities

RCCO National Convention
Toronto, Ontario
July 7-10

Like Burbank, Canada has a beautiful downtown. Well, maybe more than one. But the best of them all is really Toronto.

"Toronto" is an old Indian word meaning "meeting place," and that's just what the city will be for organists from across Canada and their colleagues, spouses, and friends next July 7th-10th when the National Convention of the Royal Canadian College of Organists is hosted by the College's Toronto (and largest) centre.

The convention expects, and will especially welcome, delegates from our sister organization, the American Guild of Organists.

On the musical side, Gillian Weir, Wilhelm Krumbach, André Isoir, Melville Cook and William Wright are among the organists to be heard. Three anthems for small choir have been commissioned with the assistance of the Canada Council, one each from Canadian composers Barrie Cabena, Keith Bissell and Derek Holman.

There will be a performance in Metropolitan United Church by the Toronto Dance Theatre, and a concert of music for organ, choir and brass will feature the music of Vaughan Williams, Keith Bissell and Gabrieli, among others. A program of Restoration vocal and instrumental music and dance will be given in the stately Trinity College Chapel by the Huggett Family, and the College Service at Deer Park United Church will include Bach's cantata number 17, "Wer Dank opfert, der preiset mich."

A Lake Ontario boat trip, with lunch, is featured, and also a reception given in her suite at the provincial building, Queen's Park, by the Lt. Governor of the Province of Ontario, the Hon. Pauline M. McGibbon. Plan to come. And if you need more information, write Miss Helen Gaulty, Convention Committee Registrar, 224 Jedburgh Rd., Toronto, Ontario, Canada M5M 3K2.

— Alan H. Cowle

Summer Course for Organ
Master Class Flor Peeters
Mechelen, Belgium
August 4-15

Each year in conjunction with the Mechelen town authorities, the Belgian Ministry of Dutch Culture organizes an International Summer Masterclass for Organ under the tutelage of Flor Peeters. Dr. Peeters teaches all the lessons on the organ of St. Rombouts Cathedral in Mechelen. Fifteen participants who have completed musical training equivalent to a first prize in organ playing at a conservatory or college will be eligible for the course. The costs of the course and the stay in Mechelen will be paid by the Belgian Ministry of Dutch Culture in Brussels.

Classes are held each weekday from 3 to 6 p.m. While they are in group form, each participant has the opportunity to play several times during the course. Dr. Peeters speaks Dutch, French, English and German. In the morning and evening participants are free to practice in the Cathedral and in other churches in Mechelen.

All applications should be submitted no later than April 1, and must be on official forms. For more information and the application forms, write: Ministerie van Nederlandse Cultuur, Bestuur voor Internationale Culturele Betrekkingen, Kortenaertlaan 158, B-1041 Brussels, Belgium; or contact the nearest Belgian Embassy.

Renaissance '75
Worship Convocation
West Virginia Wesleyan College
Buckhannon, West Virginia
August 3-9

The first national worship convocation since that held in St. Louis in 1969 will be held at the Buckhannon, W.V. campus of West Virginia Wesleyan College as a combined convocation of the Fellowship of United

Methodist Musicians and the Section on Worship, Board of Discipleship of the United Methodist Church. The convocation on worship, music and the other arts is designed for musicians, ministers, lay workers, and students of all denominations. Worship, discussions, seminars, displays, interaction and stimulation will be the order of the day. Principal leaders will be Don Saliers (worship design), Elaine Brown (adult choirs), Gerre Hancock (organ), Lloyd Pfautsch (conducting), John Taylor (youth choirs), Ronald A. Nelson (children's choirs), Louise Rose, (the Black musical experience), Mary Staton (liturgical dance, chancel body language), and Dona'd Mauck (drama in worship). Further information may be obtained from: Renaissance '75, P.O. Box 840, Nashville, Tenn. 37202.

Italian Organ Music Academy
Pistoia, Italy
September 21-28

A course in interpretation of Italian organ music and seminars on the same subject will be conducted by Luigi Ferdinando Tagliavini. The academy has been instituted for those who wish to increase their knowledge about the Italian organ and its literature. The number of active participants in the academy will be limited, but others are invited to attend as auditors. Two hours a morning from Monday through Saturday will be devoted to lessons, while the seminars will take place in the afternoon. The course will be held exclusively on historical organs (three by Tronci and a positive organ of the 17th century by an anonymous builder), and these same organs, plus two others (one by Tronci and one by Agati), all recently restored by Tamburini, will be at the disposition of active participants. An excursion with guided visits to historical organs, already restored or still to be restored, will be organized. Mr. Tagliavini will include works by Frescobaldi, Casini, Pasquini, Zupoli and Gherardeschi in the interpretation course, and the seminars will deal with problems of interpretation of Frescobaldi's texts, general problems in planning registrations, problems of tuning and temperament, problems of organ restoration, and Pistoian literature for the organ. For further details and application forms, write: Segreteria dell'Accademia di Musica Italiana per Organo, presso l'Ente Provinciale per il Turismo, Corso Gramsci, n. 110, 51100 Pistoia, Italy.

American Choral Foundation
Choral Institutes

This summer the American Choral Foundation and the National Endowment for the Arts will again sponsor a series of institutes for choral conductors. The three 3-week sessions will be held at Catholic University in Washington, D.C. (May 19-June 7), the University of Minnesota, Minneapolis (June 30-July 19), and Yale University's summer music facility at Norfolk, Connecticut (Aug. 4-23).

Conductors will receive practical training in rehearsal and performance techniques, classes in score analysis and conducting technique and private lessons in conducting. In addition, there will be detailed study of selected choral works from the major musical periods.

Among others, Margaret Hillis, Otto Werner Mueller, and Julius Herford will serve on the faculty. The National Symphony Orchestra and the St. Paul Chamber Orchestra will participate in the institutes, thus affording students the opportunity to work with a professional orchestra, as well as with a professional chorus prepared by Miss Hillis.

Further information may be obtained from the following representatives of the respective host institutions: Dr. Thomas O. Mastroianni, Dean, School of Music, Catholic University of America, 620 Michigan Ave., Washington, D.C. 20017; Mr. Richard E. Steber, Continuing Education in the Arts, 320 Westbrook Hall, University of Minnesota, Minneapolis, Minn. 55455; and Dean Philip F. Nelson, School of Music, Stoekel Hall, Yale University, New Haven, Conn. 06520.

International Organ Festival
Nuremberg, West Germany
June 7-15

The 25th International Organ Festival of Nuremberg will feature a competition in organ playing and interpretation throughout the entire festival. Masterclasses will be given by Michael Schneider on J. S. Bach's "Orgelbüchlein." But the festival really has more to do with concerts, and there is a rich fare of organ concerts, orchestra concerts and choral programs. Organists performing in this year's festival are Hans Otto (Freiburg, East Germany), Egidio Ciricelli (Rome, Italy), Margaret Irwin-Brandon (Portland, Oregon, USA), and Josef Bucher (Zürich, Switzerland). The Windsbacher Boys Choir under the direction of Rudolf Zartner, the Camarata Vocale of Cologne under the direction of W. Fromme, and the Munich Motet Choir under the direction of Hans-Rudolf Zöbele will perform choral programs with instrumental ensembles. There will be a harpsichord concert by Kenneth Gilbert of Paris, France, a concert of chamber music performed by the Jean-François Paillard Chamber Orchestra of Paris, and an orchestral concert with the Nuremberg Philharmonic Orchestra under the direction of Hans Gierster. Exhibitions, church services, and various special attractions in the city of Nuremberg will also add to the festival's fare. Complete program information and lists of hotels may be obtained from International Organ Festival of Nuremberg, Krelingstrasse 28, D-85 Nürnberg, West Germany.

Conference for Church Musicians
Green Lake, Wisconsin
July 19-26, 1975

The 11th Annual Conference for Church Musicians, sponsored by the Fellowship of American Baptist Musicians, will be held at the American Baptist Assembly, Green Lake, Wisconsin, July 19-26.

The adult section of the conference is geared to all who work in church music on a volunteer or professional level. The youth section is designed for youth who are involved in any way in church music.

Conference leaders this year will include Elaine Brown, choral clinician; James Woodward, youth choirs; Betty Woodward, children's choirs; Robert MacDonald, organ. Mr. MacDonald will also give a recital as part of the conference.

Evening concerts, daily repertoire sessions as well as workshops for handbells, organ, voice, instrumental, choir administration, and conducting will be featured. For further information and brochure contact: James Craven, President, Fellowship of American Baptist Musicians, Valley Forge, PA 19481.

AGO Regional Conventions

The American Guild of Organists will hold nine regional conventions during the summer. The following is a list of the convention dates, locations, and addresses from which program information may be obtained in each region.

Region 1: The New England Regional '75, Burlington, Vermont, July 30-Aug. 2. Information: Elisabeth Burbank, First Church, S. Winooski Ave., Burlington, VT 05401.

Region 2: Summit Meeting, Summit, N.J., June 22-25. Information: Mrs. Elsie B. Brooks, One Morse Drive, Maplewood, NJ 07040.

Region 3: Pittsburgh '75, Pittsburgh, Pa., June 16-18. Information: W. William Wagner, Mt. Lebanon Methodist Church, 3319 West Liberty Ave., Pittsburgh, PA 15216.

Region 4: Southeastern Convention, Atlanta, Ga., June 16-19. Information: Gregory Colson, General Chairman, Grace United Methodist Church, 458 Ponce de Leon Ave., Atlanta, GA 40408.

Region 5: Great Lakes Convention, Louisville, Ky., June 15-18. Information: Sue Dorsett, 8700 Creighton Court, Louisville, KY 40222.

Region 6: Minneapolis-St. Paul, Minn., June 16-18. Information: Roger Burg, 200 River Drive 4B, St. Paul, MN 55104.

Region 7: Southwest Regional Convention, San Antonio, Texas, June 16-18. Information: 1975 Southwest Regional, Convention Headquarters, P.O. Box 12554, San Antonio, TX 78212.

Region 8: Tacoma '75, Tacoma, Washington, June 16-18. Information: Elma Rosenberger, 3632 North Verde Street, Tacoma, WA 98407.

Region 10: Far Western Regional, San Francisco Bay Area, Calif. (Headquarters at Stanford University, Holiday Inn, Palo Alto, Calif.), June 22-26. Information: Marion Frasier, General Chairperson, 295 Union Avenue, No. 47, Campbell, CA 95008.

Jean Langlais (b. 1907) has published to date almost 200 individual organ compositions in 46 volumes, yet except for a few articles and a handful of unpublished dissertations little has been written about the composer or his compositions.

The material which has been written is of variable quality. All but one recent thesis in French is out-of-date, and only one dissertation deals in a comprehensive manner with Langlais' style. Certainly there is room for much more to be written.

In examining the bibliographic material in English which has been written on Langlais and his works, one finds that few words have been published. The three D.M.A. dissertations by West, Nyquist, and Kurr are all available through the Inter-library Loan system, and are of course the most useful sources written to date, though each has its shortcomings.

The most comprehensive, exhaustive study of Langlais' style is found in Melvin West's unpublished dissertation, "The Organ Works of Jean Langlais" (1959), written under the direction of Karl Geiringer and George Faxon. Even though all the works considered were written before 1956, West gives an excellent analysis of each of Langlais' works and a succinct, clear, and thorough description of his style. It is a valuable addition for any library.

West's dissertation contains no list of works, deals with no pieces after 1956, and omits entirely "Adoration des Bergers." He makes only small references to "Vingt-quatre Pièces pour orgue ou harmonium," "Incantation," and "Domnica in Palmis." Frequently the author uses examples of other composers but fails to identify them fully. The work contains a good, though short, biography, and deals with the material in a well-organized, scholarly fashion.

West describes Langlais' harmony as hovering between major and minor. He notes Langlais' use of mediant relationships, modulations of a major or minor second, "unrelated chordal series," chords of the seventh, ninth, and eleventh, and his curious mixture of old and new styles which lend his language originality and distinction.

In "Death and Resurrection" a different harmonic language is found, explains West, showing romantic traits and being influenced by Franck, who was influenced in turn by Wagner. This can be seen in its tertian derivation, chordal structure, rich with suspensions and appoggiaturas, and in its modulations with mediant relationships. In this piece is Langlais' first use of chant in a simple, song-like manner. Here, the author points out, Langlais stands alone, except for isolated examples by Alain and Durufle.

Other romantic influences can be seen in the "Trois Poèmes Evangéliques," which West believes are the most programmatic of all his works. We must note that there are many others which have been written since 1956, such as all of the pieces in the *American Suite* and in the "Trois Méditations Sur la Sainte Trinité."

Although West's analysis of each work is penetrating and thorough, one must note that in the last 20 years Langlais has doubled the volume of his output. We are now in a much better position to judge aspects of his style and place them in their proper perspective. If Langlais' early writing is distinctive in his use of alternating chordal passages such as in his "Première Symphonie," "Fête," and the second "Postlude," it is even more so now that he has used similar patterns in countless other works. Every example of writing which can be shown to exist in his earlier writing can be found also in his later works. The more examples one has, the clearer the picture must become. This is the most obvious shortcoming of the dissertation, that it was not written 20 years later. This is our loss, for no writer has been able to speak from a better musical framework and as authoritatively as Melvin West.

An example of West's excellent organization of the material can be seen in the outline of his last chapter en-

titled, "Summary by Comparison:"

- I. Introduction
 - A. Influence of the Middle Ages and Renaissance
 - B. Influence of the Baroque
 - C. Influence of Classicism
 - D. Influence of Romanticism
 - E. Influence of Impressionism
 - F. Influence of Contemporary Writing

- II. Important pre-contemporary influences

- A. Early Influence
 1. Chant
 2. Chorale
 3. Fugue and Contrapuntal techniques
 4. Use of old forms and old names of forms
 5. Fifths and Octaves
 6. Treatment of the pedal
- B. Influence of Impressionism

- III. Langlais' musical language

- A. Formal considerations
 1. Early sectional format
 2. Mature sectional format
 3. Cyclical format
 4. Unitary format
 5. Sonata-allegro format
 6. Tertiary format
- B. Rhythmical considerations
 1. Ametrical composition
 2. Syncopation
- C. Harmonic considerations
 1. Mediant relationships
 2. Major and minor second relationships
 3. Augmented fourths
 4. "Contracting or augmented" thirds and/or sixths
 5. Altered chords
 - a. altered dominants
 - b. chords with added tones
 - c. superposed triads
 - d. tone-clusters
 6. "Unrelated chordal (triadic) series"
 7. Tonal centers versus tonality
 8. Modality (Phrygian)
 9. Polytonality
 10. "Original" scale patterns
 11. Whole-tone scale
- D. Extra-musical considerations
- E. Notation

- IV. Conclusions

The bibliography consists of a few theoretical works and countless musical scores by Langlais as well as by many other composers. It contains no secondary material.

The only statement made by West which could be questioned is the one in which he explains that Langlais is alone in his use of Gregorian chant, for countless statements of chant used in similar contexts can be found in the works of Langlais' teacher, mentor, and predecessor at Ste. Clothilde, Charles Tournemire. The author consulted only the *Sept Chorals-Poèmes d'Orgue pour les sept paroles du Christ* and therefore missed the obvious and direct link to *l'Orgue Mystique*.

Roger Nyquist's dissertation on this same subject, "The Use of Gregorian Chant in the Organ Music of Jean Langlais" (1968), presents some interesting, new material identifying most of the Gregorian chant themes used by Langlais in all of his compositions before 1968. He recognizes that Tournemire was the innovator in using Gregorian chant in such a simple, straightforward manner. He also lists numerous quotes of chant in the music of another of Langlais' teachers: Marcel Dupré.

In Langlais' works 35 out of the 150 examined contain Gregorian chant, and numerous others have features common to chant, such as free rhythm and modality, although they have no recognizable chant theme.

Nyquist's second chapter deals with style and the neo-modal character of the 35 pieces involved. Although his examination of Langlais' style is not nearly as thorough as that done by West, Nyquist seems to understand the major points and aspects concerning it. He notes Langlais' preference for the Medieval composers such as Perotin, Machaut, and Dufay in his use of sectional forms, parallel fourths and fifths, and Gregorian chant. The majority of those pieces in a single mode are in Mode I, while the others consist of an equal juxtaposition of modal and functional harmonies. For example, the last chord in "The Father" (from "Trois Méditations Sur la Sainte Trinité") consists

A Survey of Bibliographic Materials on Langlais' Organ Compositions

By Susan Ingrid Ferré

of a G-natural (the last note of the chant theme) superimposed on an E major chord. Nyquist further shows that the key ambiguity gives the music an impressionistic sound (although he does not mean to imply that Langlais was greatly influenced by Impressionism). He also notes the isolation of single chords for the sake of harmonic color and the use of ninth chords in this respect. Bi-tonal imitations of a liturgical theme produce bi-tonality by accident in this music. He adds that Langlais likes to shift tonal centers with no preparation and to double the melody two octaves apart for a colorful effect.

His third chapter deals with Langlais' rhythmic treatment and the freedom derived from using Gregorian melodies. Nyquist states that of the 32 pieces, only five use the *cantus firmus* technique, while others are treated more freely, their rhythmic structure being derived from the internal nature of the theme.

Chapter four discusses Langlais' formal treatment and his use of Gregorian chant in four different ways: exposed throughout without interruptions, exposed but interrupted between phrases with free composition, in episodic treatment, partially stated, and as fragments in a work. He describes Langlais' compositional techniques in using parallel octaves, canon, superimposition of themes, motivic and sequential development, and lists seven different types of canon (at the unison, octave, fifth above, fourth below, augmented fourth below, diminished fifth above, and major seventh). According to Nyquist, Langlais achieves unity through the use of themes and motives, motivic development, modal and tonal centers, reiteration of registration, and through tempo. He adds that although continuity exists in these works, it is often difficult for the listener to comprehend.

The writing in this dissertation is direct and to the point, containing no flowery language. It contains, however, some grammatical errors as well as some bad constructions: "grande jeux" and "Further on . . ." (p. 2), ". . . testifies of . . ." (p. 31), "He then began to write an unpublished prelude and fugue . . ." (p. 5), and "In 1945, having requested to succeed Tournemire . . ." (p. 12). (It was Tournemire who requested that Langlais succeed him.)

In spite of his inclusion of an entire section on the use of canon and fugue in Langlais' music, Nyquist states that Langlais ". . . avoids the fugal process." (p. 22). Perhaps he meant that Langlais uses infrequently the form of the classic fugue; however, this statement also could be refuted. Nyquist uses the word "eclectic" (p. 24) in reference to Langlais as a composer. He does not explain the use of this term, and the reader is not able to infer its meaning. Compared to the dissertation by West, this one seems to be limited in scope to the extent that the reader is not convinced that Nyquist has a firm grasp of the subject.

The author mentions that 35 compositions contain Gregorian chant, but only 32 of them are listed and used in his study. It would be helpful to know what the other three works are and why they were not listed. He apparently did not discover that Gregorian chant is used in the "Poem of Peace," "Poem of Happiness," and in the "Trois Méditations Sur la Sainte Trinité."

In the appendix Nyquist includes a list of the complete organ works by Langlais with their dates of composition (although he does not state what the dates actually are). It is so full of mistakes (errors in the dates, titles of works, publishers and the like) that it should be disregarded, and it would not be practical to list them correctly in this paper.

The bibliography is incomplete. It

contains no scores except the *Liber Usualis*, and no secondary material. He might have consulted Giraud's thesis on the same subject, articles by Thomerson, Denis, and Lord, and the dissertation by West, which would have been of invaluable assistance.

The third dissertation entitled, "The Organ Works of Jean Langlais," written by Doreen Barbara Kurr in 1971, is of little merit and is so poorly organized and so poorly written that the sentences seem to mean nothing. After an extensive biography (or at least more extensive than the other two dissertations), the author fills more than 200 pages with useless descriptions of the music. A better idea can be obtained by playing through the pieces. She includes no harmonic analysis and misses the point of many of the compositions. Although she uses and refers to West's dissertation, the author states that she ". . . tries to avoid [using] the same material."

Curiously enough, in her summary, Kurr states that the most fitting description of Langlais' style is that it is "eclectic." This author likewise fails to explain her use of the term and its meaning.

Her list of the complete organ works is confusing because she has listed them in order of their publication date (rather than in chronological order). Some of the dates are wrong; however, the list is complete to 1970. The bibliography is complete except for the suspicious absence of the dissertation by Nyquist and an article by Pierre Denis.

Of the published articles in English, the most useful is still Kathleen Thomerson's article in the *A.G.O. Quarterly*, "Errors in the Published Organ Compositions of Jean Langlais." Every organist who plays Langlais' works should have this list of corrections filed with the music. Much time was spent in examining every detail of the published manuscripts to 1962. Thomerson's closing paragraphs are useful and informative for those who are not already familiar with the problems of adapting a French manuscript with errors to an American organ. Fortunately, her own article is relatively free of misprints and mistakes, yet more errors appear with each newly composed piece and the work is now far from being completed.

Robert Lord's two articles are helpful as well. The first one, which appeared in 1959 entitled, "Sources of Past Serve Langlais in Organ Works," was written as Langlais began his fourth American tour. After describing some of Langlais' American associations, Lord states some of the facts which Langlais would have organists know: namely, that Tournemire chose him specifically as his successor at Ste. Clothilde, that he studied with three direct students of Franck (Albert Mahaut, Saint-Martin, and Tournemire), and the story of Franck's last visit to the Ste. Clothilde tribune in order to complete his registrations for the "Three Chorals."

The article continues to give a brief, but not very clear, description of Langlais' musical style, discussing his use of historical materials, Gregorian chant, and contributions to the liturgy. Lord states that Langlais is the first composer "to use the materials systematically for contemporary expression in his own music." It is not clear to this reader exactly what such a statement means.

His second article, "Organ Music of Jean Langlais — Comments on Performance Style," published in 1968, is better written and contains musical examples of the stylistic features which he discusses. The article includes a list of the organ compositions through 1966 with dates of composition and titles (two of the titles are incorrectly listed).

Two other short articles in praise of Langlais' compositions are written by his good friend, Seth Bingham. In writ-

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The first part of my article (in the September, 1974 issue of THE DIAPASON) dealt with the thematic material for the Variations. I discussed in considerable detail the three thematic ideas, the complexities of their structures, and the derivation of the second and third themes from the Recitative. In this concluding article I will discuss the use of these themes and their interdependence in several of the variations, some forms used in individual variations, structural aspects of the fugue, and some interpretive problems. It will be necessary to refer to the first part of this article, particularly to some of the examples. In addition, one should have a copy of the score available. It will be interesting and helpful to be able to compare the new Schoenberg edition (B. Schott's Söhne, Mainz and Universal Edition, Vienna, 1975) with the H. W. Gray (Weinrich) edition. I will refer periodically to the research paper, *Arnold Schoenberg's Variations on a Recitative, Opus 40*, (Evanston, Illinois, September, 1971) by Dr. James Leland for his doctoral work at Northwestern University. It is housed at the Northwestern University library. I intend to continue beyond his statements, adding my own insight and analysis.

The recitative theme appears in all ten variations. The other two themes appear (see previous article for their origin and description) less frequently but are significant to the structure where used. For example, we will look first at Variation 4. The Recitative and Variation 1 (soprano) themes appear together for the first time. At the opening of Variation 4 the Variation 1 theme provides the material for canonic treatment. The Recitative theme grows out of this canon in an inner voice (left hand) and the Variation 1 theme continues on from one of the canonic entrances in the uppermost voice. See Example 1. At m. 51 the Recitative theme moves into the upper voice with the volleying chords. See Example 2. From this point onward the two themes compete with each other in the upper voice. It is interesting to note that the Recitative changes its position for phrase 6 of the theme, pointing out the recapitulatory nature of his portion of the theme. The reader should refer to my discussion of this recapitulation aspect in my previous article. In m. 48 (Example 3), it is interesting to see and hear how the pitches of the Recitative theme are used vertically rather than in succession. Both the Recitative and Variation 1 themes are carried out in their entirety in this variation.

I have to disagree with Dr. Leland's statement that the upper voice of mm. 49 and 50 is the third phrase of the Recitative. (Example 1 of the previous article), and the Variation 1 theme (Examples 13-20 of the previous article, the 5th, 6th, and 7th measures). The pitches of mm. 49 and 50 are much more faithful to the text of the Variation 1 theme. Only one pitch is varied in my analysis: an A becomes an A#, whereas the entire phrase would have intervallic adjustments through Dr. Leland's analysis. See Example 4.

Let us look at another example of the use of the two themes together. In Variation 9 two motives are volleyed antiphonally between the hands, one of which is the C4 motive from the Variation 1 theme. (See Example 18 of the previous article). This activity, which lasts two measures, could be considered introductory to the main part of the variation in which the Recitative theme appears. The Recitative theme begins in m. 113, its beginning announced and accented by the octave in the bass (the first note of the theme; see Example 5). It continues in the lower voices, accompanied by further use of the C4 motive. In the last three 16th notes of m. 115, the Variation 1 theme begins to appear interspersed among non-theme notes. The two themes are then involved to the end of the variation in much the same way as in Variation 4. In this case however, they separate, one going to the soprano, the other to the bass, for the conclusion. See Example 6. It is interesting to note that pitches of the bass contain the Recitative theme and also represent the C4 motive in augmentation.

The greatest compositional-structural tour de force of the variations in terms of the use of thematic material is Variation 10 where both the Recitative and Variation 1 themes appear along with

Arnold Schoenberg's "Variations on a Recitative," Opus 40 — An Analysis

(Conclusion)

by Martha Folts

their inversions. This is the third variation which employs both themes. To see how these four lines interweave and work within the framework one should copy the variation separating each voice out on a separate staff, using separate colors of pencil for each of the four elements. One could even practice the variation from this form in order to better understand it sonically. Let us look first at mm. 121-124 (Example 7). The upper voice begins the variation with the inversion of the Variation 1 theme. As was the case with Variation 4, the Recitative theme is also introduced in the upper voice, interwoven with Variation 1 in inversion. One can follow these themes once one is made aware of their presence. The lower voice introduces the Variation 1 theme and the inversion of the Recitative theme interwoven together. The middle voice provides accompanying counterpoint based upon the C motive from the Variation 1 theme. The second phrase of the Recitative is also used as motivic material in m. 124.

In m. 125 the two pairs of themes reverse themselves and the Variation 1 inversion and Recitative themes move into the lower voice, with the other two themes moving to the upper voice. Note that the successive pitches of these themes are not placed adjacently in the variation, but are usually interspersed with other material. Nevertheless, the Recitative theme occurs in its entirety, as does the Variation 1 theme. The inversion of the Recitative theme appears more sparsely, with portions of the theme omitted, (phrase 3 of the theme) but it follows through to the close of the variation woven within the upper voice. The inversion of the Variation 1 theme moves consistently throughout the variation moving to a middle (alto) voice in m. 130. It stops just prior to the last two measures of the original theme. One must see a score of the entire variation to follow these intricate maneuverings of the themes, but it is significant that this complex a structure was saved for the last variation. This last variation is also marked *adagio molto* which, according to Robert Nelson in his article entitled "Schoenberg's Variation Seminar" in the *Musical Quarterly* (April, 1964) reveals Schoenberg's knowledge of an important characteristic of Mozart's piano variations.

After studying the three variations just discussed, I find it difficult to understand why neither Glen Watkins nor James Leland made mention of the significance of the soprano melody of Variation 1 as an outright theme. They both discuss motives from the soprano at the beginning of that variation, but fail to discuss the entire eleven measures of the soprano as a significant whole. My analysis reveals two important and separate structural elements from Variation 1: the motivic material discussed in my previous article, and the soprano line as a whole theme in its own right, functioning as a counter-theme to the Recitative theme.

Further evidence of Schoenberg's involvement with this soprano melody as a theme is the fact that he returns to it at the close of the fugue. He returns not to the beginning of the theme which would be analysed motivically, but to the consequent of the theme. It begins in m. 197 (Example 8) in a melodic sequence forming the brief cadenza, and then leads to the remainder of the theme. It is also interesting to note that in m. 201 (Example 9) a variation of the phrases 4, 5, and 6 of the Recitative (the consequent) served

as bridge to the coda material which begins in m. 202. Schoenberg was combining the consequents of the two themes at the close of the work.

Now let us look at some thematic aspects of the other variations. Variation 2 carries the Recitative theme in the lower voice. The pedal notes in mm. 25 and 26 merely accent structurally important notes in the theme. The bass used in this fashion is similar to the use of the lower strings or brasses to accent important motives or cadences. Here Schoenberg notates pitches for the bass which would be possible only with a 16' stop added at that moment — like cueing in the double basses! In m. 27 the theme moves into what one might call the tenor voice, and then returns to the bass voice in m. 28. A confusion which has occurred due to a mistake in the H. W. Gray edition can now be cleared up by seeing the new *Sämtliche Werke* edition. Example 10 shows m. 28 from both editions. Notice that the stem on the first quarter note in the left hand is placed differently in each edition. If one places the quarter note stem on the ♯ as it is in the new edition one immediately sees that the theme continues on through the measure from the previous measure. This is not clear in the H. W. Gray edition. One can now see the continuous flow of the theme throughout the variation, moving into the bass (with a 16' stop added) in m. 29, closing the variation. The secondary material of this variation is based upon the pedal theme (see the previous article, Examples 13 and 20). It provides most of the contrapuntal material in the right hand in various metric variations: 8th notes at the beginning and 16th notes in mm. 30 and 31.

In Variation 3 the Recitative theme appears in the lower voice throughout the variation until m. 41 where it transfers to the upper voice to close the variation. It is clearly heard in the beginning, set in open octave-fifth chords in the left hand. These parallel open chords provide an acoustical clarity to underline the theme. In m. 37 the pedal takes the theme and Schoenberg notated this in octaves, continuing with the acoustical accenting idea. Again, one should add a 16' stop at this place so that both pitches in the octave are heard. In m. 41 the right hand finishes the theme also playing it in octaves, continuing the acoustical enhancement of the pitches. This variation has a strong, martial quality enhanced by the clear, definite, quarter-note articulation of the theme. That the variation is in 4/4 time further encourages the march-like quality. The secondary material is the C motive from the Variation 1 theme. Measure 38 uses a motive derived from phrase 3 of the Recitative theme. Dr. Leland has stated that this variation is in a kind of ternary form. The dotted rhythm of the opening returns in m. 43, the final measure of the variation, to create this formal effect.

In the first four measures of Variation 5 (mm. 56-59) the Recitative theme occurs in three 3-note groups and one full phrase (phrase 3 of the theme), sounding first in the left hand and then in inversion in the right hand. See Example 11. The accompanying material which also alternates in the hands and inverts is the Pedal theme which was described for this variation in the previous article. Measure 60 carries out the rhythmic and alternating pattern in the hands, but does not contain the next phrase of the Recitative. This expected fourth phrase comes in m. 61 in the left

hand, and fills the entire measure. It is not inverted in the right hand. Rather, the fifth phrase of the theme is heard in the soprano voice in the following measure. Measure 63 is a free measure once again, using the Pedal theme. Measure 64 contains the sixth phrase of the three notes heard in the soprano. Recognition of this elusive phrase is difficult as there are many additional notes in this measure which continue their own movement after these three are sounded. Measure 65 contains the first three notes of the final phrase of the Recitative also in the soprano, and again woven into a texture of other rhythmic activity so that they are elusive. The last measure of the variation uses the final three notes of the last phrase, again so much embellished by other directional activity that they are not immediately distinguishable. However these three pitches occur in the soprano of the first 8th note and the last two 16th notes of the left hand. See Example 12.

One can see that the variation expands from a very compact alternation of thematic material every half measure to a statement of the material in measure-by-measure lengths. The thematic material begins with three-note sets which can be stated and then repeated in inversion in one measure. The impression of an idea and its repeat are heard as a complete idea. Further on, as in m. 61, the following phrase uses its original six-note length, filling an entire measure in the prime version. After this measure the inversion technique is no longer used in this variation and the looser, measure-length structure prevails. Looking at mm. 60 and 61 (Example 13) we can see that the inversion technique recedes into the background, and is no longer used with the theme. The lowest left-hand notes in the second half of m. 60 invert in the soprano of the first half of m. 61; the lowest notes in the first half of m. 61 invert in the soprano in the second half of the same bar.

It is important to bear in mind that these thematic elements which run through the variations may not be audibly in the foreground of the musical material at all times. Nevertheless they are the structural backbone of the variations. A clear interpretation depends upon a knowledge of their function in each variation. Therefore it is important to spend time discussing the layout of the theme(s) throughout the piece. Sometimes phrases are structured not by the obvious foreground material but by the theme, even though it may be hidden in the bass voice or an inner part. An example of this is at the close of the fugue where one cannot understand where the coda actually begins until one notices that the two themes, Variation 1 and Recitative, must have their concluding statements. Then the coda begins. See Examples 8 and 9 again. Notice also that the dynamics and tempo alteration (*ritardando* at the close of m. 201) support this analysis. All of these elements point to a closing of one idea and then a coda beginning in m. 202. If one did not analyze these measures carefully for the sense which comes clearly out of the thematic material, one could miss the important interpretive idea which must be made clear from these measures.

Variation 6 is one of the most interesting variations. Schoenberg writes *Wie ein Rezitativ* at the beginning. Indeed the first 12 measures are reminiscent of the *recitativo accompagnata* of the baroque period. He has asked for flexibility of tempo by suggesting several changes from the original *Andante*: by way of *ritardandos*, new tempo indications and specific metronome markings.

This variation shows a decided ABA form. The first twelve measures are recitative-like; the following seven measures are canonic in treatment; and the final two and one half measures of coda return to the recitative style again. Within this form the Recitative theme is worked both in its prime and inversion forms.

To reveal the subtle interconnections of the Recitative and its inversion would demand quoting the entire variation and graphing out the two themes. It is impossible to do this here. However, I will use several quotes to point to the subtleties (Example 14 a-f). The reader must follow through by studying the score. Measure 67 introduces the Recitative theme in the soprano by the grace-note D, the following A and G#.

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(Continued from p. 7)

Immediately elided with the $G\sharp$ is the inversion of the first phrase ($C\sharp, C\sharp$ and D). See Example 14. In m. 68 the true inversion of the first phrase appears (the grace-note D, G and A_b , or enharmonically, $G\sharp$). Eliding with the $A\sharp$ is another assertion of the phrase in upright fashion (A_b, E_b, D). This is answered in m. 70 in an alto voice by its inversion (A_b, D_b, B_b). Also in m. 70 are the last three notes of the second phrase ($F\sharp, B, B_b$). This "half-phrase" is answered in inversion in m. 73. The entire second phrase is spelled out in the right hand, including the grace-note in m. 71 (Example 14c). This is answered three measures later in m. 74 by the inversion of the phrase in the right hand. To continue to the third phrase of the Recitative, the right hand in mm. 75 and 76 states the phrase in groups of three notes and in a different octave arrangement. The left hand states the inversion in m. 75 below the prime version. (See Example 14c). Notice also that the lower notes in this measure are actually harmonies formed of the verticalization of the pitches of the third phrase, prime form. Measures 77 and 78 reveal the left hand playing the inversion again but this time in augmentation. Notice here that the H. W. Gray score contains two incorrect notes. The $D\sharp$ in bar 77 must be a D_b , and is so notated in the new edition; also the final $A\sharp$ must be an A_b . The inversion of the third phrase is then clear. Notice further the harmonies in the left hand of mm. 75 and 76. These are the same harmonies of the right hand in mm. 77 and 78. They constitute further verticalization of the theme notes ($E_b, G_b, E, D, E_b - B_b$). See Example 14f. This is a perfect example of Schoenberg's application of 12-tone technique to this thematic material. Every note is part of the six-note phrase and nothing is extra. Bar 78 concludes the antecedent material of the theme.

Bar 79 begins the consequent of the theme, and begins the "B" section of the variation marked *agitato*. The pedal contains the fourth phrase, followed by the left hand in a close canon at the ninth. The right hand follows suit using an inversion which begins a minor second above the first note of the left hand. See Example 15. I will not go into the detail of what Dr. Leland aptly calls the stretto of mm. 84 and 85, but I will point out that Schoenberg now brings a double entendre of the theme into play. Look at Example 16. The $G\sharp, B, A, G, F\sharp$ (mm. 83-84, left hand and pedal) represent the third phrase of the theme again, transposed. However, if one begins with the B rather than the $G\sharp$ and follows through all the pitches ($B, A, G, F\sharp, E, E_b$) one finds the final phrase of the theme, which is the next expected phrase at this point. Notice that this complete group of six notes (plus the first added note recalling phrase three) is used in all voices in the stretto. The first four notes (16th note group) acts as a small motive in itself in m. 85 in the right hand.

The final bars are justly called an "A" because they recall material from the beginning of the variation. They can also be called a coda because they echo the final phrase of the theme in both prime and inverted forms. See Example 17. This final section is marked by a *Tempo I* sign, and also set off by a V sign. The dynamics also reflect the return to the A. The variation is to close softly. This variation is perhaps one of the most carefully carved of the set, and certainly one of the most economical in terms of choice and arrangement of pitches. Not one note is extraneous and every note is related to the thematic material.

Variation 6 is more extended in length, using 22 measures rather than the usual 11. It could be considered to be placed centrally within the group of variations, particularly if the cadenza is seen also as a kind of variation — a very free one, using only motivic material from the three themes. The sixth Variation is the most free in tempo indications, and changes meters frequently — all characteristics encouraging the "manner of a recitative." The symmetry created by placing this freer variation in the center of the set draws even further attention to it. It must be inter-

preted in such a way that all of its unique qualities are brought out.

Variation 7 exploits the Recitative theme and the C motive from the Variation 1 theme in various permutations throughout. The first three and one-half measures display the theme subtly in the left hand, the last note of each group of four 16ths. After this the theme is less direct in its placement. One finds again in this variation a subtle use of the theme pitches interspersed at times among a phrase of pitches, and not placed adjacently with each other. Example 18 shows the theme in the soprano but with embellishing pitches within the line, holding off the final note of the third phrase of the theme. The fourth phrase begins in the left hand below the note which closes the third phrase, heard in the first note of each group of three. It leads into the pedal in m. 94, also part of groups of three notes, but not the first of each group. Measure 95 contains another combination of two ideas at once. The first four notes in the right hand represent the first four notes of phrase three of the Recitative. The descending sequence made of this motive creates a setting for the sixth phrase of the Recitative. See Example 19. The final phrase of the theme begins in the pedal, eliding with the last note of the previous phrase. A two-measure bridge passage concludes the variation, employing the C motive. The counter rhythms set up in the bridge passage prepare for the coming variation which also contains a counter rhythm idea — a kind of play on the hemiola idea. See Example 20. This same example reveals the use of the antecedent theme in this variation. Notice the use of acoustical chords as in Variation 3. Notice that the first octave/fifth chord contains the first notes of the Recitative theme, and the second chord contains the $G\sharp/A_b$. These resonance chords are an important structural element to the first four measures of the left hand. In these acoustical chords in mm. 100 and 101 we have the prime and an inverted form of the phrase (D, A, A_b ; and A, D, E_b). Not until the third bar does the theme continue.

The pedal notes accent the close of the antecedent and prepare the way for the conclusion of the variation in which the theme is in the bass. These notes are also heard as a counter rhythm. This could be a display of humor or fun on Schoenberg's part. If just the proper light pedal reed is available on the instrument it can be used to accent this thematic descent in the bass and to reveal more clearly the counter rhythms. This variation is truly a scherzo or arabesque type of event. It certainly is a variation with wit and can be interpreted as such. Even Schoenberg is not serious all the time!

Having discussed Variations 9 and 10 earlier in this article and thematic aspects of the cadenza in the previous article, I will begin a discussion of the fugue. Schoenberg labels this section of the work *Allegro moderato*. It is, however, clearly fugal in its opening 27 bars. After that there are various episodes employing thematic material, and particularly material based upon the pedal theme. The greatest dynamic climax of the entire work occurs just prior to the cadenza, mm. 194-197, where the pedal begins the fugue subject in augmentation. It turns out to be the first phrase of the Recitative followed by the final two notes of phrase two of the same, and the understood tonic and its two preceding notes from the Recitative in retrograde (D, E_b, E). This reaches consummation with a large E minor triad, discussed with its harmonic-structural implications in my first article. Following this chord is the cadenza, and then the coda. An interesting thing to note here in conjunction with the just-mentioned pedal phrase in mm. 194-197 is the closing pedal phrase, mm. 208-210. The pitches are a retrograde of the first phrase of the Recitative plus the first note of the second phrase.

The fugue subject (Example 21a) is derived from the first two phrases of the Recitative theme. It is interesting to see that it is answered by its inversion (Example 21). In fact there are five pairs of subject/answers, each answer being an inverted form of the subject. After the opening pair beginning in mm. 134 and 136, respectively, they appear in a closer succession of one measure: m. 140, the subject beginning with

(Continued, page 12)

EXAMPLE 1

Foco meno mosso (♩ = 58)

EXAMPLE 2

Recitative: Phrase 6 Variation 7

EXAMPLE 3

Phrase 3 of Recitative

EXAMPLE 4a

Variation I theme

EXAMPLE 4b

Original Var. I soprano melody

EXAMPLE 5

Recitative

EXAMPLE 6

Variation I a tempo Recitative

EXAMPLE 7

trappello

EXAMPLE 7

Var. X Adagio molto

122 Recitative theme

Var. I theme inversion

Var. I theme

Recit. theme inversion

Recitative inversion

EXAMPLE 8

197

ppp

198

199

EXAMPLE 9

201

rit.

dim.

EXAMPLE 10

H. V. Gray (Weinrich) Edition

21

ppp

class. Sw.

Sämtliche Werke Edition

22

ppp

EXAMPLE 11

25

molto rit.

VAR. V

Piu mosso (no)

Pedal theme and its inversion

Recitative theme and its inversion

(Ex. 11 continued, next page)

EXAMPLE 11 (continued)

57

59

EXAMPLE 12

64

poco rit.

65

poco accelerando

rit.

66

molto rit.

EXAMPLE 13

68

69

EXAMPLE 14a

67

68

EXAMPLE 14b

70

73

EXAMPLE 14c

EXAMPLE 14d

EXAMPLE 14e

EXAMPLE 14f

EXAMPLE 15

EXAMPLE 16

EXAMPLE 17

EXAMPLE 18

EXAMPLE 19

EXAMPLE 20

EXAMPLE 21a

EXAMPLE 22

EXAMPLE 23

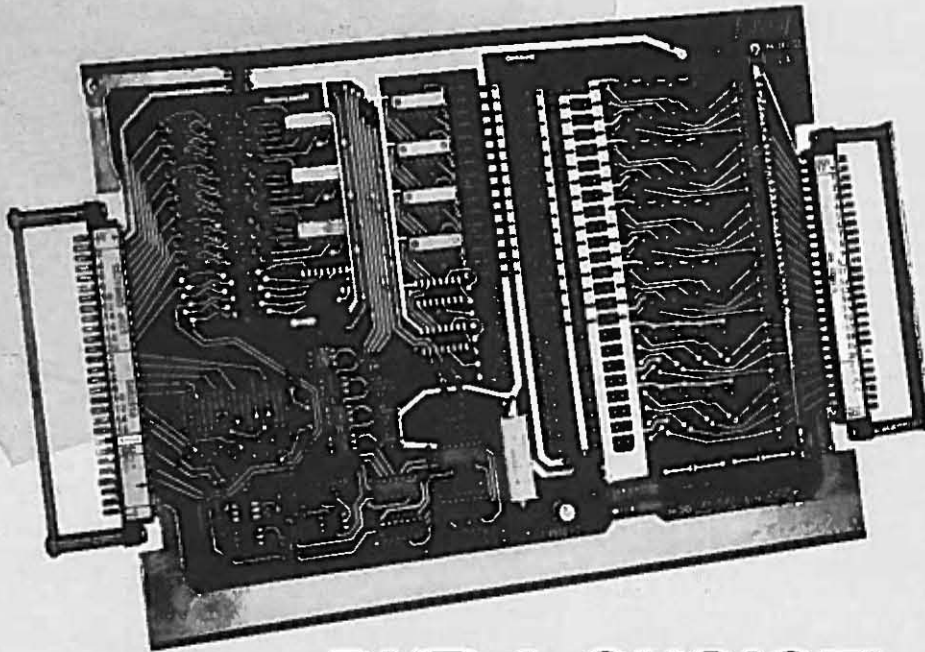
EXAMPLE 24

EXAMPLE 25

EXAMPLE 25

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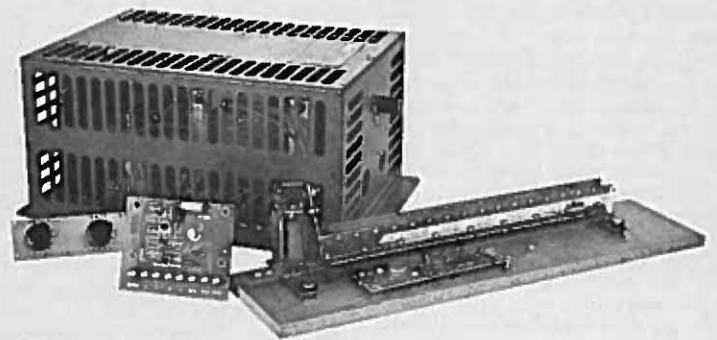
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(Continued from p. 8)

A-E, the answer beginning with C \sharp -F \sharp ; m. 143-44, the answer starting on pitches A-D and the subject beginning with B-F \sharp ; mm. 151-152, the subject beginning with D-A, and the answer beginning with F \sharp -B; mm. 156-157, the answer beginning with D-G and the subject beginning with E-B. The exposition begins with a traditional entry, in this case entering each voice in the order of alto, tenor, bass and soprano. However, three more pairs of subject/answer or the reverse occur in this first section of the fugue. The second two pairs enter successively in the four voices: soprano, bass, alto, tenor.

The countersubject is derived from the Variation 1 theme. See Example 22. Measures 147-151 contain a kind of stretto using the countersubject. The C motive is prominent in this area.

Measures 155-156 show the beginning of what will become an extended use of the Pedal theme. Notice the use of the motive from phrase 3 of the Recitative in mm. 153-154 and 157 and 158. The first episode begins in m. 160 and uses this phrase 3 motive from the Recitative as its primary material. I have already mentioned the use of the Pedal theme in mm. 163-166 of the fugue. Notice also the canon which is also a part of this area. See Example 23. Measure 166 shows the Pedal theme in alternating hands and inverted against itself, rather like the treatment in Variation 5.

Measure 168 reveals the recurrence of the countersubject in a similar stretto arrangement to mm. 147-151. The Pedal theme enters, however, in m. 171 in quarter notes marking a section which combines the countersubject and the Pedal theme in conjunction with each other, mm. 171-174. The Pedal theme is heard in eighth notes after its first entry.

The next brief area consists of an episode using the subject in a kind of stretto along with the motive from phrase 3 of the Recitative. Measures 179-180 combine the use of the Pedal theme and the phrase 3 motive, the latter in augmentation with the Pedal theme.

One of the most interesting places in the fugue is the *Meno mosso* section in mm. 184-191. At this point all three thematic elements come together: the subject, the countersubject and the Pedal theme — the three themes of the work. The bass (Pedal) contains the subject in the note values of the beginning of the fugue; an inner voice contains the countersubject which repeats. The upper voice uses the Pedal theme. In addition, the next to lowest voice begins with the phrase 3 motive which then becomes the consequent of the original Recitative theme. The voice which began the countersubject takes up the first three notes of the Recitative and repeats them in inversion throughout m. 186. See Example 24.

Measures 188-191 reveal the answer in a kind of augmentation in the soprano above the C motive in 16th notes and the Pedal theme in the left hand. This answer suddenly turns into the subject in m. 190 in the same upper voice. The Pedal theme, C motive and the Recitative first phrase combine in mm. 191-193 to broil up to the climactic pedal B-A-C-H statement mentioned earlier. Above this pedal statement is the final statement of the countersubject in the right hand.

I have already discussed the cadenza in this article, and the use of the consequents of the Recitative and Variation 1 themes. The coda, beginning in m. 202, makes use of the first phrase of the Recitative in the right hand as its generating motive. The sequential leap of a fifth with the succeeding minor second aids the ascending motion in m. 203 through m. 204. The return uses a falling leap of a perfect fourth and the minor second. With regard to the final three measures and the pedal material (mentioned above) which is the inversion of the first phrase of the Recitative, one is reminded of some words from T. S. Eliot. In his *East Coker* from the *Four Quartets* he says, "In my beginning is my end." One can say that in this work's beginning is its end and in its end is also found its beginning — a perfect cycle of statement, development and then recall of the basic structural element.

Additional details of the fugue are

discussed by Dr. Leland in his thesis. In my further discussion I will continue to supplement analysis of this piece, rather than reiterate. The final three areas to discuss will be corrections to the original score, some comparisons of the H. W. Gray edition and the new edition, and some of my own interpretive points of view in light of the various performance problems which the score presents.

Dr. Leland has listed nine corrections to the printed score (page 53 of his thesis). These were corrections made by Schoenberg on a copy of the printed score (the H. W. Gray edition). The new *Sämtliche Werke* edition provides a few more corrections to the earlier edition. I will list these here:

Measure 17: The last quarter note in the pedal is F and not A.

Measure 28: The F \sharp on the first beat of the measure is a quarter note and the A \sharp is the 8th note. (This was discussed earlier in this article.)

Measure 79: The last 16th note but one in the alto is an F \sharp , not an F \natural .

Measure 116: There is no tie between the two 8th note D \sharp 's on the first beat.

Measure 149: The second beat, tenor voice should be a B \sharp quarter note, not a quarter rest.

A further questionable correction is one heard on the recording made by Gerd Zacher (Heliodor 2549 008). He plays an A \sharp rather than an A in the soprano of m. 17 of the Variation 1 theme. The *Sämtliche Werke* does not make this change. However, the question is raised here because there are three other places in the work where Schoenberg chose the A \sharp rather than the A. One place is in the soprano of Variation 4 (m. 50), and is the only alteration to the original Variation 1 theme in this phrase, as mentioned earlier. In the soprano of Variation 9 (m. 116) the score is marked *pesante* and with accents over each note in the group where the A \sharp occurs. The third place is in Variation 10 (m. 127) on the last 8th note beat, where the A \sharp occurs in the octave group. These three places use this reading of the consequent phrase from the Variation 1 theme. Perhaps Zacher had this in his ear and carried it into the reading of the first variation. Or perhaps he knows about another correction.

It is important to compare the new edition with the Weinrich (H. W. Gray) Edition of 1947, as one should understand for oneself what Weinrich did by way of changes from Schoenberg's original manuscript. Then one can understand why Weinrich might have done some of the things he did. First of all, Schoenberg wrote pitches that he intended to hear, in the manner of his orchestral writing. Therefore, in the pedal of Variation 1, for example, we see pitches which are below the range of the pedalboard on the organ. If one draws a 16' stop, the pitch for which Schoenberg asked is achieved. He was thinking of the stops in terms of instruments of the orchestra with their respective pitch ranges. Carl Weinrich, trying to reckon with this and create an edition which organists could readily understand, removed the low (unplayable) notes from the score by notating the passages up an octave. Then he indicated in the score places for changing the pedal combination from one with an 8' pitch basis to one with a 16' basis. This was his solution to the reading problem for organists. It works well enough in the earlier edition. But the organist should be able to see for himself where these places are and to make his own decisions for execution of the passages. The important thing to know is that Schoenberg was thinking in terms of true pitch — hearing what he actually wrote on paper. The new edition is a printing with corrections of the original manuscript and leaves all pitches where Schoenberg originally wrote them.

Another place with a similar pitch/range problem is in Variation 7. Weinrich suggests taking the notes from m. 91 down an octave, and playing on 4' and 2' stops only. On organs with 56 notes, both the G \sharp and C \sharp would be unavailable. My solution has been to begin the variation by playing the right hand down an octave on a Flute 4' and the left hand on a Flute 8'. At the "f" sign in m. 91, I add a Principal 4' to the Flute 4'. Another soft 8' stop could be added to the left hand.

In this same variation we meet another problem of Schoenberg's notation:

"col 8", or "col 16", etc. Actually, it appears first in Variation 6. In Variation 7, m. 95, he asks by his "col 8" indication that a pitch one octave higher than the fundamental be added in the right hand. My solution has been to add an 8' stop to the already drawn 4' stops while returning to the normal hand position, letting the 4' stops represent that octave-higher sound. The left hand can join the right hand on the same manual now to help the "f" to sound. Stops can then be added from the 8' basis to create the crescendo toward the "fff" in m. 98.

A large and important problem in Schoenberg's score is the one of dynamics. His dynamic indications are indeed an indication of the structure and clarity of the musical content. One is obligated to do all that is possible toward realizing them. The organistic problem is the one of whether to use swell box, crescendo pedal or various registrations to accomplish these dynamics. Dr. Leland does a good job of discussing the pros and cons of the use of swell and crescendo pedals for the task. The crescendo pedal is not satisfactory because it does not bring stops on smoothly or with clarity. Usually the sound becomes thick and unworkable for a clear realization. My solution has been to use the organ as it is designed to be used, in spite of Schoenberg's predilection for only 8' pitch (orchestral thinking). I believe that the most important aspect toward an effective realization of this score is the clear presentation of the structural ideas. Toward this end I use considerable color or contrast (combinations using mutations, mixtures, etc.) to bring out thematic elements and to stress dynamic build-ups. I use the crescendo pedal (if there is one on the organ, or otherwise have my assistants help) in only two places where the score asks for a dramatic crescendo climax. These places are at the end of Variation 5, where the score calls for a crescendo even after the "fff" is reached, and at the end of Variation 10 where Schoenberg asks for a *molto cresc.* quickly during an *accelerando* into the cadenza. For the *crescendo* to the large "fff" in mm. 191-194, I have my assistants draw on stops by hand on the various beats, applying a general piston (if available) prior to the climax to complete the crescendo. This type of *crescendo* is necessary as Schoenberg asks for a quick *decrescendo* to "ppp" in m. 197 on the fermata. The stops must come off gradually and smoothly with special consideration for timbral quality in addition to the dynamics. This can only be accomplished successfully by hand manipulation of the stops. The crescendo pedal is useless here.

Returning to the concept of "color registration" to realize ideas in the score, I will give some examples. When looking at Variation 5, I discussed the alternating material in upright and inverted fashion between the hands. I have found that a clear way to realize this passage is to use a combination of 8' and 2' or 8', 4', and 2' on each of two manuals. There might be a slightly contrasting color between the two divisions by the use of a 2' Principal against a 2' Flute on the other manual, or the like. Perhaps 8' and 2' will work against 8', 4', and 2'; perhaps 8', 4', and 1 1/3' will be workable against 8' and 2'.

I generally do not use special upper-work color in this variation because it becomes necessary to use it in Variations 6, 8, 9, 10. This is why the basic starting point of contrasting 8' and 2' combinations seems appropriate here. I then perform the variation alternating my hands on the manuals with the alternation of the structural elements. Therefore, the theme is always heard on the same color in both its upright and inverted forms. Likewise the pedal motive is heard on one color as well. The variety comes from the fact of a change in register: first the theme is low, then it is high, and likewise with the pedal theme. In m. 62 I try to move to a Swell division with a similar 8' and 2' combination with the box shut, and then use the swell pedal to maneuver the dynamics. Sometimes I begin the variation with one hand on the Swell so that the Swell pedal can be used in m. 61 where a change in dynamics is also called for. An assistant adds stops in m. 65 which begins the crescendo; I move to the Great at the end of m. 65, and the crescendo pedal is applied gradually. Sometimes assistants can add

stops on certain beats to accomplish the same effect in m. 64 if there is no crescendo pedal.

As I cannot discuss in detail my complete organ realization in this space, I will discuss just a few interpretive problems particularly with regard to the dynamics question. Let us look at Variation 6. Here Schoenberg works with two basic dynamic indications for the first section of the variation: "p" or "pp" and "mf". A successful possibility is to use flutes 8' and 4' on the swell for the "p" and "pp" sections and flutes 8' and 4' on the positive for the "mf" sections. One can then use the swell box to accomplish the difference between the introductory "p" and the contrasting "pp" against the "mf" areas. The next change is in m. 75. Refer to Examples 14 d, e, and f for the following discussion. The left hand goes to the positive, the louder of the two 8', 4' combinations, and the right hand stays on the Swell with an added 2' or other stop for the dynamic change with the box open. At the end of the bar we have a dichotomy: a "ppp" with a "col 8 and 16". On the organ one tends to contradict the other. If it is possible to get a "ppp" with the addition of a 4' and 2' stop, box closed or the like, this would be ideal. Otherwise, here is where a choice must be made between dynamics or pitches. My choice would be for the dynamic contrast. In this case, I would remove the existing 4' from the sound and use only the softest 8' stop for the left hand. In m. 77 the right hand has the same harmonics as the left hand had previously. There is also a "f" sign. In looking at a photocopy of the original manuscript I discovered that the "f" sign was next to the chords and not in the center of the staff. Is this significant, or just a careless notation? The *Sämtliche Werke* places the "f" in the center of the staff. At any rate it is important to bring out the thematic idea of the left hand as well. Therefore, one could add a 4' and 2' to the single 8' from the previous chordal passage, and play the next passage with right hand on the Positive manual used in m. 76. The left hand, which plays the Recitative theme in augmented inversion, could be brought out by adding a color stop or several, depending upon the balance: a 1 1/3' or a Krumhorn, perhaps removing the previous 2'. This would be played upon the Swell and the box could be used to effect the *crescendo* and *diminuendo*. At the end of m. 78, as the Swell closes, the Positive would naturally sound louder as is asked for.

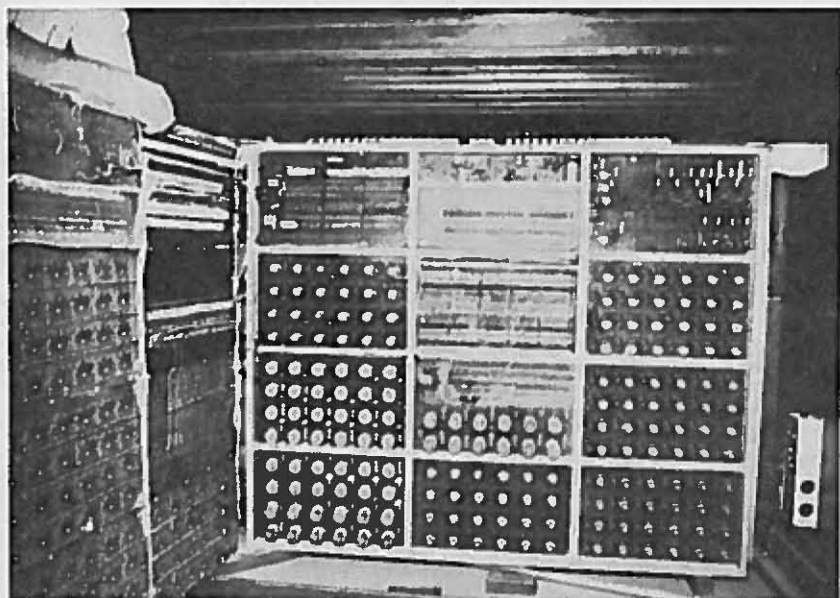
In m. 79 a distinct "fff" is asked for, and could be achieved by a pleno sound of 8', 4', 2' and low mixture on the Great manual. However, the bass is notated on the fundamental pitch. Therefore, no 16' should be used in the pedal for the descent of the consequent beginning on C \sharp . The Pedal could be merely a coupling from the Great manual. In this way all voices are equal in strength to reflect the canonic treatment. A 16' should be added to the Pedal in m. 85 as those pitches are below the Pedal 8' range. Keeping the registration the same for all voices solves the problem of whether or not to play the four 16th notes in m. 83 in the left hand or pedal. Comparing the Weinrich edition with the *Sämtliche Werke* edition one sees that Schoenberg originally placed the F \sharp , E and E \flat of m. 84 in the pedal line. Weinrich placed it in the left hand. It is more natural to use the feet to play it. Similarly, Schoenberg left the next set of four 16ths at the end of m. 84 in the left hand and put the following three notes of that phrase in the pedal in m. 85. Weinrich put those four 16ths in the pedal along with the coming three notes — all to be played up an octave with a 16' stop. If a pleno is used and coupled to the pedal for the pedal sound as well, then the lines will be clear and the only change will be the addition of a 16' heard in m. 85 when the bass notes are played. This is my understanding of what Schoenberg intended.

One last problem in this variation is the "col 8 and 16" found in m. 80 which Weinrich left out completely in his edition. What was Schoenberg's concept here? Was it to add intensity or accentuation? Note also the added "fff" signs for the right hand of m. 80 and right hand and pedal in m. 81. This

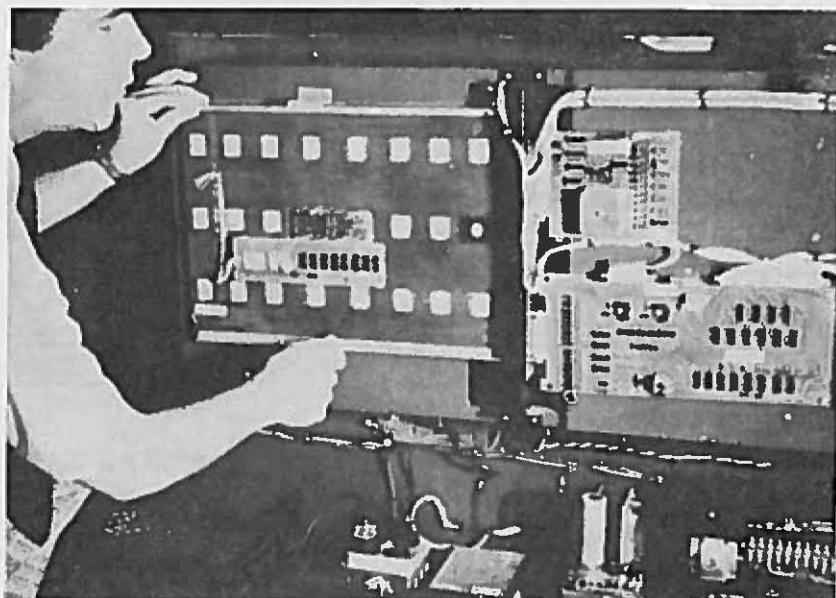
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Appointments

William Weisser has been appointed director of music at White Memorial Presbyterian Church, Raleigh, North Carolina. Mr. White graduated from Westminster Choir College where he studied voice with Arthur Sjogren, Ramon Kyser, and Herbert Pate, conducting with Arthur Sjogren, Robert Simpson, and Robert Carwithen, and organ with Donald McDonald and George Markey. He has also done graduate work at Indiana University with Oswald Ragatz. He previously held the position of minister of music and youth at the First Presbyterian Church, Joliet, Illinois, where he was also dean of the Joliet Chapter of the AGO. He also taught at Joliet Junior College and Lewis University.

Father Rodolfo Torres, founder-director of Singing Boys of Saltillo, Mexico, was elected president of the Americas Boychoir Federation at the organizational meeting of the Board of Directors in San Antonio, Texas on Jan. 18. Dr. Fielding Fry, founder of the Charles City Boys Choir, was elected vice president-U.S.A., Douglas Parnham, director of the Calgary Boys Choir, was elected vice president-Canada, and Felipe Ledesma, director of the Singing Boys of Puebla, was elected vice president-Mexico. John B. Shallenger was elected secretary general. The next Americas Boychoir Festival will be held from Dec. 28, 1975 through Jan. 1, 1976 either in Guadalajara or Saltillo, Mexico. Information about the festival is available from the Americas Boychoir Festival Federation, 125 So. Fourth St., Connellsville, Pa. 15425.

Dennis G. Stabler has recently joined the faculty of Sacred Heart College, Belmont, North Carolina as instructor in music and college organist. Mr. Stabler holds the MusB degree from Furman University where he studied with W. Lindsay Smith, and the MM degree from Northwestern University where he studied with Karel Paukert.

William F. Brame has returned to St. Mary's Episcopal Church, Kinston, North Carolina as organist and choirmaster after an absence of five years. He will resume the former schedule of oratorio programs and concerts, and he will be assisted by his wife, Mary Hunter Brame. Mr. Brame will continue as executive director of the Northeast Chapter of the Easter Seal Society of North Carolina, and Mrs. Brame will continue to teach. St. Mary's Church has just signed a contract with Austin Organs, Inc. to install a 3-manual, 5-division organ late in 1976.

Retirements

C. Gordon Wedertz was honored in a special program on January 30th at the Scottish Rite Cathedral, Chicago, Illinois. Mr. Wedertz has been the organist for the Scottish Rite in Chicago for over 63 years, and he is now retiring from that position. In the program, Mr. Wedertz was presented with a Certificate of Appreciation from The Supreme Council of Sovereign Grand Inspectors General of the Thirty-Third and Last Degree of the Ancient Accepted Scottish Rite of Freemasonry for the Northern Masonic Jurisdiction of the United States of America. The Scottish Rite Chorus under the direction of Robert Ekstrom sang three choral numbers, Mr. Wedertz performed works by Bach, Rubenstein, Franck, Handel and Widor on the 1872 Hooks and Hastings organ at the Cathedral, and expressions of gratitude were spoken by various Scottish Rite officials. Many of Mr. Wedertz's former pupils attended the program, and Mr. Wedertz relates that "there was quite a reception at the organ after the program was over." So that others won't forget the 63 years of dedicated service which Mr. Wedertz has given to the Scottish Rite, a portrait painting of him was presented at the program, and it will be hung in one of the reception rooms of Chicago's Scottish Rite.



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Competitions

The Clarence Mader Memorial Competition in Organ Composition has been announced by the First Baptist Church of Santa Ana, California. The aim of the competition is to encourage the creation of compositions for organ which can be used for both church services and concert performances. Compositions submitted must be for organ as a solo instrument, of 20-30 minutes duration, and they must be in suite form to enable use in church services separately or to enable use in entirety for concert performance. All manuscripts must be submitted so that they reach the church office no later than Sept. 30, 1975, and they must be delivered by registered mail. The competition is open to all composers of any nationality and without age restriction. The winning composer will be awarded \$1,000 cash, and the winning composition will be presented in performance during the Bi-Centennial Festival of Music at First Baptist Church, Santa Anna, California in May of 1976. Further information may be obtained from Marvel Jensen-Howard, Clarence Mader Memorial Competition, First Baptist Church, 1010 West 17th Street, Santa Ana, Calif. 92706.

Managements

Michael Radulescu, professor of organ at the Academy of Music in Vienna, Austria, will once again tour the U.S. during the month of April. He will open his one-month concert tour with a performance in Providence, R.I. on April 6. His tour includes master classes in Chattanooga, Tenn., the University of Kansas, Lawrence, and at Mankato State University in Minnesota. He will make two appearances in Los Angeles, the first at the University of California at Los Angeles on April 24, and the second at St. John's Episcopal Church on April 25. Mr. Radulescu is represented in this country by Lilian Murtagh Concert Management.

Jane Parker-Smith, English organist, will make her first U.S. and Canadian recital tour in November and December of 1975 under the representation of Arts Image, Ltd. concert management. A native of Northampton, she graduated from the Royal College of Music with major studies in organ, piano, harpsichord, and cello. Scholarships from the Martin Musical Scholarship Fund and the French government enabled her to study later with Nicolas Kynaston and Jean Langlais. In 1970 she was awarded the Alice Bonwick Bequest from the Royal College of Organists, and in the same year she won top prize for organ performance at the Royal College. Her London debut was at the Royal Albert Hall in 1972 under the sponsorship of the BBC. The 24-year-old artist records for MPP/EMI, and she has performed in France and Switzerland as well as throughout the United Kingdom.

The Scholars, an English vocal ensemble, will make their North American debut in December, 1975 under representation of Arts Image Ltd. concert management. Founded in 1969, the group found its name in the fact that each member was a former choral scholar at King's College, Cambridge University, England. The group added a female voice in 1972 to expand its repertoire. Members of the group include Shelagh Molyneux, soprano; Nigel Dixon, alto; Robin Doveton, tenor; Michael Leighton Jones, baritone; and David Van Asch, bass. The group performs works including medieval music, madrigals, glees, folk songs, spirituals, and vocal jazz.

Alvin Lunde has joined the list of artists represented by Samira B. Byron Management of Arlington, Virginia. An organist and harpsichordist, Mr. Lunde received his bachelor's degree in 1959 from St. Olaf College, Northfield, Minnesota, and the master's degree from the Yale School of Music in 1962. He attended the Fountainebleau School in France where he studied with Nadia Boulanger, and he studied for three years in Munich with Karl Richter and Lili Stedemann. Mr. Lunde has been organist and choirmaster at the First Baptist Church in Washington, D.C. since 1966, and he founded the Bach Orchestra in Washington in 1968.

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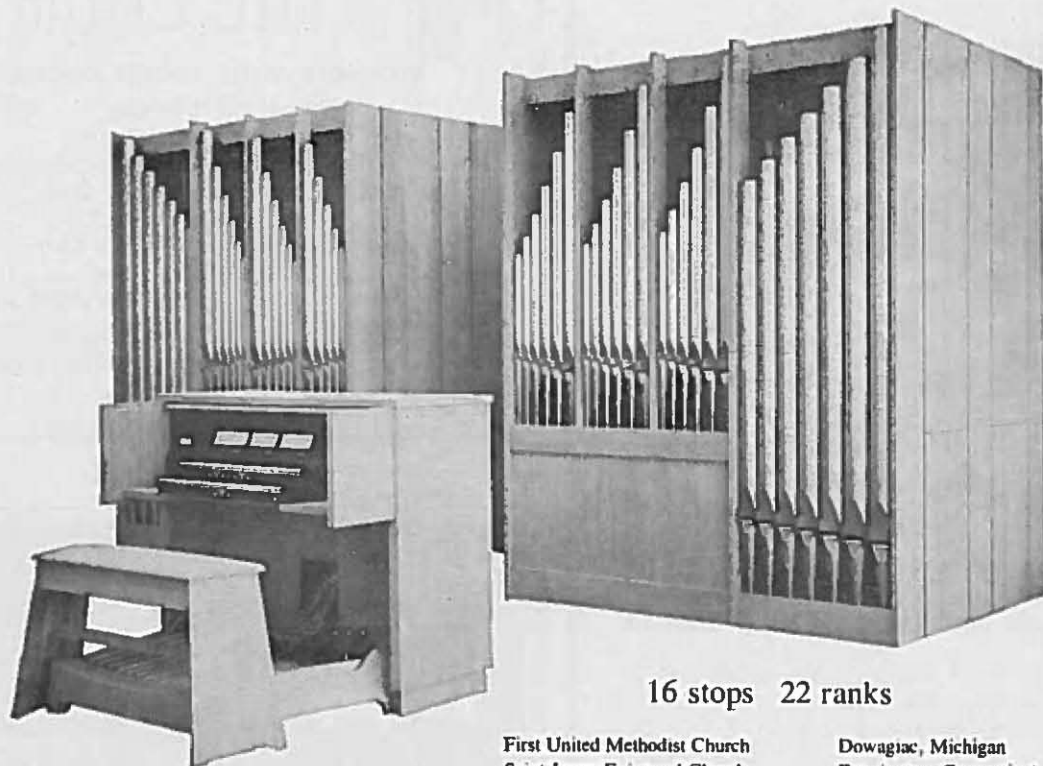


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The complete organ works of J. S. Bach are being performed in two locations this year. Klaus Kratzenstein, faculty member at Rice University in Houston, Texas, has been performing them in a series of 15 concerts begun in September of 1974, and finishing in April of this year. He is using the new Rieger organ at St. Vincent De Paul Church, Houston, and the Andover instrument in Rice University Chapel.

The second series is a set of 12 concerts sponsored by the Faculty of Music at the University of Western Ontario, London, Ontario, Canada during January, February and March. Performers in this series held at First-St. Andrew's United Church and at the University include George Black (Huron College), Guy Bovet (Switzerland), Barrie Cabena (Wilfred Laurier U.), Larry Cortner (U. of Western Ontario), Eugene Gmeiner (Acadia U.), Karl Hochreiter (Berlin, Germany), John McIntosh (U. of Western Ontario), Hugh McLean (U. of Western Ontario), and Jan Overduin (London, Ontario); as well as the following students at the U. of Western Ontario: Mary Grunig, Rod McAvoy, Paul Poppy, Bill Quartel, Marc Ross, and Philip Shantz.

Clarence Watters, now retired from his position as organist at Trinity College, Hartford, Connecticut, continues to play the works of his teacher, the late Marcel Dupré in concert. He played Dupré's complete "Passion Symphony" and the three Preludes and Fugues, opus 7, at the First Presbyterian Church, Lancaster, Pa. on February 25th, and at the Shrine of the Immaculate Conception in Washington D.C. on February 11th. The same program is being performed this month at Trinity College in Hartford on March 7, and at the Church of the Heavenly Rest in New York City on March 17th.

St. John's Cathedral in Jacksonville, Florida, will sponsor a Bach Festival on May 10 and 11, 1975. Organist and choirmaster Thomas Foster will lead the cathedral choir and orchestra in performances of cantatas 189 and 51, the motet "Lobe den Herren," and the Easter Oratorio.

Here & There

The Munich Boys Choir under the direction of Fritz Rothschuh, will make a concert tour of the U.S. and Canada from March 16 through April 30. John B. Shallenberger, president of the Shallway Foundation, will serve as tour manager and interpreter. Concerts will be held in Wilkes Barre, Indianapolis, Milwaukee, Chicago, Omaha, Fort Wayne, St. Louis, and Akron during March. In April the choir will perform in Pembroke and Timmins, Ontario; Winnipeg; Edmonton; Saskatoon; Lethbridge; Cranbrook, B.C.; Weyburn and Prince Albert, Saskatchewan; The Pas, Manitoba; Dryden, Wawa and Chapleau, Ontario; St. Johns, Gander, Grand Falls, and Corner Brook, Newfoundland. Exact concert times and names of concert halls in specific cities may be obtained from Shallway Foundation, Connellsville, Pa. 15425.

The Way of Jesus, a new oratorio by Alan Hovhaness was given its world premiere at St. Patrick's Cathedral, New York City on February 23rd. The choir of the cathedral and the All City Concert Choir combined with the American Symphony Orchestra under the direction of Laszlo Halasz in the performance of the 78-minute work which also featured soprano Eva Marton, tenor Brian Donehue, and bass-baritone Ara Berberian. The work was commissioned by the Nassau County Office of Cultural Development in cooperation with the New York State Council on the Arts. The composition is an attempt to convey the spirit of contemporary religious feeling as expressed by today's youth, and it uses three solo guitars in the scoring.

Anita Eggert Werling, faculty member of Western Illinois University, gave a lecture-recital on the organ sonatas by Paul Hindemith at the University on January 19th and 20th. She played all three sonatas as part of the program.

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A Post-Convention Master Class on Messiaen, given by Clyde Holloway, will be sponsored by the San Jose Chapter of the AGO on Friday, June 27 at the First Methodist Church, Palo Alto, California. This will be the day following the Far Western Regional Convention of the AGO held in the San Francisco Bay Area June 22-26. Persons wishing to perform in the class are invited to send applications to Professor Herbert Nanney, Department of Music, Stanford University, Stanford, CA 04305 by May 1, 1975. Registration for the full-day class on the performance of the works of Messiaen will be \$15.

A Service of Electronic Music with Sermon was presented as the 11 a.m. service at Emmanuel Episcopal Church, Baltimore, Maryland on February 2nd. Organist Verle Larson played three organ Psalms by Heinz Werner Zimmermann for the prelude and Messiaen's "Outbursts of Joy" for the postlude. Choirmaster Merrill German lead the church's choir in works for choir, organ and electronic tape by Richard Stewart, Daniel Pinkham, and Richard Felciano, as well as works by Alan Stout and Calvin Hampton. Dr. Alfred B. Starratt, the church's rector, was the preacher for the service.

Schirmer Books, a new music books division of Macmillan Publishing Company, Inc., made its debut in January of this year. Devoted exclusively to books, the new division is independent of G. Schirmer, Inc., music publishers. Schirmer Books has bought G. Schirmer's entire back list of books, and the elder company will now publish only scores and sheet music. Both Schirmers are owned by Macmillan Incorporated.

The American Organ Supply Company, Milwaukee, Wisconsin, is continuing business under the ownership and direction of family members of the late Edmund Sobczyk, former owner and founder of the company. Mr. Sobczyk died in December of 1974, and many readers have asked about the company following notice of his death in the February issue.

Virginia Intermont College in Bristol, Virginia, sponsored a keyboard workshop for high school students on January 25th. Pianist Kenneth Huber and organist Stephen Hamilton conducted the events which included a lecture-demonstration on expressive piano playing and workshop lessons on both piano and organ. The two faculty members also presented a recital in which Mr. Huber played a sonata by Beethoven, and Mr. Hamilton played organ works by Bach, Drischner and Langlais on the college's Flentrop organ.

The 100th Birthday of Albert Schweitzer was celebrated in a special university convocation at Southern Illinois University, Carbondale, Illinois on Jan. 25. The American Kantorei, under the direction of faculty member Robert Bergt, sang Motets I and III. Marianne Webb, another faculty member, played the Fugue in E-flat major, and several readings about and by Albert Schweitzer were included in the program. All of the program notes were from Schweitzer's book on J. S. Bach.

James Bursen, trumpeter, and Robert Luther, organist, assistant professors of music at the University of Evansville, were invited to perform a series of trumpet and organ concerts in England during February and March. The concerts were a cooperative venture by the U. of Evansville, its British Study Centre at Harlaxton, Grantham, the University of Leicester, the City of Leicester College of Education, and the churches in Louth, Leicester, Grantham and Nottingham where the performances took place.

A Baldwin Multi-Wave electronic Instrument has been installed in the Cincinnati, Ohio, Music Hall, where it made its debut in October of 1974. It was a gift to the city by the Ralph Corbett Foundation for the use of the Symphony, the May Festival, Opera and Ballet. The first performance in which the new instrument was used featured Thomas Schippers as both conductor and organ soloist in Poulenc's Concerto for Organ, String Orchestra and Timpani.

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Langlais

(Continued from p. 6)

ing about his modal compositions, Bingham says beautifully,

"That Jean Langlais, standing today in the very top rank of French composers, could, as it were, 'unbend' from the lofty, more complex and strikingly dissonant style of such genial compositions as the 'Hommage to Frescobaldi,' 'Acclamations,' or his magnificent 'Fête,' and here give us this wonderfully limpid music in terms so accessible, is a convincing sign of his greatness."

The works which have been published in French are no more numerous than those in English. They consist of four articles by Langlais' long-time assistant, associate, and friend, Pierre Denis (the last one having appeared in 1961, containing 14 pages on the subject); a thesis by Patrick Giraud on Gregorian chant in Langlais' organ works; several short articles by Langlais himself, describing his American tours and sharing some personal viewpoints; a few words in books by Norbert Dufourcq and Roger Thomas Machabey and in an article by Claude Rostand; and, leaving the best until last, the recent thesis by Marie-Louise Jacquet, published last year in *l'Orgue*.⁴

Jacquet's thesis is the only really comprehensive study in French, which carries added weight because of her close, personal friendship with the composer during the last seven years. Her thesis is lengthy, well-organized, well-written, but not exhaustive. She lacks the musical background (unlike Melvin West) to write with authority and to be able to place Langlais' work into proper perspective. Nevertheless, her study has been profitable and her thesis should be a necessary addition to any library.

Of great value is her table of the complete works of Langlais for every medium, as well as a table of the works which use organ and other instruments, and finally a separate table for his organ works, their dates of composition, first performances, dates of publication, and publishers. She has omitted nothing and the information contains no error. It is the only complete, correct listing of the organ works through 1972.

In spite of some errors in the bibliography, it is inclusive of all the major secondary sources of information. It is evident from a reading of Jacquet's thesis that she was unable to obtain the American dissertations before writing her own. Her work contains touching anecdotes and personal insights which when read together with West's study present a clear and undistorted picture of both the composer and his works.

Much is left undone. West's detailed analysis should be continued to include the works from 1957 to 1974. Thomerson's work correcting the printed scores will soon be updated to include the music of the last 12 years. A complete biography filled with anecdotes from Langlais' musical world, and personal insights from those who know him well has yet to appear.

A thesis might yet be written on Langlais' use of independent themes, their meaning and derivation. An entire personal history of the composer could be discovered by decodifying the themes which have been fabricated in his own personal system for use in his own music.

One single work unifying and updating the existing material would be a major contribution to music history and to musicians who are anxious to explore Langlais' music.

Before terminating this survey it should be noted that in April of 1974 Langlais premiered at the Cathedral of Notre Dame de Paris a new work for organ entitled *Cinq Méditations sur l'Apocalypse*. Many of the features of his style which we have discussed are used in these five pieces; but in spite of familiar forms, themes, and passage-work, one hears new harmonies, much more dissonant than in any of his previous music, new rhythms, at times destroying all sense of meter, new melodies, less tonal, and new registrations, sharply contrasting. These new pieces are free from many of the self-imposed restrictions of Langlais' earlier works, but bound closer by others (the first piece is a tightly-knit fugue), in-

initely more subtle, more intuitive, and more intellectual. Their spirit is mystical and their mood is simplicity.

In-depth study of this latest work and ones which will come in the future will help answer questions as to where this new style of composition will lead. It will be interesting to notice if these works will mark a pivotal turn in Langlais' compositional development. If the composer's recent heart attack has brought inspiration and vision in ways unknown to us, we are the beneficiaries, for it seems from our present perspective, however limited, that profound thought and creative newness will surely produce an undeciphered language rich with meaning.

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¹ West, Melvin, "The Organ Works Of Jean Langlais," unpublished dissertation (D.M.A.), Boston University, 1959.

² Nyquist, Roger, "The Use of Gregorian Chant in the Organ Music of Jean Langlais," unpublished dissertation (D.M.A.), Indiana University, 1968.

³ Kurr, Doreen Barbara, "The Organ Works Of Jean Langlais," unpublished dissertation (D.M.A.), University of Washington, 1971.

⁴ Thomerson, Kathleen, "Errors in the Published Organ Works of Jean Langlais," *A.G.O. Quarterly* 10: 47-54 (April, 1965).

⁵ Lord, Robert S., "Sources of Past Serve Langlais in Organ Works," *Diapason* 50: 24 & 24 (January and February, 1959).

⁶ Lord, Robert S., "Organ Music of Jean Langlais — Comments on Performance Style," *The American Organist* 51: 27-32 (January, 1968).

⁷ Bingham, Seth, "The Modal Writing of Langlais," *The American Organist* 41: 252 (July, 1958).

⁸ Jacquet, Marie-Louise, "Jean Langlais — Un Indépendant," *Cahiers et Mémoires de l'Orgue* No. 144 bis, 1972, 79 pages.



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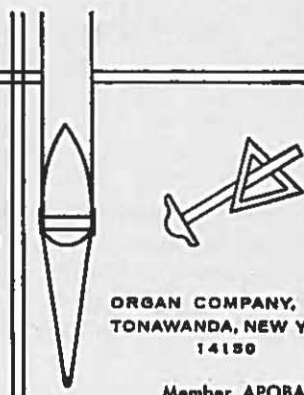
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(Continued from p. 12)

would seem redundant since a "ff" sign was placed at the beginning of the passage. Perhaps his intent was a special accenting. If orchestrated this section might begin with a rather large orchestral sound, predominated by 8' or fundamental pitch — perhaps the use of some brass for the theme in the bass. At the "col 8 and 16" in the left hand perhaps a combination of woodwinds would be added including flutes and piccolos playing in the different octaves. Or perhaps some of the instruments (perhaps the violins) already sounding would merely move into higher octave doublings. Either of these possibilities would create a clear and intensely precise rhythmic effect for the 16th notes. A combination of trumpets and trombones might possibly execute the octaves of the theme in the right hand, m. 80, in antiphony with brass in the bass in mm. 81 and 82. At m. 83 the octave-playing instruments are asked to return to 8' pitch or be removed.

This section provides a difficult problem to solve, but the important thing to remember is that we must try to get into the musical concept behind Schoenberg's directions in the score and understand the music from that perspective. Many solutions are workable, but perhaps only a few of those may be closest to the concept behind his directions. Once the basic concepts are established some registrational choices can be made. Analysis and careful thought about the music are most important steps. Using the above orchestral scheme, it becomes clearer that Schoenberg imagined a special accenting in mm. 80-83 of two different sorts. The essential idea in these measures (79-83) is one of a louder dynamic with some kinds of special intensity in mm. 80-83. The "ff" means a louder kind of sound, and the "col 8 and 16" suggests a more intensified kind of accenting. Perhaps the use of a reed in the pedal would be significant for m. 81 and perhaps a reed, similar in color and volume could be used for the right hand and pedal passages. Then for the "col 8 and 16" perhaps a higher-pitched mixture might be added for the special intensity required.

The complex structure of Variation 10 creates some interesting interpretive problems to solve. To clearly delineate at least one theme from its inversion and the other themes it is possible to play the Variation 1 theme of mm. 121-124 on a light reed sound, perhaps with other light 8' stops. The other themes could be played on a separate manual on a Principal 8' or something very clear. The three 32nd notes at the end of m. 122 would then be played on the Principal 8' sound. In 123 the E \sharp is a member of both the Variation 1 theme and the inversion of the Recitative. It should be played upon both sounds at once. But perhaps it is best brought out on the reed sound to provide continuity for that line. The next five notes are played on the Principal 8' sound as they are not part of the Variation 1 theme. Then the following seven notes return to the reed sound, as they are part of the theme. The rest of the left hand in m. 124 would then go to the Principal 8' sound as it is contrapuntal material and not related to the themes. In m. 125 a "col 8" is asked for, and one can add some 4' Flute stops to the left hand. At the "col 8 and 16" in m. 126, a 4' and 2' stop can be added to the right hand while the 4' stops are removed from the left hand. In m. 127-128 Schoenberg asks for two right hand phrases to be *octrava*. The octaves in mm. 127-128 are practically impossible at the *accelerando*, and could be played using a combination of *octrava* and 4' and 2' stops playing only one of the lines of notes. In mm. 128 and 129 a 4' stop is added once again for the left hand and the 8' reed removed for this chordal material which is not thematic.

Regarding the pedal in this variation: one can use only an 8' basis in mm. 125-127, playing the octaves as written in the new edition. Or one may use a 16' basis playing only the top notes of the octave, as Weinrich suggested in his edition. The single B \flat in m. 124 requires a 16' stop. In mm. 128-130 only the 8' basis should be used. The notes should be sounded as notated. In mm. 125-130 one might have the Principal 8' of the manual division coupled to the pedal as its material is part of the thematic material played using that stop all along. The light reed could be cou-

(Continued, page 20)



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Schoenberg

(Continued from p. 19)

pled to the pedal in m. 130 (and the other manual division coupler removed) as the four 8th notes in the bass are again part of the Variation 1 theme originally exposed on the reed.

In m. 131 another stop crescendo is possible in the second half of the bar. A *rallentando* and a large *crescendo* from "pp" to "ff" is asked for. This can be done by the crescendo pedal affecting only the Swell or the Positive. Both hands may be on the one manual, but the *crescendo* is not as large as if one were playing on the Great. It should be a decisive *crescendo* but not a major one. That comes in the next measure. The stop *crescendo* in m. 131 may also be done by having an assistant draw on stops prior to each 8th note chord in the right hand. I prefer this because one can control the type of color and intensity much more. I prefer not to use all of the Swell reeds at this *crescendo* because they are generally needed in more dramatic places later. But the addition of 4's, 2's mutations, mixtures and one light reed — if this is on a clear, well-voiced organ — expands the sound well beyond the original 8' pitch. The *accelerando* and *molto crescendo* of the last measure of the variation require a rather fast addition of stops for which the crescendo pedal works well. I begin the *crescendo* just after the E₃ in the right hand, adding a light reed first to clearly mark the beginning of this sudden rise in intensity.

A comparison of the two editions reveals a misconception which would lead to a misinterpretation in the Weinrich edition. It is clear in the new edition. Example 25 shows the *Prestissimo* of the cadenza with its "col 8" and "col 16" directions again. Looking at the Weinrich edition we can see that he removed all of the "col" directions. The registration he suggests for the passage does not follow the directions indicated by the "col" signs. Notice also that he places three 32nd note pitches in the right hand on a separate manual and isolates the pedal theme in the left hand in a solo capacity. This appears satisfactory from the standpoint of soloing out a thematic element. However, look at the new edition. Schoenberg asks for "col 8 and 16" in the right hand for the second two of each set of four 32nd notes. In the left hand he asks for "col 8", or one octave above the given pitches for the first two 32nd notes of each set of four. In addition he asks for these pitches to sound one octave below the given pitches as well. Thus, Schoenberg is asking for something different for each hand. To change the separation of the note groups on the two divisions other than he specified would create quite a different effect. My interpretation of his basic concept at this place is that he wanted the left hand to sound at the 16', 8' and 4' pitches, while the right hand is providing a higher intensity both by higher pitch registers and the use of two octaves above the given pitch (8', 4' and 2'). He wants the left hand to be heavier and lower, and he wants the right hand to be higher, and perhaps brighter.

Vernon de Tar

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Notice too, that the previous dynamic markings show a "ff" for the right hand and a "fff" for the left hand. The new edition places these dynamics by the voices they serve, as did Schoenberg's original. The Weinrich edition is misleading by placing the "fff" in the center of the staff. The left hand can perform on the Great division with reeds from that division or coupled in from elsewhere to provide 16', 8' and 4' pitches as well as strength. The right hand can perform on the Positiv or another clear division using flues 8', 4', 2' and perhaps some upper work to define the distinction between the two parts. Balance between the two hands will decide how much upper work is necessary.

Looking once more at the division of the sets of four 32nds into two and two, and listening to this registration, the effect is one of resonance. The four 32nds in each group are all echoing the Pedal theme, as well as being a sequence of the Recitative motive in themselves. Divided two and two, the top two pitches provide an upper resonance over the lower two notes. Of course, the lowest of the four (the Pedal theme) is accented by being sustained in 8th note form.

With regard to the last page of the fugue, I must make it clear that there is not an easy or expedient way to accomplish the *crescendos*. The best way I have found is to use assistants and have them draw on stops rhythmically on every quarter beat. The first *crescendo*, beginning in m. 202, reaches a "ff" but diminishes to "pp". This must be made clearly louder than the final one which reaches only a "f". A *crescendo* pedal would not accomplish the

job. One way to do it is to couple Positiv and Great and add stops to the two divisions, including some reeds. The stops are removed in the reverse order to that in which they were brought on for the *diminuendo*. The stop reduction should observe the slurs in mm. 204 and 205, and reduce every two beats beginning with the third beat of m. 204. The second *crescendo* can be from the same divisions or could involve two other divisions, or the Great with another division other than the Positiv. This final *crescendo* should not be as bold as the preceding one and perhaps should not use reeds, or at least not the strong reeds used previously. The real climaxes of the work were in the cadenza and in mm. 194 to 197, but not here at the close. The stops can be added in a smooth order from lowest to highest with reeds at the last, and reduced in the reverse order following the procedure used after the first *crescendo*.

I hope that what insight I have offered and the ideas I have relayed regarding interpretation can lead to further considerations in a like manner. Schoenberg's *Variations* are rich in ideas and musical meaning. It will take several generations of musicians studying the work before its subtleties and inner secrets are fully comprehended. Interpretive questions will, or should, arise continually and be re-examined. This work has captivated my interest for several years and will continue to do so for many more. Every time I perform the work it is like sharing a warm relationship with an old friend, but a friend about whom I am continually learning new things. In this way a work of art continues to share its meaning with both performer and listener.

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CALENDAR

5 MARCH

Dorothy D Ferguson, Christ Church Cathedral, Hartford, CT 11:40 am
Janet Frank, soprano, Interchurch Center, New York, NY 12:05 pm
Works by Byrd, St Thomas Church, New York, NY 12:10 pm
Mark Westcott, piano, St Paul's Chapel, Trinity Parish, New York, NY 12:30 pm
Walter Turnbull, tenor, Chapel of the Intercession, New York, NY 12:30 pm
August Humer, St Paul's Catholic Church, Clifton, NJ 8 pm
Pocono Boy Singers, Atonement Lutheran, Wyomissing, PA 7:30 pm
Virgil Fox, Valley H S, New Kensington, PA 8:30 pm
Musica Sacra, Johnson Memorial Church, Huntington, WV 12:20 pm
Kim R Kasling, Mankato State College, Mankato, MN 8 pm
Michael Murray, University Christian Church, Fort Worth, TX 7:30 pm

6 MARCH

Edward Thompson, St. Thomas Church, New York, NY 12:10 pm
David Graf, Grace Church, New York, NY 12:30 pm
Clyde Holloway, Trinity Church, New York, NY 12:45 pm
Kenneth and Frances Bruggers, duo harpsichord and dance, Western Carolina U, Cullowhee, NC 8 pm
Schola Cantorum, F Telschow, dir; Valparaiso U, IN 8:15 pm
American Choral Director's Association, national convention, St Louis, MO (thru Mar 8)
Renaissance music, Chamber Singers, Robt H Young, dir; Baylor U, Waco, TX 8:15 pm

7 MARCH

Paul Jenkins, Memorial Church, Harvard U, Cambridge, MA 8:30 pm
August Humer, Milton Academy, Milton, MA
Clarence Walters, Trinity College, Hartford, CT 8:15 pm
Buffalo State U Chamber Singers, G Burton Harbison, dir; St Paul's Cathedral, Buffalo, NY 12:05 pm
Steven Spoon, St John's Episcopal, Detroit, MI 12:15 pm
Heinz Wunderlich, First Presbyterian, Nashville, TN
James Moeser, Chapparral H S, Anthony, KS
Gerald Frank, Oklahoma City U, Oklahoma City, OK 8 pm
Wilma Jensen, for Ponca City, OK AGO
Michael Murray, U of Texas, Austin 8 pm

8 MARCH

Robert Baker, AGO masterclass, First Church, Wethersfield, CT 10 am
Virgil Fox, Queens College, Flushing, NY 8:40 pm
Pocono Boy Singers, Christ Lutheran, York, PA 8 pm (also Mar 9 at 11 am)
Organ Concerto by Poulenc, Marilyn Keiser, Asheville Symphony, Asheville, NC 8:15 pm
Wilma Jensen, AGO masterclass, Ponca City, OK
Catharine Crozier, AGO masterclass, Caruth Aud, Southern Methodist U, Dallas, TX 9 am
Gillian Weir, AGO masterclass, First Methodist, Glendale, CA
David Craighead, First United Methodist, Glendale, CA 8:15 pm

9 MARCH

Gordon Dean, Christ Church Cathedral, Springfield, MA 5:15 pm
Stabat Mater by Pergolesi, Trinity Church, Newport, RI 4 pm
John Holtz, Center Congregational, Hartford, CT 4 pm
Michael Schneider, Trinity Parish, Southport, CT 4 pm
Hugh Allen Wilson, Christ United Methodist, Glens Falls, NY 4 pm
Mass for 5 Voices by Byrd, All Saints Cathedral, Albany, NY 5 pm
August Humer, First United Presbyterian, Cortland, NY
Music for Organ and Orchestra; George Decker, org; Con Amore Orchestra, Ronald Hebert, dir; Grace Church, Utica, NY 6 pm
Evensong, Viscount Montgomery Boys Choir (Hamilton, Ont), John Leek, dir; St Paul's Cathedral, Buffalo, NY 5 pm
U S Coast Guard Academy Choir, Douglas Green, dir; Fifth Ave Presbyterian, New York, NY 11 am; John Obetz with Moog Synthesizer, 3 pm

Mass in G by von Weber, Church of St Mary the Virgin, New York, NY 11 am; Christopher Thornley, 5:30 pm
Mr and Mrs Howard Don Small, organ and voice; Riverside Church, New York, NY 2:30 pm

George Y Wilson, Cathedral of St John the Divine, New York, NY 3 pm
Albert de Rulter, bass, Church of the Holy Name, New York, NY 3 pm
Chamber Music Concert, Madison Ave Presbyterian, New York, NY 4 pm
The Penitent David by Mozart, St. Bartholomew's Church, New York, NY 4 pm
West Side Madrigalists, Lenten Music, Church of the Annunciation, Glendale, New York, NY 4 pm
Donald C Ulm, St Patrick's Cathedral, New York, NY 4:45 pm
Gerre Hancock, St Thomas Church, New York, NY 5:15 pm
Jozef Serafin, St Timothy's Lutheran, Wayne, NJ

John Rose, Kirkpatrick Chapel, Rutgers U, New Brunswick, NJ 8 pm
Kathryn Byers Johnston, piano, Trinity Lutheran, Lancaster, PA 6 pm
The Cross by Elmore, Tenth Presbyterian, Philadelphia, PA 7 pm
Pocono Boy Singers, Zion Lutheran, Sunbury, PA 4 pm
Choir of St James Episcopal, Maurice Murphy, dir; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Haig Mardiroian, Lutheran Church of the Reformation, Washington, DC 3 pm
Kenneth and Frances Bruggers, duo harpsichord and dance, City Hall Aud, Clinton, NC 4 pm
Lyle Hecklinger, Trinity Episcopal, Toledo, OH 4 pm
Frederick Marriott, Northwest Baptist, Southfield, MI 4 pm

Harald Rommler, Concordia Senior College, Fort Wayne, IN 8 pm
Meditations on the Mystery of the Holy Trinity by Messiaen, Clyde Holloway, Second Presbyterian, Indianapolis, IN 3:30 pm
Olivier Messiaen and Yvonne Loriod, pianists; Tabernacle Presbyterian, Indianapolis, IN 8 pm
Xavier Darasse, Valparaiso U, Valparaiso, IN 4 pm

St Matthew Passion by Bach (Pt I); Louisville Bach Society, Calvary Episcopal, Louisville, KY 3:30 pm
Lloyd Davis, Bryn Mawr Community Church, Chicago, IL 3 pm
Lenten music for organ and soprano, Jerome Butera, org; St Gertrude's Church, Chicago, IL 3:30 pm
Dexter Bailey, Trinity Episcopal, Highland Park, IL 3:30 pm
Verily I Say to You by Bach, Grace Lutheran, River Forest, IL 4 pm
Heinz Wunderlich, Grace Methodist, Decatur, IL 4 pm

Albert Lea Cantori Choir, Grace Lutheran, Albert Lea, MN
Carlene Neihart, Sacred Heart Church, Colwich, KS
Brian Jones, Christ Episcopal, Dallas, TX 4 pm
Cherry Creek H S Meistersingers, St John's Cathedral, Denver, CO 4 pm
Cantata 91 by Bach; Psalms 86 and 148 by Holst; St Bede's Episcopal, Menlo Park, CA 8 pm

10 MARCH

Virgil Fox, Red Bank, NJ
Catharine Crozier, Church of the Transfiguration, Dallas, TX

11 MARCH

Robert Knox Chapman, brass ensemble, Christ Church Cathedral, Springfield, MA 5:15 pm
Gerald McGee, Fifth Ave Presbyterian, New York, NY 12:10 pm
Jozef Serafin, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Marilyn Keiser, AGO workshop, All Saints Episcopal, Richmond, VA
"The Rumbling Twenties," AGO program, North United Methodist, Indianapolis, IN 8 pm
Saint Nicolas by Britten, William Rainey Harper College, Palatine, IL 8 pm
Daniel Roth, Plymouth Congregational, Minneapolis, MN
War Requiem by Britten, William Hall Choral, and Orchestra, Music Center, Los Angeles, CA 8 pm

12 MARCH

Ruth B Woodend, Christ Church Cathedral, Hartford, CT 11:40 am

Hear My Prayer by Mendelssohn, St Thomas Church, New York, NY 12:10 pm
Chamber Music Concert, All Saints Church, New York, NY 12:30 pm
Edith Eisler, violin; Betty Rosenblum, piano, St Paul's Chapel, Trinity Parish, New York, NY 12:30 pm
David J Hurd Jr, Chapel of the Intercession, New York, NY 12:30 pm
Peter DuBois, Johnson Memorial Church, Huntington, WV 12:10 pm
Huw Lewis, Hill Aud, U of Michigan, Ann Arbor 8 pm
Klaus Kratzstein, all-Bach, St Vincent de Paul Church, Houston, TX 8 pm
John Rose, Knox Metropolitan Church, Calgary, Alberta

13 MARCH

Steven Rosenberry, St Thomas Church, New York, NY 12:10 pm
Frank Cedric Smith, Grace Church, New York, NY 12:30 pm
Larry King, Trinity Church, New York, NY 12:45 pm
Jozef Serafin, Immaculate Heart Church, Maplewood, NJ 8 pm
Terry Charles, "Latin Fiesta," Theatre Organ Concert, The Kirk, Dunedin, FL 8:15 pm

14 MARCH

Stephen Hamilton, Central Presbyterian, Bristol, VA 8:15 pm
Clyde Holloway, St Paul's Episcopal, Cleveland Heights, OH
Kathleen Thomerson, Eastern Illinois U, Charleston, IL 8 pm

15 MARCH

Pocono Boy Singers, Noroton Presbyterian, Darien, CT 8 pm (also Mar 16 at 11 am)
Newly commissioned works by Vittorio Rieti, Ned Rorem, Frank Wigglesworth and Brian Fennelly; St Luke's Chapel, New York, NY 8:15 pm
Virgil Fox, Baltimore Symphony, Lyric Theatre, Baltimore, MD 8:15 pm
Marilyn Mason, First Congregational, Painesville, OH

Valparaiso University Choir, Grace Lutheran, Glen Ellyn, IL 7:30 pm
Heinz Wunderlich, Brigham Young U, Provo, UT 8 pm
August Humer, All Saints Episcopal, Palo Alto, CA
Noye's Fludde by Britten, First United Methodist, Santa Barbara, CA 7 pm
Cantata 150, Brandenburg Concerto IV by Bach; The Seasonings by P D Q Bach; Biola Chamber Singers and Orchestra, Biola College, La Mirada, CA 8:30 pm

16 MARCH

Requiem by Fauré, Cathedral of St Luke, Portland, ME 4 pm
John Holtz, AGO workshop on contemporary music, Christ Church, Montpelier, VT 4:30 pm
Gillian Weir, St Stephen's Church, Providence, RI
Messiah by Handel, Brick Presbyterian, New York, NY 2:30 pm
Calvary by Francis Westbrook, St Philip's Church, New York, NY 2:30 pm
Creative Music Foundation: multi-media program, Riverside Church, New York, NY 2:30 pm
Ensemble for Early Music, Cathedral of St John the Divine, New York, NY 3 pm
Chamber Music Concert, Madison Ave Presbyterian, New York, NY 4 pm
Requiem by Verdi, St Bartholomew's Church, New York, NY 4 pm
St Matthew Passion by Bach, First Presbyterian, New York, NY 4:30 pm
New York Kantorei, Barbara Lingelbach, dir; St Stephen's Church, New York, NY 4:30 pm
German Requiem by Brahms, Fifth Ave Presbyterian, New York, NY 4:30 pm
Larry King, Chapel of the Intercession, New York, NY 4:30 pm
Douglas L Butler, all-Reger, St Thomas Church, New York, NY 5:15 pm
Stephen Kalarac, Church of St Mary the Virgin, New York, NY 5:30 pm
Vespers Opus 37 by Rachmaninoff, Church of Our Saviour, New York, NY 7:30 pm
The West Side Madrigalists, Lenten Motets, St Peter's Lutheran, New York, NY 7:30 pm
Rejoice in the Lamb by Britten; Mass by Stravinsky; All Saints Church, Princeton, NJ 8 pm
Christopher King, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Requiem by Fauré, St John's Episcopal, Washington, DC 11 am
Yuko Hayashi, All Saul's Church, Washington, DC 4 pm
Requiem by Durullé, Covenant Presbyterian, Charlotte, NC 7:30 pm

Jeanne Rizzo, Christ Lutheran, Fort Lauderdale, FL 8 pm
Mass in G by Schubert, Requiem by Durullé, St Paul's Cathedral, Buffalo, NY 5 pm
Andrew Demassi, harpsichord, Holy Trinity Lutheran, Buffalo, NY 5 pm
Lessons and Anthems for Passiontide, Central United Methodist, Lansing, MI 9:45 and 11 am
Tim Wissler, Redeemer Lutheran, Flint, MI 8 pm
Arthur Lawrence, First Presbyterian, Kalamazoo, MI 4 pm
Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm
James R Metzler, Trinity Episcopal, Toledo, OH 4 pm
St John Passion by Bach, Church of St Paul and the Redeemer, Chicago, IL 3:30 pm
Robert Rayfield, St Paul's United Church of Christ, Chicago, IL 4 pm
Dixit Dominus by Handel, Chicago Chamber Choir; Our Saviour Episcopal, Chicago, IL 7 pm
Ecumenical Choral Workshop, Elmer Thomas, dir; St Mary's Church, Woodstock, IL
George Ritchie, Reorganized Church of Jesus Christ of Latter Day Saints, Lamon, IA 7 pm
St Matthew Passion by Bach, St. Paul's Episcopal, San Diego, CA 8 pm
Angela and Godfrey Hewitt, Christ Church Cathedral, Ottawa, Ontario

17 MARCH

Guenther Kauzinger, Connor Chapel, St Joseph College, West Hartford, CT 8 pm
Gerre Hancock, masterclass, Trinity Lutheran, Trenton, NJ
Heinz Wunderlich, Gainesville, FL

18 MARCH

John Harms Chorus, 35 anniversary concert, St Thomas Church, New York, NY 8 pm
Gilbert Jones, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Seven Last Words by Tournemire, Robert S Lard, Heinz Chapel, Pittsburgh, PA 8:30 pm
Stephen Hamilton, Concord College, Athens, WV 8 pm
Virgil Fox, von Braun Civic Center, Huntsville, AL

19 MARCH

Ann Marcure, Christ Church Cathedral, Hartford, CT 11:40 am
Works by Stanford and West, St Thomas Church, New York, NY 12:10 pm
Chamber music concert, All Saints Church, New York, NY 12:30 pm
Eve Dickens, flute; John Upham, harpsichord and piano; St Paul's Chapel, Trinity Parish, New York, NY 12:30 pm
Lenten Choral Music, Chapel of the Intercession, New York, NY 12:30 pm
Huntington East H S a Cappella Choir, Johnson Memorial Church, Huntington, WV 12:30 pm
Robert Roubos, Toledo, OH
The Munich Boys Choir, Tabernacle Presbyterian, Indianapolis, IN 8 pm
Paul Emmons, Millikin U, Decatur, IL 4 pm

20 MARCH

J Wayne Perry, St Thomas Church, New York, NY 12:10 pm
Bradley Hull, Grace Church, New York, NY 12:30 pm
James A Simms, Trinity Church, New York, NY 12:45 pm

21 MARCH

Requiem by Mozart, Trinity Episcopal, Buffalo, NY 8 pm
Stephen Hamilton, First Methodist, Johnson City, TN 8 pm
Concert Choir of San Angela (Texas), at Boston Ave United Methodist, Tulsa, OK 8 pm

22 MARCH

Messiah (Pts II-III) by Handel, Pocono Boy Singers; Packer Memorial Church, Jim Thorpe, PA 8 pm
Richard Morris and Martin Berinbaum, organ and trumpet; Union College, Lincoln, NE
St John Passion by Bach, Master Chorale, Sinfonia Orchestra, Robert Shaw, dir; Music Center, Los Angeles, CA 8:30 pm

23 MARCH

Messiah (Pt II) by Handel, Trinity Church, Newport, RI 4 pm
Missa Brevis by Kodaly; Most Glorious Lord of Life by Pinkham (premiere); Immanuel Congregational, Hartford, CT 3 pm

Brent Hyton, Hendricks Chapel, Syracuse U, NY 8 pm

Carthage College Choir, John Windh, dir; Holy Trinity Lutheran, Buffalo, NY 10:30 am
Voices from Appalachia (from Alice Lloyd College, Pippa Passes, KY), Abner Grender, dir; St Paul's Cathedral, Buffalo, NY 8 pm
Passiontide Lessons and Anthems, St Stephen's Church, New York, NY 2:30 pm

Mass in B minor (excerpts) by Bach; Madison Ave Presbyterian, New York, NY 4 pm
Messiah by Handel (Lenten portion), St Bartholomew's Church, New York, NY 4 pm
Hartwick College Choir, Fifth Ave Presbyterian, New York, NY 4:30 pm

Anthony Ciucci, St Patrick's Cathedral, New York, NY 4:45 pm
Gillian Weir, St Thomas Church, New York, NY 5:15 pm

Nanciann Parrella, Church of St Mary the Virgin, New York, NY 5:30 pm
German Requiem by Brahms, Church of the Ascension, New York, NY 8 pm

Morgan State College Choir, Nathan Carter, dir; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Requiem by Fauré, Fairfax United Methodist, Fairfax, VA 7:30 pm

Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm
Irene Orr, First Wayne Street Methodist, Fort Wayne, IN 4 pm

Lenten Choral Vespers, Concordia Senior College, Fort Wayne, IN 8 pm
"Requiem: A Death Fantasy," the Howard Hanger Trio; North United Methodist, Indianapolis, IN 8 pm

Clyde Holloway, Western Michigan U, Kalamazoo, MI
Dexter Bailey, org; Dorothy Linden Krieg, soprano; William Diana, baritone; Trinity Episcopal, Highland Park, IL 3:30 pm

Ecumenical Choral Workshop, Elmer Thomas, dir; First Congregational, Crystal Lake, IL
Seven Last Words by Dubois, Boston Ave United Methodist, Tulsa, OK 8 pm

St Matthew Passion by Bach, St John's Cathedral, Denver, CO 4 pm
St John Passion by Bach, St Mark's Cathedral, Seattle, WA 8 pm

William T Stewart Jr, Cathedral of St John the Evangelist, Spokane, WA 4 pm
Coronation Mass by Mozart, Requiem by Durufle; Immanuel Presbyterian, Los Angeles, CA 7 pm

Seven Last Words by Haydn, Covenant Presbyterian, Long Beach, CA 4 pm

24 MARCH
Robert Roubos, Presbyterian Church, Hillsdale, MI
Albion College Choir, Central United Methodist, Lansing, MI 7:30 pm

Clyde Holloway, lecture, Western Michigan U, Kalamazoo, MI

25 MARCH
St John Passion by Bach, St Thomas Church, New York, NY 7:30 pm
Virgil Fox, Revelation Lights, Montclair State College, Montclair, NJ
John Doney, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

Stations of the Cross by Dupré, Michael Haass, St John's Episcopal, Washington, DC 8:30 pm
Three Chorales by Franck, Searle Wright, Christ Church, Cincinnati, OH 12:30 pm

26 MARCH
Richard L Johnson, Christ Church Cathedral, Hartford, CT 11:40 am
Tenebrae Service, Interchurch Center, New York, NY 12:05 pm

Chorales from St John Passion by Bach, St Thomas Church, New York, NY 12:10 pm
Music for Holy Week, All Saints Church, New York, NY 12:30 pm

2nd Leçon de Ténèbres by Couperin; William Lyon Lee, tenor; Richard Toruskin, viola de gamba; John Upham, org; St Paul's Chapel, Trinity Parish, New York, NY 12:30 pm

Tenebrae Service, Church of St Mary the Virgin, New York, NY 8 pm
St Matthew Passion by Bach, St Bartholomew's Church, New York, NY 8:15 pm

Rodney L Barbour, Johnson Memorial Church, Huntington, WV 12:20 pm
Wilma Jensen, First Presbyterian, Arlington, TX
Klaus Kratzenstein, all-Bach; Rice U, Houston, TX 8 pm

27 MARCH
Tenebrae Service, Emmanuel Episcopal, Baltimore, MD 8 pm

28 MARCH
Crucifixion by Stainer, Brick Presbyterian, New York, NY 12:10 pm
Christ on the Mount of Olives by Beetho-

ven, Abyssinian Baptist, New York, NY 8 pm
St John Passion by Bach, Grace Church, New York, NY 8 pm

Tenebrae Service, Riverside Church, New York, NY 8 pm
Stations of the Cross by Dupré, David Bowman; Bradley Hills Presbyterian, Bethesda, MD 8 pm

Betty Milham, Cathedral of St Philip, Atlanta, GA 5 pm
Tenebrae Service, Holy Trinity Lutheran, Buffalo, NY 7:30 pm

4 Motets for Lent by Poulenc, Requiem by Fauré; Fourth Presbyterian, Chicago, IL 7:30 pm
Tenebrae Service, Ebenezer Lutheran, Chicago, IL 7:30 pm

St Matthew Passion by Schütz, St Mark's Episcopal, Evanston, IL 8 pm
Processional for Good Friday, St Mark's Cathedral, Seattle, WA 8 pm

29 MARCH
Pocono Boy Singers, Easter Vigil, St Luke's Episcopal, Lebanon, PA 7:30 pm

30 MARCH
Klavierübung III by Bach, James Johnson, First Church, Cambridge, MA 8:30 pm
Te Deum by Dvorak, St Bartholomew's Church, New York, NY 4 pm

Joe Graffeo, St Patrick's Cathedral, New York, NY 4:45 pm
Easter Oratorio by Bach, Holy Trinity Lutheran, New York, NY 5 pm

James Dale, U S Naval Academy, Annapolis, MD 4 pm
Easter Oratorio by Bach, Holy Trinity Lutheran, Buffalo, NY 8:30 and 10:30 am

Missa Solemnis by Franck, Johnson Memorial Church, Huntington, WV 7:30 pm
Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm

Festival Te Deum by Britten, First United Methodist, Johnson City, TN 10:50 am

31 MARCH
Douglas Reed, lecture-recital on works of Albright, Eastman School of Music, Rochester, NY 8 pm

1 APRIL
David Bruce-Payne, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Jozef Serafin, for Richmond, VA AGO
Rene Saorgin, Pfeiffer College, Misenheimer, NC 8 pm

Robert S Lord, Heinz Chapel, Pittsburgh, PA 12 noon
George Baker III, First Presbyterian, Fort Wayne, IN 8 pm

2 APRIL
David Bruce-Payne, St Paul's Catholic, Clifton, NJ 8 pm
Steven Rapp, Millersville State College, PA 8 pm

Virgil Fox, Louisburg College, Louisburg, NC 8 pm

3 APRIL
Joyce Jones, Richie Jr H S, Sault Ste Marie, MI 8:15 pm

4 APRIL
George Baker III, First Congregational, Columbus, OH
Rene Saorgin, Southside Baptist, Birmingham, AL

Joan Lippincott, Texas Woman's College, Denton, TX 8 pm
David Bruce-Payne, Knox Metropolitan Church, Calgary, Alberta

5 APRIL
Gerre Hancock, AGO masterclass, Norwich, CT 10 am
George Ritchie, RLDS Aud, Independence, MO 8 pm

Jean Lippincott, masterclass, Texas Woman's College, Denton, TX 10 am
Edith Ho, Stadtkirche, Unna, Germany

6 APRIL
Michael Radulescu, Grace Church, Providence, RI 8 pm
Atlanta Boy Choir, Fletcher Wolfe, dir; Sprague Hall, Yale U, New Haven, CT 4 pm

Choir of New College (Oxford, England), David Lumsden, dir; St Thomas Church, New York, NY 11 am and 4 pm
Judith Offen, soprano, Church of the Holy Name, New York, NY 3 pm

James A Simms, Chapel of the Intercession, New York, NY 4:30 pm
William French, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Joseph Stevens, harpsichord, all-Bach; Cathedral of the Incarnation, Baltimore, MD 8 pm
Virgil Fox, Revelation Lights, Duke U, Durham, NC

Jeanne Rizzo, Christ Lutheran, Fort Lauderdale, FL 8 pm
Marilyn Keiser, Westminster Presbyterian, Buffalo, NY 8:15 pm

Pocono Bay Singers, Bethany United Presbyterian, Lancaster, PA 7 pm
Lynne Davis, Central United Methodist, Lansing, MI 4 pm

Wilma Jensen and K Dean Walker, organ and percussion, Tabernacle Presbyterian, Indianapolis, IN 8 pm
University Choir, Gordon Brock, dir; Valparaiso University, IN 8:15 pm

John Rose, Ebenezer Lutheran, Chicago, IL 4 pm
David Bruce-Payne, for Peoria, IL AGO
Anita Werling, First Union Congregational, Quincy, IL 4 pm

Rene Saorgin, Christ Church Cathedral, St Louis, MO 4 pm
Lisa Crawford, harpsichord, Christ Episcopal, Dallas, TX 4 pm

Adams State College Choir, St John's Cathedral, Denver, CO 4 pm
Clyde Holloway, First Congregational, Los Angeles, CA 8 pm

Edith Ho, Nicolaikirche, Bielefeld, Germany; also Levern, Germany

7 APRIL
Michael Schneider, First Congregational, Pittsfield, MA 8 pm
Richard Morris, organ, Martin Berinbaum, trumpet; First Presbyterian, Naples, FL 8 pm

Ted Alan Worth, Iron Mountain, MI 8:15 pm
George Baker III, Wheaton College, Wheaton, IL 8 pm

David Bruce-Payne, St Paul's Episcopal, Pekin, IL
Edith Ho, Ibbenbeuren, Germany

8 APRIL
Robert McDonald, Cathedral of the Sacred-Heart, Newark, NJ 8:30 pm
Winthrop Chorale, Robert Edgerton, dir; Winthrop College, Rock Hill, SC 8 pm

Women's Chorale and Chamber Singers, David A Wehr, dir; Eastern Kentucky U, Richmond, KY 7:30 pm
Michael Radulescu, First Presbyterian, Chattanooga, TN

Wilma Jensen, masterclass, U of Michigan, Ann Arbor, MI

9 APRIL
André Marchal, Alice Tully Hall, Lincoln Center, New York, NY
Virgil Fox, Revelation Lights, Virginia Tech Institute, Blacksburg, VA 8 pm

Michael Radulescu, masterclass, First Presbyterian, Chattanooga, TN
Richard Morris and Martin Berinbaum, organ and trumpet; U of Wisconsin, Green Bay, WI 8:15 pm

Klaus Kratzenstein, all-Bach, Rice U, Houston, TX 8 pm
Jerald Hamilton, First Church of Christ, Scientist, Denver, CO 4 pm

10 APRIL
Mildred Alexander, Theatre Organ Concert, The Kirk, Dunedin, FL 8:15 pm
Rene Saorgin, Louisiana College, Pineville, LA

George M Williams, Community Church, Northfield, IL 8 pm

11 APRIL
David Boe, Memorial Church, Harvard U, Cambridge, MA 8:30 pm
Michael Radulescu, for Greenville, SC AGO
Rene Saorgin, masterclass, Louisiana College, Pineville, LA

Lynn Zeigler, Our Lady of Bethlehem Convent, La Grange Park, IL 8 pm
Herman Pedtke, organ-Scalatron recital, DePaul U, Chicago, IL 8:15 pm

Joan Lippincott, Westminster Presbyterian, Oklahoma City U, OK 8 pm
John Weaver, First United Methodist, Paip Alto, CA 8:15 pm

Jerald Hamilton, Royce Hall, UCLA, Los Angeles, CA
David Bruce-Payne, St Catherines, Ontario

12 APRIL
Atlanta Boy Choir, First Church, Cambridge, MA 8:30 pm
Victor Hill, harpsichord, Williams College, Williamstown, MA (also April 13)

Karl Richter, Alice Tully Hall, Lincoln Center, New York, NY
Michael Schneider, masterclass, First Presbyterian, Burlington, NC

Frederick Swann, Trinity Episcopal, Miami, FL 2 pm
Cantatas 39 and 161 by Bach; Two Motets Opus 93 (world premiere) by Kurt Hessenberg; Mass in G by Schubert; Louisville Bach Society; St Agnes Catholic Church, Louisville, KY 8 pm

Myron Braun, First United Methodist, Perry, IA 7:30 pm
Gerre Hancock, masterclass, First Presbyterian, Ottumwa, IA

Worth-Crow Duo, Lyon, KS 8 pm
Joan Lippincott, workshop, Westminster Presbyterian, Oklahoma City, OK
Douglas L Butler, Delbert Saman, works for 2 organs, First Unitarian, Portland, OR 8 pm

13 APRIL
Ram Island Arts Center Dance Company; Tempest (Jazz-Rock Group); Cathedral of St Luke, Portland, ME 4 pm

David Lumsden, United Church on the Green, New Haven, CT 5 pm
Musica Eterna, E Power Biggs, Catharine Crozier, Thomas Schippers; Alice Tully Hall, Lincoln Center, New York, NY

Pocono Boy Singers, Tipton Lutheran Church Home, Tipton, PA 3 pm
Jozef Serafin, Market Square Presbyterian, Harrisburg, PA

Reginald Lunt, Trinity Lutheran, Lancaster, PA 6 pm
Reynaldo Reyes, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

John Marcellus, trombone; Haig Mardirosian, org; Lutheran Church of the Reformation, Washington, DC 3 pm
New Hanover H S Choirs, Jane Price, dir; First Presbyterian, Wilmington, NC 5 pm

Michael Schneider, First Presbyterian, Burlington, NC 5 pm
Dale Peters, First United Methodist, Brevard, NC 3 pm

Samuel J Swartz, for Rochester, NY AGO
Jack Ruhl, First Wayne Street Methodist, Fort Wayne, IN 7:30 pm

William Kuhlman, Faith Lutheran, Glen Ellyn, IL 7:30 pm
Dexter Bailey, Trinity Episcopal, Highland Park, IL 3:30 pm

Theodore W Ripper, First United Methodist, Decatur, IL 4 pm
Gerre Hancock, First Presbyterian, Ottumwa, IA

Carlene Neihart, St Phillip's Episcopal, Joplin, MO 7 pm
Susan Ferré, Norma Stevingson, organ and harpsichord, Christ Episcopal, Dallas, TX 4 pm

It's Getting Late, folk-rock oratorio; La Jolla Presbyterian, La Jolla, CA 7:30 pm
David Bruce-Payne, Christ Church Cathedral, Ottawa, Ontario

14 APRIL
John Holtz, AGO lecture on contemporary music; Our Lady of Lourdes Church, Gales Ferry, CT 6:30 pm

Wolfgang Rübsum, Southern Methodist U, Dallas, TX
Ted Alan Worth, Redfield, SD 8:15 pm
George Baker, All Saints Episcopal, Pasadena, CA 8:30 pm

15 APRIL
Phyllis Bryn Julson soprano, Donald Sutherland, org; Hendricks Chapel, Syracuse U, Syracuse, NY 8 pm

Samuel J Swartz, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
David Bruce-Payne, Elon College, NC

David Lowry, "Music for Church Weddings," Winthrop College, Rock Hill, SC 8 pm
Jozef Serafin, St Paul's Cathedral, Pittsburgh, PA

University Singers, Concert Choir, Chamber Singers, Eastern Kentucky U, Richmond, KY 7:30 pm
Three Organ Sonatas by Hindemith, lecture-recital, Anita Werling, Faith Presbyterian, Monmouth, IL 8 pm

Virgil Fox, U of Wisconsin, Stevens Point WI 8 pm
Rene Saorgin, Plymouth Congregational, Seattle, WA 8 pm

Deadline for this calendar was February 10.

MARTHA FOLTS
Traditional
Recitals:
Avant-garde
Music Dept., Iowa State University
Ames, Iowa 50010

ORGAN RECITALS

JOHN HUSTON
FIRST PRESBYTERIAN CHURCH
TEMPLE EMANU-EL
New York City

ELLEN KURTZ
JACOBSON
M.Mus. A.A.G.O.
Concord, California

SHARON KLECKNER
House of Hope
Presbyterian Church
St. Paul, MN 55105
Recitals

Arthur LaMirande
Church of the Holy Name of Jesus
New York, N.Y. 10025

RICHARD W. LITTERST
M. S. M.
SECOND CONGREGATIONAL CHURCH
ROCKFORD, ILLINOIS

Eric McDonald
Hon. FRSCM
Saint Louis, Missouri 63115

FREDERICK L. MARRIOTT
ORGANIST — CARILLONNEUR
KIRK-IN-THE-HILLS
BLOOMFIELD HILLS, MICH. 48013
Organist, The Detroit Symphony

HAROLD MUELLER
F.A.G.O.
Tinity Episcopal Church
Temple Sherith Israel
San Francisco

CARLENE NEIHART
St. Andrew's Episcopal Church
Meyer and Wornall
Kansas City, Missouri 64113

frank a. novak
HOLY TRINITY LUTHERAN
CHURCH
1080 Main
Buffalo, N.Y. 14209

Jack Ossewaarde
St. Bartholomew's Church
New York

FRANKLIN E. PERKINS
Ph.D.
The Ladue Chapel
The John Burroughs School
St. Louis, Missouri

d. deane
hutchison
portland, oregon

KIM R. KASLING
D.M.A.
Western Michigan University
First Congregational Church
Kalamazoo, Michigan

GEORGE E. KLUMP
DIVISION OF THE ARTS
DALLAS BAPTIST COLLEGE
DALLAS, TEXAS 75211

ARTHUR LAWRENCE
Doc. Mus. Arts, A.A.G.O., Ch.M.
Saint Mary's College
Notre Dame, Indiana 46556

David Lowry
School of Music
Winthrop College
Rock Hill, South Carolina 29733

William MacGowan
Bethesda-by-the-Sea
Palm Beach, Florida

Hinson Mikell
Recitals
St. Paul's Episcopal Church
Old York and Ashbourne Roads
Elkins Park, Pennsylvania 19117

WILLIAM H. MURRAY
Mus. M F.A.G.O.
Church of the Mediator
Chicago, Ill.

NORLING
St. John's Episcopal Church
Jersey City Heights New Jersey

JOHN KEN OGASAPIAN
Saint Anne's Church
Massachusetts State College
Lowell

RICHARD M. PEEK
Sac. Mus. Doc.
Covenant Presbyterian Church
1000 E. Morehead Charlotte, N. C.

ARTHUR A. PHILLIPS
AAGO Ch.M. F.T.C.L.
St. Albans Congregational Church
172-17 St. Albans, N.Y. 11434

Robert Anderson — North United Methodist, Indianapolis, IN Jan 19: Improvisation on Victimae paschali, Tournemire; Concerto del Sigr Blamr, Walther; Psalm Prelude 1/1, Howells; Sieges'eier opus 145/7, Reger; Choral in B minor, Franck; Variations on America, Ives; Crucifixion, Resurrection (Passion Symphony), Dupré.

Mededith E Baker — Cathedral of the Incarnation, Garden City, NY Mar 16: Ciacona in F minor, Pachelbel; Nun bitten wir, Buxtehude; Kommst du nun, Sheep may safely graze, Jesu joy of man's desiring, Toccata in F, Bach; Sonata II, Hindemith; Picardy, Baker; Fantaisie, Franck; Litanies, Alain.

Ronald E Ballard — Pufaski Heights United Methodist, Little Rock, AR Jan 14: God of the Expanding Universe, Felciano; When the Morning Stars Sang Together, Pinkham; Prelude for Organ and Tape, Stewart; Quodlibet SF42569, Bielawa. Included lecture on music for organ and electronic tape.

Bruce Bengtson — student of Robert Anderson, senior recital, Southern Methodist U, Dallas, TX Jan 27: Toccata in D minor, Buxtehude; Trio Sonata in C minor BWV 526, Bach; Parfite on Wachtel auf, Distler; Dialogue, Marchand; Naiades, Vierne; Fantasy on Halleluja Gott zu loben, Reger.

Frederick Burgomaster — St Paul's Cathedral, Buffalo, NY Jan 24: Fantasy on O heiligste Dreifaltigkeit, Schroeder; Psalm Prelude 1/1, Howells; Wo soll ich fliehen hin, Meine Seele erhebt den Herren, Ach bleib bei uns, Bach; Toccata (Sym V), Widor.

David Britton — Rollins College, Winter Park, FL Jan 26: Dipyque Liturgique, Grunenwald; Sonata in D, Carvalho; Prelude and Fugue in 3 minor BWV 544, Bach; Sonata III, Hindemith; Leonardo (Sagas), Guillou; Allegro (Sym VI), Widor.

Michael Burke — St Paul's Cathedral, Buffalo, NY Jan 31: O Lord my God, J C Bach; 3 settings O Lord my God, J S Bach; Andante KV 616, Mozart; Choral opus 37/4, Jongen.

Herbert Burtis — Michigan State U, East Lansing, MI Jan 14: Sonata, Krenek; Fugue in A-flat minor, Prelude and Fugue on O Traurigkeit, Brahms; Sketch in D-flat, Sketch in F minor, Schumann; Adeste Fidelis, Ives; Variations on a Recitative, Schoenberg.

Carol Chase — graduate recital, U of Kentucky, played at Transylvania U, Lexington, KY Jan 13: Prelude, Fugue and Chaconne, Buxtehude; Les Bergers, Le Verbe, Dieu parmi nous, Messiaen; Toccata, Adagio and Fugue, Bach; Choral in A minor, Franck.

Emily Cooper-Gibson — U S Naval Academy, Annapolis, MD Jan 26: Chaconne in G minor, L Couperin; Récit de Chromhorne (Convents Mass), Dialogue, Offertoire (Parish Mass), F Couperin; Nazard (Suite Française), Chant de Paix, Langlais; Choral in A minor, Franck; La Vierge et l'Enfant, Desseins Eternels, Dieu parmi nous, Messiaen.

Robert R. Cornelson — Heinz Memorial Chapel, U of Pittsburgh, Pittsburgh, PA Feb 4: Prelude and Fugue in E-flat, Bach; Variations on There's not a friend, Thomson; When the Morning Stars Sang Together, Pinkham; Cantabile, Pièce Héroïque, Franck.

Wallace M Coursen Jr — Christ Episcopal, Bloomfield, NJ Jan 26: Toccata, Adagio and Fugue in C, Kommst du nun, Bach; Es ist ein Ros, Brahms; Prelude, Fugue and Variation, Franck; Greensleeves, Wright; The Star Proclims, Peeters; In dulci jubilo, Schroeder; Carillon de Westminster, Vierne.

James C. Cripps — Riverside Presbyterian, Jacksonville, FL Jan 17: Fantasy on Ad nos, Liszt; Benedictus, Elevation, Couperin; Wachtel auf, Bach; Le Mystere de la Sainte Trinite, Dieu parmi nous, Messiaen.

Catharine Crozier — Cleveland Museum of Art, Cleveland, OH Feb 26: Durch Adams Fall ist ganz verderbt, Wie schön leuchtet der Morgenstern, Buxtehude; Allein Gott in der Höh BWV 662, Von Gott will ich nicht lassen BWV 653, Vor deinen Thron BWV 668, Nun komm der Heiden Heiland BWV 661, Bach; Fugues I and V on BACH, Schumann; Sonata II, Hindemith; Epiphania Domini, Tournemire; Passacaglia quasi Toccata on BACH, Sokola.

James A Dale — US Naval Academy, Annapolis, MD Dec 29: Sonata de Tono 1, Lidon; Nun freut euch, In dulci jubilo, Bach; A la venue de Noel, Balbastre; Fantaisie in A, Franck; Songs of the Nativity, La Montaine (assisted by mezzo-soprano Linda Kahl); Prelude and Fugue in G minor, Dupré.

Lloyd Davis — Bryn Mawr Community Church, Chicago, IL Mar 9: Three Sonatas, Hindemith; Eleven Chorale Preludes, Brahms. Assisted by vocal quartet.

David G DiFiore — student of Walter A Eichinger, senior recital, U of Washington, at Our Lady of the Lake Church, Seattle, WA

Jan 19: Fanfare, Proulx; O Mensch beweine, Ich ruf zu dir, Wachtel auf, Prelude and Fugue in A minor, Bach; Prelude and Trumpetings, Roberts, Choral in B minor, Franck; Scherzetto, Adagio and Final (Sym III), Vierne.

D Frederick Elder — Boston Ave Methodist, Tulsa, OK Jan 19: Pièce Héroïque, Franck; Scherzo in E, Gigout; Fantasy in E-flat, Saint-Saëns; Prelude and Fugue in A minor BWV 543, Bach; Carillon de Westminster, Vierne; Symphony VI, Widor.

David Enos — St Paul's Cathedral, Syracuse, NY Jan 7: Fantasia and Fugue in G minor BWV 542, Bach; Pièce Modale I, Langlais; Choral in minor, Franck.

Richard D Erickson — senior recital, student of Lucile Hammill Webb, U of Wisconsin, Superior, WI Feb 2: Prelude and Fugue in D BWV 532, O Mensch beweine, Bach; Introduction and Passacaglia in D minor, Reger; Prelude and Fugue in B, Dupré; Drop Drop Slow Tears, Persichetti; Pageant, Sowerby.

John Ferris — Memorial Church, Harvard U, Cambridge, MA Feb 7: Prelude and Fugue in E minor, Buxtehude; Sonata III, Hindemith; Benedictus, Te Deum (Opus 59), Reger; Sonata, Krenek; Passacaglia and Fugue in C minor BWV 542, Bach.

Carol Foster — Flagler Memorial Presbyterian, St Augustine, FL Feb 2: Concerto in G, Ernst-Bach; Variations on Mein junges Leben, Sweelinck; Toccata in F, Bach; Chant de Joie, Langlais; Pastorale, Franck; Fantasy in F KV 608, Mozart.

Thomas Foster — Jacksonville U, Jacksonville, FL Jan 24: Prelude and Fugue in C BWV 547, Bach; 2 18th century arias for soprano, organ and oboe, by Ignatz Umlauf and Ferdinando Fortunati; Concerto in F for organ and strings, J C Bach; 5 Preludes from Grosses Orgelbuch, Pepping; Canzona for organ and oboe, Badings; Allegro (Sym II), Vierne.

Eileen Morris Guenther — Toccata and Fugue in F, Buxtehude; Allein Gott BWV 711, Ein feste Burg BWV 720, Concerto in A minor BWV 593, Toccata in F BWV 540, Bach; Alleluyas, Preston; Sonata III, Hindemith.

Myrl Hendershott — Congregational Church, La Jolla, CA Feb 23: Deux danses a Agni Yavishita, Alain; Concerto in A minor, Vivaldi-Bach; Final (Sym I); Vierne.

David Herman — First United Methodist, Perry, IA Jan 19: Prelude and Fugue in C BWV 541, Bach; Fantasy on Wie schön leuchtet, Buxtehude; 3 Noels, by Reason, Dandrieu and Daquin; Voluntary in D, Boyce; 3 Pieces for Flute Clock, Haydn; Fantasy in E-flat, Saint-Saëns; Cantabile, Franck; Ave maris stella, Dupré; 4 Chorale Preludes, Bender; Postlude for Compline, Alain; Transports de joie, Messiaen.

J William Herndon, Jr — First Presbyterian, High Point, NC Mar 4: Wir glauben all BWV 680, Herzlich tut mich verlangen BWV 727, Nun komm der Heiden Heiland BWV 659, Fantasia and Fugue in G minor BWV 542, Bach; Fantasia Chromatica, Sweelinck; In dulci jubilo, Puer natus, Canzona, Buxtehude; Choral in B minor, Pièce Héroïque, Franck.

James Higbe — student of Robert Anderson, graduate recital, Southern Methodist U, Dallas, TX Jan 24: Offertoire pour le Jour de Pâques, Dandrieu; Allein Gott BWV 664, Vor deinen Thron BWV 668, Toccata and Fugue in D 538, Bach; Scherzo, Duruffé; Toccata and Fugue in A minor opus 80, Reger.

Mary Morraale Hodges — St Paul's Cathedral, Buffalo, NY Jan 17: Toccata in F, Allegro (Concerto II), Bach; Processional in E-flat, Johnson; Prelude and Fugue in G minor, Dupré.

Jared Jacobsen — Westminster College, New Wilmington, PA Jan 8: Flourish, Cook; Fantasia and Fugue on BACH, Liszt; Joie et clarté des Corps Glorieux, Messiaen; Final in B-flat, Franck; Toccata and Fugue in D minor BWV 565, Bach; Nova, Roberts; Ye Sweet Retreat, Boyce-Fox; Passacaglia quasi Toccata on BACH, Sokola.

Lady Susi Jeans — Royal Festival Hall, London, England Jan 29: Fantasia on Komm heiliger Geist BWV 651, Trio Sonata IV BWV 528, Bach; Concerto in G, Ernst-Bach; Præludium "Arbitrary Modulations," Allegro, Sir William Herschel; Dialogue, Duo, Balbastre; Prelude and Fugue in G, Toccata in C, Franz Schmidt.

Royal D Jennings — Central Park Christian, Topeka, KS Jan 7: Noel in G, Daquin; Prelude and Fugue in C minor BWV 549, Bach; The Hen, Rameau; Very Slowly (Sonatina), Sowerby; Toccata (Sym V), Widor. Assisted in vocal selection by soprano Ann Jennings.

Calvert Johnson — L'Eglise de Palaje, Toulouse, France Jan 26: Prelude in G minor, Buxtehude; Sonata III, Hindemith; Symphony V, Widor; Largo, Sarabande and Grave (cello and organ), Handel; Arioso (cello and organ), Bach. Assisted by cellist Roger Ollier.

Brian Jones — Congregational Church, Wellesley, MA Jan 19: Prelude and Fugue in E, Lübeck; 2 Noels, Balbastre; Allein Gott in der Höh (2 settings), Jesu meine Freude, Sei Lob und Ehr, Was Gott tut (2 settings), Von Gott will ich nicht lassen, Krebs; Toccata and Fugue in F BWV 540, Bach; Concerto III in G, Soler (assisted by James Gabbert); Apparition de l'Eglise Eternelle, Messiaen; Allegro vivace (Sym I), Allegro (Sym II), Vierne.

Angela Kraft — student of S Leslie Grow, Congregational Church, San Mateo, CA Mar 2; all Bach: Prelude and Fugue in G, An Wasserflüssen Babylon, Sonata III in D minor, Prelude and Fugue in A minor, Dorian Toccata, O Mensch bewein, Prelude and Fugue in B minor, Concerto II in A minor (First Movement) after Vivaldi; Prelude and Fugue in E-flat, A mighty fortress is our God, Fantasy and Fugue in G minor.

William Krape — Cathedral of St Philip, Atlanta, GA Jan 26: 2 Fantasias, Alain; Sonatas in D and G, Scarlatti; Prelude and Fugue in B minor BWV 544, Bach; Impromptu, Vierne; Carillon-Sortie, Mulet.

James H Lazenby — St Paul's Cathedral, Syracuse, NY Jan 21: Archbishop's Fanfare, Jackson; Voluntary in A, Stanley; Trumpet Tune and Almand, Purcell; Psalm Prelude (Ps 139:1), Howells; Toccata Giocoso, Mathias; Dialogue I, Hurford; Fanfare, Whitlock.

Robert S Lord — Heinz Memorial Chapel, U of Pittsburgh, PA Jan 14: Out of the Depths, Verbum Supernum, A mighty fortress, Langlais; Prayer (OBA A BA KE), Sowande; 3 settings Now thank we all our God, Janson; Allegro vivace (Sym V), Widor.

Alvin Lunde — First Baptist, Washington, DC Dec 31: Toccata in F, Gott durch deine Güte, Herr Gott nun schleuss den Himmel auf, In dulci jubilo, Prelude and Fugue in E minor, Bach; Choral in E, Franck; Variations on a Noel, Dupré.

David McCain — Centenary United Methodist, Effingham, IL Jan 19: Bishop's Promenade, Coke-Jephcott; Adoro devote, Picardy, Thomas Matthews; Monogram, Ochse; Trumpet Tune, Purcell; Nun danket alle Gott, Bach; The Prince of Denmark's March, Clarke; They Cast Their Nets in Galilee, D Mc Williams; Litany, Felciano. Assisted by trumpeters Karen Bush and Jim Miller and tenor Philip Coats.

Connie Smith Melgaard — Bruton Parish Church, Williamsburg, VA Mar 8: Prelude, Fugue and Chaconne, Buxtehude; Kommst du nun BWV 650, Toccata in D BWV 538, Bach; Variations on Veni Creator, Concert Piece, Peeters.

Karl E Moyer — St Paul's Cathedral, Burlington, VT Jan 6: How bright appears the morning star, Buxtehude; Three Kings of Orient, Wylton; How bright appears the morning star, Menz; Prelude and Fugue in E-flat, Bach; Ronde Française, Boëllmann; Adagio in E, Bridge; Fantasy on How bright appears the morning star, Reger.

David Mulbury — Fifth Avenue Baptist, Huntington, WV Jan 20: Prelude and Fugue in D, Sheep may safely go, We all believe in One True God, Lord Jesus Christ abide with us, Passacaglia and Fugue, Bach; Sonata III, Mendelssohn; Sketch in D-flat, Schumann; Fast and Sinister (Sym in G), Sowerby.

Carlene Nelhart — Huffman Memorial United Methodist, St Joseph, MO Jan 21: Prelude and Fugue in G, Lübeck; Partita on What God does is well done, Pachelbel; Adagio (Sonata II), Martini; Toccata in F, Bach; Fête, Langlais; Fantasy on Nursery Tunes, Elmore; Contemplation, Pelouquin; Grace and Allegro (95th Psalm), Reubke.

Leon Nelson — First Presbyterian, Deerfield, IL Jan 26: Prelude and Fugue on a Theme of Vittoria, Britten; Suite on the 2nd Tone, Clérambault; 2 Variation Sets on Sunday School Tunes, Thomson; Prelude, Fugue and Chaconne, Buxtehude; Now thank we all our God, Bach-Fox; Andantino, Franck; Sarabande, Roberts; Toccata in F (Sym V), Widor.

John Obetz — Plymouth Congregational, Lawrence, KS Jan 24: Sonata III, Mendelssohn; Prelude on Meditation, Bender; Prelude and Fugue in E-flat, Bach; 3 Noels, Corrette, Daquin and Dandrieu; Fantasy on Wacht auf, Reger.

Orpha Ochse — Whittier College, Whittier, CA Jan 10: Tre Mouvements (flute and organ), Alain; Sonata in F (flute and organ), Teleman; Eglogue (flute and organ), Joly; Pastorale and Two Fugues, Ochse; Colloques II (piano and organ), Guillon; Suite (trumpet and organ), Purcell; The Other Voices of the Trumpet (trumpet, organ and tape), Pinkham; Andante et Scherzo (trumpet and organ), Barat. Assisted by Floyd Stancliff, flute; Robert MacSparran, piano; Charles Lauer, trumpet.

David Palmer — Sacred Heart Church, Windsor, Ontario Jan 12: Movements V and VI from Meditations on the Mystery of the Holy Trinity, God Among Us, Messiaen; Prelude (Suite opus 5), Duruflé; 2 Dances to Agni Yavishita, Alain; Variations on a Noel, Dupré; Fantasy in A, Franck.

Stanley Plummer — Cathedral of St John the Evangelist, Spokane, WA Jan 26: Chaconne, Couperin; Fantasies on What God ordains is

rightly done, Rejoice for Christ is come, Bach; Concerto V in F, Handel; Carol, Meditation and Carillon, Plummer; Fantasy in A, Franck; Communion of the Birds, Messiaen; Toccata, Fugue and Hymn, Peeters.

G Leland Ralph — St John's Lutheran, Sacramento, CA Jan 19: Praise to the Lord the Almighty, Menz; Concerto del Sigr Meck, Walther; Versets and Carillon on Last uns erfreuen, Henri Carol; Prelude and Fugue in A minor BWV 543, Bach; Abide with Me, Chesler; Fantasy and Fugue on BACH, Liszt; Capriccio on the Cuckoo, Purvis; Nova, Roberts; Green-sleeves, Vaughn-Williams; Rondo in G, Bull.

J Marcus Ritchie — First Christian Church, Birmingham, AL Feb 2: Alleluyas, Preston; Partita on O Gott du frommer Gott BWV 767, Prelude and Fugue in E minor BWV 548, Bach; Master Tallis's Testament, Howells; Offertoire (Parish Mass), Couperin; 2nd Fantasy, Alain; Prelude and Fugue on ALAIN, Duruflé.

Albert F Robinson — First Presbyterian, Had-donfield, NJ Jan 26: Voluntary in D, Stanley; Choral in B minor, Franck; Passacaglia in F, Sowerby; Choral No. 19, Fantasy in G, Bach; Sonata for Trumpet, Trumpet Tune, Purcell. Assisted by Robert E Benneit, trumpeter.

John Rose — Grace Cathedral, San Francisco, CA Jan 19: Variations on Veni Creator, Duruflé; Prelude, Fugue and Variation, Franck; Symphony III, Vierne.

John Schaefer — Christ Church Cathedral, Springfield, MA Jan 12: Paean, Leighton; 4 settings Wie schön leuchtet der Morgenstern, Buxtehude, J C Bach, J S Bach and Reger; Air with Variations, Epilogue for Pedal Solo, Langlais; 6 Carol Settings, Wilbur Held; Sonata I, Mendelssohn.

Robert Shepher — Second Presbyterian, Indianapolis, IN Feb 2: Sonata on the First Tone, Lidon; Partite sopra la aria della Folia de Espagna, Pasquini; Wer nur den lieben Gott BWV 647, Meine Seele erhebt den Herrn BWV 648, Ach bleib bei uns BWV 649, Prelude and Fugue in B minor BWV 544, Bach; Dialogue sur les Mixtures, Langlais; In Paradisum, Daniel-Lesur; Choral in A minor, Franck.

Dana Sloan — Presbyterian Church of the Cross, Omaha, NE Jan 26: Toccata in G, Bruhas; Sonata III, Hindemith; Prelude and Fugue in D BWV 532, Bach; Litanies, Postlude for Compline, 2nd Fantasy, Alain; Introduction and Passacaglia in D minor, Reger.

David Lennox Smith — First Congregational, Fresno, CA Jan 21: Canonic Variations on Vom Himmel hoch, Bach; Sonata IV, Mendelssohn; Prelude and Fugue in B, Dupré; Trio Sonata opus 18/2, Distler; Fantasy on Hallulujah Gott zu loben, Reger.

Mark Smith — Old First Church, San Francisco, CA Dec 31: Sonatina, Ritter; Trumpet Duo, Wesley; Pastorale on a Christmas Plain-song, Thomson; La Nativité du Seigneur, Messiaen; Choral in A minor, Franck; Das alte Jahr vergangen ist, Bach.

Marijim Thoenne — Congregational Church, La Jolla, CA Feb 23: Trio Sonata VI, Bach; Les Anges, Messiaen; Toccata in C, Pachelbel.

Sara Hammerschmidt Ritter — United Church of Christ, Medina, OH Jan 7: 3 pieces from Water Music, Handel; Sleepers wake, Bach; 2 Noels, Balbastre and Doyen; Tumult in the Praetorium, Malingreau; Adeste Fideles, arr Whitford; What Child is this, Divine Mystery, Purvis; Toccata (Sym V), Widor; Concert Study for Pedal, Yon.

Fred Tulan — St Andrew's Cathedral, Honolulu, HI Dec 26: Symphonic Interlude from "Redemption," Franck-Dupré; Sonata, Bellini; Angels, Carl Ruggles; Siciliana, Double Canon, Lou Harrison; Poeme, Tedashi Yamanouchi; Gigue Fugue, Lionel Faininger; Sonata, Schoenberg; Toccata, Germani.

John Tuttle — Holy Trinity Lutheran, Lancaster, PA Jan 12: Sinfonia from Cantata 29, Jesus Christ our Savior BWV 688, Passacaglia and Fugue in C minor BWV 582, Bach; Sonata on the 94th Psalm, Reubke; Berceuse (Suite Bretonne), Variations on a Noel, Dupré.

David Wachter — Grace Episcopal, Tucson, AZ Jan 19: Prelude and Fugue in C BWV 545, Toccata and Fugue in D minor BWV 538, Bach; 4 pieces from Fiori Musicali, Frescobaldi; Le Banquet Céleste, Messiaen; Voluntary, Stanley; Nun danket alle Gott, Karg-Elert; Grand Choeur Dialogue, Gigout; Pastorale, Franck.

Kenneth L Walsh — Brookdale Reformed Church, Bloomfield, NJ Jan 12: Prelude and Fugue in B-flat, Wacht auf, Wer nur den lieben Gott, Bach; Voluntary on Old 100th, Purcell; Flute Tune, Arne; Pieta Signore, Stradella (sung by Paul Sadusky, baritone); Meditation in a Village Churchyard, Pearce; Adeste Fidelis, Ives; Contemplation on Tallis' Canon, Purvis; Three Meditative Moments on Moravian Hymns, Elmore; Prelude on Amazing Grace, Young.

Anita Eggert Warling — St Olaf College, Northfield, MN Jan 12: Prelude and Fugue in G minor, Buxtehude; Choral in B minor, Franck; Canonic Variations on Vom Himmel hoch, Bach; Prière, Variations sur un Noël angevin, Litaize; Sonata III, Hindemith; Prelude and Fugue on ALAIN, Duruflé.

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