

# THE DIAPASON

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## UNION SEMINARY SCHOOL OF SACRED MUSIC CONCLUDES WITH MAY FESTIVAL SERVICE

A festival service of thanksgiving for the School of Sacred Music was held at Union Theological Seminary in New York City on Sunday evening, May 6, at 7:30 p.m. The school, which was founded in 1928 by Clarence Dickinson, concluded its distinguished forty-five year history of training professional musicians for the church after graduating this year's class.

At the service, a choir of over 250 voices sang music by Parry, Brahms, Haydn, Dickinson, Vaughan Williams, Felciano, Handel, and Bach. Since one of the most important aspects of an education at Union has been the responsibility of each student to coordinate the music program of a local congregation, the singers for the service were drawn from the various field work choirs presently under the direction of Union students.

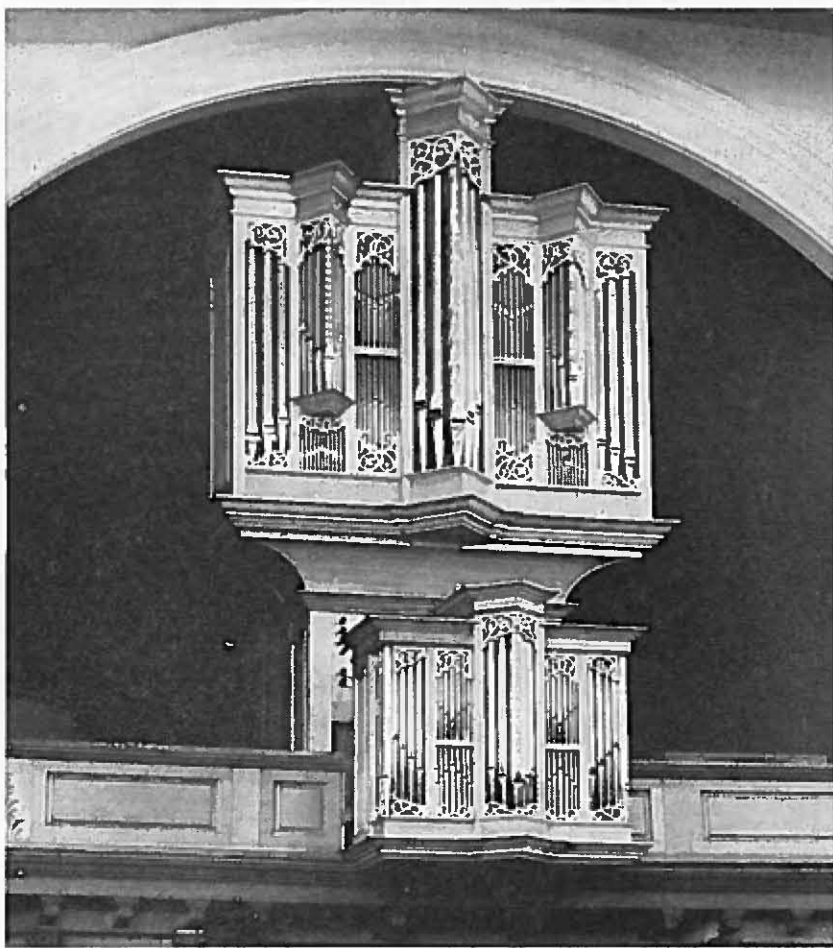
Participating choirs from New York were from the Brick Church, N.Y.C.; the Lutheran Church of the Messiah in Flushing; Redeemer Lutheran Church, and Crawford Memorial Methodist Church in the Bronx; Kings Highway Methodist Church in Brooklyn; Oakwood Heights Community Church in Staten Island; Olivett Baptist Church in Valley Stream; First Presbyterian Church of East Williamsburg in Ridgewood; Church of the Resurrection in Kew Gardens; St. John's Episcopal Church in Pleasantville; St. Luke's Lutheran Church in Glen Head, New Jersey was represented by choirs of the Linden Presbyterian Church; First Congregational Church in Hackensack; the Norwood Presbyterian Church; Memorial West Presbyterian Church; and House of Prayer Episcopal in Newark; St. Mathew's Episcopal Church in Paramus; Trinity Episcopal Church in Cliffside Park; Transfiguration Episcopal Church in North Bergen; and the First Congregational Church in Westfield. From Connecticut, choirs came from The First Church of Christ Congregational in Redding; the Wilton Presbyterian Church; and the Fairfield Grace Methodist Church.

Conducting the choir and brass ensemble was Dr. Robert S. Baker, dean of the School of Sacred Music, Earl F. Berg, professor of choral studies, and John Fletcher, the field work supervisor. G. Dene Barnard served as organist, and Jeffery Rowthorn, the Seminary chaplain, as liturgist.

## BOSTON A.G.O. SPONSORS NATIONWIDE ANTHEM CONTEST

The Boston Chapter of the A.G.O. is sponsoring a nationwide anthem contest. All entries submitted must be suitable for an amateur SATB choir, either a capella or with organ accompaniment. Judges will be drawn from the Boston Chapter. The winning composition will receive a prize of \$250 dollars and publication by H. W. Gray Co. All entries must be received no later than December 31, 1973. A complete set of the rules governing the contest is available by writing to: Joseph Dyer, 32 Chesley Road, Newton Center, Mass. 02159.

BURTON BEERMAN's new work, "C" (1972) for organ, two percussionists, dancer, live electronics, and visuals, was given its first performance on Feb. 20 at the dedication recital of the new Brombaugh organ at Ashland Ave. Baptist Church, Toledo, Ohio. "C" depicts the story of the crucifixion and resurrection of Christ as danced by a woman. Celeste Beerman was the dancer for the performance, and the instrumentalists were members of the New Music Ensemble of Bowling Green State University. Vernon Wolcott was the organist.



## Brombaugh Builds for Toledo Church

A new organ has been completed for Ashland Avenue Baptist Church, Toledo, Ohio, by John Brombaugh & Co., tracker organ builders of Middletown, Ohio. The instrument is located in a gallery over the baptistry at the worship center of the large Akron plan church which was built in 1893. The specification was worked out in consultation with Sue Craig, organist of the church, and David Boe, professor of organ at Oberlin Conservatory of Music, both of whom played in a group of dedicatory programs in the spring of this year. The pipe shades in the natural oak case were executed by Herman Greunke, a partner in the organbuilding firm. Excepting the Subbass, all metal pipes and reed resonators are of a hammered lead alloy and were carefully made to the specifications of the builder by Fa. Jacq. Stinkens of Zeist, Holland. The tremulant is in Schnitger form to the whole instrument.

Bourdon 16 ft.  
Praestant 8 ft.  
Holpijp 8 ft.  
Octave 4 ft.  
Spiellöte 4 ft.  
Octave 2 ft.  
Mixture III-X  
Trumpet 8 ft.

### GREAT

Gedackt 8 ft.  
Praestant 4 ft.  
Rohrlöte 4 ft.  
Octave 2 ft.  
Quinte 1½ ft.  
Sesquialter II  
Musette 8 ft.

### ROCKPOSITIVE

Subbass 16 ft.  
Octave 8 ft.  
Fagot 16 ft.  
Trumpet 8 ft. (Great)

### PEDAL

## METHODIST MUSICIANS TO MEET IN FLORIDA

The biennial convention of the Fellowship of United Methodist Musicians will be held from Aug. 5 through Aug. 11 at the Florida Southern College, Lakeland, Florida. The campus will provide a stimulating setting for the convention, for it has become famous for its buildings designed by Frank Lloyd Wright.

Featured on this year's program will be a convocation on "Music and Architecture" under the direction of architect Nils Schweizer, a student of Frank Lloyd Wright. The convocation will divide into six groups following Mr. Schweizer's talk, to tour six of the campus buildings. In each building will be live music and interpretive slides. Included will be the voice, by tape, of Frank Lloyd Wright himself. In some instances the buildings will be lighted only by candlelight which, according to Mr. Schweizer, will help viewers to see and experience the space.

Alec Wyton, organist and master of the choristers at the Cathedral of St. John the Divine, New York City, will play a recital, direct a hymn festival, and run workshops on organ music and repertoire reading. Richard Avery and Donald Marsh will run a workshop on worship; Austin Lovelace will run a workshop on adult choirs; Mabel Boyter's workshop will deal with children's choirs; Jim Johnson will run a workshop on "soul music," and Philip Dieterich will direct the music for a festival service. Other workshops on assorted themes will be run by Richard DeVinney, Hoyt Hickman, Philip Baker, Ice Roy Hearn, Grace Etcheto, Aaron Shaeffer, Thom Jones, and Clara Walker.

Further information and registration materials may be obtained from Glenn S. Gothard, FUMM office, P.O. Box 840, Nashville, Tenn. 37202.

## REGER FESTIVAL IN HAMBURG'S ST. JACOBI CHURCH

Heinz Wunderlich will be featured in a three-day festival honoring the 100th anniversary of the birth of Max Reger at St. Jacobi Church, Hamburg, West Germany, June 24-26. The festival will include a service on June 24 in which the church's choir will sing works by Reger; two master classes by Mr. Wunderlich on the interpretation of the organ works of Reger; and three organ recitals by Mr. Wunderlich.

Organ works to be played in the recitals include the following: the Chorale Fantasias on *Ein feste burg*, *Wie schön leuchtet uns der Morgenstern*, *Wachet auf*, and *Halleluja, Gott zu loben*; the *Organ Sonatas I and II*; *Fantasia and Fugue on BACH*; *Symphonic Fantasia and Fugue*; *Introduction and Passacaglia in F minor*; *Introduction, Passacaglia and Fugue in E minor*, opus 127; *Fantasia and Fugue in D minor*, opus 135b; *Variations on an Original Theme in G-flat minor*; and the first performance of Franz Liszt's *Der heilige Franz von Paula, auf den Wogen schreitend* arranged for organ by Max Reger (1901).

Further information may be obtained from: Kirchenbüro der Hauptkirche St. Jacobi, Jakobikirchhof 22, 2 Hamburg 1, West Germany.

CATHARINE CROZIER will be one of the judges in the organ competition and a recitalist at the International Organ Festival in St. Albans, England, June 25-30. She will also play recitals in Europe before returning to give classes with Harold Gleason at Northwestern University from July 23-27. She will return to Europe in September to be one of the judges at the Chartres Organ Competition.

## Choristers Guild Schedules Annual Summer Seminars

Billings, Montana and Princeton, New Jersey will be the focal points for directors of children's and youth choirs this summer when the Choristers Guild hold their annual Seminars.

Rocky Mountain College in Billings will be the site of the first Seminar to be held from July 9 through 15. The faculty will include: Betty Ann Ramseth, children's choirs; Wayne Richmond, high school choirs; Ronald A. Nelson, repertoire; Alfred Haas, worship; and special sessions on the creative worship experience presided over by Marge Champion and Marilee Zdenek.

Nationally-known leaders, who will be in charge of the sessions at Westminster Choir College, Princeton, from July 30 to August 5, are: Helen Kemp, children's choirs; Richard Lapo, high school

choirs; John Kemp, repertoire; and V. Earle Copes, worship.

Special classes in the following interest courses will be held at both meetings: handbells, conducting, hymnology, auto-harp, and high school age vocal methods. At Billings the children's choir school will be discussed, while at Princeton accompanying children's choirs is to be included. Special events as well as discussion groups are being planned for both Seminars.

The following persons connected with Choristers Guild headquarters will appear at both gatherings: Cecil E. Lapo, Helen and Andrew Flannagan, Donald Jensen and Fred Haley.

Information concerning both Seminars can be obtained by contacting the Choristers Guild, P.O. Box 38188, Dallas, Texas 75238.

Few things about 20th century organ building have escaped us so badly as a concern and knowledge of the organ as it relates to architecture. Indeed, although the subject is much talked about, little of substance has been able to batter through the thickets produced by an organ world that sees the instrument as an all-purpose one.

In our churches, the organ has long been the all-purpose one-man-band-orchestra-piano-background-music producer. In both our churches, our schools and our concert halls, the organ is an all-purpose realizer of the entire output of historical literature that has ever been written for an instrument with keyboard and pipes. The need to produce all this literature, all this music on one instrument, and the notion that the organ can indeed do all these things, has clouded the structural, architectural, and acoustical essence of the instrument. I say these things here not to be negative about it, but rather to propose that we think more about the structure, the architecture, the placement within a structure and within acoustical properties than we are doing at present.

One of the primary determining factors in an organ, and perhaps the most important of them, is the architecture, structure, and acoustical properties of the instrument. With perhaps the exception of the orchestra, the organ is the only instrument that takes up a large volume of space. It spreads itself out acoustically into a larger area of sound producing sources than most instruments. Its cohesiveness and its success as an instrument therefore depends on its location, its structure, and its architecture within a building. The structure and architecture of the organ are inalterably interlocked with the structure and architecture of the building in which it is placed, and its acoustical properties are also interlocked with the acoustical properties of the room in which it is placed.

There is not one good organ (by good, I mean exciting and good-sounding) that I can think of in the entire history of organ building that is not a masterpiece of balance between the architecture of the building and the architecture of the organ. A good organ is visually and acoustically in proportion and balance to the architecture of the room; it is not too large, nor is it too small; it allows itself acoustically to balance with the acoustics of the room and to "speak" with the room; it is a structure that participates within a structure; and it is placed where all these things can work well. If the architectural, structural, and acoustical properties of the organ are dealt with honestly and well, it will be a good organ no matter what kind or how many stops are in it. This can be seen in various organs of other centuries that are capable of playing only a small segment of an organ literature, or which perhaps have no pedal department at all (such as early English organs), but which sound good and are excellent musical instruments because they have been thought out carefully as architectural-acoustical instruments.

I am of the opinion that all of the stops are unimportant until the structural and architectural qualities of the organ in relation to the building are dealt with. This is not to say that the stops are unimportant, that the "tonal design" is irrelevant, but it will be successful only after the architectural and structural problems are determined and dealt with. This is apparent in hundreds of organs which have good stoplists on paper (and indeed contain all the pipes), but which sound bad because the structural and architectural balances were knocked off-center when the organ was designed. The size of the room and its acoustical property determines the size and location of the organ; the architecture and style of the room determine the architecture and physical structure of the organ.

Not even the recent organ reform movement has been able to grasp this fully. A great segment of the *Orgelbewegung* has proceeded dogmatically on the assumption that encasement, tracker action, slider chests, *Werkprinzip*, open-toed voicing, variable scaling, and no nicking would do the job. It won't, unless all these things are put into the architectural-acoustical perspective first. Of course, I support most of these things as the *Orgelbewegung* uses, but they are no assurance that a good organ will result. I have heard too many bad-sounding (harsh, brittle, unbalanced and overly aggressive) organs that have encasement, tracker action, slider chests, and all the rest. The failure in such an organ (provided it is well built in the first place) is usually that it is out of balance with the architecture of the room, and that it is acoustically not participating with the room — a problem generally of its structure and architecture, size, and scaling.

The 20th century is the first century in organ history in which new organs are built to produce all of the music written for the instrument in preceding eras. Organ builders and organists during Bach's time in Germany were just as unconcerned about building an organ to play de Grigny's music as the French organ builder was unconcerned about playing Bach's music on his instrument. Neither was interested primarily in building an instrument for the works of Frescobaldi. Even the 19th century was unconcerned about these things. Organs were built as always to function in the music that was currently being written and performed on them. They were most often affected and determined by improviser-performers (*composers*, they called them in those days). And these instruments were well thought out in terms of their architecture and structure as well as their participation in a building. The sound of the organ matched the "sound" of the building. It was these architectural-structural-acoustical properties and the way that various organ builders solved these problems at different times that made the music and the instruments of, say, Bach, Praetorius, de Grigny, Franck, or Brahms sound the way they did. If we take the music out of these architectural-structural-acoustical surroundings, it will not work; it will not be successful. The music demands these particular sounds from the building and the instrument. A good example of this is the music of Franck. When it is played in a "dead" acoustic in a small room with an organ that is too small, it also sounds dead. It is a sonic caricature of itself.

Two things have happened in recent organ history to allay dealing with architecture and acoustic in organ building: the advent of a technology that freed the organ from dependent spatial relationships with a space and a building (electric action allows an organ to be spread around anywhere, no matter where the console is); and the advent of a historically-minded musical community which became interested in performing the whole body of literature on one instrument. As a result, the 20th century found out how to build an organ large enough to have all the stops needed for all the literature. But 20th century technology has not found out how to arrange these stops so as to participate in a given building in such a way as to reproduce the kind of acoustical-architectural sound that the music was intended for. The answer is that there is no way, not even with all our technology, that one organ can be built in order to play all of the literature with optimum success. It cannot be done. Compromises can be made, some more successful than others, but the whole attempt to produce the universal organ is dubious unless the sound is right. That means that not only will a universal organ have to be built, but a universal building will have to be built to house it. Such has not been done, and probably won't be.

Why do I bring this up here? In the last two months, at least two organ builders have complained to me about proposals that they were making for rather small concert halls being built in colleges (to seat 150-300 people). These organ builders felt that it was a terrible waste of money to build an organ with (as was demanded) a large swell box (in order to play the "big Romantic literature"), many borrowed stops (again in order to play the big Romantic literature) and with a very large combination action (again for the same reason). Both of the organs in question can only be small to medium in size. They would probably be better as complete 2-manual instruments instead of 3-manual as requested by the organists or teachers. The organ builders in this case feel that these things are costly, that they will take away useful stops from an unenclosed but encased

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organ with a minimum of "apparatus and machinery," and that the instrument will be compromised as a unity of architecture, and structure within an intimate acoustic. The organ builders are right.

The arguments for adding these things to a small organ are that the organ will be more "versatile" and that, since it is being used for students to learn upon, it will "play more literature." Nothing could be more deceptive. Though the stops and pistons and machinery will be there for versatility's sake, the instrument will not be versatile in playing a wide segment of literature precisely because the acoustical and architectural surroundings for such purposes are terribly limited. Although the student will have the stops and buttons to play Franck, Franck will sound bad in such a small room on an organ that is not endowed with the kinds of sounds for which his music is designed. Although there will be a lot of stops through borrowing, the room and space will not permit a 16' manual chorus such as is required for the German Romantics, nor will it permit space for a French *jeux de fonds*. What good are all the pistons and stops then? If we claim that we must have these things to teach our students, we are deceiving ourselves. What we are teaching our students by this is that they can very well ignore the sound, so long as they can pull the right stops and push pistons at the right time, and play all the notes. I am of the opinion that this has indeed been the case in our teaching for much too long. Rather we should inspire the student with an organ that balances with a room, an organ that is built to sound a certain way, and then make the music that such a particular instrument "wants" to have played on it. Students will be much more inspired in their playing thereby, they will learn to pick and choose, or indeed make the music for the organ, rather than to make the organ for the music.

All of this is to say: if we would make the organ for the room, for its acoustics, architecture, space and structure more than we do today, we would have far better organs than we do have, and we would worry far less about playing all of the literature on every instrument. We would make music for the organ, rather than organs for the music.

— Robert Schuneman

Letter to the Editor

Cleveland, Ohio, April 18, 1973 —  
To the Editor:

Horror stories, for the most part, have no place in THE DIAPASON, but inasmuch as this one concerns the destruction of a pipe organ, perhaps you can find the space for it.

In 1968 it was determined that the organ in our church had to be replaced. We chose a builder, and he designed a two-manual twenty-three rank instrument, which in our ideal acoustical interior (4 seconds reverberation) sounded much larger. Walter Blodgett and Marie-Clair Alain both played recitals on it and praised it highly.

Now, in the Roman Catholic Church, there is a very ancient tradition that a new pastor, upon taking possession of a new parish, must in some way alter the appearance of the church, thus announcing to his flock and fel-

low clergy his superior taste (compared to the former administration) and ability to raise money. God, in His infinite wisdom, sent us a new pastor who promptly carpeted the church (wall to wall) and painted it a bright blue, employing a shade usually reserved for plastic kitchenware. Even the organ case was painted. The chandeliers of the church were enhanced with mercury lamps, the type generally used for illuminating after-dark athletic events; the resulting glare was so bright that the pages of our hymnals would curl and turn brown after the second verse.

The organ can still be heard in the choir gallery and for nearly three feet beyond.

Clifford Sanderson  
(formerly organist of Holy Name Church, Cleveland, Ohio)

# Collecting for Recording the Organ Works of Mendelssohn — A Personal Odyssey

By Roger B. Wilson

*Editor's Note: It is seldom that such an unusual story comes an editor's way. When it does, the temptation to dismiss it as a curiosity is great. Sometimes persistence triumphs, however, and the story is allowed to surface in spite of doubts. This particular story is exemplary in that it was written by a musical amateur. Mr. Wilson is not a professional musician or musicologist. His "addiction" has led him down an enlightening road, even though it is an unorthodox one. On the road, he uncovered information that eluded even the best musicologists. The story is therefore more than interesting. Readers who would like to correspond with Mr. Wilson may do so at the following address: 81 Irving, Providence, R.I. 02906.*

record was mailed to New York and was then sent to Massachusetts along with manufacturer's editions for review. Since such recordings are usually retained by the reviewer, my recording (which cannot be replaced) found its way to the Smith College Library, there to remain forever. I particularly liked the recording because I felt the instrument showed itself to be quite adequate to perform the works of Mendelssohn. Resonance, acoustics, and resources of the cathedral and the organ seemed better than average, particularly for Romantic music.

A telephone call to a concert management agency during the early fall of 1970 brought the response that the performer for the project should use an instrument in the country of his residence. Professional resentment and increased costs would be the result of a performer recording in another country.

During this time of year contact was made with two or three organ builders. One company had ceased making further recordings on its instruments and could not underwrite the project, but another company expressed great interest. Their New England representative was contacted and a luncheon meeting was held at a local Holiday Inn. We soon became good friends when we established an identical alumni status from the same boarding school in New Hampshire.

In any event, I outlined the initial plans and showed him my Novello music, *Andante with Variations* and *Allegro in B-flat*. He said his company had the financial wherewithal to handle all details of the project — taping, editing, and other technical fees, production, advertising and promotion. Naturally I was elated and immediately wrote a letter to the home office expressing great pleasure. My enthusiasm was more than the manufacturer expected, and about six months later (April, 1971) a final letter came from the representative telling me to shelve the project with his company because it was "more philanthropic than business."

Unexpectedly, in *Music/AGO* (Oct., 1970) there was mention of some unfamiliar organ music by Mendelssohn, edited by Ludwig Altman: *Prelude in C minor*, *Prelude in D minor*, and his edition of *Allegro in B-flat*. A letter to Mr. Altman brought a reply that he had edited the *Fugue in E minor* and *Fugue in F minor* (Hinrichsen). These were promptly ordered.

Unexpectedly I found in my church's library a copy of Eric Werner's biography on Mendelssohn which I read over and over again. But alas, there was little said about the organ music save for opus 65 and opus 37. I noted specifically that the photographs for the book came from the International Felix Mendelssohn Society, my next address point for a letter of inquiry.

But before the letter was sent to Basel, Switzerland, another "Letter to

the Editor" was sent to THE DIAPASON, Nov., 1970. The letter was not published because it had a request for funds. However, I was not denied space for the project as "news" in the magazine. Still, I had no complete information either. The performer was unknown, the organ also, funds were not available, as well as the person to write the introductory remarks, etc. Most important from a scholarly point of view, what organist on this side of the Atlantic Ocean was adept enough to interpret 19th century German organ performance practices?

One qualified observer wrote, "... I don't know who that player is. There is virtually no organist who has really studied that period. What we know as 'Romantic' organ playing is largely a 20th century idea, and mostly myth in regard to what was actually happening then."

In the *Universal-Handbuch der Musikliteratur aller Völker*,<sup>2</sup> I was able to locate "all" the organ music ever published by Mendelssohn. (I was still searching for the "parcel" of twelve compositions mentioned in the preface of the Novello edition; later I found out they no longer exist.) I did find the following:

20 *Easy Voluntaries*  
*Andante with Variations*  
*Allegro in B-flat*  
*Allegretto and Andante*  
*Theme a.d. Concerto*  
*Airs for Organ*  
*Adagio non troppo*  
*Six Organ Sonatas (Opus 65)*  
*Three Preludes and Fugues (Opus 37)*

A letter from H. W. Gray Co. stated that "we can identify only one of the Mendelssohn titles . . . *Allegretto and Andante* (from a Violin Concerto) and is now out of print. If the other five titles were published by Novello, our current records show no sign of this being so."

More query letters were mailed to the International Felix Mendelssohn Society and The Prussian State Library in Marburg, West Germany. Within a few weeks Baron Hugo von Mendelssohn-Bartholdy in Basel wrote me to contact M. Guy Morancon in Paris, who had recorded opus 65 and opus 37 the year before. Dr. Rudolf Elvers of The Prussian State Library replied by telling me to write the German State Library, East Berlin.

M. Morancon replied quite enthusiastically to my letter and offered any help he could, suggesting his own recordings as firsts.<sup>3</sup>

While waiting for a reply from Dr. Karl-Heinz Köhler, Musikabteilungsdirektor of The German State Library, contact was made with three or four private foundations especially noted for philanthropic use of funds to arts, music, and culture. All of these responded in the negative, saying in essence, "We wish you well, but this specific project is not for us."

During the latter part of March, 1971,

a letter came from Dr. Köhler "wishing all success" and included a list of the heretofore unpublished organ autographs written by Mendelssohn, some of which are in print. They are

*Fugue in D minor (Autograph 2)*  
*Fugue in G minor (Autograph 2)*  
*Vortragsstück in D minor (Aut. 2)*  
*Prelude in D minor (Aut. 2)*  
*Fugue in D minor (Aut. 2)*  
*Prelude by J. S. Bach in E minor (Aut. 2)*  
*Vortragsstück in C minor (Aut. 2)*  
*Vortragsstück in G major (Aut. 5)*  
*Vortragsstück in G major (Aut. 5)*  
*Vortragsstück in C major (Aut. 5)*  
*Fantasia in G minor (Incomplete, Aut. 5)*  
*Obleata in A major for 3 voices and organ (Aut. 18)*  
*Kyrie Eleison in A minor (Aut. 28, already in print)*  
*Fugue in C minor (Aut. 29, already in print)*  
*Fugue in G major (Aut. 29, already in print)*  
*Prelude in C minor (Aut. 29, already in print)*  
*Prelude in G major (Aut. 29, already in print)*  
*Prelude in D minor (Aut. 29 already in print)*  
*Fugue in E minor (Aut. 31, list does not show it as in print, but may be the same as what I already have)*  
*Fugue in C major (Aut. 31)*  
*Fugue in F minor (Aut. 31, list does not show it as in print, but may be the same as what I already have)*  
*Vortragsstück in F major (1 page, Aut. 42)*  
*Vortragsstück in F minor (Aut. 42)*  
*Vortragsstück in A-flat major (Aut. 42)*

An order for microfilm copies of the autographs was placed with instructions not to duplicate those already on hand: *Prelude in E minor* (ca. 1820), *Fugue in E minor* (13.7.1839), *Fugue in F minor* (18.7.1839), *Prelude in C minor* (9.7.1841), *Allegro in B-flat* (date unknown), *Andante with Variations* (23.7.1844), *Three Preludes and Fugues*, and *Six Organ Sonatas*. The microfilm arrived in June of 1971 and an international money order for DM 7.03 (\$2.00) was sent upon receipt.

The next letter was sent to Novello & Co. Ltd., London. A reply indicated that "file copies" of Mendelssohn's organ music available there included the *Prelude in C*, *Fugue from the Magnificat*, and *Fughetta in A*, and all could be purchased for £1. This was done. Although no date is given, the three pieces were published by Novello-Ewer (perhaps in the early 1840's). They are copies of the original and are presently out of copyright. It is interesting to note that the *Fugue from the Magnificat* and the *Fughetta in A* are not mentioned among the autographs.

During April and May of 1971 I wrote to several publishers of classical recorded music in New York and was able to at least arouse the curiosity of The Musical Heritage Society, which invited me to come "for an audition" during the latter part of June. (In the meantime, I bought the Morancon recording from Iramac of France and sent it to THE DIAPASON for review, this published in the July, 1971 issue.)

The visit with The Musical Heritage Society was very exhilarating; in fact it was most difficult to control my enthusiasm. During the course of the presentation I assumed the Mendelssohn project had made an impact and that at last this hurdle was cleared. Just as unexpectedly, when it was time to leave, I was given gratis several of their recordings as a gesture of good will. This cordial attitude was not continued, however, for further communications with the company remained unacknowledged.

Early in September 1971 I was not yet convinced that the music department of Brown University would turn their attention from the work and research so far. I was able to locate an instructor/student who was doing thesis material on Robert Schumann. After a chat with him he thought I should write my findings for two or three professional journals. This should be done since the project appeared to be a definite contribution to the musical world. The instructor/student said that "even though the project was a not true scholarly analysis, there is enough information that will greatly interest other musicians and scholars."

(Continued, page 15)

Armed with merely a typewriter, paper, and a newly acquired love for Felix Mendelssohn's organ music, I wondered (in 1958) why this majestic, sublime, and emotional music was not available *in toto* on disc recordings. *Sonata II* was a first introduction for me to this master German composer-genius, and later I was seriously engrossed in learning *Sonata I* and *Sonata VI* for my own skill training and enjoyment. Little did I realize that a few years later (1961) Mendelssohn's *Andante with Variations* (along with *Allegro in B-flat*) would be found in Geer's *Organ Registration in Theory and Practice*.<sup>1</sup> Within a month the *Andante* was ordered from the H. W. Gray Co. in New York. In the preface to this music mention is made of a "parcel" of twelve compositions Mendelssohn was to have written for Messrs. Coventry and Hollier, music publishers in Soho, London, in May, 1844. (In a letter dated April, 1971 from Novello & Co. Ltd., nothing of the "parcel" compositions is known, but the opinion was expressed that they might be found at The German State Library.)

Surely the impetus to collect and the desire to produce recordings of all the known, unknown, and heretofore unpublished organ works of Felix Mendelssohn was implanted, though nothing was begun in earnest until the winter of 1970.

Thoughts went through my mind all at once, such as, who (in my opinion) had the proper empathy and attitude to interpret the organ works of Mendelssohn? A big name performer might be good for sales, but might be less satisfactory at interpretation. Would a lesser known person be better — one who had "everything" except the name and reputation to attract listeners? Lots of organists fit into this last category. Was a domestic instrument more favorable, or did a European instrument represent more fully what I wanted? And what about the acoustics, reverberation time, and quality of sound in the room? Should the organ be of medium size, or should it be a large instrument? There are many "lesser known" organ builders who might have a superlative instrument for Mendelssohn's music. What about funding? I thought that most any organ manufacturer *ought* to jump at the chance to cause these recordings to be made, if only for the international prestige and publicity for their instruments.

Soon the thought came to me that help and advice was needed as to precisely how one should approach a project of this sort. Detailed letters of my plans went to at least a half-dozen top-name organist-musicians, but none of them responded save Anton Heiller of Vienna, who respectfully declined the project due to an overworked schedule. I felt hurt that only one person (a foreigner at that!) responded to my inquiries, especially those in this country. Worse still, I could find no real interest in the Romantics here in Providence, Rhode Island, the city where I live — a city steeped in Bach's music, which Mendelssohn brought to the world in the first place.

I decided to strike out on my own and let the chips fall where they may. So be it. At least my enthusiasm was not going to be shattered by a few organist-scholars who really didn't seem to appreciate anything coming from the Romantic era, particularly the music of Mendelssohn.

Query letters were mailed to about a dozen domestic and foreign recording companies asking whether or not Mendelssohn's organ works were on their lists. Three or four companies responded with advertising brochures, nothing more.

A "Letter to the Editor" was written for *Music/AGO*, the monthly publication of the American Guild of Organists, in which an outline of the project was given. A response came back that the idea was turned over to the editorial board for comment. I sent a letter to the chairman of the board, but again there was no response. I had hoped that at least the project would be discussed among the hierarchy of the A.G.O., but there was no response.

A ten-year membership with the A.G.O. finally ceased when I mailed a personal recording for review but did not get it back. The record was of Franz Liszt's *Orgelwerke* (A.P.O.N. Records) played by Sebastian Pécsi at St. Stephan's Cathedral, Vienna. The

The documented history of French keyboard music begins in the 16th century with the keyboard tablatures of the Parisian music publisher, Pierre Attaignant. Several books of anonymous keyboard compositions were published by Attaignant in or around 1531. With a minor exception, these are the only 16th-century sources of keyboard music in France. By the publisher's indications, his books are for general keyboard use — organ, harpsichord, and clavichord. Four books contain intabulations of French chansons, written in organ tablature. One book has dance intabulations taken from the repertory of instrumental ensemble music. Another contains motet intabulations and a brief prelude, the latter free-composed: 13 *motez musicaux avec ung Prelude le tout reduict en la tablature des orgues*. . . . There are also two books of liturgical music; *Magnificat sur les huit tons avec Te Deum et deux Preludes, le tout mys en la tablature des Orgues, Espinettes et Manicordions* . . . ; *Tablature pour le jeu d'Orgues, Espinettes, et Manicordions sur le plain chant de Cunclipotens et Kyrie fons*. . .

The double repertory of the Renaissance keyboardist — sacred compositions for church, secular compositions for court and civic functions — is illustrated by the Attaignant collections, with the secular repertory being the more important of the two. Since the French musical Renaissance manifested itself primarily in the secular genres, French keyboardists more consciously cultivated secular music, to the neglect of sacred music. While the words "Orgues, Espinettes, et Manicordions" appear in the titles of all the collections, the secular compositions would not have been played in church, but rather on small house organs or on stringed keyboard instruments.

The *Tablature pour le jeu d'Orgues, Espinettes et Manicordions sur le plain chant* . . . contains versets for the Ordinary of two masses, *Cunclipotens Genitor Deus* and *Kyrie fons*. These are among the earliest known examples (anywhere in Europe) of organ masses encompassing the complete Ordinary. As was customary throughout Europe, the organ versets were used in alternation with sung parts of the mass. Free-voice writing and typical keyboard figuration are present in these works.

#### (Example 1)

From the remainder of the 16th century, only one keyboard composition has survived, a fragment of a *Fantaisie sus orgue ou espinette*<sup>1</sup> by Guillaume Costeley (c. 1531-1606). Other fantasias by Claude le Jeune (c. 1530-1600) and Eustache du Caurroy (1549-1609), previously considered as organ music, are actually instrumental ensemble pieces. Some of Du Caurroy's 4-part fantasias were copied into a 17th-century keyboard manuscript<sup>2</sup> and for this reason they were later thought to be organ music.

From the beginning of the 17th century, a manuscript containing short, anonymous liturgical organ pieces,<sup>3</sup> from either France or Belgium, has been found. Noteworthy are the registration indications in this manuscript. The practice of specifying registration later became a uniquely French feature, setting French organ music apart from all others in the 17th century.

In the 1620's, two monumental collections appeared — the *Hymnes pour toucher sur l'orgue* (1623) and the *Magnificat ou Cantique de la Vierge pour toucher sur l'orgue* (1626) of Jean Titelouze (1563-1633). Both books are for liturgical use. Written when Titelouze was about 60 years old, these works are the expression of a Renaissance mentality. Imitative counterpoint occurs in all of the pieces, and the motet style of the great Renaissance choral masters was frequently employed. Compared with Sweelinck or with the Neapolitan keyboardists of this period, Titelouze was very conservative. Chromaticism is minimal, and idiomatic keyboard figurations occur infrequently.

Mrs. Kratzenstein is a graduate of Calvin College and Ohio State University. She has also studied with Andre Marchal as a Fulbright grantee. She has taught at Calvin College and Sam Houston State University. The present article is the sixth in a continuing series.

A *cantus firmus* was often present.

#### (Example 2)

Although Titelouze's works were beautifully constructed, his style was already outdated when his publications came into print. Thus he left no followers, established no school. In fact, during the next four decades only scant music has survived to suggest how the transition may have been effected from the sober, liturgical style of Titelouze to the secularly-inspired compositions of Lebègue and his contemporaries. One *Fantaisie* by Charles Racquet (c. 1590-1664) was preserved in Mersenne's *Harmonie universelle* (1636/37),<sup>4</sup> but this work has nothing in common with subsequent French composition. A lengthy sectional work in imitative counterpoint, the *Fantaisie* was clearly influenced by the Netherlandish school.

More indicative of 17th-century trends in keyboard writing are two organ preludes by Etienne Richard (active mid-17th century). The polyphonic web has been loosened, and the harmonic structure is more prominent than in the works of Titelouze. An anonymous collection, preserved in Paris at the Bibliotheque Ste. Geneviève,<sup>5</sup> has registration indications given for the individual pieces. Some of the combinations here employed are identical with ones which later became standard in the French Baroque school.

Henri Dumont (1610-1684) published four pieces bearing the inscription, "*Prélude en façon d'Allemande à 2 parties . . . serviront aussi pour les Dames Religieuses qui touchent l'Orgue en façon de Duo*." These were ensemble pieces, but at the composer's suggestion, could also be performed on the organ.

Even Louis Couperin (c. 1626-1661), the oldest known member of the illustrious Couperin family, wrote very little for organ. He was primarily a harpsichordist, and nearly all of his keyboard compositions were dances for the stringed keyboard instruments. For organ he wrote a *Fantaisie* (which is actually a *Basse de trompette*), two psalms, and three *Carillons*. His *Chaconnes*, frequently played on the organ, are harpsichord pieces. They are not *ostinato chaconnes*, but rather *Rondeau chaconnes*, a form made popular by Couperin's teacher, the famous harpsichordist, Chambonnières. Consisting of several couplets alternating with a refrain, this form was cultivated almost exclusively by the French harpsichordists, and not by the organists.

A contemporary of Louis Couperin, François Roberday (1624-c. 1680), wrote a book of *Fugues et Caprices* (1660) for the organ, but they stand totally apart from prevailing French currents. Totally under Italian influence (Frescobaldi, etc.), these pieces are in a general keyboard style, with no utilization of specific organ colors.

Other leading musicians played the organ (La Barre, Monnard, Chambonnières, etc.), but they either wrote nothing for organ, or their works were lost. For the *clavecin* (harpsichord), they wrote *Allemands*, *Courants*, *Sarabands*, and other dances. Their *clavecin* playing was based on the lute style of Denis Gaultier (c. 1603-1672), who had brought lute playing to an extraordinary level of refinement. Since the lute was the instrument most favored by the court, it is not surprising that it became the model for harpsichord playing during this period. Stylized dance suites, rich ornamentation, and the style *brisé* became standard features of *clavecin* music in the 17th century. That the lute style also influenced organ playing will soon become apparent.

The first major contribution to French organ literature in the period after Titelouze was the *Livre d'orgue contenant cent pièces de tous les tons de l'Eglise* (1665) of the Parisian organist, Guillaume-Gabriel Nivers (1632-1714). The 100 pieces in this publication were grouped according to mode, with 8 or 10 pieces in each group. The eight church modes were used, plus four transposed modes. The following compositional types were employed: *Prélude*, *Fugue*, *Récit du cromhorne*, *Basse de trompette*, *Plein jeu*, *Grand jeu*, *Duo*, *Récit du cornet*. In the preface, the composer provided registration indications and a table of ornaments. Nivers later published two other organ books: *Second Livre d'orgue contenant la Messe et les Hymnes de l'Eglise* (1667);

# A Survey Of Organ Literature And Editions: France, 1531-1800

## Part I

by Marilou Kratzenstein

*Troisième Livre d'orgue des huit tons de l'Eglise* (1675). The organ mass, presented in the second book, is based on the *Cunclipotens Genitor Deus* mass, but actually has fewer *cantus firmus* pieces than free ones. Artistically, the music of Nivers isn't on the same level as much that would come later. However, as one of the pioneers responsible for the crystallization of forms and registration which occurred during the 1660's and '70's, he is important.

From 1665 (the publication date of Nivers' first book) through the early 18th century, certain basic features characterize everything that was done in France in the field of organ composition. Before discussing specific traits of individual composers, the general characteristics of the entire period will be summarized. Among the first characteristics one notices is the declining interest in polyphony and in Gregorian melodies, accompanied by a more secular attitude toward organ composition. The concept of alternating fast and slow movements, which was the basis of the lute and *clavecin suite*, became a governing principle in the arrangement of organ pieces into groups, or *suites*. Many organ pieces had a definite dance-like character, although they were not given dance titles. Others, particularly those entitled *Récit*, were clearly fashioned after the melodic style of the French opera. Lebègue states in the preface to his book that the *Récit* should be played "in imitation of the manner of singing."<sup>6</sup> The *ouverture* style of Lully, with its double-dotted rhythms and its division into slow-fast-slow sections, formed the basis for many organ *Dialogues* and *Offertoires*.

Another consistent feature was the prevalence of ornaments, adopted from lute and *clavecin* music. Still another was the use of *notes inégales*, a performance convention which required lengthening certain notes and shortening others, for a more graceful effect. A very limited use of the pedal was likewise characteristic. The pedal *Trompette* was used for *cantus firmus* melodies, and the 8' flute provided the bass line in certain trios, in *Quatours*, and in compositions with an ornamented melody in the tenor (*Récit en taille*). In addition, pedal stops were sometimes used to double the lowest part played on the manuals.

The practice of grouping pieces according to mode (called *ton* in French) was consistently applied to most organ music, with the exception of organ masses based on Gregorian chant. Often these groups were simply entitled *Premier ton* or *Messe du premier ton* or *Magnificat du deuxième ton*. In the latter part of the period under discussion, however, Du Mage, Marchand, Guilain, and others applied the term, *suite*, to such groups of pieces. The group, or *suite*, began usually with a piece entitled *Plein jeu*. This was frequently followed by a fugue. Then came any of a number of pieces, in varying order: *Duo*, *Trio*, *Récit du cornet*, *Basse de trompette*, *Récit de tierce en taille*, *Récit de cromhorne en taille*, etc. The group concluded with a com-

position entitled *Grands jeux* or *Dialogue*.

Another standard practice throughout this period was the composition of *alternatim* organ masses. In no other country were organ masses as numerous during the Baroque era as in France. The standard number of versets (called *couplet* in French) was as follows: five for the *Kyrie*, nine for the *Gloria*, two or three for the *Sanctus* and *Benedictus*, two for the *Agnus Dei*. To these could be added, optionally, a *Deo Gratias*, an *Offertoire*, *Elevation*, *Communion*, etc. Only one Gregorian mass was in use for French organ masses, the *Cunclipotens Genitor Deus* (Mass IV). Melodies from this mass normally appeared as *cantus firmi* in the first versets of each part of the Ordinary. The second *Kyrie* was traditionally a fugue based on the opening notes of the chant. The remaining pieces were generally free. They had thematically no connection with the chant, but remained in the same mode.

Registration followed certain stereotyped models, with little room for deviation. Registration types were, moreover, closely bound to compositional types, so that the registration combination often supplied the title for a composition. Briefly outlined, these were the most common compositional types:

*Plein jeu*, or *Prélude*: a type more sober than most, with block chords and suspension dissonances. It sometimes had a *cantus firmus* played on the *Trompette* 8' of the pedal. The registration consisted of the principals and mixtures of the *Grand Orgue* and *Positif*, plus 16' and 8' *Bourbons*. The *Plein jeu* chorus of the G. O. was called *Grand plein jeu*, that of the *Positif*, *Petit plein jeu*.

#### (Example 3)

*Fugue*: the French organ fugue was much less strict than the German fugue of the same period. The fugue subject was not treated with consistency, and often the texture was more homophonic than contrapuntal. Fugues were not played on the *Plein jeu*, as one might expect. The most common fugue registrations were the *Trompette* of the *Grand Orgue*, the *Cromorne* of the *Positif*, or the *Tierce*. In this connection it is necessary to note that nearly all registration indications refer to groups of stops, each group going under the name of its most prominent or characteristic member. French Baroque organists rarely used solo stops alone.

#### (Example 4)

*Duo*: a rapid, light-hearted piece for two voices of equal importance, in a somewhat imitative style. On a large or medium-size instrument, the lower part would be played on the *Grand tierce* of the *Grand Orgue* (*Bourbons* 16', 8', flute 4', *Grand tierce* 3 1/5') and the upper part on the *Petit tierce* of the *Positif* (*Bourdon* 8', flutes 4', 2 2/3', 2', 1 3/5'). On small instruments not having a *Grand tierce* 3 1/5', the *Duo* registration would have to be modified.

#### (Example 5)

**Trio:** a 3-part composition in which the bass line is played on one manual and the two upper voices on another. A *Cromorne* combination was frequently used for the upper voices, but other combinations were also possible. (Example 6)

Only occasionally did French organists write a trio for two manuals and pedal. The 8' pedal flute would then supply the bass line, with solo combinations such as *Cromorne* and *Cornet*, or *Cornet* and *Tierce*, taking the two upper parts.

Ex. 1. Attaignant, *Magnificat du 8e ton*, 3rd verset, m.1-4.



Ex. 2. Titelouze, *Pange lingua*, 1st verset, m.1-6.



Ex. 3. Boyvin, *Septiesme ton*, *Plein jeu*, m.1-4.



Ex. 4. Clérambault, *Fugue from the Suite du premier ton*, m.1-4.



Ex. 5. Fr. Couperin, *Duo sur les Tierces from Messe pour les paroisses*, m.1-6.



Ex. 6. G. Corrette, *Trio à deux dessus from Messe du 8e ton*, m.1-9.



Ex. 7. Guilain, *Cromorne en Taille from Suite du quatrième ton*, m.4-9.



Ex. 8. Marchand, *Basse de Trompette*, m.3-7.



Ex. 9. De Grigny, *Dialogue sur les Grands Jeux from Veni Creator*, m.1-5.



Ex. 10. Lebègue, *A la venue de Noël*, m.1-3, 23-25, 33-35.



**Récit:** a melodic line in one voice with a simple accompaniment in the other parts. The solo might be above the accompaniment (*en dessus*), or in the tenor (*en taille*). The most common registrations for the melody were the *Cromorne*, the *Voix humaine*, the *Cornet*, or *Tierce*. The latter combination consisted of five independent flute ranks of the *Positif* (8', 4', 2 2/3', 2', and 1 1/2'), as opposed to the *Cornet*, which was a compound stop playable only in the upper register (from middle "c" or from tenor "f"). The *Récit en taille* is a uniquely French phenomenon, apparently introduced by Lebègue. The following example, taken from Guilain's *Suite du quatrième ton*, shows the expressiveness of this type of composition.

(Example 7)

**Basse de trompette**, or *Basse et dessus de trompette*: a fiery solo line in bass, or as a dialogue between bass and soprano, with the other voices as accompaniment. The standard registration required the *Trompette* 8' of the *Grand Orgue*, fortified by *Bourdon* 8', *Prestant* 4', sometimes *Clairon* 4' and *Grand cornet* 5 ranks. A smaller counterpart to this compositional type was the *Basse de cromorne*. The *Voix humaine* or the *Tierce* could also be used for compositions with a bass melody.

(Example 8)

**Dialogue:** a composition featuring alternation between contrasting keyboards. There were two types of *Dialogues*: dialogue between solo voices, and dialogue between full choruses. In the first category, the *Cromorne* of the *Positif* often replied to the *Cornet* of the *Récit*, or the *Tierce* to the *Cornet*. In the second category, the most frequent combination was the *Grands jeux* of the *Grand Orgue* pitted against the *Petit jeu* of the *Positif*. Thus, the brilliant sound of the *Trompette* and *Clairon* of the *Grand Orgue*, reinforced by principals, flutes and *Grand cornet* (but no mixtures), was answered by the *Cromorne* combination in the *Positif*. A *Dialogue sur les Grands jeux* frequently began and ended in the French *ouverture* style. Some *Dialogues* were written not only for two divisions, but for three or four. Short phrases would then be heard in rapid succession between *Grand Orgue*, *Positif*, *Récit*, and *Echo*.

(Example 9)

A few additional types of composition were employed by some composers, but the types listed are the standard ones utilized by everyone.

A fine example of the type of instrument for which French Baroque organ music was composed is furnished by the specification of the organ at Saint-Louis-des Invalides.<sup>7</sup> Commissioned by Louis XIV for his famous chapel in Paris, this instrument was built by Alexander Thierry in 1679. Capable of providing any registration desired by the French school, this organ was basically a 2-manual instrument. Only two divisions were complete (*Grand Orgue* and *Positif*), since the *Récit* and *Echo* sounded in the treble range only, and the *Pédale* had but two stops.

**GRAND ORGUE**

- Montre 16 ft.
- Bourdon 16 ft.
- Montre 8 ft.
- Bourdon 8 ft.
- Prestant 4 ft.
- Flute 4 ft.
- Double tierce 3 1/2 ft.
- Nasard 2 2/3 ft.
- Doublette 2 ft.
- Flute 2 ft.
- Tierce 1 1/2 ft.
- Flajollet 1 ft.
- Fourniture 5 ranks
- Cymbale 4 ranks
- Grand Cornet 5 ranks
- Trompette 8 ft.
- Voix humaine 8 ft.
- Clairon 4 ft.

**POSITIF**

- Bourdon 8 ft.
- Montre 4 ft.
- Flute 4 ft.
- Nasard 2 2/3 ft.
- Doublette 2 ft.
- Tierce 1 1/2 ft.
- Larigot 1 1/2 ft.
- Fourniture 3 ranks
- Cymbale 2 ranks
- Cromorne 8 ft.

**RÉCIT**

- Cornet séparé 5 ranks
- Trompette séparée

**ECHO**

- \*Bourdon 8 ft.
- \*Flute 4 ft.
- \*Quinte 2 2/3 ft.
- \*Quarte à la quinte 2 ft.
- \*Tierce 1 1/2 ft.
- Cymbale 3 ranks
- Cromorne
- (\*Cornet décomposé)

**PÉDALE**

- Flute 8 ft.
- Trompette

Two tremulants: Tremblant fort and tremblant doux

Not all church instruments were this large, of course. Moderate-size instruments would have fewer stops in the *Echo*, or no *Echo* division at all. The *Montre* 16' and the *Double tierce* 3 1/2' of the *Grand Orgue* would be missing. Certain other flutes of the *Grand Orgue* and *Positif* might also be omitted, and the number of ranks in the *Fournitures* and *Cymbales* might be reduced.

In addition to Nivers, two other Parisian organists appear to have been particularly active in standardizing organ composition and registration in the 1660's and '70's: Nicolas Antoine Lebègue (1631-1678) and Nicolas Gigault (1624/25-1707). Lebègue published three *Livre d'orgue* (1676, 1678/79, and 1685). Like Nivers, he gave registration and other performance instructions in the preface to his first book. "My purpose in this work," he stated, "is to give the public some acquaintance of the manner in which the organ is played presently at Paris . . . They [these pieces] contain practically all the varieties that are practiced today on the organ in the principal churches of Paris . . . I wish very much that all those who will do me the honor of playing these pieces will choose to play them according to my intention, i.e., with the combination of stops and with the tempo proper to each piece. . . ."

Lebègue aligned himself strongly with the secular idioms, much more than did Nivers or Gigault. In addition, Lebègue had a gift for writing attractive melodies of song-like or dance-like character. His melodic gift is particularly apparent in his first *Livre d'orgue*, which contains eight groups, with six to ten pieces per group.

Lebègue's second organ book features an organ mass (in the standard format), plus nine groups of versets for the *Magnificat*. Book three has assorted pieces — noels, *Offertoires*, etc. Lebègue and Gigault were the first organists to write variations on noels and thus initiated a genre which was to bring fame and success to many organists for more than a century.

(Example 10)  
(To Be Continued)

**NOTES**

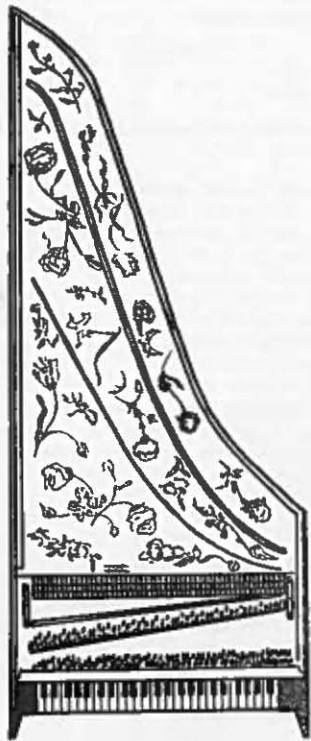
- 1 Preserved in Paris, Bibliothèque nationale, ms. fr. 9152.
- 2 Paris, Bibliothèque Ste-Geneviève, ms. 29486.
- 3 Preserved in the British museum, ms. 29486.
- 4 The *Harmonie universelle* also contains 12 *Duos* of Raquet, but these are thought to be pedagogical examples rather than true organ compositions.
- 5 Bibliothèque Ste-Geneviève, ms. 2348.
- 6 From the preface to Lebègue's *Livre d'orgue* of 1676 (*Archives des Maîtres de l'Orgue*, IX).
- 7 Archives de l'Hotel des Invalides, Paris, Carton 34, piece no. 4, as quoted in Dufourcq, *Documents inédits relatifs à l'Orgue français*, II, pp. 250-253 (Paris, E. Droz, 1934/35).
- 8 Translated from the preface to Lebègue's *Livre d'orgue*, 1676 (*Archives des Maîtres de l'Orgue*, IX).

**MUSICAL SOURCES**

- Ex. 1. *Deux livres d'orgue parus chez Pierre Attaignant en 1531*, ed. Rokseth, p. 49.
- Ex. 2. Titelouze: *Oeuvres complètes d'Orgue*, ed. Guilmant/Pirro p. 24.
- Ex. 3. Boyvin: *Premier Livre d'orgue*, vol. 2, ed. Bonfils, p. 84. Used by permission of Galaxy Music Corp., N.Y., sole U.S. agent.
- Ex. 4. Clérambault: *Premier Livre d'orgue*, ed. Dufourcq (LGHO)\*\*\*\*, p. 8.
- Ex. 5. Francois Couperin: *Pieces d'orgue*, ed. Brunold, p. 22.
- Ex. 6: *Five French Baroque Organ Masses*, ed. Howell, p. 55.
- Ex. 7. Guilain: *Pieces d'orgue*, ed. Guilmant/Pirro, p. 35.
- Ex. 8. Marchand: *Pieces d'orgue (The Well Tempered Organist)*, p. 6.
- Ex. 9. De Grigny: *Premier Livre d'orgue*, ed. Dufourcq (LGHO)\*\*\*\*, p. 63.
- Ex. 10. Lebègue: *Noels variés*, pp. 8, 9.

**ABBREVIATIONS**

\*\*\*\* Les *Grandes Heures de l'Orgue* series, gen'l ed., Dufourcq, Paris, Schola Cantorum.



HILDA JONAS HOLDS  
HARPSICHORD FESTIVAL

After returning from her third concert tour to the west coast and travelling to France, Italy, and Israel, internationally known harpsichordist Hilda Jonas will once more sponsor a Harpsichord Festival at her studio in Cincinnati, Ohio on Sept. 1-3. This year's festival will feature more music from Bach's *Well Tempered Clavier* as a continuation from the festival held in August of 1972, and it will also include a survey of Haydn sonatas. Any harpsichordist interested in participating in the festival should write: Hilda Jonas, 3912 Ledgewood Drive, Cincinnati, Ohio 45229.

Jerry Brainard played organ and harpsichord for his faculty recital at Texas Tech, Lubbock, on March 15. Entitled "Happy Bach" the harpsichord offerings included: *Preludes and Fugues from the WTC, Book II, C-sharp minor, F minor, and G Major; Sonata for Violin and Harpsichord in G Major, S. 1019; and Partita in D Major, S. 828.*

Karl Wienand presented a faculty recital at Adams State College, Alamosa, Colorado, on March 16. At the harpsichord he played: *Sonata One in G for Viola and Harpsichord, Bach; Lezione One in G for Viola d'Amore and Harpsichord, Attilio Ariosti; and Sonata Four in D for Violin and Harpsichord, Handel.*

Clavis Imports and the University of St. Thomas, Houston, joined forces to present a harpsichord festival in Jones Hall, University of St. Thomas, April 26 through 28. The programs, all played on two new French double harpsichords after Taskin by Richard Kingston of Dallas, were presented by Victor Wolfram, Oklahoma State University: *Three Pieces in D, Daguinour; Prelude in D minor, Le Croc-en-jambe, La Convalescente, La Pantomime, The Follies of the French or The Dominos, Francois Couperin; Le Coucou, Daquin; "English" Suite in F, Toccata in C minor, J. S. Bach. Larry Palmer, Southern Methodist University, Dallas: Coranto Kingston, John Bull; Suite in C Major, Louis Couperin; Passacaglia in D minor, Fischer; Le Tombeau de Stravinsky (1971), Rudy Shackelford; Lessons for Harpsichord (1971), Daniel Pinkham; Deux Impromptus (1959), Martinu; Sonata in G Major, Hob. XVI:40, Haydn; Tombeau fait a Paris sur la mort de Mr. Blancrocher, Froberger; De la Mare's Pavane, Sir Hugh's Galliard (Lambert's Clavichord), Howells; Toccata in E minor, S. 914, Prelude and Fugue in A minor, S. 894, J. S. Bach. Marilyn Olsen, Oral Roberts University, Tulsa, Oklahoma: Concerto in G Major for Two Keyboard Instruments, transcribed for solo harpsichord by M. Olsen, Soler; Tiento, Carreira; Sonata in A minor, Seixas; Lo Ballo dell' Intorcchia, Valente; Sonata in E Major, K. 380, Scarlatti; Watkins Ale, The Irish Ho-hoane, A Toy, The Irish Dump and Johnson's Alman from Fitzwilliam Virginal Book; Courante, Chambonnières; Branle de Basque, Louis Couperin; Gavotte and Minuet, D'Anglebert; Les Petits Moulins a Vent, Sœur Monique, Francois Couperin; Tambourin, La Poule, Rameau; Toccata in D Major, Concerto in C Major for Two Harpsichords, J. S. Bach. She was assisted by Larry Palmer in the Bach Concerto.*

On April 28 the three participants in

the Houston Harpsichord Festival each gave a lecture: Marilyn Olsen on *Harpsichord History*; Victor Wolfram on *Baroque Registration*; and Larry Palmer on *Contemporary Harpsichord Music*.

The Houston Harpsichord Society closed its season with two events: a "bonus" meeting at the home of Connie Hill on April 18, where the following program was presented: *Sonata in F Major, Locillet (David Tessmer, flute; David White, oboe; Judy Linder, harpsichord; Virginia Stein, 'cello); Sonata in E Major, Haydn (John Sharpley, harpsichord); and Sonata in C minor, Telemann (Megan Meisenbach, flute; Bert Meisenbach, violin; Herschel Sands, harpsichord); and for its May meeting on May 9 at Denham Hall, Houston Baptist College, this program: Sonata Four in D Major for Violin and Harpsichord, Handel; Four Two-part Inventions, Two Three-part Inventions, Bach; Passacaglia from Suite 7, Handel (Eleanor Roessler); and Sonata in B minor for Flute and Harpsichord, Bach (David Colvig, flute, Suzanne Burke, harpsichord).*

A new harpsichord maker, Bill Dowling, has written to us from Southport, North Carolina. He communicates that he builds to classical prototypes and that his instruments contain "Hubbard jacks and no plywood." Mr. Dowling's offerings include an Italian harpsichord, a double based on the 1769 Taskin, and a Viennese piano, based on the 1773 Stein.

The Harpsichord, volume VI, number 2, boasts a portrait of harpsichord maker Sebastien Erard on its cover. Inside, his only surviving instrument (from the collection of English builder Michael Thomas) is discussed as the "Harpsichord of Note." A rather quaint page on "The Ehler's Pleyel is offered by Bjarn Dahl, and there is a very long interview with music editors Willard Palmer and Margery Halford of Houston.

Last month's Diapason carried the announcement that a harpsichord contest would be a feature of the eighth Festival de Paris this September. It is heartwarming to note that, for the first time in a major European harpsichord contest, contemporary music is also a part of the requirement: in the second eliminating round four compositions from Bartok's *Mikrokosmos*, volume 5 are required, as well as the more usual Bull, Frescobaldi, Louis and Francois Couperin, and Rameau. Members of the jury are Huguette Dreyfus (France), Zuzana Ruzickova (Czechoslovakia), Kenneth Gilbert (Canada), Luciano Sgrizzi (Switzerland), and Colin Tilney (England).  
Velma Wachlin and Mrs. Robert Ran-

dolph combined to play organ and harpsichord on a program for the Freeport, Ill. Chapter of the AGO on March 25 at Highland Community College. Together they played two Concerti by Soler, and Mrs. Randolph played *Le Tambourin* by Rameau and *Little Prelude* by Bach.

The Philidor Trio (Elizabeth Humes, soprano; Edward Smith, harpsichordist; and Shelley Gruskin, flutist and recorder player) presented a program on Feb. 28 at Ripon College, Ripon, Wisconsin. On a harpsichord by Frank Hubbard, Mr. Smith played *Preludes and Fugues in F and B* from WTC II, and *Sonatas K 380/381* by Scarlatti. Arias and *Cantata 209* by Bach, a cantata by Scarlatti, the *Sonata in B for Recorder and Harpsichord* by Barsanti, and arias by Galuppi, Scarlatti and Pergolesi filled out the program.

The Ripon College Collegium Musicum under the direction of Donald Spies presented a program of medieval church music, Italian, French and English keyboard music, Italian madrigals, and French and English ensemble music at the college on April 1. The harpsichord music included *Chanson "Belle sans peur"* by Créquillon, *Chanson "Plus oultre"* by Gombert, and a *Duet for Two Virginals* by Farnaby. The group includes singers and players of the following instruments: organ, harpsichord, krumphorn, kortholt, recorders, gamba, lute and psaltery.

Heinz Arnold was harpsichordist in a performance of Heinrich Graun's *Harpsichord Concerto in F major* on April 8 at Stephens College, Columbia, Missouri. The program included also organ works, choral works, and a violin sonata by Handel.

Stephen A. Rumpf of Montreal, Quebec, played the following program at the Church of the Sacred Heart, Robbinsdale, Minn., April 9 and St. Cloud State College, Minn., April 4: *My Lady Carey's Dompè*, Anonymous; *Pavana Dolorosa, Galiarda Dolorosa*, Philips; *Pass'e mezo antico* and *Mcneghina Gagliarda* from *Intabolatura Nova*; *Toccata Settima, Rossi*; *Toccata in G BWV 916, Bach*; *22nd Ordre, Couperin*; and *Gavotte and Variation* by Rameau. Mr. Rumpf's instruments used for these recitals were his Hubbard-Sigmund double French and a copy of a Boni Italian virginal of 1604 built by William Post Ross tuned in mean-tone temperament.

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

## Travels and Travails: Some Recent Harpsichord Recordings

by Larry Palmer

In this age of the phonograph one can be an aural armchair traveller; for the harpsichordist it is delightful to imagine travels in time as well as in distance. Some of the recordings awaiting review as the season draws to a close suggest some special "returns to the past," and we shall attempt to deal with them in this column.

Vocal and Instrumental Music of Alessandro and Domenico Scarlatti (Musical Heritage Society, MHS 1443) is a charming idea, an "evening at home with the Scarlattis" as it were. The performers are all of modest, house-music-type ability, but pleasant. The music is best in the unfamiliar vocal works, while in the instrumental, Alessandro's *Toccata* shows that Domenico's keyboard style did not spring from nowhere, while Domenico's vocal music sounds thoroughly Italianate.

The harpsichord sonatas, played by Bengt Johansson, are perfunctorily played without much passion or drama, except that provided by the addition of registers by pedals in the *Sonata in G minor*. For an interesting sample of music from one of music's few successful father and son duos, this disc is worth hearing.

I dolci frutti: Music in Venice Before Monteverdi (Musical Heritage Society, MRS 1447/8). If you think that Andrea Gabrieli was only a composer of

brass music, try the ravishing *Risonanza di Echo* (sound of echo), an 8-voice madrigal with touching solo effects. The compositions here range from typically Renaissance compositions such as an affecting piece for soprano and viols by Girolamo Parabosco (*Niuan Sconsolata* - No-one Disconsolate) to the early Baroque splendor of Giovanni Gabrieli's *Canzone for Double Choir of Voices, Brass, Viols, and Organ*. As a sound-picture of the riches of Venetian music, the two-record set, conducted by Michel Corboz with the Vocal and Instrumental Ensemble of Lausanne, is a fine survey. In the few examples with harpsichord, Christiane Jaccotet plays idiomatically on a good sounding instrument. If, however, one doesn't want the entire panorama of the age, the splendid Biggs-Negri recordings for Columbia in the magnificent acoustics of San Marco are not to be equalled. These give a far better feeling for the pageantry pomp, and ceremony of Venice.

From Italy to northern Germany in the changing of a record! There may be no surviving portrait of Buxtehude (or of his predecessor Tunder, or successor Christian Schieffeder either, for that matter), but his music continues to surface. Seven cantatas, addressed to the parts of the Body of Christ suffering on the Cross are recorded in Buxtehude: *Membra Jesu Nostri* (Musical Heritage

Society MHS 982). Commissioned by the Swedish court musician Gustaf Dueben (1624-90), who had travelled to Lubeck to visit Buxtehude before taking over his father's duties as court conductor in Stockholm, apparently these works were composed in 1680 and, being too intimate and pietistic for Buxtehude's own situation at the Marienkirche, were most likely never performed there, but rather at the Court Chapel in Sweden. The seven cantatas are scored for five soloists, five-part chorus, three-part string orchestra (2 violins, violone, continuo) except in the sixth cantata where, to intensify the expressions dealing with the heart, five-part writing for viols is used. The work is intended as a unified cycle, the keys progressing from C minor to E-flat major, G minor, D minor, A minor, E minor, and back to C minor. Each cantata has a sonata for instruments, an opening chorus (on a biblical text), arias or trios with ritornello, and a repeat of the opening chorus. A few repeats have been omitted in this recording to make it fit the two sides of a record, but essentially the complete work is presented. The Latin texts, attributed to St. Bernard of Clairvaux, are addressed to Christ's feet, His knees, hands, side, breast, heart, and face.

The germanicized Latin of the Pforzheim Motet Choir may sound strange to American ears, but is, of

course, probably closer to the sounds Buxtehude would have expected. This is another work which should be required listening for those people who like to preach that Baroque music is unemotional music! It was intended to move the hearts of the listeners to pity and to tears. This beautiful music can still do so today.

Couperin anyone? Let's be off to Versailles on our sonic grand tour. A whole raft of recordings has appeared recently dedicated to the works of Francois "le Grand," who incidentally wrote in the preface to Book I of his *Pièces de Clavecin*, "I confess in all seriousness that I love much more that which moves me than that which surprises me."

There is much to move one in three different Couperin offerings. Picking and choosing among them is difficult, for all three artists play fine harpsichords in an elegant manner. The choices: Alan Curtis playing an original Blanchet instrument in the *Eight Preludes* from *L'Art toucher le Clavecin* and *Ordres 1 through 6, 8, and 12* (Vox SVBX 5448, 3 discs); Gustav Leonhardt playing *Preludes 3 and 5* and *Ordres 5 and 7* on his 1962 Martin Skowronek harpsichord (BASF, Harmonia Mundi KHB 20348); and Kenneth Gilbert playing the *Premier Livre de Clavecin*, complete, on his 1968 Hubbard harpsichord (Harmonia Mundi HM 4-351/2/3/4).

Gilbert is indeed a Renaissance man. Just having completed his edition of the complete harpsichord works of Francois Couperin for LE PUPITRE, he is now engaged in recording all four volumes. Number one, just released, is superbly done, and has the merit of

## Harpichord Recordings (Continued)

being absolutely complete (all repeats, everything).

Curtis's use of the original 18th century Blanchet instrument, as well as his sensitive playing, makes the Vox set an important document. Leonhardt's gorgeous Skowronek harpsichord seems suited to everything he plays on it (and that is a very great deal indeed). We don't know of any finer harpsichord sound on records than this, and his playing, it scarcely needs to be said, is never less than that of a master.

We found it instructive to compare several pieces from the *Fifth Ordre* since this work is common to all three discs. Gilbert and Leonhardt both play both repeats in the opening *Allemande "La Logivière"*; Leonhardt's playing is more improvisational than Gilbert's. Curtis (who, like Leonhardt prefaces the *Allemande* with the appropriate *Prélude* from *L'Art touché*) does not play either repeat, and uses no *inégale* in the 16th-note passages. He also plays less of the *Ordre* (5 pieces) than any of the others. Leonhardt includes 7, and Gilbert the whole 14 pieces.

In the *Sarabande "La Dangereuse"* Leonhardt captures best the darkness and seriousness of the pieces (marked *Gravement*). He surprises with appoggiaturas before the beat in measure 5.

Gilbert's *notes inégale* in the repeats are moving and effective, as is his use of a *Petite Reprise*, or short, quiet ending for the *Sarabande*. Leonhardt wins "feet-up" in the *Gigue*. Here is a real sense of the ebullience of the dance. Listen to this playing as a living lesson in agogic accents and what expression at the harpsichord is all about.

Well, what does all this prove? We're glad that both Old and New Testaments exist: in our Couperin, it seems, we have an Apocrypha, as well, and this is all for the better. Curtis's is the biggest bargain (3 discs in a Vox Box) and the Blanchet is not to be missed; Gilbert's is the most complete — libraries, in particular, will want this as a companion to his excellent printed edition; Leonhardt's disc, the work of a master who never plays an unmusical note or rest, and whose harpsichord ravishes the ear like few musical instruments in existence.

Whilst wallowing in Couperin, we should mention that Heugel has recently released another important score in the LE PUPITRE SERIES: Francois Couperin: Neuf Motets, edited by Philippe Obousier (LP 45, Heugel et Cie., Paris). Here are 9 vocal compositions reprinted from part books found in the collection of the Comte de Toulouse, now in the library of St. Michael's College, Tenbury Wells, Worcestershire, England.

The first seven motets are for voices (solo, most likely) and continuo, of which Couperin himself said that he wanted a string instrument to double the bass, and that the keyboard part could be played equally well by either harpsichord or organ. Motets 8 and 9 have the addition of two obbligato instrumental parts, violins or flutes.

The texts, all in Latin, are useful at various times of the church year. The compositions, no doubt composed for performance in the King's Chapel, Versailles, after Couperin's appointment there as organist in 1693, are: *Tantum Ergo Sacramentum* (3 voices); *Domine Salvum-Fac Regem* (2); *Elevation — Lauda Sion Salvatorem* (2); *Respice in Me* (solo); *Salve Regina* (solo); *Regina Coeli Lactare* (2); *Usquequo, Domine* (solo); *Salvum Me Fac Deus* (solo voice with Symphony); *Ad te Levavi Oculos Meos* (solo and instruments).

Here is some excellent music, rare and fine. And it is good for a harpsichordist to know more works in a different genre from a composer who is generally most remembered for his keyboard works.

It would seem that we have had a long trip in the Baroque. How about a Swiss finale in the mid 20th century? We recommend Frank Martin: *Concerto for Harpsichord and Small Orchestra*

(1951-52) in its fine recording with Christiane Jaccottet and the composer conducting the Chamber Orchestra of Lausanne (Candide CE 31065). Composed for Isabelle Nef who first performed it at the Venice Biennale of 1952, this is Martin's (born 1890) second major composition employing harpsichord. The first was his popular *Petite Symphonie Concertante* for harpsichord, harp, piano, and two string orchestras. The composer knows well the possibilities of the harpsichord, having played it frequently in chamber ensembles.

The *Concerto* is in two movements, the first of which is dominated by an undulating sequence of six 8th-notes, suggesting the steady rocking of waves. It was written on the shore of the North Sea, according to the composer.

The second movement, somewhat unusual in form, begins with an *Adagio*, proceeds to a Baroque style cadenza of relentless forward motion, and ends with a short waltz-time section. The scoring of the *Concerto*, restrained in its number of instruments, is most successful, and the performance, which must certainly be judged authentic, is a loving one. One may sample Martin's style further in the two other compositions to be found on this recording: the *Ballade for Trombone and Orchestra* (1940), and the *Ballade for Piano and Orchestra* (1939).



Competition chairman Thomas Murray (left) and regional chairman Ladd Thomas discuss the student competition which will be held at Immanuel Presbyterian Church, Los Angeles, as a significant part of the Far Western Regional Convention of the A.G.O., June 24-28. The purpose of the convention is to spark new ideas in all musicians, to serve as a workshop to stimulate and encourage church musicians and college instructors to present music of high caliber and wide variety to their respective communities. Organ and choral programs, as well as the competition, will present music in a diversity of styles and periods. In a recent update of program announcements, program chairman Irene Robertson has added the following to the list of convention performers: Ennis Fruhauf, David Lennox Smith, Sandra Soderland, J. Thomas Strout, organists; and Frederick Hammond, harpsichordist. All the performers, many of whom have national reputations, are members of chapters in the Far Western Region.

## New Appointments

Carol Cushing has been named director of advertising and public relations for Schulmerich Carillons, Inc., Sellersville, Pennsylvania. Miss Cushing's business background has been in New York City as art department manager for Vick Chemical Company, art director for Cushing & Nevell, and executive assistant at Columbia Pictures Cassettes. She received her BS degree in commercial art from Finch College in New York City.

Henry Hokans has been appointed regional sales representative for Casavant Frères Limitée in Massachusetts, Rhode Island, and Maine. A graduate of the New England Conservatory of Music, Mr. Hokans was a Fulbright scholar in 1957, studying organ with Pierre Cochereau and Jean Langlais in Paris. He is former organist and choirmaster of All Saints Church, Worcester, Mass., and the Worcester Art Museum. Mr. Hokans and his wife, Joyce, also a practicing church musician, reside with their family in Boyleston, Massachusetts.

Karel Paukert has been named curator of musical arts at the Cleveland Museum of Art effective September, 1974. He is to succeed Walter Blodgett, whose distinguished curatorship of the department enriched the musical life of Cleveland for nearly a generation. Mr. Blod-

gett will retire from the position he has held since 1941. A native of Czechoslovakia, Mr. Paukert gave his first American concerts in 1965, following a distinguished European career climaxed by the Prix d'Excellence bestowed on him in 1965 by the Royal Conservatory of Ghent, Belgium. In 1967 he became associate professor of organ and church music at Northwestern University, and a year later he was appointed organist and choirmaster at St. Luke's Episcopal Church in Evanston, Illinois. He will retain both positions until assuming his Cleveland duties.

George H. Pro has been appointed assistant professor in the department of music at Coe College, Cedar Rapids, Iowa for the academic year 1973-74.

Joel Revzen has been appointed to the faculty of the St. Louis Institute of Music, St. Louis, Missouri. He is currently a member of the music faculty of the State University College, Fredonia, New York. Mr. Revzen holds the MusB and MS degrees from the Juilliard School in New York City where he studied with Renee Longy, Abraham Kaplan, Jorge Mester, Jeanine Dowis, Jean Martinon, and Rudolph Ganz. He will teach ear training and musical analysis in his new position.

## HARVEY GAUL COMPOSITION CONTEST WINNERS ANNOUNCED

The Friends of Harvey Gaul, Inc., announced the winners of its 1973 National Composition Contest. The first prize for a *Song Cycle* with harpsichord, organ or piano accompaniment was won by Dr. Jan Bach of DeKalb, Illinois, and by Wesley A. Ward of Pittsburgh, Pennsylvania. Each received the award of \$400.00. First honorable mention was also shared by two winners. The award of \$50.00 each was given to Josef Alexander of New York City, and to Heskell Brisman of Teaneck, New Jersey. Second honorable mention went to both Charles Haubiel of Los Angeles, California, and to Conrad Susa of San Francisco, California. Each received \$25.00 awards. There were 83 entries in the contest. The decision of the judges was exceptionally difficult this year due to the high calibre of the majority of entries, which is reflected in the double awards of all three prizes.

MARTIN NEARY, organist and master of the music at Winchester Cathedral, England, will give a concert at the Queen Elizabeth Hall in London on June 18. Mr. Neary has been invited by the Festival Hall authorities to give a program of sonatas by Bach and Hindemith, and to direct the orchestra in performances of concertos by Handel and Haydn, as well as orchestral pieces by Tippett and Warlock. He will return for another American tour next October and November.

JEAN LANGLAIS, in a recent letter to a friend in this country, reported that he had suffered a heart attack three months ago. The French composer and organist reports that he is feeling better now, but that he is not completely recovered.



The Westminster Choir, conducted by director of choral activities Dr. Joseph Flummerfelt, is preparing for its second summer as chorus-in-residence at the Spoleto Festival, Spoleto, Italy. The festival, which was founded in 1958 by opera composer Gian Carlo Menotti, will be held from June 21 through July 8. The choir, however, will arrive in Italy weeks earlier for rehearsal of Puccini's "Manon Lescaut" which will open the festival and have six other performances. Thomas Schippers will be conducting, and the production will be staged by Visconti. In addition, the choir will present a concert in the Spoleto Cathedral, sing on the chamber music series, and perform the Mozart "Coronation Mass" during the Mozart Marathon. The cathedral concert will include sacred motets from the choir's regular tour program, a Bach cantata, as yet to be determined, and some works by Monteverdi. Before returning home, where some members of the choir will perform Haydn's "Creation" and the Brahms "Requiem" with Robert Shaw and the Pittsburgh Symphony at the Temple University Music Festival, the choir will join with another group from California to present Benjamin Britten's "War Requiem" under Christopher Kean in the final Piazza concert of the festival.

## 16 BOY CHORISTERS VISIT EUROPE THIS SUMMER

The American Boychoir Federation named 16 boy delegates to the international music festivals in Europe this summer.

Attending the International Boychoir Festival in Strasbourg, France, and other festivals in Germany and Belgium, will be Ernest Breakfield, California Boys' Choir, Los Angeles, Calif.; Benny Lee Brigman, Holy Trinity Choir, West Chester, Pa.; Lawrence Tan, Lombardy School Chorus, Wilmington, Del.; Kurt Zeller, First Methodist Chapel Choir, Portland, Ore.; Daniel Hay, Cincinnati, All-City Boy Choir, Cincinnati, Ohio; Frederick Taylor, The St. Nicolas Choristers, Belmont, Ontario, Canada; Peter Larson, Wilmington Boys' Choir, Wilmington, Del.; and Robin Sidbury, Jacksonville Boychoir, Jacksonville, Fla.

This group will also make official visits to boychoirs in Norway, Denmark, Switzerland, and Austria. They departed from New York on May 17 and returned on May 31.

Attending the International Choral Festival in The Hague, Netherlands, June 4-9, and other festivals in France and Germany will be Craig Buckley, Swainsboro Elementary Chorus, Swainsboro, Georgia; Stephen Graham, Fayette Singing Boys, Uniontown, Pa.; Ron Lacabue, San Jose Boy's Chorus, San Jose, Calif.; Martin Wray, Northwest Boychoir, Seattle, Wash.; Brian Darus, Singing Boys of Orlando, Orlando, Fla.; Douglas Fissel, Claremont Boys Choir, Claremont, Calif.; Roger Burton, Marysville Boychoir, Marysville, Wash.; and Stephen Webb, Sierra Boys' Choir, Carson City, Nevada. This group departed from New York on May 30 and will return on June 21.



## New Delaware Organ to Galesville, Wis.

A new 2-manual and pedal Delaware organ of 23 ranks is in the process of completion for Zion Lutheran Church, Galesville, Wisconsin. The organ of contemporary design is to be free standing in the rear gallery with the pedal division cantilevered over the Great pipework. Both divisions are displayed in a functional manner. The voicing will be open toe with low wind pressures. The organ was designed by officers of the Delaware firm in consultation with Pastor M. C. Parkhurst and the music committee of the church.

**GREAT**  
 Quintaton 16 ft. 61 pipes  
 Spitzprincipal 8 ft. 61 pipes  
 Rohrflöte 8 ft. 61 pipes  
 Octave 4 ft. 61 pipes  
 Quintaton 4 ft. 24 pipes  
 Flachflöte 2 ft. 61 pipes  
 Mixture IV 1½ ft. 244 pipes

**SWELL**  
 Gedeckt 8 ft. 61 pipes  
 Viola 8 ft. 61 pipes  
 Viola Celeste 8 ft. (TC) 49 pipes  
 Spitzflöte 4 ft. 61 pipes  
 Nasat 2¾ ft. 61 pipes  
 Weitprinzipal 2 ft. 61 pipes  
 Terz 1¾ ft. 61 pipes  
 Quintflöte 1½ ft. 61 pipes  
 Hautbois 8 ft. 61 pipes

**PEDAL**  
 Subbass 16 ft. 32 pipes  
 Quintaton 16 ft. (Great)  
 Principal 8 ft. 32 pipes  
 Bourdon 8 ft. 32 pipes  
 Quintaton 8 ft. (Great)  
 Choral Bass 4 ft. 32 pipes  
 Flute 4 ft. 12 pipes  
 Octave 2 ft. 12 pipes  
 Fagot 16 ft. 32 pipes  
 Fagot 8 ft. 12 pipes  
 Hautbois 4 ft. (Swell)

**TWENTIETH CENTURY PIANO** will be the title of a 4-recital series of piano recitals on Oct. 23, Nov. 20, Jan. 15 and Jan. 29 in Alice Tully Hall, New York City during the coming season. The pianist will be Marie-Francoise Bucquet of France, and the programs will include solo piano repertoire from Berg, Schoenberg and Webern through Berio, Cage and Stockhausen.

Prof. Roger de Magnee, director of the Paris Boys' Choir of Paris, France, will be visiting clinician at the Cratin Choir School Performing Arts Camp for Boys, Uniontown, Pa., from July 15 to Aug. 24. He will participate as a panelist in a three-day workshop on the boy's voice and its training Aug. 1-3 and in a one-day workshop on the changing voice on Aug. 4. He will teach music theory in daily classes throughout each two-week camp period. He will also conduct some of the selections performed by the campers in a recital-concert at the end of each two-week period and will assist David Craig, camp director, in choir rehearsals.

**MARVIN DAVID LEVY** has been commissioned by the National Symphony Orchestra to write a large scale oratorio for tenor soloist and orchestra to be premiered by Richard Tucker with the symphony at Kennedy Center, Washington, D.C. under the baton of Antal Dorati on Oct. 31 and Nov. 1 as a salute to the 25th anniversary of Israel. The work, titled "Masada" will have a text adapted by the composer from Isaac Lamdan's poem of that name, the Chronicles of Josephus and the Bible, and it employs a narrator, chorus, and electronic tape in addition to the tenor soloist and orchestra.



## Hendrickson Builds for Minneapolis Church

Charles Hendrickson, organbuilder of St. Peter, Minnesota, has recently completed the installation of a 2-manual tracker action organ in Mt. Calvary Lutheran Church of Richfield, Minnesota, a suburb of Minneapolis. Dr. Paul Manz of St. Paul, Minn. assisted in the design and played double dedicatory recitals to overflow attendance. The organ contains 17 stops and 24 ranks of pipes. Several additional ranks are prepared for. The key action is mechanical and the stop action is electric. A free combination action of four pistons is provided with the setter tabs located adjacent to each drawknob. The casework is oak with walnut used for the keydesk and stopjamb. The drawknobs are of rosewood and the keys grenadilla. The manual compass is 56 notes. Robert Sperling did all the voicing, Barry Lund was the project foreman, and they were assisted by David Engen, Peter Monkonen, Kenneth Stromberg, John Romer, and Terry Bateman.

**HAUPTWERK**  
 Prestant 8 ft. 56 pipes  
 Rohrflöte 8 ft. 56 pipes  
 Octave 4 ft. 56 pipes  
 Gemshorn 2 ft. 56 pipes  
 Sesquialter II 88 pipes  
 Mixture IV 224 pipes  
**BRÜSTWERK**  
 Holzgedackt 8 ft. 56 pipes  
 Spitzgedackt 4 ft. 56 pipes  
 Principal 2 ft. 56 pipes  
 Quintflöte 1½ ft. 56 pipes  
 Zimbel II ½ ft. 112 pipes  
 Regal 8 ft. 56 pipes  
 Tremulant  
**PEDAL**  
 Subbass 16 ft. 32 pipes  
 Spitzprestant 8 ft. 32 pipes  
 Nachthorn 4 ft. + 2 ft. 64 pipes  
 Mixture II 2 ft. 64 pipes  
 Fagott 16 ft. 32 pipes

## Cannarsa Completes Organ for Roaring Spring, Pa.

Cannarsa Organs, Inc. of Hollidaysburg and Duncansville, Pa., has completed a new organ for St. Luke's Evangelical Lutheran Church of Roaring Spring, Penna. Pipes from the old Estey of 1905 vintage were voiced to blend with new pipework. The organ dedication recital was given on June 4 by the two church organists, Mrs. James Hummel and Mrs. Vincent Heaton.

**GREAT**  
 Principal 8 ft. 61 pipes  
 Hohflöte 8 ft. 61 pipes  
 Dulciana 8 ft. 61 pipes  
 Octave 4 ft. 61 pipes  
 Mixture III 183 pipes  
 Trumpet 8 ft. 61 pipes (Prepared)  
 Chimes  
**SWELL**  
 Gedeckt 8 ft. 61 pipes  
 Salicional 8 ft. 61 pipes  
 Prestant 4 ft. 61 pipes  
 Flöte Harmonic 4 ft. 61 pipes  
 Blockflöte 2 ft. 61 pipes  
 Larigot 1½ ft. 61 pipes  
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 Bourdon 16 ft. 32 pipes  
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Junia Sells has retired as organist of the First United Presbyterian Church, Coral Gables, Florida, in April, thus completing a tenure of 21 years at the church. The session of the church honored her by appointing her organist emeritus. Miss Sells' career began early in Stockport, Ohio. Subsequently she studied with Francis Moore, Charles Gilbert Spross, Harold Bauer, Marcel Dupré, F. Melius Christiansen, John Finley Williamson, Daniel Protheroe, and Clarence Dickinson. She was accompanist and coach for Reinald Werrenrath and pianist on tour for Homer Rodeheaver. She was organist and director on the Columbia Radio Network in Chicago and New York, and she has served several large churches in the Miami area. Special honors were awarded to Miss Sells by Federated Clubs in California for her work in military camps, and also by Denison University, DePauw University, and conservatories in Los Angeles and Paris through scholarships. She is a member of the A.G.O. and the S.A.I. music fraternity. She will continue her private teaching in piano and voice and her work as a vocal coach.

THE STATIONS OF THE CROSS by Marc Dupré were performed on April 11 at Holy Trinity Lutheran Church, Buffalo, New York by Alexander Boggs Ryan and "The Eclectic Dance Company" of the State University College at Buffalo with Linda Ellis, director.

#### VARIOUS COMPETITION WINNERS ANNOUNCED

Philip La Gala, a high school senior from Clifton, New Jersey, has been selected to receive the 1973 "Young Organist of the Year" award by Keyboard Arts, Inc. of Lawrence, Massachusetts. Mr. La Gala is a student of Wayne Cohn at the American Academy of Music, Tenafly, N.J. In 1972 he was the winner of the Northern New Jersey Chapter AGO competition, and he has already performed widely throughout the metropolitan New York and New Jersey areas. This award entitles Mr. La Gala to \$200 towards his future education, a plaque, and a recital at the Methuen Memorial Music Hall, Methuen, Mass. during the coming year.

Jane Graham, senior at the North Carolina School of the Arts and a student of John S. Mueller, won first place in the national organ competition sponsored by the MTNA at its national convention in Philadelphia during the first week of April. Her program included works by Bach, Muffat, du Mage, and Dupré. Last June Miss Graham placed third in the national finals of the AGO competition in Dallas. She is a former student of Henry Bridges of Charlotte, N.C., and Clemens Sandresky.

Rick Morgan, a student of Carl Staplin at Drake University, Des Moines, Iowa, won the organ playing competition sponsored by the First Presbyterian Church of Ottumwa, Iowa on April 6. Mr. Morgan received a cash award of \$300. Second prize of \$150 was awarded to Ralph Phillips, a student of Robert Town at Wichita State University. 18 undergraduate students from the midwestern area participated in the all-day event which was judged by Clyde Holloway.

Kevin Sadowski, an organ student of Carl E. Stout and a freshman organ major at Mercyhurst College, Erie, Pa., won the Youngstown Chapter AGO playing competition. He will compete in

the AGO regional convention to be held in Dayton on June 10. Mr. Sadowski played works by Bach, Hindemith, and Franck. He was awarded a \$50 prize and played a recital for the Chapter the same evening.

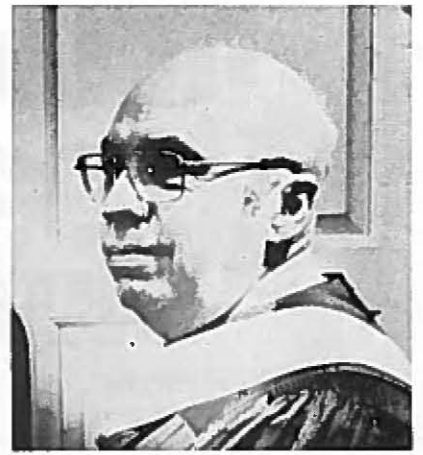
Donna Whited, junior organ major at the University of Kansas, has won the Sigma Alpha Iota regional playing competition in Kansas City, Mo., competing against instrumentalists of all fields from a wide area of the central midwest. Miss Whited, a native of Tulsa, Okla., is a student of James Moeser.

Gwen Adams, junior organ major and student of James Moeser at the University of Kansas, was the winner of the Lawrence-Baldwin Chapter AGO playing competition. She is a native of Osage City, Kansas.

John McCarthy, a master's degree candidate in organ at the University of Kansas, won the Wichita Chapter AGO playing competition. Mr. McCarthy is a native of Wichita, and studies with James Moeser at the University of Kansas.

James Moon, a junior at Cornell College, Mt. Vernon, Iowa and native of Silver Spring, Md., placed first in the River Valley Chapter AGO competition held April 28 in Cedar Rapids, Iowa. Mr. Moon is a student of Robert Tripplett at Cornell College. Second place was won by David Tryggestad of North St. Paul, Minn., a first year graduate student of Delbert Disselhorst at the University of Iowa; and third place was won by Richard Bjella of Cedar Rapids, a senior at Cornell College and also a student of Robert Tripplett.

MICHAEL WHITE's new piece, "The Ancient Vespers," received its world premiere on April 27 at Christ Church, Philadelphia, Pa. with the Philadelphia Musical Academy Women's Choir and Orchestra under the direction of Lawrence Hoening. Mr. White has utilized medieval music re-shaped into a unified form of the "twilight service" of the early church.



Walden B. Cox, former dean of the Southern New Jersey Chapter A.G.O., and organist of the First United Methodist Church of Millville, New Jersey since 1925, was honored by the First Methodist Church on March 25 in celebration of his 48th anniversary as organist of the church. A formal program with presentation of gifts to Mr. Cox included many church members, former pupils as well as present pupils and friends. Mr. Cox served Christ Episcopal Church and St. Paul's Lutheran Church in Millville, and Immaculate Conception Church in Bridgeton, N.J. before becoming organist at the First United Methodist Church in Millville. He is a graduate of the Combs Conservatory of Music, Philadelphia, Pa., and he continues to play regularly at the church where he began playing as a 20-year-old organist.

DOUGLAS BREITMAYER accompanied and conducted Mendelssohn's "Elijah" in the Sunday morning worship service on two Sundays during May at Grace Methodist Church, St. Louis, Mo. On the preceding Sundays to the ones in which the oratorio was sung, the Rev. Robert W. Gordon preached on Elijah. Soloists for the performances were Eugene Soulsby as Elijah, Barbara White as The Widow, Athlyne Halane as The Youth, Joanne Cruikshank as The Angel, and Warren Keller as Obadiah and Ahab.

ALEC WYTON was the conductor for a festival choral service featuring the music of Ralph Vaughan Williams at Grace Episcopal Church, Tucson, Arizona on April 1.

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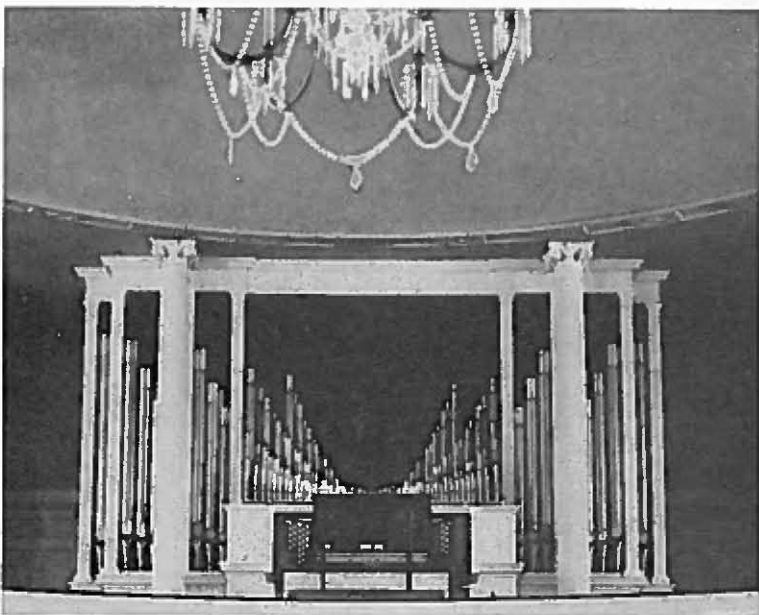
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## Schola Workshop in New York

— A Review

One of the most stimulating work-  
 shops that this writer has attended in  
 years took place at the Cathedral of St.  
 John the Divine, New York City on  
 April 29, 30, and May 1. Entitled "Music  
 in the Church . . . A Long View," the  
 workshop was sponsored by the newly  
 formed Schola Musicae Liturgicae  
 the American Cathedral Organists and  
 Choir Masters Association (who met  
 concurrently with the workshop and  
 changed their name this year to the  
 Anglican Association of Musicians), and  
 Trinity Parish in New York.

Such a workshop had a purpose, and  
 it was well stated by the steering com-  
 mittee (Larry King, James Litton, and  
 Alec Wyton): "Since the death of Bach,  
 the music created for and performed in  
 the services of the Church has tended  
 to stray further and further from the  
 qualities of mainstream music. The pur-  
 pose of this symposium is to evaluate  
 this trend and to face the problems and  
 challenges in reversing it, should this  
 seem to be a viable direction for  
 strengthening both the musical integ-  
 rity and the highest purpose of the  
 mission and worship of the church. To  
 this end, delegates will be exposed to  
 evaluations of past and present musical  
 efforts of the Church by leading music  
 critics, and to discuss with them the  
 directions in which we should move to  
 maintain or regain our musical integ-  
 rity. Delegates will wrestle with the pos-  
 sibilities of conflicting loyalties (the  
 profession of music versus institutional  
 demands) with prominent spokesmen in  
 the field of ethics. Delegates will be ex-  
 posed to the latest works of major  
 mainstream composers and enter into  
 the dialogue with them in the hope  
 of discovering new directions for ser-  
 vice repertoire and ways to enlist their  
 interest and help in the Church's mu-  
 sic."

Since this writer had other committ-  
 ments that required his missing the  
 keynote address by the Rt. Rev. Alex-  
 ander Schmemmann, dean of St. Vladi-  
 mir's Orthodox Seminary in Crestwood,  
 N.Y., as well as the critic's panel (with  
 Byron Belt, Alan Rich and Denis Ste-  
 vens moderated by Larry King), and  
 the loyalties and ethics panel moder-  
 ated by Roger Shinn of Union Theological  
 Seminary, we are unable to discuss those  
 here, although conversation among par-  
 ticipants would indicate that they were  
 lively and thought provoking events.

What was most significant at this  
 event was the appearance and casual  
 dialogue of four "mainstream" compos-  
 ers with a group of church musicians.  
 Such a wholesome event seldom takes  
 place. Indeed, the hostilities evinced by  
 the church and its doings among serious  
 composers is the order of the day, and,  
 likewise, the hostility for new "contem-  
 porary" music among church musicians  
 is also common. At least past events  
 (particularly in the American Guild of  
 Organists and among their past func-  
 tions, both local, regional and national)  
 have seemed to bear out such hostility.  
 What was surprising at this workshop  
 was the absence of this hostility. One  
 would assume that such composers would  
 have long abandoned a concern for the  
 church, cutting out their own area of  
 work in a secular world. And one would  
 also assume from past history that the  
 church musicians could care less about  
 it. It was clearly and surprisingly not  
 so at this workshop. The most "secu-  
 lar-minded" of the composers (Rorem  
 and Wuorinen) displayed perhaps the  
 most pointed and vocal concern for and  
 insight into the church, even if it was  
 couched in skeptical and uncompromis-  
 ing terms. And the church musicians  
 present seemed ready and willing, in-  
 deed eager, to dialogue with the music  
 and the thinking of these composers,  
 critical though it might have been.

The workshop was well organized so  
 that adequate time was given for the  
 events at hand, and further opportunity  
 for informal discussion was made possi-  
 ble. Thus, everyone had opportunity to  
 chat in a relaxed atmosphere—some-  
 thing that rarely happens at workshops.  
 Better yet was the opportunity for par-  
 ticipants to chat with composers whose  
 names are frequently known only from

their music or a publishing firm's ad-  
 vertising or some other form of print  
 media. This proved more worthwhile  
 than could be imagined beforehand, par-  
 ticularly in such a case as Ned Rorem's,  
 whose honest but unorthodox and very  
 pointed article in the form of a "con-  
 fession" about church music appeared  
 in a recent issue of the A.G.O.'s maga-  
 zine, causing a minor furor among seg-  
 ments of the membership. Facing the  
 person man to man conveys other feel-  
 ings than are conveyed in print, and  
 we are certain that participants at the  
 workshop found a great deal more hu-  
 man concern, sincerity, and finally a  
 bond of common struggle than would  
 be expected.

Monday evening was given over to  
 a showcase concert of the four com-  
 posers at the workshop—Iain Hamil-  
 ton, Ned Rorem, Charles Wuorinen  
 and William Albright. Starting off with  
 the "father" of modern American mu-  
 sic, Charles Ives's *Psalm 150* was sung  
 by the combined choirs of the cathedral,  
 Trinity Church of New York City, Trin-  
 ity Church of Princeton, N.J. and some  
 students from Union Theological Sem-  
 inary School of Sacred Music. Ned Ro-  
 rem's anthem "*He Shall Rule from Sea  
 to Sea* was sandwiched between Iain  
 Hamilton's large work for three choirs  
 and three organists, *Epitaph for This  
 World and Time*. All of the works re-  
 ceived spirited and finely done perfor-  
 mances, and the vast spaces of the Cathe-  
 dral provided the Hamilton work with  
 the kind of acoustic that the work needs.  
 Following the intermission, the audi-  
 ence moved to the nave for a perfor-  
 mance of *On Alligators* for flute, oboe,  
 clarinet, bassoon, 2 violins, viola and  
 cello, conducted by the composer, Char-  
 les Wuorinen. The work is tightly knit,  
 12-tone in style, and was interesting to  
 hear in the Cathedral's acoustics. We  
 have never heard this kind of pointa-  
 listic chamber music in such surround-  
 ings, and the lingering of tones pro-  
 vided an acoustical counterpoint that  
 we rather imagine was not expected or  
 intended by the composer. In spite of  
 the blurring of such intimate detail,  
 the work received a fine performance.  
 Ned Rorem accompanied soprano Betti  
 MacDonald in nine of his *Songs* (1947-  
 55) on *Poems of Paul Goodman*. The  
 lyrical qualities of the secular poetry  
 were brought to life beautifully by  
 some lovely singing by Ms. MacDonald  
 in these secular songs. Secular songs in  
 the Cathedral? Well, yes—for if poetry  
 is Rorem's "god", and his music is ex-  
 pressive of poetry, then there is no rea-  
 son not to get to know what qualities  
 there are in his music that has pro-  
 duced such lyrical and expressive set-  
 tings of "sacred" texts. These songs  
 sparkled. William Albright played four  
 piano works to close the program. They  
 were: *Pianoagogo* (1965) by William  
 Albright, *Oh Susanna* (1970) by Loren  
 Rush, *Animations* (1969) by Eugene  
 Kurtz, and *Charleston Rag* (1899) by  
 Eubie Blake. All of the first three pieces  
 have roots in earlier music (jazz, classi-  
 cal music of the past) which are readi-  
 ly recognizable. In some cases, the ori-  
 ginal music is covered over by pastiche  
 and aural affects that blur it. Certainly  
 Albright has been much influenced by  
 the *Piano Rag* (one of America's few  
 genuinely indigenous musical styles).  
 There is no question about his ability  
 as a performer. We have not heard such  
 good *Piano Rag* playing except from the  
 masters (such as Eubie Blake) them-  
 selves, and Albright's technique and  
 grasp of the music was formidable. The  
 audience responded by "conning" him  
 into playing another *Rag*. This was a  
 showcase concert, and it was a well-  
 balanced exposition of the composer's  
 various works, both for the church and  
 for other purposes (we hesitate to use  
 the terms "sacred" and "secular," which  
 were clearly blurred here).

Tuesday was given over to presenta-  
 tions by each composer. Iain Hamilton  
 talked of his compositions and his  
 thinking and intentions about them,  
 giving the audience an insight into his  
 creations. Ned Rorem used his article  
 referred to above as a starting point  
 to reveal more of his feelings about the

church (among which was a concern for money, ie. royalties and performance rights as well as commissions from which the composer should make his living — a subject that was unfortunately not pursued in relation to churches and their music, or in relation to the A.G.O.). William Albright ran an impromptu workshop, presenting *An Easter Super-Round* of 23 parts which he had written the day previous in order to get the participants performing, and to give them an idea of how he goes about such things. Spontaneity was the order of this event. Charles Wuorinen gave one of the most articulate talks on church music that this writer has heard in recent days, expressing his concern for the aesthetic death of the church and its rites. As a composer of high ideals and moral integrity in his work, he found it necessary to liken these ideals to the church's integrity and moral posture. In so doing, he displayed a far greater concern for integrity and morals than is popular today. Indeed, here was an "avant-garde" composer speaking as a reactionary (in the best sense of that term). We hope that his remarks will get into print, for they need to be heard by every practicing church musician (and by quite a few of the church's fathers and clergy, also).

All four composers were commissioned to write hymns for the closing service (which also included two pieces by Richard Felciano for congregation and electronic tape). Iain Hamilton's hymn, *Come, Thou Holy Spirit, Come!*, displayed a syncopated melody with a free

accompaniment not written in traditional harmony. Ned Rorem's (*In Christ There Is No East or West*) is written in his usual song-style, with simple, traditional harmonic accompaniment. William Albright constructed an almost English-style melody over a slowly moving harmonic accompaniment for his hymn, *Father We Thank Thee*. The hymn, very reminiscent of the style of Vaughan Williams, is blurred slightly by an ostinato using the mode of the hymn melody to be played by any number of optional instruments in any tempo as accompaniment. Charles Wuorinen constructed a 12-tone hymn for *God of Grace and God of Glory* with an organ accompaniment that is intended to be played at the pitches written (ruling out other than unison or foundation stops in the organ). We expected that the Wuorinen hymn would be the most difficult. Indeed, it turned out to be the most interesting, and not very difficult to sing. And it contained no compromises of his usual style to "bring it down" to the level of a congregation. The service also contained pieces from *Organbook I* at various stages of the liturgy, played by the composer, William Albright, stunningly on the Cathedral organ. The congregation formed the "choir," and the texts and style of the liturgy were all modern, done in excellent taste.

We look for further workshops sponsored by the Schola. If this first one is any indication of what is to come, they will be lively, stimulating, and most worthwhile.

— Robert Schuneman

## NUNC DIMITTIS

### H. ALEXANDER MATTHEWS

Dr. H. Alexander Matthews, well-known composer of church music, died April 12 in Connecticut. He was 94.

Dr. Matthews was born March 25, 1879 in Cheltenham, England. He first studied with his father who was a well-known organist and choral conductor, and he continued his studies under W. W. Gilchrist and George A. A. West after emigrating to the U.S. in 1900. He became an American citizen in 1923.

Dr. Matthews held the following positions: conductor and one of the founders of the Choral Art Society, Philadelphia, Pa., 1922-34; director of undergraduate music, University of Pennsylvania, 1922-31; organist and choirmaster, Church of St. Luke and the Epiphany, Philadelphia, 1916-37; organist and choirmaster, St. Stephen's Church, Philadelphia, 1937-54; conductor, Philadelphia Music Club Chorus, 1929-54; conductor and founder, University Glee Club of Philadelphia, 1935-44; head of the theory department, Eastern Baptist Theological Seminary until 1945; and head of the theory and organ department, Clarke Conservatory of Music, 1934-54.

Dr. Matthews was the composer of more than 300 compositions, including sacred and secular cantatas, anthems, duets, solos, songs, and piano and organ pieces. He received an honorary degree of doctor of music from Muhlenberg College in 1920, and another from the University of Pennsylvania in 1925. He was a member of ASCAP, the Musical Fund Society of Philadelphia, and the St. Wilfrid Club of New York. He was also an honorary member of the Welsh Society of Philadelphia. He retired from his musical activities in 1954 when he moved to Madison, Conn., where he continued to compose for several years.

### ISTVAN KERTESZ

Istvan Kertesz, musical director of the Cologne Opera and Symphony Orchestra, Cologne, West Germany, died April 16 in a drowning accident in the Mediterranean Sea. He was 44. Mr. Kertesz was swimming off Herzilya, north of Tel Aviv, when he was swept out to sea by a strong current. Police said he was dead when friends reached him.

Mr. Kertesz began his brilliant conducting career with the Budapest State Opera in the city of his birth. Fleeing to the West following the abortive Hungarian uprising, he became music director at the Augsburg State Opera, and then chief conductor of the Cologne Opera and Symphony. He made his American debut with the Detroit Symphony in 1961, and had conducted more than 80 leading orchestras. Mr. Kertesz was the father of two sons and a daughter.

### MAX E. HODGES

Max E. Hodges, minister of music and organist at Trinity Lutheran Church, Los Angeles, California died April 2, 1973 at the age of 56. Prior to his assuming the position in California, Mr. Hodges had held posts at Shurtleff College, Alton, Ill.; Second Presbyterian Church, St. Louis, Mo.; and in Salt Lake City, Utah. He was a member of the Long Beach Chapter of the A.G.O. Mr. Hodges is survived by his father, Vern E. Hodges of Des Moines, Iowa, and by his sister, Joy Hodges of New York City. Funeral services and interment took place in Des Moines, Iowa on April 6.



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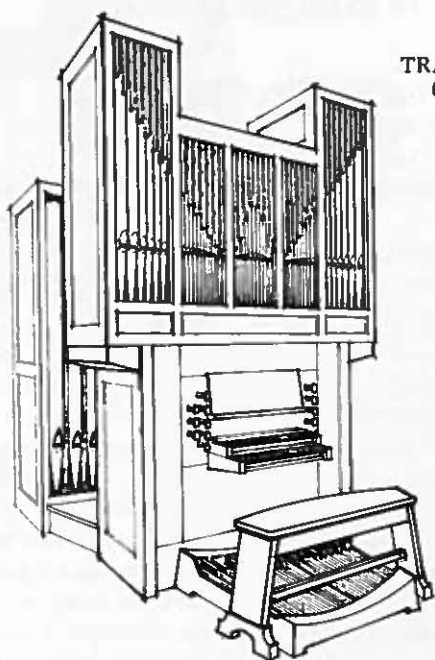
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## Harald Vogel in Toledo

— A Review

Harald Vogel, Bremen, West Germany — recital at Ashland Ave. Baptist Church, Toledo, Ohio May 9, 1973. Program: *Toccata in C*, Sweelinck; 5 *Verses on "Warum betrübst du dich, mein Herz,"* Scheidt; 4 *Verses on Magnificat on the Sixth Mode*, Scheidemann; *Prelude, Fugue and Chaconne in C*, Gott der Vater wohn uns bei, Buxtehude; *Wir glauben all' an einen Gott* (double pedal), *Prelude and Fugue in C*, BWV 545, Bach; Improvisation.

Wednesday, May 9, marked a rare opportunity for students of the University of Toledo and the surrounding schools. Harald Vogel, musicologist for Radio Bremen, and a doctoral student at the University of Hamburg, West Germany (where he assisted Prof. Gustav Fock in the completion of his definitive book, *Arp Schnitger and His School*), presented a master class and recital at the Ashland Ave. Baptist Church, sponsored by the University of Toledo music department. The 19-stop Brombaugh organ (1972) is the reason that this inner-city American Baptist Church in Toledo has become a kind of mecca in the organ world. The organ, with its unequal temperament after Werckmeister, its mechanical key and stop action with hanging or suspended action for both manuals, short keys, and resilient wind system, results in a musical experience for players and listeners of unprecedented excitement. This is an organist's organ, and Mr. Vogel is an organist's organist. The enthusiasm which his evening recital generated was matched by the absorbed attention of the approximately 40 students in the afternoon master class in which he brought to bear on the works of Scheidemann, Buxtehude and Bach his intimate knowledge of the original North German and Dutch instruments coupled with his familiarity with primary theoretical sources of the 16th and 17th centuries. These impressive credentials, linked with an instrument of high quality (Mr. Vogel intimated that he was hard pressed to recall any new organs in North Germany and the Netherlands which surpassed Brombaugh's instrument) elicited feelings in this reviewer that the occasion was historic, a moment of truth for organists.

Mr. Vogel stressed the importance of playing a speaking line, rather than a perfect (legato) line, which requires less thumb passing under and little substitution. A non-legato style does not avoid the thumb, but can be illustrated with a scale fingering of 1-2-3-4-3-4-3-4, which yields a different system of accents, as Dom Bedos and others discuss at length. Perfect legato playing has other hazards. In an organ or cembalo with good action, the character of a tone is at least three-dimensional: the attack, the duration, and the release. If the attack begins before the release is complete, one dimension of the tone is lost. The system of accents which Dom Bedos discusses stresses most the first beat, then the third, second, and fourth, a hierarchy which applies to groups of four 16th-notes as well. 16th and 17th century keyboard music demands a different technique than that which developed in the 18th century in which all fingers are equal. With a sensitive action, it is logical, as Vogel asserted, that strong fingers should play accented notes and weak fingers the unaccented notes. In addition, separation before an important note gives it added emphasis. Pedal technique, concomitantly, changes

to primarily toes with little crossing under or substitution.

The conclusion, then, is that unity of music and technique will yield proper articulation. Careful attention to fingering makes articulation markings unnecessary. Nor does one first learn technique and then add expression; good technique results in expressive, spirited playing. Mr. Vogel noted that 16th century theoretical ideas such as the fingerings of Santa Maria apply to North German music as well, and only in the 17th century did strong national styles emerge.

The dilemma for organists, then, is whether it is possible to master the new-old fingerings which effectively set forth 16th and 17th century keyboard music, as well as to master the modern ideas of equality of fingers for much of the 19th and 20th century literature, or whether thorough mastery of one practically excludes mastery of the other.

The evening recital was received with intense enthusiasm, prolonged applause and calls for encores. The brilliant Sweelinck *Toccata in C* opened the program followed by an imaginative exploration of colors of the organ in several of Scheidt's verses on *Warum betrübst du dich, mein Herz*. Vogel's interpretation of the Scheidemann *Magnificat on the Sixth Mode* displayed the freedom which a mature, knowledgeable player can apply to a written score. The added ornaments and careful fingerings and phrasing, done with authority and taste, brought the music to life. The antiphonal passages in the second verse, which alternated the delightful Musette on the Rückpositive with the Great Principals, were especially effective, as were the Flutes in the arpeggiated fourth verse. This *Magnificat*, however, is a less successful composition than the one on the 8th mode which he discussed in the afternoon class. The Buxtehude *Prelude, Fugue and Chaconne* was another opportunity for imaginative interpretation of the score, bringing new excitement as a result of freedom of tempos and ornamentation, not the least of which is the gradual filling in and doubling of the notes in the final chord, providing a distinct crescendo effect, due in part to the additional pressure in a good wind system when additional demands are made on it.

Mr. Vogel then improvised for about ten minutes. With great skill he explored the organ in a fantasy-like work which incorporated *cantus firmus* passages in inner voices, trio sections, fugal and other contrapuntal passages, and various formal schemes within a rather narrow and conventional harmonic language. The works by Bach were surprisingly straight after the imaginative interpretation of the 17th century works. The hurried tempo of Bach's *Wir glauben* diminished somewhat the beauty of the Sesquialtera for the ornamented line and the clarity with which the organ set forth the double pedal parts. The *C major Prelude and Fugue* furnished a brilliant climax attributable largely to the majesty of the Great Principal chorus with Trumpet which was used unrelentingly throughout the *Fugue* (never becoming tiring) and in fact building to a peak of excitement which concluded with a crescendo on the final chord, bringing the audience to their feet. The numerous curtain calls persuaded Mr. Vogel to oblige with *Wir glauben all'* (with the "step-bass"), again displaying the magnificent reeds of the organ.

— Doris Lora

MARILYN MASON was the soloist with the Butler University Orchestra under the direction of Jackson Wiley and guest conductor Eve Queler in a performance of Guilman's "Symphony for Organ and Orchestra" at Clowes Memorial Hall, Indianapolis, Indiana on May 5. The concert was part of Butler University's Sixth Romantic Music Festival.

FREDERICK LIPINSKY, Westminster Choir College senior, received a U.S. patent after five years of planning and legal work for a conveyance on which to store and move metal music stands. Several years of experience carrying stands for a band produced the time-saving idea which will be marketed under the registered tradename "Stak-A-Rak."

DIANE BISH, organist of Coral Ridge Presbyterian Church, Ft. Lauderdale, Fla., was a featured performer at the National Federation of Music Clubs National Convention in Atlantic City, N.J. in April. Other performers for the convention included Van Cliburn, Jerome Hines, Shirley Verrett, Laurence Foster, and others.

PATRICK J. MOULTIS retired April 1, 1973 after 17 years as director of music at the Cathedral of St. Paul the Apostle, Birmingham, Alabama, due to poor health. Mr. Moulitis celebrated his 30th year as a church musician on April 1, and is now director emeritus at the Cathedral.

## B Minor Mass in London

London Bach Festival, Royal Festival Hall, London, England, April 30: "Mass in B minor," BWV 232 by J. S. Bach. Performed by the Monteverdi Choir and Camerata Academica of Hamburg, Jürgen Jürgens, director; Ingeborg Reichelt, soprano; Ortrun Wenkel, contralto; Dieter Ellenbeck, tenor; Rund Van Der Meer, baritone; and Jakob Staempfli, bass.

It is always with trepidation that I attend a performance of the great *B minor Mass* by Bach. In the first place, it is the work many people consider to be his finest expression of faith in God and in man as His creation. It is fiendishly difficult to sing, and most ordinary choral organizations are not equipped to sing it. But I always go, hoping for the "definitive" performance. I must say that after hearing the performance by the Monteverdi Choir of Hamburg under their inspired conductor Jürgen Jürgens, I feel that my efforts have not gone unrewarded.

To those familiar with the recordings made by this group, the accolade will come as no surprise. Some of the finest performances on recorded disc are the product of the collaboration of this choir with the Camerata Academica of Hamburg, its supporting instrumental ensemble. Herr Jürgens seems to have been the guiding force and impetus for both organizations, for, according to the program note on this occasion, he organized them himself.

It was evident from the opening *Kyrie* that the evening was to be a special one, for the blend of voices achieved by this choir was astounding. Even more amazing was the fact that the balance between orchestral accompaniment and choral sound was always perfect, no matter how loud the orchestra was playing (attributable, no doubt, to the kind of tone produced and not to the amount).

But it was in the touches Herr Jürgens put to movements such as the *Crucifixus*, wherein the awful fact of the crucifixion was the central thought, and in the *Sanctus*, a glorious paean taken at a sensible pace rather than the usual ponderous one. At this point one realized that *this* performance had transcended the technical difficulties and made something very special out of the music.

The soloists were in fine form as well. Ortrun Wenkel, the contralto, was especially moving in the *Laudamus Te* and the *Agnus Dei* sections, and the tenor, Dieter Ellenbeck, sang the *Benedictus* quietly and calmly.

Instrumental obligatos were particularly beautiful and the warm string tone of Thomas Brandis, the leader of this orchestra, was emulated throughout the ensemble. The oboe d'amore and flute solos of Manfred Zeh and Burghard Schäffer, respectively, went far toward contributing to the evening's success.

— Larry Jenkins

## New Organ Music

Werner Jacob's *Improvisation sur E.B.* is published by Associated/Breitkopf (\$4.50). The pitches E-natural and B-flat, derived from Ernst Bloch to whom the piece is dedicated, are sustained almost indefinitely as a tonal matrix within which the improvisation takes shape. Considerable ingenuity is evident in the use of kaleidoscopic registration changes, tone clusters, Morse code, dynamic contrasts, and the like. A system of three staves contains both conventional and graphic notation. The latter, however, is always specific in its intent.

This is not a great piece, but it is an interesting one and at the least will shake some dust loose from both the organ and the organist. A large instrument and two registration assistants are necessary. Suggested performance time is between 5-10 minutes.

*Preludes for the Hymns in Worship Supplement*, Vols. 2 (Lent-Easter) and 3 (Trinity-General) are now available from Concordia (\$2.50 each). As in the previous installments of this series, both traditional and newly-composed settings are included, and length as well as technical demands are generally modest. The settings of these fine hymn-tunes will be found useful for many service functions.

Also new from Concordia (Kistner & Siegel, \$1.90) is Robert M. Helmschrott's *Drei Stücke für Orgel — in memoriam Igor Stravinsky*. The first movement is dirge-like, the second is a quiet trio, and the third is a light-hearted toccata. Technical demands are quite moderate throughout. Total performance time is given as 6'30".

Oxford University Press has published a facsimile edition of William Boyce's *Ten Voluntaries for the Organ or Harpsichord* ca. 1785 (\$5.30). An editorial preface is provided by John Caldwell. Only a few of these voluntaries can be found in various modern anthologies. All ten are substantial, well-made pieces. They are perhaps a bit less refined than those of Maurice Greene, yet they do not fall into the cliché-ridden procedures of John Stanley.

Although there is little virtue, per se, in playing from 18th-century printed notation, the challenge is no greater than reading Johnson, Boswell, or Sheridan in an original edition. A few moments taken for visual orientation in the Boyce voluntaries will produce ample reward and musical satisfaction.

### Briefly Noted

Noel Goemanne, *Fanfare for Festivals, Solemn Overture* (Agapé/Hope Publishing Co., \$2.50, \$2.00. Brass parts in-

cluded). Both are for organ, brass, and choir and strive for obvious effects. The *Overture* quotes the Gregorian *Te Deum* incipit.

Giselher Klebe, *Missa 'Miserere Nobis'* (Associated/Bote & Bock, \$10.25).

Bernhard Krol, *Antifona* for English horn and organ (Associated/Bote & Bock, \$6.25).

Herbert Collum, *Orgelsuite 1962* (Associated/Bote & Bock, \$3.00).

Alessandro Scarlatti, *Toccata primi toni* (Associated/Breitkopf, \$8.00). An Allegro, Adagio, Fugue, Adagio and 19 variations on the *Folia*, edited by Theodor Klein.

Cesar Bresgen, *Toccata Paschalis* (Associated/Doblinger, \$5.00). Quotes first in fragments, and then complete, the Easter chorale "Erschienen ist der herrliche Tag."

Ernst Pfiffner, *Partita on 'Gott sei gelobet'* (Associated/Doblinger, \$4.75).

Kenneth Leighton, *Improvisation In Memoriam Maurice de Sausmarez* (Belwin-Mills/Novello, no price listed).

Simon Preston, *Vox Dicentis* (Belwin-Mills/Novello, 45p).

S. Drummond Wolff (arr.), *Seven Largos by Vivaldi* (Concordia, \$2.00).

Ronald Arnatt, *Fanfare for Organ* (Concordia, \$1.00). An improvisatory piece of moderate length and technical demands.

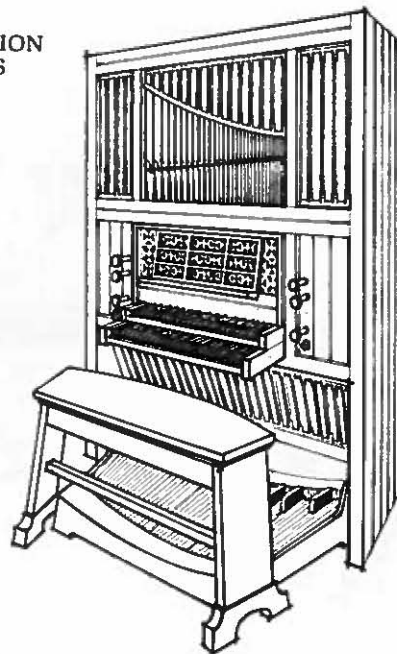
Thomas Gieschen, *Crown Him: A Chorale Concertato* (Concordia, \$2.50). Walter Gresens, *Our Fathers' God in Years Long Gone: A Chorale Concertato* (Concordia, \$1.75). "Diademata" and "O grosser Gott" straight forwardly arranged for brass, organ, choir and congregation.

Gerhard Krapf, *Chorale Prelude on Herzliebster Jesu* (Concordia, \$1.00). A lovely, quiet setting above a short passacaglia theme.

Arthur Wills, *Prelude and Fugue* (Oxford, 60p).

Antoine Tisné, *Luminescences* (Presser/G. Billaudot, \$3.70). A large scale, semi-aleatoric piece available in recorded form on Philips 6504 039 "L'Orgue du 20e siècle." — Wesley Vos

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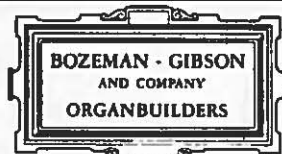
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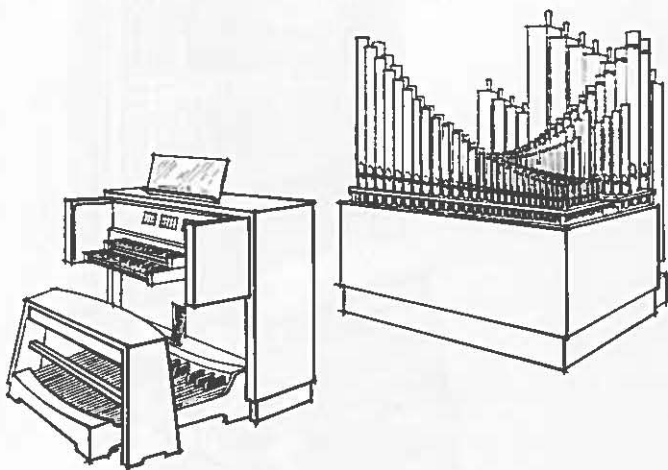
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**Robert L. Sipe Finishes  
Organ for Dallas Church**

The Highland Park United Methodist Church, Dallas, Texas, has installed a new mechanical action organ in its Cox Chapel. The contract was signed with the Aeolian-Skinner Organ Co. in June, 1970, for the instrument to be built under the supervision of Robert L. Sipe, tonal director of Aeolian-Skinner at the time. Mr. Sipe, since leaving Aeolian-Skinner and resuming his own business in Dallas, has personally installed and voiced the instrument.

Cox Chapel is a small but well-proportioned gothic-inspired room built in 1950 and seating 200 people. The chapel was built with organ chambers in the front of the room, but last year the church built a small gallery on the back wall for the purpose of housing the new organ and allowing it to speak more effectively into the room. Because of its strategic location on the edge of the

Southern Methodist University campus, the church has played an important role in the cultural as well as the spiritual environment of the community. Many chamber music programs are performed in the chapel and usually fill it to over capacity.

Future plans include a series of concerts inaugurating the new organ which has 24 stops and 33 ranks of pipes. The casework is of oak with an attached keydesk of rosewood. The stop action is electric with a solid state capture combination action. Specifications of the organ were drawn up by Robert L. Sipe in consultation with Philip E. Baker, director of music at the church.

**GREAT**

- Principal 8 ft.
- Rohrflöte 8 ft.
- Octave 4 ft.
- Spitzflöte 4 ft.
- Blockflöte 2 ft.
- Sesquialtera II
- Mixture IV-V
- Trompette 8 ft.
- Tremulant

**SWELL**

- Gemshorn 8 ft.
- Gemshorn Celeste 8 ft.
- Gedeckt 8 ft.
- Spillflöte 4 ft.
- Principal 2 ft.
- Scharff III
- Cromorne 16 ft.
- Hautbois 8 ft.
- Tremulant

**PEDAL**

- Principal 16 ft.
- Subbass 16 ft.
- Octave 8 ft.
- Spillgedeckt 8 ft.
- Choralbass 4 ft.
- Mixture III
- Fagott 16 ft.
- Rohrschalmei 4 ft.

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(Continued from page 3)

In no more than a few days "Letters to the Editor" or "Communications" columns were sent to THE MUSICAL QUARTERLY, LETTERS AND MUSIC, and THE WORLD OF MUSIC. John Everts from THE WORLD OF MUSIC replied soon saying that his magazine had no room for communications and suggested I write a similar summary to the Secretary-General of the International Musicological Society in Basel. This was done; no response.

One of the last letters on hand to a recording company is one from the Deutsche Grammophon Gesellschaft in Hamburg. Prof. Andreas Holschneider of that firm expressed great interest, but his recording schedule would be filled through 1973. He admitted that he was not interested in recording up to forty Mendelssohn organ works (which might take up four or five disks), but he was interested in recording at least one disk of Mendelssohn's music sometime in 1974. Was I to wait three more years?

The thought then came to me: why keep the microfilm of the autographs for myself; indeed why not put them to use? An affirmative reply to investigate and evaluate for publishing came from Novello & Co. Ltd. (selected due to its historical significance with Mendelssohn). Seventy-six sheets of photocopies were made and sent to Mr. Basil Ramsey, head of publishing and promotion at Novello. He replied, expressing his thanks and that "it will take some time to evaluate all this."

About the same time that the letter went to DGG (Oct., 1971), the thought came to me that the one person who should receive an outline of this project was never contacted: Dr. Max Miller, organist of Marsh Chapel at Boston University, and the one directly responsible for introducing me to Mendelssohn via *Sonata II* in 1958. Dr. Miller indicated his desire to help, and, needless to say, I was not going to pass up this opportunity to utilize his resources. George Faxon and Yuko Hayashi had endorsed Dr. Miller to me. Visiting him in Boston, I told him of the tremendous responsibility which lay ahead, to which he reacted with a smile on his face and an outstretched hand of friendly cooperation. Unaware, I had just selected the performer for the project!

Dr. Miller will probably choose the Charles B. Fisk organ (installed in 1970-71) in the Old West Church in Boston Massachusetts as the instrument to be used. The recording schedule would probably be done in two parts: the known and the unknown published music first and the second part to commence after Novello & Co. would finish its work with the unpublished works; the latter to be more significant musically in my mind.

Perhaps the most significant correspondence about the publishing of Mendelssohn's works in my four folio-volumes of communications comes from the German Publishing House for Music in Leipzig. A project has been under way for the past several years (unknown to me at the time) to edit and

publish the volumes of music which Felix Mendelssohn left upon his death. The volumes will be published under the title of *The Leipzig Edition of the Works of Felix Mendelssohn-Bartholdy*, and they will be divided into eight series. This news produced the final obstacle to Novello publishing the heretofore unpublished works from the Berlin Library, for the East Germans would not allow the works on microfilm to be used for another edition. Thus, we must wait and see if they will be published at a future date in the Leipzig editions — two more years, I've been told.

From a local contact for funds, the federally funded National Endowment for the Arts (Washington, D.C.) was contacted. A form reply was returned indicating that "few funds are available for pilot projects such as yours" and that I should not send more information or data "at this time."

Two more private foundations were contacted, but both rejected the project since their funds were allocated elsewhere.

Summarizing my efforts so far, I can suggest to readers that it has been a thrilling and exciting experience to start from nothing and be the "first cause" of a project that has grown. I have learned about stereo 2, 4, 8 and 16 track reproduction; I have letters from Dr. Peter Williams in Scotland; and I caused M. Morancon to give a recital at Brown University in August of 1972. I have little scholarly or professional knowledge for this project and I hope that someone will offer their services. The project leaves much to be done. Recently a letter was sent to the president of Boston University and the editor of *STUDIES IN ROMANTICISM* (at Boston U.) to seek sponsorship of the project. It needs further support.

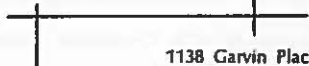
Someone told me one Sunday morning that "academia has a hard time finding new topics to write about for theses and doctoral dissertations. Your project is more relevant because it was done for the love of it rather than for a scholarly assignment."

#### NOTES

- <sup>1</sup> Ezra Harold Geer: *Organ Registration in Theory and Practice*. J. Fischer & Co., Glen Rock, N.J., 1957, p. 286.
- <sup>2</sup> *Universal-Handbuch der Musikliteratur aller Völker*. Ed. Fr. Pazdirek. Vienna: Pazdirek & Co., Vol. IX, 1907.
- <sup>3</sup> *Felix Mendelssohn-Bartholdy, Intégrale de l'Œuvre pour Orgue*. Played by Guy Morancon on the Grand Orgue "Cavaillé-Coll" de l'Abbatiale Saint Ouen de Rouen. Iramac Recordings, France, #2-6707.

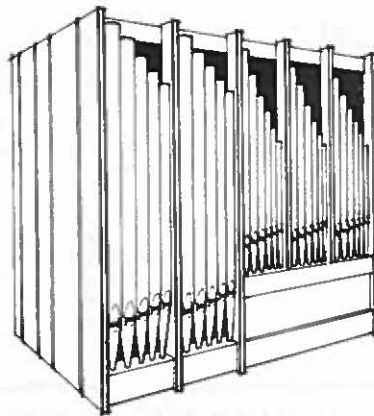
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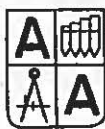
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# CALENDAR

## JUNE

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

## JULY

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

DEADLINE FOR THIS CALENDAR WAS MAY 10

**5 June**  
Diane Addison, soprano; Trinity Church, New York City 12:45 pm  
Allen by Jean Guillou (premiere), works by Bach; Trinity Church, New York City 8 pm

**6 June**  
Dick DeLong, St John's Episcopal, Washington, DC 12:20 pm  
Bruce Stevens, Grundtvigs Church, Copenhagen, Denmark 8 pm  
Klaus Kratzenstein, Radio Stuttgart, Germany

**7 June**  
Reginald Lunt, St Thomas, New York City 12:10 pm  
David Mulberry, Trinity Church, New York City 12:45 pm

**8 June**  
Chichester Psalms by Bernstein; Hodie by Vaughan Williams; Apollo Musical Club, Orchestra Hall, Chicago, IL 8:15 pm

**9 June**  
Conference on Baroque Music, Aston Magna Center, Great Barrington, MA (thru June 30)  
The Old Town Renaissance Consort, Church of Our Saviour, Chicago, IL 7:30 pm  
Eileen Coggin, Cathedral of St John the Evangelist, Spokane, WA

**10 June**  
Jean Jones, Cultural Center, New York City 3 pm  
David Mulberry, Cathedral of St John the Divine, New York City 3:30 pm  
Herman Berlinski, St Thomas Church, New York City 4 pm  
James Metzler, Trinity Church, Toledo, OH  
Region 8 AGO Convention, Dayton, OH (thru June 13)  
The Old Town Renaissance Consort Dance Ensemble, McClure Chapel, McCormick Seminary, Chicago, IL 4 pm  
Revelations by Robert W Jones, drama with music; St Luke's Episcopal, Evanston, IL 4 pm  
Klaus Kratzenstein, Cathedral, Linz, Austria

**11 June**  
Contemporary Organ Music Workshop,

Hartt College of Music, Hartford, CT (thru June 15)

Winners of the Performance Competitions of the New York City Chapter AGO, St George's Church, New York City 8 pm  
Region 9 AGO Convention, Knoxville, TN (thru June 14)

David Craighead, workshop for Alaska Festival of Music, Anchorage, AK (thru June 14 and June 18-21)

Conference on Worship, Lutheran Churches of US & LSWMA, Minneapolis, MN (thru June 15)

Guy Bavet, workshop, Lewis & Clark College, Portland, OR (thru June 16)

**12 June**  
American Church Music, Trinity Church Choir, Larry King, dir; Trinity Church, New York City 12:45 pm  
Robert Thompson, Central Lutheran, Minneapolis, IL

**13 June**  
Kay Granger, contralto; Albert Russell, organ; St John's Episcopal, Washington, DC 12:20 pm  
Philip Gehring, Central Lutheran, Minneapolis, MN  
Region 12 AGO Convention, Colorado Springs, CO (thru June 15)  
Marilou Kratzenstein, St George's Church, Paris, France 12:45 pm

**14 June**  
Robert Parkins, St Thomas Church, New York City 12:10 pm  
Judith Hancock, Trinity Church, New York City 12:45 pm

**15 June**  
Richard Birney Smith, Cathedral of Christ the King, Hamilton, Ontario 8:15 pm

**16 June**  
Diane Scanlan, Cathedral of St John the Evangelist, Spokane, WA

**17 June**  
Barbara Jones, Cultural Center, New York City 3 pm  
Alec Wyton, Cathedral of St John the Divine, New York City 3:30 pm  
G Dene Barnard, St Thomas Church, New York City 4 pm  
John Grady, St Patrick's Cathedral, New York City 4:45 pm

Carlene Neihart, Cherokee Christian Church, Shawnee Mission, KS  
Marilou Kratzenstein, St Clothilde Church, Paris, France 10:30 am

**18 June**  
Region 5 AGO Convention, Northern Virginia Area (thru June 20)  
William Haller, First Congregational, Columbus, OH 3 pm  
Region 7 AGO Convention, Evanston, IL (thru June 20)  
Regions 10 and 11 AGO Convention, Wichita, KS (thru June 20)  
Region 14 AGO Convention, Portland, OR (thru June 20)  
Martin Neary, Queen Elizabeth Hall, London, England

**19 June**  
Barbara J Walls, pianist, Trinity Church, New York City 12:45 pm  
Alfonso Vega Nunez, Colorado State U, Fort Collins, CO

**20 June**  
Richard Birney Smith, Mem Music Hall, Methuen, MA 8:30 pm  
Rollin Smith, "The English Victorians," Frick Collection, New York City 5 pm  
Albert Russell, St John's Episcopal, Washington, DC 12:30 pm

**21 June**  
Jesse Eschbach, St Thomas Church, New York City 12:10 pm  
Gerre Hancock, Trinity Church, New York City 12:45 pm  
Klaus Kratzenstein, Piaristenkirche, Vienna, Austria

**23 June**  
Virgil Fox, Revelation Lights, Wolf Trap Farm, Vienna, VA  
David Dahl, Cathedral of St John the Evangelist, Spokane, WA  
Klaus and Marilou Kratzenstein, Cathedral, Herford, West Germany

**24 June**  
Robert Delcamp, St Thomas Church, New York City 4 pm  
Gordon Zeller, St Patrick's Cathedral, New York City 4:45 pm  
Robert Anderson, Trinity Methodist, Newport News, VA  
Region 6 AGO Convention, Greenville-Spartanburg, SC (thru June 27)  
Region 15 AGO Convention, Los Angeles, CA (thru June 28)  
James Horwath, Our Lady of Bethlehem Convent Chapel, La Grange Park, IL  
Jean Claxton, United Church of Christ, O'Fallon, IL 3 pm  
David R Hunsberger, St Louis Priory, St Louis, MO 3 pm  
Klaus and Marilou Kratzenstein, Bad Oeyenhausen, West Germany

**25 June**  
Region 3 AGO Convention, Syracuse, NY (thru June 27)  
Region 4 AGO Convention, Bethlehem, PA (thru June 27)

**26 June**  
Daniel Phillips, tenor; Trinity Church, New York City 12:45 pm  
Charles Benbow, Emory U, Atlanta, GA  
Lionel Rogg, Santa Maria dei Frari, Venice, Italy

**27 June**  
Amanda Newhouse, soprano; Albert Russell, organ; St John's Episcopal, Washington, DC 12:20 pm

**28 June**  
Frederick O Grimes III, Trinity Church, New York City 12:45 pm  
Robert Thompson, Hope College, Holland, MI

**30 June**  
Eileen Turnidge, Cathedral of St John the Evangelist, Spokane, WA

**1 July**  
William B Cooper, Cultural Center, New York City 3 pm  
Alec Wyton, Cathedral of St John the Divine, New York City 3:30 pm  
Albert Edgcomb, St Thomas Church, New York City 4 pm  
Richard Forrest Woods, National Cathedral, Washington, DC 5 pm  
John Rose, Chautauqua Institution, NY 3:15 pm

**3 July**  
Diane Bish, St Paul's Church, Hanover, West Germany 8 pm  
Lionel Rogg, Music Festival, Meiringen, Switzerland (thru July 5)

**5 July**  
Lloyd Holzgraf, Trinity Church, New York City 12:45 pm

**6 July**  
Klaus and Marilou Kratzenstein, St Konrad's Church, Freiburg, West Germany 8 pm

**8 July**  
John Loseth, Cultural Center, New York City 3 pm  
Richard Forrest Woods, Cathedral of St John the Divine, New York City 3:30 pm  
Robert Baker, Covenant Presbyterian, University, AL; also workshop for U of Alabama (thru July 10)  
Diane Bish, Grote Kerk, The Hague, Holland

**9 July**  
Region 1 AGO Convention, Waterville, ME (thru July 11)  
Workshop in the Improvisatory Arts, sponsored by Schola Cantorum Ecumenica, Cathedral of St John the Divine, New York City (thru July 12)  
Virgil Fox, Revelation Lights, Temple U Music Festival, Ambler, PA  
Lionel Rogg, Ravenna Festival, Ravenna, Italy

**10 July**  
Lloyd Holzgraf, Riverside Church, New York City 7 pm  
Richard Heschke, St Paul Lutheran, New Orleans, LA 8 pm

**11 July**  
Albert Russell, St John's Episcopal, Washington, DC 12:10 pm

**12 July**  
Robert MacDonald, Hammond Museum, Gloucester, MA 8:30 pm  
John Carlson, Trinity Church, New York City 12:45 pm

**15 July**  
Eugene Hancock, Cultural Center, New York City 3 pm  
John Carlson, Cathedral of St John the Divine, New York City 3:30 pm; followed by Berenice Lipson-Gruzen, pianist 4:30 pm  
Richard L Johnson, St Thomas Church, New York City 4 pm  
Virgil Fox, Revelation Lights, Performing Arts Center, Saratoga Springs, NY  
Diane Bish, Notre Dame Cathedral, Paris, France 5:45 pm



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Timothy Albrecht, Oberlin, OH — Hobart & William Smith Colleges, Geneva, NY April 1: Prelude and Fugue in B minor BWV 544, Trio Sonata VI in G BWV 530, Bach; Pneuma, Melisma (Organbook I), Albright; Toccata and Fugue in D minor-Major, Reger.

Ludwig Altman, San Francisco, CA — St Clement's Episcopal, Berkeley, CA March 25: Ricercare à 3, Ricercare à 6 (Musical Offering), Bach; Allegro & Scherzo (for Organ Clock), Beethoven; Prelude in C minor, Andante with Variations in D, Fugue in E minor, Mendelssohn; Prelude on Night has come, Prelude for a Pilgrimage Festival, Altman; Organ Sonata Fragment, Schoenberg; 6 Pieces for Organ Clock, C P E Bach.

Robert Anderson, Dallas, TX — First Presbyterian, Lake Forest, IL April 15: Concerto del Sigr Blamr, Walther; La Romanesca, La Ballo dell' Intorcio, Valente; Trio in G BWV 1027a, O Mensch bewein BWV 622, Prelude and Fugue in G BWV 541, Bach; Fugues 1 and 2 on BACH, Schumann; Adagio (Symphony III), Vierne; Theme et Variations (Hommage à Frescobaldi), Final (Symphony I), Langlais.

Gordon Atkinson, Kitchener, Ont — St Michael's Church, London, Ont April 11: Allegro gioioso, Cook; Gavotte (Concerto in G minor), Camidge; Dessiens éternels, Messiaen; Tripartita in F, Genzmer; Harmonies du Soir, Karg-Elert; Pièce héroïque, Franck.

Richard M Babcock, Tucson, AZ — Grace Episcopal, Tucson April 15: Little Prelude and Fugue in D minor, Come sweet death, O sacred head, Little Prelude and Fugue in E minor, Bach; Marche Religieuse, Guilman; Suite of Passion Hymn Settings, Held.

Dexter Bailey, Chicago, IL — RLDS Aud, Independence, MO May 27: Chaconne in E minor, Buxtehude; Soul adorn thyself with gladness, Fantasy and Fugue in G minor, Bach; Noël étranger, d'Aquin; Berceuse on Two Notes That Cypher, Ballade in Phrygien Mode, Alain; Prelude and Fugue in G minor, Dupré.

# Organ Recitals

J Michael Bart, New York, NY — Cathedral of St John the Baptist, Paterson, NJ April 1: Prelude and Fugue in E-flat BWV 552, Bach; Partita on Freu dich sehr, Pachelbel; Herzlich tut mich verlangen, Was Gott tut das ist wohlgetan, Kellner.

William C Beck, Los Angeles, CA — St Mark's Episcopal, Glendale, CA April 1: Allegro (Concerto II in A minor), Vivaldi-Bach; Variations on My young life hath an end, Sweelinck; Adagio, Fiocco; Aria, Giga, Loillet; Prelude and Fugue in F minor, Trio Sonata I in E-flat, Prelude and Fugue in D, Bach.

Gordon M Betenbaugh, El Dorado, AR — First United Methodist, El Dorado April 18: Festal Flourish, Jacob; Prelude on Brother James's Air, Wright; Prelude (Suite Medievale), Chant de Paix, Dialogue for the Mixtures (Suite Brève), Langlais; The Celestial Banquet, Messiaen; Fairest Lord Jesus,

Schroeder; Pastorale in G, Milhaud; Benedictus, Reger; Prelude on Rhosymedre, Vaughan Williams; Choral in E, Jongen, God of the Expanding Universe, Felciano.

Fred B Binckes, Muncie, IN — Piepho and Fry Funeral Home, Muncie April 8: Concerto II in A minor, Vivaldi-Bach; Be Thou but near, Jesu joy of man's desiring, O sacred head, Bach; Basse et dessus de trompette, Clérambault; Toccata in E minor, Pachelbel; 3 settings O sacred head, Ratcliffe, Stout, Bach; Allegro vivace, Finale (Symphony I), Vierne.

Donald Black — Central United Methodist, Detroit, MI April 1: Fanfare, Cook; Prelude and Fugue in E minor, Bruhns; Sonata III, Hindemith; Prelude and Fugue in C BWV 547, Bach; Oyigiyigi, Sowande; Caprice, Ratcliffe; Dialogue on the Mixtures (Suite Brève), Langlais; Were you there, Sowerby; Dieu parmi nous, Messiaen.

Barbara Bort, Modesto, CA — Seventh-Day Adventist Church, St Helena CA March 10: Partita on Sei gegrüset, Bach; Prelude, Fugue and Variation, Franck; Jesus is nailed on the cross, Jesus dies upon the cross (Stations), Dupré; Nocturne at Sunset, Delamarter; Carillon de Westminster, Vierne.

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David Britton, Los Angeles, CA — First Presbyterian, Garden Grove, CA March 26: Prelude in D minor, Pachelbel; Récit de tierce en taille, Dialogue de flutes pour l'elevation, de Grigny; Allegro, Carvalho; La Romanesca, Valente; Partita on Nun komm der Heiden Heiland, Distler; Prelude and Fugue in A minor BWV 543, Bach; Three Antiphons, Dupré; Epitaphs for Edith Sitwell, Williamson; Introduction and Passacaglia in E minor, Rheinberger.

Michael Burke — Ascension Lutheran, Snyder, NY March 25: Prelude and Fugue in E minor BWV 533, Sonata in G minor BWV 1020, We all believe in one God, Bach; Preludes on Our Father, All men are mortal, Sonata in F minor, Telemann; O God Thou holy God, Herzlich tut mich verlangen, O world I now must leave thee, Brahms; Sonata in G minor, Vivaldi. Assisted by flutist Eiko Ito.

John Burkett, Commerce, TX — Tension Mem Methodist, Mt Pleasant, TX April 29: Pieces from Mass for Convents, Couperin; Andante in F, Mozart; Toccata and Fugue in D minor BWV 565 Bach, 3 Hymn Preludes from opus 38, Bingham; Andante sostenuto (Gothic Symphony), Widor; Sonata I in F minor, Mendelssohn.

Douglas L Butler, Portland, OR — St Paul's Cathedral, Pittsburgh, PA April 8: Stations of the Cross, Dupré. Multi-media program.

Charles Callahan, Philadelphia, PA — St Luke's United Church of Christ, North Wales, PA March 28: Grand jeu, du Mage; Les fifres, Dandrieu; Flutes, Clérambault; Prélude, Charpentier; Vivace (Sonata III), Prelude and Fugue in A minor, Bach; Fantasia in E-flat, Saint-Saëns; Benedictus, Introduction and Passacaglia in D minor, Reger.

Grady E Coyle — student of Robert Anderson, graduate recital, Southern Methodist U, Dallas, TX April 23: Capriccio cromatica del primo tono, Merula; Canzona francesa settima cromatica, Trabaci; Pange Lingua, de Grigny; Prelude and Fugue in E minor BWV 548, Bach; Parable for Organ, Persichelli; Fugue in C-sharp minor, Honnegger; Phantasie über Ein feste Burg, Reger.

David Craighead, Rochester, NY — Alaska Festival of Music, Ft Richardson Post Chapel, Alaska June 17: Concerto in A minor, Vivaldi-Bach; Fantasy on Wie schön leuchtet, Buxtehude; Andante in F K 616, Mozart; Prelude and Fugue in D BWV 532, Bach; Pastorale, Roger-Ducasse; Concerto III in G, Saler; Three Etudes, Demessieux.

Ronald Dawson — First Christian Church, Nevada, MO March 25: Grand jeu, du Mage; Benedictus, Reger; Rejoice now Christians, Before Thy throne, Toccata and Fugue in D minor, Bach; Pièce héroïque, Franck; Even Song, La Montaine; Scherzo, Cook; Toccata (Symphony V), Widor.

Richard P DeLong, Mansfield, OH — First Congregational, Columbus, OH April 19: Prelude and Fugue in E-flat BWV 552, Kyrie Gott Vater in Ewigkeit BWV 669, Kyrie Gott heiliger Geist BWV 671, Jesus Christus unser Heiland BWV 688, Bach; Fantasia and Fugue on BACH, Liszt.

James E Derr — St Matthew Lutheran, Hanover, PA April 8: Rigaudon, Campra; Introduction and Toccata in G, Walond; Air (Suite in D), Fantasia and Fugue in G minor, Bach; Choral in E, Franck; Trumpet Tune, Rohlrig; Song of Peace, Langlais; Tu es petra, Mulet.

Vernon de Tar, New York, NY — Bradley Hills Presbyterian, Bethesda, MD April 3: Fantasy in G BWV 572, Prelude and Fugue in C BWV 547, Bach; Variations on Da Jesus an dem Kreuze stund, Scheidt; Fan-

taisie in A, Franck; Verset pour la fete de la Dédicace, Messiaen; Sonata in the First tone, Lidon; Andante K 616, Mozart; Air with Variations, Sowerby.

Steven L Egler, Ann Arbor, MI — Rosedale Gardens Presbyterian, Livonia, MI March 25: Suite du Premier Ton, Clérambault; Duet for Organ, Wesley; Toccata, Adagio and Fugue in C, Bach; Choral in E, Franck; Trois Mouvements, Deuxieme Fantaisie, Litanies, Alain.

Kathryn Eskey, Greensboro, NC — MTNA National Convention, Philadelphia, PA April 3: Passacaglia and Fugue in C minor BWV 582, Wachet auf BWV 645, Bach; Variations on the Austrian Hymn, Paine.

Earl Eyrich, Providence, RI — First Universalist Church, Providence March 11: Prelude in D minor, Pachelbel; Toccata per l'Elevatione, Canzon quarti toni dopo il Post Comune (Fiori musicali), Frescobaldi; Canzone III, Capriccio cromatico, Merula; Fantasia in G, Bach; Fantaisie in A, Franck; Prière du Christ (L'Ascension), Messiaen; Herzlich tut mich verlangen, O Welt ich muss dich lassen, Brahms; Melodia, Toccata in D minor opus 59-5, Reger.

Stephen Farrow, Greenville, SC — Westminster Presbyterian, Greenville March 18: Offertory sur les grand jeux, Couperin; Trumpet Voluntary, Stanley; Toccata and Fugue in D minor BWV 565, Bach; Lo how a Rose, Stout; Pastorale and Aviary, Roberts; Cod of the Expanding Universe, Felciano; Ar hyd y nos, Wood; Con moto maestoso (Sonata III), Mendelssohn; Song of Peace, Langlais; Carillon de Westminster, Vierne.

Martha Folts, Ames, IA — Luther College, Decorah, IA March 27: Arc for organ and tape, Bruyner; Antipodes (1972), Gary White; Quodlibet SF 42569, Bielawa; Structure per Giovanni opus 9 (1963), Siegfried Naumann; Volumina, Ligeti.

Carl Gilmer — First Christian Church, Clifton Forge, VA April 9: Offertoire sur les grands jeux (Parish Mass), Couperin; Trois Danses, Alain; Passacaglia and Fugue in C minor BWV 582, Bach; Drop Drop Slow Tears, Persichelli; Prelude and Fugue in B, Dupré.

Antone Godding, Oklahoma City, OK — Oklahoma City U, April 20: Stations of the Cross, Dupré. Assisted by Norton Wey, reader.

James Good, Louisville, KY — First Baptist, Knoxville, TN April 12: Fanfare, Cook; Now thank we all our God BWV 557, All glory laud and honor BWV 735, Prelude and Fugue in B minor, Bach; Jesus Christ my sure defense, O sacred head, A mighty fortress, Reger; Suite opus 5, Durufle.

Carole Gunter — student of Charles Brown, senior recital, North Texas State U, Denton, TX April 13: Choral varié sur le Veni Creator, Durufle; Prelude and Fugue in A BWV 536, Bach; Ye Men of Galilee, James Case; Dialogue for the Mixtures, Langlais; Fantasy in A, Franck; Improvisation on the Te Deum, Tournemire. Assisted by Richard See, baritone.

E Lyle Hagert, Minneapolis, MN — Central Lutheran, Minneapolis March 25: Chaconne, L Couperin; Pange Lingua, de Grigny; How brightly shines the morning star, Buxtehude; Praise to the Lord, Bach; Fantasy in F minor K 608, Mozart; Le banquet celeste, Messiaen; Grande pièce symphonique, Franck.

Jerald Hamilton, Urbana, IL — Valparaiso U, Valparaiso, IN April 1: Prelude in E minor, Bruhns; 4 pieces from Premier Livre d'Orgue, Marchand; Passacaglia in C minor, Bach; Trio Sonata, Shackleford; Fantasia in F minor K 608, Mozart.

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Elisabeth Hamp, Danville, IL — First Presbyterian, Danville April 15: Variations on Sorrow sighing, Liszt; Prelude for Passover, Berlinski; The King's Majesty, Sowerby; Voluntary in C, Purcell; Hail Thou man of sorrows, Walcha; A Legend of the Christ Child, Tchaikowsky; The Royal Banners Forward Go, Edmundson. Assisted by George Marion and John Sands, trumpeters, and Ray Banner, baritone.

Calvin Hampton, New York, NY — Calvary Church, New York City March 4, 18 and 25; piano music transcribed for organ by Calvin Hampton: Prelude in C-sharp minor, Rachmaninoff; Scarf Dance, Chaminade; Solfigietta, C P E Bach; Mazurka in B-flat, Chopin; Poem, Fibich; May Night, Palmgren; Rustles of Spring, Sinding; Pictures at an Exhibition, Moussorgsky.

William Dan Hardin — student of Richard Enright, Northwestern U, at First Presbyterian Church, Evanston, IL May 1: Introduction and Passacaglia, Reger; Canon in B, Schumann; Prelude and Fugue in E minor BWV 548, Bach; Prelude and Fugue in G, Bruhns; Suite opus 5, Duruffé.

Thomas Harmon, Los Angeles, CA — St Mark's Episcopal, Glendale, CA April 8: Trio Sonata II in C minor BWV 526, Chorale Preludes for Passion, Easter and Pentecost from the Orgelbüchlein BWV 618-631, Prelude and Fugue in C BWV 547, all by Bach.

Paul Harrold, Pittsburgh, PA — St Paul's Episcopal, Pittsburgh April 29: Prelude and Fugue in E-flat, These are the holy ten commandments, Bach; Sketch I, Schumann; Concerto II, Pepping; Poem of Peace, Langlais; Les Bergers (La Nativité), Messiaen; Fugue in G minor, Dupré.

Karl M Harsney — First Presbyterian, Youngstown, OH March 30: Joie et clarté des Corps Glorieux, Messiaen; Air with Variations (Suite), Sowerby; Fantasy and Fugue in G minor BWV 542, Bach; Variations on America, Ives; In Paradisum, Daniel-Lesur; Allegro (Symphony VI), Widor.

Elaine Hauge — student of Herbert L White Jr, Sherwood Music School, Chicago, IL May 2: Sonata II, Hindemith; I cry to Thee Lord Jesus Christ, Walcha; Dorian Toccata, Bach; Scherzo-Cats, Langlais; Choral in A minor, Franck.

Margaret G Hayward, Centerport, NY — St John's Lutheran, Holbrook, NY April 15: Toccata in D minor, Christ lay in the bonds of death, I call to Thee, Allegro moderato (Concerto II), Bach; 3 settings of Passion Chorale, Reger, Brahms and Langlais; Dialogue for the Mixtures, Langlais; The Fountain, Delamarter; Thou Art the Rock, Mulet.

Harold Heeremans, Brockton, MA — Universalist Unitarian Church, Brockton May 6: Suite in A minor, Telemann; Andante, Fontaine; Allegretto, Godard; En Bateau, Debussy; Petite Valse, Caplet; Concerto for Trumpet and Orchestra, Haydn. Assisted by Karin Messina, flutist, and Peter Chapman, trumpeter.

Susan Hegberg — Jamestown College, Jamestown, ND March 18: Passacaglia and Fugue in C minor BWV 582, Von Gott will ich nicht lassen BWV 658, Bach; Deuxiesme Messe, Raison; Sonata on Psalm 94, Reubke.

Edith Ho, Baltimore, MD — Gettysburg Lutheran Seminary, Gettysburg, PA May 15: Prelude and Fugue in C BWV 547, Wenn wir in höchsten Nöten sein BWV 641, Vor deinen Thron BWV 668a, Partita on Sei gegrüßet BWV 768, Bach; Magnificat on the Eighth Tone, Scheidt; Choral in A minor, Franck.

Larry W Hoey, Sayre, PA — Grace Episcopal, Waverly, NY March 20: all-Bach: Sinfonia (Cantata 29), Gott der Herr ist Sonn und Schild (Cantata 79), Prelude and Fugue in D, Toccata and Fugue in D minor, Fugue in G (Gigue), Passacaglia and Fugue in C minor, Come sweetest death.

Fayette M Jacobs — student of W David Lynch, Meredith College, Raleigh, NC April

24: Ciacona in E minor, Buxtehude; Fantasia and Fugue in G minor BWV 542, Bach; L'Ascension, Messiaen; Allegro (Symphony VI), Widor.

Gene Janssen, Albert Lea, MN — St James Lutheran, Mason City, IA April 29: Prelude, Fugue and Chaconne in C, Buxtehude; Komm Gott Schöpfer, Pachelbel; 2 Variations on Beautiful Savior, Drischner; Sonata II, Mendelssohn; Fantasia and Fugue in G minor BWV 542, Bach; Four Pieces for the Church, Gehring; Toccata on Praise to the Lord, Micheelsen.

Catherine Johnson — student of Arthur Lawrence, graduate recital, U of Notre Dame, IN April 15: Toccata and Fugue in F, Buxtehude; Passacaglia and Fugue in C minor BWV 582, Bach; Concerto I in C, Soler; Fantasia K 608, Mozart; Choral in E, Franck; Wir wollen alle fröhlich sein, Mit Freuden zart, Erschienen ist der herrlich Tag, Pepping; Chorale 1, Sessions.

Norman G Johnson — St Matthews United Methodist, Louisville, KY April 1: Suite du premier ton, Clérambault; Prelude, Fugue and Variation, Franck; Prelude and Fugue in D, Bach; Schönster Herr Jesu, Schroeder; Requiscat in Pace, Sowerby; Carillon de Westminster, Vierne.

Joyce Jones — Wayland Baptist College, Plainview, TX March 19: Fugue á la Gigue, Jesu joy of man's desiring, Bach; Echo, Scheidt; Der Kaffeeklatsch, Haydn; The Hen, Rameau; Fantasy and Fugue on Sleepers Wake, Reger; Fileuse (Suite Bretonne), Dupré; Pageant, Sowerby.

Kim Kasling, Mankato, MN — Grace Lutheran, Albert Lea, MN April 29: Toccata XI, Muffat; Tierce en taille (Elevation), Couperin; Jesus Christus unser Heiland BWV 665, 666, Toccata and Fugue in D minor BWV 565, Bach; Kleine Partita on Freu dich sehr, Heiller; Prelude on Adeste Fidelis, Ives; Entree, Communion, Sortie (Messe de la Pentecote), Messiaen.

Christopher King — Church of Our Redeemer, Lexington, MA April 1: Trio Sonata II, Strike O Bell, Bach; Comfort ye, Every valley, He shall feed His flock, Come unto him (Messiah), Handel; Introduction, Passacaglia and Fugue, Wright; Abraham and Isaac, Britten; Sonata on Psalm 94, Reubke. Assisted by Christopher Gates, tenor and James Saakvitne, treble.

George E Klump, Dallas, TX — First United Methodist, Glendale, CA March 19: Variations on Warum betrübst du dich, Scheidt; Vom Himmel hoch, Wie schön leuchtet, Pachelbel; Toccata in F BWV 540, Bach; 5 Versets on Veni Creator, de Grigny; Elegie, Peeters; 3 settings Vom Himmel hoch, Pepping; Toccata (Suite opus 5), Duruffé.

William B Kuhlman, Decorah, IA — Mt Hermon School, Mt Hermon, MA April 27: Prelude and Fugue in D BWV 532, Wir glauben all BWV 740, Bach; Ascension Suite, Messiaen; Berceuse (Suite Bretonne), Dupré; Psalm 94, Reubke.

Bernard Lagacé, Montreal, Quebec — First Presbyterian, Winnipeg, Manitoba April 29: The Art of Fugue (complete, in original version), Bach.

Arthur Lawrence, Notre Dame, IN — First United Methodist, South Bend, IN March 21: 3 settings Passion Chorale, Kuhnau, Brahms and Langlais; Prelude, Fugue and Variation, Franck; Prelude and Fugue in G minor, Dupré.

Steven Lawson — student of Antone Godding, Oklahoma City U, OK March 26: Toccata and Fugue in D opus 59-5 and 6, Reger; Concerto I in G, Ernst-Bach; Drop drop slow tears, Persichetti; Variation for oboe and organ, Pinkham; Adagio, Toccata (Symphony 5), Widor. Assisted by Marlan Buswell, oboist.

Jim Lewis, Hollywood, CA — St Paul's Cathedral, Los Angeles, CA April 13: Agincourt Hymn, Dunstable; Wachet auf, Wer nur den lieben Gott, Bach; Nun bitten wir, Buxtehude; Variations on Allein Gott In der Höh, Greitter; At Dawning, Shay; Psalm 19, Marcella.

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Recital programs for inclusion in these pages must reach THE DIAPASON within three weeks of performance date. Recitals engaging more than three organists will not be included. The program must state the date and place of the performance as well as the name of the performer.

Dan S Locklair, Glen Head, NY — St Paul's Chapel, Trinity Parish, New York City April 4: Prelude and Fugue in E-flat BWV 552, Erbarm dich mein BWV 721, In dir ist Freude BWV 615, Vater unser BWV 683, Wir glauben all BWV 680, O Haupt voll Blut und Wunden BWV 727, Jesu meine Freude BWV 610, all by Bach.

Betty Louise Lumby — First United Methodist, Jackson, TN April 10: 10 pieces from Mass for Convents, Couperin; Toccata in F, Bach; Pastorale, Roger-Ducasse; Introduction, Passacaglia and Fugue, Willan.

David B McConkey — First Christian Church, Salina, KS April 22: Prelude, Fugue and Chaconne, Buxtehude; 4 couplets from Mass for Convents, Couperin; Wacht auf, Toccata and Fugue in D minor, Bach; Suite for Musical Clocks, Haydn; Prelude, Fugue and Variation, Franck; Mein Jesu der du mich, Brahms; Pastorale, Titcomb; Prelude on Toplady, Bingham; The Celestial Banquet, Messiaen; Te Deum, Langlais.

Thomas Matthews, Tulsa, OK — St Luke's Episcopal, Evanston, IL May 6: Fanfare, Leighton; A Fantasy, Drake; Caprice, Ratcliffe; Carol, Whitlock; Sea Prelude 1, Milford; Toccata Giocosa, Mathias.

Judson Maynard, Lubbock, TX — Emmanuel Episcopal, San Angelo, TX March 25: Finale (Symphony I), Vierne; Fantasia K 608, Mozart; Introduction and Passacaglia, Reger; Choral in A minor, Franck; Serene Alleluia, Outburst of Joy, Messiaen; God of the Expanding Universe, Felciano; Postlude for Compline, Alain; The Burning Bush, Berlinski.

Leroy I Merring, Scottsdale, AZ — St Maria Goretti Church, Scottsdale March 25: Prelude and Fugue in E minor (Cathedral), Christ lay in bonds of death, Prelude in G, Bach; Aria con Variazione, Martini; Saetas, Torres; Cortege et Litanie, Dupré; Le Banquet Celeste, Messiaen; Choral in A minor, Franck.

Judith B Metz — Stephens College, Columbia, MO March 27: Prelude in G BWV 568, O Mensch bewein BWV 622, Prelude and Fugue in A minor BWV 543, Bach; Choral in A minor, Franck; Ruhig bewegt (Sonata II), Hindemith; Praeludium (Concerto II), Pepping; Trumpet Tune, Rohlrig; Jesus accepte le Souffrance, Messiaen.

Kathryn Ulvildsen Moen — Northwestern Lutheran Seminary, St Paul, MN May 13: Fugue in A minor, Zach; Fugue in B, Vanhal; Fugue in G minor, Brixli; Via del Silenzio, Slika; Vivace Assai (Suite Lirica, opus 39), Hanus; Lugubre (Contemplazioni, opus 64), Hanus; Passacaglia quasi Toccata on BACH, Sokola; Prelude and Fugue in E minor, Bach; Laudes II, Eben; Fantasia, Kabelac.

Thomas Murray, Los Angeles, CA — St Mark's Episcopal, Glendale, CA April 15: Trio Sonata V in C BWV 529, Bach (played by Thomas Strout); A Short Verse, Fancy for Two to Play, Tomkins; Voluntary II in A minor, Stanley; No XII from Twelve Short Pieces, Wesley; Elegy, Thalben-Ball; 2 Preludes on Welsh Folksongs, Vaughan Williams; Psalm 139, Howells; Fantasia and Fugue in G minor, BWV 542, Bach. Assisted by Organist Richard Slater.

Carlene Neihart, Kansas City, MO — Country Club Christian Church, Kansas City Ap.: 16: Prelude and Fugue in C, Leyding; Partita on What God Does Is Well Done, Pachelbel; Air Tendre, Lully; Toccata and Fugue in D minor, Bach; Hymn to St Andrew, Butler; Pastorale and Aviary, Roberts; Prelude, d'Indy; Fantasy and Fugue on BACH, Liszt.

John Obetz, Independence, MO — RLDS Aud, Independence March 31: Chaconne in G minor, L Couperin; Choral Dorian, Two Dances to Agni Yavishita, Alain; Toccata, Adagio and Fugue, Wacht auf, Bach; Prelude and Fugue on a Theme of Vittoria, Britten; Five Movements for a Musical Clock, Haydn; Fantasy on Wacht auf, Reger. As-

sisted by dancers Susanne Lechler, Christa Stagemann and Tamara Taylor.

Frank K Owen, Los Angeles, CA — St Paul's Cathedral, Los Angeles April 20: Agnus Dei BWV 656, Bach; Elegy, Darke; 3 settings Passion Chorale, Kellner, Langlais and Reger.

Robert Parris, Chapel Hill, NC — Bethesda Presbyterian, Aberdeen, NC April 15: Toccata in C minor, Ciacona in F minor, Pachelbel; Dies sind die heiligen zehn Gebot, Canonic Variations on Vom Himmel hoch, Bach; Three Fantasies, Kremer; 2 Chorale Preludes, Brahms; Fantasia and Fugue in D minor opus 135b, Reger.

Donald Pearson, Duluth, MN — First Methodist, Duluth April 8: Partita on Wacht auf, Distler; Shimah B'kali, Persichetti; Joie et clarité des Corps Glorieux, Messiaen; Deux Esquisses opus 41, Dupré; Ecce lignum crucis, Heiller; Fantasy for the Flutes, Sowerby; When the morning stars sang together, Pinkham; Prelude and Dance Fugue, Litaize.

Charley Ann Peele — student of W David Lynch, junior recital, Meredith College, Raleigh, NC April 29: 4 pieces from Mass for Convents, Couperin; Prelude and Fugue in D BWV 532, Bach; Les Anges, Jésus accepte la Souffrance, Messiaen; Choral in B minor, Franck.

Dale Peters, Denton, TX — North Texas State U, Denton March 23; all-Reger: Toccata in E minor opus 63-9, Seelenbräutigam, O Lamm Gottes unschuldig, Lobe den Herren, Fantasy on Wie schön leuchtet, Trauerode opus 145-1, Scherzo in D minor opus 65-10, Fantasy and Fugue in D minor opus 135b.

Dan Pruitt — Cathedral of St Philip, Atlanta, GA April 29: Prelude and Fugue in A minor, Bach; Suite for a Musical Clock, Handel; Suite for Organ, Creston; Benedictus, Reger; Song of Peace, Langlais; Litanies, Alain.

Elaine Merritt Pudwell — St Paul's Cathedral, Buffalo, NY April 27: Prelude and Fugue in D, Buxtehude; Voluntary on the Doxology, Percell; 2 settings Wacht auf, Bach and Peeters; Baroque Suite, Young.

Beverly Ratcliffe — United Methodist Church, Forty Fort, PA March 25: Concerto in A minor, Vivaldi-Bach; Blessed are ye who live in faith, Brahms; Prelude and Fugue in A minor, Bach; Sonata I, Hindemith; Scherzetto, Vierne; Choral in A minor, Franck.

Douglas Reed — student of Russell Saunders, doctoral recital, Eastman School of Music, Rochester, NY March 17: Prelude and Fugue in C minor BWV 546, An Wasserflüssen Babylon BWV 653b, Bach; Ave Maris Stella, de Grigny; Organbook I, Albright; Clair de lune, Toccata, Vierne.

James C Richardson — First Baptist Church, Savannah, GA April 3: Concerto in B minor, Walther; 2 settings Passion Chorale, Buxtehude and Reger; Prelude and Fugue in E-flat BWV 552, Bach; Sonata I, Rohlrig; Choral in B minor, Franck; Prelude and Dance Fugue, Litaize.

J Marcus Ritche, New Orleans, LA — St Paul Lutheran, New Orleans April 15: Sonata III in A, Mendelssohn; Concerto II in B-flat, Handel; Toccata and Fugue in E BWV 566, Bach; Fantasy K 608, Mozart; Master Tallis's Testament, Howells; Allegro (Symphony II), Vierne.

Lawrence Robinson, Richmond, VA — Providence United Methodist, Richmond April 8: Prelude and Fugue in E, Lübeck; Suite for Musical Clock, Handel; O man beware thy grievous sin, Prelude and Fugue in C, Bach; O world I now must leave thee, Brahms; Sonata on the First Tone, Lidon; Prelude on a Melody by Gibbons, Prelude on Last uns alle frühlich sein, Willan; How brightly shines the morning star, Karg-Elert; Pièce héroïque, Franck.

John Rose, Newark, NJ — Albion College, Albion, MI April 13: Prelude and Fugue in A minor BWV 543, Nun komm der Heiden Heiland BWV 659, Sinfonia (Cantata 29), Bach; Little Carols of the Saints, Williamson; Sonata in C minor, Mendelssohn; Fantasy in A, Franck; Carillon-Sortie, Mulet.

Rick Ross — student of Robert Anderson and Paul Vellucci, junior recital, Southern Methodist U, Dallas, TX April 27: Prelude and Fugue in E minor, Bruhns; Trio Sonata V in C BWV 529, Bach; Fantasy on Wacht auf, Reger; Sonata III in F minor opus 5, Brahms (piano).

Susan Kay Rowland — graduate recital, Southern Baptist Theological Seminary, Louisville, KY March 27: Prelude and Fugue in E minor BWV 548, Von Gott will ich nicht lassen BWV 658, Bach; Fantasy on BACH, Reger; Pageant, Sowerby; Serenity opus 11, Stout (assisted by cellist Francis Church); Variations on a Noel, Dupré.

George Scharl, Los Angeles, CA — St Paul's Cathedral, Los Angeles April 27: Five Pieces from Stations of the Cross, Homer Simmons.

Michael Schneider, Cologne, West Germany — Harvard University, Cambridge, MA April 27: Prelude and Fugue in G minor, Buxtehude; Sonata in D for oboe and organ, Cima; Fantasia K 594, Mozart; Pièce V for oboe and organ, Franck; Choral and Fugue, Honegger; Three Dialogues for oboe and organ, Schroeder; Prelude and Fugue in G, David; Pièce for Oboe and Organ, Langlais. Assisted by oboist Christian Schneider.

Arno Schoenstadt, Herford, West Germany — First Presbyterian, San Pedro, CA March 25: Prelude and Fugue in E minor, Bruhns; Passacaglia in C minor, Bach; Sonata III, Stockmeier; Partita on Wachtel auf, Distler; Phantasy in Ein feste Burg, Reger.

Robert E Scaggin, Rochester, MN — Carleton College, Northfield, MN April 29: Dialogue, Marchand; Adagio, Fiocco; Prelude and Fugue in D, Bach; 3 settings Wachtel auf, Ahrens, Manz and P Kee; Prelude, Fugue and Variation, Franck; Dialogue for Mixtures, Plainte, Langlais; Toccata (Symphony V), Widor.

Jane C Simpson — graduate recital, Southern Baptist Theological Seminary, Louisville, KY April 17: All' Offertorio, Pastorale, Zipoli; Concerto in G, Walther; Toccata, Adagio and Fugue in C BWV 564, Bach; Vorspiel, Nachspiel, Bruckner; Variations on America, Ives; Prelude and Fugue on a Theme of Vittoria, Britten; Final (Symphony III), Vierne. Assisted by Dorman Huggins, trumpeter.

Richard Slater, Glendale, CA — Calvary Presbyterian, Riverside, CA April 18: Sonata per Organo, Pergolesi; Sonatina for Pedals Alone, Persichetti; Sonata in C minor, Mendelssohn.

David L Smith, Lyons, NY — First Lutheran, Lyons April 1; all-Bach; Partita on Sei gegrüßet BWV 768, Trio Sonata I in E-flat BWV 525, 3 settings Allein Gott in der Höh sei Ehr BWV 663, 662 and 664, Prelude and Fugue in E minor BWV 548.

Richard Birney Smith, Dundas, Ont — St Paul's Chapel, Trinity Parish, New York City May 2: Offerte du 5me Ton, Raison; Passacaglia and Fugue in C minor, Bach; Passacaglia (Sonata en sol), Daveluy.

Rollin Smith, Brooklyn, NY — The Frick Collection, New York City April 18: Toccata, Tournemire; Deux Danses à Agni Yavishta, Alain; Stèle pour un Enfant Défunt, Carillon, Lied, Divertissement, Vierne; Cortège et Litanie, Dupré.

Jacqueline Southard, McCook, NE — St Paul's United Church of Christ, Chicago, IL April 29: Fuga en sol menor, Oxinagas; 8 Pieces for Musical Clock, Haydn; Concerto in A minor, Vivaldi-Bach; Prelude and Fugue in D, Bach; Choral in B minor, Franck; Prelude and Fugue on ALAIN, Duruflé; Variations on a Noel, Dupré; Toccata in B minor, Gigout.

Kathleen Thomerson, St Louis, MO — First United Methodist, Lubbock, TX April 9: Trumpet Voluntary, Stanley; Toccata quarti toni Fantasia, Sweetinck; Prelude and Fugue in C minor, Vaughan Williams; By the waters of Babylon BWV 653, Now thank we all our God BWV 657, Fantasia and Fugue in C minor BWV 537, Bach; Allegro maestoso (Symphony III), Vierne; Prelude and Fugue in F, Buxtehude; Elegy, Friedell (assisted by Patricia Blalack, violinist and Jill Justice, harpist); Paean on Divinum Mysterium, Cook.

Ellen Tisdale — student of John E Williams, St Andrew's Presbyterian College, Laurinburg, NC March 16: Chaconne in G minor, L Couperin; Variations on Mein junges Leben, Sweetinck; Aria Pastorella, Rathgeber; Prelude and Fugue in C, Böhm; Kyrie Gott Vater in Ewigkeit, Dies sind die heiligen zehn Gebot, Christ unser Herr zum Jordan kam (Clavierübung III), Toccata in D minor BWV 538, Bach; Revelations, Pinkham; Scherzetto, Vierne; Prelude and Fugue in G minor, Dupré.

John Upham, New York, NY — St Paul's Chapel, Trinity Parish, New York City, May

9: Voluntary for Double Organ in D minor, Suite 8 in F for harpsichord, Ground in C minor, Purcell; Jesus Christus unser Heiland, Wir wollen alle fröhlich sein, Erschienen ist der herrlich Tag, Mit Freuden zart, Pepping; Prelude and Fugue in E-flat, Saint-Saëns.

Gregory Vancil — student of Walter A Eichinger, graduate recital, U of Washington, Seattle April 10: Prelude and Fugue in E minor, Bruhns; 3 pieces from Deuxième Livre, Marchand; Toccata in F BWV 540, Bach; Fantasia and Fugue in D minor opus 135b, Reger; In Festo Corporis Christi, Heiler; Dieu parmi nous, Messiaen.

Marianne Webb, Carbondale, IL — Trinity Lutheran, Springfield, IL April 8: Concerto on Es sungen drei Engel, Michaelson; Tierce en taille, du Mage; Prelude and Fugue in C BWV 547, Bach; The Burning Bush, Berlinksi; Impromptu, Vierne; Sonata I, Mendelssohn.

Anita Eggert Werling, Macomb, IL — Presbyterian Church, Macomb April 15: Prelude and Fugue in F-sharp minor, Buxtehude; Prelude and Fugue in F minor, Dupré; Variations on Mein junges Leben, Sweetinck; Variations sur un Noël angevin, Litaize; Chromatic Study on BACH, Piston; Grande Pièce Symphonique, Franck.

Melvin West, College Place, WA — Cathedral of St John the Evangelist, Spokane, WA April 15: Canzon duodecimi toni, G Gabrieli (brass and organ); Prelude and Fugue, Robert King (brass choir); Prelude and Fugue in B minor, Bach; Priere, Jongen; Gloria for Brass and Organ, Pinkham; Requiscat in Pace, Sowerby; Sonata Eroica, Jongen. Assisted by the Walla Walla College Brass Choir.

Frank Wiley, Chapel Hill, NC — Wesley Foundation, Chapel Hill April 8: Toccata I, Canzona II, Toccata VII (Book II) Frescobaldi; Salve Regina, Cornet; Prelude and Fugue in E minor, Bruhns; Chaconne in E minor, Buxtehude; Komm heiliger Geist BWV 651 and 652, Prelude and Fugue in A minor BWV 543, Bach.

Charles Wilson, Pontiac, MI — First Congregational, Pontiac March 18: Wachtel auf, Toccata, Adagio and Fugue in C, Partita III (Clavierübung) for harpsichord, Elevazione, Zipoli; Caprice, Guilman; Le jardin suspendu, Alain; Concerto III, Soler; Variations de Concert, Bonnet. Assisted by David Wilson, harpsichordist.

Gordon Wilson, Columbus, OH — College of Wooster, Wooster, OH April 15: Dialogue sur les grands jeux, Marchand; Tiento de quarto tono, Correa; Andante K 616, Mozart; Nun komm der Heiden Heiland, Buxtehude; Prelude and Fugue in B minor, Bach; Toccata in D minor opus 59-5, Reger; Prelude opus 5, Duruflé; Fantasy for Flute Stops, Sowerby; Epilogue on a theme of Frescobaldi, Langlais; Passacaglia quasi Toccata on BACH, Sokola, Carillon, Murrill.

Vernon Wolcott, Bowling Green, OH — MTNA National Convention, Philadelphia, PA April 3: Concerto in G, Ernst-Bach; Adagio and Allegro K 594, Mozart.

H Ross Wood, Dallas, TX — Church of the Transfiguration, Dallas April 9: Prelude and Fugue in G, Bruhns; O Mensch bewein BWV 622, Bach; Sonata II, Hindemith; Drop drop slow tears, Parsichetti; Prélude et Danse Fuguée, Litaize.

Charles R Woodward, Wilmington, NC — St Stephen's Cathedral, Owensboro, KY March 11: Grand Chœur Dialogue, Gigout; Pastorale and Aviary, Roberts; Herr Gott nun schleuss dem Himmel auf, Passacaglia and Fugue in C minor, Bach; Prelude on Come Ye Sinners, Meditation on Amazing Grace, Toccata on How Firm a Foundation, Murphree; Impromptu, Vierne; Variations on the Austrian Hymn, Paine.

Alec Wyton, New York, NY — Grace Episcopal, Tucson, AZ March 30: Prelude and Fugue in G minor, Brahms; Scandinavian (Sonata 16), Rheinberger; Pièce héroïque, Franck; Kyrie, Christe, Kyrie (Mass for Convents), Couperin; Prelude and Fugue in A minor BWV 543, Bach; In Adam we have all been one, Amazing grace, The Call, Wyton; I make my own soul from all the elements of the earth, Stops, Felciano.

Timothy L Zimmerman, Plainfield, NJ — St Paul's Cathedral, Buffalo, NY May 4: Noël Michaud qui causait ce grand bruit, Corrette; Prelude and Fugue in E minor BWV 548, Bach; Le Verbe (La Nativité), Messiaen; Prelude and Fugue on BACH, Liszt.

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