

THE DIAPASON

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APRIL, 1971

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New York University to Have New AEolian-Skinner

Plans for a new organ to be built by AEolian-Skinner Organ Co., Randolph, Mass., in the concert hall of the State University College, Potsdam, N.Y., are in the final stages. The new organ will have a completely detachable console and the pipework will be permanently located at the rear of the stage. Pipes of the great, positiv, and pedal divisions will be displayed functionally. The specifications for the new instrument were drawn up by James Autenrith of the university's music department in collaboration with members of the AEolian-Skinner staff.

GREAT

Violon 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Nazat 2 3/4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Mixture 4-6 ranks 305 pipes
Scharf 4 ranks 244 pipes
Trumpet 16 ft. 61 pipes
Trumpet 8 ft. 61 pipes

SWELL

Quintaton 16 ft. 61 pipes
Viole 8 ft. 61 pipes
Viole Celeste 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Flute Harmonique 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Plein Jeu 6 ranks 366 pipes
Hautbois 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Voix Humaine 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant

POSITIV

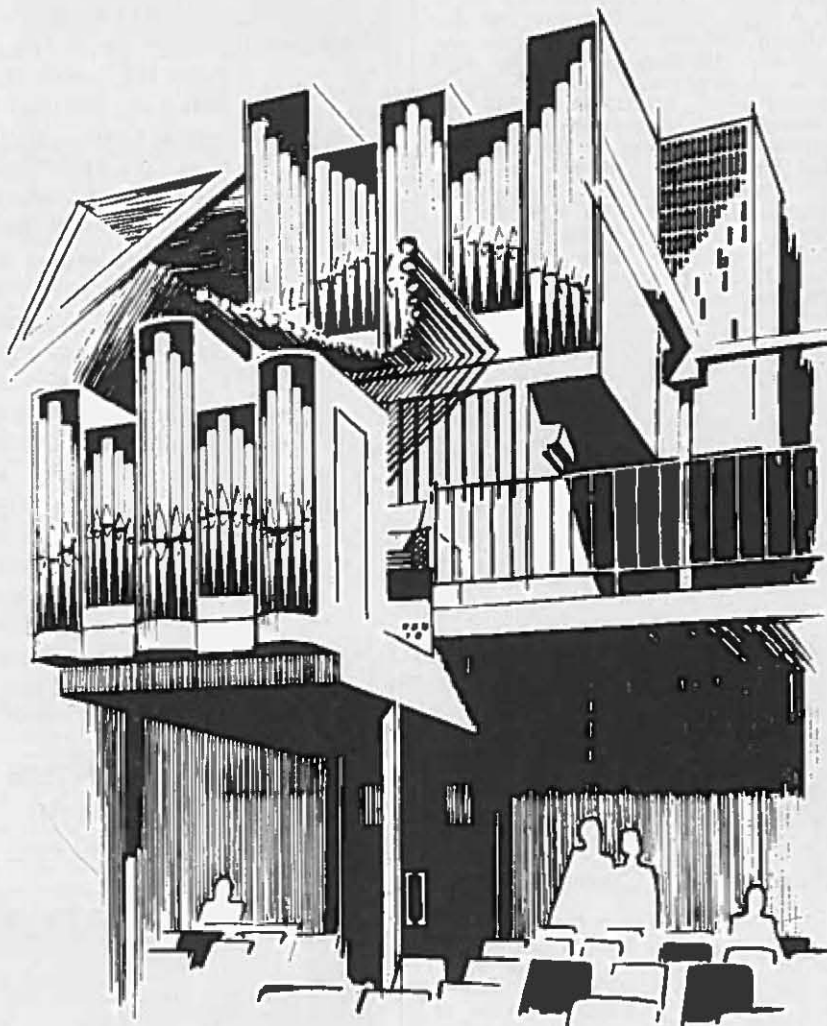
Gedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Mixture 4-6 ranks 305 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft. (swell)
Violon 16 ft. (great)
Octave 8 ft. 32 pipes
Spitzgedeckt 8 ft. 32 pipes
Choral Bass 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Blockflöte 2 ft. 32 pipes
Mixture 5 ranks 160 pipes
Kontra Posaune 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Hautbois 16 ft. (swell)
Trumpet 8 ft. 12 pipes
Schalmel 4 ft. 32 pipes

INTERNATIONAL JOSQUIN FESTIVAL-CONFERENCE SLATED FOR JUNE

An international conference-festival on the music of Josquin des Prez will be held at Lincoln Center, New York from June 21 through 25 under the sponsorship of the American Musicological Society, the International Musicological Society, and the Renaissance Society of America. Four outstanding performance groups will perform at the conference, including the New York Pro Musica, Paul Maynard, conductor; the Prague Madrigal Singers, Miroslav Venhoda, conductor; the Schola Cantorum of the Süddeutscher Rundfunk, Clytus Gottwald, conductor; and the Capella Antiqua, Konrad Ruhland, conductor. The opening session will include performances of works by Josquin, Gombert, and Vinders, and Friedrich Blume will give the opening address. Along with the performance of a rich selection of Josquin's motets and secular music, five complete masses will be performed. Three workshops on the Masses, motets, and secular



New Kney Organ Succeeds Old One Destroyed by Fire

Gabriel Kney & Co. Ltd., London, Ontario, have recently completed the installation of a three-manual and pedal organ in the new Aeolian Hall, London, Ontario. The old hall and the new organ which had been built for it were destroyed by fire in 1968 (see the July, 1968 DIAPASON). The new organ has mechanical key action and electric stop action. Preparations have been made for a fourth manual which will be a swell division in the French style.

HAUPTWERK

Quintaton 16 ft.
Principal 8 ft.
Rohrflöte 8 ft.
Principal 4 ft.
Spitzflöte 4 ft.
Octave 2 ft.
Mixture 6 ranks
Mounted Cornet 4 ranks
Trumpet 16 ft.
Spanish Trumpet 8 ft.

BRUSTWERK

Holzgedeckt 8 ft.
Rohrflöte 4 ft.
Nazat 2 3/4 ft.
Principal 2 ft.
Terz 1 3/4 ft.
Quint 1 1/2 ft.

Siffelöte 1 ft.
Terzcimbale 2 ranks
Holzregal 8 ft.
Tremulant

RÜCKPOSITIV

Gedeckt 8 ft.
Quintadena 8 ft.
Principal 4 ft.
Holzgedeckt 4 ft.
Blockflöte 2 ft.
Siffelöte 1 1/2 ft.
Sesquialtera 2 ranks
Scharff 3 ranks
Rankett 16 ft.
Regal 8 ft.
Tremulant
Zimbelstern

PEDAL

Principal 16 ft.
Subbass 16 ft.
Octave 8 ft.
Gedecktbass 8 ft.
Choralbass 8 ft.
Rohrflöte 4 ft.
Nachthorn 2 ft.
Siffelöte 1 ft.
Mixture 6 ranks
Posaune 16 ft.
Trumpet 8 ft.
Schalmel 2 ft.
Tremulant

music will deal with the performance and interpretation of Josquin's music. A symposium on "Problems in Editing the Music of Josquin des Prez" will include panelists Myroslaw Antonowycz, Ludwig Finscher, René B. Lenaerts, Lewis Lockwood, Edward Lowinsky, and Arthur Mendel. Papers on the subject will be read by the above participants and also the following: Jaap van Benthem, Nanie Bridgman, Howard M. Brown, Frank D'Accone, Carl Dahlhaus, Willem Elders, Claudio Gallico,

Maria Luisa Gatti Perer, James Haar, Don Harran, Lothar Hoffman-Erbrecht, Brian Jeffery, Herbert Kellman, Winfried Kirsch, Saul Novack, Leeman Perkins, Martin Picker, Nino Pirota, Gustave Reese, Walter Rubsamens, Edgar Sparks, Robert Stevenson, Genevieve Thibault, John White, and Walter Wiora. Further information on the festival-conference may be obtained from Edward Lowinsky, Director, Josquin Festival-Conference, 744 South Constance, Chicago, Illinois 60649.

New Fisk Organ for Willimantic, Conn.

C. B. Fisk, Inc. of Gloucester, Mass., has scheduled for completion in 1972 a two-manual, 19-stop organ for St. Paul's Episcopal Church, Willimantic, Conn. The organ will be housed in a wooden case of classic design, and will stand on the nave floor at the rear of the English gothic building. The church plans to construct a balcony at the rear of the church when funds are available in the future, and the organ will be moved to the balcony when it is built. The choir, which presently sings from the chancel, will also be moved to the rear of the nave. The key action will be direct mechanical, as will be also the stop action. Accessories include a general tremulant, cymbalstar, and a machine stop disconnecting the great trumpet and mixture. The choir division will be enclosed. The tonal design of the instrument was drawn up by Charles Fisk, president of C. B. Fisk, Inc., in collaboration with Dr. George Becker who acted as consultant to the church.

GREAT

Bourdon 16 ft. 61 pipes
Prestant 8 ft. 61 pipes
Italian Principal 4 ft. 61 pipes
Chimney Flute 8 ft. 61 pipes
Fifteenth 2 ft. (prepared)
Cornet 2-3 ranks 147 pipes
Mixture 6-7 ranks 447 pipes
Trumpet 8 ft. 61 pipes

CHOIR

Stop Diapason 8 ft. 61 pipes
Open Diapason 8 ft. (prepared)
Flute 4 ft. 61 pipes
Doublet 2 ft. 61 pipes
Tertian 2 ranks (prepared)
Sharp 4 ranks 244 pipes
Cremona 8 ft. 61 pipes

PEDAL

Bourdon 16 ft. (great)
Octave 8 ft. (great)
Trumpet 8 ft. (great)
Sackbut 16 ft. 32 pipes

SPANISH ORGANIST TO VISIT U.S. IN APRIL

Julio M. Garcia Llovera will make his first visit to the U.S. this month when he will be introduced to American audiences in a workshop and recital at All Soul's Unitarian Church, Washington, D.C. Mr. Llovera will present a workshop at 1 p.m., April 17, on early Spanish organs and organ literature. He will use tapes, recordings and slides in his talks. On April 18 at 4 p.m., he will present a concert featuring early and representative contemporary Spanish organ music. Mr. Llovera currently lives in Hamburg, Germany, and he is probably best known to Americans through his recordings of classic Spanish organs on the DGG label.

JUILLARD UNDERGRADUATE TAKES ON J.S. BACH

Joseph Kline, an undergraduate student of Vernon de Tar, has undertaken to play the complete organ works of J. S. Bach in a series of 14 recitals during this academic year. Starting on Oct. 13, 1970 with the first recital, Mr. Kline has played 11 of them and still has three more to go before completing the series. The recitals have been played on the Holtkamp and Flentrop instruments at The Juilliard School, the von Beckerath organ at St. Michael's Church, and the Holtkamp organ at the Church of the Ascension. According to reports, the series is going well and is attracting good audiences. The remaining recitals in the series will take place on April 20, May 4, and May 18 (see the calendar pages).

DR. MICHAEL SCHNEIDER of Cologne, Germany, will arrive in the U.S. on April 10 for a short tour of this country. His three-week tour is fully booked, and will include master classes and recitals, all of which are listed on the calendar pages.



Wicks Installs New Organ In Tulsa, Oklahoma

A new, 66-rank Wicks organ was completed in January at the First Christian Church, Tulsa, Oklahoma. The main portion of the organ, comprising 53 ranks, is located in the gallery. Identical consoles controlling the entire instrument are in each location. The great division and portions of the pedal in the main organ are exposed; the swell, choir, and remainder of the pedal divisions are enclosed in spaces on the sides of the chancel behind unenclosed chests. The gallery organ has an enclosed, non-expressive great, enclosed swell, and trompette militaire atop the case. The tonal design of the instrument was by the Wicks Organ Co., Highland, Ill., in consultation with H. Harold Campbell, minister of music at the church.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Spillpfeife 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette Militaire 8 ft. 61 pipes
Fagot 8 ft. 61 pipes
Chimes
Zimbelstern 4 bells

SWELL

Flute a Cheminee 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Principal Conique 4 ft. 61 pipes
Cor de Nuit 4 ft. 61 pipes
Nasard 2 1/4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Tierce 1 1/2 ft. 49 pipes
Plein Jeu 4 ranks 244 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

CHOIR

Erzähler 16 ft. 12 pipes
Copula 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Geigen Principal 4 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Acuta 3 ranks 183 pipes
Trompette Militaire 8 ft.
Clarinet 8 ft. 61 pipes
Cor Anglais 8 ft. 61 pipes
Rohr Schalmel 4 ft. 61 pipes
Tremulant

PEDAL

Resultant 32 ft.
Contrabass 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Erzähler 16 ft.
Quintaton 16 ft.
Principalbass 8 ft. 32 pipes
Bordun 8 ft. 32 pipes
Erzähler 8 ft.
Choralbass 4 ft. 32 pipes
Spitzflöte 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Contra Fagott 32 ft. 12 pipes
Fosaune 16 ft. 32 pipes
Basson 16 ft.
Trompette Militaire 8 ft.
Trumpet 8 ft. 12 pipes
Zink 4 ft. 32 pipes

GALLERY GREAT

Principal 8 ft. 61 pipes
Stillgedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrbordun 4 ft. 12 pipes
Flachflöte 2 ft. 61 pipes
Mixture 2 ranks 122 pipes
Dulzian 8 ft.

GALLERY SWELL

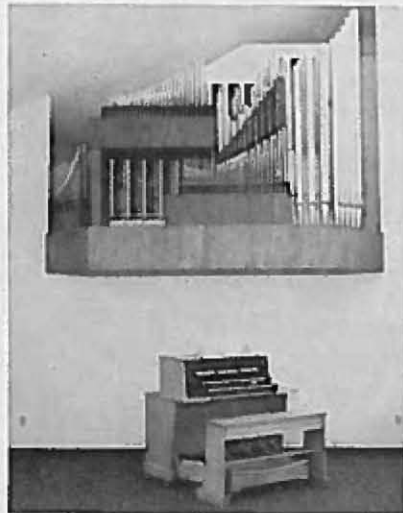
Rohrbordun 8 ft. 61 pipes
Salicional 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Blockflöte 2 ft. 12 pipes
Quint 1 1/2 ft. 61 pipes
Dulzian 8 ft. 61 pipes
Tremulant

GALLERY PEDAL

Subbass 16 ft. 32 pipes
Principal 8 ft.
Salicional 8 ft.
Choralbass 4 ft.
Hohlfloete 4 ft. 24 pipes
Dulzian 16 ft. 12 pipes
Dulzian 4 ft.

RUTH PLUMMER NAMED DIRECTOR OF ARTIST RECITALS

Ruth Plummer has been named executive director for Artist Recitals, Inc., as of January 1, 1971. Mrs. Plummer is organist at Wilshire United Methodist Church, Los Angeles, and she is a member of the Pasadena and Los Angeles Chapters of the AGO. She was publicity chairman for the 1962 AGO national Convention in Los Angeles county when Mr. Gene Driskill was general chairman. She has served in the publicity department of the Pasadena Chapter in subsequent years. As executive director of Concert Management: Artist Recitals, Inc., Mrs. Plummer will direct the concert activities of Alexander Anderson, Charles Brown, Clarence Ledbetter, Orpha Ochse, Robert Prichard, and Charles Shaffer.



Delaware Organ to Barker, N.Y., Church

The Delaware Organ Company, Inc., of Tonawanda, N.Y. have recently installed a two-manual organ in Faith United Methodist Church, Barker, N.Y. Architect J. Thomas Morton of Morton & Bennetts, the Rev. Allyn Foster, pastor of the church, and Robert C. Colby, president of the Delaware firm, collaborated to achieve both the tonal and visual design of the instrument in this new, modern building. Both the chancel and nave may be altered to accommodate any type service or program by moving chancel appointments, chairs, and other various furnishings. The new instrument features an exposed great division with the 4-ft. octave constructed of unpolished copper, and the 8-ft. hohlfloete finished in a burnt orange color to blend with other decor. The organ is voiced on 2 1/2-inch wind pressure with open toes. Mr. William Hatzenbuehler of the Delaware firm played the dedicatory recital on November 29, 1970.

GREAT

Principal 8 ft. 61 pipes
Hohlfloete 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 3 ranks 183 pipes

SWELL

Gedeckt 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Waldflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Oboe 8 ft. 61 pipes

PEDAL

Subbass 16 ft. 32 pipes
Lieblich Gedeckt 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Flute 8 ft. (swell)
Choral Bass 4 ft. 12 pipes
Gedeckt 4 ft. 12 pipes
Principal 2 ft. 12 pipes

WILLIAM DAN HARDIN, a junior organ major at Mars Hill College, N.C., has been named winner in the college level organ division of the North Carolina Music Teachers Association student auditions. Mr. Hardin is a student of Mrs. Donna Robertson, and he serves as president of the Mars Hill College AGO Student Group and the MTNA student chapter. He is organist at First Presbyterian Church, Asheville, N.C.



William Billings

Edited by Oliver Daniel

- 66332 THE ANGEL'S CAROL. SATBB a cappella
From: The Psalm Singer's Amusement (1781)
- 66333 BETHLEHEM. SAATB a cappella
From: The Singing Master's Assistant (1778)
- 66335 THE BIRD. SATBB, Piano
From: The Suffolk Harmony (1786)
Words by Tate and Brady
- 66334 CHESTER. SATB a cappella
From: The New England Psalm Singer (1770)
The Singing Master's Assistant (1778)
- 66336 DAVID'S LAMENTATION. SATBB a cappella
From: The Singing Master's Assistant (1778)
- 66337 FARE YOU WELL, MY FRIENDS. SATB a cappella
From: The Continental Harmony (1794)
- 66338 I HEARD A GREAT VOICE. SAATBB a cappella
From: The Singing Master's Assistant (1778)
- 66339 LAMENTATION OVER BOSTON.
SATB (or Male Chorus or Mixed Quartet) a cappella
From: The Singing Master's Assistant (1778)
- 66340 MODERN MUSIC. SATB a cappella
From: The Psalm Singer's Amusement (1781)
- 66341 PEACE BE ON EARTH. Anthem from Sundry Scriptures
SATB (or Male Chorus or Mixed Quartet) a cappella
From: The Singing Master's Assistant (1778)
- 66342 TWO EASTER ANTHEMS. SATB a cappella
1. Crucifixion (Music in Miniature — Boston, 1779)
2. Resurrection (Suffolk Harmony — Boston, 1786)

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**ORGANIST AND PEACE CORPS
FINALLY GET IT TOGETHER**

We have been hearing for a long time about all sorts and manner of people who have joined the Peace Corps, but now musicians will be glad to know that an organist is busy on a Peace Corps project in El Salvador. His name is Peter Beardsley, a recent graduate of the University of Indiana, and he is, with three other American musicians, part of a team working on a pilot project in El Salvador to up-grade the educational system of that country. Volunteer agencies from all over the world are providing help, including Japanese volunteers in gymnastics and other areas of physical education, Spanish volunteers in theater, French volunteers in painting, and American Peace Corps volunteers in music and literature. Mr. Beardsley writes that the group will be teaching regular students at both the primary and high school level, but they will also be working with Salvadorean teachers, trying to help improve and modernize teaching techniques through the use of Orff, Kodaly, and "bits of other contemporary methods plus a good deal of improvisation since money for books and instruments is very scarce." Mr. Beardsley has promised to write an account of the program for future publication in THE DIAPASON.

Mr. Beardsley played a recital on the only pipe organ in San Salvador, a 1952 Walcker (of Germany), at Nuestra Señora de Guadalupe Basilica on Jan. 20. His program was designed to explore the literature of the pipe organ, and included the following: *Sonata del Primo Tono*, Lidon; *Wachet auf, In dir ist Freude*, and *Allein Gott in der Höh, Prelude and Fugue in A minor*, Bach; *Fantaisie in A*, Franck; *Three Intermezzi*, Schroeder; and *Prelude and Fugue in G minor*, Dupré. The organ has manuals of 58-note compass, and pedals of 30-note compass. The stoplist is as follows:

GREAT
Principal 8 ft. 58 pipes
Bourdon 8 ft. 58 pipes
Dulciana 8 ft. 58 pipes
Octave 4 ft. 58 pipes
Lieno 3-4 ranks 140 pipes



John Weaver has been appointed to the faculty of the Curtis Institute of Music, Philadelphia, Pa. Mr. Weaver will continue to live in New York City, where he is director of music at the Madison Avenue Presbyterian Church, and conductor of the St. Andrew Choral Society. In his former post at Holy Trinity Lutheran Church, New York City, he started the famous Bach cantata series, "Evenings with Johann S." He has played frequent recitals throughout the United States and abroad.

SWELL
Cor de Nuit 8 ft. 70 pipes
Viole 8 ft. 70 pipes
Vox Celeste 8 ft. 63 pipes
Flauta Harmonica 4 ft. 70 pipes
Harmonia Aethera 3 ranks 210 pipes (cornet)
Basson 8 ft. 70 pipes
Tremolo

PEDAL
Subbajo 16 ft. 30 pipes
Bajo Suave 16 ft. (from Subbajo with pressure reducer)
Viole Cella 8 ft. (swell)
Flauta Bajo 8 ft. (swell)

DR. DAVID LUMSDEN, organist of New College, Oxford, England, will be one of the featured artists at the Northwestern University School of Music Conference on Church Music, Evanston, Illinois. Dr. Lumsden will give a recital at Alice Millar Chapel on the evening of April 19, and he will lecture on the morning of April 20. He will also participate in a panel discussion on the afternoon of the 20th before flying back to England that evening. Dr. Lumsden has been on tour in the U.S. since March 19, giving recitals and master classes.

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APRIL, 1971

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IN CONSTRUCTION

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PEDAL ORGAN

- 16' PRINCIPAL
- 16' Quintadena
- 16' SUBBASS
- 8' OCTAVE
- 8' FLUTE
- 4' CHORALBASS
- 3R RAUSCHBASS
- 16' POSAUNE
- 8' TRUMPET
- 4' SCHALMEY

GREAT ORGAN

- 16' QUINTADENA
- 8' PRINCIPAL
- 8' GEDACKT
- 4' OCTAVE
- 4' SPITZFLÖTE
- 2' DOUBLETTE
- 4R MIXTURE
- 3R SCHARF
- 8' TRUMPET

SWELL ORGAN

- 16' Bourdon
- 8' GEIGEN
- 8' VOIX CELESTE
- 8' BOURDON
- 4' GEMSHORN
- 4' FLUTE
- 2' PRINCIPAL
- 1-1/3' LARIGOT
- 4R FOURNITURE
- 16' DULZIAN
- 8' FAGOTT
- 4' CLAIRON

POSITIV ORGAN

- 8' COPULA
- 4' PRINCIPAL
- 4' ROHRFLÖTE
- 2' OCTAVE
- 2' BLOCKFLÖTE
- 2-2/3' NAZARD
- 1' SIFFLÖTE
- 1-3/5' TIERCE
- 3R SCHARF
- 8' CROMORNE

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Clarence Watters

A Chicago audience was afforded the marvelous opportunity on Feb. 16 at St. Paul's United Church of Christ to hear one of this country's most famous interpreters of 19th and 20th century French music. Clarence Watters did in Chicago that which he does best, playing the Three Chorales by Cesar Franck, and the Three Preludes and Fugues by his teacher, Marcel Dupré.

Given an organ designed to play the music well, but in a somewhat acoustically dead room, and buried behind the side walls of the chancel, Mr. Watters overcame these handicaps with some serious playing of these beautiful pieces. Using registrations specified by the composers, and following tempi marks and other directions carefully (with one type of exception of which we will speak later), he thrilled the audience with his fine technique and lack of mannerism, his attention to music rather than organ playing, and his ability to communicate his ideas about this music.

Mr. Watters' ideas about the music are faithful to a tradition which he has followed scrupulously all his career — a tradition gleaned from his teacher, Marcel Dupré, and steeped in the French style of the 1920's. This kind of tradition worked best with the Preludes and Fugues by Dupré, and there was no doubt that we were listening to a faithful recreation of these works. Mr. Watters' performance of these Preludes and Fugues produced the long lines, vital rhythms and motives, and extracted marvelously connected melodies in long sweep where they are supposed to sound that way. He also played the G minor Fugue at a fiendishly fast dancing tempo, again the way it is supposed to be played. And all this without one moment's hesitation or insecurity — a fine account for a performer who retired in 1968. The works by Franck were played in a very straight-forward manner, the E major somewhat subdued, yet flowing at moderate tempo, the B minor contrasting contemplation with power and surging with long sweep to sustained power, the A minor joyously brilliant. There was no doubt that Mr. Watters loved this music, had experienced it in its own environment, and that he was doing it with joy. And we were happy and privileged to hear him doing all this for us.

This recital, however, evoked from us some questions about 19th century French music, and Franck's works in particular. There is no doubt that Mr. Watters is very successful in communicating thoroughly how he thinks about Franck's Chorales in his playing. His idea of rhythm and phrasing is clear in that almost no "tempo rubato" is used, and the composer's directions concerning ritardando and accelerando are executed most subtly. In short, this keeps the works moving at a regular tempo with very little fluctuation; it opts for steady sweep rather than freedom in the music. We do not question Mr. Watters' integrity or his performance, nor do we wish to slight him. But this performance set us to wondering about these things, especially since there is such a great difference between the playing of Frenchmen who have learned "The Tradition" themselves (Dupré, Durufle, Langlais, Marçal). And we also remember Bonnet's edition of the works, and his suggestions as to how Franck himself played them. We also wonder because of our knowledge about the 19th century performers, most of whom were trained pianists, and who discuss such things as freedom in performance ("expression") so much. Could it be that the tradition of Marcel Dupré, as it has come down to us today, is not really what late Romantic French playing was all about? It is an interesting question, and one that should be dealt with by scholars and performers now that we are 100 years removed from the source.

Nevertheless, we are happy that faithful students of such traditions are still alive and playing, and that they grace us with good performance — performance that is entirely music, not just organ playing. Mr. Watters, as one of these faithful students, played for us as a master. — RS



Marie-Claire Alain will make an exclusive North American summer appearance August 15-20 to play recitals and to conduct the week-long Summer Organ Workshop at Colorado State University, Fort Collins, Colo. The workshop will be held in the concert hall of the music building where the 3-manual, 34-stop Casavant mechanical action organ is installed. Miss Alain's appearance is part of an extensive, university-wide Renoir Festival consisting of a series of lectures, concerts and programs centered on French culture.

The workshop program features French organ literature from early music through the composition of Marie-Claire Alain's brother, Jehan Alain. Included will be a discussion of the problems of rhythm, ornamentation and registration in the Messe pour les Couvents by Couperin, the Livre d'Orgue by Clérambault, and the Three Chorales by Cesar Franck. Also included in the discussions will be the interpretation and registration of Jehan Alain's works, as well as the problems of text, ornamentation and registration of J. S. Bach's Trio Sonatas, Nos. 2, 3, and 4.

Further information about the workshop may be obtained by writing Robert Cavarra, Assistant Professor of Organ, Colorado State University, Fort Collins, Colorado 80521.

Fritzsche Builds for Tamaqua, Pa., Church

The Paul Fritzsche Organ Company, Allentown, Pa., has completed a new organ for St. John's Lutheran Church, Tamaqua, Pa. The instrument, completed in November, 1970, was dedicated by Stephen Schaeffer. Mr. Paul Fritzsche and Mr. Robert O. Wuesthoff of the Fritzsche firm designed the instrument in consultation with the Rev. Richard Hinkle, pastor of St. John's Church. The new organ occupies existing chambers.

- GREAT**
- Open Diapason 8 ft. 61 pipes
 - Kleiner Erzähler 8 ft. 61 pipes
 - Gedeckt 8 ft.
 - Octave 4 ft. 61 pipes
 - Flute 4 ft.
 - Dolce 4 ft. 12 pipes
 - Twelfth 2 1/2 ft.
 - Sifflote 2 ft. 12 pipes
 - Tierce 1 1/2 ft.
 - Mixture 3 ranks 183 pipes
- SWELL**
- Rohr Gedeckt 8 ft. 61 pipes
 - Salicional 8 ft. 61 pipes
 - Vox Celeste 8 ft. 49 pipes
 - Kleiner Erzähler 8 ft.
 - Principal 4 ft. 61 pipes
 - Erzähler 4 ft.
 - Flute 4 ft. 12 pipes
 - Nazard 2 1/2 ft.
 - Fifteenth 2 ft. 12 pipes
 - Trompette 8 ft. 61 pipes
 - Oboe 8 ft.
 - Clarin 4 ft. 12 pipes
 - Vox Humana 8 ft. 61 pipes
- PEDAL**
- Bourdon 16 ft. 32 pipes
 - Leiblich Gedeckt 16 ft.
 - Principal 8 ft. 32 pipes
 - Flute 8 ft. 12 pipes
 - Dolce 8 ft.
 - Choral Bass 4 ft. 12 pipes
 - Flute 4 ft.
 - Super Octave 2 ft. 12 pipes
 - Trumpet 8 ft.
 - Clarin 4 ft.

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Greensboro, N.C.



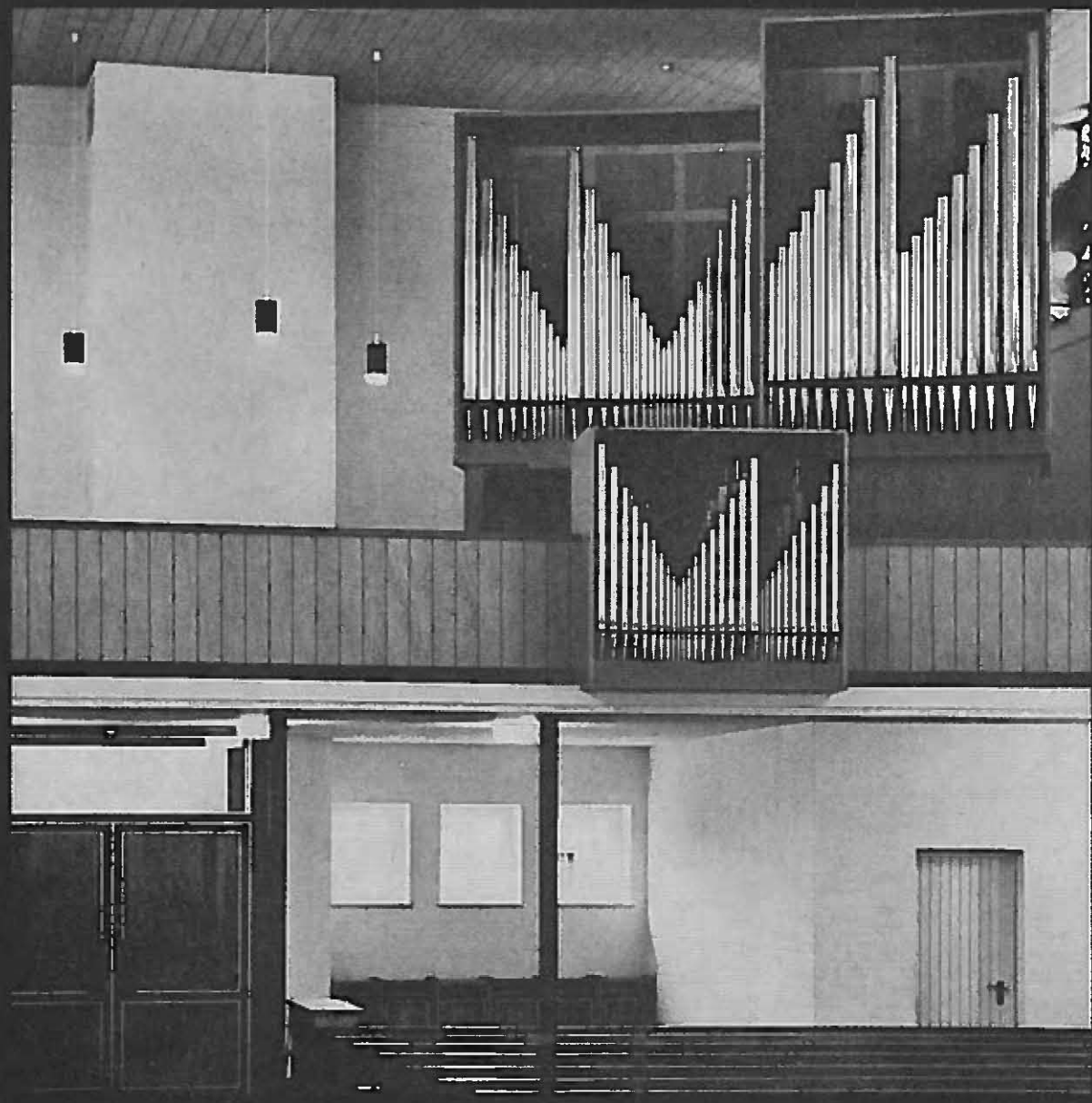
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ELECTRO
PNEUMATIC

1 April
Virgil Fox, Bangor H.S., Bangor, Maine

Festival of Contemporary Religious Arts, United Congregational Church, Bridgeport, Conn. (through April 4)
Dorothy Setian, soprano, Trinity Church, New York, N.Y. 12:45 pm

2 April
Noye's Fludde by Britten, Barry Smith, Allan Willis, United Congregational Church, Bridgeport, Conn. 8 pm
Marilyn Keiser, Edman Mem. Chapel, Wheaton, Ill. 8:15 pm
Wilma Jensen and K. Dean Walker, organ & percussion, First Presbyterian, El Paso, Texas
David Rumsey, Sydney Town Hall, Sydney, Australia

3 April
New Music for Organ, Hill Aud., U. of Michigan, Ann Arbor, Mich.
David Lumsden, Knox United Church, Calgary, Alberta

4 April
Marshall Bush, Christ Church, Fitchburg, Mass.
St. John Passion by Bach, Church of the Ascension, New York, N.Y. 8 pm
Seven Last Words by Pinkham, passionate music, Cathedral of St. John the Divine, New York, N.Y. 4 pm
St. Matthew Passion by Bach, Central Presbyterian, New York, N.Y. 5 pm
Messiah, Pt. II by Handel, St. Bartholomew's Church, New York, N.Y. 4 pm
Russell Field, All Saints Cathedral, Albany, N.Y. 4:30 pm
J. Reilly Lewis, Church of the Pilgrims, Washington, D.C. 5 pm
Neal Campbell, National Cathedral, Washington, D.C. 5 pm
Virgil Fox, U.S. Naval Academy Chapel, Annapolis, Md.
Robert Elmore, Tenth Presbyterian, Philadelphia, Pa. 5 pm
St. Matthew Passion by Bach, Wayne Presbyterian, Wayne, Pa. 8 pm
Sacred Service by Miriam Gideon (premiere), The Temple, Cleveland, Ohio
St. Matthew Passion by Vittoria, St. Mary's Church, Cincinnati, Ohio 12:30 pm
Denise Troendle, Christ Church, Cincinnati, Ohio 4:30 pm
St. Mark Passion by Bender, Lenten Choral Vespers, Concordia Senior College, Fort Wayne, Ind. 8 pm
Wilma Jensen, First Presbyterian, El Paso, Texas 7:30 pm
Carol Tait, student recital, Colorado State U., Fort Collins, Colo. 4 pm
St. John's Choir, St. John's Lutheran, Sacramento, Calif. 4 pm

5 April
David Lumsden, choral workshop, Hamilton College, Clinton, N.Y. 1 pm

6 April
Ted Alan Worth, Junior H.S., Keene, N.H.
Contemporary music for passionate, Trinity Church, New York, N.Y. 12:45 pm
Stephen K. Whitney, Sacred Heart Cathedral, Newark, N.J. 8:30 pm

7 April
Raymond F. Glover, Christ Church Cathedral, Hartford, Conn. 11:40 am
Walter Baker, all-Mendelssohn, Church of St. Paul the Apostle, New York, N.Y. 8 pm
St. Matthew Passion by Bach, St. Bartholomew's Church, New York, N.Y. 8:15 pm

8 April
Virgil Fox, Walla Walla College, College Place, Washington
A Service of Darkness by Dale Wood, First Presbyterian, Oceanside, Calif. 7:30 pm

9 April
Requiem by Fauré, Joan Lippincott, First Presbyterian, Bethlehem, Pa.
Good Friday Music, Fairmount Presbyterian, Cleveland, Ohio 8 pm
St. John Passion, Improperia by Vittoria, St. Mary's Church, Cincinnati, Ohio 1:30 pm
David S. Bowman, Christ Church, Grosse Pointe, Mich. 8 pm
Requiem by Faure, Henry Glass Jr., Emmanuel Episcopal, Webster Groves, Mo. 8 pm

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

DEADLINE FOR THIS CALENDAR WAS FEBRUARY 10

Seven Last Words by Dubois, Roger & Elizabeth Miller, Westminster Presbyterian, Montgomery, Ala. 7:30 pm

11 April
Te Deum by Dvorak, St. Bartholomew's Church, New York, N.Y.
Jack Jones, Cathedral of St. John the Divine, New York, N.Y. 3:30 pm
Sic Transit by Felciano, Evensong & *Te Deum*, Cathedral of St. John the Divine, New York, N.Y. 4 pm
Carol Teti, Christ Lutheran, Washington, D.C. 5:30 pm
Easter Oratorio by Buck, Stephen Farrow, Westminster Presbyterian, Greenville, S.C. 4 pm
Lord Nelson Mass by Haydn, *Regina Coeli* by Mozart, Richard Webb, St. Mary's Church, Cincinnati, Ohio 12:30 pm
Virgil Fox, Agnes Flanagan Chapel, Lewis-Clark College, Portland, Ore.
Fred Tulan, Cathedral, Honolulu, Hawaii

12 April
David Lumsden, First Presbyterian, Orange, N.J.
Michael Schneider, Notre Dame U., Notre Dame, Ind.
Los Angeles Chamber Orchestra, Neville Mariner conducting, Malcolm Hamilton, Harpsichord, Mark Taper Forum, Los Angeles, Calif. 8:30 pm

13 April
Frederick Swann, Basilica of Our Lady of Perpetual Help, Boston, Mass.
Dennis Michno, Trinity Church, New York, N.Y. 12:45 pm
Malcolm Williamson, Sacred Heart Cathedral, Newark, N.J. 8:30 pm
Wilma Jensen, Grace Methodist, Harrisburg, Pa.
Michael Schneider, St. Paul's United Church of Christ, Chicago, Ill. 8:15 pm
James Moeser, Hastings College, Hastings, Neb. 8 pm

14 April
David Lumsden, Christ & St. Luke's Church, Norfolk, Va.
Virgil Fox, First Presbyterian, Ashland, Ohio
Michael Schneider, master class, Indiana U., Bloomington, Ind.

15 April
Larry King, Trinity Church, New York, N.Y. 12:45 pm
Michael Schneider, Indiana U., Bloomington, Ind.
Beverly Johnson, Southwestern U., Georgetown, Texas 8 pm

16 April
Gillian Weir, Wheaton College, Norton, Mass. 8:30 pm
David Lumsden, Covenant Presbyterian, Charlotte, N.C.
Clyde Holloway, Performing Arts Center, Milwaukee, Wis.
Joan Lippincott, University Christian Church, Des Moines, Ia.
Virgil Fox, Municipal Aud., Topeka, Kansas
Joyce Jones, Carlsbad, H.S., Carlsbad, N. Mex.

17 April
Michael Schneider, master class, Milwaukee AGO, Wis.
David Lumsden, master class, First Presbyterian, New Canaan, Conn.
Alec Wyton, choral workshop, Wisconsin Presbyterian, Salisbury, Md.
Julio-M. Garcia Llovera, workshop, All Souls Unitarian, Washington, D.C. 1 pm
Clyde Holloway, master class, Milwaukee AGO, Wis.

18 April
Brian Jones, Mt. Hermon School, Northfield, Mass. 4:30 pm

David Lumsden, First Presbyterian, New Canaan, Conn.
Nassau Chapter Members Recital, United Methodist Church, Hempstead, N.Y. 4 pm
William Whittaker, Guilman Organ School, New York, N.Y. 3:30 pm
Thomas Williams, Church of the Ascension, New York, N.Y. 4:30 pm
George Jones, All Saints Cathedral, Albany, N.Y. 4:30 pm
The Play of Daniel, Roy Horton, St. Mary's Abbey, Morristown, N.J. 4:30 pm

Works by Malcolm Williamson, Malcolm Williamson conducting Trinity Choir of Men & Boys, Trinity Church, Princeton, N.J. 11 am
Robert Baker, St. John's Lutheran, Allentown, Pa.
Choral Festival, Alec Wyton, Ashbury Methodist, Salisbury, Md.
Julio-M. Garcia Llovera, All Soul's Unitarian Church, Washington, D.C. 4 pm
Robert Parris, St. Mark's Lutheran, Charlotte, N.C.
L. Raven Bradbury, Bethesda-by-the-Sea Episcopal, Palm Beach, Fla. 4 pm
John Rose, Holy Comforter Episcopal, Gadsden, Ala. 4 pm
Gerre Hancock, all-Bach, Christ Church, Cincinnati, Ohio 4 pm
Vesperae Solennes de Confessoriae by Mozart, Kenneth Sanson, American Conservatory Chorale, Christ the King Cathedral, Kalamazoo, Mich. 4:30 pm
Jerome Butera, St. Vincent De Paul Church, Chicago, Ill. 3 pm
Joanne K. Hiller, St. Luke's Lutheran, Chicago, Ill. 3:30 pm
Art of Fugue by Bach, Karel Paukert, Alice Millar Chapel, Evanston, Ill. 8:15 pm
Choral Concert, LaVahn Maesch, First Congregational, Appleton, Wis. 3:30 pm
Robert Anderson, Zumbro Lutheran, Rochester, Minn.
Virgil Fox, Senior H.S., Grand Island, Neb.

Joyce Jones, Lodi H.S., Lodi, Calif.
Frank C. Brownstead, Blessed Sacrament Church, Hollywood, Calif. 4 pm
Frederick Swann, First Congregational, Los Angeles, Calif. 8 pm

19 April
Michael Schneider, First St. Andrew's United Church, London, Ontario
Lee Dettra, Trinity United Methodist, Youngstown, Ohio 8:30 pm
Conference on Church Music, Northwestern U. School of Music, Evanston, Ill.
Joan Lippincott, Indianapolis Blvd. Christian Church, Kansas City, Mo.

20 April
Chapel Choir of the Convent of Sacred Heart, Trinity Church, New York, N.Y. 12:45 pm
Joseph Kline, all-Bach, Juilliard School, New York, N.Y. 8 pm
Joseph Wosniak, Sacred Heart Cathedral, Newark, N.J. 8:30 pm
Robert Twynham, River Road Church, Richmond, Va. 8 pm
Alec Wyton, all-Bach, Susquehanna U., Selinsgrove, Pa.
Gerre Hancock, All Souls Unitarian, Indianapolis, Ind.

Conference on Church Music, Northwestern U. School of Music, Evanston, Ill.
Dodd Lambertson, all-Bach, Westwood Lutheran, St. Louis Park, Minn. 8 pm
Virgil Fox, Senior H.S., Kearney, Neb.
Frederick Groehegan, Wallace Congregational, Wallace, Idaho
Joyce Jones, First Baptist, Roseburg, Ore.

21 April
Kay Bell, St. John's Episcopal, Washington, D.C. 12:10 pm

Michael Schneider, University of the South, Sewanee, Tenn.

22 April
Linus M. Ellis III, Grace Church, New York, N.Y. 12:30 pm
Frederick O. Grimes, Trinity Church, New York, N.Y. 12:45 pm
Richard J. Heschke, Berea College, Berea, Ky.
Virgil Fox, Convention Hall, Hutchinson, Kansas
Joyce Jones, Lebanon Union H.S., Lebanon, Ore.

23 April
Operas, *The Happy Prince, Dunstan and the Devil* by Malcolm Williamson, All Saints' Church, Princeton, N.J. 8:30 pm
Michael Schneider, National Shrine of the Immaculate Conception, Washington, D.C.
Gerre Hancock, First Presbyterian, Spartanburg, S.C.

24 April
Operas, *The Happy Prince, Dunstan and the Devil* by Malcolm Williamson, All Saints' Church, Princeton, N.J. 8:30 pm
Gerre Hancock, workshop, First Presbyterian, Spartanburg, S.C.
Ray Ferguson, Outer Drive Faith Lutheran, Detroit, Mich.
Virgil Fox, Hutchins Mem. Aud., Ponca City, Okla.
Joyce Jones, Bear Lake H.S., Montpelier, Idaho
U. of Southern California Concert Choir, St. Francis Episcopal, Palos Verdes, Calif. 8 pm

25 April
"Spontaneous Sound," Cathedral of St. John the Divine, New York, N.Y. 4 pm
Alec Wyton, St. Matthew & St. Timothy Church, New York, N.Y. 6 pm
Electronic Music, All Saints' Choir, Lloyd Cast, All Saints Cathedral, Albany, N.Y. 4:30 pm
Mass by Persichetti, First Presbyterian, Sharon, Pa. 4 pm
Hugh Hart, all-Bach, Zion Lutheran, Sunbury, Pa. 4:30 pm
New Hanover H.S. Choir, Jane Price, First Presbyterian, Wilmington, N.C. 5 pm
Robert Parris, Southeastern Baptist Seminary, Wake Forest, N.C.
Michael Schneider, Elon College, Elon, N.C. 4 pm
W. Lindsay Smith, St. Matthew's Church, Charleston, S.C. 4 pm
Margaret McKinley, Christ Church, Cincinnati, Ohio 4:30 pm
D minor Mass by Haydn, First United Methodist, Anderson, Ind. 7:30 pm
Bruce P. Bengtson, First Presbyterian, Omaha, Neb. 4 pm
Ted Alan Worth, Okmulgee H.S., Okmulgee, Okla.
Myles Criss, Oklahoma City U., Oklahoma City, Okla. 4 pm
Dave Young, student recital, Colorado State U., Fort Collins, Colo. 4 pm
B. C. Boy's Choir, Holy Trinity Anglican Cathedral, New Westminster, B.C. 3 pm
Richard Proulx, Cathedral of St. John the Evangelist, Spokane, Wash. 4 pm
UCLA Men's Glee Club, Donald Weiss, First Presbyterian, Oceanside, Calif. 8 pm

26 April
Carol Teti, Ashbury Methodist, Harrisonburg, Va. 8 pm
Joan Lippincott, Fountain Street Church, Grand Rapids, Mich.
Barbara Owen, lecture, Mt. Olive Lutheran, Pasadena, Calif. 8:15 pm

27 April
Requiem by Faure, Wall Street Choral Society, Trinity Church, New York, N.Y. 12:45 pm
Richard Barrows, Sacred Heart Cathedral, Newark, N.J. 8:30 pm
Virgil Fox, Chicago Auditorium, Chicago, Ill.
Choral Conductors Guild of Chicago, workshop, First Congregational, La Grange, Ill.
Robert Baker, First Baptist, Austin, Texas
Larry Palmer, harpsichord, contemporary arts festival, St. Luke's United Methodist, Oklahoma City, Okla. 8 pm

- 28 April**
 Albert Russell, St. John's Episcopal, Washington, D.C. 12:10 pm
 Michael Schneider, Longwood Gardens, Kennett Square, Pa.
 Ted Alan Worth, Junior H.S., Fari-bault, Minn.
- 29 April**
 Motets by Richard Dering and Peter Philips, Trinity Church, New York, N.Y. 12:45 pm
- 30 April**
 Michael Schneider, First United Church of Christ, Farmington, Conn. 8:30 pm
 Alec Wyton, United Presbyterian Church, Cortland, N.Y.
 Rosalind Mohnsen, Westmar College, LeMars, Ia. 8 pm
 Charles Eve, Billy Nalle, classical & theater organ concert, Phipps Aud., Denver, Colo. 8 pm
 Joyce Jones, Grace Cathedral, San Francisco, Calif.
 Virgil Fox, First Methodist, Palo Alto, Calif.
- 1 May**
 Marianne Webb, master class, Central Methodist, Muskegon, Mich. 9 am
- 2 May**
 Michael Schneider, Grace Church, New York, N.Y. 4:30 pm
 George Murphy, Guilman Organ School, New York, N.Y. 3:30 pm
 Four Coronation Anthems by Handel, Trinity Church, Princeton, N.J. 7:30 pm
 Music for 2 choirs and 2 organs, Robert Plimpton, Robert Elmore, Tenth Presbyterian, Philadelphia, Pa. 5 pm
 Gillian Weir, Trinity Evangelical Church, Camp Hill, Pa. 8 pm
 Johannes F. Somary, Church of the Pilgrims, Washington, D.C. 5 pm
 Robert Anderson, Flagler Mem. Church, St. Augustine, Fla. 7:30 pm
 R. Graham Ellerbee, Bethesda-by-the-Sea Episcopal, Palm Beach, Fla. 4 pm
 Doris Lora, Associated Mennonite Seminaries, Elkhart, Ind. 4 pm
 German Requiem by Brahms, Concordia Senior College, Fort Wayne, Ind. 8 pm
 Arthur P. Lawrence, Cathedral of St. James, Chicago, Ill. 3:30 pm
 Gloria by Poulenc, St. Mark's Episcopal, Shreveport, La. 4 pm
 Marianne Webb, Central Methodist, Muskegon, Mich. 3 pm
 Heinz Arnold, First Presbyterian, Columbia, Mo. 8 pm
 Easter Oratorio by Bach, Philip Keil, St. Clement's Episcopal, Berkeley, Calif. 7:30 pm
 Robert S. Lord, Notre Dame Cathedral, Paris, France 5 pm
- 3 May**
 Requiem by Faure, Trois Petites Liturgies by Messiaen, Central Presbyterian, New York, N.Y. 8:30 pm
 William Whitehead, Westminster Presbyterian, Greenville, S.C.
 Robert Anderson, Idlewild Presbyterian, Memphis, Tenn.
- Ted Alan Worth, South Side Grade School, Lander, Wyoming.
 Virgil Fox, St. Paul's Episcopal, San Diego, Calif.
- 4 May**
 Rock Orchestra & Organ, Communication Workshop and Larry King, Trinity Church, New York, N.Y. 12:45 pm
 Joseph Kline, all-Bach, Juilliard School, New York, N.Y. 8 pm
 John Grady, Sacred Heart Cathedral, Newark, N. 8:30 pm
 Festival of choral and chamber music by Sir Arthur Bliss, Malcolm Williamson and Richard Rodney Bennett, Westminster Choir College, Princeton, N.J.
 Diane Selvaggio, Frick Fine Arts Building, Pittsburgh, Pa. 12:35 pm
 Gerre Hancock, Museum of Art, Cleveland, Ohio
 Ted Alan Worth, Kemmerer H.S., Kemmerer, Wyoming
 Catharine Crozier, First Congregational, Long Beach, Calif.
- 5 May**
 Walter Baker, all-Franck, Church of St. Paul the Apostle, New York, N.Y. 8 pm
 Festival of choral and chamber music by Bliss, Williamson and Bennett, Westminster Choir College, Princeton, N.J.
- 6 May**
 Paul Martin Maki, Trinity Church, New York, N.Y. 12:45 pm
 Clyde Holloway, Bach Festival, Ash-bury Methodist, Rochester, N.Y.
 Bach Choir Festival, William Whitehead, Bethlehem, Pa.
 Virgil Fox, Fox Theatre, Billings, Montana
- 7 May**
 Bach Choir Festival, William Whitehead, Bethlehem, Pa.
 Donald McDonald, Trinity Episcopal, Columbus, Ohio
- 8 May**
 William Whitehead, Bach Festival Recital, Bethlehem, Pa.
- 9 May**
 Edward N. Kaufman, St. George's Episcopal, New York, N.Y. 3:30 pm
 Bach Festival, Charles N. Henderson, Hedley Yost, St. George's Episcopal, New York, N.Y. 4 pm
 Lobet den Herrn by Bach, Rejoice in the Lamb by Britten, Church of the Ascension, New York, N.Y. 11 am
 Benjamin Van Wye, Bethesda Episcopal, Saratoga Springs, N.Y. 8 pm
 William Maul, St. Mary's Cathedral, Ogdensburg, N.Y. 7:30 pm
 Virgil Fox, St. Mary's Episcopal, Had-don Heights, N.J.
 Deus in adiutorem, Christ lag in Todesbanden by Pachelbel, First English Lutheran, Cleveland Heights, Ohio 10:30 am
 Myron Casner, Goshen College, Goshen, Ind. 3:30 pm
 Gillian Weir, First Presbyterian, Kalamazoo, Mich. 5 pm
 Gloria by Vivaldi, Psalmkonzert by Zimmerman, Chicago Chamber Choir, McCormick Theological Seminary, Chicago, Ill. 4 pm
 Robert Baker, U. of Nebraska, Lincoln, Neb. 9 pm



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 Roberta Bitgood, Battle Creek, Michigan, Service Playing
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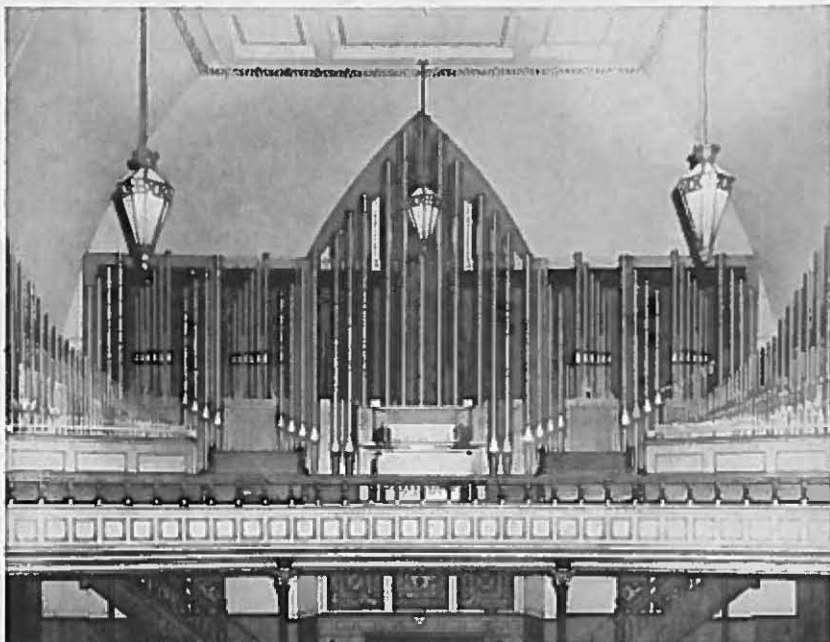
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JAMES PHILIP JOHNSTON

James Philip Johnston, FAGO, former organist of Sacred Heart Cathedral in Newark, N.J., died January 31, 1971 in Brooklyn, N.Y. Mr. Johnston was born in Wooster, Ohio on October 8, 1899. His career as a church musician began in 1911 at the age of 12 when he played for the Blue Ash Presbyterian Church, Cincinnati, Ohio, using an old square piano on the upper floor of the school house. He was a recitalist for the 1929 AGO convention in Memphis, Tenn. After serving churches in Cincinnati and Dayton, Ohio, and Pittsburgh, Pa., Mr. Johnston went to Holy Innocents Church, Brooklyn, N.Y., in 1934. Several years later he became organist of Queen of All Saints Church in Brooklyn. He also served in Milwaukee before becoming organist of Sacred Heart Cathedral in Newark in 1959. He retired from that position in 1969.

Mr. Johnston was an active member of the Brooklyn Chapter AGO, and he was honored as a Life Member in 1970. He was also a member of the Saint

Wilfrid Club. Mr. Johnston's wife, Elizabeth Ranz Johnston, died in 1967.

Mr. Johnston is survived by a brother, Hugh H. Johnston of Austin, Texas, and a daughter, Justine Elizabeth Johnston, AAGO, organist of St. Ephrem's Church, Brooklyn, N.Y.



J. A. HEBERT

J. A. Hébert died January 27, 1971, at the age of 78 following a short illness. He had represented Casavant Frères Ltee. in the State of Michigan since 1918, and had worked for the company since 1905. He was the firm's first representative in the United States. Many instruments for which he was responsible still remain. At the time of his death, he was vice-president of the J. A. Hébert & Son, Inc. firm of Southfield, Michigan. He had a thorough knowledge of the pipe organ and was well known in the U. S. and Canada. Mr. Hébert had been a member of the AGO since 1935. Burial was in St. Hyacinthe, Province of Québec, Canada.

BERIO WORK PREMIERED IN NEW YORK CITY

The world premiere of *Memory*, a work for electronic piano and electronic harpsichord by the controversial Italian composer Luciano Berio, took place at Alice Tully Hall on March 12 and 13. The work was commissioned by the Chamber Music Society of Lincoln Center, and was presented by the Society with the composer at the electronic harpsichord and Peter Serkin at the electronic piano. The electronic piano which Mr. Serkin played was introduced by Lorin Hollander at a Fillmore East concert two years. Made

by Baldwin, the instrument is played like an ordinary concert grand, but it has two additional pedals which are capable of doubling the dynamic range either progressively or instantaneously. The timbre and volume of the instrument can be varied electronically by controls operated by an engineer at a separate control unit under the direction of the pianist. It has no soundboard. Instead, the string vibrations are picked up by ferroelectric cantilever transducers. The electronic harpsichord was also made by Baldwin.

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**New Allen Goes to
Scarsdale, N.Y.**

Hitchcock Presbyterian Church, Scarsdale, N.Y., has just installed a three-manual custom Allen which includes a drawknob console, microcircuit capture action, and a swell antiphonal. The instrument will be opened by John Huston. Hunter Tillman is organist-director at the church. Negotiations for the installation were handled by Mr. Richard Grant of the Allen firm together with members of the factory staff.

GREAT

Violone 16 ft.
Principal 8 ft.
Bourdon 8 ft.
Dulciana 8 ft.
Lieblich Gedeckt 8 ft.
Octave 4 ft.
Koppelflöte 4 ft.
Twelfth 2 3/4 ft.
Super Octave 2 ft.
Waldflöte 2 ft.
Mixture IV
Zimbel III
Bombarde 16 ft.
Trompette 8 ft.
Clarion 4 ft.

SWELL

Flute Conique 16 ft.
Geigen 8 ft.
Gamba Celeste 8 ft.
Gemshorn 8 ft.
Voix Celeste 8 ft.
Spitzflöte 8 ft.
Flute Celeste 8 ft.
Prestant 4 ft.
Flute Ouverte 4 ft.
Nazard 2 3/4 ft.
Doublette 2 ft.
Piccolo 2 ft.
Tierce 1 3/4 ft.
Plein Jeu IV
Fagotto 16 ft.
Trompette 8 ft.
Hautbois 8 ft.
Clarion 4 ft.
Tremulant

CHOIR

Quintaton 16 ft.
Viole 8 ft.
Viole Celeste 8 ft.
Dolcan 8 ft.
Dolcan Celeste 8 ft.
Quintadena 8 ft.
Gedeckt 8 ft.
Principal 4 ft.
Quintade 4 ft.
Quinte 2 3/4 ft.
Octave 2 ft.
Spillflöte 2 ft.
Octave Quint 1 1/2 ft.
Siffelöte 1 ft.
Scharf IV
Dulzian 16 ft.
Fanfare Trumpet 8 ft.
Krummregal 8 ft.
Krummregal 4 ft.
Tremulant
Cymbelstern

PEDAL

Kontre Bass 32 ft.
Contre Dulciana 32 ft.
Principal 16 ft.
Bourdon 16 ft.
Gemshorn 16 ft.
Lieblich Gedeckt 16 ft.
Octave 8 ft.
Gedeckt Pommer 8 ft.
Viola 8 ft.
Choral Bass 4 ft.
Flöte 4 ft.
Nachthorn 2 ft.
Fagotto 16 ft.
Contra Bombarde 32 ft.
Bombarde 16 ft.
Mixture IV
Trompette 8 ft.
Fagotto 8 ft.
Clarion 4 ft.

CHARLES BROWN, DALE PETERS, and DONALD WILLING were the featured organists in a program of music for organ and instruments given Feb. 8 at the North Texas State University School of Music for the Dallas and Fort Worth Chapters of the AGO. The program included Fantasy for Organ, Brass and Timpani by Roy Harris; Glossolalia by Felciano; Concerto for Organ, Two Trumpets and Two Trombones by Monnikendam; Variations for Oboe and Organ by Pinkham; and Concerto for Organ and Chamber Orchestra by Hindemith.

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**RICHARD ALEXANDER APPOINTED
TO CHESTNUT HILL CHURCH**

Richard Alexander has been appointed organist and choirmaster at St. Paul's Church, Chestnut Hill, Penna. A native of Washington, D.C., Mr. Alexander received his early training with William Watkins of that city. He holds the MusB degree from the Curtis Institute of Music, where he was a student of Alexander McCurdy, and the MMus degree from Yale University, where his work was with Clarence Watters and Charles Krigbaum. Mr. Alexander has previously served the First Congregational Church in Washington, the Swarthmore Presbyterian Church, and the Madison Ave. Presbyterian Church in New York City as assistant director of music. At St. Paul's Church, Mr. Alexander will direct three choirs and play the large Aeolian-Skinner organ.

**Schlicker Builds Unit Organ
for New Rochelle Church**

A new organ built by Schlicker Organ Co., Buffalo, N.Y., was installed in Trinity Episcopal Church, New Rochelle, N.Y., late in 1970. The parish of Trinity Church was organized in 1688 by the Huguenots and the present church building was designed by Richard Upjohn shortly before the Civil War. The organ is installed in the chancel area behind the redesigned carved organ case with the 8 ft. principal in the facade. It is one of the largest unit organs built by the Schlicker company. The organ has as its tonal foundation 11 basic registers plus the independent ranks of the two mixtures. These stops, taken together, form a small, straight chorus. Through judicious unification and careful cross-duplexing, they are made playable on two manuals and pedal.

SUMMARY

Subbass 16 ft. 32 pipes
Principal 8 ft. 12 pipes
Metallgedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 73 pipes
Schwebung 8 ft. 49 pipes
Octave 4 ft. 61 pipes
Quintadena 4 ft. 61 pipes
Rohrflöte 2 ft. 61 pipes
Terz 1 3/4 ft. 45 pipes
Larigot 1 3/4 ft. 54 pipes
Mixture 3-4 ranks 232 pipes
Zimbel 2 ranks 122 pipes
Trompette 16 ft. 73 pipes
Schalmei-Regal 8 ft. 61 pipes

GREAT

Principal 8 ft.
Quintadena 8 ft.
Octave 4 ft.
Gedeckt 4 ft.
Quint 2 3/4 ft.
Rohrflöte 2 ft.
Gemshorn 2 ft.
Terz 1 3/4 ft.
Mixture 3-4 ranks
Regal 16 ft.
Trompette 8 ft.
Trompette 4 ft.

SWELL

Gedeckt 8 ft.
Gemshorn 8 ft.
Schwebung 8 ft.
Rohrflöte 4 ft.
Gemshorn 4 ft.
Principal 2 ft.
Quintadena 2 ft.
Terz 1 3/4 ft.
Larigot 1 3/4 ft.
Siffelöte 1 ft.
Zimbel 2 ranks
Schalmei-Regal 8 ft.

PEDAL

Subbass 16 ft.
Principal 8 ft.
Gedeckt 8 ft.
Octave 4 ft.
Gemshorn 4 ft.
Rohrflöte 2 ft.
Rauschquint 2 ranks
Trompette 16 ft.
Clarion 4 ft.

THE NATIONAL SHRINE OF THE IMMACULATE CONCEPTION in Washington, D.C., Joseph Michaud, music director, has sponsored a series of concerts and discourses on the Friday evenings of Lent. The first program was for organ and percussion played by Wilma Jensen and K. Dean Walker. Other programs included the Fisk University Choir directed by Sam Batt Owens, music for organ and brass played by organist Robert Blaine Grogan and instrumentalists from Catholic University School of Music, the Catholic University Chorus and Orchestra performing Bach's St. John Passion under the direction of Michael D. Cordovana, an organ recital by Marilyn Mason, and finally a choral program by the Shrine Choir under Mr. Michaud's direction in which Robert Evert's The Last Supper was premiered.

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✓ **YOU EXPECT** it will stand up to the climate without turning up its little toes and expiring at the first temperature change.

We kiln-dry our wood ourselves for just that reason; that way we can adjust the drying time and conditions of the materials, so Palm Springs doesn't get an organ whose spiritual home is Alaska.

✓ **YOU EXPECT** that an organ with tracker action and/or all those entrancing classic-type sounds in it won't become neurotic when confronted with a 20th-century organist.

We give you the latest, slickest aids to performance you'll find on any organ, anywhere. Your organ can come with lace ruffles and velvet buckles on the pipe feet if you like, and still have pistons using solid-state electronics that NASA would be proud of. (We put electronics where they belong — freeing you to make music; not pulling the wool over your eyes — or should we say stuffing it in your ears?)

✓ **YOU EXPECT** the action to be spot-on. If it's electric — fast and precise. If it's mechanical — subtle enough to let you phrase like an Oistrakh or a Fischer-Dieskau; light enough that the neuralgia of the 19th-century is just a painful memory; adjusted so you don't have to have a summer repertoire and a winter one for when the action's got the temperamental sulks again . . .

We have a special compensating action on the touch, so that kind of variation can't happen. We've had our bunch of experts refining the technical aspects of our actions till they're something pretty fantastic. And light — well, the 25' long trackers we used last year in one organ gave us the most delicate and responsive touch ever.

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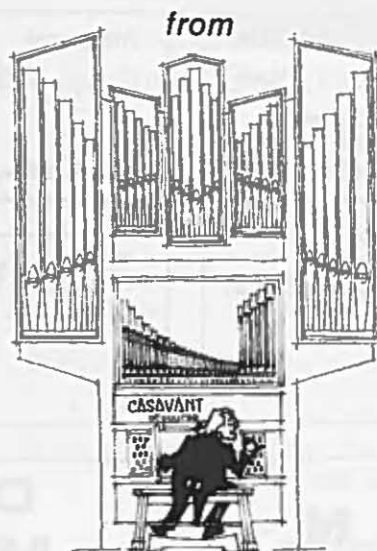
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Gee, all you nice people who've written to us about our little Mr. Casavant are going to hate us this month for all these words. (Tho' for us, talking to you is a pleasure.) So, Au revoir,



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NEWS OF CHAPTERS AND ORGAN GROUPS

Akron

The Akron Chapter of the AGO and the music department of Akron University co-sponsored Heinz Wunderlich in a recital on Feb. (?) at the Westminster Presbyterian Church.

The March (?) meeting featured Dr. James Good, Asst. Professor of Church music at Southern Baptist Seminary. A program of contemporary service music including German, English, French and American composers was played on the new 32-rank Schantz organ at Faith Lutheran Church.

Wilma Martin

Albuquerque Chapter

Members attended a recital and illustrated lecture given by Wesley Selby on "The Architecture of the Organ," Monday, February 15, in the University of New Mexico Fine Arts Recital Hall. The program was sponsored by the Albuquerque Chapter AGO and the UNM department of music and was open to the public. Tickets were priced at \$1.00 for the public, students being admitted free, with proceeds to go to the UNM music scholarship fund. Included on the program's Gothic portion were Organ Estampie from the Roberts-bridge Codex and Mit Ganczem by Conrad Paumann. The Renaissance section featured Ricercare by Palestrina and Canzona by Andrea Gabrieli. Baroque selections included Dialogue (from "Mass for Parishes") by Francois Couperin, Elevation (from "Mass for Convents") by Francois Couperin, Tiento de Quarto Tono by Francisco Correa de Araujo, Prelude by Henry Purcell, and Chaconne by Dietrich Buxtehude. The recital concluded with Kyrie by Max Reger, Te Deum by Jean Langlais, and Toccata and Fugue in D minor by J. S. Bach.

Henry L. Brengel

Brooklyn

Thomas W. Bohlert was presented by the Brooklyn Chapter on Jan. 12 at St. Patrick's R. C. Church, Brooklyn. His program is included on the recital pages of this issue.

Aldo Bruschi

Canton

The monthly meeting of the Canton Chapter AGO was held Feb. 22 at Westminster United Presbyterian Church, Canton with Grace Phillips as organist-hostess. The program for the evening consisted of an anthem reading session under the leadership of David Bower. A pre-dinner recital had been presented by students from Malone College.

Arthur L. Lindstrom

Charlotte

Charlotte, N.C. chapter AGO had its dinner meeting February 15 at Covenant Presbyterian Church. A very informative and enjoyable program was presented on "Instruments in the Church", including a recital by Dr. Richard Peek, organist, and James K. Weber, violinist. Mrs. Eva Dysart

Cincinnati

Gerre Hancock, organist and choirmaster of Christ Church, Cincinnati, presented a demonstration of hymn playing and improvisation at the regular monthly meeting of the Cincinnati Chapter AGO on Jan. 11 at Christ Chapel.

Members and friends of the Chapter will enjoy a "treat yourself" dinner at St. George R. C. Church on April 13, after which the College Conservatory Collegium Musicum of the University of Cincinnati will present a demonstration and concert under the direction of Ben Bechtel. The public is cordially invited to attend the demonstration and concert.

Ruby Stephens

Cleveland

The 19th annual conference on church music was presented January 29 and 30 at Fairmount Presbyterian Church, Cleveland Heights. Conference leader John Weaver performed an organ

recital and conducted choral and organ sessions. Lecture-demonstrations on Orff techniques and handbell choirs were given respectively by Ruth Pollock Hamm, Orff Schulwerk specialist, and L. Campbell Bunting, minister of music at Lakewood Presbyterian Church. Elaine M. Shakley was conference chairman.

Karel Paukert, professor of organ at Northwestern University, presented a master class on improvisation March 6 at Euclid Avenue Christian Church, Cleveland Heights.

The preceding evening, Mr. Paukert performed a recital in the chapter's Great Artist Series. And the afternoon of March 6, he joined judges Walter Blodgett, curator of art at the Cleveland Museum of Art, and Elinore Barber, director of the Riemenschneider Bach Institute at Baldwin-Wallace College, in selecting Timothy E. Albrecht as winner of the chapter's regional organ scholarship competition. Albrecht, a pupil of Haskell Thomson at Oberlin College, will receive a \$300 prize and a debut recital at Plymouth Church, Shaker Heights, May 2.

Wilma Salisbury

Dallas

The Dallas and Fort Worth Chapters of the AGO held a joint meeting at North Texas State University in Denton, February 8. The program "Music for Organ with Instruments" featured the N.T.S.U. organ faculty, Charles Brown, Dale Peters and Donald Willing, with the graduate wind ensemble under the direction of David Kuehn. The program included works by Roy Harris, Richard Felciano, Marius Monnikendam, Daniel Pinkham and Paul Hindemith.

Dorothy Peoples

Cumberland Valley

A social afternoon was held at the home of sub-dean Randall E. Wagner on January 23. One of the topics discussed concerned communications between the national AGO organization and local chapters.

On February 21, the chapter met at the home of Frederick Morrison Jr. in Sharpsburg, Maryland. Using the Müller practice organ in the Morrison home, Gerald Brown, organ instructor at Shenandoah Conservatory of Music, presented a program entitled "Good but Easy Organ Music."

Frederick Morrison Jr.

Erie

The Erie Chapter met at Holy Rosary Church for a program on the chorales from the Clavierübung, Pt. III. The program was given by Robert Lynn, organ instructor at Allegheny College. A group of 30 braved a blizzard and was stimulated by Mr. Lynn's talk about the chorales and his playing of both settings of three of the chorales.

Carl E. Stout

Hiawatha Valley

The Hiawatha Valley Chapter of the AGO held their monthly meeting February 15 at the First Baptist Church, Winona. The program centered around Lenten music and offered both vocal solos and organ works. Mrs. Ivan Olson, Miss Pam Brunkow, Miss Becky VanAuken, all students at Winona State College under the direction of Mr. Walter Hinds, sang solos. They were accompanied by Miss Elsie Naylor. Organ works were presented by Mrs. William Ferguson, asst. organist at Central United Methodist Church; Mrs. Steven Turille, organist at Grace Presbyterian Church; Mr. Gerald Olsen, newly arrived organist in Winona; and Mr. Glenn Riske, organist at St. Paul's Lutheran Church, La Crosse, Wisconsin. After the program members browsed through various publications which contained music suitable for the Lenten season.

Carlis Anderson

Indianapolis

The young talent took the spotlight of the Indianapolis AGO in February. At the regular meeting, February 9, Rollin Smith, organist at the Brooklyn Museum and Our Lady of Angels Church, Brooklyn, N.Y., capitalized on the Romantic Kimball at North United Methodist of Indianapolis to present lesser known works of the Romantic composers Dunham, Mendelssohn, Gounod, Bossi, Sgambati, Pierre, and Elgar.



"The Message of the Negro Spiritual" with Dr. J. Garfield Owens, speaker, and music by the 100-voice Walker-Ford Singers (pictured above) with Guild member Oscar Ford, organist-director (lower right foreground), was a treat for the Alamo Chapter's March meeting. The host church for the meeting was the Second Baptist Church, San Antonio, whose minister is Dr. S. H. James, Jr., a member of the Guild, a member of the San Antonio city council, and author of "All God's Chillun" just released by Abingdon Press. His address was on the origin and tradition of some of the 27 best-known black spirituals reviewed in his book. Dr. Owens holds degrees from Huston-Tillotson College, Gammon Seminary, and Union Theological Seminary of New York. He has been an author, teacher in public schools of Georgia and Texas, pastor, past district superintendent of the Dallas and Austin-Victoria districts of the Methodist Church, and he is currently district superintendent of the San Antonio district of the United Methodist Church.

Oscar Ford Jr. illustrated several of the spirituals on the organ for Dr. Owens, and later presented a "mini-concert" with his outstanding group, The Walker-Ford Singers. Frequently appearing in concert and at churches, the Singers open the doors of communication among the peoples of our city. In recent months, the group's performances have been heralded throughout Texas by clergy and educators. The singers performed "Over my head I hear music in the air," "There's a little wheel turning in my heart," and "He's my brother: he ain't heavy," all scored for choir, organ, piano, and drums. Mr. Ford is a graduate of Hampton Institute, studied in London, England, and has performed in Europe. The ages of the Singers range from 16 to 30, and they are elected to membership from local schools and colleges.

The beautiful buildings of Second Baptist Church are the fourth plant for this congregation in its 89-year history. Architects O'Neil Ford and Norcell D. Haywood (a member of the congregation) conceived and designed the church as a unit, much like sculpture, with classrooms, fellowship hall, administrative offices, lounges, chapel, and main nave built around a focal point at the courtyard with flowing fountain and shade trees, thus affording many activities including outdoor worship. The pipe organ is a tracker rebuilt by Otto Hoffman of Austin, Texas in 1955. Because of the density of community life, the church has provided an environment both separate and still a part of the community.

Refreshments were served after the program.

Flo Ellison

When planning the Indianapolis AGO Artist Series, the committee left a spot for the 1970 winner of the AGO's national organ playing competition at Buffalo. George C. Baker, a sophomore student of Robert Anderson at Southern Methodist University, as the winner of that competition, presented a recital featuring Baroque composers February 16 in Ransburg Auditorium at Indiana Central College. Sandra J. Coleman, sophomore student of Arthur Carkeek of DePauw University, was the winner of the young artists' competition at Christ Church Cathedral on February 20.

Arline Ward

demonstrated vocal exercises which were suggested for use in rehearsals. The evening's discussion included the areas of proper voice placement (with special attention to the changing voices of young men), good vowel production and the solving of consonant problems, the relationship of posture to breath control, and some suggestions for correcting intonation problems. The program ended with a period of questions on specific problems in our church choirs.

Rebecca S. Harrison

Lawrence-Baldwin

For our January (?) meeting, Don and Karen Hoyer were hosts in their home, where the following played on the home pipe organs: Mark Yowell, Cindy Blair, Marlene Sievert, Dan Abrahamson, Jack Sievert, Andy Siler, Douglas Brown, and Robert Vaughan.

For the February (?) meeting, Jack Sievert had a tape recording and slide presentation of various organs in Europe and the U.S. that implied that there are quality organs on both sides of the Atlantic, not just in Europe.

J. Bunker Clark

Lancaster

The Lancaster (Penna.) Chapter of the AGO held its February meeting at St. John's Episcopal Church on Feb. 7. The speaker for the evening was Chapter member Luke Grubb, who is organist-choirmaster at the First Reformed Church of Lancaster and choral director in the Columbia, Pa., public schools. In presenting his topic, "Vocal Training for the Church Choir," Mr. Grubb brought a group of his high school chorus members who

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Montgomery County

The annual pastor-organist dinner was the regular meeting held on Monday February 22, 1971 at 6:30 p.m. at Woodside United Methodist Church, Silver Spring, Md. Dr. Cecil Lapo, associate executive director of Choristers Guild, was our speaker. The subject was hymns from the pews. The talk with slides was directed at both clergy and musicians to promote better singing in the church.

Thomas A. Bast

Northern Virginia

Following the business meeting at Westminster Presbyterian Church, Alexandria, on February 8, three new young members presented an excellent program of organ music. Performers Jane Bourdow, Karl Schroek and Howard Shafferman played works by Bach, Langlais, Muffat, Brahms and Gigout.

Ann Zipp

Pittsburgh

A choral workshop at Duquesne University on Jan. 22 and 23 was conducted by Maynard Klein of the University of Michigan. Emphasis was placed on music for adult choirs.

Russell Wichmann presented the second in the series of repertoire recitals on Feb. 8 at the chapel of Chatham college. This one was on "New American Music."

The Feb. 22 meeting of the Chapter was a progressive meeting at East Liberty Presbyterian Church. Chapter members were given a tour of the church and heard carillon selections, handbell demonstrations and an organ recital. The host organists were Dr. Donald Ketting and Dr. Norris Stephens.

Mary C. Hardy

Queens

On February 7 five members of the Chapter were presented in a Young Artists Recital. The purpose was to stimulate interest among the younger members. A great deal of enthusiasm and interest was aroused by the fine playing of Emanuel Bologna, Donald Ulm, Richard Smid, Thomas Bohlert and Robert Cane. The program included numbers by J. S. Bach, Messiaen, Dandrieu, Buxtehude and Franck. A reception and refreshments followed the recital.

Howard H. Epping

St. Louis

The March 22 meeting of the St. Louis Chapter AGO was held at Webster Groves Presbyterian Church under the direction of Mrs. William F. Symes. Guild members Ronald Jenkins and Steven Cooksey demonstrated "The Church Wedding" with new ideas for processions and recessions.

Henry Glass Jr.

San Joaquin Valley

"Serendipity on Quotidian" or "How to use improvisation in the church service" was the title of the excellent lecture-demonstration given by Mr. Thomas Rhodes, organist-choir-master of the First Congregational Church, Palo Alto, on Feb. 23 at the First Congregational Church, Fresno. A pot-luck dinner preceded the program.

Geraldine Peabody

Spartanburg

On Sunday afternoon, February 28, the Spartanburg Chapter presented a festival of choirs at the First Presbyterian Church, Spartanburg, S.C. John E. Williams, organist-director at First Presbyterian, and A. M. White were co-chairmen of the festival committee. Combined adult choirs of the following churches participated: Bethel United Methodist Church, Church of the Advent (Episcopal), First Presbyterian Church, St. James United Methodist Church, Trinity United Methodist Church, Westminster Presbyterian Church, St. John's Lutheran Church, and St. Paul's Roman Catholic Church (all of Spartanburg); also Tryon Presbyterian Church (Tryon, N.C.), First United Methodist Church (Hendersonville, N.C.), and the Congregational Church of Christ (Tryon, N.C.). Anthems presented were Gloria in Excelsis Deo from *Heiligmesse*, Haydn; Zion Hears Her Watchmen's Voices from *Sleepers, Wake*, Bach; Kyrie Eleison from *The Imperial Mass*, Haydn; We Hasten with Eager Yet Faltering Footsteps (Women's Chorus) from *Jesus, Thou My Wearyed Spirit*, Bach; Out of the Depths, Alan Hovhanes; Expectans Expectavi, Charles Wood; Fight the Good Fight from *Five Hymns in Popular Style*, John Gardner; and Simeon's Prayer, Alex Hegenbart. John Williams was the general director, assisted by Dr. Perry Daniels, Mrs. Diehl Cantrell, and Mrs. W. G. Metz, who directed the antiphonal choir. Miss Rachel Pierce was organist for the choral selections. Prelude for the program was Even Song by John LaMontaine, played by William T. Bradley, organist; and The Rejoicing from *Music for a Peace Celebration*, Handel-Whitford, by Harold Smithyman and Dr. Claude Sartor, trumpets, and Mrs. David MacGregor, organ. The organ postlude played by Mrs. MacGregor was Solemn Recessional for a Festival Occasion, Richard Strauss.

Judith Klasen

Seattle

On February (?), a joint meeting with the Puget Sound Choral Conductors Guild at the University Unitarian Church included a recital on the Olympic organ by David Locke and choral and instrumental music performed

by the Northwest Chamber Chorus and members of the American Recorder Society, directed by Peter Siebert. Later in the month, a capacity audience heard Heinz Wunderlich in recital on the new Beckerath organ at Emmanuel Church, Mercer Island. A master class on the works of J. S. Bach followed.

Elaine Hadlock

Southeastern Minnesota

The Chapter met Thursday, January 14, 1971, at Christ United Methodist Church, Rochester, together with the Keyboard Club. There were 26 members and guests present. Mrs. Dawn Riley presided. A panel discussion on piano and organ techniques — does one help or hinder the other — was presented by Mrs. Marguerite Hoffman, Carlo Braendlin, Miss Evangeline Mitchell, Reverend Robert Scoggin and Mrs. Julianne Jahn. After a coffee break, Mrs. Hoffman, together with Larry Reynolds, presented new music for the piano.

Mrs. P. L. Godtland

Western North Carolina

A program presented at Warren Wilson College, Swannona, N.C., for the Western North Carolina Chapter AGO on Jan. 25 included organ selections played by Schuyler W. Robinson, organist at the college; choral works sung by the college choir; and a travelogue of his recent study tour of Germany by Robert P.

Keener, chairman of the music department. The musical portion of the program included works by Bach, Micheelsen and Schroeder played by Mr. Robinson, and works by Distler and Schein, sung by the choir. Mr. Keener's illustrated travelogue introduced us to some of Germany's contemporary composers whom he visited and some scenes of unusual places not frequented by the typical tourist.

Christine L. Ratzell

Toledo

"Praise the Lord with Everything" was our goal at the Feb. (?) meeting. We heard, along with organ, a variety of instruments including brass quartet, recorder, violin, flute, and cello. At our March (?) meeting, we heard an excellent young organist, Lyle Hecklinger, as he shared the first of his three doctoral recitals with us.

Susan Craig

U. of Wisconsin-Milwaukee Student Group

The University of Wisconsin-Milwaukee AGO Student Group had Dr. Douglas Hopkins, organist and choirmaster from London, England, on campus on December 8th. A reception was held for him at the home of professor Esther Jepson. Also, George Ruecktenwald was elected president and Debra Wendt was elected secretary of the Chapter.

Debra Wendt

AMERICAN BAPTIST MUSICIANS SPONSOR SUMMER CONFERENCE

The Conference for Church Musicians, sponsored by the Fellowship of American Baptist Musicians, will be held July 24-31 at the American Baptist Assembly, Green Lake, Wis. Held in two sections, the conference will be designed for both professional and volunteer adults who work in church music, and also for youth who are involved in any way in church music. The faculty will consist of Frederick Swann, choral clinician and organ teacher; Mabel Stewart Boyter, who will work with a children's demonstration choir; Haskell L. Boyter, who will give choral leadership to the youth section; and Donald S. Marsh, who will work in the area of contemporary music, worship, and drama. Further information and brochures may be obtained by writing Samuel J. Hood, President, Fellowship of American Baptist Musicians, Valley Forge, Pa. 19481.

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The absence of articulation among the various symbolic media employed by the church is a crucial feature of modern religion. Architecture and theology do not reinforce the liturgy, nor does music reinforce architecture, theology, or the liturgy. This kind of articulation was highly successful in the medieval church, where a hierarchical world-view was present in all of the church's symbolic structure. Contemporary society offers a more difficult situation, for there is no one dominant symbolic mode or style around which architecture, theology, and liturgy can hang. Instead, contemporary culture is characterized by a plurality in styles, in the words of Leonard Meyer, or of sacred *nomoi*, in the words of Peter Berger.

An attempt to deal with this situation in the musical symbol system has been made by Richard Felciano, a young Roman Catholic composer and teacher, who was commissioned in 1970 to write a work for the Cathedral Church of St. John the Divine in New York City. His composition, *Sic Transit*, is a good example of a solution to the problem of symbolic articulation. Richard Felciano is committed to searching for new ways to express meaning in music. Recently, his work has been with electronic tapes. Felciano does not see electronic music as a rejection of our Western musical heritage, but rather as an attempt to adapt to the situation of contemporary culture. Specifically, Felciano sees classical music as a style of definitive statement, in that the musical meaning is a result of the gradual limiting of possibilities for completing a musical phrase. Meaning only comes when this completion is first suggested and then altered. Or stated more simply, classical music operates on the failure of expectation. Felciano contends that such definitive statement cannot be meaningful in a culture which is suspicious of words and definition. Rather, contemporary culture demands meaning by infinite implication. A musical expression must not offer one possible meaning in the minds of the hearer, but must open up a variety of possible meanings.

Sic Transit is a work for the Easter season and describes the experiences of the disciples when they visit the empty tomb of Christ. This scene is found in St. Luke, Ch. 24:1-7.

Now upon the first day of the week, very early in morning, they came unto the sepulchre, bringing the spices which they had prepared, and certain others with them.

And they found the stone rolled away from the sepulchre.

And they entered in, and found not the body of the Lord Jesus.

And it came to pass, as they were much perplexed thereabout, behold, two men stood by them in shining garments:

And as they were afraid, and bowed down their faces to the earth, they said unto them, Why seek ye the living among the dead?

He is not here, but is risen: remember how he spake unto you when he was yet in Galilee,

Saying, the Son of man must be delivered into the hands of sinful men, and be crucified, and the third day rise again.

Felciano sees in this scene two important theological statements. First, he sees that the disciples sought Christ where he was *not*; Christ had passed into a new order of reality that was not to be found among the dead. Second, he sees

Richard Felciano's *Sic Transit*

By Richard Parmentier

an affirmation of the movement of the spirit through space; Christ had passed both theologically and spatially and yet his message remained among men. Felciano, in *Sic Transit*, directs the hearer to these two points with a new technique, electronic and vocal panning, which he defines as the "illusion through two sound sources, of a single source moving to and fro in space." But he goes even further by creating a juxtaposition of scriptural and modern messiahs, John F. Kennedy and Martin Luther King.

It is possible with the use of electronic sound production to create many different types of sounds that are not available to the composer in the use of traditional instruments or voices. *Sic Transit* demonstrates that electronic sound and voices can both be used to accomplish the effect of spatial movement or panning. Felciano, in other works, especially *Double Alleluia* for Pentecost Sunday, uses sounds to symbolize the movement of the Holy Spirit. In *Double Alleluia* the Holy Spirit appears as a rushing wind of white noise, which covers all audible frequencies at once. The sounds which are panned in *Sic Transit* do not definitely represent the Holy Spirit, but more generally represent any meaningful message that is received.

In this analysis of *Sic Transit* I will attempt to show three things. First, the work illustrates Felciano's belief in leaving musical meaning open ended. Second, the work's key structural idea is the passing of sound in space. Third, the work speaks to contemporary culture's plurality of styles by its juxtaposition of biblical and contemporary texts.

Sic Transit is a five minute long composition for electronic tape, organ, and boys' voices. These three "instruments" also function as different textures. Felciano, realizing the infinite potential of electronics for textural creation, uses these three textures as melodies. In traditional music, harmony and melody are created out of the simultaneous sounding of different pitches, or as Levi-Strauss writes, by the complex interaction of diachrony and synchrony (like the mythic structure). The contemporary composer, Felciano feels, should not be restrained by the classical notion of harmony. Certainly, rhythm and texture are just as important. Instead of having four lines, soprano, alto, tenor, bass, moving together or against each other, Felciano uses organ, voice, and tape as his three voices. In other words, texture has become melody.

While most classical pieces operate on the probability-meaning relation which begins with an infinite possibility of pitches and ends with only one possibility in the climax of the resolution, *Sic Transit* operates on the inverse of this theory. The opening of the work is one note from the tape. This note at the beginning is the most definite statement of the entire work. As Felciano has pointed out, one note implies an infinite number of possibilities that the piece will move in. While the mind of the classical listener says, "I am seeing where this piece is going," the listener to *Sic Transit* says, "I have no

anticipation of where this note is going to lead." Rather than developing a direction, Felciano offers only a skeletal outline of many possible directions the listener can interpret.

This one note approach is echoed by the voice line, which enters in a mechanical and trance-like monotone, "You seek Jesus of Nazareth," in describing how this line should be sung he suggests that the boys sing as if they were electronic angels. The voices continue on the same note, and in the same expressionless style, "He is risen. He is not here."

The next section of the work depicts the crowd's reaction to the message of the angels. This section is aleatory, which means that a certain probability structure is set up by the composer and that the performers are free to express themselves within that structure in a random fashion. One boy begins the section by whispering to his neighbor, "He is risen. He is not here." This message is quickly passed on to all the others, who are singing the sustained pitch of the last section. The crowd's whispering grows more intense and gradually the whispers give way to loud spoken voices. This section, then, shows how the striking message of the angels spreads excitedly to all listeners. The message is transmitted by the original hearers to the others. In this passage, Felciano has suggested in a musical medium the pattern of Christianity's development from the first disciples. Felciano calls this development "the free flowing of the spirit, communicated by each to the next."

The next section, which is the central portion of the work, is the electronic and vocal panning of sound. The tape begins with a slow panning between two channels; this gives the illusion that it is the sound itself which moves across space. The boys enter, singing in four groups which crescendo and decrescendo in answer to the tape. These voices sing al-le-lu-ia on B-flat and D-flat. While this interval remains constant, harmony is created by the technique of vocal panning. A bright shimmer of light sources interrupts this panning. This context marker leads into the final section.

The final section illustrates the juxtaposition of biblical and contemporary texts. The organ, tape, and voice alternate, and the voices sing in three parts. "The Lord is risen and has appeared to Peter." Sung fortissimo, this passage explains that the flashing lights represent "the light to lighten the world." An intervening aleatory section for organ and voice leads into the final sounds, which are the taped voices of Martin Luther King and John F. Kennedy. The passage taken from King is "This nation shall rise up," and the passage taken from Kennedy is "Let the word go forth . . . that the torch has been passed." Both of these passages from contemporary "messiahs" are biblical in content. The constant message of the Old Testament is that a new nation of believers will rise up. And the use of the term *word* calls to mind the opening of the Gospel of John. Felciano concludes the piece with the word *passed*, which is the English for *Sic Transit*, *Thus Passed*. In other words, there are two messages being sounded at the same time here. First, the Lord is risen and has passed on; second, Kennedy and King were assassinated and have passed on. This juxtaposition is explained by Felciano:

In an age of transition, Christ may not be found where we were previously accustomed

to find him. Hence "you seek . . . he is not here"; the use of sound in spatial trans-ic (panning); and finally, ". . . the torch has been passed." Also, "thus pass" (*sic transit*) from among us those men who seemed somehow to give the most eloquent testimony to things beyond themselves, who gave us light in the darkness, a sense of direction in our search.

This quotation suggests that *Sic Transit* implies rather than states that men can find messages similar to Christ's in contemporary culture. Felciano is not deifying Kennedy and King; he is merely suggesting that they understood the idea of the Spirit's movement in the world. The last sound the listener hears in the work is the tape, alone, sounding a low E, which passes slowly from left to right. This is, then, the *open ended* conclusion of the piece, and its meaning is simply an affirmation of the Spirit's movement among us today in a variety of forms and in an infinite possibility of directions.

In conclusion, I think that *Sic Transit* is a successful answer to the problem of religious symbolic integration. The use of various media (voice, organ, lights, and electronic tape) is consistent with contemporary culture's plurality of style.

Felciano's use of biblical and contemporary texts is consistent with the plea of many radical theologians (Altizer, Hamilton, and others) that the church cease looking entirely into the past to find the *Word*, or *Logos*. Felciano's work, then, is incarnational in the spirit of these theologians, and yet it is sensitive to the implications of the biblical text.

Lastly, *Sic Transit* is an excellent response to the requirement expressed by Bishop Paul Moore of New York that the Church must *not* insist on one rigid art form which inhibits the free response to the spirit. With men like Richard Felciano composing today, there is little fear that the church will be, as Bishop Moore put it, "frozen in either rock or Bach."

NOTES

The information for this article comes from two meetings with Richard Felciano; first at Trinity Church, Princeton, N.J., on April 4, 1970, when he prepared a performance of *Sic Transit* and discussed his music with a small group of musicians, and, second, in New York City on May 18, 1970, when Felciano spoke at a colloquium on electronic music, and, at a concert at the Cathedral Church of St. John the Divine, conducted his work *Glossolalia*. In addition, I have performed Felciano's *Pentecost Sunday* at Trinity Church in Princeton.

Sic Transit is published by the E. C. Schirmer Co., Boston. *Double Alleluia* for Pentecost Sunday has been published by World Library of Sacred Music, Cincinnati (EMP-1532-1).

The passage from St. Luke is in the King James version published by the American Bible Society.

The other sources mentioned briefly are: Berger, Peter, *The Sacred Canopy*, Doubleday & Company, Garden City, 1969. Meyer, Leonard B., *Music, the Arts, and Ideas*, University of Chicago Press, Chicago, 1967.

Richard Parmentier, a student at Princeton University, and a member of the choir of men and boys of Trinity Church, Princeton, participated in a service during which the second performance of Richard Felciano's *Sic Transit* was heard. The work and a conference with Mr. Felciano at The Cathedral of St. John the Divine, resulted in this paper for an anthropology course at the University. It is part of a larger study on the nature of the symbolic problem which is facing the church today.

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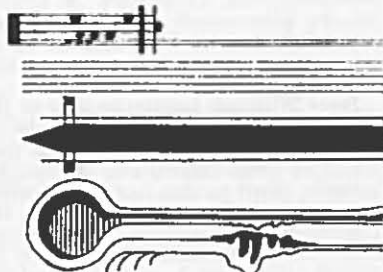
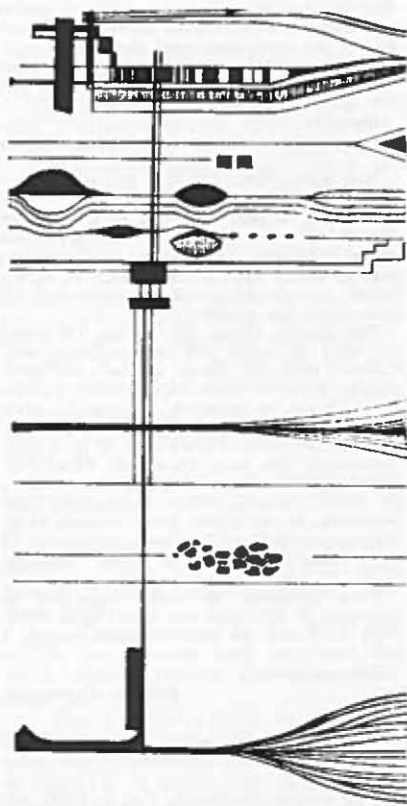
Independent

National

Convention

Kansas City

March 4-6



Choral Performances

Activities at the first independent national meeting of the American Choral Directors Association centered in the dated but elegant atmosphere of Kansas City's Muehlebach Hotel on March 4-6. Here, where former President Truman's campaigners waited out election returns on the eve of his upset victory in 1948, well over 800 members of the ACDA gathered for what proved to be a highly successful meeting.

The success of the meeting and the positive tone everywhere evident were quite certainly direct results of long-range intensive planning by knowledgeable ACDA members on the national and local levels. Near the end of the meeting, in fact, it was pointed out that Leonard Van Camp, Convention Chairman from SIU, Edwardsville, Ill., had spent much of a sabbatical year in such planning.

Founded 12 years ago as an affiliate of MENC, the ACDA now has more than 3,000 dues-paying members. Previous meetings have been held in conjunction with those of MENC, and considering these times of professional instability and depressed economy there must have been a collective sigh of relief among convention planners when registration reached 600 by Thursday noon and kept climbing.

Exhibitors, too, came in droves. We counted over 40, many of them publishers with copious supplies of samples and catalogues.

The quality of wares exhibited on the mezzanine was easily matched and even surpassed by performances in the Imperial Ballroom, where 15 different choirs sang 25-minute programs. Representing such widely separated areas as Washington, California, New Jersey, North Carolina, Wisconsin and Texas, the choirs also covered the whole range from boy choir to university levels. Logistics and budgets were in some cases formidable; the 75-member group from California State College at Long Beach, for instance, spent \$14,000 in coming to Kansas City.

We were especially impressed by the sophisticated sounds of the five high school groups, their ease of vocal production, and their total musical involvement. Clearly, the directors of these groups have a sense of style and a personal commitment equal to anything heard from the college and university choirs represented. Moreover, we sensed a certain taken-for-granted attitude — a kind of joylessness — in some of the latter groups.

The repertoire of most performances was eclectic. A few new SATB items of especial interest were the following: Psalms, Lukas Foss — SATB & two pianos — C. Fischer; In Just Spring (e.e. cummings), Monte Tubb — SATB — G. Schirmer; Twelfth Night, op. 42, no. 1, Samuel Barber — SATB — G. Schirmer; Song(s) of the Newfoundland Outports, arr. Harry Somers — SATB — Gordon Thompson, Ltd. Musicological research of the past 20 years has also had an unmistakable impact on choral repertory, and a great variety of "old" music was heard.

But far and away the most exciting performances were the avant garde efforts of the Pewaukee High School Chamber Choir (Wisconsin) and the California State College A Cappella Choir, Long Beach.

Pewaukee Choir, 27 members, Margaret Hawkins, director: Variations (for chorus, tape, & orchestra bells), Barney Childs (1968); Lagrime d'Amenite al Sepolchro dell'Amante, Monteverdi.

California State College, 75 members, Frank Pooler, director: Nota, Jan Bark; Rondes, Folke Rabe; Suoni, Knut Nystedt; Tema, Alfred Janson; The Creation, Michael Hennigan.

An extract from Childs' Variations is reproduced at the beginning of this report. A question and answer period after each performance explored notational methods and problems of actualization. The potential of these free-pitch, semi-aleatoric styles is enormous. Choral music of the future will without any doubt be affected deeply by techniques such as these. We left both sessions with a sense of exhilaration in discovery and a whole new awareness of the sound spectrum.

A minor postscript: in the realm of costume, robes are definitely "out" and formal wear is "in". Although ladies-in-black is still a common approach, several groups were very successful with mixed satin pastels, muted velvets, and other visual delights.

Wilhelm Ehmann

Herr Ehmann, world-famous as director of the Westphaelische Kantorei, presided over three open rehearsals of sections from Bach's motet Jesu, meine Freude. He was ably assisted by Frau

Frauke Haasemann, contralto soloist with the Kantorei.

The chorus, made up of directors in attendance, was limited to 70 singers, and there was a remarkable disparity between men's and women's voices (in favor of the men) in matters of volume and quality. The consistently divided soprano (SSATB) of this motet further aggravated the imbalance.

Nevertheless, these sessions were very rewarding, and Herr Ehmann drew from the group a sound and spirit which we would hardly have believed possible. It is a rare privilege to observe such utter sincerity and deeply musical understanding in action.

Experimental Worship

Friday night's experimental worship service at the Cathedral of the Immaculate Conception was billed as "A Celebration of Love: An Exploration of Contemporary Media for Worship." The exploration was certainly present, but we sorely missed the celebration. A real danger in the use of new worship techniques is that the techniques themselves become a justification for the worship experience.

Granted, the long nave of this pseudo-Gothic building was hideously inimical to both the technical and worship aspects of the service — how can one rationalize projection equipment operating in a center aisle?

At the least, we might have expected some genuine expression of drama from the chancel. As it was, the aimless running about of a chorus, an enactment of the Good Samaritan parable which verged on parody, and a forced or non-existent dialogue raised barriers not easily surmounted.

Drama thrives on economy — less means more.

We have a hunch (admittedly unprovable) that this service pared down to essentials of lighting, projection, and choreography, provided with a simple in-the-round seating arrangement, and situated in the Imperial Ballroom at the Muehlebach could have been a real experience in celebration/worship. Why, after all, do we need the sanctimonious surroundings of vaulted ceiling and pews? Why indeed?

Summing Up

Charles C. Hirt, Chairman of the Church Music Department, USC, and President of the ACDA, accurately forecast the mood of this first independent national meeting when he described in his keynote address the "humanizing goal of the choral art." Truly, the choral art is a potent force in these times of disruption and transition. And if the Kansas City meeting is a valid sampling of the organization as a whole, the ACDA is mightily fostering this art. — WV

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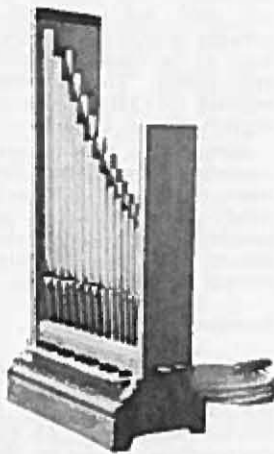
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Jobs— The Lack of Them

The American educational enterprise has long been tied to a job training formula in which it has prided itself on the placement of its graduates in "successful" jobs. That is, the graduate was assured financial security and material growth as a result of his training and the degree achieved in school — a degree stating that he is capable to do the job. This is why schools have been involved in professional and vocational curriculum making, the awarding of grades and degrees, professional field work programs, and job placement offices. Jobs have been the pots of gold at the end of the educational rainbow. Our schools of music and church music schools have not been exempt. In other words, our educational system has been largely a socially utilitarian one, one that would feed another finished product into a consumer world.

Times are rapidly changing, and not only in the music world. Consumers are getting wary. They are not buying as they used to buy, and the barter of consumerism, money, is getting tighter while the costs go higher.

In our travels among the music schools during the past six months, the one concern that we have heard expressed constantly from educators is "Where will all these students go when they graduate; what will they do; and how will they be able to earn their living?" It is a worrisome thing for a job-oriented school to deal with, for jobs in the organ and church music field are becoming as scarce as in other fields. The scarcity of jobs has come into sharp focus this year.

But what should the schools be telling their students when there is little hope of placing them in a pot of gold? Is this education not worth it if one cannot earn his bread as a result of it? Does education equal bread? Is music and art and the church's life only a consumer item in a capitalistic society?

We don't know all the answers to these problems, and we suspect that the answers are not entirely yes or no, either-or, or this or that. They are probably yes and no, both-and, and a little of this and a little of that. We also suspect that all of these problems are basically good ones, for they seem to us to be signals like pain where sickness and apathy have grown prevalent. What is it that a musician has a burning desire to produce? Of what value is music to people? How can the musician with a burning desire earn his bread? These questions are real for us, and we suspect that a good many people in the American music business have had no burning desire or did not value their own music very much. But it used to be easy to earn bread if one was at least proficient and had the right credentials. It has become a little tougher to do that now.

We are sure of one thing, however. There is a desperate need for art and music in this ugly world of ours. Music and art tell us things and help us experience things that computers and

bombs don't. In our opinion, and in a purely idealistic sense, these are vital times for music and art. In a practical sense, there are real problems.

We are also sure that educators and musicians in the field have some good ideas about all this. We would welcome some of these ideas. Why not write us and share some of these ideas with others who are concerned with these problems? We would welcome that.

AN ERROR which went unnoticed last month in Michael Broyles' *The Four-Part Chorales in Bach's Passions*: p. 22, col. 3, third complete paragraph, line 24 read "underlines" for "underlies".

THE SYDNEY ORGAN JOURNAL is the answer to those who want to know what is happening in the organ world of Sydney, Australia. Published by the Organ Society of Sydney, 56 College Street, Drummoyne, 2047, Sydney, Australia, the Journal is available anywhere in the world for a subscription price of \$2.00 (Australian) per year. Vol 2, No. 2, dated Feb., 1971, contains news and editorials, reviews of recitals, a book review (by Marilyn Mason) on Fenner Douglass's book on the classical French organ, and letters to the editor.

Letters to the Editor

Hamburg, Germany, Feb. 26, 1971 —
To the Editor:

I am an organ performance graduate of the Oberlin Conservatory of Music, MusB, June, 1970, presently studying 17th and 18th century keyboard performance practices here in northern Germany. Included in my study has been the examination of period instruments. This study of instruments has been particularly difficult. Almost without exception, the important organs in Germany, not radically disturbed or destroyed during W.W. II, have been tonally altered, some beyond recognition, through misguided "restorations" inspired by the "Orgelbewegung" which has been riding high, wide and handsome for the last twenty-five years.

For an example, one has to look no further than the large Scherer-Schnitger-Kemper organ in Hamburg's Jakobikirche. Peter Williams, in a recent record review (*Organ Yearbook* I), justly questions the instrument's "Kemperesque" tonal quality when billed on the record jacket as the most authentic Schnitger "Klang". Where is Schnitger's "deep and impressive" reed tone, for instance? The majority of the 17th century shallots and resonators were still intact at the time of Kemper's "restoration". Himmelpforten bei Stade (Scherer) is but another example where organ builder Paul Ott "improved" the 16th century Scherer 16' pedal Posaune by installing new wooden resonators in the place of the Scherer lead resonators in the lowest portions of the register and increasing the scale of the remainder of the rank. Here too, new resonators were constructed for an 8' pedal Trompete from the pipe metal of the then intact Scherer 8' pedal Octave. These Scherer registers, evidently, were not considered appropriate for "modern" use! It all sounds unbelievable but, alas, very true. So it goes throughout northern Germany. In an attempt to restore instruments to their original state (as if that were possible), builders have instead rebuilt organs to their own 20th century standards.

My studies have also taken me to northern Holland — Province Groningen. Nieuw Scheemda (Schnitger, 1698) has been splendidly restored by Metzler (advisor Bernhard Edskes), an exception I'm afraid. The so-called "restorations" of such important Hinsch instruments as Loppersum (1562/1735), Uithuizermeeden (1785), and most recently Appingedam (1744), have involved a complete remodeling of the organs' respective tonal characters to fit a strictly NEO-baroque tonal concept which one might favorably compare with the G. Donald Harrison "classic" tonal ideal of the early 50's. Countless organ historians are aware of these problems but does the organ public know about them? As an Oberlin student, I was not made aware — Europe was the pot of gold at the end of the rainbow.

The foregoing serves as an introduction to an interesting bit of information that I picked up while in Province Groningen recently. The Arp Schnitger organ at Uithuizen is to be removed to storage this summer in order that a thorough restoration of the church may be undertaken. As things stand now, a possible restoration of the organ is planned as well. If carried out in the manner with which the above mentioned Hinsch organs were restored, I can only foresee a total catastrophe for the Uithuizen instrument. This organ is today, without doubt, the most important "unrestored" example of Schnitger's craft. Among the most characteristic registers still intact are the pedal reeds (16', 8', 2'), the Rugwerk Dulciana and Sesquialter, and the only remaining original Schnitger Vox Humana, not to mention another dozen Schnitger registers. Furthermore, the organ (built in 1701) is in 100% playing condition. Witness the E. Power Biggs-Columbia recordings as well as several European mini-discs. At the most, the organ needs a thorough repair and cleaning and possibly replacement of some 19th century registers or portions thereof by reconstructions modeled after existing Schnitger registers elsewhere. Rumor has it, however,

that the cost estimate for the restoration, at the moment, is more than the finest new organ of the same size would cost.

I feel it vital that this entire mess concerning organ restoration be brought out into the open as soon as can be done.

Sincerely

Randolph Bourne

New York, N.Y., Feb. 19, 1971 —

To the Editor:

Naturally, I read with considerable interest the article concerning the rebuilding of the organ here at St. Bartholomey's Church on page 17 of the February issue. For the record, permit me to make several corrections and add data which was omitted.

The Chancel Organ will contain 150 ranks, of which 87 ranks will be completely new. Omitted from the Positiv spoolist was: Spitzgedeckt 8 ft. 61 pipes. The stoplist for the Great should be corrected: Kornett 3-5 ranks 274 pipes. In the Swell: Gambe Conique 8 ft. 61 pipes (omitted), Flute Celeste 8 ft. 2 ranks (correction) 116 pipes, Choeur de Violes 8 ft. 4 ranks (Correction) 132 pipes, Harp Celesta 49 bars (omitted), Sub Celesta 49 bars (omitted). In the Pedal: Gross Kornett 64 ft. 7 ranks (correction) 224 pipes, Sesquialtera 16 ft. 2 ranks (correction) 64 pipes, Bombarde 32 ft. 12 pipes (omitted).

When completed, the entire organ will be comprised of 225 ranks and 12,422 pipes. With every good wish for your continued success, I am

Sincerely yours,

Jack H. Ossewaarde

Book Review

The Organ Yearbook, Vol. 1, 1970, ed. Peter Williams, Frits Knuf, Amsterdam, Holland, \$3.00.

The Organ Yearbook is properly a journal, not a book. It is published once each year, and is subtitled "a journal for the players and historians of keyboard instruments." Since volume 1 contains 111 pages of editorial material, we consider it here as a book.

Peter Williams, faculty member at the Reid School of Music, University of Edinburgh, Scotland, and the Knuf firm are to be congratulated and thanked for bringing birth to this most worth-while addition to organ journalism in the English-speaking world. As Mr. Williams states in his introduction, journals in English have not kept pace with the breadth and scope of European endeavors over the last decade or so. We are genuinely happy that the gap will be filled with a journal that attempts to bring important articles bearing on the archival side of organ history, the polemics of restoration, new organs, and a journal to survey the instrument for the up-to-date reader. More than that, Mr. Williams intends that this journal will not follow the trends of other journals in the field regarding two subjects: firstly music, and secondly other instruments. It is in these two fields that the editor of *The Organ Yearbook* feels that other organ journals have been too narrow. We agree.

We do not wish to make a critical review of a newcomer in our own field, for it is not our wish to point out editorial differences of opinion between our own endeavor and this new one. Rather, it is for us to recommend *The Organ Yearbook* to all our readers. The format is clean and very well organized, the printing good, and the content is worthy of consideration by every person seriously concerned with the organ. The price is very reasonable, considering that books of this size come at almost twice the price in our bookstores.

Some of the articles will provoke controversy, others will inform, and all of them will enlighten the reader. Articles included in volume 1 are the following: "The Renaissance Organ of Evora Cathedral, Portugal" by M. A. Vente and D. A. Flentrop; "Johann Sebastian Bach's Ideal Organ" by Ulrich Dähnert (an article that takes issue with the notion that Gottfried Silbermann's organs were Bach's ideal); "Thoughts on Tonal Design" by one of England's best thinkers on the subject, Cecil Clutton; "Working Hypotheses for a History of the Tiersce" by Pierre Hardouin; "Hans Heinrich, a Representative of central European organ-building in Finland" by Uwe Pape; "Organs in Amsterdam" by Piet Visser; and Expressive Devices applied to the eighteenth-century Harpsichord" by Edwin Ripin, a paper that was also read at the November, 1970, meeting of the American Musicological Society in Toronto. Descriptions of new and restored organs include those of Ulm Cathedral, by Walter Supper (designer of the organ); New College, Oxford, England, by David Lumsden (organist at New College); Maria-Dreie-

Those Were the Days

50 years ago, in the April, 1921 issue —

Announcement was made of the consolidation of the Skinner Organ Company with the Steere Organ Company.

A large 3-manual unit "orchestra" was placed in the Stanley theatre in Philadelphia by the W. M. Kimball Co.; it embodied the latest ideas of disciples of Hope-Jones.

Charles Courboin was picked to start a series of recitals on the new Wanamaker store organ in New York City.

Articles included "Advice to Young Organists Who Wish to Become Efficient Choirmasters" by H. S. Sammond, and "Some Reflections on Organ Teaching" by W. A. Goldsworthy.

25 years ago, in the April 1946 issue —

William E. Pilcher, Sr., dean of American organ builders died at the age of 87 on March 14, 1946. A long article on his life and activities was carried on page 1.

Henry Francis Parks, who spent thirteen years in China, told of musical activities while he was a prisoner of the Japanese in Shanghai.

Three national broadcasts in honor of the golden jubilee of the AGO were announced for April. The Boston Symphony with Koussevitzky and E. Power Biggs were featured on the programs.

Articles included Gilman Chase's translation of parts of Tournemire's book on the art of Cesar Franck, and an account of Biarritz American University in France and its work by Seth Bingham.

10 years ago, in the April, 1961 issue —

Announcement was made on the front page of Dr. Robert S. Baker's appointment as director of the School of Sacred Music at Union Theological Seminary in New York.

Articles included "Chorister's Plight" by Rosalie Bishop, "Problems Perplexing the Serious Listener to Organ Music" by Leigh Gardine, and "Bases for Organist-Church Agreements" by Charlotte Bishop.

There was a boom in AGO activity as evidenced by 142 Chapter reports.

There was also a boom in organ building as evidenced by 19 stoplists of new organs on order or recently installed. All of them were large instruments of at least three manuals and pedal.

chen, Lower Austria, by Ulrich Vergeer; and the First Congregational Church, Los Angeles, by Clarence Mader (organist of the church). Extensive and thought-provoking reviews of current books, music, and recordings are written by the editor and other intelligent and articulate people. All advertisements are contained in a separate section at the rear of the book.

In addition, the publishers of *The Organ Yearbook* are awarding first, second, and third prizes in cash to the authors of essays submitted to them on a subject dealing with organs or organ music. Many will be interested in this kind of encouragement. The judges are Dr. Walter Supper, Dr. M. A. Vente, and the editor of the journal.

Several good things impress us about this journal. Firstly, the editor is not afraid of controversy, and, indeed, is willing to foster some of it in order to get the reader thinking. Secondly, this journal contains in its articles and, especially, in its reviews a goodly amount of subjective discussion and description about organ-tone and sound, but without interfering with objective information. We view this as a healthy balance between the somewhat arid and scholastic style prevalent in Europe, and the frequently unfactual and uninformed subjectivity in North American organ journalism. We find the inclusion of both subjective and objective approaches to be ideal when they can complement each other as they do in *The Organ Yearbook*. Thirdly, some controversial matters have been raised by the editor in his record reviews about the nature of organ restoration, particularly as it has been carried out in Europe. It is an area of concern for many that is being avoided in most organ journalism, and needs to be aired.

We heartily recommend *The Organ Yearbook* to our readers, and we wish its editor and publisher well in this new venture. We also thank them for a valuable contribution to our field. —RS

Choral Reviews

Richard Felciano, *Sic Transit*. SAB or SSA chorus, organ, electronic tape, light sources. E. C. Schirmer; SSA score, 2807 45¢; SAB score, 2903, 45¢; tape part \$7.50.

A good discussion of what is involved, both musically and philosophically, is to be found in Richard Parmentier's article elsewhere in this issue. We will therefore not repeat all that here. Unlike other pieces for chorus and electronic tape, this one does not use the tape as an accompaniment to the chorus or the chorus as an accompaniment to the tape. Each part, chorus, organ, tape, and light source, has its own part to play in a counterpoint of textures. It is a most exciting piece, not easy for the uninitiated, but nevertheless well within the range of a competent church choir.

E. C. Schirmer's score of the piece is printed intelligibly, clearly, and with enough white space in the page for the eye to take in the whole score easily. Conventional notation is not used, but each part has its place in the graph on the page. Felciano's notation is easy to read, and explained well for the performers and the conductor. The tape is a stereo-track tape, and performance therefore requires stereo equipment and divided speakers. This is essential to the desired "panning" effect produced by sounds that "run" from one track to the other. Likewise, the chorus must be divided, for the "panning" effect is also used in the chorus parts. Some chance materials are used within sections of the piece, but this is not a chance piece. A conductor who knows the score, the tape, and who can read a stopwatch is therefore necessary for the performance. The tape part is not entirely abstract, for there are recognizable, real sounds (including spoken words of John F. Kennedy and Martin Luther King) on it. Registration is also notated for the organist.

Richard Felciano has crafted a marvelous and exciting piece of music in *Sic Transit*. It is free of those "tricks" which expert dilettantes seem to produce with such music as this, and the piece communicates concrete ideas and impressions, even though they do not solve the listener's problems for him. We find this music fresh, excellently crafted, full of ideas, and interesting. We say interesting, for we know many new pieces which seem to "wear off" and lose their vitality after the first or second hearing. This piece has grown in our interest each time we have heard it, and it continues to spark our imagination and excite us musically. We recommend it highly.

Songbook for Saints and Sinners. Ed. Carlton R. Young. Agape (Hope Publishing Co.) Chicago, Ill. Pocket size, lead line only, \$1.00 (75¢ in quantities of 13 or more), Spiral accompaniment edition to be released June 1, 1971.

The rise of folk music in the church of our day has produced numerous songbooks from every denomination, and some of these songs have "caught on" with the younger generation. This is a collection of 70 of the most popular of the church's folk songs. Printed in a handy pocket size edition, even the old folks may want to carry it in their jackets and coats. There are some wonderful songs here for singing in the subway on the way to work, or at the lunch counter while waiting to be served, or even on the street corner of your neighborhood. Lest you think we are trying to be funny, we will hasten to add that we are not. These are good folk songs, and they are "meet and right" for any Christian gathering. Aside from the anonymous songs, some of the composers represented in this little collection are Donald Marsh, Peter Scholtes, John Ylvisaker, Sydney Carter, Ed Summerlin, Virgil Ford, Daniel Moe, Joseph Wise, Lloyd Pfautsch, Ray McAfee, Gary Ault, and many others. It is a useful little collection for musicians and singers alike. Besides, it is fun-filled. Mr. Young's topical index should be a model for all denominational hymnal committees. It is arranged under the following headings: "Songs to Scare Adults, Traditional But Good, Songs for the Liturgy, Old Hymns Made New, A Quick Christian Year, Songs to Bring on Depression, Songs of Protest, Songs for Beginnings, Songs for Endings, Songs of the New Church, Unclassified (but good!), New Songs from the Old and New Testaments." It

also includes the editorial comment: "make up your own if you don't like this one," and we agree.

Noted in Brief

Ludwig Altman, *Psalm 47*, SATB, organ. Transcontinental Music Publications, New York, N.Y. TCL-614, 50¢.

A moderately difficult piece from the standpoint of intonation, and one with an extensive organ part. Appropriate for use in the synagogue or church, singers will enjoy the opening syncopated rhythms in their part against a flowing arpeggio figure in the organ part which is later taken over into the choral material. Decently put together, dancing in quality, exuberant, but still very traditional in conception.

John Taverner, *Christe Jesu, Pastor Bone*. SACtBB. Oxford University Press, TCM 84, 35¢.

Christopher Tye, *Christ Rising Again*. SATTB. Oxford University Press, A 267, 65¢.

C.P.E. Bach, *Heilig ist Gott*. Alto solo, double choir, orchestra. Ed. Paul Steintz. Oxford University Press, vocal score \$2.05.

J. S. Bach, *Sanctus in D, BWV 238*. SATB, instruments and continuo. Ed. Paul Steintz. Oxford University Press, vocal score \$1.15.

The Taverner piece is a revision of the former Tudor Church Music edition and is generally cleaner and easier to read. It is short and not difficult. Tye's piece is another addition to the Tudor repertory, a good edition, and a piece of scrumptuous vertical sonorities for Easter. Paul Steintz's new editions of the elder and younger Bach family are welcome to the repertory, if not of the same interest as the major works of both composers. C.P.E. Bach's piece is operatic and rococo in style, and it requires good singers and players. Bach's *Sanctus*, claims the editor, is the only one of the five (BWV 237-241) which is genuine. It is contrapuntal and florid in the style of the motets, and is not the best of Bach's works.

—RS

New Music Received

From Art Masters Studios Inc., Minneapolis, Minn.:

Bales, Gerald. *Christ Our Pasover*. SATB, organ, brass timp. MA 2001, 45¢.

Cornell, Garry A. *Low Down Again*. 2-voices, instr. accomp. AMS 180, 35¢.

Frey, Richard E. *Hosanna in the Highest*. SATB. AMS 177, 25¢.

Graham, Robert. *Green the Weeping Willow Tree*. 2-voices. AMS 179, 35¢.

Heussenstamm, George. *My Soul Is Exceeding Sorrowful*. SSATB. AMS 173, 30¢.

Sateran, Leland B. *As a Flower of the Field*. Arr. Richard P. Hoffman, SATB. AMS 181, 35¢.

Wetzler, Robert. *Peace Be With You*. SATB. AMS 178, 30¢.

Williams, David H. *From All That Dwelt Below the Skies*. SATB. AMS 176, 30¢.

From Oxford University Press, New York, N.Y.:

Praise the Lord. Hebrew folk song arr. Samuel Adler, SA, piano. 94-401, 20¢.

Lindeman, L. M. *Built on the Rock*. Arr. E. J. Hilty, unison choir or solo voice, organ. 94-504, 30¢.

Rutter, John. *The Praeces and Responses*. TTBarBB. S593, 30¢.

From G. Schirmer, Inc., New York, N.Y.:

Gibbs, Alan. *Thy Word is Truth*. SATB, organ, opt. final verse for congregation. 75¢.

From Warner Bros. Music, New York, N.Y.:

An Easter Alleluia. 14th C. melody arr. K. K. Davis, SAB, organ. R3506, 30¢.

Agay, Denes. *Old Irish Blessing*. SATB, opt. guitars, string bass. WB120, 35¢.

Artman, Ruth. *I'll Walk Beside You, Gentle Jesus*. SA, piano. WB141, 30¢. Little Lamb. Unison or SA, opt. flute, oboe or recorder. W7-1044, 30¢.

Davis, Katherine K. *Who Is This Who Comes A-Riding?* SATB, organ, trumpet. R3509, 35¢.

Handel, G. F. *Daughter of Zion*. Arr. K. K. Davis, SATB, opt. SA children's choir. W7-1053, 30¢.

Mozart, W. A. — Arr. Walter Ehret. *Sanctus from Missa Brevis in G*. SATB, piano. WB-127, 30¢. *Agnus Dei from Missa Brevis in G*. SATB, piano. WB-126, 30¢. *Kyrie from Missa Brevis in G*. SATB, piano. WB-128, 30¢.

From Waterloo Music Co. Ltd., Waterloo, Ontario, Canada:

Bales, Gerald. *Te Deum Laudamus*. SATB, trumpets, timp., organ. *Jubilata Deo*. Trumpets, trombones, percussion, organ; SATB.

ISRAEL IN EGYPT by Handel was performed Jan. 24 at the First United Methodist Church, Riverside, Calif., by the Riverside Chorale and the Riverside Civic Opera Chorus under the direction of John T. Ross. Accompaniment of the work was provided by organist Dorothy M. Master.

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Westminster Organ Symposium

Entitled "The Future of the Organ in America," a one-day symposium held on the campus of Westminster Choir College, Princeton, N.J. on Feb. 27 was almost devoid of prophets, and certainly got occupied with the present more than the future. The title of the all-too-short day of discussions might have been "What Is An Organ?" for that is really what the talk was all about. And of course, the answer to that question conditions everything about the organ, the way it is designed and built, the way it sounds, and the way it is played and used.

The symposium began in a lecture-hall overflowing with people, and no standing room left. Lawrence Phelps, artistic director of Casavant Frères Ltée, gave the opening address. He dealt with the history of the organ reform movement in Europe and America, discussing some of its more salient points, and pointing out the movement's weaknesses. In order to get down to the present, and to lay out a plan for the future, Mr. Phelps also had to deal with what the organ is and should be today, and also with what numerous people think about the instrument and expect from it. Some interesting ideas were brought out in his talk, particularly those of Arnold Schoenberg (whose ultimate idea about the organ was more obviously oriented toward the creation of a new, organ-like electronic instrument but not like what we know as electronic "organs"), and other contemporary composers. He pointed out the problem arising from misconceptions about the instrument as evidenced in contemporary organ music, particularly that of Ligeti. As to the organ of the future, Mr. Phelps wasted no words in laying out his idea on what the organ should be — a polyphonic instrument with mechanical action, work-principle design, encased divisions (in the classical sense), and with a tonal design having historical stops "in the right place" to facilitate the playing of the historic literature in the best way possible. Above all, the organ cannot be "all things to all men," nor should it be a compromise instrument in concept. Mr. Phelps' lecture contained a wealth of information and good thinking, most of which can be read in articles and publications which he has authored in the past.

Following a coffee break, the group packed into the large studio underneath the women's dormitory (where else should a symposium be held?) in order to have Westminster's new Casavant organ at the disposal of Joan Lippincott and James Litton of the Westminster faculty for their lecture-demonstrations. Mrs. Lippincott outlined her thoughts about the organ (which were largely in agreement with Mr. Phelps' ideas), and discussed what an organ should be from the viewpoint of the player and the literature. Dividing the literature into 3 categories of "value," she demonstrated how the more important literature should be the decisive factor in determining what an organ should be. She took issue with the idea of a special kind of organ for "church use," and again emphasized the necessity of the organ to be a good organ first and foremost — which, to her, implied mechanical action, encasement, *Werkprinzip*, and tonal designs conditioned by historic requirements. She demonstrated by playing (in very musical and exciting performance) the *Offertoire* from the Mass for the Parish by Couperin, Bach's *Prelude and Fugue in E flat*, and Franck's *Chorale in E major* (the latter with an intermission mid-way to fix a cypher in the organ). James Litton, with a group of choristers from his choir at Trinity Church, Princeton, demonstrated the use of the organ with voices. Using varied pieces of music from plainsong to the present, he demonstrated how the organ was used as adjunct, accompaniment, alternater, and as replacer of sung music. He demonstrated that the organ need not be large to fulfill these functions. And, without saying it, he implied that common ideas about the "church organ" with its multiplicity of swells, devices, and gadgets, is basically a misconception.

Two panels formed the afternoon's "reaction" discussions to the morning's events. The first panel, moderated by Ray E. Robinson, president of Westminster Choir School, was made up of organ builders and representatives of the organ building trade: Fritz Noack of Noack Organ Co., Robert Sipe of AEolian-Skinner Organ Co., Ronald Ellis of Möller Organ Co., and Donald Corbett of Casavant. Mr. Noack talked of open-mindedness in relation to organ design and building, and about voicing organs to produce a "sweet sound." Mr. Sipe put his roots down into the history of his own company, relating his own thoughts to predecessors before him, particularly G. Donald Harrison. He was not advocating a return to those days, but finding the present "movement" to be the logical fulfillment of these forerunners. Ronald Ellis expressed concern about small organs, the plight of the churches who must purchase organs, and advocated small organs for the church. Mr. Corbett humorously discussed the difference between expectations on the part of organists, and the possibilities open to the organ builder to fulfill them or not. No one on the panel seriously disagreed with Mr. Phelps' morning thesis. As a matter of fact, few in the audience did either.

The second panel was made up of musicians moderated by Alec Wyton: Donald McDonald, Eugene Roan, and William Whitehead of the Westminster faculty, and Robert Schuneman. Mr.

McDonald pleaded for moderation in advocating any one kind of organ. Mr. Whitehead turned advocate of setting console standards in the organ building world. Mr. Roan posed some serious questions to organists about what they should expect from an organ. And a great deal of discussion arose from the floor as to the types of literature that any one kind of organ can play adequately or not. Several students argued for an organ that can play *all* of the literature; others were concerned about the Romantic literature, and still others about the organ's use in church.

Obviously, one day of discussion could not answer all the questions. Several things were clear, however. Firstly, there were many who openly advocate the movement to mechanical action, *Werkprinzip*, classically encased and designed organs. These ideas were not the ones in question throughout the day. Secondly, a day like this one showed that the organ of the future cannot be foretold without the present being dealt with realistically. Thirdly, we cannot remember the last time that organists, organ students, organ teachers, and especially organ builders have been brought together to try and communicate with each other. It is obvious, as was seen at Westminster's symposium, that they have a lot of communicating to do before there is an understanding about what each other wants and expects from an instrument. Perhaps this was a beginning at opening these lines of communication. But it was only a beginning, and we hope that the discussion will continue, for then the future of the organ in America might be bright.

—RS

Fritz Noack, Robert Sips, President Ray Robinson, Ron Ellis, Donald Corbett.



CINCINNATI CHURCH MUSICIAN HONORED

E. Hubert Kockritz, internationally-known musician and longtime faculty member of the College-Conservatory of Music, University of Cincinnati, was recently feted at a dinner honoring his more than 40 years' service as minister of music at the city's Immanuel Presbyterian Church. Under his leadership, the choir of Immanuel has become one of the area's most outstanding church choral groups. Mr. Kockritz is associate professor of voice at Cincinnati's College-Conservatory, where he earned two degrees (MusB, MM), and is past chairman of its voice department. He also holds an undergraduate degree from Evansville (Ind.) College, and has done advanced studies in Austria, Germany, France, and the United States. As a performing artist, he has appeared many times with the Cincinnati Symphony and May Festival, the Louisville, Chattanooga, Memphis, and Dayton orchestras, and has given recitals in London, Paris, Leipzig, and Dresden. Mr. Kockritz is co-founder and former president of the National Opera Association; a charter member of the National Association of Teachers of Singing — now on its interdisciplinary committee; and a fellow of the American Institute of Pedagogy. He serves throughout the country as a vocal adjudicator and workshop leader.

KING DAVID by Arthur Honegger was performed by the choir of men and boys of Christ Church, Fitchburg, Mass., on March 21 under the direction of David Hewlett. Accompaniment was performed by organists Marshall Bush and Samuel Walter in an arrangement for two players, and also with harp and percussion.

NEWLY FORMED ORATORIO SOCIETY TO MEET IN TORRANCE, CALIF.

The first annual convention and oratorio festival of the National Oratorio Society will be held in Torrance, Los Angeles County, Calif., on June 25 through 27 at the Riviera United Methodist Church. Mr. Thomas E. Wilson, a founder and president of the society and director of music at the church, will preside at the meetings. Special sessions will be presented dealing with such subjects as a survey of oratorio literature and its availability; New works by contemporary American composers; exchange of ideas for forming and operating an oratorio group, cooperation with other organizations such as symphony orchestras, churches, colleges, and schools; adapting the oratorio orchestral score for pipe organ or piano presentations; special considerations of text (diction) versus vocal sound in performance practice; plans for a special 1976 presentation in the Kennedy National Center for the Performing Arts in the nation's capitol.

The purpose of the National Oratorio Society is the stimulation of the wide-spread performance of choral works by master composers by assisting in the formation of chapters throughout the U.S. Further information regarding the Society or its meetings may be obtained from the National Oratorio Society, 141 Paseo de las Delicias, Redondo Beach, Calif. 90277.

THE TEXAS BOYS CHOIR, George Bragg, choirmaster, is celebrating its 25th anniversary year in 1971. A service of dedication and thanksgiving was held Feb. 7 in Fort Worth to celebrate the event, and the service included music by Noel Goemanne, Ronald Kresman, Martin Shaw, and Joseph Barnby.

Checklist of Summer Conferences, Workshops & Related Activities

The following listing of summer workshops, conferences, summer schools, tours and related activities for organists and church musicians is arranged in chronological order with the principal leaders and artists. More information may be obtained by writing the address listed for each.

APRIL

Northwestern University Conference on Church Music April 19-20, Alice Millar Chapel, Evanston, Ill. Margaret Hillis, David Lumsden, Elwyn Wienandt, Kurt Roderer. Write Concert Manager, School of Music, Northwestern U., Evanston, Ill. 60201.

Westminster Choir College Training for Today's Church Musician, all-day seminar April 24. Write Westminster Choir College, Princeton, N.J. 08540.

MAY

Indiana State University 5th Annual Contemporary Music Festival May 17-20. Indianapolis Symphony Orchestra, Izler Solomon, Thomas Briccetti. Write Indiana State U., Music Dept., FA 304, Terra Haute, Indiana 47809.

JUNE

Concordia Seminary Schola Cantorum June 9-July 2, Peter Brunner, Robert Noehren, Heinz Werner Zimmermann, Robert Bergt, Mark Bangert. Write Office of the Registrar, 801 De Mun Ave., St. Louis, Mo. 63105.

University of Miami Choral Music Workshop June 14-18, Morris Hayes, Lee Kjelson. Write Dr. Lee Kjelson, Chairman, Department of Music Education, School of Music, University of Miami, Coral Gables, Fla. 33124.

Hartt College of Music Contemporary Organ Music Workshop June 14-18. Marilyn Mason, Edward P. Diemente, John Holtz, G. Edgar Gress, Daniel Pinkham. Write Summer Session Office, Hartt College of Music, University of Hartford, 200 Bloomfield Ave., West Hartford, Conn. 06117.

Union Theological Seminary School of Sacred Music 14th Annual Workshop in Music for the Church June 20-24, Robert Fountain, Mireille Lagacé, David Gehrenbeck, Jeffery Rowthorn, George Ritchie, Chattanooga Boys Choir. Write School of Sacred Music, Union Theological Seminary, 3041 Broadway, New York, N.Y. 10027.

St. Olaf College Organ and Choir Workshop June 20-25, Arthur Poister, Kenneth Jennings, Robert Thompson, Robert Scholz, Charles Anders. Write Prof. Robert Kendall, St. Olaf College, Northfield, Minn. 55057.

Lincoln Center, New York International Josquin Festival-Conference, June 21-25; The Performance and Interpretation of Josquin's Music, Problems in Editing the Music of Josquin des Prez, performances of the works of Josquin and his contemporaries by international groups and musicologists, sponsored by the American Musicological Society, and the International Musicological Society, and the Renaissance Society of America. Write Edward Lowinsky, Director, Josquin Festival-Conference, 7440 South Constance, Chicago, Ill. 60649.

Northwestern University Symposium for Conductors June 21-July 2, Margaret Hillis. Write Office of the Summer Session, Northwestern University, 1740 Orington Ave., Evanston, Ill. 60201.

Westminster Choir College Introductory Orff Workshop June 21-25, Brigitte Warner. Write Charles Schisler, Director of Summer Session, Westminster Choir College, Princeton, N.J. 08540.

Montreat, N.C. Presbyterian Conference on Church Music June 24-July 1, Erik Routley, Clyde Holloway, Donald Plott, Phillip Dietterich, David McCormick, Edgar Summerlin. Write Mrs. Richard M. Peek, Director, Covenant Presbyterian Church 1000 East Morehead St., Charlotte, N.C. 28204.

Moody Bible Institute Church Music Workshop June 28-July 2, Eleanor Panow, Sylvia Raquet, Elaine Weyant, Clayton Halvorsen, Wilfred L. Burton, Robert C. Carbaugh, Gerald H. Edmonds, Ralph B. Peterson, Gerald L. Raquet, Lillian H. Robinson, Dorothy E. Symonds, Vann O. Trapp. Write Sacred Music Dept., Moody Bible Institute, 820 N. LaSalle St. Chicago, Ill. 60610.

Westminster Choir College Kodaly Workshop, Katinka Daniel; Advanced Orff Workshop, Brigitte Warner; Children's Choirs, Helen Kemp June 28-July 2. Write Charles Schisler, Director of Summer Session, Westminster Choir College, Princeton, N.J. 08540.

St. Albans, England 6th International Organ Festival June 28-July 3, Marie-Claire Alain, Monserrat Alavedra, Christopher Bowers-Broadbent, James Bowman, Julian Chagrin, John Dankworth, Ralph Downes, Michael Gillingham, Josef von Glatter-Götz, Anton Heiller, Peter Hurford, Geraint Jones, Piet Kee, Ivor Keys, Bernard Lagacé, Cleo Laine, Gustav Leonhardt, David Munrow. Write International Organ Festival Society, The Abbey, St. Albans, Herts, England.

Texas Christian University Harpsichord Workshop June 29-30, July 1-2, Marilyn Olsen, Joseph Payne, Larry Palmer, Dale Peters. Write Dr. Leroy Lewis, Director, Division of Special Courses, Box 30815, Texas Christian University, Fort Worth, Texas 76129.

JULY

Paris American Academy Summer in France July 1-Aug. 12, Marcel Dupré, B. Drandanova and others. Write Paris American Academy, 9 Rue des Ursulines, Paris 5, France.

Gettysburg College Choristers Guild Eastern Seaboard Seminar July 2-8, Evelyn Phillips, Philip R. Dietterich and others. Write Choristers Guild, P.O. Box 38188, Dallas, Texas 75238.

Westminster Choir College Boy Choir Seminar, James Litton; The Recorder in Church and School, Page Long; Rock Music Workshop, William Russo; July 5-9. Write Charles Schisler, Director of Summer Session, Westminster Choir College, Princeton, N.J. 08540.

Cape Cod Ecumenical Church Music Conference July 4-10, Marilyn Mason, Alexander Peloquin, Judith Bennett. Write Cape Cod Ecumenical Music Conference, Craigville Inn Conference Center, Craigville, Mass. 02636.

Northwestern University Black Music in America July 5-16, Venoris Cates, Lena McLin. Write Office of the Summer Session, Northwestern U., 1740 Orington Ave., Evanston, Ill. 60201.

Northern European Organ Study Tour July 5-26, Arthur Howes. Write Organ Tour, Box 505, Baltimore, Md. 21203.

European Organ Study Tour July 10-Aug. 21, Robert Anderson. Write Dr. Robert T. Anderson, Division of Music, Southern Methodist University, Dallas, Texas 75222.

Michigan State University 17th Annual Church Music Workshop July 12-15, Marilyn Mason, John W. Becker, Bernard Bartelink, Roger Sweet, Roberta Bitgood, Ethel Armeling, Donald Armitage, George Shirlev, Richard Allen, Wendell Westcott. Write Mrs. Margaret Lee Pegg, Conference Consultant, Church Music Workshop, Continuing Education Service, Michigan State U., East Lansing, Mich. 48823.

Westminster Choir College Church Music Workshop, James Litton; Organ Literature Seminar, Gillian Weir; The Guitar in Church and School, Roland Raffaele; July 12-16. Write Charles Schisler, Director of Summer Session, Westminster Choir College, Princeton, N.J. 08540.

McGill University Organ and Harpsichord Summer School July 18-30, Donald Mackey, Raymond Daveluy, Kenneth Gilbert, John Grew. Write The Director, Organ and Harpsichord Summer School, Faculty of Music, McGill U., Montreal 110, Canada.

Choate School Organ-Harpsichord Seminars July 18-31, Bernard and Mireille Lagacé. Write Duncan Phyle, Director, Choate Music Seminars, P.O. Box 3977, Wallingford, Conn. 06492.

Westminster Choir College Choral Seminar, Roger Wagner; Organ Literature Seminar, Joan Lippincott, Eugene Roan; July 19-23. Write Charles Schisler, Director of Summer Session, Westminster Choir College, Princeton, N.J. 08540.

5th Annual Grand Music Tour of Europe July 19-Aug. 30, Halstead McCormac. Write Halstead McCormac, 790 Granada Ave., San Marino, Calif. 91108.

American Baptist Assembly Conference for Church Musicians, Green Lake, Wis. July 24-31, Frederick Swann, Mabel Stewart Boyter, Haskell L. Boyter, Donald S. Marsh. Write Samuel J. Hood, Pres. Fellowship of American Baptist Musicians, Valley Forge, Pa. 19481.

Westminster Choir College Organ Institute July 26-30, Joan Lippincott. Write Charles Schisler, Director of Sum-

mer Session, Westminster Choir College, Princeton, N.J. 08540.

Southern European Organ Study Tour July 29-Aug. 19, Arthur Howes. Write Organ Tour, Box 505, Baltimore, Md. 21203.

Choristers Guild Pacific Northwest Seminar, Naramata, B.C., Canada July 31-Aug. 7, Donald Marsh Helen Kemp, and others. Write Choristers Guild, P.O. Box 38188, Dallas, Texas 75238.

Cambridge, England 1971 Congress of the Incorporated Association of Organists July 31-Aug. 5, Eric Routley, Peter Williams, Cecil Clutton, Charles Cudworth, Christopher Dearnley, David Lumsden, Lionell Rogg. Write W. Glyn Jenkins, Secretary of the IAO, St. Catharine's College, Cambridge, England.

AUGUST

International Organ Days in Westfalen, Germany and 19th meeting of Die Gesellschaft der Orgelfreunde (Friends of the Organ), Höxter-Münster, West Germany Aug. 1-7. Write Das Verkehrsamt der Stadt Höxter, D-347 Höxter, Postfach 152, West Germany.

Evergreen School of Church Music First Session Aug. 2-7, William Malottke, John O. Bruce, Richard Woods, Alastair Cassels-Brown, Thomas Matthews Lester Groom. Write the Registrar, P.O. Box 366, Evergreen, Colo. 80439.

University of Wisconsin-Madison 17th Church Music Conference Aug. 4-6, Paul Manz, Richard Vikstrom. Write University of Wisconsin Extension Arts-Madison, 432 North Lake St., Madison, Wis. 53706.

Evergreen School of Church Music Second Session Aug. 9-21, same faculty as above. Write the Registrar, P.O. Box 366, Evergreen, Colo. 80439.

Colorado State University Summer Organ Workshop Aug. 15-20, Marie-Claire Alain. Write Robert Cavarra, Asst. Prof. of Organ, Colorado State U., Fort Collins, Colo. 80521.

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Marvel Basile has been appointed organist for the Milwaukee Symphony Orchestra, Milwaukee, Wisconsin. Mrs. Basile received the BS degree with honors in organ performance at Union College, Lincoln, Neb. Following graduation, she was a student of David Craighead at the Eastman School of Music. In 1967 she was accepted for studies in Italy and France, and she studied with Jean Langlois in Paris. She has taught at the University of Wisconsin-Milwaukee, and she was recently guest artist with the Milwaukee Symphony Orchestra, performing Poulenc's Organ Concerto. This past year, Mrs. Basile was elected Wisconsin's "outstanding young woman of America."

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The Unmeasured Prelude Of the French Clavecinists

By Larry Palmer

Just as athletes "warm-up" before games, musicians, too, often need warm-up procedures before practicing and concerts. A pianist, even in our age of stereo perfection, may play a few chords or arpeggios before launching into his first selection. With all performers the choice of the opening composition for a concert is a crucial one.

The group of 17th and 18th-century composers known as the French Clavecinists seems to have been especially aware of the need to preface a group of dances with something "at will" — an improvisation, a fantasy, or a "warm-up" piece. The first keyboard composer to offer a "lead sheet" type of material for such an improvisation was the distinguished Louis Couperin (c. 1626-1661), whose 15 preludes in whole notes, without barlines, are the earliest and still possibly the finest (certainly the most extensive in number, in average length, and in number of keys utilized) of this genre in the French clavecin repertoire.

While the background for Couperin's harmonic daring and poignant expressiveness may be found in the works of his teacher Jacques Champion de Chambonnières, the "founder" of the French clavecin school, the precedent for the *prelude non mesuré*, as the form is known in French, comes from the lutenists, and specifically from Denis Gaultier (c. 1600-1672), whose *Rhétorique des Dieux* (Rhetoric of the Gods) marks the highest point of French composition for the lute. In this work Gaultier presents what seems to be the first notated *prelude non mesuré*.

The transferral of this improvisatory style of writing from the lute to the harpsichord in the mid-17th century is not too surprising, considering the other features of lute composition which were also being utilized in keyboard compositions, such as the use of ornaments (even more necessary to the lute than to the harpsichord because of the short duration of the lute's sounds) and melodic fragmentation of the harmonic material — an extension of arpeggiation techniques (again imperative on the non-polyphonic lute) resulting in the broken style, or *style brisé*.

The main source for Louis Couperin's harpsichord compositions is the *Bauyn Manuscript*, now in the Bibliothèque Nationale in Paris, a collection which also contains keyboard transcriptions and arrangements of many lute pieces.

In Couperin's unmeasured preludes the performer must decide with the aid of an occasional phrase marking, the tempo and the rhythm from the whole notes which make up the score. As a contrast to this extreme freedom, Couperin includes a metrical, imitative section with four of his preludes, providing a literal "change of pace" (*changement de mouvement*).

After the free prelude in a certain key, the player also proceeds to choose his own "suite" from a selection of dances in the same key — perhaps even this early an application of "chance" music.

Writing much later in his textbook *L'Art d'toucher le clavecin* (The Art of Playing the Harpsichord), second edition, 1717, Louis' nephew François Couperin, titled "Le Grand" by his age, gave some enlightenment on the purpose of the *prelude non mesuré*, although he himself did not write in this style.

Although [my] Preludes are written in measured time, there is, nevertheless, a style, dictated by custom which must be observed. I will explain what I mean. A Prelude is a free composition in which the imagination gives rein to any fancy that may present it-

self. But as it is rather rare to find geniuses capable of production on the spur of the moment, those who have recourse to these non-improvised Preludes should play them in a free, easy style, not sticking too closely to the exact time, unless I have expressly indicated this by the word *Mesuré* . . .

One of the reasons why I have written these Preludes in measured time was to make them easier, as will be found to be the case, whether in teaching them, or in learning them . . .²

It must have been equally rare in Louis Couperin's time to find "geniuses" capable of spur of the moment production, as, indeed, it still is! Thus the melodic and chordal outlines with a rhythmic and harmonic interpretation left to the discretion and musicianship of the player was an effective compromise, and it has provided us today with fascinating problems of performance.

A thorough study of the written-out music of the period, with attention to harmonic formulae and cadential idioms will provide the necessary background for the player who wishes to grapple with the unmeasured preludes. Several possible solutions have also been published by various eminent harpsichordists, and these may serve as guides. In his appendix to the revised complete edition of the Louis Couperin Harpsichord Works, Thurston Dart has provided his possible realization for a *Prelude in A minor*. Gustav Leonhardt's recording of a *Suite in D Major* by Louis Couperin (RCA Victrola Stereo VICS-1370) has his luminous reading of the unmeasured *Prelude in D*.

Another pupil of Chambonnières, Jean-Henri D'Anglebert (1628-1691), includes five *preludes non mesuré* in his *Pièces de Clavecin* (1689). D'Anglebert utilizes some 8th-notes in addition to the whole notes; he illustrates already a tendency which we will note throughout this survey to suggest ever more fully the proper rhythmic performance of the prelude. D'Anglebert's concern with the exact execution of his works is further exhibited in his detailed table of ornaments, listing 29 varieties of *agrèments* to be employed in the published pieces.

In addition to the preludes and dances, D'Anglebert continued a lutenist tradition by writing a *Tombeau* (an elegiac piece) for his teacher Chambonnières. (Louis Couperin had also included a *Tombeau* for the lutenist Blancrocher in his *Pièces de Clavecin*). Also, interestingly, he filled out his volume with transcriptions of instrumental movements from the operas of Lully, providing in the transcription of the *Ouverture* to Lully's *Cadmus* a forerunner of the independent keyboard *ouverture*.

Nicolas Le Begue (1630-1702), still another pupil of Chambonnières, presented unmeasured preludes in five of the seven suites of his *Premier Livre de Clavecin* (1677). While, strictly speaking, they are unbarred, he has oblique measure lines indicated rather frequently, and note values as low as 16th-notes help to show rather clearly the desired organization of these one-page preludes. The composer explained his method thus:

I have tried to present these preludes with as much facility as possible as much for conformity as to the way of playing them, for which the manner is to separate and immediately restrike the chords rather than to hold them together as in playing the organ. If things are found to be obscure, I beg my intelligent performers to excuse me by considering the great difficulty in making this method of playing preludes intelligible to everyone.³

In his *Second Livre de Clavecin* [sic], apparently published ten years later in 1687, Le Bègue presented six suites each beginning with an *Allemande*, and thus featuring no preludes at all.

A nearly-unknown figure among French composers has been the shadowy Gaspard Le Roux (c. 1660?-c. 1707?), whose marvelous *Pièces de Clavecin*, offered for sale in 1705, were also published by an Amsterdam publisher (date unknown). Some of the finest harpsichord music before François Couperin is contained in this collection of seven suites, of which four have *preludes non mesuré*, completely in whole notes, again in the older fashion of Louis Couperin.

From certain musical "quotations" it appears that Johann Sebastian Bach may have known the pieces of Le Roux, and they are extremely worthwhile for the present-day keyboardist. In the fine 1959 edition by Albert Fuller may be found helpful notes, including Fuller's realization of the *Prelude in G minor* to *Suite VII*.

Louis Marchand (1669-1732), best known for his hurried withdrawal from a proposed organ-playing contest with J. S. Bach, has left two Suites (in D minor and G minor) in his *Pièces de Clavecin* (1702). Of these the second has a *prelude non mesuré* with all types of note values.

Also better known for his organ works, Louis-Nicolas Clérambault (1676-1749) published his *Pièces de Clavecin* two years after Marchand's. Also consisting of two suites (C Major and C minor), each begins with an unmeasured prelude.

From Jean-François Dandrieu (1682-1738), are three books of clavecin pieces in the style of the great Couperin, but lacking, for the most part, his profundity and mastery of harmony. Arnold Dolmetsch mentions three earlier volumes by Dandrieu in his *Interpretation of the Music of the 17th and 18th Centuries* (Novello & Oxford, 1916, 1946), and from a collection entitled *Pièces de Clavecin Courtes et Faciles* (c. 1705) Dolmetsch reprints the Fourth Suite in D Major, with an unbarred prelude in the Supplement to his book. On page 393 he gives part of the *Prelude 1 in C Major* from the same collection.

Fuller, in his Preface to the works of Le Roux, mentions an obscure composer named Nicolas Siret (1663-1754) who also composed *preludes non mesuré*.

With Jean-Philippe Rameau (1683-1764) the classic era of the French Clavecinists came to an end. "Rameau is French rationalism in all its regularity and orderliness, in all its comprehensiveness of preparation, and paradoxically, in all its freedom and even audacity of expression."⁴

How interesting that the first page of Rameau's first harpsichord publication in 1706 should consist of an unmeasured prelude, which leads directly to a lively gigue! True there is only this one page in the old style, and note values (as with Marchand, a musician much admired by Rameau) are quite detailed, down to ornamental 16th-notes; but how fitting that the last of the French classic masters should pay his compositional respects to the forerunners of his style.

Rameau's second and third volumes for the harpsichord (1724, 1731) did not again include any preludes. And with him, the line of composers in this style came to an end. It has been left for our century to rediscover not only the beauties of the harpsichord, but also the joys of metric freedom. Indeed, some of the experiments by present-day *avant-garde* composers might be seen as modern extensions of this ancient art. (Yes, Virginia, the harpsichord has its *avant-garde* composers, too). But that is another topic!

NOTES

¹François Couperin, *L'Art d'toucher le clavecin*, Wiesbaden, Breitkopf und Härtel, 1933; English translation by Mevanwy Roberts; p. 33.

²John Gillespie, *Five Centuries of Keyboard Music*, Belmont, California, Wadsworth Publishing Company 1965; p. 89.

³G. Jean-Aubrey, *An Introduction to French Music*, London, Palmer & Hayward, 1917; p. 23.

The music discussed above may be found in these recommended editions:

Jacques Champion de Chambonnières: *Oeuvres complètes*, eds. Brunold and Tessier; Paris, 1925. Reprinted, with English translations by Denise Restout, New York, Broude Brothers, 1967.

Louis Couperin: *Pièces de Clavecin*, ed. Brunold-Dart; Monaco: Editions de l'Oiseau-Lyre, 1959.

J. Henri D'Anglebert: *Pièces de Clavecin*, ed. Roesgen-Champion; Paris, Librairie E. Droz, 1934.

Nicolas Le Bègue: *Oeuvres de Clavecin*, ed. Dufourcq; Monaco: Editions de l'Oiseau-Lyre, 1956.

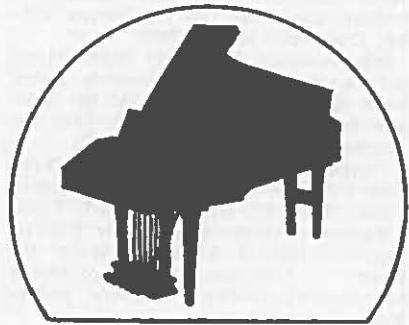
Louis Marchand: *Pièces de Clavecin*, ed. Dart; Monaco: Editions de l'Oiseau-Lyre, 1960.

Louis-Nicolas Clérambault: *Pièces de Clavecin*, ed. Brunold-Dart; Monaco: Editions de l'Oiseau-Lyre, 1964.

Gaspard L. Roux: *Complete Works for Harpsichord*, ed. Fuller; New York, Alpe Editions (C. F. Peters), 1959.

François Couperin: *L'Art d'toucher le clavecin*, ed. Linde; Wiesbaden, Breitkopf und Härtel, 1933.

Jean-Philippe Rameau: *Pièces de Clavecin*, ed. Jacobi; Kassel, Bärenreiter, 1958.



OFF THE SOUNDBOARD

The world premiere of Haiku Seasons by Gardner Read, composer-in-residence at Boston University, was given April 1 at the School of Fine and Applied Arts. The work is a setting of 16 haiku by four Japanese poets for male and female speakers and an instrumental ensemble.

An unusual feature of the score is a keyboard player who performs on harpsichord, celesta, and piano interior, at times on two instruments simultaneously. Philip Oliver, member of the music division faculty, was the performer at the premiere.

A second concert of the Dallas Musica da Camera was given on March 3. Larry Palmer was harpsichordist: Le Parnasse, ou L'Apothéose de Corelli, Couperin; Canterbury Tales, Lester Trimble (soprano, flute, clarinet, harpsichord); Concert IV from *Pièces de clavecin en concert*, Rameau; Le Tombeau de Ravel, Rudolf Escher (flute, oboe, violin, viola, cello, harpsichord). Barbara Marquart, soprano, was assisting artist.

Features and news items for these pages are always welcome. Please address: Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas, 75222.

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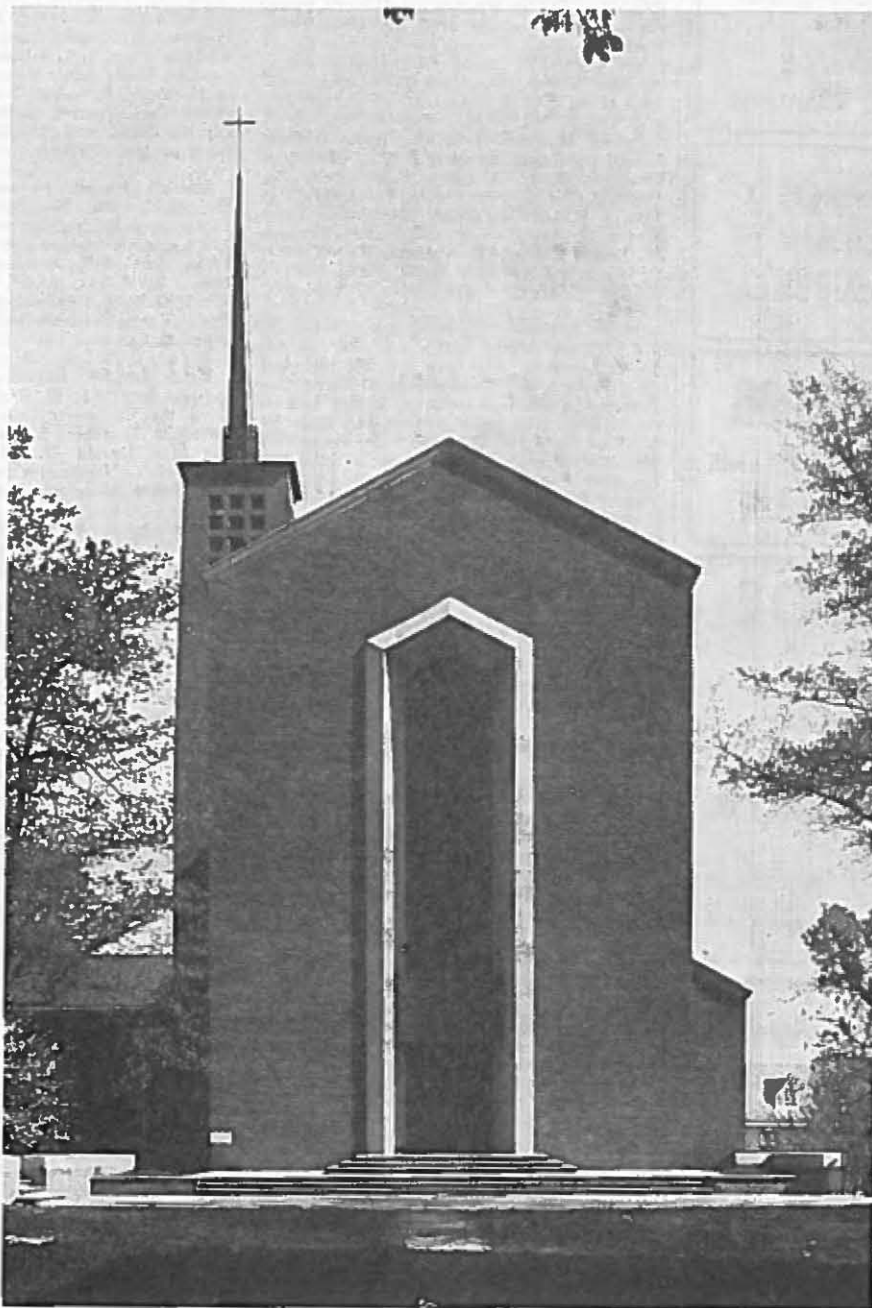
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 2' Doublette
 2' Flûte à Bec
 1-3/5' Tierce
 Plein Jeu IV
 16' Contre Hautbois
 8' Trompette
 8' Hautbois
 4' Clairon

POSITIV
 16' Quintaton
 8' Principal
 8' Gedeckt
 8' Viol
 4' Oktave
 4' Spillflöte
 2-2/3' Quinte
 2' Superoktave
 2' Blockflöte
 1-1/3' Larigot
 1' Siffelöte
 Scharf III
 16' Dulzian
 8' Krummhorn
 4' Regal
 8' Harmonic Trumpet

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Recital programs for inclusion in these pages must reach THE DIAPASON within six weeks of performance date.

Catharine Crozier, La Jolla, Calif. — First Congregational, Oakland, Calif. Feb. 12: Passacaglia from Symphony in G, Sowerby; Three Noels, Daquin; Fantasia and Fugue in G minor BWV 542, Bach; Trois Danses, Alain; Alléluias sreins, Messiaen; Passacaglia quasi Toccata on BACH, Sokola.

Judson Maynard, Lubbock, Texas — First United Methodist, Lubbock Feb. 1; Church of Heavenly Rest, Abilene, Texas Feb. 28; Emanuel Church, San Angelo, Texas March 1; Trinity United Methodist, Beaumont, Texas March 14: Introduction and Passacaglia opus 56, Reger; Concerto in A minor, Bach-Vivaldi; Prelude and Fugue in D 5 532, Bach; Fantasia K 594, Mozart; Prière Franck; Volumina, Ligeti.

J. Clinton Miller, Allentown Pa. — St. John's Lutheran, Allentown Feb. 21: Introduction, Prelude and Trumpetings, Roberts; Our Father who art in heaven, A mighty fortress is our God, Buxtehude; Prelude and Fugue in B minor BWV 544, Bach; Prelude, Fugue and Variation, Franck; Dialogue for the Mixtures, Langlais; Prelude on Jam sol recedit igneus, Simmonds; Final from Symphonie 1, Vierne.

Karl Moyer, Lancaster, Pa. — Susquehanna U., Selinsgrove, Pa. Feb. 7: Concerto 2 in A minor, Vivaldi-Bach; Schmücke dich, Vater unser, Ein feste Burg, Wir glauben all', Trio Sonata in E-flat, Pedal Exercitium, Prelude and Fugue in C minor, Bach.

Christopher Piazza, Stockton, Calif. — senior recital, U. of the Pacific, Stockton Feb. 3: Prelude and Fugue in F-sharp minor, Buxtehude; Sonata 5 in C. Prelude and Fugue in G, Bach; Sonata 1, Hindemith; Pièce Héroïque, Franck.

Cherry Rhodes, New York, N.Y. — All Souls Unitarian, Washington, D.C. Feb. 14: Prelude and Fugue in A minor BWV 543, Gottes Sohn ist kommen BWV 600, Ich ruf' zu dir BWV 639, Herr Gott nun schliess den Himmel auf BWV 617, Fantasy in G BWV 572, Trio Sonata 6 BWV 530, Das alte Jahr vergangen ist BWV 614; Toccata and Fugue in F BWV 540, Bach.

Massimo Rossi, Montreal, Quebec — Notre Dame de la Consolata, Montreal Feb. 20 with Canadian Brass Quintet of Montreal: Canzona Septimi Toni 2, G. Gabrieli; Sonata from Die Bäckelstängerlieder, Anonymous; Four Moods, Harris; Deux extraits de La Nativité du Seigneur, Messiaen; Canzona-Bergamasca, Scheidt-De Jong; Pièce Héroïque, Franck; Sequenza Breve, Rossi; Choral O Gott du frommer Gott, Bach.

David Rumsey, Sydney, Australia — Town Hall, Sydney March 12: Prelude and Fugue in C minor, Toccata and Fugue in F, Bach; Three Chorale Preludes, Brahms; Danse Funèbre, Alain; Chorale in E, Franck; Volumina, Ligeti.

Stanley Saxton, Saratoga Springs, N.Y. — Fort Plain Methodist, N.Y. March 28: Concerto in A minor, Vivaldi-Bach; Two Sketches, Schumann; Faith of Our Fathers, McKinley; Spinning Song, Young; Alléluias, Preston; Arioso, Now thank we all our God, A Mohawk Legend, Saxton.

John Searchfield, Calgary, Alberta — Cathedral Church of the Redeemer, Calgary Feb. 23: Partita on Jesu meine Freude, Walther; Prelude and Fugue in F minor, Bach; La vallée de Béhorléguy, au matin, Bonnal; Introduction and Fugue from Sonata on the 94th Psalm, Reubke.

William Allen Shaffer, Norfolk, Va. — Christ and St. Luke's Church, Norfolk Jan. 31: Prelude and Fugue in E-flat BWV 522, Kyrie, Gott Vater BWV 669, Christe aller Welt Trost BWV 670, Kyrie, Gott heiliger Geist BWV 671, Bach; Sonata 3 for Organ on Y Gan Dawel, Sonata 4 for Organ on Y Gan Llawen, R. W. Jones.

Margaret Kautz Shishak, Buffalo, N.Y. — Randall Mem. Baptist, Williamsville, N.Y. Feb. 7: Prelude and Fugue in E minor, Bruhns; Prelude and Fugue in B minor, Bach; Sketch in D-flat, Schumann; Chorale in E, Franck; Processional, Mathias; Watchman tell us of the night, Bingham.

Victoria Resmeyer Sirota, Oberlin, Ohio — student of Garth Peacock, Oberlin Conservatory of Music Feb. 14: Concerto in A minor, Vivaldi-Bach; Dies sind die heiligen zehn Gebot' BWV 679, 678, Aus tiefer Not BWV 686, Bach; 8 pieces from Parish Mass, Couperin; Concerto for Organ and Winds, R. Sirota with the composer conducting an instrumental ensemble.

David Spicer, Wayne, Pa. — Wayne Presbyterian March 28: Toccata, Boelmann; Prelude and Fugue in A minor, Trio Sonata 5 in C, 1st movement, Air, Bach; Prayer, Boelmann; Trumpet Tune, Purcell.

James Moester, Lawrence, Kansas — Colorado State University, Fort Collins, Colo. March 10: Choral in E, Franck; Deuxieme Fantaisie, Alain; Four Noels, Dandrieu; Prelude and Fugue in G BWV 541, Schmücke dich, Herr Jesu Christ dich zu uns wend, O Lamm Gottes unschuldig, Fugue in G BWV 577, Bach.

John Brock, Knoxville, Tenn. — Lake Hills Presbyterian Church, Knoxville Feb. 26: Prelude and Fugue in G minor, Buxtehude; Variations on Ei du feiner Reiter, Scheidt; Fantasia in G minor, Pachelbel; Prelude and Fugue in E-flat, Bach; Partita on Veni Creator, Schroeder; Cantilene from Suite Breve, Langlais; Outburst of Joy, Messiaen.

Ronald Dawson, Nevada, Mo. — Cottey College, Nevada, Mo. Feb. 28: Prelude and Fugue in E minor, Buxtehude; Variations on My young life hath an end, Sweelinck; Sleepers Wake BWV 645, Fantasia and Fugue in G minor BWV 542, Bach; Petite Suite, Bales; Ein feste Burg, Herzliebster Jesu, Walcha; Mit Freuden zart, Gelobet seist du, Pepping; Adagio, Nyquist.

Keith Lencho, Chicago, Ill. — Zion Lutheran, Deerfield, Ill. March 3: Four Pieces from the Buxheimer Orgelbuch, Anon.; Chaconne in D minor, L. Couperin; Kyrie from the Mass for the Convents, F. Couperin; O Traurigkeit, Herzliebster Jesu, Brahms; Prelude and Fugue in B minor BWV, Bach.

Alexander Boggs Ryan, Kalamazoo, Mich. — Southside Baptist, Birmingham, Ala. Feb. 21: Fanfare, Jackson; Prelude and Fugue in G minor, Buxtehude; Bass et dessus de trompette, Clerambault; O Mensch bewein, Fugue in E-flat BWV 552, Bach; Chant de paix, Langlais; Carillon, Vierne; Choral in A minor, Franck.

Delbert Disselhorst, Iowa City, Iowa — Westminster Presbyterian, Keokuk, Iowa Feb. 28: Chaconne, L. Couperin; Toccata in E minor, Bruhns; Trio Sonata 6 in G BWV 530, Prelude and Fugue in D, Bach; Fantasy K 608, Mozart; Sketch in E minor opus 41, Dupré; Pageant, Sowerby.

Kent Hill, Mansfield, Pa. — Ithaca College, Ithaca, N.Y. Jan. 22: Partita on Nun Komm der Heiden Heiland, Distler; Noël Etranger, Daquin; Prelude and Fugue in A minor, Bach; Suite Médievale, Langlais; Sonata on the 94th Psalm, Reubke.

James W. Thrash, Hattiesburg, Miss. — Trinity Church, New Orleans, La. Feb. 28: Passacaglia and Fugue in C minor BWV 582, Bach; Chorale in B minor, Franck; Wondrous Love, Barber; Fast and Sinister from Symphony in G, Sowerby.

Thomas Orr, Columbus, Ga. — Cathedral of St. Philip, Atlanta Feb. 28: Partite sopra la Arie della Folia da Espagne, Pasquini; Sonata in G, Scarlatti; Prelude and Fugue in C minor, Bach; Pastorale, Franck; Pastorale and Ariary, Roberts; Fanfare-Improvisation on Azmon, Wyton.

Herbert L. White, Chicago, Ill. — St. Peter's Cathedral, St. Petersburg, Fla. Feb. 22: Dialogue sur les grands jeux, deGrigny; Two Pieces from Suite du deuxieme ton, Clerambault; Passacaglia in D minor, Buxtehude; My heart is filled with longing, Strung; Concerto in A minor, Vivaldi-Bach; Allegro and Scherzo from Symphony 2, Vierne; My heart is filled with longing, Langlais; Litanies, Alain.

J. Marcus Ritchie, New Orleans, La. — Keesler Air Force Base, Biloxi, Miss. Feb. 1: Kyrie Gott Vater BWV 669, Wir glauben all' BWV 680, Schmücke dich BWV 634, Trio Sonata in E-flat BWV 525, Bach; Cortege et Litanie, Dupré. Church Street United Methodist, Knoxville, Tenn. Feb. 12: Allegro from Deuxieme Symphonie, Vierne; Partita on Macht hoch die Tür, David; Choral in E, Franck; Partita on Da Christus geboren war, Pepping; O Lamm Gottes unschuldig, Prelude in D BWV 532, Bach; Alléluias, Preston; same Dupré.

Allan Willis, Bridgeport, Conn. — United Congregational Church, Bridgeport March 3: Variations on Mein junges Leben hat ein End, Sweelinck; Prelude in C minor BWV 546, Bach; O Traurigkeit, Brahms. March 17: Jesu meine Freude, An Wasserflüssen Babylon, Bach; Prelude on Brother James's Air, Wright; Prelude on All Hail the Power, Chant de Paix, Langlais; Chorale in E, Franck. April 7: O Lamm Gottes unschuldig, Bach; Folk Tune, Whitlock; Jesus accepte la souffrance, Deseins eternels, Messiaen; Chorale in A minor, Franck.

Donald Books, Stratford, Conn. — United Congregational Church, Bridgeport, Conn. March 10: Concerto in D minor BWV 596, Vivaldi-Bach; Prelude, Fugue and Variation, Franck; Prelude and Fugue on the Name Alain, Duruffé.

Henry van Hasseln, Anderson, S.C. — Central Presbyterian, Anderson Feb. 15: Fantasia in G minor, A mighty fortress, Come now Savior of the heathen, Fugue in E-flat, Bach; Choral in B minor, Franck; Toccata on How firm a foundation, Murphree; Chanson, Barnes; Rhythmic Trumpet, Bingham; Acclamations, Langlais.

Organ Recitals

Robert Anderson, Dallas, Texas — Southwestern Baptist Theological Seminary, Fort Worth, Texas Feb. 1: Choral-improvisation sur le Victimae Paschali; Tournemire; Shimah B'koli opus 89, Persichetti; Veni Creator, de Grigny; Chorale in B minor, Franck; Wacht auf BWV 645, Kommst du nun BWV 650; Prelude and Fugue in E-flat BWV 552, Bach. Southern Methodist U., Dallas Feb. 21 and 22: Clavierübung, Part 2, Bach. Assisted by a choir of graduate students in choral conducting.

Gayle Burch — First Presbyterian Church, Oklahoma City, Okla. Jan. 24: Chacone, L. Couperin; Benedictus, Chromorne en taille, F. Couperin; Offertoire O Filii et Filiae, Dandrieu; Prelude and Fugue in D BWV 532, Bach; Prélude, Fugue, Variation, Franck; Combat de la Mort et de la Vie, Messiaen; Epilogue from Hommage à Frescobaldi, Litanies, Alain.

Mary Ellen Burgomaster, Buffalo, N.Y. — St. Paul's Cathedral, Buffalo Feb. 19: Fantasia in G, Bach; Concerto for Oboe and continuo, Vivaldi; Vom Himmel hoch, Gott des Himmels, Lobe den Herren, Walcha; Amen-Finale from Ave Maris Stella 4, Dupré.

Fredrick Burgomaster, Buffalo, N.Y. — St. Paul's Cathedral, Buffalo Feb. 5: Trumpet Voluntary, Clarke; Pastorale, Franck; Ein feste Burg, Ach bleib mit deiner Gnade, Vom Himmel hoch, Lobe den Herren, Reger; Prelude and Fugue in B, Dupré.

James Chidester, Buffalo, N.Y. — St. Paul's Cathedral, Buffalo Feb. 12: Prelude and Fugue in A minor, Bach; Sacramentum Unitatis, Sowerby; Song of Peace, Langlais; Apparition of the Church Eternal, Messiaen; Piece Heroique, Franck.

R. Harold Clark, Cincinnati, Ohio — student of Roberta Gary, College-Conservatory of Music, Cincinnati Feb. 20: In Festo Corporis Christi, Heiller; Prière opus 20, Franck; Kyrie Gott Vater in Ewigkeit, Dies sind die heiligen zehn Gebot, Aus tiefer Not, Toccata and Fugue in F, Bach.

Alan G. Cook, Laurens, S.C. — First Presbyterian, St. Petersburg, Fla. Jan. 22: Ciacona in F minor, Pachelbel; Noël 6, Daquin; Deuxieme Fantaisie, Alain; Choral in B minor, Franck; Alleluia serene, Messiaen; Sonata in A, Mendelssohn; Zu Bethlehem geboren, Den die Hirten lobten, Walcha; Prelude in G minor BWV 546, Bach; Dialogue sur les mixtures, Langlais; Prelude and Fugue on BACH, Liszt.

Karen Cribbs, Alamosa, Colo. — student of Karl Wienand, Adams State College, Alamosa Jan. 24: Echo Fantasia in the Dorian Mode, Sweelinck; Wenn wir in höchsten Nöthen sein, Christ lag in Todesbanden, Alle Menschen müssen sterben, Trio Sonata 1 in E-flat, Bach; Sonata 1, Hindemith; Pièce Héroïque, Franck.

Sergio de Pieri, Melbourne, Australia — Melbourne Town Hall, Australia Dec. 15: Surtie from Messe de la Pentecote, Messiaen; Fantasia K 608, Mozart; Suite for Violoncello Solo in D minor BWV 1008, Passacaglia in C minor BWV 582, Bach; Prelude, Fugue and Variation, Franck; Sonata for Unaccompanied Viola opus 11.5, Hindemith; Volumina, Ligeti. With Henry Wenig, cellist, and John Curro, violist.

Rollin Smith, Brooklyn, N.Y. — North United Methodist, Indianapolis, Ind. Feb. 9: Fantasia and Fugue in D minor opus 19, Dunham; Andante with Variations, Mendelssohn; Marche Solennelle de Procession, Communion, Sortie, en Style Fugué sur l'Intonation Credo in unum Deum, Gounod; Scherzo in G minor opus 49.2, Bossi; Benedizione Nuziale opus 30, Sgambati; Trois Pièces opus 29, Pierné; Sonata in G opus 28, Elgar. Mission Church, Roxbury, Mass. Feb. 15: same Dunham; Pastorale opus 28.3, Parker; Night opus 61, Foote; Improvisation on Onward Christian Soldiers, Whitney; Elegy, Chadwick; Four Etudes opus 51, Whiting. The Brooklyn Museum, Brooklyn, N.Y. Feb. 21: same Gounod, Marche Militaire, Overture and Processional March from The Queen of Sheba, Gounod; Fantasia on themes from Gounod's Faust, Eddy, Feb. 28; Solar Reflections opus 17, Bonnal; Cantabile, Andantino, Franck; Three Gregorian Paraphrases, Langlais; Pièce Symphonique opus 16, Tournemire; Three Pieces opus 29, Pierné.

Chalma Rene Frost, Phoenix, Ariz. — Christ Church Episcopal, Las Vegas, Nev. Ciacona in E minor, Buxtehude; Variations on Meinem Jesum lass ich nicht, Walther; Air for the Flute Stops, Arne; Wacht auf, Prelude and Fugue in C minor, Bach; Noël grand jeu et duo, Daquin; Pastorale, Franck; A Lamentation of Jeremiah, Purvis; Berceuse, Carillon, Vierne.

Ronald Gould, Youngstown, Ohio — Bethesda-by-the-Sea Episcopal, Palm Beach, Fla. Feb. 7: Concerto 6 for double organ, Soler-Biggs; Sonata K 288, Scarlatti; Prelude in D minor, Pachelbel; Schmucke dich S 654, Prelude and Fugue in E-flat S 552, Bach; Fantasia in A, Franck; Concerto on Es sangen drei Engel, Micheelsen.

Charles S. Brown, Denton, Texas — St. Michael's Church, New York, N.Y. Jan. 24: Introitus, Aria ed Alleluja, opus 47, Klebe; Cromorne en taille à deux parties, de Grigny; Liebster Jesu wir sind hier, Toccata and Fugue in D Dorian, Bach; Partita on Wie schön leuchtet, Pepping; Fantasy on Wie schön leuchtet, Buxtehude; Toccata on Wie schön leuchtet, Kaminski.

Tom Miles, Fort Collins, Colo. — Colorado State U., Fort Collins Jan. 7: Prelude and Fugue in G minor, Buxtehude; 5 pieces from Messe pour les Couvents, Couperin; Sonata 1, Hindemith; Trio Sonata 5, Prelude and Fugue in B minor, Bach.

Dale Gene Rider, Garden Grove, Iowa — Our Savior Lutheran, Denison, Ia. Feb. 21: Prelude and Fugue in D minor, I call to Thee Lord Jesus Christ, Chaconne in B minor, Bach; Psalm 19, Marcello; Petition, Van Hulse; The Last Supper, Weinberger; Passacaglia, Berlinksi; Pastorale, Adler; Benedictus, Rowley; Partita on Ein feste Burg, C. Kee.

Tom Vernon Ritchie, Kirksville, Mo. — First Presbyterian Church, Mexico, Mo. Feb. 20: Psalm 18, Marcello; O man bemoan thy grievous sin, Toccata and Fugue in D minor, Bach; Concerto 5 for organ, oboe and strings, Handel; Jesus Comforts the Women of Jerusalem, Dupré; Allegro maestoso from Sonata 2, Mendelssohn; Carillon, Sowerby; Sonatas 7 in F and 11 in G for organ and strings, Mozart. Assisted by instrumental ensemble conducted by Roger E. Cody.

Francis Slechta, Fort Collins, Colo. — Colorado State U., Fort Collins Jan. 24: Concerto in A minor, Vivaldi-Bach; 5 settings Herzlich tut mich verlangen by Bach, Buxtehude, Telemann, Walther, Brahms, Pepping; Prelude in G minor, Böhm; Hommage à Frescobaldi, Langlais.

Margaret Anderson, River Forest, Ill. — student of Thomas Gieschen, Concordia Teachers College, River Forest Feb. 14: Toccata and Fugue in D minor, Trio Sonata 4 in E minor, Bach; Prelude and Fugue in G, Mendelssohn; Le Banquet Céleste, Messiaen; Scherzo from Symphony 2, Vierne; Rhosymedre, Vaughan Williams; Fantasia on Auf, Auf, mein Herz, Bender.

Kenneth Axelson, Pittsburgh, Pa. — Mt. Lebanon United Presbyterian, Pittsburgh Jan. 31 and West Liberty State College, West Liberty, W. Va. Feb. 9: Concerto 5 in F, Handel; Wacht auf, Wir glauben all, Wenn wir in höchsten Noten sein, Prelude and Fugue in E minor (wedge), Bach; The Musical Clocks, Haydn; Five Spanish Carols, Guinaldo; Sonata 8 in E minor, Rheinberger.

Robert H. Bell, Calgary, Alberta — The Cathedral Church of the Redeemer, Calgary Feb. 16: Dialogue sur les grands jeux, Récit de tierce en taille, de Grigny; Prelude and Fugue in B minor, Bach; Choral in A minor, Franck.

Thomas W. Bohlert — St. Patrick's Church, Brooklyn, N.Y. Jan. 12: Prelude, Fugue and Chaconne, Buxtehude; Two Noels, Dandrieu; O Mensch bewein, Prelude and Fugue in F minor, Bach; Partita on Lobe den Herrn, Krapf; Fugue, Near; Prelude on God rest ye merry gentlemen, Elmore; Fanfare, Cook.

David Britton, Pasadena, Calif. — Pasadena Presbyterian Church Jan. 11: Sonata on the 9th Psalm, Reubke; Variations on Unter der Linden, Sweelinck; Toccata, Adagio and Fugue in C, Bach; Les oiseaux et les sources, Dieu Parmi Nous, Messiaen.

Herman Berlinksi, Washington, D.C. — Congregation Emanu-el, New York Feb. 21: Prelude-The Eternal Light, Schalit; Wedding Music, Fitelberg; Nigun, Bloch; Psalm 136, Zimmermann; Theme and Variations on El Yivneh Ha-Galil, Achron-Berlinksi; Sinfonia for Organ 5, Berlinksi.

John Huston, New York, N.Y. — Congregation Emanu-el, New York Feb. 28: Fantasia and Fugue in G minor, Passacaglia and Fugue in C minor, Bach; A Tune for the Flutes, Stanley; Gavotte, S.S. Wesley; Flute Solo, Arne; By the waters of Babylon, Huston; Whimsical Variations, Sowerby; Toccata, Mushel.

Lloyd Cast, Albany, N.Y. — All Saints Cathedral, Albany March 7: Chaconne, L. Couperin; Elévation from Convent Mass, F. Couperin; Choral in B minor, Franck; Essai, Langlais.

Barbara Brewster Hoag, Devon, Conn. — All Saints Cathedral, Albany, N.Y. March 14: Prelude and Fugue in E minor, Buxtehude; Beata viscera Mariae Virginis, Cabezon; Toccata, Villancico y Fuga, Ginastera; Fantasia in G BWV 572, Bach.

Judson Rand, Albany, N.Y. — All Saints Cathedral, Albany March 21: Choral, Vierne; I am black but comely, While the King sitteth, Dupré; To my loving God, O God look down from heaven, Hanff; O man bemoan thy grievous sin, Prelude and Fugue in E minor BWV 533, Bach.

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MYRTLE REGIER

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Vernon de Tar, New York, N.Y. — Church of the Ascension, New York Feb. 21: Verset pour le fete de la Dedication, Messiaen; Choral in B minor, Franck; Schmücke dich BWV 654; Prelude and Fugue in B minor BWV 544; Cantata 51, Bach; Sonata de Concert for trumpet and organ, Stradella; Variations on Mein junges Leben, Sweelinck; With Eleanor Clark, soprano and Martin Berinbaum, trumpeter.

Lee Dettra, Sharon, Pa. — First Presbyterian, Sharon Feb. 14: Fantasy K 608, Mozart; Sketches in D-flat, F minor, Schumann; Sonata, Krenck; Prelude and Fugue in B minor, Bach; Prelude from Suite opus 5, Duruflé; Toccata from Symphony 5, Widor.

C. Harold Einecke, Spokane, Wash. — Cathedral of St. John the Evangelist, Spokane Feb. 28: Fanfare, Jackson; Variations on Da Jesus an dem Kreuze stund, Scheidt; Gavotte from Suite in D, Bach; Preludio al Vespro di Monteverdi, Tippett; Impressions Gothiques-Symphony 2, Edmundson.

Douglas F. Elliott, Toronto, Ont. — Grace Episcopal, Lockport, N.Y. Feb. 7: Psalm 19, Marcello; Let all together praise our God, Prelude, Fugue and Chaconne, Buxtehude; Adagio, Fiocco; The Musical Clocks, Haydn; Toccata and Fugue in D minor, Blessed Jesu we are here, Jesu come from heaven above, Bach; Noel grand jeu et duo, Daquin; Jesus Comforts the Women of Jerusalem, Dupré; Transports de joie, Messiaen; Prelude, Jacobi; Toccata from Symphony 5, Widor.

Stephen Farrow, Greenwood, S.C. — First Presbyterian, Greenwood Feb. 14: Passacaglia from Sonata 8, Rheinberger, Lord Jesus Christ be present now BWV 655, O innocent Lamb of God BWV 656, Bach; Lyric Rhapsody, Wright; Prelude on Leoni, Proulx, Wondrous Love, Johnson; Werde munter, Manz; Sketch on Ar hyd y nos, Wood; Concert Variations on the Austrian Hymn opus 3, Paine.

G. Dene Barnard, New York, N.Y. — St. Paul's Chapel, Columbia U., New York Feb. 9: Three Preludes on Welsh Hymn Tunes, Vaughan Williams; Miniature, Langlais; Lyric Rhapsody, Wright; Variations on Braint, Mathias. Broadway Presbyterian, New York Feb. 14: same Langlais; Prelude and Fugue in D, Kommt her zu mir, Buxtehude; Trio on Herr Jesu Christ dich zu uns wend', Fantasie and Fugue in G minor BWV 542, Bach; Wir wollen alle fröhlich sein, Mit Freuden zart, Heut singt die liebe Christenheit, Pepping; Passacaglia, Near; Choral varié sur le thème du Veni Creator, Duruflé.

Herbert Burtis, Red Bank, N.J. — St. Paul's Chapel, Columbia U., New York Feb. 16: Prelude and Fugue in B minor BWV 544, Ach bleib bei uns BWV 649, Kommst du nun BWV 650, Bach; Pageant, Sowerby.

Richard Slater, Glendale, Calif. — St. Paul's Episcopal, San Diego, Calif. Feb. 7: Pagan, Leighton, Intonazione 7 tono, Ricercare 12 tono, A. Gabrieli; Elevazione, Zipoli; Andante K 616, Mozart; Choral in A minor, Franck. St. Paul's Cathedral, Los Angeles, Calif. Feb. 19: same Leighton, Mozart; Prelude and Fugue in E-flat, Bach.

Frank K. Owen, Los Angeles, Calif. — St. Paul's Cathedral, Los Angeles Feb. 5: Prelude in A minor, Bach; Pavanne, Chambonnieres; Pastorale from Symphony 2, Widor; Koraal, Trio, Introduction and Fugue on Lord we are seeking you everywhere, Bijster.

F. Broadus Staley, Cleveland, Ohio — First Baptist Church, Cleveland Jan. 31: Premier Kyrie from Messe du Huitieme Ton, Corrette; From heaven high, J. B. Bach; Rejoice beloved Christians, Descend from heaven to earth Lord Jesus, Prelude and Fugue in A minor, Bach; Concerto 2 in A minor, Vivaldi-Bach; Sonata 2, Hindemith; Prelude-Improvisation, Choevaux; Les Bergers, Messiaen; Pastoral Dance, Milford; Carillon de Westminster, Vierne.

Charles John Stark, Ames, Iowa — Bethesda Lutheran, Ames Jan. 24: Trumpet Voluntary, Clarke; Jesu joy of man's desiring, Air on the G String, Toccata and Fugue in D minor, Bach; The Fifers, Dandrieu; Rondo in G, Bull; Sonata 2, Hindemith; Partita on O sacred head, Pachelbel; Built on a rock, Janacek; Liturgical Improvisation 2, Oldroyd; Epitaphs for Edith Sitwell, Williamson; Capriccio on the Notes of the Cuckoo, Purvis; Behold a host, Aelnaes; Finale from Symphony 1, Vierne.

Carole Terry, Dallas, Texas — student of Robert Anderson, Southern Methodist U., Dallas Feb. 14: Toccata in D minor, Froberger; Diferencias sobre el canto de La Dama le demanda, Cabezon; Trio Sonata 5 in C, Bach; Volumina, Ligeti.

Klaus-Christhart Kratzstein, Houston, Texas — Rice U., Houston Feb. 2: Prelude and Fugue in C minor, Mendelssohn; O Lamm Gottes unschuldig, Jesu meine Freude, Reger; Prelude and Fugue on BACH, Liszt; Prelude, Fugue and Ciacona in D minor, Pachelbel; Vor deinen Thron BWV 668, Prelude and Fugue in B minor BWV 544, Bach. Trinity Lutheran Church, Cleveland, Ohio Feb. 14: Prelude and Fugue in D minor, Buxtehude; Suite du Premier Ton, Guilain; An Wasserflüssen Babylon, O Lamm Gottes unschuldig, Phantasia and Fugue in G minor, Bach; Sonata 3 in A, Mendelssohn; Meine Jesum Lass' ich nicht, O Gott du frommer Gott, Reger; Toccata Francese, Kropfreiter; Improvisation. University of Iowa Feb. 19: same Buxtehude, Guilain, Mendelssohn, Reger and Kropfreiter; Trio in G minor BWV 595, Prelude and Fugue in A minor BWV 543, Bach.

Marilou Kratzstein, Houston, Texas — Rice U., Houston Feb. 21: Prelude and Fugue in E minor, Brulins; Ach Gott vom Himmel sieh darein, Stephani; Partita on Christ lag in Todesbanden, Scheidemann; Sonata 2 in C minor, Mendelssohn; Prelude and Fugue in G BWV 541, Schmücke dich BWV 654, Nun danket alle Gott BWV 657, Nun komm der Heiden Heiland BWV 659, Fantasy and Fugue in C minor, Bach.

Marsha Foxgrover, Pasadena, Calif. — St. Paul's Cathedral, Los Angeles Feb. 12: Suite Breve, Doppelbauer; My inmost heart now yearneth, God gave us this glorious day, God the Father be our stay, Buxtehude; Prelude and Fugue in C minor, Bach; Prelude and Fugue in G minor, Dupré.

Norberto Guinaldo, Garden Grove, Calif. — St. Paul's Cathedral, Los Angeles Feb. 26: Prelude and Fugue on a Theme of Vitoria, Britten; Pastorale, Whitlock; Rejoice Christians one and all, Pepping; Lamento, Vierne; Paraphrase on Sine Nomine, Guinaldo.

Michael D. Reed, Oberlin, Ohio — St. Paul's Chapel, New York, N.Y. March 3: Toccata in F, Buxtehude; Partita on Ach wie nichtig, Böhm; Prelude and Fugue in E-flat BWV 552, Bach.

John Upham, New York, N.Y. — St. Paul's Chapel, New York March 10: Allein Gott in der Höh, Dies sind die heil'gen zehn Gebot', Vater unser, Wir glauben all', all from Clavierubung 3, Bach. March 24: O Lamm Gottes unschuldig, Christ unser Herr zum Jordan kam, Jesus Christus unser Heiland, Prelude and Fugue in C minor, Bach.

David P. Dahl, Tacoma, Wash. — Trinity Lutheran, Tacoma Feb. 7: Veni Creator en taille à 5, Cromorne en taille à 2 parties, Dialogue sur les grands jeux, de Grigny; Wachtet auf, Wo soll ich fliehen hin, Wer nur den lieben Gott, Meine Seele erhebet den Herrn, Ach bleib bei uns, Kommst du nun, Prelude and Fugue in C minor, Bach; Four chorales for oboe or trumpet and organ, Krebs; Fall Back 10 Yards and Contrapunt! for clarinet, percussion and organ, Robbins; Variations on America, Ives. Assisted by Laurel Mosier, oboe; John Brye, trumpet; Jerry Kracht, Clarinet; David Robbins, percussion.

David Tate, Bridgeport, Conn. — United Congregational Church, Bridgeport March 24: Toccata duodezima, Muffat; 5 settings O Haupt voll Blut und Wunden by Pepping, Stout and Langlais; Prelude and Fugue in B minor BWV 544, Bach.

Calvin Hampton, New York, N.Y. — Calvary Episcopal, New York Feb. 7, 14, 21, 28: Variations on America, Ives; Soll es sein, Sweelinck; Partita on Es ist ein Schmitter, David; Noël étranger, Daquin; Variations on a Noël, Dupré. St. Joseph College, West Hartford, Conn. Feb. 8: Fantaisie in A, Franck; Prelude and Fugue in G, Bach; Fantomes, Vierne; Toccata and Fugue in F, Buxtehude; same Dupré. Hollins College, Va. Feb. 12: Music for Organ 1, 2, 3, Hampton; Fantasy in F minor K 608, Mozart; Pictures at an Exhibition, Moussorgsky-Hampton.

Robert Gant, Sarasota, Fla. — Church of the Redeemer, Sarasota Feb. 9: Concerto del Sigr. Albinoni, Walther; Nun komm Heiden Heiland, Jesus Christus unser Heiland, Aus tiefer Not schrei ich zu dir, Passacaglia and Fugue in C minor, Bach; Concerto in C for organ and orchestra, Haydn; Improptu, Vierne; Trois Danses, Alain. Assisted by Manatee Jr. College string ensemble, Dorothy Woodward, conductor.

Marianne Webb, Carbondale, Ill. — Westminster Presbyterian, Oklahoma City, Okla. Feb. 14: Concerto on Es sungen drei Engel, Michelsen; Flute Solo, Arne; Prelude and Fugue in G BWV 547, Bach; Sonata I in F minor, Mendelssohn; Improptu, Vierne; Prelude and Fugue in B, Dupré.

Dan S. Locklair, Mars Hill, N.C. — First Baptist, Hendersonville, N.C. Feb. 14 and Mars Hill College Feb. 19: Prelude and Fugue on BACH, Liszt; Benedictus, Couperin; Fantasia and Fugue in G minor, Bach; Fantasy in A, Franck; Prelude and Fugue in G minor, Dupré.

Recitals and Master Classes
Organ Consultation

Cathedral Church of Christ the King
Western Michigan University at Kalamazoo

Organ Recitals

Heinz Wunderlich, Hamburg, Germany — First Congregational, Los Angeles, Calif. Feb. 15: Prelude and Fugue in F-sharp minor, Buxtehude; Prelude and Fugue in E minor, Bach; Second Sonata in D minor opus 60, Prelude and Fugue on BACH, Reger; Chaconne in A minor, David; Organ Symphonie, Wunderlich. Army & Navy Academy, Carlsbad, Calif. Feb. 17: same Buxtehude, Wunderlich; Voluntary, James; Toccata, Adagio and Fugue, Bach; Ein feste Burg, Reger; Dieu Parmi Nous, Messiaen.

Marilyn Mason, Ann Arbor, Mich. — St. Andrew's Cathedral, Sydney, Australia Feb. 12: Flourish and Fugue, Cook; Four Sonatas, Lidón; Sonata per organo, Pergolesi; Sonata 4 from Biblical Histories, Kuhnau; Sonata de Clarines, Soler; Magnificat on the 3rd tone in E, Le Clerc; Canonic Variations on Vom Himmel hoch BWV 769, Passacaglia in C minor BWV 582, Bach; Fantasia on Ein feste Burg opus 27, Reger; Sketch in E minor opus 41, Dupré; Concert Variations on the Austrian Hymn opus 3, Paine.

Arthur Halbardier, Chicago, Ill. — St. Luke's Lutheran, Chicago March 7: Fantasia and Fugue in C minor, Fantasia and Fugue in G minor, Bach; 2 pieces from Parish Mass, Couperin; Partita on Jesus priceless treasure, Walther; Sonata 1, Hindemith; Berceuse on two notes that cypher, Petite Piece, Alain.

Susan Hegberg, Jamestown, N.D. — Jamestown College Feb. 14: Sonata on the First Tone, Lidón; Trio Sonata 6 in G, Bach; Prelude and Fugue in F-sharp minor, Buxtehude; Prelude and Fugue in B, Dupré; Fantasy for the Flute Stops, Sowerby; Prelude and Fugue on BACH, Liszt.

Allen Hein, Chicago, Ill. — student of Lillian Robinson, Moody Bible Institute, Chicago Feb. 25: Concerto 4 in F, Handel; Prelude in B minor S 544, Trio Sonata 6 S 530, vivace, Bach; Improvisation from Pièces de Fantaisie, Suite 3, Vienne, Carillon, Sowerby; Tu es Petra, Mulet.

Dorothy M. Hester, Riverside, Calif. — First United Methodist, Riverside Jan. 10: What God ordains is always good, Pachelbel; Come Thou Savior of our race, Toccata and Fugue in D minor, Bach; Fugue in G (Jig), Buxtehude; Prelude in Classic Style, Young; Wondrous Love, Middlebury, Wood; October Interlude, Mader; Tumult in the Praetorium, Maleingreau; In dulci jubilo, Dupré; Cantilène improvisée, Tournemire; Grand chorus dialogue, Gigout.

David Hurd, Oberlin, Ohio — student of Garth Praecko, Oberlin Conservatory of Music Feb. 7: Toccata in D minor, Buxtehude; Canonic Variations on Vom Himmel hoch, Toccata in E BWV 566, Bach; Choral Dorian, Choral Phrygien, Alain; Prelude, Adagio et Choral Varié, Durullé.

David Johns, Winfield, Kansas — Grace Episcopal, Ponca City, Okla. Feb. 7: Prelude and Fugue in A minor, Bach; Partita on Auf meinen lieben Gott, Buxtehude; Echo Fantasy in the Dorian Mode, Sweelinck; O dearest Jesus, My heart exults, O how blest are ye O God Thou faithful God, My heart is filled with longing, O world I now must leave thee, Brahms; Sicilienne, Durullé; Carillon de Westminster, Vienne.

Susan Koptija, Chicago, Ill. — St. James Cathedral, Chicago Feb. 21: Sonata 1, Hindemith; Three Antiphons, Dupré; Rhapsodie 3, Saint-Saens; Variations, Litanies, Alain; Berceuse, Vienne, Tiento, Improvisation from Suite Medievale, Langlais; Prelude and Fugue in E-flat, Bach.

James Autenrith, Potsdam, N.Y. — All Saints Cathedral, Albany, N.Y. March 28: Choral and Fugue on O darkeste woe, Eleven Chorale Preludes opus 122, Brahms.

Larry King, New York, N.Y. — Trinity Church, New York March 4: Prelude and Fugue in B minor BWV 544, O Mensch bewein BWV 622, Valet will ich dir geben BWV 736, Bach; God of the Expanding Universe, Felciano; A Fugal Piece for Organ, Mader; A Prophecy, Finkham.

Dennis Michno, New York, N.Y. — Trinity Church, New York March 9: Prelude and Fugue in D, Buxtehude; Les Oiseaux et les Sources, Les Enfants de Dieu, Messiaen; Andante K 616, Mozart; Te Deum, Langlais.

Kathryn Kietzman, Staten Island, N.Y. — Trinity Church, New York March 11: Wir glauben all' BWV 680, Von Gott will ich nicht lassen BWV 658, Allegro from Concerto 2 BWV 593, Bach; Choral in B minor, Franck; Cortège et Litanie, Dupré.

Martin Neary, London, England — Trinity Church, New York March 18: Sonata 2 in G minor BWV 526, Bach; Dies Resurrectionis, McCabe; A running Fantasia, Gibbons; A sad Pavanne for these distracted times, Tomkins; Voluntary 5 in G, Walond; Prelude and Fugue in G minor, Dupré.

To restrict these pages to programs of general interest, recitals engaging more than three organists will hereafter not be included.

Alec Wyton, New York, N.Y. — Concordia Senior College, Fort Wayne, Ind. Jan. 31: Choral in A minor, Franck; Mach's mit mir Gott, Der Tag ist hin, Jesus meine Zuversicht, Oley; Fugue in A-flat minor, Brahms; Prelude and Fugue in B minor BWV 544, Bach; God of the Expanding Universe, Litanie, Felciano; Volumina, Ligeti. Congregation Emanu-el, New York, N.Y. Feb. 14: same Oley, Brahms, Felciano, Franck; Elegy-J.F.K., Williamson; Dorian Toccata and Fugue, Bach; Rital, Linke.

Gerhard Krapf, Iowa City, Iowa — Rice U., Houston, Texas March 7: Trio Sonata 5 in C BWV 529, Fantasy and Fugue in G minor BWV 542, Bach; Bergamasca from Fiori Musicali, Frescobaldi; 3 pieces from Suite du Premier Ton, Clerambault; Herzlich tut mich erfreuen, O Gott du frommer Gott, Brahms; All Morgen ist ganz frisch und neu, O Christe, Morgensterne, Die helle Sonn Leucht' jetzt herfür, Krapf.

Henry Lowe, Wenham, Mass. — Bethesda-by-the-Sea Episcopal, Palm Beach, Fla. Jan. 24: Allegro from Symphony 6, Widor; Lord Jesus Christ turn Thou to us, Prelude and Fugue in B, Bach; Pastorale and Aviary, Roberts; Prelude and Fugue in G minor, Dupré; Introduction and Passacaglia in D minor, Reger; Jesus lead Thou On, Praise to the Lord, How brightly shines the morning star, Manz; Dieu Parmi Nous, Messiaen.

Helen M. Mangan, New Port Rickey, Fla. — First United Methodist, Spring Hill, Fla. Jan. 31: Bell Symphony, Purcell; Jesu joy of man's desiring, Bach; Largo from Xerxes, Handel; Song of the Basket Weaver, Russell; A Mountain Spiritual, Whitney; Fountain Reverie, Fletcher; Londonderry Air; Will O' the Wisp, Nevin; Baroque Suite, Young.

Hunter Tillman, New York, N.Y. — Congregation Emanu-el, New York Feb. 7: Suite for Organ, Telemann-Whitney; Trumpet Voluntary in D, Stanley; Rondo for the Flute Stops, Rinck; Adagio for Strings, Barber-Strickland; Prelude and Fugue in B minor, Bach; Three Musical Portraits (Beethoven, Schubert, Weber), Karg-Elert; Clair de Lune, Vienne; Prelude and Fugue on BACH, Liszt.

Larry R. Rootes, Chicago, Ill. — Pilgrim Lutheran, Chicago March 7: Canzona in D minor, when in the hour of utmost need, Bach; 5 settings When on the cross was found by Scheidt and David; Toccata, Sweelinck; Four Pieces from Mass on the 8th Tone, Corete; Improvisation on a given theme.

Gordon M. Betenbaugh, El Dorado, Ark. — First United Methodist, El Dorado March 10: Fugue in E-flat, O Mensch bewein, Bach; Benedictus, Reger; Toccata in B minor, Gigout; Herzlich tut mich verlangen, O wie selig, O Welt ich muss dich lassen, Brahms; Chorale in A minor, Franck.

Marjorie Jackson Rasche, Carbondale, Ill. — First United Presbyterian, New Philadelphia, Ohio Feb. 28: Concerto del Sigr. Torelli, Walther; Adagio, Fiocco; Fugue in C, Buxtehude; Andante in D for Trumpet, Stanley; O Lamb of God all holy, In Thee is gladness, Bach; Chorale in A minor, Franck; Wondrous Love, Barber; Fanfare on St. Gertrude, Young; Prelude on Martyr, Bingham; Poeme Mystique on Holy Spirit Truth Divine, Toccata Festiva, Purvis; Humoresque Fantastique, Edmondson.

James Higbe, Little Rock, Ark. — First Methodist, El Dorado, Ark. March 17: Prelude and Fugue in B minor, Bach; Was Gott tut, Herzlich tut mich verlangen, Kellner; Suite du deuxième ton, Clerambault; Elevation 3 opus 32, Dupré. Toccata in D minor, Reger.

Harold J. Sweitzer, Magnolia, Ark. — First United Methodist, El Dorado, Ark. March 24: Rigaudon in A, Campra; Elevation, Franck; Allabreve in D, Alle Menschen müssen sterben, Es ist das Heil, Bach; I am black but comely, Dupré; Three Hymn-tune Preludes, Bingham; Fugue on the Kyrie, Couperin.

Benzil Reedy, Shreveport, La. — First United Methodist, El Dorado, Ark. March 31: Prelude, Fugue and Ciacona in C, Buxtehude; Christ lag in Todesbanden, Alle Menschen müssen sterben, Fantasy and Fugue in C minor, Bach; Cortège and Litanie Dupré; Aria in F, Handel; Toccata from Symphony 5, Widor.

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New Recordings

Los Angeles Brass Society, Dr. Lester Remsen, conductor; Ladd Thomas, organist. Avant Records, AV 1001. *Five Pieces for Organ, Harp, Brass and Percussion*, Rayner Brown; *Liturgical Symphony*, Fisher Tull; *Fanfares* 1969, Jeffrey Reynolds, Irving Bush, Frank Campo, Fred Dutton, William Kraft, William Schmidt, and Leonard Rosenman.

This excellently produced recording will be of interest to those who like excellent fidelity from a recording, and also to those who like brass music. The record is free of distortion, clean, and the performances are first rate. There is no doubt that the Los Angeles Brass Society and its conductor are a fine playing ensemble. Tull's *Liturgical Symphony* and the *Fanfares* receive excellent performance, both technically and musically. If the recording is to be faulted, it must be on the pieces themselves. Tull's *Symphony* is a three-movement work based mostly on liturgical melodies. Fully traditional harmonic episodes alternate with more dissonant modern sections, and, although the piece is crafted well and has moments of beauty, the work never strikes the listener with any exciting impulse until, perhaps, at the beginning of the third movement which uses an exciting rhythmic version of a 12th century Kyrie plain-song melody. Basing his *Five Pieces* on traditional forms, Rayner Brown gives the impression that he absolutely relies on the forms to bring interest to the pieces. For the most part, there are good ideas, but they either do not get developed interestingly, or they are not ideas that will support the amount of development that Brown wants to get from them. Also, the ideas for *Toccata*, *Adagio*, *Scherzo*, *Passacaglia*, and *Fugue* are all patterned after too well-worn fore-runners. Ladd Thomas's performance of the organ part is professional and adequate, although the organ sounds like it is buried in the walls of the room, and does not have the life that the brass has on the recording. The *Fanfares* commissioned by Thomas Stevens and Miles Anderson (members of the Society) for a joint recital given in May, 1969, are well worth the price of the whole recording. Each composer takes his "try" at creatively tackling the idea of a fanfare for pairs of trumpets in D, C, B-flat, and B-flat bass. Each composer handles it differently, Reynolds with harmonic treatment and contrapuntal imitation that closes tighter to the end; Bush with upward expansion and contraction of one note in regular rhythmic patterns; Campo with aleatory; Dutton with "blues" and jazz techniques; Kraft with irregular metric material over static harmony; Schmidt with a six-note ascending ostinato which turns retrograde at the middle of the piece; and Rosenman with antiphonal choirs and polyrhythms. These miniatures (each piece is approximately 1 minute) are exciting musically, bursting with idea, and full of good humor. They are also expertly played. If you are looking for fanfares for a special church service, here are some good materials.

The King of Instruments, Clyde Holloway playing the AEolian-Skinner organ in the National Presbyterian Church, Washington, D.C. AEolian-Skinner, Randolph, Mass., AS 325. *Prelude and Fugue on BACH, Liszt; Fantasy in F minor*, K. 608, Mozart; *Sonata on the 94th Psalm*, Reubke.

The King of Instruments, Alexander Boggs Ryan playing the AEolian-Skinner organ at the Cathedral Church of Christ the King, Kalamazoo, Michigan. AEolian-Skinner, Randolph, Mass., AS 326. *Chaconne in G minor*, Couperin; *Basse et Dessus de Trompette*, Clérambault; *Choral III in A minor*, Franck; *Chant de Paix*, Langlais; *Triple Fugue in E-flat*, BWV 552, Bach; *Fantasia und Fuge über den Chorale: Wachet auf!*, opus 52, number 2, Reger.

The newest set of releases from AEolian-Skinner in their *King of Instruments* series continues the good quality of the entire series. Clyde Holloway has rightly chosen works which sound good on the new organ at the National Presbyterian Church in Washington, D.C. Mr. Holloway's phenomenal technique carries him in good style through these three large pieces, and his choice of registrations and his phraseology bring off the musical task

in good style. What the performance lacks in gravity, it gains in brilliance. The recorded sound is very good, even though we do not trust any recording to faithfully reproduce what an organ sounds like in its acoustical setting.

Alexander Boggs Ryan gives a good account of both himself and his new instrument in Kalamazoo in a widely varied program. The pieces by Couperin, Clérambault, and Langlais are played in good style, clean and articulate. Registrations are appropriate and rhythm and phrasing sound. Bach's *Fugue in E-flat major* is played well enough technically, but might be glued together a bit more by making a closer relationship between the tempi of each section, so that there is more continuity than contrast. Reger's huge piece on *Wachet auf* has labored moments, but still comes off adequately. Perhaps the Franck *Choral in A minor* suffers the most, particularly from too slow a tempo for the slow movement, and too fast a movement for the fast sections. In spite of these weaknesses, the recording is good, and the organ, again, sounds good. The engineers managed to get a good balance between the organ and the fine acoustical environment, displaying them both to complimentary advantage. It is interesting that the latter of these two organs (which is the smaller of the two) sounds the larger on the recordings — which might be a result of the optimum design, placement, and acoustical environment of the Kalamazoo organ.

A Baroque Recital, William Maul, organist. Ars Nova Ars Antiqua Recordings, Washington, D.C., AA 5003. *Prelude and Fugue in E minor*, Bruhns; *Prelude and Fugue in B minor*, *Toccata and Fugue in D minor*, Bach; *Variations on the Aria "La Follia"*, Frescobaldi; *Variations on a Galliard of John Dowland*, Scheidt; *Nun bitten wir den Heiligen Geist*, Buxtehude.

Mr. Maul, playing the Hradetzky organ at the St. Louis Priory, Mo., is at his best in the two sets of variations. He comes marvelously close to performing the galliard rhythm correctly, particularly in the latter of the variations, and his playing of the "Follia" variations is lively and dancing. Mr. Maul is not deceived by the popular dictum that old music should be played slowly, and these variations provide any player with virtuoso material at the tempo with which they are played here. His registrations, however, are more Dutch in style than Italian, and it would have been interesting to compare Scheidt's set with Frescobaldi's, using registrations reflecting the different styles of instrument. Mr. Maul thinks of Bruhns's music as virtuoso episodes alternating with dancing fugues, and this is evidenced by his breathtaking tempi. None of this thinking is evidenced in his playing of the two Bach works, both of which receive sober and competent readings. The *D minor Toccata and Fugue* sounds here no different than it does on at least ten other recordings, given the different instrument. This would be a much better recording were there not some aggravating flaws in the engineering. The very live acoustical surrounding provides an annoying "echo" on the recording, and muddles most of the music. One must strain to hear what is actually happening in the performances. We also had trouble finding an adequate balance between treble and bass in playback, and certain pitches predominate in the treble range.

Noted in Brief

Johann Ludwig Krebs: *Prelude and Fugue in F minor*, *Trio in B-flat*, *Toccata and Fugue in E*, *Ich ruf zu dir, O Ewigkeit ku donnerwort*; played by David Gooding at the Morley Auditorium organ, Lake Erie College, Painesville, Ohio. The Musical Heritage Society, Inc., MHS 1091.

Mr. Gooding's slightly wooden, but nevertheless crafted performance of works which will not excite many, and an organ that is reproduced here with an extremely harsh treble and rough distortion in the loud sections, make this disc only of interest to those who really love Krebs's music. We are happy that Mr. Gooding is undertaking to document Krebs's works in performance, and that the results of his scholarship are so adequately contained on the liners, but we still feel that these works are far inferior to teacher Bach's and his contemporaries.

Noehren Plays Bach, Robert Noehren on the Noehren organ at St. John's Cathedral, Milwaukee, Wisconsin. Dimension Recording, Inc., Milwaukee, Wis., DC-1. *Fantasia and Fugue in G minor*, BWV 542; *Prelude and Fugue in D minor*, BWV 539; *Prelude and Fugue in E minor*, BWV 533; *Toccata in D minor*, BWV 565.

Robert Noehren's usually clean and competent performance are on an organ which he designed and built. Both the playing and the organ are not too our taste, with too much straight-forward legato playing and an organ far too brash (on the recording, at least) for the works involved. Nevertheless, a fine representation of Noehren's respected playing.

The Louisville Bach Society, Melvin Dickinson, director. Motet opus 29/2, Motet opus 74/2, Three motets opus 110, Three Motets opus 109, Brahms; Motets, opus 12/4, Distler.

Perfectly wonderful choral motets by Brahms and Distler are given good readings in the original languages (which is most of the time not understandable). The performances are stylish, the choir average, and the musical ideas regarding how these pieces should "breathe" are communicated. Made from performance tapes, there is a goodly amount of background noise on the record.

Rejoice in the Lamb, The Cathedral Choir of Men and Boys, The Cathedral of All Saints, Albany, New York, Lloyd E. Cast Jr., organist & choirmaster. (Available from the Cathedral only.) *Thal Easter Day*, Praetorius; *Come, Ye Faithful*, Williams; *This Joyful Easter-tide*, Dutch Carol; *Christians To the Paschal Victim*, Easter Sequence; *Missa Secunda*, Hassler; *Rejoice in the Lamb*, Britten.

Not made as a commercial production, this disc is a record of the musical endeavor at All Saints Cathedral. Given a non-professional choir, modest choral material, and a wonderful building to sing in, this will interest those who are interested in Anglican traditions and choirs of men and boys. It is far from a professional performance, but one that shows love and care for the music and lots of hard work. Again, the record is made from performance tapes with all of the pitfalls inherent in so doing. — RS

ALEXANDER BOGGS RYAN was one of the featured soloists with the Kalamazoo (Mich.) Symphony Orchestra Jan. 19 in a performance of Poulenc's Concerto in G minor for Organ, Strings, and Timpani. The concert, conducted by Pierre Hélu, also included Poulenc's Concerto in D minor for Two Pianos and Orchestra, Penderecki's Threnody to the Victims of Hiroshima, and Prokofiev's Ala et Lolli, Scythian Suite, opus 20. Mr. Ryan was also the soloist with the symphonic band of Western Michigan University on Feb. 28 in Kalamazoo in a performance of William Walton's A Coronation March, Crown Imperial.

DETROIT MONOGRAPHS IN MUSICOLOGY is a new series by Information Coordinators, Inc., publisher of The Music Index and Detroit Studies in Music Bibliography. The new series will include studies in the field of musicology (historical, ethnomusicological, theoretical). Manuscripts longer than journal articles but not as long as the typical book are solicited for consideration.

Letter to the Editor

North Ryde, N.S.W., Australia, Feb. 12, 1971 —

To the Editor:

At any concert by a worthwhile orchestra, the printed program always contains extensive program notes written by a competent musicologist and aimed at an intelligent but not necessarily musically-trained audience. At organ recitals, on the other hand, the printed program rarely contains more than a list of the works being played.

In my opinion, the lack of program notes decreases the appreciation of any type of music, especially organ music. Many significant composers of organ music (Dupré, Peeters, Langlais, Karg-Elert, Reubke, etc.) are virtually unknown to music lovers outside the world of organists. Moreover it is often difficult to find articles in English about organ music (other than by Bach) that are neither too technical nor too vague and social. I would like to recommend that the programs at organ recitals should always contain extensive program notes. THE DIAPASON would provide a valuable service to those compiling notes if it would publish a regular series of articles on the standard and semi-standard organ repertoire — in a form and style suitable for reprinting for audience consumption at recitals.

Sincerely,

Michael Edgeloe

A Visit to Preetz, Germany

by W. Gordon Marigold

Visits to northern Germany rarely lead the organist to Preetz, a small town not far from Kiel, and the well-known literature rarely mentions the old organ to be found there.

At the time of the Reformation the monastery became an "adliges Damenstift," that is, a Protestant foundation intended to accommodate in a religious community the daughters of the local nobility. Preetz, like a number of such foundations in the Protestant sections of Germany, still exists on this basis, though the number of members is now small and the monastery buildings house a number of families from former German territories.

The large, brick Gothic church contains a richly furnished choir which is closed off completely, almost in the manner of a Spanish "coro." The organ is situated on the west screen that divides the choir from the very short nave, and speaks in both directions. However, the Rückpositiv is on the choir side and the instrument clearly faces the choir.

The present specification is:

HAUPTWERK

Prinzipal 8 ft.
Oktave 4 ft.
Quinte 2 3/4 ft.
Superoktave 2 ft.
Bordun 16 ft.
Quintaton 8 ft.
Terz 1 3/4 ft.
Mixture 4 ranks
Viola di gamba 8 ft.
Trompette 8 ft.

ROCKPOSITIV

Prinzipal 4 ft.
Flöte 4 ft.
Spitzflöte 2 ft.
Vox humana 8 ft.
Gedackt 8 ft.
Sesquialter 2 ranks
Fugara 4 ft.
Dolcian 8 ft.
Stern

PEDAL

Prinzipal 16 ft.
Oktave 8 ft.
Oktave 4 ft.
Subbass 16 ft.
Gedackt-Quinte 10 3/4 ft.
Posaune 16 ft.
Trompette 8 ft.
Rückpositiv to Hauptwerk and Pedal to Hauptwerk couplers.

According to the local records, the Hauptwerk was built in 1573, the Rückpositiv and the pedal towers in 1686. The builder, probably from Kiel or Lübeck, is not named clearly.

The Viola di gamba, Terz and Trompette (Hauptwerk), Fugara (Rückpositiv) and Subbass, Gedackt-Quinte and Oktave 8 (Pedal) date from the 19th century. The fugara probably replaced a mixture. Apart from very few replacement parts the rest of the organ is original. The Dolcian and the Stern are now incomplete and not usable. According to the organist the action is very noisy.

Preetz belongs not to the Church, but to the still-existing foundation. This makes it difficult for the community to secure public assistance to renovate either church or organ, though both are classified as important monuments. Like most of the existing foundations, Preetz is quite poor. To this fact we certainly owe the preservation of the organ, for in 1900 there were plans to replace the instrument. Now however a complete overhaul is imperative if the organ is to remain usable. The action is in part unreliable, there are many missing notes — mostly as a result of trouble with the action — and a number of the old pipes need extensive care. The lovely case also needs cleaning and renovating. It is to be hoped that funds can be found to maintain the organ, for it has remained relatively untouched.

I wish to thank Mr. K. H. Pinn, teacher in a neighboring village and organist of the church, for providing information.

Dr. Marigold, chairman of the division of languages at Union College, Barboursville, Ky., visits Europe frequently. Having shared the fruits of these visits with THE DIAPASON readers before, this is the result of his latest travels.

An Analysis of the North German Organ Toccatas

By Kenneth G. Powell

Much has been written about the 17th-century North German school of organists and especially about the leading exponent of that school, Dietrich Buxtehude. The first person to emphasize the importance of this school was Phillip Spitta in his extensive biography of Bach.¹ He not only pointed out the relationship of the school to Bach but also gave considerable attention to Buxtehude as the greatest German organist before Bach. Until recently, research on Buxtehude had not advanced much beyond Spitta's conclusions, apart from the filling in of biographical detail. Little research was done based on an examination of the scores themselves. A thorough study of Buxtehude and his organ works by Josef Hedar² finally emphasized the music itself, and his analyses of the toccatas are very pertinent to the present discussion. A more recent study by Hans Pauly³ is narrower in scope and concentrates on the fugue in Buxtehude's organ works. The present discussion will apply a similar concentration to the toccatas.

Except for these studies the organ works of Buxtehude have been neglected. Other work has either concentrated on his choral works or on biographical detail. Research on the other composers of the North German organ school, such as Bruhns and Lübeck, has produced similar results; biographical matter out-

weighs musical analysis and, when the music has been dealt with, most attention has been given to the choral works. This article will attempt to correct at least a portion of this imbalance. Since most of the work done on these composers has concentrated on biography, this study will stress analysis of the music. It will also be limited to one particular form found in the organ works, a form which is generally known as the North German toccata.

The following list, arranged by composer, contains all the pieces of the North German organ school which are known to me and which can be classified as organ toccatas, although most of them were not called "toccata" in the sources. The desiderata for this classification are:

1) They must have been composed in North Germany after 1650 and before 1710. By North Germany is meant the Hanseatic ports of Hamburg and Lübeck and their immediate sphere of influence, as well as all of present day Germany and Denmark which lies to the north of these cities.

2) The formal structure of the pieces must be decidedly multi-sectional, with at least four main sections. These sections must include either two fully-developed fugues or one fugue and a further imitative section. The pieces must begin with a free section.

length of this section varies both in its number of measures, and in proportion to the rest of the piece which follows. All these free sections have very conclusive cadences in the tonic key which distinctly separate them from the following fugal section.

Without exception, the first major fugue follows immediately after the opening free section. This fugue, however, can end in two different ways; it can come to a conclusive cadence, or it can lead directly into an interlude. Many of these fugues have short free endings which grow out of the musical fabric. The free endings are considered part of the fugue. When there is a basic change in the musical fabric or a lengthy passage unrelated to the fugue subject, these sections are considered interludes. In some cases the fugue subject dies out of the musical fabric, and the interlude continues with similar musical figurations. The Reinken toccata is an example of this procedure. At the end of the first fugue (m. 57) the fugue subject is heard for the last time in the soprano voice (Ex. 1). The interlude Ex. 1 Reinken, m. 57-59.

but at times a fugato section or a chaconne section uses it. In only one case (Buxtehude 1) is there a reference in the opening free section to the following fugue subjects and even that free fragment could be explained as an accident resulting from similar figuration, not planned by the composer.

Hedar finds several more examples of thematic variation in Buxtehude's works. In Buxtehude 20 he finds theme variants where, by his own admission, the theme variants lack the characteristic intervals of the original theme (Ex. 3).⁴ One wonders what the basis is for

Ex. 3 Buxtehude 22.



calling it a theme variant. Similarly he sees theme variants in Buxtehude 9, 14, 17, and 12a. In all these cases any thematic or intervallic relationships seem to occur incidentally, not purposefully. For example, the fugue sub-



jects of Buxtehude 12a both begin with the outlining of a triad. One can hardly call this thematic variation, especially since the rest of the subjects are quite dissimilar. Basically, I agree with Apel's statement that "Hedar, so it appears to us, goes too far when, in his analysis, he considers every theme a variant of the principal theme," and I disagree quite strongly with Pauly's view that "the principle of constant variation of a single thematic idea that actually defines all the free organ works [of Buxtehude]."



takes over the modulating interval of a third (m. 57-59) and uses it for the main idea, but the musical fabric undergoes a basic change (Ex. 2). In other Ex. 2 Reinken, m. 59-60.

cases the fugue comes to a sort of half close and is then followed by the interlude. For example, in Buxtehude 10 the fugue subject enters last in the pedal (m. 49), and in m. 51 a half-cadence is reached. The beginning of the interlude then follows. The opening fugues which end conclusively are often followed by interludes of various sorts — fugato sections, recitative sections, chordal sections, etc. The number of these interludes is usually just one, but in some cases there are up to four or five distinct interludes (see Reinken, Bruhns 2, Buxtehude 11 and 14); one toccata has seven successive different free interludes (Buxtehude 17). There does not have to be an interlude. Some fugues proceed directly to the next fugue after their conclusive cadence. In all but a few cases there is a second major fugue, the beginning of which is very distinct in that there is always a conclusive cadence preceding it. The few cases without a second major fugue have either a multitude of varying interludes (Lübeck 1 and Buxtehude 11), a definite fugato section (Bruhns 3 and Buxtehude 25), or a chaconne (Buxtehude 1).

This second fugue or second major section can lead directly into a coda, interlude, or conclusive cadence. It can be followed by another fugue, interlude, or coda, or it can be the end of the toccata. The total number of sections for the toccata can thus vary from a minimum of four (in many instances) to a maximum of ten, disregarding some small sections in the opening free section. It is also important to note that there is a great variance in the emphasis given to fugal and free parts respectively. Buxtehude 17 stresses freedom, while Buxtehude 5 and 6 emphasize the fugue.

Thus we can see that the form of the toccata does not conform even in the majority of cases to the description usually given (Free — Fugal — Free — Fugal — Free). A further deceptive generalization is the statement that thematic variation of the fugue subjects unifies the North German toccata. It would perhaps be more accurate to say that thematic variation as a means of unifying the fugues of the North German toccata is a major item in the set of techniques which composers had available. In actual fact, definite thematic variation occurs only in 19 of the 33 toccatas (Buxtehude 1, 2, 4, 5, 6, 8, 10, 13, 19, 20, 23, 24, Bruhns 1, Lübeck 4, Kneller 1, Werckmeister, Böhm, Weckmann, and Anonymous). This unifying technique is used mostly between major fugues,

When the overall harmonic scheme of the toccatas is analyzed, one important point emerges. These toccatas must be considered as being composed in the time of transition between modality and tonality. This is quite evident in several of the toccatas, and the Reinken toccata is a good example. It appears to be solidly entrenched in what we call C major. However, in the opening measures, a foreign C# appears with no attempt to modulate to D at all. This is obviously a vestige of modality. This foreign C# occurs at other places throughout the piece. A similar foreign F# occurs in Buxtehude 2 at the final cadence. This toccata has as its original title "Praeludium Sigræ Box de Hude ex G#m" even though the piece appears to be in C major. The evidence of the title and of the foreign F# point to a modal origin for this toccata. Buxtehude 6 also displays a remarkable modal feeling. Although the key signature indicates the key of "A minor," it is actually written in the Phrygian mode. This explains the lack of any V-I cadences, the final cadence on "E," and the fluctuation between cadences on "E" and "A." These three examples are the cases where obvious modal vestiges exist. However, it should also be remembered that several of the modes had always been, or had become, identical with some of our modern keys. The fact that a piece sounds to us firmly in C major should not blind us to the possibility that to 17th-century ears it sounded in a mode, with a far weaker feeling of functional harmony or gravitational pull to the tonic.

Analysis of the overall harmonic structure of the toccatas reveals several other interesting points. The modes chosen by the composers for the toccatas reveal a slight predilection for the minor modes — 19 out of 33 toccatas have a minor triad as their "tonic chord." However, this tendency towards the minor mode is somewhat tempered by the observation that, without exception, all final chords of toccatas have the major third. Furthermore, the majority of conclusive sectional cadences within the toccatas also have the major third. For notable examples of this see Buxtehude 4 and 9, Weckmann, and Böhm. For notable exceptions, see Bruhns 3 and Buxtehude 13 and 24.

In keeping with this survival of modal organization, many of the toccatas

Continued, page 28

COMPOSER	TITLE	MODERN EDITION	
Buxtehude	Präludium, Fuga und Ciacona	Hansen II, 1	
	Präludium und Fuga	2	
	Präludium und Fuga	4	
	Präludium und Fuga	5	
	Präludium und Fuga	6	
	Präludium und Fuga	8	
	Präludium und Fuga	9	
	Präludium und Fuga	10	
	Präludium und Fuga	11	
	Präludium und Fuga	12a	
	Präludium und Fuga	13	
	Präludium und Fuga	14	
	Toccata	17	
	Präludium und Fuga	19	
	Toccata	20	
	Präludium und Fuga	22	
	Präludium und Fuga	23	
	Präludium und Fuga	24	
	Präludium und Fuga	25	
	Bruhns	Praeludium und Fuge	Peters 4855, 1
		Praeludium und Fuge	2
		Praeludium und Fuge	3
	Lübeck	Praeludium und Fuge	Peter 4437, 1
		Praeludium und Fuge	2
		Praeludium und Fuge	4
Praeludium und Fuge		6	
Weckmann	Praecambulum	Organum III, 3	
Reinken	Toccata	Organum V, 1	
Kneller	Praeludium und Fuge	Shannon	
	Praeludium und Fuge	Organum VII, 2	
Böhm	Praeludium	Organum IV, 3	
Werckmeister	Praeludium	Shannon	
Anonymous	Praeludium	Organum X, 4	

The titles listed here are those used in the various modern editions. All further references to these compositions will be made by use of the composer's name and the number which indicates the placement of the composition in the listed modern edition (only if there is

more than one composition by that composer).

OVERALL FORM

To say that the North German organ toccata has a specific form would be erroneous. To say that it has a basic set of characteristics from which the composer selects what he needs would be more to the point. It is with the object of abstracting a set of characteristics for the North German toccata that this analysis will be made.

There are a few basic formal elements common to all the toccatas. The first and most obvious is that all begin with a free section. It might be noted here that the opening free section sometimes includes several small parts. The

Dr. Powell is a graduate of Oberlin College and the University of Illinois. His studies have been with Haskell Thomson and Jerald Hamilton. He is now a member of the faculty at Centenary College for Women, Hackettstown, N.J.

remain completely in one tonal center. Little modulation occurs, especially in the earlier composers. Where modulation does occur, it occurs only during interludes, or infrequently in the middle parts of the opening free sections. The choice of tonal centers reveals that, except for two pieces in E major and one each in A major and F# minor, the composers were still under the conservative influence of meantone temperament.

An analysis of the time signatures used also reveals a few noteworthy points. The opening free sections, without exception, begin and end in a duple meter. There are opening free sections which insert a short section in a compound or triple meter, but the major portion is in duple time. The first fugue is also invariably in a duple meter. The interludes between the fugues vary considerably and involve all types of meter. In the cases where there is a second or third fugue, there is a definite tendency to have the last fugue in a triple or compound meter. There is some correlation between thematic variation of the fugue subjects and the occurrence of triple or compound meter in the last fugue. This indicates that the meter change occurs because of its use in varying fugue subjects. However, the change of meter can occur in toccatas where there is no thematic variation, and thematic variation can occur where there is no change in meter throughout an entire toccata.

To summarize then, the basic set of characteristics which the overall form of the North German toccata contains is the following:

- 1) The form consists of a free section followed by a fugue and two or more further sections, fugal or otherwise, in many different orders.
- 2) There is a definite cadence to the first section and before each succeeding fugal section.
- 3) Thematic variation of the fugue subjects of a toccata frequently occurs to unify the structure.
- 4) A single modality is maintained with no sense of shifting tonal centers. Only a very few sections stray from one tonal center, and these sections are mostly interludes or in a few cases the middle parts of the opening free sections.
- 5) There is a strong tendency toward major thirds at sectional cadences in minor modes, and all final cadences have the raised third.
- 6) Changes in meter, which appear in most of the toccatas, occur almost always at sectional breaks. These changes in meter correlate somewhat with thematic variation in the fugues.

THE OPENING FREE SECTION

In their discussions of Buxtehude, both Pauly and Hedar briefly discuss the opening free sections. Their discussions primarily revolve around the form, which, like the overall toccata, has no certain structure. Hedar feels that:

Buxtehude's prelude movements which, on their part, also show a varying structure, can best be divided into the following groups:

- I. With or without motif imitation, and a short, concise form in the older toccata style. Nos. 2,4,5,6,8,9,11,14,16,19.
- The models are to be found in Frescobaldi's smaller, independent toccatas, as well as in Froberger's and Tunder's toccata introductions.

II. With Fugato. Nos. 7,10,23.

III. With several contrasting sections (Tocatta fugues). Nos. 1,12,13,15,17,18, 20,22,25.

The majority of preludes belonging to this group are built up in triple form, mostly with a fugato as a central movement and are thus linked on to the toccata fugue.

IV. With ostinato construction. No. 24.¹⁰

Pauly also discusses the form and arrives at a seemingly different analysis:

- 1) Great simplicity of the Prelude after the manner of the old Toccatas; Nos. 5,6,8,11,14.
- 2) Similar simple structure, yet with a modest use of imitation of motivic material; Nos. 2,4,9,16,19.
- 3) Preludes with fugato insertions; Nos. 1,10,17,20,22,23,25.
- 4) Preludes after the manner of the Baroque toccata (many contrasting sections) Nos. 12,13.
- 5) A form defined by an ostinato bass motive; No. 24.¹¹

However, despite the apparent differences there is only a terminology discrepancy between the two analyses. Upon close examination it will be noted that Pauly's categories 1 and 2 are equivalent to Hedar's category I. Similarly, Hedar's categories II and III combined are equivalent to Paul's categories 3 and 4 combined. Finally, Hedar TV equals Pauly 5.

A less historical — that is, with no reference to the old type of toccata — and more analytical description of the toccatas is perhaps given by the following analysis:

- 1) One-part opening sections: a. Basically chordal with or without quasi imitation; Nos. 2,4,5,6,8,9,11,14,19. b. With an ostinato bass; No. 24.
- 2) Three-part opening sections: a. Free — Fugato — Free; Nos. 1,17,22,23,25. b. Other combinations; Nos. 10,12a, 13,20.

There is really no disagreement here with Pauly or Hedar; it is just a matter of clarification.

In order to complete this list, the opening free sections of the remaining composers need to be analyzed. Here the problem becomes more complicated. In the three Bruhns toccatas, three different types of opening sections are used. In Bruhns 1, the fact that there are no sectional divisions places it in category 1a. However, one must note its length and virtuosity as being atypical of that category. Bruhns 2 has a multi-partite opening free section consisting of five distinct parts (incidentally, with five time-signature changes). Fugato plays only a small role in the second section with the other sections being free. A new category needs to be created for this one piece: multi-partite opening sections. The opening free sections of Bruhns 3 falls into category 2b. It has changes of time signature for the three sections. It might be noted that three of Buxtehude's three-part opening sections change time signatures along with their section changes (Buxtehude 17, 23, and 25) while the rest remain unchanged in meter.

The four Lübeck toccatas can be classified a bit more easily. The opening free section of Lübeck 4 and 6 belong in category 1a. Lübeck 1, however, has a lengthy virtuosic opening section much like the above mentioned Bruhns 1, but still must be classified under category 1a. Of the remaining pieces by the other North German composers, all can be classified comfortably under category 1a.

As one can see, a strict form cannot be established in these opening free sections; they are just that — free sections. The tendency toward odd numbered

Ex. 4 Buxtehude 5, m. 17-23.



melodic worth. Repeated note subjects are very common, and step-wise motion prevails.

3) It is usually devoid of rhythmic contrasts.

There are exceptions to each one of these generalities, but the overwhelming majority of the subjects have the characteristics listed above.

The subjects of the second and succeeding fugues have much more rhythmic variation within themselves and thus more motion and vitality. Yet they remain relatively short and are not particularly melodic. Whether or not thematic variation occurs, this added rhythmic contrast occurs in all the second and succeeding fugues. It seems that this added rhythm heightens the tension and helps to contribute to the feeling of climax which is found in the toccatas.

Countersubjects do not occur in many of Buxtehude's fugues. When they do, they are heard simultaneously with the first statement of the subject, and thus they take on the appearance of a double fugue even though the subjects are never given separate expositions. This coupling is carried throughout the fugue. Except in these quasi-double fugues, the countersubject plays no important role. It does not provide the extra rhythmic variety or other special feature which would make it stand out. Instead, the whole fabric of the accompaniment to the subject takes on a similar character.

For the most part, the answers to Buxtehude's fugue subjects are tonal answers. Real answers occur only in four cases: Buxtehude 5 (first fugue), 6 (both fugues), and 25 (third fugue). Only in a very few cases is the subject transposed in the course of a fugue by any interval other than the upward fifth (or downward fourth). One prominent exception occurs in the second fugue of Buxtehude 4, m. 83-100, where one of the few modulations in Buxtehude's fugues takes place (from the minor key to its relative major). Here the subject and answer both occur on the tonic and dominant of the relative major. This passage also contains one of the longest episodes in the fugues of Buxtehude (m. 94-98).

The expositions of the fugues are straightforward with entries of the subject following right upon one another. No more than a measure or so is lost in getting from one entry to the next. There is one case where the subjects do not enter at equivalent intervals but are paired and overlap with one another (see Ex. 4). Pauly points out that the order of entry of the voices of the fugue subjects varies tremendously, and in all of Buxtehude's fugues almost every possibility is explored. The majority of Buxtehude's fugues use the scheme of Dux-Comes-Dux-Comes. The only exceptions are Buxtehude 9 (second fugue), 12a (second fugue), and 24 (last fugue). Here the pattern is Dux-Comes-Comes-Dux.

The continuation of the fugues after the exposition is really one of re-exposition. The subject is almost always in evidence in one voice or another. Episodic material is virtually absent from Buxtehude's fugues. Because of this fact there is little room for any sort of permanent modulation. Inversion occurs in a few instances, but it does not result in any modulation: see Buxtehude 4 (first fugue) and 9 (second fugue). Stretto is sometimes employed near the end of a fugue, but it does not have the climactic power that Bach later achieved; it is more a breaking down of the subject into fragments which overlap (see Ex. 5). Fugal techniques such as di-

Ex. 5 Buxtehude 5, m. 74-75.



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minution and augmentation are rarely employed by Buxtehude.

An analysis of the fugues of toccatas by composers other than Buxtehude reveals many of the same characteristics. However, a few specific exceptions might be brought out. Episodes seem to appear more frequently in the group of composers after Buxtehude — Bruhns and Lübeck in particular. Perhaps it would be better to say that the small episodes between fugue subject entries get a little longer. Modulation occurs more in fugues of Bruhns and Lübeck than in the earlier composers. The fugue subjects of these later composers also tend to show a little more rhythmic vitality and at times a more melodic outline. Countersubjects begin to appear more frequently (Bruhns 2, first fugue). To the list of real answers must be added the Werckmeister fugues and the Weckmann fugues.

In summing up the characteristics of the fugues in the North German toccata, we must remember that:

1) The fugues are part of a larger structure and are thus constricted in length.

2) The constriction in length means that the subjects are short, the exposition straightforward, and the continuation a re-exposition.

3) Episodes, modulation, augmentation, diminution, etc. are usually not possible within these limits.

4) The feeling of climax is reached not in a single fugue but in the combination of several fugues, with the later fugues having an increase in rhythmic activity.

THE INTERLUDES

The interludes in the toccatas are very difficult to describe, since they serve a variety of purposes depending upon the composer's whim. Perhaps this explains the lack of other attempts to analyze them. Although Hedar analyzes each toccata, he makes no attempt to include the interludes as a formal element of any importance. The number and length of interludes varies greatly with the various toccatas. The only satisfactory method of discussing the interludes is to divide them into two groups. The first group is dependent on another major section for its existence, the second group has independence and constitutes a free standing section in itself.

The dependent group of interludes can be divided into the following categories:

1) The interlude may grow directly out of the preceding fugue but have a figuration or style entirely different from that of the fugue itself. It is that part of the fugue section which is extended freely and to some length. Example 6 shows this type of interlude. Other examples can be found in Buxtehude 11 (m. 55-61) and 4 (m. 64-67) and also in the Reinken toccata (m. 59-65).

2) Some interludes, although not directly connected to the fugue, finish the

incomplete cadence of the fugue. A typical case is found in Ex. 7 where the fugue ends with a half cadence. The interlude makes this half cadence into an authentic cadence in the dominant key. Other examples of this type of interlude occur in Buxtehude 22 (m. 50-58) and 24 (m. 50-54).

3) Some interludes are quite chromatic and consist mostly of groups of chords which sometimes modulate but more often just create the illusion of modulation by their chromaticism. They are not thematic or actually connected to the adjacent sections and serve no purpose other than contrast. They are definitely not self-standing in that they make no sense by themselves. Many of them have some recitative elements in them rather than being just chordal progressions. A good illustration of this is seen in Buxtehude (m. 45-54).

The independent group of interludes can be divided into the following groups:

1) There are fugato sections which may or may not be thematically connected to the fugue but which are definitely imitative throughout. Two of the best examples occur in Lübeck 2 and 6, where the fugato sections fit between the fugues without need of other interludes. Other examples of this occur in Buxtehude 23 (m. 74-90) and 14 (m. 60-73 and 75-86).

2) There are independent sections which use fugal imitation but also have some chordal elements. A prime example of this is Bruhns 3 (m. 90-105) where one motive is tossed among the voices and is accompanied by chords. Lübeck 1 (m. 140-160) and Buxtehude 11 (m. 70-86) are also examples of the combination of imitation and chords.

3) There are free standing recitative sections which depend primarily upon an improvisatory feeling. They may or may not modulate. Prime examples of this type of interlude occur in the Reinken toccata (m. 66-75 and 76-96).

The above categorization of the types of interludes is definitely not meant to be all inclusive, nor should it be inferred that there is no possibility of overlapping from one category to another. It is simply an attempt to state the formal contributions which the interludes can make as part of the North German toccata. In pieces where groups of interludes occur (Buxtehude 17 and Bruhns 2), the relationship between the interludes is very difficult to analyze, and perhaps they should be considered in a different light. That is, they could be considered as one large improvisatory section rather than minute sections. The improvisatory nature of the interludes is perhaps their most outstanding characteristic. Formally, we can only note their freedom as opposed to the strictness of the fugal sections. The virtuosity which appears in many of the interludes is also important. The interludes never really balance the opening free section, nor is there any thematic correlation between the two sections. However, it must be noted that they complement each other — a con-

tinuation of free material throughout the entire toccata.

In summary, we can list the following basic characteristics of the interludes:

1) Improvisation and freedom are basic to the form of the interludes.

2) Virtuosity and changeability characterize the mood.

3) Modulation occurs here in the toccatas, if it occurs at all, and is often just chromaticism which creates the illusion of modulation.

4) The idea of continuing the opening free section throughout the piece as a unifying device is important whether this continuation is a free ending to a fugue or a whole series of improvisatory sections.

THE CODAS

The codas of the North German organ toccatas resemble the interludes in many ways. In fact, one might describe them as closing interludes if this were not a contradiction in terms. There are a few toccatas in which there are no codas (Buxtehude 12a and 23, and Lübeck 4 and 6). These toccatas simply conclude with the last fugue. However, the rest of the toccatas end with some type of free material and, like the interludes, this free material can be broken down into two basic categories — those codas which are dependent sections and those which are independent sections.

The dependent codas usually are short sections which are tacked on to the ends of the last fugues and which resolve the incomplete ending of the fugue in a free manner. The majority of the toccatas have this type of coda. A good illustration of this type is found in Weckman (m. 73-76). Other examples include Buxtehude 1, m. 100-103, Lübeck 2, m. 152-161, and Bruhns 3, m. 106-119.

The independent codas are free sections which have more formal importance than the dependent codas. They tend to give more balance to the overall form of the toccata by complementing the opening free section and the interludes with a closing free section. There never exists any real thematic connection among the three, but the balance of free versus fugal is maintained by these independent codas. An example from these codas would be too lengthy, but the list below gives all the toccatas in which this closing coda is an independent section and an important part of the form:

Buxtehude
10, m. 93-107
11, m. 95-110
13, m. 69-129
17, m. 103-140
19, m. 102-120
20, m. 113-124
22, m. 113-143
Bruhns
1, m. 157-167
Anonymous
m. 103-116
Werckmeister
m. 86-111

After that, triple time signatures often appeared in the interludes and last fugues. It appears to be characteristic of the North German organ toccata that there is a return to a duple or compound duple meter at the end. The time signature C occurs 26 times, $\frac{3}{4}$ occurs three times, and 12/8 and 24/16 each occur one time. The only triple time signature which ever occurs at the end is $\frac{3}{4}$ and it occurs twice (Buxtehude 4 and Lübeck 4). If triple meter is used in the last fugue, the coda is usually the spot where the return to duple meter is accomplished. There is no example which illustrates this desire to end the toccata in duple meter better than Buxtehude 23, where only the last measure is in duple meter (see ex. 8). This last measure contains nothing more than the final chord of the piece.

Ex. 8 Buxtehude 23, m. 145-146.



In conclusion, the codas of the North German organ toccatas have the following characteristics:

1) Formally, they are free endings which may or may not be independent.

2) Usually they represent a return, if this is necessary, to duple meter, and often this change of meter occurs at the beginning of or during the coda.

3) They continue the contrast between free and fugal sections which has occurred throughout the toccatas.

SUMMARY

In this article I have attempted to give a description of the North German toccata by developing a set of basic characteristics, a general form. It should be emphasized that no one toccata contains all of these characteristics. Dietrich Buxtehude was a great composer, as were some of his contemporaries. His music demands our attention and with greater understanding of the music comes greater appreciation of it. It is hoped that this article may increase enjoyment of the works of one of the most important schools of composers before J. S. Bach.

NOTES

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*See Farley K. Hutchins, *Dietrich Buxtehude, the Man, His Music, His Era* (Patterson, N.J.: Music Textbook Company, 1955) p. 45.

**Ibid.*

*Hedar, *op. cit.*, p. 157.

*Willi Apel, *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel: Bärenreiter, 1967) p. 598.

*Pauly, *op. cit.*, p. 114.

**Dietrich Buxtehude Saemtlich Orgelwerke*, *op. cit.*, p. viii.

*Pauly, *op. cit.*, pp. 87-89.

*Pauly, *op. cit.*

*Harvey Grace, *The Organ Works of Bach* (London: Novello, 1922) p. 17.

Ex. 6 Luebeck 1, m. 127-131.



Ex. 7 Bruhns 3, m. 84-90.



There is admittedly great difficulty in determining the degree of dependency in the closing codas, and disagreements are possible. The importance to the total form is the main criterion for determining independence.

One very interesting point about the codas should be brought out here. It was mentioned before that the opening free section and first fugue were predominantly in a duple time signature.

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