

# THE DIAPASON

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## Fred M. Gramann Wins Fort Wayne Contest

Fred M. Gramann, 21, of Spanaway, Washington, was named winner of the Thirteenth National Organ Playing Competition in the finals March 18 at First Presbyterian Church, Fort Wayne, Indiana. Gramann competed against seven others in the finals, which had been reduced from an original field of 49 contestants. He was awarded a cash prize of \$500 and will give a recital at First Presbyterian Church on April 25 as one of the artists in the Church Music Series.

Mr. Gramann is a student at Syracuse University, New York, and will receive his Bachelor of Music degree in organ in June. He began his organ study with Mrs. Ona McKee and Dr. Edward Hansen of Seattle, Washington. In 1967 he won the Seattle AGO Competition. He has served as organist at both the Calvary Presbyterian Church,

Enumclaw, Washington, and the Spanaway Lutheran Church. Mr. Gramann was awarded a 4-year scholarship to Syracuse University where he was a student of Donald Sutherland. At the end of his freshman, sophomore, and junior years he was awarded the Arthur Poister Prize for outstanding organist in the School of Music. He was a finalist in 1970 in the Fort Wayne Competition. He is currently a student of Will Headlee, and serves as organist and choir director at the First Universalist Church of Syracuse. He has been selected to appear in *Who's Who In American Colleges and Universities for 1972*, and he will be married in August and will leave for Paris where he has been accepted to study with Marie-Claire Alain.

Runner-up in the competition was Robert Bates of Detroit, Michigan. Mr. Bates was awarded a cash prize of \$300. Third place in the competition was awarded to Robert B. Pitman, Jr., of Washington, D.C.

Other finalists in the competition included Arthur Bloomer of Edinburg, Texas; David Fienen of Fort Wayne; Ford Lallerstedt of New York City, a student at The Juilliard School of Music; Rick Ross of Orlando, Florida, a student at Southern Methodist University in Dallas; and H. Ross Wood of Maplewood, Louisiana, also a student at Southern Methodist University. Both

Mr. Ross and Mr. Fienen were finalists in the Fort Wayne Competition in previous years.

Judging the contest finals were Robert Clark, associate professor of music, University of Michigan; Arthur Poister, professor emeritus of the School of Music, Syracuse University; and Malcolm Williamson, composer, lecturer, and performer of London, England.

The contestants were chosen from entries covering 25 states and the District of Columbia. Each contestant was required to perform a composition of the Bach or pre-Bach era, a composition from the Romantic era, and a work by a contemporary composer. Gramann's winning selections were Bach's *Fantasia on Komm, heiliger Geist, Herr Gott*; Tournemire's *Choral-Improvisation sur le Victimae paschali*; and Messiaen's *Combat de la Mort et de la Vie (Les Corps Glorieux)*.

The nationally known competition has been a part of the Music Series of First Church for the past thirteen years and is partially underwritten by a grant from The First Presbyterian Church Foundation. Members of the music staff include Lloyd Pinkerton, minister of music, and Jack Ruhl, organist. The Rev. George Ross Mather is senior pastor of the church. Mr. Richard Bibler is the Music Series Committee Chairman.



Above: Contest winner Fred M. Gramann

Below: Judges Malcolm Williamson, Arthur Poister, and Robert Clark



Finalists, back row, l. to r.: Ford Lallerstedt, David Fienen, Rick Ross, and Robert Pitman, Jr.; front row, l. to r.: Fred Gramann, Robert Bates, H. Ross Wood, and Arthur Bloomer



### WESTMINSTER CHOIR COLLEGE INITIATES MASTER'S DEGREES

The State of New Jersey has authorized Westminster Choir College to offer a Master of Music degree with specializations in organ performance, choral conducting, church music, and music education. The program will begin in June, 1972.

The Westminster degree is distinctly a professional rather than a research degree. While theses will not be involved, all candidates will be introduced to the philosophy, tools and techniques of musicological research as it relates to the performance of music.

Department chairmen for the new program are Joan Lippincott, professor of organ; Charles Schisler, associate professor of music education; Joseph Flummerfelt, associate professor of conducting and director of choral activities; and James Litton, assistant professor of church music.

### DOCTORAL PROGRAM IN ORGAN INAUGURATED AT LOUISIANA STATE U.

The School of Music of Louisiana State University, Baton Rouge, La., has inaugurated a program of studies leading to the degree, Doctor of Musical Arts in organ. Course work in the program is similar to that taken by those working toward a PhD degree in music. In place of a dissertation, performers will present four recitals of varying types and submit a monograph research project. They will participate in a general seminar in performance practice and a 2-semester DMA seminar in organ literature. Qualifying and general examinations are identical to those in the PhD program. There is no language requirement. Prospective candidates for the degree will be auditioned by faculty of the School of Music in person or by means of a tape of a recent recital.

### SETH BINGHAM HONORED ON 90th BIRTHDAY

A program of music for voices, organ, and brass was given as a tribute to Seth Bingham on his 90th birthday in St. Paul's Chapel of Columbia University, New York City. All of the music performed was written by Dr. Bingham, and the concert featured a performance of his *Concerto for Brass and Organ* played by Claire Coci and directed by Larry King. Other participants in the concert were the choir of Madison Avenue Presbyterian Church, John Weaver, conductor; Isabelle Emerson, Robert S. Baker, Eugene Hancock, Leonard Raver, and Frederick Swann, organists.

ARTHUR POISTER has been appointed visiting professor of organ for the 1972-73 academic year at the music department of Longwood College, Farmville, Virginia.

### Checklist of Summer Conferences, Workshops & Other Activities

June

International Institute for Humanistic Studies, Nuremberg, West Germany, and Vienna, Austria, June 1-28. Master courses in piano, organ, harpsichord. Paul Badura-Skoda, Viola Thern, Walter Kraft, Kamiel d'Hooghe, Klaus-Christhart Kratzenstein, Marilou Kratzenstein, Eta Harich-Schneider. Write: International Institute for Humanistic Studies, 3718 Dumbarton St., Houston, Texas 77025.

International Bach Competition in piano, organ, harpsichord, voice and violin. June 3-19. Write: Sekretariat des Wettbewerbs, Internationaler Bach Wettbewerb, Grassstrasse 8, Leipzig, East Germany.

Contemporary Organ Music Workshop, Hartt College of Music, West Hartford, Conn. June 5-9. Leonard Raver, Richard Felciano, Edward Diemente, John Holtz. Write: Summer Session, Hartt College of Music, U. of Hartford, 200 Bloomfield Ave., West Hartford, Conn. 06117.

Sateran Choral Workshop, Iowa State U., Ames, Iowa. June 11-16. Leland B. Sateran, Knut Nystedt. Write: M. W. Walgren, Manager, Sateran Choral workshop, Augsburg College, Minneapolis, Minn. 55404.

Tenth Early American Moravian Music Festival, Salem College, Winston-Salem, N.C. June 11-18. Write: Moravian Music Festival, P.O. Box 10387, Winston-Salem, N.C. 27108.

Summer School of Church Music and Liturgics, Austin, Texas. June 12-16. Alec Wyton, Lester Groom, William B. Green, Arnold W. Hearn, Richard Forrest Woods. Write: Lila Belle Brooks, Registrar, Summer School of Church Music & Liturgics, P.O. Box 2247, Austin, Texas 78767.

American Guild of Organists National Convention, Fairmont Hotel, Dallas, Texas. June 18-24. Write: Dr. A. Eugene Ellsworth, 7111 Fenton Dr., Dallas, Texas 75231.

Sateran Choral Workshop, Augsburg College, Minneapolis, Minn. June 18-23. Leland B. Sateran, Knut Nystedt. Write: M. W. Walgren, Manager, Sateran Choral Workshop, Augsburg College, Minneapolis, Minn. 55404.

Choral Director's Workshop, U. of Wisconsin-Whitewater, Wis. June 19-23. Douglas McEwen, Edwin Foot. Write: Dr. Franklin F. Bushman, Chairman, Dept. of Music, U. of Wisconsin-Whitewater, Whitewater, Wis. 53190.

Westminster Choir College Choral Institute, Princeton, N.J. June 19 thru July 28. Charles Hirt, Robert DeCormier, Thomas Dunn, Robert Shaw, Joseph Flummerfelt. Write: Charles Schisler, Director of Summer Session, Westminster Choir College, Princeton, N.J. 08540.

The National Workshop for Church Musicians, Texas Christian U., Fort Worth, Texas. June 23-28. B. R. Henson, Arthur Poister, Christine Kallsstrom, Helen Kemp. Write: Merrill L. Cadwell, 222 So. Downey Ave., Indianapolis, Ind. 46219.

Seminar for Choral Conductors, Boston U. Institute at Tanglewood, Lenox, Mass. June 25 thru Aug. 20. John Oliver, Iva Dee Hiatt. Write: Boston U. Tanglewood Institute M71-1, 855 Commonwealth Ave., Boston, Mass. 02215.

Workshop in Music for the Church, School of Sacred Music, Union Theological Seminary, 3041 Broadway, New York, N.Y. 10027.

(Continued, p. 2)



**Church Music Workshop, Westminster Choir College, Princeton, N.J.** June 26-30. James Litton. Write: Charles Schisler, Director of Summer Session, Westminster Choir College, Princeton, N.J. 08540.

**Church Music Workshop, Barrington College, Barrington, R.I.** June 26-30. Ray Robinson, Allen Brown, others. Write: Division of Fine Arts, Barrington College, Barrington, R.I. 02806.

**International Organ Seminar, Southern Methodist U., Dallas, Texas.** June 26 thru July 1. Marie-Claire Alain, Anton Heiller, Luigi Ferdinando Tagliavini, Robert Anderson, Larry Palmer. Write: Eugene Bonelli, Chairman, SMU Division of Music, Dallas, Texas 75222.

**Stanford University Institute for the Performance of Elizabethan Music, Ashland, Ore.** June 26 thru July 8. George Houle, Director. Write: Dept. of Music, Stanford U., Stanford, Calif. 94305.

### July

**WA-LI-RO Chormaster Conference.** July 3-7 and July 10-14. Stanley Vann, Warren C. Miller. Write: Warren C. Miller, Christ Church, Shaker Heights, Ohio 44122.

**Choristers Guild Seminar, Ghost Ranch, N. Mex.** July 3-9. Write: Choristers Guild, P.O. Box 38188, Dallas, Texas 75238.

**Sixth Annual Choral Arts Workshop, American University, Washington, D.C.** July 3-14. Vito E. Mason, Geoffrey Simon. Write: Dr. Lloyd Utan, Chairman, Dept. of Music, The American University, Washington, D.C. 20016.

**Summer Baroque Workshop and Festival, U. of Oregon School of Music, Eugene, Ore.** July 5 thru Aug. 6. Helmut Rilling, James Miller, Royce Saltzman. Write: James A. Miller, School of Music, U. of Oregon, Eugene, Oregon 97403.

**First Conference on Church Music, Philadelphia Chapter AGO, Krishcim Study Center, Philadelphia, Pa.** July 9-14. James Boeringer, Horace Allen, David Hinckel, Paul Lefever, Robert Elmore, Barbara Hartenbauer. Write: Mrs. Emily D. Klaus, 1810 Rittenhouse Square, South, Philadelphia, Pa. 19103.

**Organ-Choir Workshop, St. Olaf College, Northfield, Minn.** July 9-14. David Craighead, Robert Scholz, Ronald Nelson, Gaylord Carter, Robert Kendall, Robert Thompson. Write: Robert Kendall, St. Olaf College, Northfield, Minn. 55057.

**Presbyterian Conference on Worship and Music, Montreat, N.C.** July 9-14. Write: Office of Worship and Music, The Rev. Horace T. Allen, Jr., Executive Secretary, Witherspoon Building, Philadelphia, Pa. 19107.

**Cape Cod Ecumenical Church Music Conference, Craigville Conference Center, Craigville (Cape Cod), Mass.** July 9-15. Henry Hokans, F. Broadus and Jean Staley, Marjorie Thayer. Write: Music Conference, Craigville Conference Center, Craigville, Mass. 02636.

**Choate Music Seminars in Organ and Harpsichord, Choate School, Wallingford, Conn.** July 9-22. Bernard and Mireille Lagacé. Write: Choate Music Seminars, P.O. Box 788, Wallingford, Conn. 06492.

**Eighteenth Annual Church Music Workshop, Michigan State U., East Lansing, Mich.** July 10-13. Arthur Poister, John Ferris, Brother Gregory Horning, Danford Byrens, Gomer Jones, Shirley Harden, Donald Armitage, Corliss R. Arnold. Write: Mrs. Margaret Lee Pegg, Conference Consultant, Church Music Workshop, Continuing Education Service, Michigan State U., East Lansing, Mich. 48823.

**Church Music Workshop, Andrews U., Berrien Springs, Mich.** July 10-14. C. W. Becker, Rudolf Strukoff, Oliver S. Beltz. Write: Dr. Paul Hamel, Chairman, Dept. of Music, Andrews U., Berrien Springs, Mich. 49104.

**Houghton College Arts Exploration, Houghton, N.Y.** July 10-14. Stephen Ortlip, William Gephart, Charles Finney, James Higdon. Write: Keith Clark, Houghton College, Houghton, N.Y. 14744.

**1972 International Organ Days, Linz and Vienna, Austria.** July 16-23. Sponsored by Die Gesellschaft der Orgelfreunde. Lectures, recitals, discussions, organ demonstrations and visits to historic and modern organs. Write: Geschäftsstelle der GDO, Turmstrasse 17, D 73 Esslingen, West Germany.

**Aspen Choral Institute, Aspen, Colo.** July 16 thru Aug. 13. John Nelson, di-

rector, Bradley Bloom, Sergio Comissiona, Thomas Dunn, Iva Dee Hiatt, John Nelson, Daniel Pinkham, Gilbert Scoley, John Reeves White. Write: Choral Institute, Aspen Music Festival, 1860 Broadway, New York, N.Y. 10023.

**Choral Workshop, Peabody Conservatory of Music, Baltimore, Md.** July 17-21. Gregg Smith. Write: James Hustis, Director of Summer Session, Peabody Conservatory of Music, Baltimore, Md. 21202.

**Organ Week for High School Students, Westminster Choir College, Princeton, N.J.** July 17-21. John Lippincott, Eugene Roan. Write: Charles Schisler, Director of Summer Session, Westminster Choir College, Princeton, N.J. 08540.

**Choristers Guild Seminar, St. Olaf College, Northfield, Minn.** July 17-23. Write: Choristers Guild, P.O. Box 38188, Dallas, Texas 75238.

**Choral Conducting Workshop, Hartt College of Music, West Hartford, Conn.** July 17-28. Gerald Mack. Write: Summer Session, Hartt College of Music, U. of Hartford, 200 Bloomfield Ave., West Hartford, Conn. 06117.

**Paul Christiansen Choral Workshop, Milliken U., Decatur, Ill.** July 23-28. Write: Kurt Wycisk, Concordia College, Moorehead, Minn.

**Organ Master Class, Westminster Choir College, Princeton, N.J.** July 24-28. David Craighead, Alec Wyton, Arthur Poister, Donald McDonald, Joan Lippincott. Write: Charles Schisler, Director of Summer Session, Westminster Choir College, Princeton, N.J. 08540.

**Organ Workshop, Northwestern U., Evanston, Ill.** July 24-28. Michael Schneider. Write: Concert Manager, School of Music, Northwestern U., Evanston, Ill. 60201.

**Southern Cathedrals Festival, Winchester, England.** July 27-30. Write: The Festival Secretary, The Close, Winchester, England.

**Conference for Church Musicians, American Baptist Assembly, Green Lake, Wis.** July 29 thru Aug. 5. Lloyd Pfautsch, Helen Kemp, John S.C. Kemp, Jack C. Goode. Write: Samuel J. Hood, President, Fellowship of American Baptist Musicians, Valley Forge, Pa. 19481.

**Paul Christiansen Choral Workshop, U. of Houston, Texas.** Write: Kurt Wycisk, Concordia College, Moorehead, Minn.

**Church Music Conference, University of Wisconsin, Madison, Wis.** July 31 thru Aug. 2. Alec Wyton, Carl Schalk, Daniel Moe, Sidney Johnson. Write: Mrs. Jeanne R. Weber, U. of Wisconsin-Extension Arts, 633 Extension Building, 432 North Lake St., Madison, Wis. 53706.

### August

**A Summer Collegium in Early Music, Windham College, Putney, Vermont.** During month of August. Joseph Iadone, musical director. Write: George Soulos, Director of Music, Windham College, Putney, Vermont.

**Paul Christiansen Choral Workshop, U. of Denver, Colo.** Write: Kurt Wycisk, Concordia College, Moorehead, Minn.

**International Organ Seminar, St. Jacobi Church, Varde, Denmark.** Aug. 7-12. Finn Viderø, Germain Desbonnet. Write: Orgelseminarets Sekretariat, Møllevej 8 A, 6800 Varde, Denmark.

**Paul Christiansen Choral Workshop, Bemidji State College, Bemidji, Minn.** Aug. 13-18. Write: Kurt Wycisk, Concordia College, Moorehead, Minn.

**Paul Christiansen Choral Workshop, Chautauqua Institution, Chautauqua, N.Y.** Aug. 20-25. Write: Kurt Wycisk, Concordia College, Moorehead, Minn.

**Colby Institute of Church Music, Waterville, Maine.** Aug. 20-26. Arthur Poister, Valorie Goodall. Write: Everett F. Strong, Associate Director, Colby College, Waterville, Maine 04901.

**Chautauqua Organ Music Workshop, Chautauqua, N.Y.** Aug. 23-25. Marilyn Mason. Write: Chautauqua Summer School, Box 500, Chautauqua, N.Y. 14722.

### September

**Festival of Music, Montreux-Vevy, Switzerland.** Sept. 1 thru Oct. 1. Orchestral, choral, organ, piano, chamber music concerts. Write: Office du Tourisme, 1820 Montreux, Switzerland.

**International Masterclass for Music, Freiburg, Germany.** Sept. 1-11. Organ: Michael Schneider. Write: Internationale Meisterkurse für Musik, Schlossberg 9, D 78 Freiburg, West Germany.



### FOR YOUR LIBRARY

- DICKINSON, A. E. F. — The Art of J. S. Bach ..... \$ 4.50
- DONINGTON, R. — Tempo and Rhythm in Bach's Organ Music ..... 3.50
- KELLER, H. — The Organ Works of Bach. New revised edition with English text by Helen Hewitt. Clothbound ..... 12.50
- MUSIC BOOK, VOL. 8 (devoted entirely to organ music, largely to the work of J. S. Bach) ..... 15.00
- FLOR PEETERS—MAARTEN ALBERT VENTE — The Organ and its Music in the Netherlands 1500-1800 ..... 70.00
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**ALFRED BRINKLER**

Dr. Alfred Brinkler, 91, retired municipal organist and for many years organist and choir director at the Cathedral Church of St. Luke, Portland, Maine, died March 3 in Portland, Maine. He had been hospitalized after being struck by an automobile on Dec. 20, 1971.

Dr. Brinkler, dean of musicians in the Portland, Maine, area, was born in Ramsgate, Kent, England on May 2, 1880, the son of George Buttery Hopkins Brinkler and Mary Elizabeth Smith Brinkler. After study with some of England's leading organists, Dr. Brinkler served five years as organist in the historic St. Mary's Minster, Thanet, England. At the age of 19 he went to Durham University where he took the examination and was granted the degree of Associate of the RCO.

Dr. Brinkler came to the U.S. at the turn of the century to become organist and choirmaster at St. Matthew's Cathedral, Dallas, Texas. In 1905 he became organist at St. Luke's Church, Portland, Maine. He left St. Luke's Church in 1912 to become organist and choirmaster at St. Stephen's Church in the

same city, but returned to the Cathedral in 1927 to preside at the console of a new pipe organ. He remained the Cathedral organist until his retirement in 1952. Following his retirement he became a senior warden of the Cathedral, and at the time of his death he was an honorary vestryman.

Dr. Brinkler's love affair with the Kotzschmar Memorial Organ in Portland City Hall Auditorium was a long and happy one, dating back to the installation of the new instrument in 1912 when he attended the first concert. He succeeded Dr. Will C. MacFarlane as municipal organist in 1935, and remained until 1952. That same year Dr. Brinkler was awarded the honorary degree of doctor of music by Bowdoin College where he had served as head of the department of music.

Dr. Brinkler's last recital on the Kotzschmar Organ was May 18, 1971, and it was his gift to the community. The program included works by former municipal organists and one of his own compositions.

For many years Dr. Brinkler directed his 24-voice Polyphonic Society in performances of Handel's *Messiah* in the Cathedral of St. Luke. He also directed the Portland Men's Singing Club for 15 years. It was during his tenure that they won several national honors.

Dr. Brinkler organized the Portland Chapter of the American Guild of Organists in 1911, and he was instrumental in founding other chapters in the state. At the time of his death he was the oldest Fellow in the Guild.

Dr. Brinkler's chief hobby was photography, and the multiple gum finishing process which he used caused his works to resemble etchings. Selections of his photographs have been exhibited in Paris, London, San Francisco, and at other locations in the U.S.

In 1913 Dr. Brinkler married Beatrice Bartol Banks, also well known in Portland as a musician. She died in December, 1961. He leaves a son, Bartol Brinkler, a classifying specialist in Widener Memorial Library, Harvard University.

Established in 1909

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## ARCHIVES DES MAITRES DE L'ORGUE des XVII<sup>e</sup>, XVII<sup>e</sup>, et XVIII<sup>e</sup> siècles

Publiées d'après les manuscrits et éditions authentiques avec annotations et adaptations aux orgues modernes, par Alexandre Guilmant . . . avec la collaboration, pour les notices biographiques, de André Pirro. Paris, 1898-1910]. 10 volumes. Clothbound set \$225.00 Per volume, clothbound \$ 30.00

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- Volume 1. Jean Titelouze. Oeuvres complètes [1898]
- Volume 2. André Raison. Livre d'orgue [1899]
- Volume 3. François Roberday. Fugues et caprices  
Louis Marchand. Pièces choisies pour l'orgue Livre 1  
L.N. Clérambault. Premier livre d'orgue  
P. Du Mage. Premier livre d'orgue  
L.C. Daquin. Nouveau livre de Noels [1901]
- Volume 4. Nicolas Gigault. Livre de musique pour l'orgue [1902]
- Volume 5. N. de Grigny. Livre d'orgue  
François Couperin. Pièces d'orgue  
Louis Marchand. Pièces choisies pour l'orgue [Livre 2. 1904]
- Volume 6. Jacques Boyvin. Oeuvres complètes d'orgue [1905]
- Volume 7. J.F. Dandrieu. Premier livre de pièces d'orgue  
Guilain. Pièces d'orgue pour le Magnificat [1906]
- Volume 8. S.A. Scherer. Oeuvres d'orgue [1907]
- Volume 9. N.A. Le Bègue. Oeuvres complètes d'orgue [1909]
- Volume 10. Liber Fratrum Cruciferorum Leodiensium (containing pieces by A. Gabrieli, Pietro Philippi, J.P. Sweelinck, Cl. Merulo, unknown masters, Fr. G. Scronx, W. Brouno, P. Cornet, F. Fontana, G.M. Casini)  
P. Philips. Trios  
P. Cornet. Pièces [1910]

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# When All Else Fails, Read the Instructions

## An Article on Translation

By Raymond Mabry

In these do-it-yourself days, we are often told: "When all else fails, read the instructions." The title of this article might have been paraphrased "When all else fails, read the introduction." To read the introduction last is in large measure a reflection of our self-confident but haphazard approach to other endeavors.

We all soon learn that correct thought, personal organization, and direction before beginning any endeavor are respected lessons in thrift and lead to improved results in our final product. Often when a project is well underway or completed, we discover how we might have begun in an even more direct and orderly manner. Once again we have discovered the *essence of all education*, i.e. that education is never ending. Unfortunately, an appreciation and understanding of this truth rarely broadens its scope at an early age.

### The Problem

These remarks and the following translations grew out of the problem of the editor's introduction to a scholarly performance score from a foreign publisher. Organists often do not have a wide choice of "scholarly editions" from which to choose, and most of those that are available are the products of foreign publishers. Moreover, the fact that several editions may be available does not assure the presence of a scholarly introduction in English in any of them. Although this situation exists in the repertoire of other instrumentalists, it seems to be prevalent especially in organ literature. Fortunately, some progress is being made, but it is very slow. Today's foreign recording companies are usually aware of the problem and print English translations of their jacket or insert notes. However, recordings seem to be issued more frequently than are scholarly editions and usually involve less cost and time.

### Circumstance

To speak, read, and write a foreign language are three related but also distinctly different tools. To have a reasonable fluency in the use of one of these tools does not assure or even imply fluency in another. The language courses of most undergraduate music majors include a little of all three tools, and these students approach graduate school with a certain degree of *music-language* confidence. After having completed the Ph.D. reading requirements in two foreign languages, they usually are not nearly as confident. Education often fosters a feeling of humility that is closely related to one's abilities.

In order to read or translate technical material, merely taking courses is not enough to supplement the use of a dictionary. After a few reading courses

Raymond Mabry, a graduate of the Curtis Institute of Music, also holds the Master of Music in organ and Master of Library Science degrees from Indiana University. His organ studies have been with Alexander McCurdy and Clyde Holloway. Organist-Choirmaster at Immanuel Episcopal Church in Wilmington, Del. (1960-62) and at the Second Presbyterian Church in Richmond, Va. (1962-67), he is currently the Assistant Head of the Fine Arts Department of the Atlanta, Georgia Public Library. The translation of articles and books related to French and German organ literature has been a favorite project of long-standing.

the student can usually get an "idea of what an item is about." However, sometimes he cannot get a clear idea of the content or locate those details that would interest him. If he can, he usually cannot afford a *written translation* by a professional linguist or find a qualified music professor who has the time to provide one. Musical and organ terms constitute a real problem in translation, and no collection of available bilingual music dictionaries is comprehensive! Thus the student, perhaps even his teacher, too often must be content with an "idea of what it means."

### What Now?

As a consequence, many details go unnoticed or are misunderstood as the result of an inaccurate translation. As a corrective measure, all musicians should make a greater effort to research more thoroughly the repertoire they study and perform. We should not hesitate to ask the experts for assistance. Secretly, we all like to teach ourselves, a fact inherent in the joys of research. Second, every musician, most especially organists, should be required to have a greater *reading ability* in foreign languages as part of his degree requirements at the undergraduate and graduate levels — particularly in the case of performance doctorates where the Ph.D. language reading requirements often are not part of the degree program. We can hope that foreign music publishers will finally be convinced one day of the necessity and merit of publishing English translations of introductions along with that of the original language. But we cannot wait until then.

We need not stress the painful awareness of a lack of musical understanding, evident in the performances of organists, that results from language deficiency nor the gross mispronunciation that often occurs when they discuss repertoire. Too often both sins have their origin in a lack of incentive to research more thoroughly one's repertoire! Good research inevitably leads to language skills which in turn lead to translation, all of which contribute to improved performance.

### More Thorough Research

The introductions to good scholarly editions usually are long and contain much valuable information which either is not available in English translation or at least is not easily accessible to both the student and the practicing musician. These introductions usually contain analyses of the works in question, background material, a commentary on numerous aspects of performance, a list of sources used, and a defense of the editor's work and approach in his edition. It is my belief that foreign editions often are misjudged and therefore misused, because the performer does not fully understand such matters as are presented in the editor's prefacing remarks before making musical judgments and performance decisions affecting his preparation. If only he will read first and then prepare to think and act, a vastly improved perspective will be a large part of his performance.

Too often we are not prepared to make comparative judgments regarding different editions and details of performance practice. Instead, we are left to accept the judgments of our teachers — past and present — based on their knowledge of the repertoire in question. Much has always been due oral tradition, but much of its content seems to be modified, for better or worse, in the process. The author suggests that

in addition to exposure to oral tradition we should all be encouraged to question, to seek our own answers in research, to have a reading ability in a foreign language, to use the tools of translation, and finally to experience our own unique "joys of discovery" in so doing.

Ask anyone who is working on a Ph.D. in a foreign language to discuss the problems of translation, and you will soon discover that a translation which is accurate and also reads well in English is a work of art.

The translator's art is appreciated or understood by only a few, largely other translators. Until foreign language study is required throughout grade and high school, the situation will not change noticeably. In the meantime, it is vitally important that students learn to express themselves in their own language with greater articulation and accuracy! The translator must be as proficient in English as he is in the language to be translated.

### Translator's Art

The need for translations transcends the immediate practical need of introductions in English for scholarly editions. This is especially true for the American organist, because a vast quantity of his research material has had, and continues to have, its origin in foreign countries. Therefore, a journal article and an excerpt from a book are also included in the series of translations presented here.

A few words of advice before you begin to translate. Always have a music librarian help you check to determine if a translation is available. Don't be disappointed if a hidden one should arise after you have finished yours. Proceed with great attention to details of grammar, syntax, mood, and intensity. Remember that a translator's work is largely a labor of love with its own intellectual rewards. Always have your work checked finally by a professional linguist and by a music expert. All good translations of technical material are the result of combined efforts.

Never forget that your translation must be accurate and yet read well in English. Your reader will be disappointed, misled, or both if your results are awkward, obviously literal, or inconsistent. A good translation is an original creation that conveys the same meaning and a similar style of writing as its parent. Therein lies the difficulty! Finally, share your translation with others by submitting it for publication.

Before submitting your translation for publication, be sure to obtain written permission to do so from the original author and/or publisher. In some cases the permission of both parties may be required. Remember, this is your responsibility and not that of the firm to which you submit your translation for publication.

### Summary

In writing this introductory article, the author does not mean to imply that everyone should be capable of producing good English translations. *But he does believe that many who could, simply are not doing so.* Some would find no pleasure or challenge in such work. For the latter, he believes "the desire to know" should not be left as simply "an idea of what it means." The basic argument here is nothing more than a matter of good scholarship; i.e. following any investigation through to a final conclusion.

Perhaps a few will find the incentive to create some greatly needed translations. So much remains to be done that everyone can find something to match his particular interest. It is in this spirit that the author presents his translations of material on Schlick, Böhm, Franck, and Reger. These will be published in a series in this and future issues in the hope that they may be of service and enlightenment to those who, until now, had no access to this information because of a lack of language skill.

# The Milieu, Work, and Art of Cesar Franck

By Norbert Dufourcq

(Paris: La Colombe, 1949, pp. 73-81)

Translated by Raymond Mabry

In the course of the 10 or 12 years we shall review here, Cesar Franck gathered all that he had sown during the previous 30 years. This decade was not dedicated solely to symphonic music, to piano music, or to chamber music. For example, during this time the organist composed numerous pages in the two operas, *Hulda* and *Ghisele*. Nevertheless, his temperament was not prepared to interpret for the theatre and to externalize his inner feelings—those feelings which, eternally engraved on the heart of man, he would rather comment upon in works of pure music. It is not surprising that a high spiritual quality envelops pages of secular appearance, such as those comprising these two opera scores or even those to which we have dedicated this chapter. If one sees here the marks of a violent soul, it is because Franck in fact belongs to the generation of the romantics; but here and there his expressions of sorrow and passion which often lead to serenity return us to the lofty, indeed mystical (if not always religious) surroundings in which their author lives. We remember that the organ, the instrument with which he is easily associated, commanded his thought each time he took up his pen.

Cesar Franck was not unaware that music for worship exists and that its literature deserves to be enriched. Here we do not return to the oratorio, but must point out all the motets he wrote for soloists or for soloists and choir, the *Offertoires* and, in general, all the vocal works by which he heard God sing. Without doubt these works contain numerous weaknesses, and they allude more to decoration than to meditation. But why not cite here, for example, the first phrase of the *Quae est ista*, the *Domine non secundum*, the *Veni Creator* (duet) and finally dorian and lydian choral excerpts from the Biblical scena entitled *Rebecca*? Or even the beautiful transition in f-sharp minor of *Psalm 150* or the famous solo song on the verses of Brizeux entitled *La Procession*? The latter, a descriptive canticle, is very close to certain songs of Duparc, but its extreme simplicity and grandeur render it a greater religious thought.

When imprisoned by a text, Cesar Franck never seemed musically at ease to express its content. Is it not at the organ that he would have sung his faith with the most fervour? However, as an improvisator for 30 years, he did not believe himself obligated to dedicate numerous composed works to it. Must we interpret this reserve which he placed on composing for the organ, whose pipes he cherished more than any other instrumental ensemble, as the sign of a great modesty? One does not know. Perhaps discouraged by the reception publishers accorded his scores or by the manner in which the parishioners of Sainte Clotilde received his improvisations, he preferred to be silent. In a production of organ works so few in number as his, is it not also necessary to see the extreme prudence of one who did not know how his reverent commentaries, entirely symphonic though they were, would appear on the organ in the margin of a French school then turned entirely toward the concert organ? Finally, if he wrote little for the organ, is it not because in the last 15 years of his life he discovered the immensity of Bach's work, which held him in awe before his manuals and which stimulated him less to compose numerous works than to compose profound and especially innovative works?

It is not necessary to restate the circumstances in which the three *Chorales*

Acknowledgment is made of the gracious assistance of Miss Irene Feddern of Bloomington, Indiana, whose suggestions aided the final preparation of this manuscript. This translation is published with the kind permission of the author, Norbert Dufourcq.

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were born. We will remember simply that the organist composed them in the last year of his life during the months of August and September which he spent in the Brissaud's home at Nemours. The victim of an accident when the cab which was carrying him to his friend, Paul Braud, was hit by a bus, Franck had decided to leave Paris to perfect the collection of *Cent petites Pièces pour harmonium* which the publisher Enoch had ordered from him. One can imagine with what love he worked. In a few measures and with an obvious desire to avoid any technical difficulty, he must set forth a theme. It was at the precise moment when he must be the most exacting and must impose upon himself a conciseness which is not his strong point, that he worked out the longest compositions and those most filled with feeling which he ever wrote for the organ. And this he did with the help of only the old drawing-room piano of his friends. He finished the first *Chorale* in a few days during the first part of August, the second on Sept. 10, and 13 days later, the third. We do not know if he ever had the joy of interpreting this threefold musical testament on his organ at Sainte Clotilde. However, this trilogy employs so many innovations that it is difficult to admit their having sprung forth spontaneously from his pen, and that long before this he had not produced paraphrases which would present themselves to him.

He described the first *Choral* in this triptych to Enoch as "a chorale with much fantasy." There is nothing of this presentation or of this concept in the work of the Cantor of Leipzig that he could have known. It is true that Mendelssohn introduced chorale themes in the third and the fifth of his organ sonatas. And, in an immense variation, Liszt commented upon the choral *Ad nos ad salutarem undam* from Meyerbeer's opera *Le Prophète*. But would one think of comparing any of these works to the triple paraphrase of the Roman Catholic organist? Let us first note that Franck's chorales do not refer to a literary text, even less to a musical text of the Protestant Church, and not even to a popular theme. Franck did not embellish another's idea. In each case, he chose a theme of which he is the author. Let us further note that none of these chorale fantasias resembles the other, and that each proposes a new solution to the problem of the large variation which had been posed earlier by Beethoven.

The analyses which follow will give an idea of this wealth of invention in the presence of a theme whose exterior must preserve the austerity and severity of any chorale that could be sung.

With regard to the first *Chorale in E Major*, one must still repeat what Franck said to d'Indy. "You will see, the chorale is not that which one believes it to be. The true chorale creates itself in the course of the work." This remark enlightens the course taken by Franck and does not lose us in a labyrinth of suppositions. Contrary to the German composers who open a partita with the setting of a harmonized theme, Franck's music makes us wait and long for that harmonization until the final tutti. This is not a suite of variations, each characterized by a rhythmic or melodic formula which will generate the terminal blossoming of the chorale. Instead, it is a large variation worked out in the spirit and following the methods of Beethoven: an ornamented variation effecting a sonorous and dynamic crescendo, which evolves in a minor world as if to give more strength to the harmonized theme which bursts forth in major at the close of the work.

This large structure and this immense ascent through sombre colors would make little sense at the beginning of such a fantasia. Therefore, Franck preceded his variations with one of those introductions destined not so much to lose the listener as to prepare him better to receive and comprehend that which follows. These opening five pages of introduction propose a binary plan and the following outline conforms to the letter: presentation of a large harmonized song-form whose six periods of six to eight measures alternate between one manual and the other; after some remote modulations, everything becoming lost and drowned in a new theme (the chorale) whose simpler harmonization yields to a more tightly-woven vertical-

ism. In the second part of the introduction, the song theme gives substance to a luxuriant ornamentation. This time the chorale-refrain appears in the pedal in E major. After a few measures of transition in which free recitatives alternate, the large variation begins which we referred to above. This work of long childbirth, which develops the most varied tonalities (g minor, b flat minor, c sharp minor, f sharp minor), leads via an impetuous triplet rhythm to a genuine apotheosis, a glorious and ultimate affirmation of the chorale in E major which proceeds with all the power of the instrument from the manuals to the pedals. If the above plan lacks clarity, the idea does not lack grandeur. Unconsciously or not, Cesar Franck remained faithful to that principle which he had not ceased to follow since *Les Beatitudes*, the *Quintet*, the *Variations symphoniques*, the *Sonata* for piano and violin, the *Prelude*, *Chorale et Fugue*, and the *Quartet*. A theme assumes its full value only when stripped of all impedimenta, a process that results only from great effort. Likewise, a work brings light, strength, and joy only when preceded by a figurative display laden with manifold as well as complex ideas which express doubt and hesitation, thereby evoking the miserable darkness where man has to struggle with himself . . .

Franck proposed another formula in the second *Chorale in B Minor*: a suite of variations on a theme in triple meter, which sings either in the bass or in the soprano and which stops on the good degrees of the scale in such a manner that it does not seem out of place to compare it to a passacaglia subject. This suite of short variations, or *partita*, removes us slightly from the large variation developed in the preceding chorale. But one should not mistake it, because a certain familial air exists between these two works. As the preceding one, the *Chorale in B Minor* is divided into two parts joined together by a brief recitative. This recitative, perhaps more eloquent and more lyrical than that of the *Chorale in E Major*, evokes the freedom of the *recitativo fantasia* of the *Sonata* for piano and violin. Cannot one see this as two cries of anguish flung by all the voices of the instrument? One remembers, moreover, that in the *Chorale in E Major* the theme of the harmonized chorale is found in the large introduction to the work, preceded by a song-form which later becomes the subject of ornamentation or a *double* and whose fragmentation and melodic structure very happily create the surroundings in which the chorale blossoms. This same course was taken in the *Chorale in B Minor*. Each of the two parts of this diptych develops a suite of variations on the passacaglia theme which itself is divided into four fragments. Then it seems to disappear in a mystic coda in B major, whose 12 measures suffice to impose its penetrating character. One delights in pointing out the affinity that exists between the chaconne subject and that spirit attached to any chorale theme. This is an affinity so great that one is entitled to ask if in this case the chorale theme isn't simply the subject which bears the variations, the composer having seen in his conclusion in major only a supplementary episode destined to make serenity follow disquiet. Let us quickly add that Franck did not content himself with this principal motive and its culmination in the major mode. After the first four variations, he grafted a second theme to the context whose utility is not immediately felt but whose presence is asserted in the second part of the chorale at the same point that it superimposes itself twice on the passacaglia theme, thereby engendering some modulations colored by a strange boldness. One can hardly understand why Franck occasionally overburdened his text with chromatic episodes that destroy the work's equilibrium and arrest its discourse. But if one measures the grandeur and the full significance of this work, how can one reproach him for these few negligences? One must admire the beauty of an increasingly prominent counterpoint, the strength of emotion, and in truth, its tragedy. To have found, this thought does not radiate joy as in the *Chorale in E Major* but bathes in a kind of appeased bliss. In all organ music is there a romantic poem which equally addresses the soul with such rending accents and finally brings it so serene a response?

Does the third *Chorale in A Minor* reveal a better construction, a better distribution and utilization of materials? The form appears better balanced and the thought more sustained. This time Franck made use of a ternary subdivision and offered us a sonata in the manner of the old masters by grouping an allegro, an adagio, and an allegro in the same movement. A chorale theme incorporates itself to this triptych. This theme does not generate a suite of variations, as in the *Chorale in B Minor*, but nourishes different episodes of a single large variation. As in the two preceding works, the harmonization of the chorale intervenes only after the appearance of an opening theme which contains nothing of the chorale theme. This theme has a marked rhythmic element whose profile imitates a similar initial period in a prelude by Bach. Three times in succession, this rhythmic decoration in short note values develops sinuous lines (tonic-dominant-tonic) which result in a flamboyant setting that twice holds prisoner the mysterious vertical harmony of a chorale that invokes the Dorian mode. This entire first part draws its interest from the contrast which the composer established between a feverish, disjointed, and chaotic first theme and the collected episodes of a chorale which employs only two note values and whose harmonic substance creates resonance.

Suddenly the major mode follows the Gregorian atmosphere. A trompette enters *dolce espressivo* with a theme whose first notes Franck borrowed for a similar episode in his chorale. Here is ornamentation such as the classics understood it, even though no mordent or pincé decorates this line of sometimes conjunct and sometimes disjunct intervals, and although accidentals alter its course. Cesar Franck did not hesitate to repeat certain figures; if he encountered an interval or an inflection which gratified his sensitivity, he was not reluctant to stress it. The melody is developed in the soprano and continues its course in the tenor while modulating. However, each of these new developments is preceded by a return of each of the harmonic episodes of the chorale transfigured by the major mode. This links the action and gives unity to the discourse. The andante theme now becomes more and more urgent; its successive entrances overlap as in a stretto. In a great crescendo, the ornamentation of the theme stretches itself out and progresses as if always mounting a new course. All the power of the organ enters as if to utter some pathetic adjuration. This is the announcement of the longed-for return of the allegro with its animation and primitive theme.

The third part of the chorale is brief, because the two themes do not succeed each other as in the first section. Using a formula which he without doubt took from some fugue of Bach, Cesar Franck superimposed the placid and serene melody of the chorale on the breathless and dynamic theme of the introduction. One must note everything here. First, the surprising sustained pedal notes which impose an ambiguous tonality. The first modulation is to g sharp minor, but the f-sharp of the bass vouches for the authenticity of the ecclesiastical mode because the true leading tone is not touched upon. The same principle is followed for the next modulation to g minor. Gradually, the bass leads via f-natural to the dominant of the original key. In all its strength this commands the awaited recapitulation. From now on the chorale theme no longer leaves first place. The work concludes with majesty in a few measures of coda which abruptly interrupt the garlands of the first theme and give way to large chords, held and then arpeggiated. After a tonic soprano pedal, they succeed in establishing the picardy third at the end.

One must see this final ascension as a reflection of the evolution of Franck's organ music. The conquests of maturity have succeeded the pursuits of youth. Bach and Beethoven are united in Cesar Franck, opening the way to a new aesthetic: the religious symphonic organ which Vierne, Tournemire and Dupré will exploit henceforth along with all those who, for more than a half-century in Western Christendom, have unceasingly rendered illustrious an art made of knowledge, taste and faith.

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Mr. Bozeman is also organist-choirmaster at the First Congregational Church, Woburn, Mass., and he is active as a recitalist. He is co-editor of *Art of the Organ*, a new quarterly journal for those with a serious interest in the organ.

The first project of the new firm will be the rebuilding of a 2-manual Hook organ of 1870 which will be installed in the Auburndale Congregational Church, Auburndale, Massachusetts.

MICHAEL SCHNEIDER and his son, CHRISTIAN SCHNEIDER, oboist for the *Deutscher Oper am Rhein*, Düsseldorf, West Germany, were presented together in their first American concert April 7 at Texas Christian University, Fort Worth.



Kim L. Cannon was appointed music coordinator at Lima Baptist Temple, Lima, Ohio, as of September, 1971. His duties at the Temple include direction of the music program for the large Adult Bible Class of 600, and directing and arranging for the brass ensemble and teen chorale. The Temple averaged an attendance of over 1100 in the Sunday School throughout the past year. Mr. Cannon received his BA degree in organ from Bob Jones University where he studied with Karl Stahl, Minister of music and youth at the church is Jerry Burton.

THE ALL-MIAMI BOY CHOIR has been invited to sing at the Graz International Youth Music Festival in Austria, July 11-15, 1972. Paul A. Eisenhart, director of the choir, said his group would be happy to participate if they can raise funds to cover expenses by May 31. The All-Miami Boy Choir, founded by Mr. Eisenhart in 1968, is under the sponsorship of the Division of Musical Arts of the University of Miami School of Music. The purpose of the choir is to provide musical training and opportunities of excellent musical experience to its three performing ensembles, the Touring Choir, the Concert Choir, and the Cadet Choir. The boys receive instruction in theory, sight-singing, ear training and voice, and have a 2-week summer camp at the University of Miami. In the past, individual boys from the choir have been invited to sing in Mexico and Germany. Another has been invited to sing in The Netherlands this summer.

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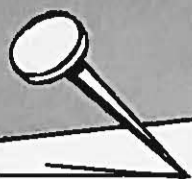
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## Gerd Zacher

Gerd Zacher, organist and composer, Alice Millar Chapel, Northwestern University, Evanston, Illinois, March 9, 1972: *Contrapunctus One* from "The Art of the Fugue" in five interpretations by Gerd Zacher, J. S. Bach; *Szmaty*, Gerd Zacher; *Sonaten-Fragment* (1940), Arnold Schoenberg; *Vagans Animula pro organo sonoriferoque cingulo comitante* (oder "wenn Orgelton bei seinem Kollegen zu Gast ist") (1969), in realization by Gerd Zacher, Giuseppe Giorgio Englert.

The United States debut of organist Gerd Zacher, March 9, at Northwestern University's Millar Chapel drew a large and diversified audience from throughout the Mid-West. This musical event of uncommon distinction took place under the joint sponsorship of Northwestern University School of Music and Contemporary Concerts, Inc., a Chicago non-profit corporation. It was a kind of total aesthetic-religious experience, inspiring response from most non-believers, as well as simple worshippers and ordained clergy of whatever musical taste.

The five fascinating interpretations of "Contrapunctus One" from Bach's *Art of Fugue* filled the first half of the program with thought-provoking musical substance for performer, composer, and music historian, and with simple, satisfying aural pleasures for the plainly uninitiated. Performed in each case from an open score of Bach's own unaltered pitches and rhythms, the Zacher interpretations achieved their ingenious variety through unorthodox registrations and articulations. Number

Two, for example, subtitled "Harmonies" and dedicated to composer György Ligeti, created a hauntingly Medieval atmosphere through the sustaining of selected pitches to effect reverberating harmony. Number Three, "Timbres-Durées," dedicated to Messiaen, assigned different tone colors to specific note values, and Number Four, "Interferenser," dedicated to Bengt Hambraeus, used registers of different octaves to put all parts of the counterpoint in the same voice range. Zacher actually worked out ten such interpretations and recorded them for the Polydor label. The pedagogical point of each is as profound as its musical point; by the conclusion of the fifth interpretation the knowledgeable listener could silently reconstruct and enjoy the substance of this music to a remarkable degree.

Zacher's own piece "Szmaty" followed the intermission. Based on the colloquial Polish word meaning "rag tatters," the still unpublished piece evolves its form and details from the phonetic sounds "sh" (rustling), "m" (humming), "a" (sounding), "t" (spitting), and "y" (dying away). It is a well-ordered composition, brilliantly idiomatic to the organ, incorporating fantasy, color block, ostinato, and passacaglia sections, and requiring the resources of a very large organ plus two registrants.

The three minute "Sonaten-Fragment" of Schoenberg received a colorful reading with registrations reminiscent of that composer's "Variations for Orchestra." Dating from 1940, the "Fragment" is all that exists of Schoenberg's first attempt to fill the H. W. Gray commission which resulted in the "Variations on a Recitative." It poses

the same interpretive challenges as the "Variations" with notes written outside the key compass, complex textures, and rapid shifts between extreme registers. As performed by Zacher, the dodecaphonic "Fragment" was a most beautiful movement, standing quite complete in itself.

The final "Vagans Animula" for organ and tape required creative effort from the performer equal to that of the composer, Giuseppe Giorgio Englert. In realizing the graphic and verbal directions of the score, Zacher assembled a fantastic collage of fragments from a large number of contemporary compositions and superimposed it on a twenty-minute background of tape sounds prepared in Englert's Paris studio from a Gonzales organ. The attempt of the work "to expose the jargon of religiosity that has become an attitude" probably fell short of ultimate success for most listeners in this instance due to the subtlety of the musical quotations, the great length and volume of distorted tape sounds, and the extreme concentration of musical material. The sheer expanse of sound nonetheless served as an impressive climax to an awesome musical experience.

In an encore, Bach's choral prelude "Valet will ich dir geben," Zacher demonstrated a freshness of approach that could only come after considerable experience in new music. The conviction and understanding inspired by the responsibility of giving a premiere performance are invaluable ingredients in the approach to all classical music. What a good case for studying the new before the old!

— Donald Spies

## Program Notes on *Contrapunctus One* from Bach's *Art of Fugue* in Five Interpretations by Gerd Zacher

The following program notes were written by Gerd Zacher to accompany his performance of his own five interpretations of Bach's first fugue in "The Art of Fugue" on March 9 at Northwestern University. They describe fully and concisely the essence of Mr. Zacher's art and the method which he used in these five highly individualistic interpretations. We publish them here, with permission, because of their interest to organists everywhere, and in the hopes that such a creative mind as Mr. Zacher's might become an inspiration for others.

To Professor Theodor W. Adorno for his 65th birthday. When I am asked where I have been I must reply it happens. (Pablo Neruda)

1. **QUATUOR.** Bach himself advocated and practised organ playing in "real Quatuor" on three manuals and pedal. This fugue can be played in that manner without undue difficulty. My first interpretation together with the others, forms, as it were, the theme, the "given subject." The voices are characterized so that each can at once be recognized by its tone color. For this I employ registration following conventional models. The bass is characterized by means of round-toned, deep Flutes; the tenor, as "taille" is played on the reeds; the treble with canto solo registration (of incomplete overtone structure) Gedackt 8' and Sifflöte 1'. Only the alto, as the voice which begins the cycle, is given an element to attract attention, namely an Acoustic 8' formed by the combination of Octave 4' and Nasard 2-2/3' — thus it can either be regarded, on account of its extreme position, as the highest of the three under parts (male alto-Principal family), or, owing to its crossing of the treble, as a lower top part (contralto=imaginary 8' — fundamental note). This version represents the most unambiguous exposition of the course taken by the voices. The listener recognizes familiar things but he is also able to perceive new features without hindrance. Although still at home, he is already on his way.

2. **HARMONIES,** for György Ligeti. Bach has been described as "Gothic." This is, in some respects, correct. Bach's music still contains many medieval characteristics which his contemporaries had long since abandoned. He was so out of date (as his sons declared) that he pointed the way to the future (as Mendelssohn discovered). The whole of Medieval music has about it

an aura of echo; it is not so much the art of time as the art of space. The building takes up the sound and cherishes it for awhile until it dies away.

I play (this) version of the fugue thus: I strike each key at the correct moment, but release it only when it has become superfluous or has been forced away. In uncontrolled doses, this technique would be "messy." In this way, however, a web of echoes is cast over the fugue, in which all manner of chords (including those of Alban Berg's Violin Concerto) can be heard fleetingly. The fugue becomes transformed into a toccata based on strange consonances. Discovery means taking away the covers before the eyes and ears.

3. **TIMBRES-DURÉES,** for Olivier Messiaen. Olivier Messiaen discovered "colors of duration." Following his ideas, this last version is a spectral analysis of the fugue. Each note value is given its characteristic tone color: quavers and semiquavers the bright Cymbel; crotchets and minims fundamental Principal; all longer notes are garish in color (Krummhorn and Sesquialtera). The different rates of momentum are clearly evident. Once again, time comes to the fore; in the first interpretation the duration of the whole fugue was marked out, in the second the distances between the entries of the theme were brought out, now the entire texture is analysed in the minutest detail, so that the element of time seems to be dissected. However, as the eye sees an overall form even in a picture made up entirely of dots, here the points of time together form the original model of the fugue.

4. **INTERFERENSER,** for Bengt Hambraeus. Amateurs and laymen — in their attempts at composing music or in trying to perform works too difficult for them by simplifying them — often violate, unknowingly, existing or expected chord structures and progressions by reproducing them upside down or otherwise altered, while believing that all aspects and effects of the music so changed remained the same. What is the actual damage perpetrated by such deeds?

What really does happen to a fugue if I decided to play the soprano part as notated, but using a stop which transposes it down by an octave; if I perform the alto exactly as shown, and choose registrations which let the tenor sound one, and the bass two octaves higher? The fugue is then condensed into a very narrow musical range; but

does that violate its form and format, or will this, perhaps, disclose new and different qualities of the composition?

J. S. Bach composed several reversible fugues, and his style of writing always left room for the interchanging of parts and ranges. This actually is one of the reasons why his music is always supple and strong simultaneously.

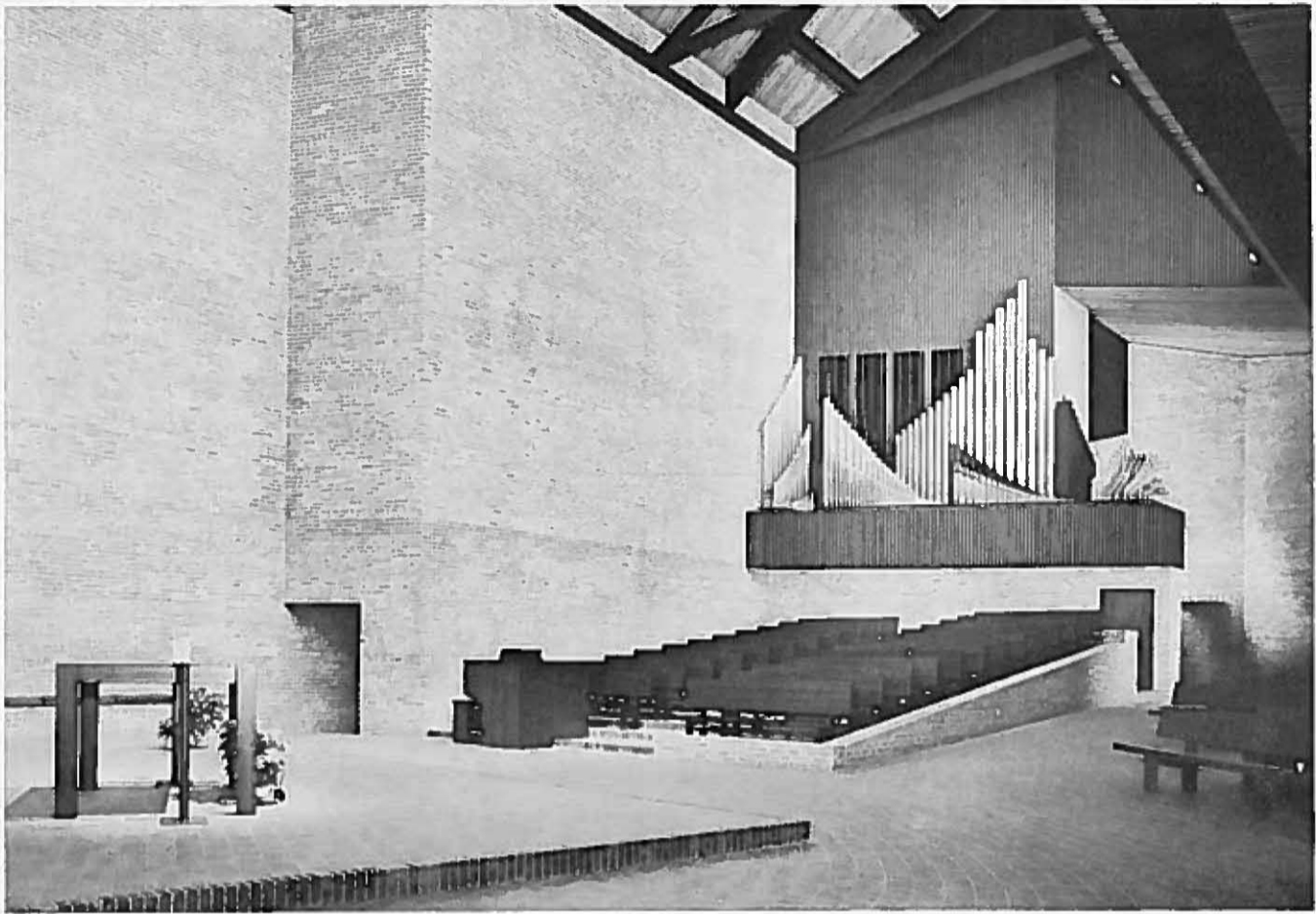
As will be noted, the chosen registration for this piece produces, quite simply because of the nature of the instrument, a *Counterpoint One* which is practically unchanged.

5. **DENSITY** 1-2-3-4, for Edgar Varèse. In performing this fugue on a stringed keyboard instrument, each striking of a key produces an accent. This process is augmented (and the resulting sound more pronounced) when a chord is struck. The succession of accents produces, internally, new rhythms. Since, on the organ, I am unable to produce any accents by initial finger contact, I must choose from the two remaining possibilities: registration, and length of touches.

Whenever Bach notates two pitches that must be struck simultaneously, then I reduce the length of their duration. If three or four simultaneous sounds are involved, then various side effects may develop: resulting sound combinations (mixtures) multiply the number of touches and remain sounding until, within the compass of a measure, the vertical density is terminated. The specific durations of all harmonic incidences are further supported by soft pedal tones which remain until blotted out by the subsequent chordal structure. The pedal tones hence create a subsidiary, melodic background support that adds continuity to the composition's total context, particularly in connection with the piece's irregular total rhythmic structure.

6. Bach specified nothing further regarding the *Art of Fugue* — neither details of instrumentation, dynamic markings (which were a concern of the next generation), the system of tuning (equal temperament is merely a supposition), articulation, nor many other factors affecting the music. He put together (composed) only the naked structure. Putting together implies comparison which can give rise to another unforeseeable result. Does the unheard, imaginary original concept finally emerge as an abstraction behind these five versions of the first *Contrapunctus*?

— Gerd Zacher



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Dimnent Memorial Chapel at Hope College, Holland, Michigan, will be the site for a series of organ recitals May 18-20 during Holland's famous 43rd annual Tulip Time festival. The festival, held while the tulip fields are in bloom, brings well over 200,000 people to the city which puts on a real Dutch-style festival each year. Last year, over 2000 people also attended the organ recitals at Hope College. The recitals are arranged in 20-minute programs, and are played by Hope College organ major Alumni and selected outstanding senior organ majors. (All of the recitals are listed in the recital pages.)

Dimnent Chapel houses two organs: a 4-manual E. M. Skinner built in 1928 and located in the chancel; and a new 2-manual, mechanical action instrument in the gallery, built in 1970 by Pels & van Leeuwen of Alkmaar, Holland. Both organs will be used for the festival recitals. Hope College music department numbers 13 faculty members and a degree offering which includes the AB and MusB in music education or performance. Organ faculty members are Roger Davis and Roger Rietberg.

### SYRACUSE U. HOLDS BACH BIRTHDAY MARATHON

Twelve hours of continuous music by Bach constituted the "Bach Birthday Marathon" held at the Syracuse University School of Music on March 21. From noon to midnight students and music faculty from SU and nearby colleges, and musicians from the community and as far away as New York and Cincinnati kept up an uninterrupted succession of works by the master, who was born March 21, 1685.

The reason for holding this "mass music appreciation program" was reported by SU faculty member Don Smithers as "students need a sustained effort for musical performance, and a motivation for serious and large-scale music making. The object is to raise, not money but, musical standards and interest."

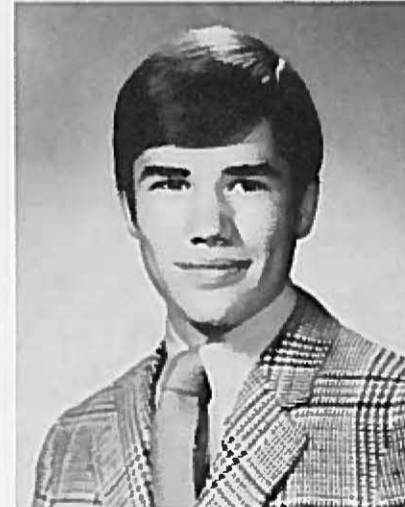
The university orchestra played some Brandenburg concertos and other or-

chestral pieces; the Syracuse Collegium Musicum sang three cantatas and other vocal works; Nina Johnson, harpsichordist of Cincinnati, performed the complete *Goldberg Variations*; Janet Lyman of New York played the unaccompanied works for the viola, and students performed the complete Book I of the *Well-Tempered Keyboard* and selections from *Anna Magdalena Bach's Book*. The *Concerto for Three Harpsichords* was also featured.

Organ works on the program included the *Canonic Variations on Vom Himmel hoch*, played by Fred Gramann; *Prelude and Fugue in D minor* (BWV 544), played by Jean Clay; the complete "Leipzig" chorale fantasias (BWV 651-668) played by William Neil; chorale fantasias, BWV 645, 646, and 625, played by Ned Chapman, Diane Uebelhoer, and Linda Church; the *Pedal-Exercitium* (BWV 598), played by Walter Pfeiffer, and the *Toccata in F* (BWV 540), played by Betty Kahler.

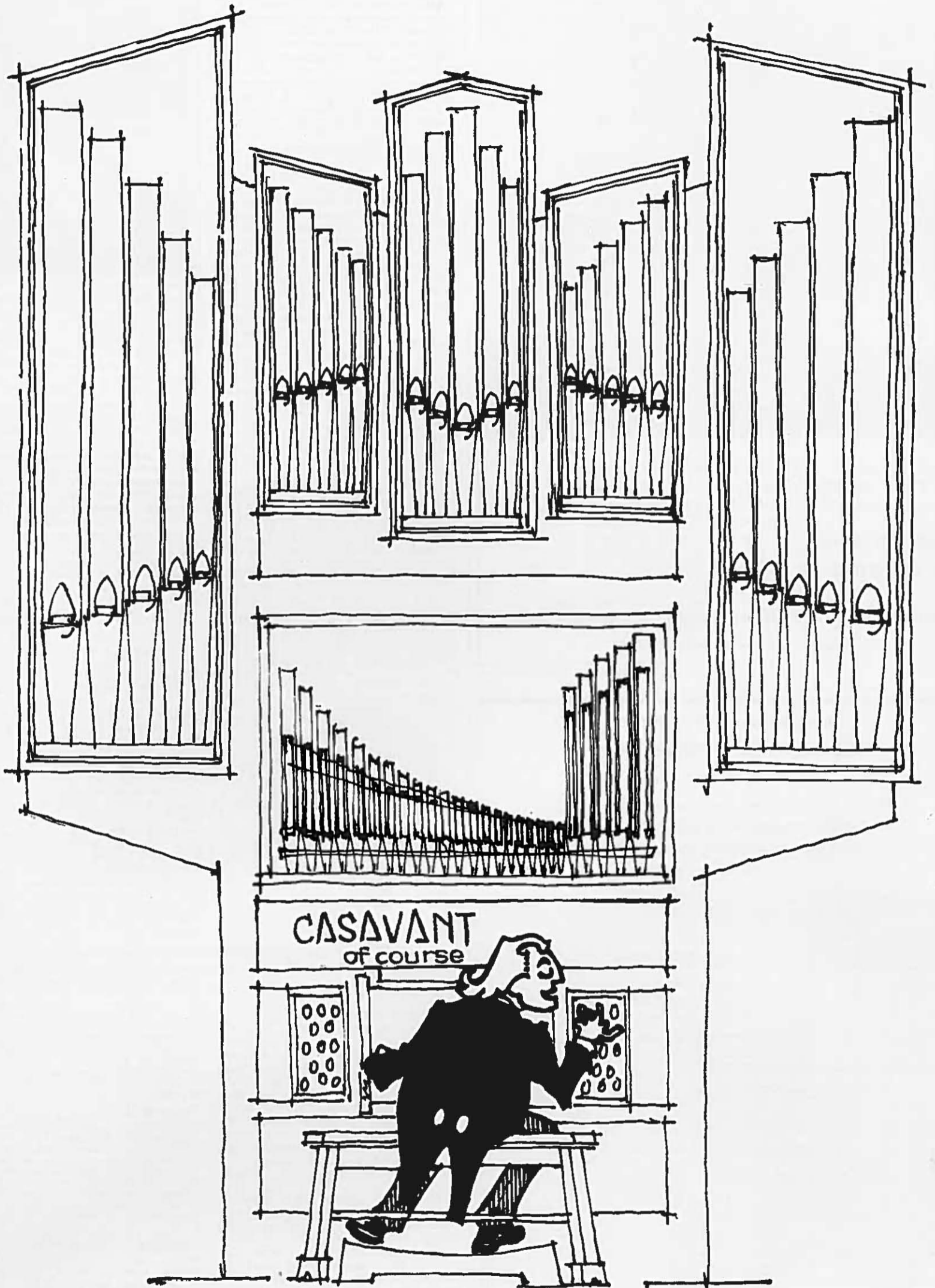


Richard L. Smith has been serving in the dual role as director of the department of music and chairman of the division of fine arts at Marion College, Marion, Indiana since Sept. 1, 1971. He is in his sixth year of teaching organ and theory at Marion College. Mr. Smith holds the MusB degree in piano from the American Conservatory of Music, Chicago, where he was a student of Oswald Ragatz and Robert Rayfield. Mr. Smith is dean of the Kokomo, Ind., Chapter of the AGO, and he is also director of music at First United Methodist Church, Gas City, Indiana.



Leander Chapin Claflin III has been appointed organist at Abington Presbyterian Church, Abington, Pa. beginning in June, 1972. Mr. Claflin will assist G. Stanley Powell, minister of music, in the church's extensive music program which includes 8 choirs, 3 bell choirs, and 2 chamber orchestras. Abington Church, one of Philadelphia's historic congregations, was founded in 1714 and now has a membership of over 3000. Mr. Claflin is currently a pupil of James Boeringer at Susquehanna University where he is a candidate for the MusB degree in performance. His former teachers have been Cameron McGraw in piano and Virginia Cheesman and William Timmings in organ.





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### Fellowship of Baptist Musicians Schedule Summer Conference

The Conference for Church Musicians, sponsored by the Fellowship of American Baptist Musicians, will be held at the American Baptist Assembly, Green Lake, Wisconsin, from July 9 to August 5.

Section one of the conference is geared for adults who work either on the volunteer or professional level in church music. Section two, the Youth Music Conference, is designed for youth who are involved in any way in church music.

The faculty consists of Lloyd Pfautsch, choral clinician for adults; John Kemp, choral clinician for youth; Helen Kemp, children's demonstration choir; Jack C. Goode, instructor in organ. There will be choral workshops for children, youth and adults; classes in organ, voice, handbells, guitar and conducting; daily choral reading sessions; workshop for composers; music displays; organ and choral concerts.

For further information write: Samuel J. Hood, President, Fellowship of American Baptist Musicians, Valley Forge, Pennsylvania 19481.

VIRGINIA LEE VANCE has received a Fulbright grant for study in Austria during the 1972-73 academic year. She will study with Anton Heiller. She is a graduate of Salem College in Winston-Salem, N.C., where she studied with John S. Mueller, and is scheduled to receive the MusM degree from Yale University in June as a student of Charles Krigbaum.

THE NASHVILLE CHAMBER SINGERS, directed by Henry Fusner, gave the first uncut performance of Bach's "St. John Passion" in Nashville on March 5. The chorus of 19 mixed voices, soloists and instrumentalists received favorable review from the city's newspapers for their performance at First Presbyterian Church, where Mr. Fusner is organist and choirmaster.

INDEPENDENT PRESBYTERIAN CHURCH, Birmingham, Alabama, sponsored a religious arts festival May 5-14. A concert with old instruments, and an organ concert by E. Power Biggs were included along with a film festival and a religious art exhibit. T. S. Eliot's "Murder in the Cathedral" was also performed.



William Rainey, 18 year old freshman organ student of John Mueller at the North Carolina School of the Arts received the first prize of \$700 at the National Organ Competition sponsored by the First Presbyterian Church, Fort Lauderdale, Florida. The three finalists, which included David Smith, a doctoral candidate from Eastman School of Music, and Keith Shafer, a junior at Southern Methodist University, played a recital for an audience of 3,000 as part of the Sacred Music Concert Series. They were chosen from 42 entries from the U.S. and were judged by Robert Freund, Reginald Faort, and George Volkel.

Mr. Rainey has been at North Carolina School of the Arts since Sept., 1970. He is director of music at Parkway Presbyterian Church in Winston-Salem. Last October he won first prize in the organ competition at the North Carolina Music Teachers convention at Winston-Salem. He is from Spartanburg, South Carolina.

### U. OF WISCONSIN SPONSORS SEVEN LOCAL WORKSHOPS

The University of Wisconsin Extension Arts will sponsor seven 2-day workshops on "Music in the Small Church" in seven communities throughout Wisconsin this summer. The workshops, run by Arthur Cohrs and Edward Huggdahl, will be intensive and practical sessions designed to help local musicians from small churches. The dates and locations are as follows: June 16-17, Kenwood United Methodist Church, Milwaukee; June 19-20, Dovre-Bethel Parish, New Auburn; June 22-23, Zion Lutheran Church, Stratford; June 26-27, Presbyterian-Congregational Church, Ashland; June 29-30, First Congregational Church, Sheboygan; July 10-11, St. Peter's Lutheran Church, Prairie du Chien; and July 13-14, Grace Lutheran Church, Tomahawk. Further information may be obtained from Mrs. Jeanne R. Weber, U. of Wisconsin-Extension Arts, 633 Extension Bldg., 432 North Lake St., Madison, Wis. 53706.

RUBY B. DART, a doctoral candidate in organ at Louisiana State University, Baton Rouge, and a student of Richard J. Heschke, gave a lecture-recital on Arnold Schoenberg's "Variations on a Recitative," opus 40, on Jan. 25 at Trinity Episcopal Church, Baton Rouge. The lecture portion was preceded by a performance of the work, which was then repeated after the lecture. The lecture included material on the genesis of the work, discussion of Schoenberg's relation to the organ, his variation sets, and the available edition of the work.

PETER GRAY, organist of Kansas City, Mo., played a recital on Feb. 6 at the Grand Ave. Methodist Church, Kansas City, which included three compositions which were written for and dedicated to him by the composers. They were: "Brief Variations on a Thai Folk Hymn" by Jon Spong, "Triptych" by Noel Goemanne, and "Fugue in A minor" by David N. Johnson. The last piece received its first performance in the recital.

DAVID PIZARRO of Cambridge, Mass., is making his 7th European organ recital tour between April 15 and Sept. 15. He will perform some 60 recitals in Switzerland, Czechoslovakia, England, Norway, Sweden, Denmark, France, Belgium, Spain, Portugal, Austria, Luxembourg, Finland and Iceland.



Christine Marshall of Paramus, N.J., was the winner of the Young Artist Contest in Organ sponsored by the Society of American Musicians Feb. 27 at St. Paul's Evangelical Lutheran Church, Chicago, Illinois. Miss Marshall is a sophomore in the School of Music, Northwestern University, where she is a student of Richard Enright. She is a National Merit Scholar. As winner of the contest, she will be sponsored by the society in public recital next season.

Other finalists in the contest included Beth Faul of Upland, Ind., an organ senior at Moody Bible Institute and a student of Lillian Robinson; and Mrs. Kenneth Stevens of Madison, Wisconsin, a pupil of Robert Lodine. An extension student of Moody Bible Institute, high school senior Jan Burns, of Des Plaines, Ill., was declared winner of the Junior section of the organ contest. She is also a student of Lillian Robinson.



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The historic Lake Avenue Baptist Church, Rochester, New York, burned to the ground Jan. 15, 1972, leaving only the stone wall's standing. The church had been renovated in 1964 to accommodate a new Casavant organ of 56 ranks and 52 stops, and the instrument was totally destroyed. It had been dedicated in 1965 with a recital by David Craighead, and had since been used for recitals by many prominent organists as well as students of the Eastman School of Music. Mr. Craighead played the last public performance on the instrument in a concert featuring the world premiere of Samuel Adler's Organ Concerto with the Eastman Philharmonic Orchestra conducted by Walter Hendl on Nov. 12, 1971. The organist of the church, Michael Corzine, was to have played a recital in the church on Feb. 7, and he reported that his shoes and recital music were sitting atop the console the night of the fire, thus being totally destroyed. The recital was moved to the Twelve Corners Presbyterian Church in Rochester.

The congregation celebrated their 100th anniversary in June of 1971. They are now in the process of deciding upon plans for rebuilding, and they are holding services in the facilities of Central Presbyterian Church, Rochester.

DONALD S. SUTHERLAND and his choirs and musicians at Bradley Hills Presbyterian Church, Bethesda, Md., skirted an inadequate organ (while waiting for the installation of their new Holtkamp organ) during the Lenten season by doing a series of chamber concerts. A choral service, a concert of chamber music, and a program called "The Negroes' Legacy to America" by the Negro Oratorio Society of Washington, D.C. under the direction of Joan Mitchell Salmon, brought a wide variety of unusual music to the church.

### AGO to Run Placement Bureau at Dallas Convention

The American Guild of Organists 1972 National Convention in Dallas, Texas, June 18-24, announces the continuation of the employer/applicant information exchange for the membership. The effectiveness of the placement service has been extended this year by the appointment of a national committee to continue following the convention. During the convention the Placement Bureau will be located in the Exhibit Room of the Fairmont Hotel and will be open from 9:00 A.M. to 5:00 P.M. each day.

Placement Bureau receptionists will answer questions regarding openings and will arrange interviews between employers and applicants. It is very important that vacancy and application resumes be filed with the Placement Service in advance of the convention so that confidential files may be established. If you are interested in a change of position and have an opening to be filled, please write for an employer/application placement form to: Dr. Wesley S. Coffman, A.G.O. '72 Placement Chairman, P.O. Box 21206, Dallas, Texas 75211

THOMAS D. AVINGER, composer of Houston, Texas, had a program of his music performed by the Rice University Chorale under the direction of Donald Strong at Rice University, Feb. 17. Members of the Houston Symphony Orchestra accompanied the chorus. Featured on the program was the premiere of Mr. Avinger's new cantata, "Sorrow and Joy" for chorus and chamber orchestra. It is a musical setting to the poetry of Dietrich Bonhoeffer. Margaret A. Snapp, Rice Chapel organist, played Avinger's chorale preludes on "Give Me That Lowest Place" and Gibbons' "Song 13," as well as his "Theme, Romance and Passacaglia" from *Four Pieces for Organ*. Mr. Avinger is assistant conductor of the Houston Symphony Chorale and works for Humble Oil and Refining Co. as a systems analyst.

EDWARD N. WATERS, formerly assistant chief of the music division, has been named chief of the music division of the Library of Congress, Washington, D.C. He succeeds Harold Spivacke who retired in February.

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# THE DIAPASON

## EDITORIALS

### FEED BACK . . .



Tucson, Ariz., Feb. 14, 1972 —  
To the Editor:

Well, you invited comment on your editorial concerning organ construction.

On console dimensions, I suppose there is nothing really sacrosanct about the AGO measurements, though a good deal of work went into formulating them, and they do carry some logic as against the various haphazard console layout which existed before that.

I did have some discussion on this subject with Mr. Finn Videro at a seminar in 1955, for which he had brought from Denmark, a small Hemmersam tracker for demonstration purposes. Now, this instrument (see photo above) had even shorter compass than the ones you mention—the manuals were of 54 notes (CC to f) and the pedals 29 notes CCC to E. Mr. Videro expressed his dislike of the American pedal board, not because of its concavity but because of the radiation—as he rightly pointed out, this resulted in the natural keys being differently spaced at the front and back of the board, and set up a good deal of insecurity in passages where one foot had to be passed behind the other.

Careful examination of the photograph will indicate, though, that his preferred pedal board (in this instrument, and also, as he told me, in certain Marcussen organs he played upon in Denmark) is parallel but concave. This tends to equalize the distance at the extremes, while maintaining the key spacing at any position, and certainly is worth investigation. Those who have played for any length of time on flat parallel pedals find that there was, originally, good and sufficient reason for a change; it may only be that the extreme change to the concave and radiating form was too much.

As for the keyboard compass you mention—56 note manuals and 30 note pedals. I find it easy enough to apply a ruler to the console of my own instrument (AGO dimensions) and find that manuals from CC to g would be just  $\frac{3}{4}$ " shorter overall than the existing CC to c manuals. Eliminating the F# and G of the pedal would narrow that clavier by  $\frac{2}{3}$ " measured at the front of the sharps. The whole reduction in size due to the short claviers would be so trifling as to be unnoticeable to the majority of players.

As a matter of history, the F# and G were added to the pedal board, mainly as a means of playing orchestral transcriptions; that is, the pedal compass was made to agree with the compass of the orchestral double-bass. There is probably little organ music per se that ever calls for these notes, and certainly none prior to the turn of the century. On the other hand, shortening the pedal to E as in the Hemmersam instrument under discussion, will pose some problems, even in playing Bach (The Toccata in F comes to mind at once).

As for the manual compass, anyone who has owned a small pipe organ in a dusty climate like Tucson would be happy indeed to be rid of those top 5 or 6 pipes—they are the ones that always clog up with dust, and can't be kept in tune anyway.

Bach's "Wohltemperiertes Clavier" was most certainly written to demonstrate the possibility of playing in all keys, and thus it is hardly more than a quibble to argue whether he meant "equal temperament"—at least, unless one can show some other system of temperament in which all keys play equally well (or equally badly as the case may be). Most certainly, he did not claim that he was tuning his instrument in mathematically equal steps, each  $\sqrt[12]{2}$  x the frequency of the preceding note. Undoubtedly, he tuned by fifth and fourths, flattening and sharpening in the manner of a modern piano tuner who sets his bearings without an electronic helper, and the result would be, to a fair approximation, an equally tempered scale. . . .

We are left with two possibilities—either to go back, for whatever reason, to certain other temperaments which sound very good in a few keys and horrid in all the rest, or to try to adopt one of the outlandish keyboards shown in Helmholtz to make it possible to play in all possible keys, and in true intonation in each.

But this latter would be the exact opposite of what you are proposing in terms of shortening the present claviers. . . .

Or we can simply accept equal temperament as the best compromise possible in an imperfect world, and concern ourselves with more important matters of interpretation.

Personally, I view the whole idea of the current return to tracker action as being a fashionable regression and nothing more. I am reminded of Louis Vierne's remark: "There are those who would substitute for the excesses of the nineteenth century, the excesses of the seventeenth." Sincerely,

John S. Carroll

Atlanta, Ga., March 20, 1972 —  
To the Editor:

American organ building of the early 20th century will not have been wasted if it has made just one enduring contribution to the classic tradition of organ building.

This is, admittedly, an unlikely source. However it seems to me that it may very well have made such a contribution with the concave radiating pedalboard.

If so, let us rejoice that America has made a contribution, rather than dismiss it because it is of our time.

Yours truly,

Douglas Johnson

St. Louis, Mo., March 1, 1972 —  
To the Editor:

Since I am active both as a church organist/recitalist, and operate an organ service and building company, my reading of your editorial in the February, 1972, issue of THE DIAPASON began with keen interest. As I continued to read, my enthusiasm was tempered by a certain amount of disbelief. Because I am sure that you were not just baiting the reader, I make this response.

By both playing and building experience I lean toward the superiority of the mechanical playing action and slider/channel windchest over the other actions at their present state of development. The reasons are too numerous and well-known to be recited again here. Although the other actions are at times expedient in the pipe-versus-counterfeit battle, I have suffered excruciating pains in trying to bring pneumatic and electro-pneumatic actions (not to mention direct electric actions—so let's not mention them!) into the sweet, sonorous effects of musical playing that can be achieved only with the former system. Parenthetically, I bow with honors to those who have slaved to bring maturity to our understanding of organ actions, especially to E. Power Biggs whom I mistakenly rebutted on this issue in the 50's in a letter to THE DIAPASON when he had so eloquently defended the virtues of the musicality of tracker action. And now to a response to some of your views in the editorial.

When it comes to architectural design, I have never been quite sure where the center of the keyboard or pedalboard really is. It seems to me that the ultimate in solving this dilemma would be to provide an automatic (and of course, mechanical) transposing mechanism, so that no matter what key we are playing in, the keyboard would be centered for us. Let's play everything in D major, for example. Or the device could move the whole keyboard for us. But then what do we do when the writing moves to a centering around the fifth or when the centering is in low or high registers? Of course, I am being facetious, for I see that there is a diminishing return on trying to center the player, whether it be on 61 or 56 keys, 32 or 30 pedals. Furthermore, most of us nowadays seem to be convinced of the need for upperwork to balance, to brighten, to clarify and to provide variety. Even with the conventional 61-key span, any use of a super-coupler to bring into play some of the delicate registration possibilities is limited. Why chop off another five pipes? This may be quibbling for pipes and I shan't fight over a few leathernuts, a couple of inches of wood, and assorted trackers, rollers, stickers and squares. I am very concerned about two points, however. I don't see that the reduction you advocate actually benefits your "better balance

and organic relationship . . . between the action and the chest." The additional five or so inches doesn't really foul up the workings when we already have to contend with spreading from about 36 inches manual compass to more than 85 inches chest width. And lastly, it seems unnecessarily cruel to eliminate Jean Langlais (and all the others) by cutting off their top two pedal pipes. Those who play the counterfeits are all too familiar with the teased pedal lines.

This brings us to the concave-radiating pedalboard controversy. Your statement that this "complicates design and function in a mechanical action" just isn't valid. I feel sorry for the builder who can't design the roller-board, backfalls with fan-frame, etc., to accommodate this feature. In your editorial you "contend that the finer balance . . . between the organ and player, the finer will be the player's sense of contact and participation with the instrument." This seems to me to fully support the need for a concave-radiating pedalboard. The whole action of the foot and leg is so differently employed in organ playing from that of the fingers, hands and arms. The geometric necessities of the pedalling technique are complicated by the problem of learning entirely different toe/heel relationships for each key in the registers of the straight pedalboard. I agree that "it is most important that hands and feet approach the speech of the pipes with equal concern and care." The straight pedalboard doesn't help the feet in this attempt. Geometrically, the fingers are of different lengths, thus the emphasis on curvature in good manual technique. And they are foremostly concerned with a lateral relationship to each other. The feet, on the other hand, are of equal length; and, because of the use of both toe and heel (unlike the hands), are concerned with both a lateral and a longitudinal relationship to each other. I suppose if one were to limit pedal technique to the use of only the toes, it would matter little, but the pedals are most in the player's contact when the heel falls most easily from the toe to the pedal at any point on the pedalboard. At best, I will agree, these are compromise items, but the above convinces me of the judicious need for concavity and radiality. My view seems to me to be further confirmed by your own statement that "even visually, the relation of the pedal to the player is different than the manuals." Ah, needfully so!

I was weaned on Jardine's and Hook and Hastings'. I believe that my earlier distaste for playing them derived not from the so-called "cumbersome" mechanical action of the keys, but rather from the infuriating irritation of the gymnastics required to make registration changes in an anthem accompaniment, hymn versification change, or solo piece change. How many of us have nearly swept ourselves off the bench with the quick left-hand lurch over right-hand for the stop-knob? What about that slider that squawked if drawn at too slow a speed? Or the uneven speech achieved from trying to draw many knobs at once in hand-fuls? Of course, one could lay the blame at the feet (or hands) of both the builder and the player. But why bother, when imminently "accurate, sensitive and much more controllable" results are obtained from electrical means of stop-knobbing and combination actioning? When maintenance of a purist approach jeopardizes musicality, then the purism must give way. I feel certain that daddy-Bach would have welcomed a complete electrical combination action in preference to the insensitive stop-puller-inner-outer. And just think what Franck could have done?

When it comes to winding, the "Schwimmer" should be buried with an adjustable steel rod through its ever-breathing aperture. I couldn't agree more that the breathing qualities of the instrument are lost with these minuscule bellows and twentieth-century wind controls which are more suitable for operating a flour mill than a sensitive musical instrument. The art of winding each instrument calls for a delicate touch of design including large enough reservoirs, properly proportioned trunking, even weighting with perhaps a gentle breath of spring tension to enhance the winding for sudden large chords.

And on tuning: have you ever tried to play Bach's "Even-tempered" Preludes and Fugues on a just-tuned instrument? Some of them sound pretty weird and certainly ill-tempered. I think you missed the translation problem here. And didn't J.S.B. write them in all the keys just to prove the musicality and justification for even-temperament? Granted, a conservatory might have need for a just-tuned instrument for certain early literature. But for the vast majority of organ needs, the even-temperament is demanded. At one time I sang with the Canby Singers in New York and thereby appreciate the splendor of just-intonation. But Hindemith's Requiem, etc.?

I have joshed you and challenged you on many points. However, I stand firmly with you in the desire to see further investigation of organ building niceties. I have some designs of my own that seem to be improvements on old ways. I believe that a well-tuned partnership of organ artistry and scientific method might bring much light to bear on these matters and others not touched upon. I feel that physically it might be possible to employ principles present in the great tracker history to improve other action mechanisms. Sensitive care must be used, however. Some few years ago I spent a devastating afternoon in a futile attempt to advise a prospective organ buyer. A rather naive, but convincing, builder research man hopelessly convinced the buyer that direct electric action could in no way be less effective than the other actions, including the slider/channel chest pallet. Of

course, his whole case was built on the quickness of valve opening. All the other musical factors affecting beautiful organ speech were lost in his display of models and test equipment.

With the average organist now becoming more aware of the classic "Werkprinzip" ideals of organ building through the efforts of so many, including the pages of THE DIAPASON (despite the heavy advertising load supplied by the counterfeits), we are seeing some new hope for the King of Instruments in America. I hope that efforts will be redoubled in this direction to include more and more laymen as well as the misinformed "professionals." The sadness of this need has been brought home to many of us quite eloquently by what has happened to two large instruments in our own city in recent times. One of these was a 49-rank, 1930's organ, with the usual compliment of soloistic and slush material. This instrument was lavishly and lovingly moved toward recognized tonal balance principles and "Werkprinzip" ideals. The results were quite well received. Unfortunately, some well-meaning but quite unknowledgeable people found a tinker to "restore" the organ. Not only was the much needed upper work removed and the tonal balance destroyed, but the once beautiful reeds (formerly its only claim to fame) were softened to stringy shadows of their former, clean-voiced dimensions.

From our oftentimes isolated professional positions, we need more than ever to concern ourselves with enlightenment of the church musicians and leadership, that together we can achieve the "rehumanizing of the organ," "re-establishing an organic relationship, a living relationship between the organist and his instrument." And I add: "between the instrument and its entire audience for whom, after all, it is intended."

Yours truly,

William R. Memmott

Chicago, Ill., Feb. 22, 1972 —

To the Editor:

Your thoughtful editorial in the February Diapason makes such good reading that I hope you will develop your ideas in greater detail in later issues.

The comments on the pedalboard particularly caught my attention because I was reminded of Schweitzer's preference for the French (radiating, concave) pedalboards over the German; he felt that the radiating concave pedalboard was the sensible solution. Unless the compass is shortened as you suggest—or the problems of builders are greater than they admit, so that the concave, radiating pedalboard has consequences that can be heard—it may not be easy to persuade organists to sacrifice a physical convenience so long established. Most of us have no basis for an opinion because we have known nothing but the radiating pedalboard; hence we should have open minds.

Please keep up the personal-opinion editorials.

Yours very truly,

Robert Woodman Wadsworth

Dayton, Ohio, Feb. 21, 1972 —

To the Editor:

Virtually all the points made in your fine editorial in the February issue underscore the principle, pretty generally accepted, that the only true improvements in organ-building are those changes in materials or design that add to the convenience, the reliability, or the durability of the instrument without destroying its musical integrity or limiting its effectiveness in the performance of music written before the advent of such "improvements."

But though this principle is disputed by no one, its application, to a great degree a matter of taste, is a fertile source of contention, and I am sure the bait held out in the editorial will attract dozens of responses, with divergent but perhaps equally tenable views. Rather than clutter your pages with my own opinions, I would like to respond to some of your observations from a purely factual standpoint.

Some of the reasons given for preferring an organ of smaller compass seem a little far-fetched. Reducing the manual keyboard to 56 notes will trim a mere  $\frac{2}{3}$ " from the treble end. A 30-note pedalboard is  $\frac{2}{3}$ " narrower than a 32-note board. I find it hard to believe that these relatively small changes in dimension can be expected to bring about any real improvement in the physical relationship of the performer to the instrument—unless, indeed, the performer is a midget strapped in the middle of the bench. Further, the recommended abridgement of both claviers shifts the pedalboard exactly three-eighths of an inch to the G (bass) side—a remarkably small change toward "balancing the keyboard with the pedalboard."

As for your remarks on tuning, I believe most readers will agree that music written in meantone or any other unequal temperament suffers by being performed in equal temperament. But equal temperament, conceived originally as an artistic compromise, will endure forever because it is now an economical compromise as well. Granted that any music performed in equal temperament puts something of a strain on the refined and cultivated ear, Romantic music is even more of an abomination in meantone than is Baroque music in equal temperament. A large concert instrument used regularly for the performance of a varied literature will inevitably be tuned in equal temperament and left that way.

This is not to say that most musicians do not feel some subtle dissatisfaction with the



restless, intentionally false intervals of equal temperament. In my judgment it is no coincidence that the increasing acceptance of equal temperament in the Romantic era was paralleled by the increasing popularity of tremulants and celestes, which blur the pitches of notes in a chord sufficiently to conceal the beats resulting from tempered intervals. (The tremulant is equally effective in masking moderate degrees of out-of-tuneness, as many an organist discovers for himself when the tuner is a few weeks overdue.)

Speaking of the tuner — the editorial seems to suggest that tuning by means of an electronic instrument introduces a certain sterility into the temperament. The purpose of an electronic tuning instrument, of course, is to make the work of the tuner both simpler and (theoretically) more accurate by setting all the intervals for him and reducing the whole tuning process to unison tuning. With appropriate adjustment of the vernier control, an electronic instrument can be used to tune an organ in any temperament more quickly than by intervals. As these instruments probably improve on the accuracy of most tuners, as well as their speed, any displeasing effects resulting from their use must be attributed to flaws in the temperament itself.

Regarding the relationship between temperament and the tuning of mutations: In spite of the teachings of musical theory about reinforcement of natural harmonics, mixtures and mutations must be tuned at tempered intervals to the unison, not at true ones, if chords are going to be struck with these stops drawn. The exception, as pointed out in the editorial, is the *tierce* in meantone, which sounds a perfect seventeenth. In the "theatre" organ (the so-called "unit orchestra" as developed by Hope-Jones around the turn of the century), highly satisfactory mutation voices were obtained by unification, which of course can yield only tempered intervals. In equal temperament the quint is flat by no more than a schisma, whereas in meantone the 5th-sounding ranks are flattened a quarter of a comma. At the risk of not being taken quite seriously, may I suggest a further compromise regarding temperament? We are all familiar with organs of as few as thirty stops in which the builder has endeavored, not without some success, to include tonally complete and useful ensembles of both Baroque and Romantic voices. To speak of balance and blend among such tonally disparate elements would be a contradiction in terms, nor does the wise builder strive for such a goal. Then why not regard the two sets of voices as two distinct instruments, sharing wind supply and console, but each with its own palette of tone-colors, and each with its own temperament? (This is not an original idea with me; Helmholtz, among others, suggested something of the sort more than a century ago.)

Of course, the stop controls of the two systems would have to be distinctively marked, and an organ built to be tuned in this dual fashion should have separate combination and crescendo systems (if any) and separate *sforzando* pedals. Equal temperament is bad enough, but one quails at the thought of an inadvertent conglomeration of equal and unequal temperaments in the same registration.

Yours very sincerely,

John H. Dirckx

San Francisco, Calif., March 8, 1972 —  
To the Editor:

I have read your February editorial several times. It is a most delightful piece of satire. It is good to see that our oldest and most distinguished organ monthly has room for hearty humor.

Congratulations on a well constructed "put-on" of the ridiculous current fad of regression in organ building.

Yours sincerely,

Jack M. Bethards

P.S. I enjoyed most especially your beautifully strained logic re. pedalboard and key compass and construction.

P.P.S. No, the mechanical combination action argument is even better!

We will never tell. — Ed.

Forest Grove, Ore., Feb. 23, 1972 —

To the Editor:

I was enlightened to read your editorial in February's issue of *THE DIAPASON*, in which you gave your views on the direction that modern organ building should take. However, if you'll forgive me, there were two areas that you did not treat of which to my mind would have made the editorial more complete.

1. The rotary fan that provides wind for the modern organ has introduced a type of wind steadiness that is inorganic and very much out of keeping with the demands of the literature (I am, of course, assuming that no literature past 1400 is worthy of consideration here). A certain unsteadiness in the wind, when the organ is blown by several sweating men treading on bellows, gives a certain charm to the tone that is difficult to describe.

2. The unsightly rows of pipes in the facade of the encased organ, as well as the clutter of pipes in the interior, do much to hinder the egress of one. This destroys contrapuntal clarity, and introduces visual elements that are out of step with the harmony and aesthetic balance of a properly designed organ case. The elimination of these foreign devices would be a decided step forward.

I do hope that you will, in your next treatise

on the organ-builder's art, include these serious omissions as part of your discussion.

Sincerely Yours;

Jason L. Grable

P.S. Please remember: All you really need is a cave, a fire, and a piece of meat.

P.P.S. I shall not renew my subscription to your publication.

New York, N.Y., March 6, 1972 —

To the Editor:

I am writing in response to your editorial in the February issue of *THE DIAPASON*, not to take issue with any of the specific items of which you wrote (some made sense and some seemed belabored and silly) but to voice an opinion which I feel more strongly every day: that the gentlemen who fancy themselves the leaders of the organ building industry are becoming more and more myopic, self-indulgent, and unrealistic, and that the great organ reform movement has finally reached that stage of self-corruption to which all revolutions seem doomed.

The movements goals have been achieved: high pressures and cement chambers and the Dread Tuba have been purged. The admirable goal of putting the organist back in touch with his instrument was accomplished when mechanical key action returned. I applaud the tracker, but I suspect that the continued "purification" of organ design is rapidly putting the instrument out of touch with our era. Let's face it: organists are traditionally an out-of-step lot, a bit reactionary and usually slightly behind the musical times. The builders' attempt to relegate them to performing a certain (and historically somewhat far-removed) part of the literature only reinforces this tendency. And we are now arrived at a point where even portions of the Baroque literature are arbitrarily dismissed, and we find a large New York City Episcopal Church, once possessed of a G. Donald Harrison which could do a lot of things well replacing it with a "French Classic" imitation which does nothing well. Does man live by de Grigny alone?

Too much of a good thing, fellows! The "less is more" sensibility of Webern led to the sterile excesses of the total serialists from which composers are only now beginning to recover. Is the organ to go through the same fate?

My principal fear is this: that the once king of instruments will allow its builders to try to turn the clock back, will remove itself from the ongoing stream of musical history, and will become like the harpsichord, which, despite all the beauty and excitement it remains capable of generating, is a museum piece, the guardian of a glorious past, but no longer the inspiration for a vital future. Presumably Mr. Phelps and others won't care, as long as their *tierces* are in tune and the bills are paid, but I, for one, am not ready to let them have free rein.

Out of the excesses of the Romantic era came Robert Hope-Jones. Who among us will be the Hope-Jones of the 1980s?

Sincerely yours,

Harold Stover

P.S. For the record, I am well under thirty years old.

Milwaukee, Wis., Feb. 24, 1972 —

To the Editor:

Your editorial of February 1972 that appeared in *THE DIAPASON* raises some interesting points, on which we would like to share some of our experiences and comments. The point of special interest to us is on the quality of air supplied to the pipework. We have, as of late, been conducting experiments on various instruments of differing manufacture and age on this very topic.

Although much consideration has been given to matters of pipework and chest actions, the important study of the quality of the air supplied has largely been ignored. The following points, we feel, should be considered along with chest actions, scaling, etc.

Modern gentle unforced voicing (open toes, low pressure, moderate cut-up and absence of excessive nicking produces a quality of sound which is more easily influenced or interfered with by the following problems:

First, the air that is supplied to the pipes should be free from turbulences. Obviously if the tone of a pipe is modulated by noise in the wind supply this does not allow a voicer to produce the best quality of sound that could be obtained from the same pipe under more favorable conditions. Unless the wind supply to the pipes is as free as possible from turbulence the noise content of the wind will be transferred to the harmonic development produced by the pipework. This noise content of wind can be produced in several ways; the three most important are: 1. Blower fan tips can (and do to some extent in all blowers) produce turbulences in the increased wind pressure they supply; 2. Projecting sharp edges, especially those in wind conductors to the reservoirs and chest work. Sharp edges in elbows and improperly joined lengths of pipe can produce disturbing currents and edge tones in the supply of wind. 3. A little recognized fact that the chest boring where the valve seats under each pipe if left sharp in an electro-pneumatic chest will also produce disturbing wind noises (whistling). The effect of these edge tones that produce defective speech is evident if the toe holes of pipes are not chamfered.

The second point to be considered is that double fold reservoirs hold their output pres-

sure more precisely in all positions of the top and folds than do single fold reservoirs. In a single fold reservoir the mechanical force applied to the wind varies as the angle to the horizon of the fold changes as the top of the reservoir rises and falls. With a double fold reservoir with one fold "in" and one fold "out" the effect is largely canceled. For a further discussion of the mechanical forces involved see Section 284 page 161 ff of F. E. Robertson *Practical Treatise on Organ Building*, Sampson Low, Marston & Company, London 1897. It should be noted that there is a great distinction between a slightly flexible wind supply, and one containing noise of its own. A flexible supply is compatible with good tone in an artistic instrument, noisy wind is not.

The devices that produce an absolutely steady hard wind supply may in fact be perfect transmitters of high frequency noise of the blower fans directly. In modern organs in which the blower is located only a few feet from the wind regulating device, perhaps directly connected to the wind chests which allows steady wind at regulated pressure but containing noise from the blower which has not been properly refined. The old style double rib reservoirs with its large internal volume provides an area in which absorption of high frequencies can take place, as well as calming of turbulences in the wind.

The type of springs used on both regulators and concussions have a large effect of the steadiness of the wind supply. Coil springs are prone to internal standing waves that can in point of fact create a bouncing effect in the wind supply. This problem is largely eliminated by the use of leaf springs.

A third point for consideration is that pipework is sensitive to atmospheric conditions of heat, density, and humidity. The increased pressure of the air produced by the blower is also heated. This heated wind when supplied to the pipework will cause the pipes to rise in pitch if held against a standard pitch such as a fork. Since treble pipes are much more sensitive to changes in temperature than are bass pipes this effect can be quite noticeable within a rank of pipes. We were recently called to service a large organ of a well-known manufacturer that could not be kept in tune. Thermocouples were inserted in windlines for a period of time. It soon became evident that the room temperature remained constant, but the tune steadily drew apart and became worse. A check of the thermocouples revealed a steady increase in the temperature of the wind. The air supplied to the pipes was 97 degrees F. when the pipes and room remained at 68 degrees F. Obviously, this instrument could not be expected to hold its tune until this problem was solved. In this case the wind was supplied by a 7½ hp blower (slow speed). Generally we have found a good argument for the use of slow speed blowers in that they show less of a tendency in creating turbulences and heating of the air. Had a high speed blower been employed in the above case the organ would no doubt have proved even more unsteady in its tune.

Alterations in the humidity content of the wind supply can also effect the pitch of pipes. Although this effect is rather uncommon, it could be considered in cases of a basement blower location and problems with stability of tuning. Since the density of air determines the pitch of a pipe given a certain length, an increase in the humidity creates an increase in the density of the atmosphere.

In summation, we feel that it is of paramount importance to the production of good tone from pipes that the wind supply be as free as possible from turbulences and noise. Effective means to produce this desired wind supply is by use of slow speed blowers, large double fold reservoirs, as well as care in the construction of wind trunks and chest borings. Blower placement should also be carefully considered for possible problems arising from air temperature and humidity. As with anything of an artistic nature strict hard and fast rules can not be applied in specific cases. The most intelligent approach is of course a proper consideration of individual factors, placing them in their proper perspectives. We offer only our suggestions based on our research as a guide for others to reach their own conclusions.

Respectfully yours,

Henry R. Weiland  
J. Stanton Peters

West Springfield, Mass., March 3, 1972 —

To the Editor:

Your editorial, *Some Personal Thoughts about the Organ*, brought both thrills and intense frustration to this reader. It reminded me again, in blazing truth, of the fantastic amount of dissension extant in this country about organ design — dissension born of ignorance and stubbornness. Whether this dissension will ever dissipate, this reader has begun to seriously doubt: it seems Americans can be scholarly and objective about everything except in matters of art. The enlightened few sometimes gain positions of prominence but only to be disrespectively sneered at by the unenlightened hordes who militantly resist receiving any information which might affect their prejudices.

One must understand the background of organbuilding and organplaying in this country to appreciate the problem. Organbuilding began in the Northeast, first through importation of the most primitive instruments imaginable from England, then through the copying of these same designs by relatively untrained American builders who seemed to feel that their Yankee heritage entitled them to be

suddenly able to build organs! With English organbuilding falling nearly two centuries behind the quality of French-Catholic organs, and at least three centuries behind the quality of the Protestant continental Europeans' organs, the amateur American builder making poor copies of English organs started us off in grand style indeed! With the blind leading the blind, large and famous organbuilders in the United States turned out thousands of fluty, weak and undeveloped instruments for our consumption and our equally amateurish literature. When the romantic organ bombed New England with the giant Walcker organ from Germany in 1858, the New England-centered American organ industry fell over backwards to start trying to emulate its sound, with heavy nicking, larger scales, higher wind pressure, low pitched, fluty mixtures and general noise or roar. The Americans could not even do a good job of copying something right under their noses, for the resulting organs of the last four decades of the 19th century hardly matched the quality of the Walcker except in a few, rare, instances.

Then came Henry Willis to England and the old English influence was again upon us with the theatre organ placed squarely in our churches and institutions of "higher" learning. American organists easily proved that the classical music of the centuries prior to the 19th, and the traditional Protestant church music — including hymns — sounded duller than dull on these organs, while non-church music of the orchestra and opera, together with the concert music of the French-Catholic romantic organ was much more interesting. American organbuilders, led by Ernest M. Skinner and others then began to exploit this heathen music and the French Romantic, together with the pocketbooks of the wealthy and roaring "twenties." Thus we come to the musical heritage and organ design background of the people who became this generation's organ teachers. It made no difference whether these teachers came from the highest academic environments or from the local church around the corner as a "converted" pianist; the results were the same and the tastes developed were the same.

Now we have some enlightenment in some of our organ-teaching schools, brought about through the help of Fulbright Scholarships, the ease of reaching Europe and the overnight renaissance in Europe of the classic organ and the music to go with it. The renaissance which took place in Europe with little pain in less than two decades has already hammered at this country for nearly five decades with discouragingly slow results. The lack of interest on the part of most organists in this country in this exciting reform movement, as compared with the scholarly reception by our peers in Europe, becomes nearly nauseating. The vast majority of organs still being constructed in this country are merely a hodgepodge of quasi-English romantic-American theatre sounds, unbending, fluty, dull and totally without literature support. Gigantic firms (for the organ industry) which developed during the past 70 years attest to the truth of this statement. Many American churches still consider that the most important thing is to buy an organ from a "big name" and that the second most important thing is the principle that the larger an organ is, or the greater the number of keyboards it has, or the greater the number of unified stops it displays, the better. Most of the rest of the American churches think that buying an organ is like buying a new stove for their kitchen — only it costs an outrageous amount more — and that the intelligent thing to do is to shop around endlessly for the lowest price from the most personable "organ butcher" they can find, then let their organist play armchair organ designer and tonal director to specify to the butcher how the organ should be built. Even the churches who buy from the "big name" builders usually feel they know more about organ design than the professional ("we have a right to have what we want! ! ! !") and the big name builders faithfully take down the specification of the new organ from the organist-suddenly-turned-into-organ-designer. It is like the surgeon letting his patient tell him how to perform the operation! Or the violinist telling the violin-maker how to make the violin.

So your editorial which displays such an extensive degree of knowledge about *real* organbuilding and argues about subtleties of design seems rather like taking a bath in milk. When the majority of American organists still think about two enclosed divisions and two celestes (even Cesar Franck had only one of each), a minimum of three manuals and 12 to 36 General Pistons, the rear of every enclosed division stuffed with reed stops but never mind having any on the Great Division, and "What's a Sesquialtera for?" and "Is this Cornet thing an orchestra instrument imitation or what?" and "How can I play an organ in my 100 seat chapel with no 8' Open Diapason on the Great?" "What kind of organbuilder are you, anyway?" and how many "soft" stops there are on the organ — you must be pulling our leg, Mr. Schuneman, when you write an editorial in a leading American organ periodical discussing key compasses, mechanical stop actions, schwimmers, shaky wind, and mean-tone temperaments! Who can appreciate such a discussion in this country except a few long-haired, wild, organbuilding extremists whose instruments are said to be playable only by European organists with Masters' Degrees? Really, now.

Sincerely,

David W. Cogswell





## Off the Soundboard

Sylvia Marlowe was assisted by flute, oboe, and 'cello in her Carnegie Recital Hall Concert in New York on March 1. The program: *Trio Sonata in D minor*, Purcell, 26th Ordre, Francois Couperin; *Sonata in D minor* for viola da gamba, Bach; *Sonata in C minor* for oboe and continuo, Handel; *Sonata Number Three in C*, Virgil Thomson; *Les Cinq Doigts*, Stravinsky; *Concerto à 4 in D minor*, Handel.

Fred Tulan played Giovanni Bernardo Lucchinetti's *Concerto a Due Organi* (ca. 1770) at the Cathedral in Stockton, California, on February 6. He had recorded one part on the Flettrop organ at Harvard University's Busch-Reisinger Museum, and performed the second part live at his Neupert harpsichord. "Bach Before the Mast" a composition by English harpsichordist George Malcolm was also on the program. This work was conceived as a companion piece for Alec Templeton's *Bach Goes to Town*.

Yella Pessl-Sobotka was assisted by Paul Olefsky, 'cello, at her recital on February 18 in Sage Chapel of Mount Hermon School, Northfield, Mass. Miss Pessl used a Sassmann copy of an Andreas Ruckers harpsichord of 1640; Mr. Olefsky, a Stradivarius 'cello. The program: the three Sonatas for gamba and harpsichord by J. S. Bach (G Major, D Major, G minor). After a standing ovation Yella Pessl played, as an encore, the last movement of Bach's *Italian Concerto* to an audience gathered 'round the harpsichord on stage.

Victor Hill played the following program on January 8 and 9 in his Griffin Hall Concerts at Williams College, Williamstown, Mass.: *Tocatta II/1, Balletto terzo, 5 Gagliarde*, Frescobaldi; *Suite in G minor* (Book I), Chambonnières; *Menuets in D, La Forqueray, Chaconne*, Duphy; *Suite in D minor*, Louis Couperin; *French Suite in E Major*, Bach. The Williamstown Baroque Consort, of which Hill is director, presented this program on February 5 and 6: *Bassoon Sonata in F, Galliard; Quella fiamma che m'accende*, Marcello; *Recorder Sonata in F* (Opus 1/11), Handel; songs by Dowland and Jones; *Pavana Lachrimae*, Sweelinck; *Suite 5 and Tambourins*, (Pièces de clavecin en concert), Rameau; *Sonatas BWV 1020, 1032, and 1029, Schlummert ein, and Schläge doch*, Bach.

Catholic University of America, Washington, D. C., heard Thomas Dunn, baroque violin, and William Parsons, harpsichord, on January 27. The program: *Sonata in A Major*, opus 2/2, Vivaldi; *Sonata Quinta*, Fontana; *Sonata Quarta* (1626), Marini; *Sonata Quinta* (1681), Biber; *Sonata in D Major*, opus 9/3, Leclair; *Sonata in F major*, BWV 1016, Bach. The violin was a 1767 instrument by Alexander Kennedy, London, the harpsichord, a two-manual Sperrhake.

New York Times critic Donald Henahan wrote of two harpsichord concerts during mid-January, both in Carnegie Hall. Sylvia Marlowe and Kenneth Cooper had a sold-out house for a program of music composed largely for piano — a turning of the tables since pianists so often play harpsichord repertoire on their instrument. Among the hits of the program were Stravinsky's *Eight Easy Pieces*, Satie's *Three Pieces in the Shape of a Pear*, and selections from Bartok's *Ten Easy Pieces* and *Mikrokosmos*. There was also genuine harpsichord literature by Bach, Frescobaldi, Scarlatti and Couperin. Elaine Comparone also played a well-received recital which included *Sonata One* (1781), C.P.E. Bach; *English Suite Four*, J. S. Bach; *Sonata in A Major*, J. C. Bach; *Tocatta Settima*, Fresco-

baldi; four sonatas, Scarlatti; and *Cinquième Concert (Pièces de clavecin en concert)*, Rameau.

Larry Palmer played the inaugural concert on Montevallo University's recently acquired William Dowd harpsichord on March 20th. The event was one of a series of concerts celebrating the dedication of the Alabama University's new music building. The program: *Tocatta Ottava*, Book I, Frescobaldi; *La Romanesca and Lo Balla dell'Intorcia*, Valente; *Sonata pour clavecin*, Martinu; *Continuum*, Ligeti; two pieces from *Lambert's Clavichord*, Howells; *Suite in E Major*, Handel; *Chromatic Fantasy and Fugue*, BWV 903, Bach.

Karel Paukert and Donald Spies, assisted by a small string ensemble, played a program of music for duo keyboards and instruments at Lutkin Hall, Northwestern University, Evanston, Ill. on Feb. 13. Music for two organs, and four-hand piano were combined with the following: *Tocatta for Organ and Harpsichord*, Robert Jones; *Kyries and Alleluias I — Third Exultation for the Procession of the Comforter for Positive, Harpsichord and Electronic Tape* (first performance), Lawrence Casserly; *Concerto for Two Harpsichords*, BWV 1061, J. S. Bach.

Mathilde McKinney played the following program at All Saints' Church, Princeton, N.J. on Feb. 13: *Air and Variations*, Handel; *Echo Fantasie, Variation on Mein junges Leben hat ein End*, Sweelinck; *Tocatta in D*, Bach; six pieces for harpsichord by Rameau; and 5 *Sonatas*, K 395, 263, 421, 471 and 461, by Scarlatti.

Richard Giltner played a recital at Brenau College on Feb. 28. The program: *Tocatta Prima*, Frescobaldi; *Sonatas*, L 392, 10, 238 and 415, by Scarlatti; *Prelude and Fugue in A-flat* from WTC II, *French Overture*, Bach.

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

## U. OF OREGON SPONSORS BAROQUE WORKSHOP

A summer Baroque Workshop and Festival will be held at the University of Oregon School of Music from July 5 through August 6. The workshop and festival will feature Helmuth Rilling, conductor of the Gächinger Kantorei and Bach-Collegium Orchestra of Stuttgart, Germany.

A workshop in choral music will focus on the *Mass in B minor* by J. S. Bach. Three areas of study are open to students: one on Bach's choral technique and interpretation, another on Baroque solo and chamber repertory, and the third in choral conducting. Students may enroll in all three or any one of the classes which will be run by Mr. Rilling with the assistance of James Miller, Royce Saltzman, and staff members of the School of Music. The workshop will culminate in a festival featuring performances of the music studied in the workshop: choral music representing several centuries, vocal and instrumental chamber music (especially that of Schütz), and two performances of the *Mass in B minor*.

Further information may be obtained from James A. Miller, School of Music, University of Oregon, Eugene, Oregon 97403.

THE INTERNATIONAL BACH COMPETITION to be held June 30th in Leipzig, East Germany, has announced the juries for the competition. The organ jury includes Herbert Collum, Hannes Kästner, Johannes Ernst Köhler, and Wolfgang Schetelich of East Germany; Alois Forer of Austria; Harry Grodberg of the U.S.S.R.; Jean-Jacques Grunenwald, France; Ferdinand Klinda of Czechoslovakia; Luigi Tagliavini of Italy; and Henry Weman of Sweden. The harpsichord jury will include Herbert Collum, Hannes Kästner, Hans Pischner and Ruth Zechlin of East Germany; Isolde Ahlgrimm of Austria; Oldrich Kredba of Czechoslovakia; and Jean-Jacques Grunenwald of France. Theodore Hoelty-Nickel of the U.S.A. will serve as one of the 12 vocal jurors.

JOHN FERRIS directed the Harvard University Choir with soloists and an instrumental ensemble in two concerts of the music of Heinrich Schütz in commemoration of the tercentenary of his death. The first was held on March 24 at Harvard Memorial Church, and the second on March 26 at Old West Church, Boston.



The Dallas Morning News titled this photo Three Generations of Harpsichordists; shown preparing for the Bach Concerti at SMU are (left to right) Larry Palmer, Rebecca Peal, and Isolde Ahlgrimm. Dr. Palmer studied with Miss Ahlgrimm in Salzburg in 1958-59, and Miss Peal is presently a graduate harpsichord student with him at S.M.U.

## Isolde Ahlgrimm at S.M.U.

Isolde Ahlgrimm, extraordinary professor of harpsichord at the Vienna Akademie, came to Dallas for an extraordinary week in February. Appearing as the third artist in Southern Methodist University's "Connoisseur Series" of concerts, she packed the house (the University's Caruth Auditorium, which seats 600) for a solo recital and for a program of Bach concerti; she also gave a lecture on Wednesday and a master class on Bach's *Well-Tempered Clavier, Book I* on Saturday.

Actually, Ahlgrimm spent nearly two weeks in Dallas, for, being the perfectionist that she is, she arrived a week early in order that she might have enough time to practice on the concert instrument. It was her first time ever to play a recital on one of Rainer Schuetze's harpsichords, and she found the adjustment a problem; the keysize was especially annoying. Nevertheless, one would scarcely have imagined any of this annoyance if he had heard the spectacular playing she did at her solo recital.

This year's Connoisseur Series was devoted to a study of the sonata form, and Ahlgrimm's program, the final one in the series, surveyed many early essays in this form: the *Biblical Sonata Four* of Kuhnau; the *Bach Fantasy in C minor* (BWV 906), four brilliant Scarlatti *Sonatas* (K. nos. 245, 125, 513, 175), and Haydn's *Sonata in F Major* (Hoboken XVI/23). In addition she included a *Suite in F major* by Louis Couperin (a logical and masterful reading of an unmeasured prelude, a romantic and free *Tombeau de Mr Blancrocher*) and the work which is nearly her trademark, the *Chromatic Fantasy and Fugue* (BWV 903) by Bach.

Of her performance, *Dallas Morning News* critic John Ardoin wrote, "There followed the most free, imaginative realization of the first half of the great work as I have heard since a 1951 performance by Landowska. With Ahlgrimm it becomes an improvisation in the truest sense. Part of it is realized in what to be sure is a highly personal way (an unexpected use of dotted rhythms to offset scale passages), but at the same time a highly compelling way."

Ahlgrimm's lecture, "The Many-Sided Baroque Arpeggio," helped to explain to many some of her rationale for the *Chromatic Fantasy*. It was a fascinating display of intelligent scholarship presented with a fluency and grace which won many friends for her and for the harpsichord.

And the concert! Sensitive accompaniment by SMU's Chamber Orchestra conducted by James Rives Jones, Ahlgrimm began the program with the solo concerto in D Major (BWV 1053); for the two harpsichord concerto in C Major (BWV 1061) she was joined by her one-time student, Larry Palmer, who teaches harpsichord at SMU. After intermission, Kenneth Nienhuis, second-year graduate student in organ and harpsichord, joined Ahlgrimm and Palmer for the three harpsichord concerto in D minor (BWV 1063); and, finally, graduate harpsichord students Rebecca Peal and Robert Love joined Ahlgrimm and Palmer for the four harpsichord concerto in A minor (BWV 1065).

The standing ovation and insistent applause following this last concerto led to an encore repetition of the third movement, causing several listeners to express a wish for a five-harpsichord concert. As it was, the four harpsichord work was a first for Dallas, where it had been performed previously with pianos but never with the instruments for which it was intended. The four instruments on stage — the 1969 Schuetze and a 1968 Dowd, cheek to cheek; a Howard Everngam and a one-manual Sperrhake along either side — generated much interest. The continual addition of one player to the ensemble also made for a crescendo of interest, as well as for considerable jangle by the time the full complement was utilized.

Ahlgrimm's visit to SMU was exemplary of the way an artist should be available to students and faculty. She received maximum exposure, was well-received by both press and television, and the requests for her speedy return have been legion. Her genuine humility, inimitable Viennese charm, and ability to make her instrument sing made each of her appearances unforgettable experiences for those who were there. From Dallas she went on to Oberlin for a SRO concert at the Allen Art Museum; then to New York for an appearance at the Austrian Cultural Institute; and then back to Vienna. For us, it was difficult to descend again to everyday business, to the "peanut butter and jelly" of teaching after the caviar of her visit. But, as Ahlgrimm told us so many years ago when we first said "Goodbye" in Salzburg, "Do not worry — musicians always meet again." And, *mirabile dictu*, they do indeed.

— LP





Harry Wells has been appointed to the faculty of Washington State University, Pullman, where he teaches organ, harpsichord and piano. Mr. Wells, whose organ teachers have included Marilyn Mason, Philip Gehring and Robert Rayfield, is currently a student of Oswald Rogatz at Indiana University where he has completed coursework for the MusD degree in organ. Mr. Wells, together with his wife, pianist Sharon Streight, frequently appears in solo and ensemble keyboard recitals.

#### KARL-ERIK WELIN FEATURED AT NUREMBERG FESTIVAL

Karl-Erik Welin of Stockholm, Sweden, will give a special masterclass in contemporary organ literature at the 21st annual International Organ Week in Nuremberg, West Germany. The masterclasses will be held from Monday, June 12 through Saturday, June 17 at St. Bartholomew's Church in Nuremberg. The maximum number of participants in the class has been limited to 12, and candidates must provide a curriculum vitae in order to register. Spectators may register simply by paying the registration fee, but the number of spectators is limited to 30. All registrations (participants or spectators) must be received before May 31, 1972.

The class will include works by Ligeti, Cage, Hambraeus, Bussotti, Lorentzen, Bäck, Moran, and Berthold Paul. Further information may be obtained from Richard Gempel, 85 Nürnberg, Steiner Weg 48, West Germany.

#### SUSI JEANS ANNOUNCES BOXHILL FESTIVAL EVENTS

Susi Jeans will hold her unique summer festival in the main music room of her Georgian country home at Cleveland Lodge, Dorking, England, in the beautiful Surrey hills. The 1972 Boxhill Music Festival, held on June 2 and 3, and June 9 and 10, will present a wide variety of music, performers and instruments. The world-renowned counter-tenor, Alfred Deller, will be heard in recital on June 9, singing arias by Grandi, Monteverdi, Purcell, and Elizabethan songs. Evelyn Barbirolli, the oboist, and widow of Sir John, will give the first performance of the Simon (1720) concerto for oboe, recorders and strings on the June 2 program of 17th and 18th century chamber music. Recorder player Katharine Jeans, daughter of Lady Jeans, will also be heard on that program, and Lady Jeans will be heard playing several of the instruments in her fine collection. Wales is famous for its harpists. One of the best-known, Ann Griffiths, will give a recital on a single-action harp from 1796 and also a pedal harp on June 10. Gillian Weir will play a harpsichord recital of works by Couperin, Rameau, Bach, Handel and Scarlatti on June 3, using for the latter an 18th century Italian instrument rescued from Italy's disastrous floods a short while ago.

The festival will also feature an exhibition of musical instruments and an exhibition of paintings by Richard H. Jobson. Further details may be obtained by writing the Boxhill Music Festival Secretary, Cleveland Lodge, Dorking, Surrey, England.

ROBERT GANT, a doctoral candidate at Eastman School of Music, and student of Russell Saunders, played the premiere U.S. performance of Anton Heiller's "Orgelkonzert" with the Eastman-Rochester Symphony Orchestra under the direction of Walter Hendl on Feb. 23 at the Eastman School of Music.

#### DENMARK TO HOST INTERNATIONAL SEMINAR

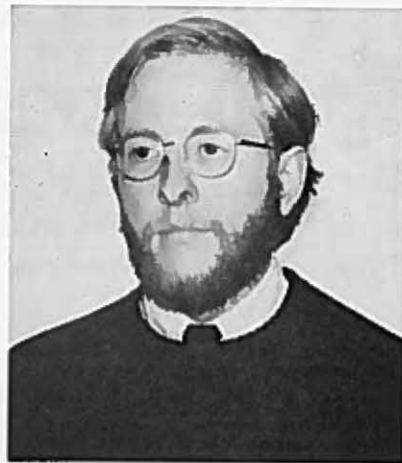
An international seminar in organ will be held from August 7-12, 1972 at the Church of St. Jacob in Varde, Denmark. The seminar will include lectures and concerts for which the 33-stop Marcussen organ will be used. The faculty will include Finn Viderø, organist of St. Andreas' Church, Copenhagen and lecturer in harpsichord and organ at the University of Copenhagen and the Royal Academy of Music; and Germain Desbonnet, organist and conductor of the Church of the Immaculate Conception, Paris, France. Mr. Viderø's lectures will deal with problems of interpretation in the organ works of J. S. Bach, and Mr. Desbonnet will lecture on French organ music from different periods.

Varde, a town of 12,000 inhabitants, is situated in the so-called "Wonderland" near the west coast of Jutland, and it is near the popular summer beaches. Further information may be obtained by writing: Orgelseminarets Sekretariat, Møllevvej 8 A, 6800 Varde, Denmark.

#### FERRIS CHORALE RESUMES CHICAGO CONCERTS

The William Ferris Chorale, directed by William Ferris, resumes its activities in Chicago with a set of concerts in May after a five year lapse during which Mr. Ferris was at work in Rochester, New York. Since returning to Chicago, the choir has been reformed, and will continue to specialize in the performance of Renaissance polyphony and contemporary choral music, for which it had enjoyed a fine reputation in the Chicago area between 1961 and 1966.

The May concerts will feature performances of Brahms' motet upon Psalm 51, Byrd's *Mass for Four Voices*, Sowerby's *Mass in C*, and Mr. Ferris's prize winning cantata, *Out of Egypt*. The concerts will be held at Galvin Memorial Chapel, Northwestern University on May 10; Bond Chapel, University of Chicago, on May 14; and at St. James Episcopal Cathedral on May 23.



John Corrie of Evanston, Illinois, has been awarded a Fulbright-Hays scholarship grant to study organ with Anton Heiller in Vienna, Austria beginning September, 1972. Mr. Corrie holds a MusB degree from Oberlin Conservatory of Music where he studied with David Bae. He also holds the MusM degree from Northwestern University where he was a student of Grigg Fountain. Mr. Corrie's wife, Rebecca Wells Corrie, has also been awarded a Fulbright-Hays grant to study Byzantine art history at the University of Vienna. During the past year Mr. Corrie has been employed by the Roderer Organ Company, Evanston, Illinois.

A NEW WORK BY LOUIE L. WHITE for organ was performed for the first time on April 7 by John Rose at St. Matthew's Lutheran Church, Charleston, S.C. Called "Reflections on Southern Hymn Tunes," the work consists of variations on the hymns "Wondrous Love" and "Pisgah" which the composer recalled as a strong memory from his South Carolina childhood. Mr. White, conductor of the Greenwich, Conn., Choral Society and a member of the music faculty at Rutgers University, composed the new organ work for John Rose, who has been his student at Rutgers.

DOUGLAS L. BUTLER was the organist for a multimedia meditation performance of Dupré's music in this "experiment in creative celebration." The production was also done at St. Mark's Church, Portland on March 26.



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## NEWS OF CHAPTERS AND ORGAN GROUPS

Huntsville Chapter AGO, Ala., in cooperation with radio station WNDA-FM in Huntsville, regularly presents a one-hour program called "The Organ Loft." The programming reflects the best in church and temple music, both organ and choral, according to Guild ideals. Station owner-manager, Mr. Fred Wells, donates the time and all chapter members participate on some basis. — Martha Brannon

Central Arizona Chapter AGO held its second annual wedding music program at the Central United Presbyterian Church, Phoenix, on Feb. 13. Three sample weddings were presented with music performed by David N. Johnson, Helen Donaldson, and Richard Probst, and which included works by Dr. Johnson and Mr. Probst. Fashions were provided by Diamond's Department Store, flowers by Millie's, and the reception by Parties Unlimited. Dr. Chilton McPheeters of the host church gave short talks on the history of various wedding traditions. The successful program attracted about 500 persons to the event.

On Feb. 27 and 28 the Phoenix area churches joined in a youth choir festival and workshop sponsored by the Chapter. The theme of the festival was "The Life of Christ;" Helen Kemp was festival conductor of some 450 children. — Marjorie Haas

Pasadena Chapter AGO, Calif. — The great god Pedagogy showed his lighter side to a host of enthusiastic members overflowing the choirloft of Alhambra's First Baptist Church, Jan. 10, when guest organist Owen Wilson Bradley held forth on "The Art of Accompaniment" in hymns, anthems, and service music, with a little "sing along" on Faure's Requiem and Handel's Messiah for good measure.

East (after dinner speaker-pianist-Yamaha Music Scheme advocate Ralph Pierce talking on "Building the Future Concertgoer") met West (organ recitalist-teacher-scotsman Alexander Anderson playing the 1962 Schlicker) at All Saints Church, Pasadena, Feb. 14, and love was in the air. How could it have been otherwise, with Eros ascendant, and it being Valentine's Day? — Richard W. Slater

Redwood Empire Chapter AGO, Calif. — Keith Thompson, the youngest member of the Chapter and a sophomore at Walla Walla, Washington, College, played a program for the December holiday meeting which included works by Bach, Buxtehude, Dupré, d'Aquin, Purvis and Messiaen. — E. Helen Pendleton

Riverside-San Bernardino Chapter AGO, Calif. presented its annual organ and instruments program at First United Methodist Church, Riverside, on Jan. 9. Works by Handel, Zigareti, Zabel, Rachmaninoff, Mendelssohn, Dale Wood, Elgar, and Pinkham were performed by oboist Ted Perkins, organist Dorothy Hester, sopranos Alice Wymer and Helen Walker, organist Linda Niederkorn, the Calvary Handbell Choir, violinist Alfred Walters, organist Donald Vaughn, flutist Peggy Bell, organist Kimo Smith, and the Loma Linda University Chamber Singers conducted by Bjorn Keyn. The offering of \$100 was added to the Chapter's scholarship fund. — Dorothy Hester

Hartford Chapter AGO, Conn. — The mid-winter annual dinner meeting was held at the First Church of Christ, West Hartford on Jan. 31. Gordon Stearns presented a program on junior choir repertoire, and used anthems and organ music were sold along with an auction of an organ pipe, finger cymbals, and an unusual horn. On March 4 Madeline Marshall presented an all-day workshop on the merits of diction at the Asylum Hill Congregational Church. — Gail Pedersen

District of Columbia Chapter AGO — "Memoirs of Joseph Bonnet" were presented by Dr. Conrad Bernier of Catholic University at St. Dominic's Church, Washington, D.C. Mr. Eugene Stewart of St. Matthew's Cathedral followed with a short program of works by Bonnet and Franck on the 1887 Roosevelt organ of 41 ranks. — G. Dale Cornor

Mason City Chapter AGO, Iowa, met at the First Congregational Church for its March meeting. The theme of the program was "Church Music from North of the Border." Organists Marie Von Kaenel, Mrs. Wallace Allen, and Mrs. Robert Spiegel performed works by Willan, Bales, Bissell, Graham George, and Kenneth Meek. — Mrs. Harold S. Peterson

Chicago Chapter AGO, Ill., presented a dean's recital at Moody Bible Institute on Feb. 14. Gladys Christensen, Vernon Studt, Lillian Robinson, and Robert Lodine played works by Bach, Franck, Vierne, Langlais, and Sowerby.

Springfield Chapter AGO, Ill., presented Wendell Kennedy in concert at the Central Baptist Church on Feb. 13. The capacity audience listened to a recital illustrating the tone colors of the organ. Mr. Kennedy's recital was in keeping with the Chapter's emphasis this year on member participation. — Evelyn L. Vaughan

Forty Wayne Chapter AGO, Ind., presented a lecture-recital entitled "How Styles Have Changed!" or "The Great Step Backwards!" This survey of 19th century programmatic organ music proved to be light, highly entertaining and informative.

An enlightening harpsichord workshop was conducted March 14 at St. Jude's Roman Catholic Church, hosted by Edward Throm. On display were harpsichords built by local talent. The program also consisted of slides of harpsichords, both ancient and modern. An opportunity to play the instruments was given the members. — Mary Anne Arden

St. Joseph Valley Chapter AGO, Ind. — The history and development of the pipe organ was presented in a demonstration using slides and recordings of European instruments at the January meeting of the St. Joseph Valley Chapter. Thomas Wegener, organist and choirmaster at Trinity Lutheran Church, Elkhart, was host. His European research on the subject was the basis of the demonstration. — Jane Flora

Kansas City Chapter AGO, Kansas — St. Michael's and All Angels Episcopal Church was the host for January's dinner and program for members and clergymen. Fr. Benjamin Harrison of St. Michael's Church presented his new "Mass." The Auditorium Chorale of the RLDS Church under the direction of Allan Hurst presented a choral recital including works by Shaw, Brahms, Hanson, Faure, Schubert and Garlick.

Cherry Rhodes, guest artist at the February meeting, played works by Tournemire, Bach, Liszt, Scarlatti, and Guillon. — Lorretta Teter

Baton Rouge Chapter AGO, La. — Gary Scott and Dan Talbot were presented in recital by the Chapter on Feb. 21 at the First Baptist Church. Works by Bach, Messiaen, Vierne, Preston, and Brahms were included on the program.

Boston Chapter AGO, Mass. — Considering winter New England weather, February and March events were well attended. A Washington's Birthday meeting at University Lutheran Church, Cambridge featured an illustrated lecture by Dr. George Becker of New Haven, Conn., on the organs of North Germany. This was followed by short recitals by David Beyer and James Schultz on the new Noack organ.

Boston U. was the site March 6 for a lecture-demonstration pertaining to the amateur choir singer and director. Olga Averino of the Longy School music faculty dispensed a wealth of information and insight. — Margaret Krewson

Montgomery County Chapter AGO, Md. — Sacred music composer, Russell Woollen permitted us to see through the eyes of the composer, to see how and why his music is created. He shared some of his life as well as some of his music at the Feb. 21 meeting at First United Methodist Church, Hyattsville.

In lieu of the March meeting, the Chapter attended the premiere of Olivier Messiaen's new work, "Méditation sur le Mystère de la Sainte Trinité" played by him at the Shrine of the Immaculate Conception, Washington, D.C. on March 20. — Thomas A. Bast

Bangor Chapter AGO, Maine — Mrs. Harriet Mehann hosted, programmed, and catered the Feb. 7 meeting. An interesting report on the life of Clarence Dickinson was given by Mrs. Mehann, who had done considerable research into his works and his contribution to our times. Works by Dickinson were available for examination and discussion.

A. Rogers was host for the March 6 meeting at the Columbia Street Baptist Church. A business meeting was held in which the death of Dr. Alfred Brinkler was noted in the records. Sister Florence Patenaude of the Northern Conservatory of Music presented a program on contemporary trends in church music with illustrations. — Allen C. Fernald and Richard J. Snare

Ann Arbor Chapter AGO, Mich., sponsored a "Festival Service of Vespers" on the first Sunday of Lent. A special mixed choir of singers from area churches was conducted by Mary Ellen Henkel and accompanied by harpsichordist Donald Renz and tympani, brass and organ. — Iris Murtaugh

## CHOIRMASTER CONFERENCE

JULY 3-7

JULY 10-14

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Southeastern Minnesota Chapter AGO — 23 members and guests attended the Jan. 31 meeting at Trinity Lutheran Church, Rochester. Choral selections of Sowerby, Gardner and Zimmermann were conducted by Gerald Near, Robert Scoggin and Merrill Davis, and works for electronic tape and organ were played by Mr. Davis.

A student recital was held at Redeemer Lutheran Church, Rochester on Feb. 27. Pupils of four chapter members performed.

The use of instruments in worship was the theme of the March 14 meeting at the First Presbyterian Church in Rochester, and Pierre Cochereau was presented in recital at Christ United Methodist Church, Rochester on April 20. — Mrs. P. L. Godtland

St. Louis Chapter AGO, Mo., held its March 20 meeting at the Episcopal Church of the Good Shepherd with a lecture-demonstration on electronic organ installations by Mr. Bert Sterbenx, who also served as host for the meeting. — Henry Glass Jr.

Metropolitan New Jersey Chapter AGO — Members were held spellbound on Jan. 10 when the Newark Boys Chorus under the direction of James McCarthy sang for the group at the Montgomery Presbyterian Church, Belleville. Mr. McCarthy also discussed the school, voice techniques, and various other items pertaining to the chorus. — Phyllis Van Nest

Rochester Chapter AGO, N.Y., met at St. Paul's Lutheran Church, Pittsford, N.Y. with Marilyn Stulken as host. Buffalo organist Thomas Foster presented a lecture-demonstration recital on new, unfamiliar, or obscure organ music for the church service by Near, Pinkham, Johnson, Proulx, Bisler, Telemann, Gehring, Charpentier, and C. arke. — Carol Doran

Central Hudson Valley Chapter AGO, N.Y. — In January the Chapter heard blind organist Charles Brand in recital at Immanuel Lutheran Church, Kingston. The program included works by Bach, Mendelssohn and Franck. The February meeting was a choir rehearsal with emphasis on anthems, and hymn interpretations and presentation to the congregation, including folk hymns. The program was directed by Virginia Hopkins with the assistance of Jack Davis and Connie Lacey. — Connie Lacey

Akron Chapter AGO, Ohio, met at Redeemer Lutheran Church, Cuyahoga Falls, on Feb. 7. Dr. Ron Gould, assisted by flutist Walter Mayhall, both of Youngstown U., presented a discussion and two performances of "Sonata da Chiesa" by Frank Martin. Two different flutes were used, one for each performance, to show contrasts in timbre with the organ. — Janet Lewis

Canton Chapter AGO, Ohio — The Feb. 28 meeting was held at the Church of the Saviour. A pre-dinner recital of works by Bach, Albinoni, Franck, and Messiaen was played by Peggy Grant. Following dinner the program "Ringing and Singing" featuring the White Chapel Ringers under the direction by W. Robert Morrison emphasized bell accompaniments for hymns and anthems. — David C. Bower

Cincinnati Chapter AGO, Ohio, presented the Georgia State University Choir under the direction of Donald Neuen in a program of works by Cousins, Berger, Beck, Britten, Verdi, Ramirez, and others on March 24 at the Cathedral of St. Peter-in-Chains. — Ruby Stephens

Dayton Chapter AGO, Ohio, presented Joyce Jones in recital on Feb. 6 at the Seventh-Day Adventist Church, Kettering. Her mastery was evidenced in works by Bach, Dupré, and Van Hulse. On Feb. 7 she gave a workshop for Dayton organists. — Virginia Robertson

Toledo Chapter AGO, Ohio — Leading us on a guided tour through European churches, Marguerite Thal presented a sampling of tracker organs for our Feb. 15 meeting. Helping her were John Fritz at the turntable and Grinnell Brothers sound equipment. We first heard the Nichoff organ in Lüneburg dating from 1551. Naturally our tour included Toledo, Spain and the Emperor's Cathedral organ. The bulk of our tour was then divided between North German and French organs, with a number of fine examples being heard — Susan Craig

Oklahoma City Chapter AGO, Okla., held a dinner meeting March 6 at United Wesley Methodist Church. Two Tulsa organists, Alta Bush Selvey and Betty Palmer Knott, were heard in recital on the new Tellers organ as part of the exchange program with Tulsa. Following the recital, Mr. Miller, area representative for Tellers Organ Co., gave an informal demonstration of the organ. — Elizabeth M. Banks

Lancaster Chapter AGO, Pa. — Reginald Lunt, organist and choirmaster of the First Presbyterian Church, was speaker at the February meeting. Mr. Lunt, who spent several recent months living and studying in France, spoke on the contemporary French musical scene. After student Roger Graybill played "Tiento" by Langlais and Franck's "Finale in B-flat," Mr. Lunt described in great detail his experiences in France, his impressions of Dupré, Marchal, and Duruflé, and the characteristics of the French organs he heard and played on. He concluded by playing tapes of these Frenchmen playing on French organs. — Rebecca S. Harrison

Pittsburgh Chapter AGO, Pa. — The Feb. 28 meeting was held at St. Paul's Cathedral, and consisted of a recital by David Craighead of the organ department at Eastman School of Music. A Young Organist's Recital by the first and second prize winners of last season's contest, Patricia McAuley and Margaret Evans, was held March 27 at the Third Presbyterian Church.

The April 21 meeting was held at Carnegie-Mellon University. Robert Noehren of Ann Arbor, Michigan, gave a lecture on organ design. Donald Wilkins was host. — Mary C. Hardy

Southeastern South Dakota Chapter AGO heard a lecture on "The music of the Lamentations" given by Sister M. Jane Klimisch on Feb. 20 at Mount Marty College, Yankton. Musical demonstrations were given by the Cantors of Sacred Heart Convent assisted by two students of Mount Marty, Irene Robba of Selby and Candyce Chrystal of Redfield. Both the Roman and Spanish plainchant settings of the Lamentations were sung preceded by melodic antecedents found in Nestorian, Yemenite, and Jewish cantillation melodies. Renaissance examples included Responsories for Holy Week by Ingegneri, Palestrina, and Martini. An excerpt of a Charpentier setting illustrated the French Baroque style and parts of the Stravinsky "Threni" were also heard. The Cantors, directed by Sister Jane Klimisch, were the following: Sisters Andree Mechtenberg, Doris Oberembt, Jeanette Klimisch, Kevin Irwin, Mary Carole Curran, Aidan Bourke, Christine Luke, and Rosaleen Dickes.

Nashville Chapter AGO, Tenn., have held the following programs: a dedicatory recital series on the new Austin organ at McKendree United Methodist Church by Earl V. Copes, Roger Nyquist, and H. Myron Braun; a seminar on worship and music in changing times led by Alfred B. Haas, co-sponsored by Vanderbilt Divinity School; and a program on electronic and avant-garde musical forms using the Moog synthesizer under the direction of Tom Rhea. — Dottie Jo Sage

Waco Chapter AGO, Texas, met at Baylor University to have a sneak preview of Baylor's new 61-rank Rufatti organ. Dr. Joyce Jones, dean, presented Piero Rufatti, Allen Van Zoeren, and Roger Hardesty. Each gave a talk about the new organ and told about their job in its installation. Members were allowed to see "the works" up close and were given a detailed showing of the totally electronic console. At the February meeting a Rodgers touring organ was featured. — Roger Keys

Hopewell-Petersburg Chapter AGO, Va., presented Lawrence Robinson in recital at the Second Presbyterian Church, Petersburg. His program included works based on chorales by Willan, Franck, Karg-Elert, Brahms, Shackelford, Bach, and Mendelssohn. — Fred Clements

Roanoke Chapter AGO, Va., met March 14 at the Windsor Hills United Methodist Church. Miss Linda Mays, organist-choirmaster of Raleigh Court United Methodist Church, played a recital of works by DuMège, Haydn, Walcha, Langlais, Berlioz, and Mendelssohn on the comparatively new 27-rank Möller organ. — Jean S. Traylor

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# Organ Recitals

Larry Palmer, Dallas, TX — St. Catherine's Church, Frankfurt, West Germany Jan. 14: Concerto 1 in C, Pepping; Pastorale BWV 590, Prelude and Fugue in C BWV 547, Allein Gott in der Höh BWV 662, Bach; Sonatina op. 18/1, Partita on Nun komm der Heiden Heiland, Distler. Trinity Church, Bogenhausen, West Germany Jan. 18: same Pepping, Bach and Distler; A Tryptich of Fugues, Near. St. Martin's Church, Darmstadt, West Germany Jan. 16: same Bach, Distler, Near; Prelude and Fugue in B op. 7/1, Dupré.

Klaus Kratzstein, Houston, TX — St. Ambrose Church, Feb. 27: Prelude and Fugue in G minor, Von Gott will ich nicht lassen, Buxtehude; Christe du Lamm Gottes, O Mensch bewein, Passacaglia and Fugue in C minor, Bach; Prelude and Fugue in D minor, Mendelssohn; Fantaisie and Fugue in B-flat, Boely; Choral in A minor, Franck.

Linda Hall — senior recital, Tift College, Forsyth, GA March 1: Lobe den Herren, Walther; Allein Gott in der Höh, Wir glauben all, Bach; Concerto in B-flat op. 4/2, Handel; Sarabande and Rhythmic Trumpet from Baroque Suite, Bingham; Litanies, Alain.

Kathlyn Ulviden Moen, Minneapolis, MN — Lutheran Church of the Redeemer, Jerusalem, Israel March 2: Chaconne in G minor, L. Couperin; Toccata per l'Elevatione, Frescobaldi; Offertoire (Mass for Convents), F. Couperin; Recit de tierce en taille, de Grigny; Prelude, Fugue and Chaconne, Buxtehude; Ich ruf zu dir, Herr Christ der ein'ge Gottes Sohn, O Mensch bewein, Herzlich tut mich verlangen, Christ unser Herr zum Jordan kam, Kommt du nun, Erbarm dich mein, Wir glauben all, Prelude and Fugue in D, Bach; Deuxième Fantaisie, Alain; Rhythymedre, Vaughan Williams; Sarabande, Near.

Elizabeth Sollenberger, Hartford, CT — First Presbyterian, Hartford March 2: Toccata, Ginastera; Schmücke dich, Bach; Cornet Voluntary in D, Stanley; A Triptych of Fugues, Near.

B. Thomas Vise, Little Rock, AR — Christ Episcopal, Little Rock March 3: Prelude and Fugue in E, Buxtehude; Lord Jesus Christ be present now, Telemann; 2 settings All glory be to God on high, Walther and Telemann; Cantabile op. 37/1, Jongen; Scherzo, Litzke; The World Awaiting the Savior from Symphonie-Passion, Dupré.

Calvin Hampton, New York, NY — Herrick Mem. Chapel, Occidental College, Los Angeles, CA March 4: Peer Gynt Suite op. 46/1, Grieg; Von Gott will ich nicht lassen, Nun komm der Heiden Heiland, Bach; Prelude and Fugue in D, Toccata and Fugue in F, Buxtehude; Suite op. 5, Durufé; Do You Want to Know?, Hampton.

Wallace Seely, Seattle, WA — First Presbyterian, Everett, WA March 5: Toccata in E minor, Pachelbel; We pray now to the Holy Spirit, Buxtehude; Christ lay in the bonds of death, Telemann; Come Savior of the gentiles, Jesu joy of Man's desiring, Now thank we all our God (Cantata 79), Bach; Choral in A minor, Franck; Chant de May, Jongen; Processional, Shaw; Berceuse, Viennet; Rondo Française, Boellmann; Agnus Dei, Bingham; Toccata from Symphony 5, Widor.

James W. Good, Louisville, KY — First Lutheran, Louisville March 5: Voluntary in D minor, Stanley; Partita on Was Gott tut, Pachelbel; Allein Gott in der Höh BWV 664, Valet will ich dir geben BWV 735, Prelude and Fugue in D BWV 532, Bach; Prelude, Fugue and Variation, Franck; Processional, Mathias; God of the Expanding Universe, Felciano; Prelude and Fugue in D op. 59/5, Reger; Finale from Symphony 1, Vierne.

Jonathan A. Wright — student recital, pupil of Theodore Teitzel, Lower Columbia College, Longview, WA March 5: Trumpet Tune and Air, Purcell; Flute Solo, Arne; Concerto in A minor, Vivaldi-Bach; Wachet auf, Herzlich tut mich verlangen, Fugue in G minor, Bach; Variations on America; Ives; Mit Fried und Freud, Walcha; Choral in A minor, Franck.

Cherry Rhodes, New York, NY — Trinity United Church, Springfield, MA March 5: Office 35 from L'Orgue Mistique, Tournemire; All Glory be to God on high, Bach; Prelude and Fugue on BACH, Liszt; Livre d'Orgue, du Mage; Saga 4 Leonardo, Saga 6 Icarus, Guillou.

Chamin H. Walker — All Saints Church, Winter Park, FL March 5: Voluntary in F, Stanley; Chaconne in D minor, Pachelbel; Vater unser, Wer nur den lieben Gott, Toccata in E, Bach; Fantasia, Joachim; Prelude on Drop Drop Slow Tears, Perichetti; Choral in A minor, Franck.

Richard W. Slater, Glendale, CA — First Presbyterian, San Fernando, CA March 5: Toccata and Fugue in D minor, Bach; Partita on Herzlich tut mich verlangen, Pachelbel; Eleveazione and Offertorio, Zipoli; Andante K 616, Mozart; Sketch in D-flat op. 58/4, Schumann; Choral in A minor, Franck.

David Crawford Stills, Atlanta, GA — Riverside Church, New York City March 5: Fantasia and Fugue on BACH, Liszt; O man bemoan thy great sin, Bach; Prelude on Were you there, Stills; Voluntary 6, Stanley; Sonata 1, C.P.E. Bach; Antiphon 3, Dupré; 3 Liturgical Sketches, Oldroyd; Prelude on Deus Tuorum Militum, Sowerby.

Arthur Vidrich, Pittsburgh, PA — St. John Lutheran, Bloomsburg, PA March 5: Prelude and Fugue in C, Toccata, Adagio and Fugue in C, Bach; Arioso, Jenkins; Sonata on the First Tone, Lidon; Sonata 2, Mendelssohn; 2 settings Herzlich tut mich verlangen, Brahms.

Lee Jessup, San Francisco, CA — RLDS Aud., Oakland, CA March 5: Toccata op. 59, Reger; Fairest Lord Jesus, Schroeder; Prelude and Fugue in D BWV 532, Bach; Cortege and Litanie, Dupré; Intermezzo from Symphonie 3, Vierne; Tumult in the Praetorium, Maleingreau; In Paradisum, Lesur; Final, Franck.

Virginia Lee Holland — student of Walter A. Eichinger, graduate recital, U. of Washington, Seattle March 6: Prelude and Fugue in E-flat BWV 552, Jesus Christus unser Heiland BWV 688, Kyrie BWV 671, Bach; Partita on Wie schön leuchtet, Pepping; Sonata of Joy for Organ op. 19, Michael E. Young.

Kathleen Cunningham — student of Gilbert Mead, senior recital, Moody Bible Institute, Chicago, IL March 8: Noel grand jeu et duo, d'Aquin; Prelude in E-flat, Bach; Con moto maestoso from Sonata 3, Mendelssohn; Prelude on Crimond, Rowley; Litanies, Alain.

Marilou DeWall Kratzstein, Houston, TX — Rice University, Houston March 8: Noël Suisse, d'Aquin; Andante in F, Mozart; Prelude and Fugue in D, Bach; Choral in A minor, Franck; Scherzo from Symphony 2, Vierne; Suite Gothique, Boellmann.

John Upham, New York, NY — St. Paul's Chapel-Trinity Parish, New York City March 8: Kyrie Gott heiliger Geist, Dies sind die heiligen zehn Gebot, Wir glauben all, Christ unser Herr zum Jordan kam, Fugue in E-flat, all from Clavierübung III by Bach.

Dianne Kyrz, Hartford, CT — First Presbyterian, Hartford March 9: Prelude and Fugue in F-sharp minor, Buxtehude; Prelude and Fugue in C, Bach; Final from Symphony 2, Vierne.

John Obetz, Independence, MO — Westminster College, New Wilmington, PA March 10: Litanies, Alain; Herzlich tut mich erfreuen, Mein Jesu der du mich, Brahms; Brother James' Air, Wright; Choral in E, Franck; Prelude and Fugue in E-flat, Bach; Litany, God of the Expanding Universe, Felciano; Passacaglia quasi Toccata on BACH, Sokola.

James Chidester, Buffalo, NY — St. Paul's Cathedral, Buffalo March 10: 3 settings O Sacred Head, Bach, Brahms and Ahrens; Oh holy Jesus how hast Thou offended, Walcha; Stations 3 and 12 from Stations of the Cross, Dupré; Tumult in the Praetorium, Maleingreau.

Craig Chotard, Little Rock, AR — Christ Episcopal, Little Rock March 10: Trumpet Minuet, Hollins; Variations on Est-ce Mars, Sweelinck; Cantabile, Franck; Prelude and Fugue in F minor BWV 534, Bach; Herzliebster Jesu, Walcha; Passion op. 145/4, Reger.

Norman G. Johnson, Louisville, KY — St. Matthew's Church, Louisville March 12: Prelude, Fugue and Variation, Franck; Chromatic Fugue, Pachelbel; Ah wither may I fly, Toccata and Fugue in D minor, Bach; by Symbolic Dance company (Pachelbel and Prelude, Fugue and Chaconne, Buxtehude; Meditation, Langlais; The Lord's Supper, Weinberger; Fantasy on Christ the Lord has Risen for organ and brass, Peeters. Assisted by Symbolic Dance company (Pachelbel and Weinberger), and brass ensemble.

Garry John Savoie, Lafayette, LA — Our Lady of Perpetual Help Church, New Iberia, LA March 12: Holy God we praise Thy name, Reger, Prelude, Fugue and Ciacona in C, Buxtehude; Prelude and Voluntary in D, Boyce; Concerto for Flute and Organ, 3rd movement, Pergolesi; Fanfare, Lemmens; Sleepers wake, Bach; Choral Orne, Langlais; Ave Maria, Bossi; Ave Maria, Bach-Gounod; Allegro from Symphony 6, Widor. Assisted by Mrs. Gerald Guilbeau, flutist and Fr. Groth, soloist.

Allan Slovenkay, Bradford, PA — First Methodist, Kane, PA March 12: Toccata in E minor, Pachelbel; My inmost heart now yearneth, Kellner; Prelude and Fugue in G minor, Buxtehude; A Tune for the Flutes, Stanley; A Trumpet Tune, Greene; Partita on Jesus priceless treasure, Walther; Introduction and Toccata, Walund; Processional, Mathias; Monument to a Dead Child, Vierne; Gargoyles-Toccata Grotesque, Edmundson.

Harry Huber, Salina, KS — United Methodist Church, Colby, KS March 12: Concerto 2 in B-flat, Handel; Trumpet Dialogue, Clérambault; Toccata and Fugue in D minor, O Mensch bewein, Bach; Choral in A minor, Franck; Alleluyas, Preston; Priere du Christ, Joie et clarté des Corps Glorieux, Messiaen; Pastorale, Rabey; Chorale No. 1, Andriessen.

Robert Rayfield Bloomington, IN — First Presbyterian Church, Deerfield, IL March 12: Song of Joy, Song of Peace, Langlais; Suite on the 2nd Tone, Clérambault; Prelude and Fugue in E-flat, Bach; Symphony in G, Fast and Sinister, Sowerby; The Nativity, Langlais; Scherzo from Symphony 4, Widor, Finale, Franck.

Marianne Webb, Carbondale, IL — Tabernacle Presbyterian, Indianapolis, IN March 12: Concerto on Es sungen drei Engel, Micheelsen; Flute Solo, Arne, Prelude and Fugue in D BWV 532, Bach; Sonata 1, Mendelssohn; Impromptu, Vierne; Prelude and Fugue in B, Dupré.

Jacqueline Howie Griffin, Greenville, SC — Westminster Presbyterian, Greenville, SC March 12: Dorian Prelude on Dies Irae, Simonds; Prelude and Fugue in B minor, Bach; Sketch in C minor, Fugue 1 on BACH, Schumann; Fantaisie in A, Franck.

Bruce B. Stevens, Champaign, IL — First United Methodist, Champaign March 12: 6 pieces from Mass for the Convents, Couperin; Prelude and Fugue in B minor BWV 544, Bach; Allegro cantabile from Symphony 5, Widor; Prelude and Fugue on BACH, Liszt.

Harry Kelton, Cambridge, MA — First Parish Church, Lexington, MA March 12: Dialogue in C, Marchand; Pastorale in F, Bach; Sonata 2, Hindemith; Pastorale in E, Franck; Sonata 1 in F minor, Mendelssohn.

Helmuth Rilling, Stuttgart, West Germany National Conservatory of Music, Mexico City, Mexico March 13: Prelude, Fugue and Chaconne in C, Buxtehude; Variations on Mein junges Leben hat ein End, Sweelinck; Tiento en la Correa de Arauxo; Batalla Imperial, Cabanilles; Passacaglia and Fugue in C minor, Five chorales from the Orgelbüchlein, Prelude and Fugue in D, Bach.

Theodore W. Ripper, Decatur, IL — First Presbyterian, Danville, IL March 14: 4 pieces from op. 18/1, Distler; Prelude, Fugue and Chaconne in C, Buxtehude; Partita on Ah, holy Jesus, Rohlig; Voluntary in D, Stanley; Prelude for the Passion of the Lord, Guinaldo; Variations on Unter der Linden, Sweelinck; Prelude and Fugue in C BWV 547, Bach.

Charles S. Brown, Denton, TX — Dauphin Way United Methodist, Mobile, AL March 14: Prelude and Fugue in D minor BWV 539, Bach; Fantasy-The leaves on the trees spoke, Finney; Suite for a mechanical organ, Beethoven; Introsito, Aria ed Alleluja op. 47, Klebe; Fantasy in C, Choral in A minor, Franck; Noel en duo, d'Aquin.

Donna Nagey Robertson, Mars Hill, NC — Southern Baptist Theological Seminary, Louisville, KY March 14: Prelude and Fugue in E minor, Bruhns; Pour le Tombeau de Colbert, Guillou; Prelude and Fugue in B minor, Bach; Volumina, Ligeti; Verset pour la fete de la dedicace, Messiaen; Final in B-flat, Franck.

Kevin Walters, Wappingers Falls, NY — St. Bartholomew's Church, New York City March 14: Voluntary in G minor, Greene; Psalm Prelude, Howells; Air with Variations, Sowerby; Passacaglia and Fugue in G minor, Bach.

Patricia Bird, New York NY — St. Paul's Chapel, Columbia U., New York City March 14: Prelude from Suite op. 5, Durufé; Scherzetto, Vierne; La Nativité, Langlais; Le Cou Cou, d'Aquin; Improvisation on Victimae Paschali, Tournemire.

David Enos, Princeton, NJ — St. Paul's Cathedral, Syracuse, NY March 14: La Vierge et l'Enfant, Les Bergers, Les Enfants de Dieu, Les Mages from La Nativité, Apparition de l'Eglise Eternelle, Messiaen.

Walter A. Eichinger, Seattle WA — Plymouth Congregational, Seattle March 15: Suite du second ton, Guilain; Choral from Symphonie Romane, Widor; Orgelpsalms, Schroeder; 2 settings Herzliebster Jesu, Brahms and Gebhardi; Gott der Vater wohn uns bei, Bornefeld.

David J. Hurd Jr., New York, NY — St. Paul's Chapel-Trinity Parish, New York City March 15: Prelude and Fugue in A minor, 2 settings Aus tiefer Not, Bach; 2 settings Herzlich tut mich verlangen, Prelude and Fugue in A minor, Brahms.

Noretta Voth — student of Lillian Robinson, senior recital, Moody Bible Institute, Chicago, IL March 16: Echo Fantasia, Sweelinck; O Sacred Head, Buxtehude; Concerto in A minor, Vivaldi-Bach; Fugue in A-flat minor, Brahms; Prelude in A minor, David; Cantabile, Franck; Adagio and Finale from Symphony 2, Widor.

David Fuller — St. Paul's Cathedral, Buffalo, NY March 17: Symphonie Romane, Widor; Motet, Praebe virgo benignas aures, Leonardo Leo. Assisted by Jane Bane, soprano.

Kathy Zurawel, Forestville, CT — First Presbyterian, Hartford CT March 16: Trumpet in Dialogue, Clérambault; Sonata 1, movement 2, Hindemith; O Thou of God the Father, Christ lay in bonds of death, Sonata 3, Prelude in C, Bach; Revelations, movements 1 and 2, Pinkham.

Marian Ruhl, Cambridge, MA — Memorial Church, Harvard U., Cambridge March 17, all-Bach: Komm heiliger Geist BWV 651, An Wasserflüssen Babylon BWV 653, Herr Jesu Christ dich zu uns wend BWV 655, O Lamm Gottes unschuldig BWV 656, Von Gott will ich nicht lassen BWV 658, Nun komm der Heiden Heiland BWV 659, Allein Gott in der Höh BWV 663, Jesus Christus unser Heiland BWV 665, Vor deinen Thron BWV 668, Prelude and Fugue in B minor BWV 544.

Rayner Brown, Los Angeles, CA — Biola College, La Mirada, CA March 17: Sonata 1964, Grunewald; Memento Mori 1954, Bornefeld; Fantasia quasi Sonata 1972, Johns; Variations for trumpet, trombone and organ, Keith Weathers; Sonatina No. 28, Rayner Brown. Assisted by William Lock, baritone (Bornefeld), Keith Weathers, trumpet, and David Dickinson, trombone.

Victoria Mathis Simmons, Hot Springs, AR — Christ Episcopal, Little Rock, AR March 17: Prelude and Fugue in E minor, Bruhns; O Traurigkeit, Brahms; Variations on Veni Creator, Durufé; Herzliebster Jesu, Pepping; Alleluia of the holy soul, Prayer of Christ ascending, Messiaen.

William Dan Hardin, Clyde, NC — Mars Hill College, Mars Hill, NC March 17: Suite du premier ton, Clérambault; Prelude and Fugue in D BWV 532, Bach; Fantasy in F minor K 608, Mozart; Scherzo from Symphony 2, Vierne; Dieu parmi nous, Messiaen.

David McVey — RLDS Auditorium, Independence, MO March 18: Chaconne in E minor, Come now Redeemer of our race, Toccata and Fugue in F, Buxtehude; Prelude and Fugue in C BWV 547, Bach; Behold a rose is blooming, My Jesus calls me, Brahms; The Burning Bush, Berlinski; The Celestial Banquet, Messiaen; Fantasy 2, Alain; Toccata, Sowerby.

Lloyd Davis, Barrington, IL — Salem United Methodist, Barrington March 19: Partita on When on the cross the Saviour hung, Scheidt; 2 settings O sinner come thy sin to mourn, Bach and Walcha; 2 settings O Lamb of God most holy, Bach and Pachelbel; 3 settings Out of the depths I cry, Busch, Scheidt and Peeters; 2 settings O sacred head, Kellner and Brahms; Fantasia in G, Bach; Choral in B minor, Franck. Assisted by the Chancel Choir.

W. Arnold Lynch, Wichita, KS — St. Paul's A.M.E. Church, Wichita March 19: Concert Overture in C, Hollins; Sleepers Wake, Come now Jesus to earth, Bach; Concerto-The Cuckoo and the Nightingale, Handel; Spiritual, Purvis; Fantasy on Nettleton, Young; Offertoire, DuBois; Toccata from Symphony 5, Widor.

Squire Haskin, Buffalo, NY — First Presbyterian, Buffalo March 19: Prelude and Fugue in D BWV 532, Bach; 3 pieces from Mass for the Convents, Couperin; Majesty of Christ praying, Serene Alleluia, Outbursts of joy, Prayer from Christ ascending, Messiaen; Scherzo op. 2, Durufé; Ave Maris Stella 3, Dupré; Westminster Carillon, Vierne.

Doris M. Williams, Pittsburg KS — United Presbyterian Church, Pittsburg March 19: From God I ne'er will turn me, Buxtehude; How brightly shines the morning star, Pachelbel; Sleepers wake, Come you now Jesus from Heaven, Trio Sonata 3, Bach; Crucifixion, Dupré; My heart is filled with longing, Brahms; Choral in E, Franck.

Ames Anderson, New Ulm, MN — Dr. Martin Luther College, New Ulm March 19: Concerto in D minor, Vivaldi; Trio Sonata in D, Telemann; Ach Herr mich armen Sünder, Buxtehude; Prelude and Fugue in A minor, Bach; Chants d'Oiseaux, Messiaen; Grand Pièce Symphonique, Franck.

Joyce Brooks Auchinloss — Grace Church, Millbrook, NY March 19: Prelude, Fugue and Chaconne in C, Buxtehude; Von Gott will ich nicht lassen, Hesseberg; Prelude and Fugue in A BWV 536, Toccata and Fugue in D BWV 538, Bach; Suite du premier ton, Clérambault.

A. Elbert Adams, Greenwood, SC — Westminster Presbyterian, Greenville, SC March 19: Suite, Near; Promenade, Air and Toccata, Haines; Choral in A minor, Franck; O Lamb of God all holy, Lamb of God our Savior, See the Lord of life and light, Toccata, Adagio and Fugue in C, Bach.

Donald S. Baber, Detroit, MI — Church of the Assumption of the Blessed Virgin Mary, Detroit March 19: Meditations on the Seven Last Words of Christ, John Huston. Parish choir assisted with motets.

Sharon Smith — senior recital, Tift College, Forsyth, GA March 22: 3 settings Wachet auf, Walther, Bach and Karg-Elert; Allegro non troppo from Zweite Sonate, Schroeder; Scherzo from Symphony 2, Vierne; Prelude and Fugue in F-sharp minor, Buxtehude.



Edmund Shay, Beloit, WI — Beloit College March 21, all-Bach: Passacaglia and Fugue in C BWV 582, Trio Sonata in E minor BWV 528, Toccata and Fugue in F BWV 540, Contrapuncti 1, 2, 3 and 4 from Art of the Fugue BWV 1080, Von Gott will ich nicht lassen BWV 658, Kommst du nun BWV 650, Prelude and Fugue in D BWV 532.

Bradley Hull, New York, NY — St. Bartholomew's Church, New York City March 21: Cortège et Litanie, Dupré; Jongen; Passacaglia from Symphony in G, Sowerby.

Elisabeth Hamp, Danville, IL — First Presbyterian, Danville March 19: Meditations on the Seven Last Words of Christ, Huston; O Lamb of God pure and holy, Bach.

Richard Allen Crafts, Hartford, CT — First Presbyterian, Hartford March 23: Prelude and Fugue in E minor (Cathedral), Wenn wir in höchsten Nöthen sein, In dir ist Freude, Bach; O wie selig seid ihr doch, Herzlich thut mich verlangen, Brahms; Two Preludes, Diemante.

Elizabeth M. Paul — student of Lillian Robinson, senior recital, Moody Bible Institute, Chicago, IL March 23: Concerto 3 in G, Soler; Toccata in F, Bach; Finale from Symphony 3, Viernie.

Norman L. Selby, Cincinnati, OH — Mars Hill College, Mars Hill, NC March 24: Partite sopra la follia, Frescobaldi; Ich ruf zu dir, Von Himmel hoch, Ein feste Burg, Walchla; Partita on Nun komm der Heiden Heiland, Distler; Prelude and Fugue in G, Bruhns; Trio in G BWV 1027a, Wir glauben all BWV 740, Wo soll ich fliehen hin BWV 694, Fugue in E-flat BWV 552, Bach; Basse de Cromorne from Premiere Suite, Dandrieu; Vexilla regis procedunt a 5, Bermudo; Prelude au Kyrie from Hommage à Frescobaldi, Thema et Variations, Langlais; Prelude op.7/1, Dupré.

Fred B. Binckes — doctoral recital, student of Kirby Koriath, Ball State U., Muncie, IN March 24: Litanies, Alain; Preludes in E minor (greater and lesser), Bruhns; Concerto in A minor BWV 593, Vivaldi-Bach; Wie soll ich dich empfangen, Gelobet seist du Jesu Christ, Pepping; Chromatic Study on BACH, Piston; Symphony 1, Viernie.

Virginia Strohmeier, Little Rock, AR — Christ Episcopal, Little Rock March 24: Toccata in E minor, Pachelbel; Christ lay in death's grasp, Have mercy upon me O Lord, Prelude in G minor (The Great), Bach; Trumpet in Dialogue, Clérabault; O World I now must leave thee, Brahms; Berceuse, Viernie.

Robert Anderson, Dallas, TX — First Congregational, Los Angeles, CA March 24: Symphony 2, Viernie; Vater unser, Böhm; Trio in G BWV 1027a, Fantasia and Fugue in G minor BWV 542, Bach; Introduction, Variations and Fugue op. 73, Reger.

Jennie Tynes — junior recital, student of W. David Lynch, Meredith College, Raleigh, NC March 24: Prelude and Fugue in G minor BWV 535, Bach; Cantabile, Franck; Fantasia (Hommage à Frescobaldi), Langlais; Toccata from Symphony 5, Widor.

John Becker — St. Paul's Cathedral, Buffalo, NY March 24: Fantasia and Fugue in G minor BWV 542, Bach; Kleine Praeludien und Intermezzi, Schroeder.

James Melby — Grace Lutheran, Albert Lea, MN March 26: Pièce Héroïque, Franck; Five Chorale Preludes, Walther; Two Songs, Melby; Prelude for Organ and Tape, Richard Stewart; Prelude and Fugue in E-flat BWV 552, Bach; Theme and Variations, Langlais; Introduction and Fugue from Sonata on the 94th Psalm, Reubke. Assisted by Albert Sandness, tenor and Lori Abben, guitar.

Henry von Hasseln, Anderson, SC — Westminster Presbyterian, Greenville, SC March 26: Processional, Mathis; O blessed Jesus, My heart is filled with longing, Brahms; He who will suffer God to guide him, Fugue in E-flat, Bach; Flute Solo, Arne; Preludes and Intermezzi op. 9, Schroeder; Death and Resurrection, Langlais; Scherzetto, Viernie.

Walter Strojny, Jr., Chicago, IL — St. John's Reformed Episcopal, Chicago March 26: Allegro from Symphony 2, Viernie; Pavane, Elmore; Paean of Easter, Mueller; Baroque Suite, Young; Prelude and Fugue in E minor, Bach; Variation on a theme by William Billings, Powell; Peer Gynt Suite 1, Grieg; Choral in A minor, Franck.

Wallace M. Coursen Jr., Bloomfield, NJ — Christ Episcopal, Bloomfield and Glen Ridge, NJ March 26: Prelude and Fugue in B minor, Wo soll ich fliehen hin, O Lamm Gottes unschuldig, Bach; Cortège et Litanie, Dupré; O Traurigkeit, Kleine Intradn, Schroeder; Choral in B minor, Franck.

Floyd Gulick, Boston, MA — St. Michael's Church, New York City March 26: Fantasia Chromatica, Mein junges Leben hat ein End, Sweelinck; Toccata and Fugue in F BWV 540, Bach; Etudes for Organ 1 and 4, Lukas Foss; Choral in A minor, Franck.

Wesley L. James, Scranton, PA — Trinity Congregational, Scranton March 26: Prelude in D, Rejoice now Christian souls, Bach; Pastorale, Milhaud; Finale from Sonata 1, Mendelssohn.

Constance Jeanette Burlison — senior recital, student of W. David Lynch, Meredith College, Raleigh, NC March 26: Dialogue sur les grands jeux, de Grigny; Prelude and Fugue in A minor BWV 543, Bach; Choral in B minor, Franck; Litanies, Alain.

Jordis Larson, Spokane, WA — Cathedral of St. John the Evangelist, Spokane March 26: Gaudeamus, Campbell; Passacaglia and Fugue in C minor, Bach; Dialogue, Wyton; Liebster Jesu, Purvis; Transports de joie, Messiaen.

Malcolm Williamson, London, England — First Presbyterian, Fort Wayne, IN March 28: Prelude and Fugue in C minor, Mein Jesu der du mich, Brahms; Peace Pieces, Books 1 and 2, Vision of the Christ-Phoenix, Williamson.

Faye Jacobs — junior recital, student of W. David Lynch, Meredith College, Raleigh, NC March 28: Offertoire from Mass for Convents, Couperin; Prelude and Fugue in A minor BWV 543, Bach; Suite Medievale, Langlais.

James Moeser, Lawrence, KS — Southern Illinois U., Carbondale, IL March 29: Prelude and Fugue in G BWV 541, Prelude and Fugue in C BWV 547, Bach; Offertoire, Cromorne en taille, Dialogue sur les grands jeux from Parish Mass, Couperin; Postlude pour l'office de Complies, Deux danses à Agni Yavishita, Lamento, Deuxième fantaisie, Litanies, Alain; Andante sostenuto from Symphonie Gothique, Widor; Pièce Heroïque, Franck.

Winston Stephens Jr. — St. Paul's Chapel-Trinity Parish, New York City March 29: Recercar from Fiori Musicali, Frescobaldi; Sonata 1 in E-flat BWV 525, Bach; Prelude on Victimae paschali laudes, T. C. David; Toccata in D minor op.59/5, Fugue in D op.59/6, Reger.

James R. Metzler, Hartford, CT — First Presbyterian, Hartford March 30: Offertoire sur les grands jeux, Couperin; Allegro from Sonata 1, Have mercy O God, Bach; Introduction and Passacaglia in D minor op. 56, Reger.

William K. Miller, Durham, NC — Duke University Chapel April 2: Toccata prima, Toccata settima (Bk. II), Frescobaldi; Wo soll ich fliehen BWV 646, Wachtet auf BWV 645, Concerto 1 in G BWV 592, Bach; Sonata 3 in A, Mendelssohn; Carnival, Crandell; Méditation, Langlais; Trois danses liturgiques, Nelhybel.

Michael Rudd, Sioux Falls, SD — First Presbyterian, Sioux Falls April 9: Dialogue, Clérabault; Benedictus, Couperin; Canzona on the Fourth Tone, Frescobaldi; O Mensch bewein, Passacaglia and Fugue in C minor, Bach; Toccata on C-sharp, Hall; Prelude on Bishopthorpe, Prelude on St. Columba, Willan; Choral in B minor, Franck; Benedictus, Reger; Prelude and Fugue on BACH, Liszt.

Dan S. Locklair, New York, NY — St. Paul's Chapel, Trinity Parish, New York City April 9: Concerto in B minor, Walthoe; Sonata 3, Mendelssohn; Nova, Roberts; Finale from Symphony 1, Viernie; O Lamm Gottes unschuldig BWV 656, Bach.

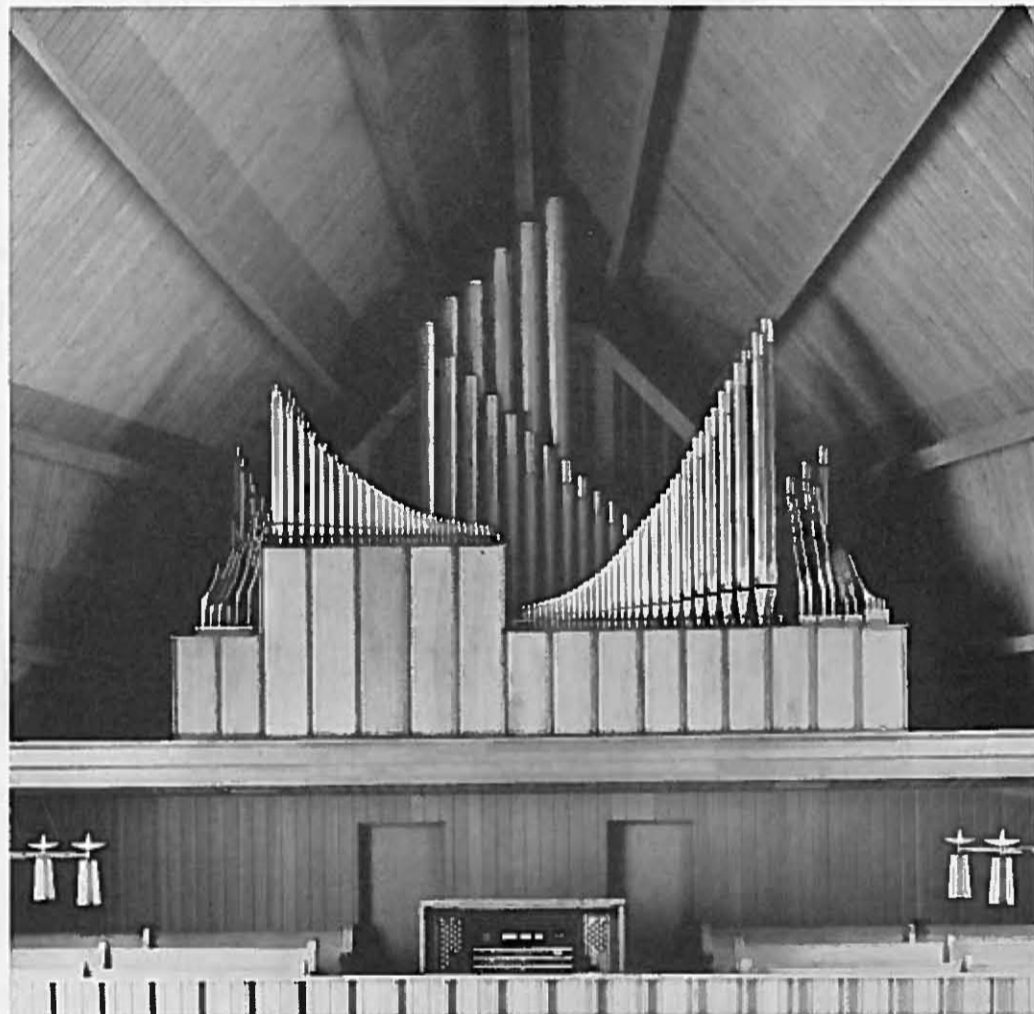
Max Jackson, Ashland, KY — Morehead State U., Morehead, KY April 10: Prelude and Fugue in E minor, Buxtehude; Fugue in A-flat minor, Mein Jesu de du mich, Brahms; Offertoire from Parish Mass, Couperin; Schmücke dich, Komm Gott Schöpfer, Fantasia and Fugue in G minor, Bach.

Margaret Snapp, Houston, TX — Rice U., Houston April 16: Symphony 5, Boyce; Toccata and Fugue in D minor (Dorian), Bach; Toccata, Gigout; Four Pieces for Organ, Avinger; Variations on Three Blind Mice, Jerry Wood; Variations on America, Ives.

Lloyd Cast, Albany, NY — All Saints Cathedral, Albany April 16: Choral in E, Franck; Toccata from Symphony 5, Widor; Majesty of Christ praying, Outburst of joy, Messiaen.

Gaston Litaize, Paris, France — L'Eglise des Saints-Martyrs-Canadiens, Québec, Canada April 17: Prélude et fugue en fa dièze mineur, Choral-préludes "Roi, couvert de blessures," "in dulci júbilo," Buxtehude; Choral-prélude "De Dieu, je ne veux pas me séparer, Prélude et fugue en mi mineur BWV 548, Bach; Dialogue en ut majeur, Marchand; Noël "Vous qui désirez sans fin," Corrette; Feux follets, Viernie; L'Ascension, Deux extraits (Allélujas sereins, Transports de joie), Messiaen; Lied, Variations sur un Noël angevin, Litaize; Improvisation sur un thème donné.

W. G. Marigold, Barbourville, KY — Union College, Barbourville April 23: Praeludium in B-flat, Leiding; Voluntary 6 in D, Walond; Toccata septima, Eberlin; Prelude and Fugue in G minor, Buxtehude; Sonata in G for viola and keyboard, Bach; Sonata 2, Genzmer. Assisted by Allan E. Green, viola.



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**MAY**

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7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

DEADLINE FOR THIS CALENDAR WAS APRIL 10

- 5 May  
 E. Power Biggs, Independent Presbyterian, Birmingham, AL 8 pm  
 Pierre Cochereau, Lewis & Clark College, Portland, OR
- 6 May  
 Joseph Kline, all-Bach, St. Mark's Episcopal, Philadelphia, PA 4 pm  
 Billy Nalle, John Dickinson H.S., Wilmington, DE 8 pm  
 Virgil Fox, New Bern H.S., New Bern, NC  
 E. Power Biggs, Independent Presbyterian, Birmingham, AL  
 Worth-Crow Duo, Thornton H.S., Harvey, IL  
 Robert S. Lord, Church of St. Jacques du Haut-Pas, Paris, France 5 pm  
 David Pizarro, Uetersen, West Germany
- 7 May  
 Carl Weinrich, Dwight Chapel, Yale U., New Haven, CT 8:30 pm  
 Cantata II by Bach, Church of the Ascension, New York City 11 am  
 Susan Dilday, Riverside Church, New York City 5 pm  
 Wayne Fisher, St. Thomas Church, New York City 5:15 pm  
 Choirs of Bernards H.S., Robt. T. Volbrecht, dir.; St. Mary's Abbey, Morristown, NJ 4 pm  
 John Rose, Cathedral of St. John, Paterson, NJ 4:30 pm  
 Frederick Swann, Church of the Holy Communion, South Orange, NJ  
 Lancaster AGO Senior Choir Festival, Earl Ness, dir.; Holy Trinity Lutheran, Lancaster, PA 8 pm  
 Evangelical Lutheran Church Concert Choir (Frederick, MD), William Sprigg, dir.; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
 Guy Bovet, All Souls Unitarian, Washington, DC  
 George Ritchie, Duke U., Durham, NC 7 pm  
 E. Power Biggs, Independent Presbyterian, Birmingham, AL 4 pm  
 Spring Festival Concert, chorus, soloists, orch.; Christ Church, Cincinnati, OH 8 pm
- Eastertide Choral Vespers, Concordia Senior College, Fort Wayne, IN 8 pm  
*Requiem* by Mozart; Bach Chorale Singers and Second Presbyterian Chancel Choir of Indianapolis, Robt. Sheffer, cond.; First Methodist, Lafayette, IN 8 pm  
 Ted Alan Worth, Vocational H.S., Hammond, IN  
 University Chorus, James Mack, Mandel Hall, U. of Chicago, IL 3:30 pm  
 Dexter Bailey, Church of the Ascension, Chicago, IL 4 pm  
 James Riihimaki, Emmanuel Episcopal, La Grange, IL 4 pm  
 Roger Nyquist, St. John Cathedral, Milwaukee, WI 3:30 pm  
 Choral works by Praetorius, Schütz, Schelle, Bach; The American Kantorei, Robt. Bergt, cond.; Laclede Groves Chapel, St. Louis, MO 3:30 pm  
 Philip Keil, Church of St. Ignatius, San Francisco, CA 4 pm  
 Chico State College Concert Band, Grace Cathedral, San Francisco, CA 5 pm  
 4th Annual Festival of Choirs, La Jolla Presbyterian, La Jolla, CA 9:30 & 11 am  
 Elizabeth Hamilton Salter, St. Paul's Episcopal, San Diego, CA 4:30 pm
- 8 May  
 Patricia Bird, Church of St. Paul the Apostle, New York City 8 pm  
 Richard Heschke, Calvary Episcopal, Memphis, TN  
 Roger Nyquist, St. John Cathedral, Milwaukee, WI  
 Ronald Hough, Wayland Baptist College, Plainview, TX  
 John Kuzma, St. Paul's Episcopal, San Diego, CA 8 pm
- 9 May  
 Timothy Zimmermann, St. Bartholomew's Church, New York City 5:30 pm  
 Worth-Crow Duo, Rhineland Union H.S., Rhineland, WI  
 Frederick Swann, Bethlehem Lutheran, Aberdeen, SD
- 10 May  
 Timothy Zimmermann, St. Bartholomew's Church, New York City 12:10 pm

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Karl Schrock, St. John's Episcopal, Washington, DC 12:10 pm  
William Ferris Chorale, Galvin Chapel, Northwestern U., Evanston, IL 8:15 pm

11 May  
Bach Festival, Bethlehem, PA (thru May 22)  
Ted Alan Worth, Auditorium Theatre, Red Wing, MN  
David Pizarro, Rottenbuch, West Germany

12 May  
Noyes Fludde by Britten, St. Mark's Church, Shreveport, LA  
Frederick Swann, First Baptist Church, Santa Ana, CA  
USC Chamber Singers, Charles Hirt, dir.; Monrovia Presbyterian, Monrovia, CA 7:30 pm  
USC Concert Choir, James Vail, dir.; St. Augustine-by-the-Sea Episcopal, Santa Monica, CA 8 pm  
David Pizarro, Mindelheim, West Germany

13 May  
William Whitehead, Bach Festival Recital, Bethlehem, PA  
Noyes Fludde by Britten, St. Mark's Church, Shreveport, LA  
Ted Alan Worth, Marian Aud., Yankton, SD  
Frederick Swann, AGO master class, Santa Ana, CA  
Selections from *Jesus Christ, Superstar*, USC Trojan Chorale, Terry Danne, dir.; First Congregational, Whittier, CA 8 pm  
David Pizarro, Bad Wörishofen, West Germany

14 May  
John Ogasapian, St. Anne's Church, Lowell, MA 4 pm  
Battell Chapel Choir, Charles Krigbaum, cond.; Dwight Chapel, Yale U., New Haven, CT 8:30 pm  
Lord Nelson Mass by Haydn, St. George's Church, New York City 4 pm  
Richard Roeckelein, St. Thomas Church, New York City 5:15 pm  
Donald R. M. Paterson, dedication recital (invitation only), Anabel Taylor Chapel, Cornell U., Ithaca, NY  
5th Annual Spring Concert, Trinity Choir of Men & Boys, Trinity Church, Princeton, NJ 7:30 pm  
John & Marianne Weaver, St. Paul's Lutheran, Aberdeen, MD 8 pm  
William Martin, pianist; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Carol Warburton, Fifth Church of Christ, Scientist, Washington, DC 3:30 pm  
Cherry Rhodes, All Souls Unitarian, Washington, DC  
Bradley Hull, Ridley Park Presbyterian, Ridley Park, PA  
Roger Roszell, organ, Donald Doig, tenor; Calvary Lutheran, Chicago, IL 4 pm

William Ferris Chorale, Bond Chapel, U. of Chicago, IL 8:30 pm  
Gillian Weir, St. John's Abbey, Collegeville, MN  
Biola Chorale, Loren Wiebe, dir.; Biola College, La Mirada, CA 8:30 pm  
The Cathedral Choir, John Fenstermaker, dir.; Grace Cathedral, San Francisco, CA 3:30 pm  
David Pizarro, Erding, West Germany

15 May  
Walter Klauss, Church of St. Paul the Apostle, New York City 8 pm  
Donald R. M. Paterson, dedication recital, Anabel Taylor Chapel, Cornell U., Ithaca, NY 8:15 pm  
Ted Alan Worth, Municipal Aud., Beloit, WI  
Frederick Swann, San Diego Chapter AGO, St. Paul's Episcopal, San Diego, CA

16 May  
Trinity Church Choir, Trinity Church, New York City 12:45 pm  
Bradley Hull, St. Bartholomew's Church, New York City 5:30 pm  
Gillian Weir, First Presbyterian, Fort Wayne, IN  
John Rose, First United Methodist, Montgomery, AL

17 May  
Robert Baker, Wesley United Methodist, Worcester, MA  
Virgil Fox, St. Patrick's Church, Bridgeport, CT  
Bradley Hull, St. Bartholomew's Church, New York City 12:10 pm  
Albert Russell, St. John's Episcopal, Washington, DC 12:10 pm  
Choral Conductors Guild of Chicago, Margaret Hillis, workshop on *King David* by Honegger, Northwestern U., Evanston, IL 8 pm  
Worth-Crow Duo, Black Hills College, Spearfish, ND  
Edward G. Mead, Church of the Holy Sepulchre, London, England 1:15 pm

18 May  
Larry King, Trinity Church, New York City 12:45 pm  
Tulip Time Recitals, Hope College, Holland, MI: Glenn Pride 10 am, Ann B. Rowell 11 am, Kenneth Nienhuis 12 noon, Douglas Dykstra 1 pm, Glenn Pride 2 pm, Kenneth Bruggers 3 pm, Ann B. Rowell 4 pm

19 May  
Frederick Swann, Trinity-on-the-Hill United Methodist, Augusta, Ga  
Tulip Time Recitals, Hope College, Holland, MI: Thomas Gouwens 10 am, Paul Hesselink 11 am; Kenneth Bruggers 12 noon, William Wilson 1 pm, Cheryl R. Peterson 2 pm, Kenneth Bruggers 12 noon, William Wilson 1 pm, Cheryl R. Peterson 2 pm, Kenneth Bruggers 3 pm, Kenneth Nienhuis 4 pm

(Continued, p. 24)

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20 May

*Te Deum* by Kodaly, *Mass in G mi-  
nor* by Mozart, The Harlem Chorale,  
Byrne Camp, dir.; Chapel of the Inter-  
cession, New York City 4:30 pmWilliam Whitehead, Bach Festival  
Recital, Bethlehem, PATulip Time Recitals, Hope College,  
Holland, MI: Paul Hesselink 10 am,  
William Wilson 11 am, Glenn Pride 12  
noon, Gwynne B. Vanderwall 1 pm,  
Thomas Gouwens 2 pm Paul Hesselink  
3 pm, Phyllis Thompson 4 pm

21 May

Choral Music by Britten, St. Thomas  
Church, New York City 4 pmBruce Gustafson, St. Thomas Church,  
New York City 5:15 pm*Mass in G* by Schubert, St. Andrew  
Music Society, John Weaver, dir.; Mad-  
ison Ave. Presbyterian, New York City  
4 pmWill Headlee, St. Mary's Cathedral,  
Ogdensburg, NY 7:30 pmThomas Peelen, St. Mary's Abbey,  
Morristown, NJ 4 pmAll-Dupré program; Luke Grubb,  
Wayne Lefever, Reginald Lunt; First  
Presbyterian, Lancaster, PA 8 pmMusical Vespers, Cathedral of Mary  
Our Queen, Baltimore, MD 4 pmHaig Mardirosian, Cathedral of Mary  
Our Queen, Baltimore, MD 5:30 pm*Whitsunday Hymn, Easter Hymn* by  
Vaughan Williams, *Stabat Mater* by  
Schubert, *The Green Blade Riseth* by  
Wright; Lawrence P. Schreiber, cond.;  
Albert Wagner, organist; National City  
Christian Church, Washington, DC 8  
pmPreston Rockholt, St. Martin's-in-the-  
Fields Episcopal, Columbia, SC*Dixit Dominus* by Handel, Trinity  
Episcopal, New Orleans, LA 7:30 pm*Lord Nelson Mass* by Haydn, John  
Kurtz, dir.; First Methodist, Warren,  
OH 7 pm*St. Nicholas* by Britten, choirs of  
Woodside Interdenominational and  
Court St. United Methodist Churches,  
orchestra of Flint Symphony, Wm. Cath-  
erwood, cond.; Woodside Church, Flint,  
MI 7:30 pm

Marilyn Mason, Muskegon, MI

Virgil Fox, Catherine Spalding Aud.,  
Louisville, KY*Elijah* by Mendelssohn, First Metho-  
dist, Ashland, KY 5 pm*Missa Brevis, Magnificat from Ves-  
perae Dominica* by Mozart, Fourth Pres-  
byterian, Chicago, IL 6:30 pm*Cantata 172* by Bach, Grace Lutheran,  
River Forest, IL 4 pmPentecost Vespers, Chamber Choir of  
Lutheran School of Theology, Gerald  
Spice, dir.; Augustana Lutheran, Chica-  
go, IL 3 pmByron L. Blackmore, First Lutheran,  
Onalaska, WI 7:30 pm*St. John Passion* by Bach, St. John's  
Cathedral, Denver, CO 4 pm*Magnificat* by Bach, San Jose State  
College Concert Choir & Orchestra;  
Grace Cathedral, San Francisco, CA 3:30  
pm*Noyes Fludde* by Britten, First Con-  
gregational, Berkeley, CA 5 pmLloyd Holzgraf, First Congregational,  
Los Angeles, CA 8 pm*Elijah* by Mendelssohn, Oratorio  
Chorus & Orchestra, Biola College, La  
Mirada, CA*Elijah* by Mendelssohn, La Jolla Pres-  
byterian, La Jolla, CA 7:30 pm

22 May

Walter Baker, Steven Martorella, or-  
gan & piano; Church of St. Paul the  
Apostle, New York City 8 pm

William Teague, Alexandria, LA

Kathleen Thomerson, Union Ave.  
Christian, St. Louis, MO 8 pmJohn Corrie, Vail Chapel, Northwest-  
ern U., Evanston, IL 8:30 pmMarianne Webb, First Presbyterian,  
La Grange, IL 8:30 pmDavid Pizarro, Amorbach, West Ger-  
many

23 May

Haig Mardirosian, St. Paul's Cathed-  
ral, Worcester, MAChoral works by Britten, St. Thomas  
Church, New York City 4 pmHenry Lowe, St. Bartholomew's  
Church, New York City 5:30 pmWall Street Choral Society, Trinity  
Church, New York City 12:45 pmVirgil Fox, Westminster H.S., West-  
minster, MDWilliam Ferris Chorale, St. James  
Cathedral, Chicago, IL 8:15 pmUSC Chamber Chorus, Charles Hirt,  
dir.; Bovard Aud., U. of Southern Cali-  
fornia, Los Angeles, CA 8 pmGillian Weir, St. James Cathedral,  
Toronto, Ont.

24 May

Dan S. Locklair, St. Paul's Chapel,  
Trinity Parish, New York City 12:30  
pmHenry Lowe, St. Bartholomew's  
Church, New York City 12:10 pmBruce Henley, St. John's Episcopal,  
Washington, DC 12:10 pm*Requiem* by Verdi, Wm. Lemonds,  
cond.; Emory U., Atlanta, GA 8:15 pm

25 May

St. Luke's Chapel Choir of Men &  
Boys, Trinity Church, New York City  
12:45 pm

26 May

Virgil Fox, Our Lady of Grace  
Church, Brooklyn, NY*Requiem* by Verdi, Emory U., Atlan-  
ta, GA 8:15 pmDavid Pizarro, Minden, West Ger-  
many

27 May

Baroque Music, Collegium Musicum,  
Howard M. Brown, Bond Chapel, U.  
of Chicago, Chicago, IL 8:30 pm**GEORGE MARKEY**Records Markey Enterprises 201-762-7674  
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28 May  
 Keith R. Shafer, St. Thomas Church,  
 New York City 5:15 pm  
 Richard Bouchett, St. Michael's Epis-  
 copal, New York City  
 Douglas C. Keilitz, Paradise Woods  
 Studio, Southold, NY 4:30 pm  
 Miriam Burton, soprano; Cathedral  
 of Mary Our Queen, Baltimore, MD  
 5:30 pm  
 John Gearhart, National Cathedral,  
 Washington, DC 5 pm  
 Thomas F. Turner, First Presbyter-  
 ian, Wilmington, NC 5 pm  
 Timothy L. Baker, St. James Episco-  
 pal, Shelbyville, KY 3:30 pm  
 David Pizarro, Altena, West Germany

30 May  
 Bradley Hull, St. Bartholomew's  
 Church, New York City 5:30 pm  
 Paula Swepton, soprano, Trinity  
 Church, New York City 12:45 pm

31 May  
 Bradley Hull, St. Bartholomew's  
 Church, New York City 12:10 pm  
 Homer Jackson, St. John's Episcopal,  
 Washington, DC 12:10 pm  
 David Pizarro, Durham Cathedral,  
 Durham, England

1 June  
 Philip Steinhaus, Trinity Church,  
 New York City 12:45 pm

2 June  
*Requiem* by Verdi, Apollo Musical  
 Club; Orchestra Hall, Chicago, IL 8:15  
 pm

3 June  
 David Pizarro, Sunningdale, England

4 June  
 Robert Baker, St. Thomas Church,  
 New York City 4 pm

*Mass in G* by Schubert, St. George's  
 Episcopal, New York City 10:30 am  
 Bradley Hull, St. Patrick's Cathedral,  
 New York City  
 Mendham Choir Festival, St. Mary's  
 Abbey, Morristown, NJ 7:30 pm  
 Arthur P. Lawrence, Cathedral of  
 Christ the King, Kalamazoo, MI 4:30  
 pm  
*What Is Man?* by Ron Nelson, First  
 Baptist, Los Angeles, CA 4 pm  
 John Kuzma, St. Paul's Episcopal,  
 San Diego, CA 4:30 pm

6 June  
 Trinity Church Choir, Trinity  
 Church, New York City 12:45 pm

7 June  
 David Pizarro, London, England

8 June  
 Larry King, Trinity Church, New  
 York City 12:45 pm

9 June  
 Joan Lippincott, First Baptist, Phila-  
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