

THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS

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Can the organ be regarded as a viable 20th-century instrument, or must it more properly be relegated to the position of an 18th-century museum piece? Skepticism in this regard has been expressed by no less a composer than Stravinsky. Insight into a more affirmative solution to this existential dilemma can be gained by examining the personal response of at least one contemporary composer, William Albright; for, as Robert Noehren, and perhaps others as well, has said, "The *raison d'être* for any instrument is the music written for it." It is a frequently cited historical "fact" that few composers since Bach of any significant recognition beyond the musty walls of the "organ world" (with the exception of Messiaen) have shown any genuine and lasting interest in the organ; that is, until recently. Albright exemplifies the renewed interest on the part of contemporary composers in writing for the organ. As is common among contemporary composers, Albright is keenly aware of the historical position of his aesthetic stance. He recognizes that for the organ to become a viable medium for communication today, it must be demonstrated that the organ can speak to contemporary ears and in the language of the times. Much published writing, in fact, has been given to the expounding of the many innovations (at least in the organ literature) that are exhibited in Albright's music. Unlike many contemporary composers, however, Albright does not turn his back on the specter of tradition. On the contrary, Albright delights in conjuring up the ghosts of the past and granting the rich organ tradition a vital and living share of the present. It is the balance of the old and the new, and the conflicts inherent in their coexistence, that I find most fascinating in Albright's organ music; and accordingly, equal emphasis will be placed on both the traditional and novel aspects of the music.

Before discussing general questions and problems, descriptions of the works to be considered are offered. Whenever possible, I have let the composer speak for himself, as I generally agree with Albright's own assessments of his works, and see no point in rewording what Albright has already said. From the ways in which Albright describes his music, one can also gain some insight into his broader attitudes, especially concerning the organ and its literature.

First a word about notation: the notation of Albright's music is for the most part self-explanatory, and well within the framework of contemporary notation systems. Where necessary, careful explanations are given by the composer, either in the body of the music or in a foreword; so, I will refrain from commenting further on the notations as such. What concerns us is a reference problem. Since many of the pieces are notated "spatially," i.e., without bar lines, I will refer to page and staff (brace) as follows: in a given piece "(10, 2)" is to be read, "page 10, second staff." Unfortunately, it is difficult to pinpoint spots any more accurately than this, but the specific references should be clear from the context of the discussion.

Albright has written four major organ works. In chronological order of date of composition they are: *Juba* (1965), *Pneuma* (1966), *Organbook I* (1967), and *Organbook II* (1971). Some further specifics are as follows: *Juba* and *Pneuma* are published by Elkan-Vogel, and both *Organbooks* are published by Jobert (U.S. representatives, Theodore Presser). *Organbook II* has been released on Nonesuch H-71260, and the other pieces appear on Composers Recordings, Inc., CRI SD 277; the composer performs all the pieces except *Pneuma* which is played by Marilyn Ma-

son (who commissioned it); and all of the works are performed on the four-manual Frieze Memorial Organ in Hill Auditorium, the University of Michigan, Ann Arbor. All of the compositions also received their premiere performance on this organ.

Juba (an African-West Indian dance title) is a work, "frankly virtuoso, highly chromatic, but with elements of lyricism." "The most difficult passages are those that reflect the restrained 'rage' of the organ — a caged beast bellowing in frustration and anger" — an emotional condition, I might add, in which an organist might also find himself in the early stages of mastering the composition. *Juba* is in three major sections, each motivated at least in part by the development of textural ideas. As will be shown in more detail later the manipulation of texture as a generator of form is one of the central ideas of Albright's music (and, in fact, of a great deal of contemporary music). The primary catalyst in *Juba* is the idea of trilling. The relationship of trill to chord is shown on pages 2-3 where the multiple trills expand into the rapidly broken chord (what we will call a "noodle"), and then contract again into a static chord (3, 3). The relationship of trill to melody is synthesized in the frantic angular melody marked "with furious energy" which forms the crescendo at the end of section one and comprises all of section

three. (We will dub such a passage a "freakout.") The central section is an exposition of the third side of the trill-melody-chord triangle, the relationship of melody to chord (or harmony). As a whole, the piece is, with regard to the appropriate parameters, an expanding textural (and dynamic) wedge with an interruption (the middle section). The understated ending is an unexpected touch, typical of Albright's wit and musical intuition. The varied timbral resources of the organ play an important part, also, in the textural buildup and sectional contrasts. Timbre, per se, is probably less important in *Juba* than in some of Albright's other compositions; however, Albright's registration for the piece is given in the front of the score and examination of this would be an interesting enterprise, in itself.

Pneuma (meaning "soul" or "vital spirit") has to be seen as well as heard to be fully appreciated, especially as performed by Miss Mason, or another organist of her technical and musical caliber and showmanship. The "downbeat" to page 10 is a case in point. (See Ex. 1.) This follows a general cancel! The effect of this reminds me of a particular style of organ playing in which arrival points are inevitably delayed, for expressive effect, by the performer. What is being arrived at, by the way, is the *dominant*. (See the discussion of pitch resources, below.) Also, a lively performance of the manual

shifts of the "Tremolando Tempestuoso," which follows shortly afterwards, is a veritable orgy of sound and sight. It is a current trend of contemporary music to consciously program the visual aspects of performance into a composition, and Albright, himself, has also composed so-called "multi-media" works.

Pneuma explores "points of tangency between a totally chromatic (atonal) approach and a strongly tonal one. For example, in the fast passages that seem superficially atonal, the individual elements are most often familiar tonal devices: major-minor triads, scales and arpeggios." Albright, here, has illustrated the first of what I believe to be the two principle paradoxes with which *Pneuma* deals: what happens to tonality when it occurs either too fast or too slowly to be easily heard as such. More will be said on this aspect of the piece later. The second paradox concerns the matter of apparent motion, both local and over longer time-spans. *Pneuma*, like *Juba*, is a sectional work in which the sections are distinguished by strong textural contrasts. *Pneuma* is, in fact, a dramatic "rondo" in which the odd-numbered sections — pages 1; 3; 5; and 10, 1-3 — are contrasted with the "freakouts" of pages 2 ("poco 'Scherzetto' (frantic)"); 4 ("Furioso"); 6-9 ("Furioso"); and 10, 4 to the big G minor chord of 12, 4 ("Tremolando Tempe-

(Continued, page 4)

An Introduction To the Organ Music Of William Albright

By Edwin Hantz



William Albright

Services are necessary to our present-day quality of life, particularly in our technological society. How our streets are maintained and lighted, getting our garbage removed, police and fire protection, and much more, determines how livable and tolerable our environment is. Such a service as mail delivery is an important part of our life. And we have a few words about our mail delivery, the U.S. Postal Service.

During the past year, we have been receiving increasing numbers of complaints about the late delivery of THE DIAPASON. Indeed, the complaints are not limited to the delivery of the magazine, but they are also increasingly involving the time which it takes to get a first-class letter delivered (important to us because of deadlines). For example: a first class letter from Montreal in January took 16 days to reach us here in Chicago. For example: a first class letter mailed from our office in Chicago last fall required 12 days to arrive at its destination 20 blocks north of our office in the same city. For example: our February issue was mailed from Chicago on January 31, 1973, but was not received by readers in the New York area until the last week of February. For example: it takes a letter fewer days to reach our office from London or Paris than it does for one of our letters to be delivered in Pittsburgh, Los Angeles, or New York. (This could get to be a ridiculous paragraph if we were to continue these "for examples" . . .)

Well, what we are trying to say here is that the U.S. Postal Service is deteriorating. We imagine that most of our readers know that. But the Postal Service has a way of avoiding that fact, and we inevitably seem to get blamed for publishing late every time the Postal Service takes its sweet time in delivering the magazine. We (and we bet most of our readers, at one time or another) have tried every method of complaining about it, both officially and unofficially. But nothing seems to dent the impervious bureaucracy of the Postal Service. Cynically (which is what this editorial is all about) we have tried to live with the fact.

We can assure all of our readers that during the past year, THE DIAPASON has been mailed no later than the 2nd day of the month of the issue, and the mailing has most often been complete on the last day of the month preceding. If your issue of THE DIAPASON takes a long time to reach you, blame it on the Postal Service. (How's that for throwing the ball into the other guy's back yard?)

Seriously, we wish that there were something that we could do to improve this slow delivery. But nothing short of stiff competition from alternative mailing systems, a massive popular uprising, or a miracle, will probably do any good. In the meantime, we suggest that you complain to everyone that you know, officially and unofficially. At the same time, be patient, know that we are aware of the situation and doing everything possible to get your magazine to you the quickest way possible, and remember that mailing us material for delivery before a deadline may take a few more days than you think it should.

Meanwhile, our research and development division here is working on plans for a new delivery system that involves a space satellite which will pitch each copy of THE DIAPASON on a homing signal (like a missile) directly to your house. It might be expensive, but it surely would save us some of the grief which we endure at the moment.

— Robert Schuneman

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Letters to the Editor

East Stroudsburg, PA Feb. 20, 1973 —
To the Editor:

Concerning fires, let me add another terrible loss to the list of those totally destroyed. The Müller and Abel (successor of Roosevelt), St. Boniface Roman Catholic Church, Williamsport, PA, early in December, 1972 (exact date of organ not sure, but around 1895).

I was organist of the church from 1964-66. The instrument was not exactly in great shape at the time the church and organ were destroyed, and efforts were being made to rebuild the organ. The fire started in the church basement under the altar and started the church roof on fire. The church also contained a set of eight bells in the tower — these were not destroyed, apparently. The organ was basically untouched, in that no one had made essential tonal changes to the instrument.

Sincerely yours,

K. Bernard Schade

New York, NY Feb. 23, 1973 —
To the Editor:

In addition to the recording of the complete Widor symphonies on the Cavaille-Coll organ of St. Ouen at Rouen (described by David Fuller in "Playing the Organ in France," Feb., 1973), readers may also be interested to know that Marcel Dupré recorded the complete "Symphonie-Passion" and several of his shorter works on this organ in October, 1965, and that this is available on Philips 835.763 LY. I purchased the record in Paris and, to my knowledge, Philips has never exported it to the United States; readers travelling to France may wish to look for it there, however. The value of having the composer's own interpretation of this important work on disc is apparent, but I should add that M. Dupré's playing is cleaner and more exciting than on many of his late records, and the organ sound is magnificent.

Yours truly,

Harold Stover

New Appointments

Charles C. Bonte, a member of the San Francisco Chapter of the A.G.O., has been appointed minister of music at the Shattuck Ave. Methodist Church, Oakland, California. He began his duties on Feb. 25, 1973.

Susan Brailove has been appointed manager of the music department, succeeding John Owen Ward, at Oxford University Press, Inc., New York City. Miss Brailove was graduated cum laude in music from Wellesley College. She did postgraduate work in piano and music composition at The Juilliard School under a Wellesley Trustee Fellowship. Her choral and stage compositions have been published and performed. Miss Brailove has been with the Oxford University Press music department for 18 years.

Thomas Veregge has been appointed organist of the First Community Church, Columbus, Ohio. He will serve as organist for all services of the 4600-member church, and he will accompany the 75-voice adult choir. Mr. Veregge formerly served as organist of the Broad Street Methodist Church, organist-choirmaster of St. Edward Episcopal Church, and more recently as assistant organist-choirmaster of the First Congregational Church, all in Columbus, Ohio.

Dale Wood has been named the new director of music for the Cathedral School for Boys, San Francisco, California. His wife, Linda, will assist in the lower school, and they will implement their own curriculum for grades 1 through 8 in September. Mr. Wood is widely known as a composer of church music. He serves as a contributing editor for the *Journal of Church Music*, and he has written a monthly column for *Music Ministry* since 1971. The Woods will continue their work in the music program at The Episcopal Church of St. Mary the Virgin in San Francisco.

HILLGREEN-LANE CEASES OPERATIONS, JOINS MÖLLER

Robert L. Hillgreen, Jr., president of the organ building firm of Hillgreen-Lane, Inc. of Alliance, Ohio, announces the firm ceased its operation on March 1, 1973. Mr. Hillgreen is joining M. P. Möller, Inc. of Hagerstown, Maryland as representative in Western Pennsylvania, Eastern Ohio, and Northwestern West Virginia upon the partial retirement of Victor I. Zuck.

The Hillgreen-Lane Organ Company was founded in 1898 by Alfred Hillgreen and Charles Lane. Opus #1 of the Hillgreen-Lane firm was built for the First United Methodist Church, Alliance, Ohio, an instrument which is still playing today. (It originally was a two manual organ of 12 ranks and now is a three manual organ of some 40 ranks.) The final instrument built by the firm was Opus #1302 for St. Matthew's Lutheran Church of Medina, Ohio, recently completed. The Hillgreen-Lane firm had built organs in all 48 of the continental United States, as well as Hawaii and Africa. Some of its proudest instruments included the organs at Christ Chapel, Gustavus Adolphus College in St. Peter, Minnesota, First Congregational Church in Minneapolis, and instruments in Fort Eustis, Virginia and Fort Monroe, Virginia. In January, 1971 Robert Hillgreen, Sr. died. He had been active as president from the 1930's until the time of his death. Robert Hillgreen, Jr. was then named president. Soon after the death of Mr. Hillgreen, Sr., the management of the firm resolved to complete the outstanding contracts and discontinue operations. Robert Hillgreen, Jr. is now becoming associated with M. P. Möller, Inc. Victor I. Zuck, representative for Möller in Pittsburgh since 1953 will continue a part-time association with Möller and Hillgreen and will be available for consultation with his many friends and business associates.

Mr. Zuck has had a colorful career in the organ business, stretching back

to his first association with M. P. Möller in 1924. He spent two years at West Point on loan by Möller to the U.S. Government in 1930 and 1931 where he collaborated on the then new and very much publicized harmonic division of the West Point instrument. He was an early pioneer in the building of the pipe organ player and also in the development of various electronic tone producing methods. Mr. Zuck was instrumental in the development of the "Orgatron," the first electronic tone producing musical device which was produced by the Everett Piano Company and eventually by the Wurlitzer Company of North Tonawanda, New York. For some years he was superintendent of Wurlitzer's organ division, and was the recipient of 13 U.S. patents in the field of electronic tone production. When his patents expired in 1952 he resigned his post at Wurlitzer, joining Möller as their sales representative for the Pittsburgh area. In those 20 years Mr. Zuck was responsible for some 350 organ projects: 250 new organs and 100 rebuilding projects.

WILLIAM FERRIS, composer of La Grange, Illinois, has received a grant from the Beaudway family of La Grange Park, Ill., to complete a full-length opera, "Little Moon of Alban," during the coming year. In order to accept the grant, Mr. Ferris is resigning his position as organist-choirmaster of Emmanuel Episcopal Church, La Grange, but he will remain as conductor of the William Ferris Chorale.

ELKAN-VOGEL, INC., a subsidiary music publishing firm of Theodore Presser Co., recently underwent a reorganization. The following officers were appointed: Arnold P. Broido, chairman of the board; Nicholas J. Elsier, Jr., president; George D. Hotton, vice-president; John F. Macomber, Jr., treasurer; and Norman Auerbach, secretary.

DEPAUW UNIVERSITY, Greencastle, Indiana has announced that it will break ground soon for the construction for a \$7-million multi-structure performing arts complex. It is expected that the complex, which will house the University's School of Music and department of speech, will be completed in 27 months.



James Moeser has recently joined the list of artists represented by Lilian Murtagh Concert Management. Dr. Moeser, university organist and chairman of the organ department at the University of Kansas, is a native of Texas. He holds bachelor's and master's degrees from the University of Texas and the DMA degree in organ from the University of Michigan. His major teachers in this country have been John Boe, E. William Dwy, and Marilyn Mason. In addition, Dr. Moeser studied in Berlin and Paris under a Fulbright grant. His major study there was with Marcel Dupré and Michael Schneider, and he also studied harpsichord with Silvia Kind, and composition with Ernst Pepping and Joseph Ahrens. At the University of Michigan, where he was a University Fellow, Dr. Moeser holds the distinction of being the first person to achieve a doctoral degree in both performance and musicology. In addition to the University Fellowship, he was awarded the University Scholarship, a School of Music teaching fellowship, and a Kent fellowship from the Danforth Foundation. At the University of Kansas, Dr. Moeser has received several awards for outstanding teaching. He has been named a Danforth Associate to the University of Kansas by the Danforth Foundation.

THE WESTCHESTER BAROQUE CHORUS, D. DeWitt Wasson, director, performed Bach's "Missa Brevis in F," BWV 233, and Mozart's "Requiem Mass in D minor," K 626 at St. Andrew's Church, Stamford, Conn. on March '75.

PETER J. BASCH RESIGNS AS A.G.O. MAGAZINE EDITOR

Peter J. Basch has resigned his position as editor of *Music/the A.G.O. and R.C.C.O. Magazine*. His resignation was dated April 1, and to become effective as of June 30, 1973. Mr. Basch's resignation was subsequently accepted by the A.G.O., and he was immediately relieved of all duties and responsibilities for the magazine on April 10.

A resident of Califon, New Jersey, Mr. Basch had been editor of the Guild's magazine since 1968. He also was organist and choirmaster of the Roman Catholic Church of the Incarnation in New York City during all of his tenure as the Guild's editor. He resigned his position at Incarnation Church in February of this year to become organist and choirmaster of Immaculate Conception Parish, Somerville, New Jersey, as of March 1.

246th THREE CHOIRS FESTIVAL IN HEREFORD

The 246th Three Choirs Festival will be held in Hereford, England from August 19 through August 24. This year's program will include performances by the Royal Philharmonic Orchestra, City of Birmingham Symphony Orchestra, the English Sinfonia, the Orchestra da Camera, the Festival Chorus and the three cathedral choirs of Worcester, Gloucester and Hereford.

The program will include *The Apostles* by Elgar, Benjamin Britten's *War Requiem*, *Litaniae* (K 243) by Mozart, the *Requiem* by Fauré, *Hymnus Paradisi* by Howells, Bizet's *Te Deum*, and new works by Lennox Berkeley, Bryan Kelly and Geoffrey Burgon. Guest conductors for the festival will include Andrew Davis and Neville Dilkes. The festival conductor this year will be Richard Lloyd, and the associate conductors will be Christopher Robinson and John Sanders.

Information may be obtained from: Festival Secretary, 25 Castle Street, Hereford, England.

CONTEMPORARY MUSIC AT HARTT WORKSHOP

Lectures by Catharine Crozier, William Albright, and Daniel Pinkham will highlight the 3rd annual Contemporary Organ Music Workshop for organists and composers, June 11-15, at the Hart College of Music, University of Hartford, Conn. Miss Crozier will lecture on "Our Avant-Garde Heritage." She will discuss and play the *Pentecost Mass* by Olivier Messiaen. Mr. Albright's lecture is entitled "A Present and a Future for the Organ." Later in the week he will talk about and demonstrate classic rag-time elements in music. Daniel Pinkham's topic is "Tuning, Temperament and Sonority Possibilities in Contemporary Music." He will use the Hartt College studio organ, tuned in equal temperament, and a Regal which can be easily tuned to different temperaments.

Additional demonstrations will include "group improvisation," led by Henry Larsen, and "The Sounds of the Synthesizer" by David Friend of ARP Instruments, Inc. Each evening features a concert by the Hartt College organ faculty, students, and guest artists. The concluding program will be a recital of contemporary works by Miss Crozier, presenting a major new work by Mr. Albright. New works by Edward Diermende, Daniel Pinkham, Stuart Smith, and Joseph Mulready will be heard in the course of the workshop. Richard Felciano will be on hand for the week's events. The whole schedule is designed to provide a unique opportunity for dialogue between organists and several outstanding contemporary composers. For further information, write to: John Holtz, Chairman of the Contemporary Organ Workshop, Hartt College of Music, 200 Bloomfield Avenue, West Hartford, Connecticut 06117.

WILLIAM B. HOSKINS, composer-in-residence at Jacksonville University, Jacksonville, Fla., gave a demonstration-lecture entitled "The Elements of the Sacred in Electronic Music" at the opening Fall meeting of the Jacksonville AGO Chapter.



Emmet G. Smith, professor of organ at Texas Christian University, Fort Worth, Texas, was one of two faculty members to receive honors faculty recognition awards for 1973-74 at the University. The presentation was made at an honors day convocation at the University on March 29. The award is made through selection by students participating in TCU's honors and pre-honors program. Criteria for nomination include excellence in teaching, research and publication or performance, and faculty-student relationships in and beyond the classroom. Mr. Smith joined the TCU faculty in 1951.

BERNARD LAGACÉ, MIREILLE LAGACÉ, and ROBERTA GARY are the featured faculty members for the Choate Organ/Harpsichord Seminars '73 at the Paul Mellon Arts Center, Wallingford, Conn. from June 24 to July 7. Studies in organ and harpsichord repertory will be combined with lectures on the music of Bach, Böhm, Couperin, Schumann, Titelouze, and Scheidt, and concerts by both students and faculty on the school's Flentrop and Casavant organs. Write: Choate Organ/Harpsichord Seminars, The Paul Mellon Arts Center, Wallingford, Conn. 06492 or call (203) 269-7722 Ext. 402.

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(Continued from page 1)

tuoso"); (12, 4) to fine I consider a coda. What is paradoxical about these sectional contrasts is that the chordal sections have as great or greater a sense of linear direction and motion over large time-spans as do the contrasting sections with all their excited flailing about. See Ex. 2. The notation used in this example and in subsequent examples is roughly that given in "A Glossary of the Elements of Graphic Analysis," Mitchell, William J. and Felix Salzer, ed. *The Music Forum*, Vol. I. Columbia University Press, 1967, pp. 260-268.) Akin to this is the problem of creating a sense of activity and vitality in an essentially static situation. Albright has many solutions to this problem, particularly in *Organbook I*. For *Pneuma*, as with *Juba*, registration suggestions are given. Here, however, they are less specific and are given in the body of the music. Subtle timbral changes are important here — since timbre is an important, and in fact essential, contributor to texture — but, as we have seen, timbre, per se, is probably not the "subject" of the piece. Timbre is the "subject" of a considerable amount of *Organbook I*.

The title "Organbook" is a translation of the French *Livre d'orgue*, and the association with the French model, even to the liturgical functions of the movements, is intentional and appropriate. *Organbook I* contains four short pieces, each the composing out of a single compositional (usually textural) idea; in this sense they form a set of compositional études. Because these pieces are short and straightforward, they afford, perhaps, the best "introduction to Albright." Each deals with the exposition of a different static textural situation.

"Benediction," the first piece in *Organbook I*, is a progression of slowly unfolding chords which allows the listener to savor the soft organ sonorities. The chords retain their vitality through subtle changes of timbre. Specific pitch and textural ideas of this movement are discussed below. "Melisma," as the title suggests, expands the idea of a single florid melody. "Scalar lines are transformed into handfulls of cluster glissandi, fast notes suddenly become static chords." The interruption of frantic motion with sudden, brief focal points is also a common feature of the "freak-out" sections of *Juba* and *Pneuma*. "Melisma" further illustrates Albright's interest in exploring the relationships between two kinds of locally non-directional situations: 1) stationary points of rest; and, 2) rapid, all-encompassing motion. In the large, "Melisma" does have shape, from center keyboard expanding upward and then outward until the entire range is spanned. Finally there is a return to the center, and the piece ends with a gentle sweep from bottom to top. The piece, in effect, evaporates. Albright describes "Fanfare" as "a demonically fast toccata-like movement using full organ." As in the first movement, Albright is concerned with giving vitality to a slow-moving sequence of chords, here through rapid chord repetition. The gradual shifts of chord color and the subtle rhythmic fluctuations created by the left and right hands moving in and out of phase are important characteristics of this movement. The "echo" at the end of this movement is similar in effect to the ending of *Juba*.

Finally, *Organbook I* closes with "Recessional," an "Atmospheric [piece] with a distorted perspective; a rich and lush wall of sound containing tonal 'windows.'" Against a rhythmically irregular, yet persistent, pedal ostinato (chimes) a series of five- and six-note chords gradually rises and falls creating a viscous wash of sound. Here, the textural vitality rests on the constantly shifting internal chord tones. The "tonal 'windows'" of which Albright speaks are formed by the incidental "flashes" of occasional triads and diatonic fragments. The emergence of tonal details from a chromatic landscape, and the reverse process as well, is an Albright theme which we have already recognized.

Organbook II represents the further development of many of the ideas of *Organbook I*, including the extra-musical religious associations of the organ and its literature. The three movements: "Night Procession," "Toccata Satanique," and "Last Rites," do not seem to be literal tone-poems, but they contain passages — especially "Toccata Satanique" — which are particularly suggestive of

idiomatic and well-known organ gestures. A listener familiar with the organ repertoire should, upon hearing this composition, get a hearty shot of *déjà vu*. Of course, all music, to some extent, alludes to other music; but *Organbook II* does so deliberately and with delight. Here again, the play between familiarity and novelty is an important factor in the psychology of the game-plan of the piece.

Albright says that "Night Procession" contains as its main portion "a long harmonic sequence characterized by constant mutations of timbre;" and that "Toccata Satanique" is "a matinee performance by the devil at the console," "an attempt to exorcise those fiendish virtuoso toccatas of Mulet, Widor, et al; that seem to haunt all organists." "Last Rites" elaborates on the possibility of extending organ timbre by adding a part for tape (obtainable from the publisher). The extension is appropriate since, as Albright points out, "the organ, in its building of complex sounds out of simple ones, might even be considered the first synthesizer." "The structure [of 'Last Rites'] is fairly simple: large, uncomplicated blocks of sound juxtaposed and overlaid." At least superficial parallels can easily be drawn between the movements of *Organbook II* and *I*. "Night Procession" appears to be a complex reworking of "Benediction;" "Toccata Satanique" is a vastly enlarged treatment of the elements of "Fanfare;" and "Last Rites" is truly a last rite since the timbral ideas of *Organbook I* are carried out to the ultimate conclusion, complete immersion into a sonic white-out. "Last Rites" closes with this direction: "tape should overwhelm organ." The persistent descending glissandi in "Last Rites" are akin to those of "Melisma," yet they all descend. One wonders what the aftermath will be. *Organbooks II* and *I* also share many pitch and "motivic" ideas. *Organbook II* is, perhaps, Albright's most extensive and complex work for organ to date. We now turn to some questions concerning Albright's organ music as a whole.

There are four general areas in which the conventional and novel aspects of Albright's organ music may usefully be discussed: 1) the extent to which Albright concerns himself with writing idiomatically for the organ; i.e., the extent to which organ timbre and texture are treated as compositional determinants; 2) Albright's use of extended pitch resources and his investigation of various areas of "tangency" between tonality and atonality; 3) certain rhythmic aspects of the music; and, 4) Albright's expressive use of some traditional rhetorical shapes. The last of these areas involves the combined consideration of the previous three. All four topics are, in fact, closely interrelated. The separation is made here as a descriptive convenience rather than as any attempt to suggest a method of categorizing Albright's music.

The interest in writing idiomatically for instruments is perhaps as old as the existence of the instruments themselves; however, particular attention is often given to this aspect of instrumental writing in the Renaissance and Baroque, when instrumental music began to develop a certain independence from vocal music. In the 20th century, this interest has been carried to its logical extreme, and there now exist pieces primarily generated from the sound of a given instrument, or for that matter, from any specific sound whether producible on a conventional instrument or not. In a more general sense, timbre has been cited as an important structural factor in some of Webern's music. In the organ literature, the emphasis on an expanded use of organ timbres is accredited to Messiaen. Albright, to some extent, shares these interests: 1) in his expositions of organ timbral capabilities ("Benediction" and "Night Procession"); and 2) in the care which he takes to specify timbre in all of his works. In Albright's case, at least, the subject of timbre can not be isolated from that of texture; and furthermore, it should be borne in mind that the specific timbres presented in any given performance will always depend on what is available on the instrument at hand. The above discussion of *Juba* shows how at least one of Albright's pieces can be seen to be generated from textural structures. In this view, the piece consists of the composing out of the three sides of a textural triangle

with vertices: trill, melody, and harmony. Textural variation, particularly of stationary (or slowly moving) chords seems to be an important feature of Albright's music; and, a detailed study of Albright's textural schemes and textural transformations would, I believe, yield interesting results. A possible starting point for such a discussion might begin with the question of motion.

The problem of motion versus stasis, or motion in a static situation, is one which Albright frequently addresses. This is an appropriate textural problem for organ music, as the organ has virtually an infinite sustaining capability. Some of Albright's statements of

this problem have already been noted, particularly with regard to *Pneuma* and *Organbook I*. Beyond the trills (*Juba*), tremolos (*Pneuma*; 10, 4), "noodles" (*Juba*, p. 2-3; or, "Toccata Satanique," opening); rapidly articulated chords ("Fanfare" and "Toccata Satanique"), and chords with various kinds of internal motion (*Pneuma*; 6, 1 or 9, 4 — chords with internal trills; or, the opening chord on page 10 which contains a repeated D), there are chords maintained by dynamic changes (*Pneuma*, the last chord on page 5 — a "throbbing" $V_9^{\#}/G$) and timbral fluctuations (*Juba*; 12, 2 — by the alternation of swells on two different divisions — and,

Ex. 1. *Pneuma*; 9, 4-10, 2.

Ex. 2. *Pneuma*; 1, 1

Ex. 3.

Ex. 4. "Night Procession"; 2, 3 — 3, 1, a point of local focus on E.

"Benediction," the final chord of the piece which uses manual alternation). The degree to which all of these timbral-textural considerations are actually formally determinate will vary from piece to piece. It seems clear that though these constitute important features of the music, timbral and textural variation is at least in part used to articulate and intensify the pitch structures of the music, an important qualification. The pitch structure of the music will, at least, be retained in any performance; whereas the timbre and even the texture, depending on how many manuals and divisions under expression are available, may vary from one performance to

another. The structure-preserving range of timbres appropriate to the piece must, at any rate, be flexible enough to be accommodated on a number of different instruments; otherwise, a given piece in a very practical sense would be unperformable.

Albright has at his disposal, as a 20th-century composer, any pitch constructs which he cares to use. Those which he does choose to use indicate his interest in examining, as he says, the "points of tangency" between the old (tonal or diatonic) and new (atonal or chromatic) pitch systems which co-exist today. Tonality is, after all, a psychological phenomenon. Faced with a

piece in which pitch perception matters, the piece is tonal only in so far as a *tonal listener* wishes to regard it as such. The claim has been made that after a society has discovered tonality, there can be no such thing as an atonal piece since a listener's first choice will always be to regard a group of pitches as being tonal — if he can. There are, nevertheless, certain groups which might be said to yield more interesting results than others when regarded tonally. Be that as it may, it is possible to regard any piece of pitch-music as being tonal, and at some level, this may prove to be a useful and informative endeavor.

The above is a rather lengthy preface to what I consider to be the important question with regard to the "tonalness" of any composition. The question is not, "Is piece X a tonal piece?"; but, "At what level is piece X a tonal piece?" Beethoven's Third Symphony can usefully be regarded to be a tonal composition at all structural levels; whereas, as Roy Travis has pointed out in the *Music Forum*, Vol. II, Bartok's Fourth Quartet (1st movement) can usefully be regarded as tonal at high (remote) levels, and less so toward the surface. This approach to tonality points out some interesting things about Albright's music.

First, let us examine some of the surface harmonic units which Albright uses. Albright's harmonies usually break down into triads, though some structures seem complex. Simple triads are easy to spot and usually represent tonal focal points (either local or long-range) in the music. The last chord in *Pneuma*, a huge G-minor triad and a revision of the original score, is an obvious example of a chord which is both locally and remotely a tonal focal point. From the triad there is a gradual increase in complexity of chord structure, usually achieved through the adding of neighboring notes, until the triadic quality is, by degrees, lost. Example 3 shows some examples. Example 3a is a B-major triad with an added natural-5 from the opening of "Benediction"; 3b is the final ("tonic") chord of *Juba*, a G-major-minor tetrad (it has both a natural and $b3$) combined with both leading tones to D and G and the pitch E, the upper neighbor to D; 3c is a similar example from the opening of *Pneuma*, a piece eventually "in G."

The structure of seven and eight-note chords can, of course, be viewed in many ways, but Albright's voicing of his harmonies indicates how they are to be regarded, the interlocking triads of 3d (also from the opening of *Pneuma*) being a clear example of this. The blurring, or obliterating, of triadic tonal implications through the addition of notes is an example of Albright's approach to the tonal/atonal problem. The chord rule might be stated as follows: pitches may be supported by triadic constructions and these chords may co-exist with neighbors to one or more of their members; the neighboring notes may, themselves, be supported by triadic constructs. This concept may be linearized as well. (See the outer staves of Ex. 2, which show the expansion and contraction of major and minor thirds. This idea is also evident at the end of *Pneuma*, Ex. 5.)

The least triadic, and most chromatic, chords which Albright uses fall somewhat outside our general rule. Such a chord is the "X" chord (Ex. 3f) which opens "Toccata Satanique." Of the three possible ways to link two tritones (Ex. 3e), this chord is the first. All three chords (X, Y, and Z) are to some extent anti-diatonic since they are completely symmetrical, the tonally ambiguous nature of Z having been recognized for some time. X is representative of the extreme chromatic end of the pitch-complex spectrum which Albright uses, and it is prominently placed in most of the pieces under consideration here; e.g., the downbeat of page 3 of the "Benediction" which reappears in the middle of 4, 1 and again in the middle of 5, 1. One of the four notes may, incidentally, be missing.

It is easy to spot points of local tonal focus, for example, in the "freakouts" of *Pneuma* (already discussed). Some-what more disguised examples are shown in Exs. 4 and 5. Example 5 should be compared to Ex. 2 (the middle staves), as these examples represent the beginning and ending of the same piece. Larger tonal schemes are shown in Exs. 6 and 7. Example 6 shows two reference structures for "Benediction":

1) the registrally fixed X sets which form the upper voice of a great deal of the piece; and, 2) the strong tonal background for the piece — in E. Example 7 shows the tonal scheme for *Pneuma*, without regard to voice leading. Tonally the piece can be seen to be in two parts: 1) the move from I to V with the deceptive cadence at page 6; and, 2) the return to V and eventually I. I also believe that regarding *Juba* as being "in G" might yield interesting results. The manipulation of the listener's sense of tonality on various levels is central to Albright's organ music. This may take place either through the disguising of diatonic function or by dealing with tonal structures in time spans either too rapid or too slow to be easily heard as such. The "freakouts" of *Pneuma* have already been cited as examples of the former, and the structures of Exs. 6 and 7 might be viewed as examples of the latter. Albright's music is probably tonally the most vague, not at the local or remote levels of structure, but in the middle levels. And the tonal coherence of the pieces must be seen in relation to the relative success with which each deals with the tonal/atonal problem. It would be misleading to claim that Albright's diatonic structures are the only ones that matter in the music. In "Toccata Satanique," for example, investigation of tritone relationships rather than diatonic fifth relationships might prove more revealing, the X chord of Ex. 4 being a fixed reference point throughout the movement. Also, in *Pneuma* — a clearly tonal piece — third relations are as important, locally, as fifth relations; see Ex. 8, and note the G-E relationship of Ex. 5. The important structural points are always clearly, and often ingeniously, articulated. Precision in specifying articulation, phrasing, dynamics, and in fact all musical parameters, is a concern of many contemporary composers.

Albright is obviously explicit with regard to the initiation and termination of surface gestures, some of which will, of course, have higher-level significance. Attacks on one manual are frequently accented "orchestrally" from a supporting manual, and releases are noted with equal care. (See Ex. 9.) From this it can be seen that articulation at all levels: note, phrase, large-structure, etc., is an important consideration; and that these carefully articulated structural time spans create a highly rhythmic piece. The rhythmic pace is, moreover, neither so rapid that the piece might be said to be "synthesized" (Babbitt or Davidovsky), nor so extended that the music moves past monotony to the realm of "Zen-music" (Cage) or the music-environments of Riley; but, falls for the most part within the range of event-rates with which traditional music deals. This is, perhaps, one reason why Albright's music is as effective as it is. Albright's music challenges the listener without overwhelming him. Also contributing to the "listenability" of the music is Albright's use of familiar rhetorical shapes. The "molto-crescendo" at the bottom of page 17 of *Juba*, as well as the "subito-piano" at the ending; the gradual crescendo of "Last Rites;" or, the grand pause before the downbeat of page 10 of *Pneuma* are all traditional dramatic devices. Here, again, the particular mixture of new and old musicianship that is Albright is apparent.

In conclusion, it should be emphasized that as an introduction to Albright's music for organ, many questions have been left unanswered and many avenues of enquiry have only been opened and not exhaustively investigated. It is hoped, however, that the reader has been introduced to some interesting ways in which to view Albright's music. Much work has yet to be done on the music, and further musical statements from the composer will, undoubtedly, expand our understanding of his musical stance. I can only end by urging the reader to further investigate this fascinating body of music. As it has been written by, for, and about organs and organists, it is all playable, and yet is challenging both to the performer and listener.

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Ex. 5. *Pneuma*: Coda.

Ex. 6. "Benediction"

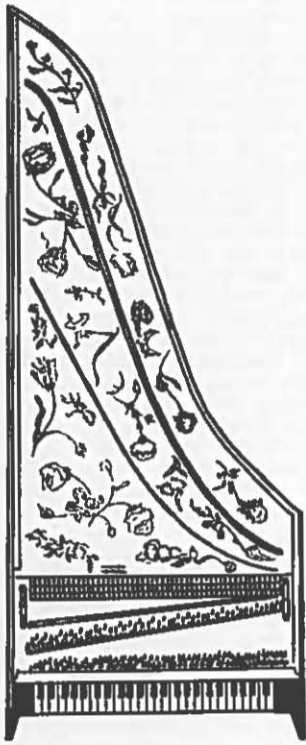
Ex. 7. *Pneuma*

Principal bass movement:

Ex. 8. *Pneuma*: 8, 1.

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Ex. 9. "Benediction": 5, 1.



The Harpsichord, volume VI, number 1, features a long interview with Madame Alice Ehlers, the Austrian harpsichordist now resident near Los Angeles.

Volume X of the complete *Sonatas for Harpsichord* by Domenico Scarlatti in the edition by Kenneth Gilbert for Heugel (Paris) contains Sonatas K. 458-506, and is now available.

Ilana Bernstein, recorder, and Barbara Marquart, harpsichordist, presented this program at the Dallas Museum of Fine Arts on February 18: *Concerto 2 in G Major* (1727), Woodcock; *Partita*, Reizenstein; *Toccata Settima* (1657), Rossi; *Divisions on a Ground Bass*, Daniel Purcell; *Bicinia for Recorder and Voice*, Orlando di Lasso; *Sonata in F Major*, Telemann.

Robert Love presented his graduate harpsichord recital in Southern Methodist University's Meadows Museum on February 9. The program: *Toccata Terza*, Rossi; *Sonata in D Major*, Platti; *Rounds*, Berio; *"Italian" Concerto*, BWV 971, J. S. Bach.

Kenneth Cooper played this recital at Tully Hall, Lincoln Center, New York, on February 2: a recently-discovered keyboard version of *Water Music*, Handel (1743); *Partita in D Major*, J. S. Bach; five sonatas, D. Scarlatti; three pieces from *Mikrokosmos*, Bartok; *Continuum*, Ligeti; *Drive*, George Flynn (composed for this recital).

Joseph Payne played Bach's *Goldberg Variations* at MIT's Kresge Auditorium on March 12.

James Livengood conducted the choir of men and boys of St. Mark's School of Texas (Dallas) in a performance of Handel's *Messiah* on February 25. Using the Rutgers University score edited by Alfred Mann, the performance gave back Handel to the 18th century. Peter Hallock, countertenor, sang the alto arias; before the oratorio he also presented a short program of works by Campion, Dowland, and Purcell, with Livengood at the harpsichord, a 2-manual instrument by Glenn White of Seattle.

Westminster Choir College has announced a Harpsichord Festival Week featuring Frances Cole, Igor Kipnis, Ralph Kirkpatrick, Sylvia Marlowe, Paul Maynard, Denise Restout, and Blanche Winogron. Dates are June 24-29. For information, write Charles Schisler, Director of Summer Session, Westminster Choir College, Princeton, New Jersey 08540.

The Choate Organ and Harpsichord Seminars will take place during the period from June 24-July 7. It is possible to register for the entire two weeks or for either of the single week sessions. The harpsichord portion of the seminars will be taught by Mireille Lagacé, who will give one of the evening recitals on July 1st. For further information apply directly to Choate Organ/Harpsichord Seminars, The Paul Mellon Arts Center, Wallingford, Connecticut 06492.

Leonard Raver was appointed to teach harpsichord at the Hartt College of Music of the University of Hartford, Connecticut, as of last September. He reports that the school is in the process of developing a harpsichord major. At the school he appeared in a faculty recital during the Winter Chamber Music Festival on October 8: The program: *Sonata II, opus 1, in G minor*, Handel; *Sarabande, Rigaudons, Deux Giges en Rondeau, Musette en Rondeau, Tambourin*, Rameau; *Concertante III* (1959), Charles Wuorinen; *Sonatas*, K. 46, 132, 119, D. Scarlatti; *Concerto in F Major*, Bach. Dr. Raver played this program at Bates College, Lewiston, Maine, on March 14: *Ordre 22*, Francois Couperin; *Overture in B minor* (in the French Style), J. S. Bach; *Sonata for Harpsichord*, Vincent Persichetti; *Sonatas*, K. 105, 96, 215, 216, D. Scarlatti. The harpsichord was by William Dowd.

D. Dewitt Wasson was assisted by the Westchester Baroque Recorder Ensemble in his concert at Pleasantville High School, Pleasantville, New York, on March 13. The program: *Sonatas*, K. 420, 513, D. Scarlatti; *Allegro from Sonata 1*, Joao de Sousa Carvalho; *Minuete*, Francisco Xavier Baptiste; an Anonymous 17th century *Batalla de 5. Tono*; *Tiento para harpa u organo*, Mudarra; *Sonata de 1. Tono*, Lidon; *Inventions in D minor, F, A minor, "French" Suite in G Major*, Bach; *Suite in C Major*, Buxtehude. Dr. Wasson played a Neupert harpsichord.

David Tiedman played his graduate harpsichord recital in Southern Methodist University's Meadows Museum of Arts on April 1st. The program: *Suite in A Major* (with *Pavane in F-sharp minor*), Louis Couperin; *Sonatas*, K. 378, 379, D. Scarlatti; *Sonata in F Major*, Hob. XVI; 23, Haydn; *Sonate pour Clavecin* (1958), Martinu; *Partita in B-flat Major*, BWV 825, J. S. Bach. The harpsichord was SMU's 1969 instrument by Rainer Schuetze.

Larry Palmer played this program for invited guests at the home of Mr. and Mrs. Raymond Entenmann of Dallas, on April 1st: *Suite in C Major*, Louis Couperin; *Sonata in G Major* (1767), Haydn; *Passacaglia in D minor*, *Two Pieces from "Baroque Folk"*, Willard Palmer. Joined by soprano and tenor, he closed the concert with the *Prison Scene* and *Final Duet* from *L'Ormino* by Francesco Cavalli. The instrument used was a 1972 copy of the 1665 Ridolfi at the Smithsonian by Richard Kingston.

Victor Wolfram played a recital at Oklahoma State University, Stillwater, on April 17. The instrument, a William Dowd; the program: *Three Pieces in D*, Dagincour; *Prelude in D minor*, *Le Croc-en-jambe*, *La Convalescente*, *La Pantomime*, *The Follies of the French*, or *the Dominos*, Francois Couperin; *Le Cou-cou*, Daquin; *"English" Suite in F Major*, *Toccata in C minor*, J. S. Bach.

Conrad and Travis Grimes played harpsichord and organ with Phyllis Thomson, soprano; John Geer, cello; Stuart McVey, flutist; Karin Doerksen, violin; and Ann Vallentyne, cellist in an evening of music by Francois Couperin le Grand at First Presbyterian Church, Winnipeg, Canada on March 11. The program included the *Mass for Use in the Parishes*, *The First Lesson for Tenebrae*, *Musette de Taverni*, *Musette de Choisi*, *Les Moissonneurs*, *Les Baricades Mysterieuses*, and *Neuvieme Concert*.

Gordon Wilson played five pieces by Francois Couperin on a program that also featured French organ works at the Indianola Presbyterian Church, Columbus, Ohio on March 29. The program was sponsored by the Alliance Francaise.

Klaus Kratzenstein played the following program at Rice University, Houston, Texas on March 14: *Romanesca*, from the Chigi Manuscript (17th century); *Variations on "Unter der Linden grüne"*, Sweelinck; *Partite diversi di Jolia*, Pasquini; *Suite 1 in C*, Reincken; *Divertimento*, Wagenseil; *Biblical Sonata*, "King Heseckiah, Sick unto Death and then Restored," Kuhnau; *Tambourin*, Rameau; *23rd Order*, Couperin.

Sylvia Marlowe played the world premiere of Henry Brant's *Divinity Dialogues in the form of Secret Portraits*, for harpsichord and brass quintet, at her recital in Carnegie Hall, New York on March 15. Critic Donald Henahan of the *New York Times* found the work an amusing and successful one. Also on the program was Brant's arrangement of Bach's *Concerto in F minor* for harpsichord and strings, but this time it was accompanied by brass! Wrote Henahan, "This gave the tutti an outlandish prominence in respect to the solo instrument. The slow movement in particular sounded quite startling in Mr. Brant's mooring version." The program included brass renditions of *Contrapuncti I and VII* from *Art of Fugue*, pieces by Frescobaldi and Gabrieli for brass quintet, and Miss Marlowe's rendition of six excerpts from Couperin's *8th Ordre*. The American Brass Quintet assisted.

Spencer Norton played this faculty recital on the new Rutkowski and Robinette harpsichord at the University of Oklahoma, Norman, on March 7: *Suite 14 in G Major*, Handel; *Sonata 29 in E-flat Major*, Haydn; *Sonatas*, K. 444, 27, 32, 33, D. Scarlatti; *Toccata in C minor*, BWV 811, Bach; *Concerto in D for Flute and Harpsichord*, Johann Matthias Lefloth.

Maria Jaeger and Karl Koehler were heard in a chamber music program for the Matthaeusgemeinde in Frankfurt-am-Main, Germany, on February 22. The program: *The Sechs Kleine Praeludien*, J. S. Bach (Frau Jaeger); *"French" Suite in E-flat Major* (Herr Koehler); *Trisolate in G minor*, opus 2, no. 6, Handel; the *Concerti in C minor and C Major* for two harpsichords and strings, J. S. Bach.

Virginia Pleasants, our London correspondent, sends us news that the John Feldberg Company is now concentrating its building efforts on historic copies, exclusively. At the moment Feldberg is building only a two-manual harpsichord based on the French 18th-century work of Jean Goujon. Additional instruments, details of which will be available by the end of the year, are a clavichord, virginals, and a single-manual harpsichord.

She also sent reports of recent concerts by Kenneth Gilbert (French keyboard music by D'Anglebert, Henry Dumont, Louis Couperin, Chambonnieres, and Francois Couperin) and Gustav Leonhardt (with the brothers Sigiswald and Wieland Kijken, in music of Peter Philips, Castello, Fontana, William Lawes, Buxtehude, and Biber).

Music on the South Bank, the publication in which programs for London's Royal Festival Hall, Queen Elizabeth Hall, and Purcell Room are announced, lists the following items of interest to harpsichordists in the March issue: The Athenaeum Ensemble in works by Marcello, Handel, and Madeleine Dring (a *Trio for Oboe, Bassoon, and Harpsichord*); George Malcolm in a program of works by Jean Philippe Rameau; Kenneth Gilbert conducting the Philomusica of London in Bach's *Harpsichord Concerto in E*, *Concerto in A minor for Harpsichord, Flute and Violin*, and the first London performance of Johann Gottlieb Goldberg's *Harpsichord Concerto* (composed in 1750). Mr. Gilbert was also the harpsichord soloist in this program; London Harpsichord Ensemble (John Francis, director) in works of Telemann, J. C. Bach, Vivaldi, C.P.E. Bach, and J. S. Bach; a chamber music concert including much Baroque music by the London Virtuosi; Rafael Puyana (and others) in a program of works by Stephen Dodgson, including *Harpsichord Solo* and *Duo for Guitar and Harpsichord*; on the same evening, the London Bach Orchestra in music by Purcell, Bach, Mozart, while Trevor Pinnock, harpsichordist, and friends played an all-Bach program in-

cluding *Trio Sonata in G*, *Sonata in A minor for Solo Flute*, *Sonata in E for Harpsichord and Violin*, *Sonata in G minor for Solo Violin*, *Trio Sonata* from the *Musical Offering*; and Gillian Weir in an organ and harpsichord recital which included (at the harpsichord) Bach's *"English" Suite in F* and *Adagio in G*, and the Handel *Suite in D minor*. Ah, to be in London now that harpsichord is there!

BAROQUE MUSIC CENTER ANNOUNCED FOR BERKSHIRES

Plans for a center for baroque music have been announced by the Aston Magna Foundation for Music, Inc. As described by the president of the Aston Magna Foundation, Lee M. Elman, the inaugural season will begin with a three week conference of seminars and public performances by an internationally known roster of resident artists and a group of students in music and the dance, limited to 50. The conference will take place from June 9 to June 30, 1973 in Great Barrington, Massachusetts. This season will inaugurate the only center devoted exclusively to the study of baroque music in the context of its dance and art.

Albert Fuller, harpsichordist and artistic director of the foundation added, "The enormous increase of interest in baroque music during the past 25 years has, until now, produced no specific center for the study and performance of that music. Aston Magna is going to be that center."

Eight internationally known musicians and seven other specialists in the baroque period — in instrument building, art, and dance — will gather to give concerts, teach master classes, coach ensemble sessions and present seminars and lecture-demonstrations. This resident artist-faculty will include, besides Mr. Fuller: Fortunato Arico (viola da gamba and baroque violoncello); Carole Bogard (soprano); Bernard Krainis (recorder); Stanley Ritchie (baroque violin); Ronald Roseman (baroque oboe); Jaap Schröder (baroque violin) and August Wenzinger (viola da gamba).

Six public weekend concerts will be given by these artists on June 9 and 10, 16 and 17, 23 and 24. Qualified students will participate with the faculty in these concerts. Student concerts will be held throughout the three weeks, culminating in a public student concert on June 29, concluding the three weeks of study.

Other specialists who will hold seminar demonstrations with students will be William Dowd (harpsichord builder); Charles Fisher (engineer and producer, Cambridge Records); William Hyman (harpsichord builder); Richard Rephann (director of the Yale University Collection of Musical Instruments); and James Weaver (director of performance programs, The Smithsonian Institution).

In addition, the art of the period will be discussed by Edgar Munhall (joint acting director, The Frick Collection); and the dance steps which were the basis of so much baroque music — the *allemande*, *courante*, *sarabande*, *gavotte*, *gigue*, and others — will be demonstrated at the public concerts by the dance troupe of Shirley Wynne (Ohio State University).

Mr. Fuller, who is a frequent solo and concert performer both in the United States and Europe, is well known for his interpretations of baroque keyboard music and for his especial interest in French music of the period. In addition to being the artistic director of the Aston Magna Foundation, he is on the faculty of The Juilliard School and Brooklyn College.

The president of the non-profit Aston Magna Foundation, Lee Elman, who is also vice president of the international investment banking firm, Model, Roland & Co., Inc. will open the estate that he and his wife own in Great Barrington, Massachusetts, as the location for this performance and study conference. The estate, called Aston Magna, was formerly the summer retreat of violinist Albert Spalding, whose rehearsal studio will serve as the 125-seat recital hall where the Aston Magna concerts will be held. According to Mr. Elman, "the site of the estate and the view from it

has been considered by architecture experts as among the most spectacular in New England." The 35 to 50 students who will be enrolled in the conference will be housed in the nearby Oakwood Inn at Great Barrington.

In addition to Mr. Elman and Mr. Fuller, other members of the Aston Magna Foundation board of directors are: Dr. Beatrice Berle, Frank Campbell, Beata Curti, Dorothea Elman, Dr. H. Wiley Hitchcock, Nina Korda, Bernard Krainis, Brooks Shepard, C. Ray Smith (who serves as managing director), Carleton Sprague Smith, Gregory Smith, Alice Tully, and Baird Whitlock.

PINKHAM FEATURED AT ST. MARY'S COLLEGE FESTIVAL OF THE ARTS

Daniel Pinkham was featured during the first two days of the Festival of the Arts sponsored by the combined departments of music, art and theatre at St. Mary's College, Notre Dame, Indiana, March 1-4. The first day featured informal discussion about music with Mr. Pinkham and a demonstration of Baroque performance practices with Mr. Pinkham and SMC vocal students. The second day included student composer appointments with Mr. Pinkham, further informal discussions, and a lecture by Mr. Pinkham on electronic music composition.

The climax of the composer's visit to the campus was a performance of his music on March 2. The program included the following works by Daniel Pinkham: *Wedding Cantata, Elegy, The Leaf, Henry was a worthy King* (all sung by the SMC Madrigal Singers, Arthur Lawrence, conductor); Numbers I, II and V of *Listen to Me: Five Motets* (for solo voices); *Elegy*, and *Ave Regina Coelorum* (sung by Alicia Purcell, soprano, accompanied by Ronald Morebello, pianist, Joan Zimmerman, dancer); *Partita for Harpsichord* (played by Arthur Lawrence); *The Lamb* (with Susan Stevens, soprano and Arthur Lawrence, harpsichordist); *Three Songs from Ecclesiastes* (sung by

Susan Stevens, accompanied by Ronald Morebello); *In the Beginning of Creation* (sung by the Collegiate Choir, James McCray, conductor); and *Gloria in excelsis Deo* from *Christmas Cantata* (played by the U. of Notre Dame Brass Choir). The Collegiate Choir and Susan Stevens, soprano, conducted by the composer sang the world premiere of his *Easter Set*, a three movement work commissioned by St. Mary's College in honor of the service of Edwyn Hames, retiring conductor of the South Bend (Ind.) Symphony Orchestra.

THE SHAWNIGAN LAKE SUMMER SCHOOL OF THE ARTS, Shawnigan Lake, B.C., Canada will include master classes for advanced students in organ and harpsichord (with David Harmon Lewis) and piano (with John Ogdon and Elyakim Tausig) in its summer curriculum, July 15 to Aug. 25. Other classes in violin, viola, cello, double bass, string quartet, guitar, composition and pottery are offered. For information: Shawnigan Lake Summer School of the Arts, 307-1733 Comox St., Vancouver 5, B.C., Canada.

ADOLPH HERSETH, principal trumpeter of the Chicago Symphony Orchestra, and DOROTHY LINDEN KRIEG, soprano soloist, performed with an instrumental ensemble under the direction of organist-choirmaster ARTHUR HALBARDIER at The Evangelical Lutheran Church of St. Luke, Chicago, Ill. on April 1 in a performance that included "Spring" from "The Four Seasons" by Vivaldi, a suite for solo trumpet by Vivaldi, and Bach's "Brandenburg Concerto No. 5" and Cantata No. 51.

AN INTERNATIONAL HARPSICHORD COMPETITION will be included as part of the Festival Estival de Paris, France from Sept. 16-20, 1973. The prizes will include 14,000 French francs and opportunities for concerts and recordings. Details from: Secretary, International Harpsichord Competition, 5, Place des Ternes, Paris 17, France.

Features and news items for these pages are always welcome. Please write Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275. Please note the change in zip code for Southern Methodist University, Dallas, as it will affect the delivery of items for these pages.

Ralph Kirkpatrick

and

Bach's "Goldberg Variations"

— A Review

Ralph Kirkpatrick. Rothko Chapel, Houston, Texas, Feb. 10 and 11. Program: *The Goldberg Variations* by J. S. Bach.

Ralph Kirkpatrick played the *Goldberg Variations* in Houston's Rothko Chapel on Feb. 10 and 11. Indeed, so great was the demand for tickets that he played Bach's superb work three times in less than 24 hours. One might have feared, having tickets for the third presentation, that such an effort would leave the artist in less than full command of his technical resources, but such was not the case. Kirkpatrick played magnificently with a prodigious technical command of the work as well as with spacious feeling for the overall architecture of Bach's most lengthy set of variations.

Mr. Kirkpatrick's playing has melo-dized through the years. A sense of nuance, not always present in the past, is now most gratifying there. He played the *Goldbergs* complete, with all repeats, on his William Dowd instrument of 1966, a harpsichord with handstops. There were very few changes of registration: all double keyboard variations were played with the two 8' stops, left hand on the upper manual and right hand on the lower. With the richness of sound provided by these two stops, however, all was sufficient. Bach himself provides all necessary changes of color in his masterful creation.

It was, in a real sense, a religious experience, Kirkpatrick in the Chapel. The octagonal building which houses Mark Rothko's last paintings (called by Jacob Needleman, "visual silence")

was dedicated in 1971 on the campus of Houston's University of St. Thomas. The large paintings, nearly monochromatic, dominate each wall of the small building. The only lighting came through a skylight and from candles; as the intervals of the canons in the *Goldbergs* increased, the light diminished, until, near the end, Kirkpatrick and his instrument were nearly lost in the shadows. There was no applause.

It was in 1938 that Kirkpatrick published his famous edition of the *Goldberg Variations* (G. Schirmer, New York); naturally he does not now interpret all the ornaments exactly as he did then. It was, however, an extremely consistent performance: even when one of his rare slips did occur, it was repeated in the repetition of the section! One might quibble with Kirkpatrick's absolutely metric interpretation of the appoggiaturas. Especially with so many repeats, it would have been effective to vary the lengths of these dissonances.

But these are small matters indeed when one considers the magnitude of Kirkpatrick's realization of it. This listener could echo the quotation from Sir Thomas Browne's *Religio Medici* (1643) found on the reverse side of the program: "There is something in it of Divinity more than the ear discovers: it is an Hieroglyphical and shadowed lesson of the whole World, and creatures of God; such a melody to the ear, as the whole World, well understood, would afford the understanding. In brief, it is a sensible fit of that harmony which intellectually sounds in the ears of God."

— Larry Palmer



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Michael L. Corzine

Wins

Fort Wayne Competition

Michael L. Corzine, 26, a native of Duluth, Minnesota, was named winner of the 14th National Organ Playing Competition sponsored by First Presbyterian Church, Fort Wayne, Indiana in the finals March 10. Mr. Corzine competed against seven others in the finals, which had been reduced from

an original field of 51 contestants. He was awarded a cash prize of \$500 and gave a recital as part of First Presbyterian's Music Series on April 10.

Mr. Corzine is presently serving as visiting instructor of music at the University of Evansville, Indiana. He received the MusB degree from the Uni-



Contestants: (front row, l. to r.) John Hooker, Loretta Fax, Kathryn Johnson, and Michael Corzine; (back row) Ford Lallerstedt, Todd Wilson, Boyd Jones, and Garnett Menger.



From l. to r.: judges Karel Paukert, Will Headlee, and Byron Belt; Lloyd Pinkerton and Jack Ruhl, minister of music and organist of First Presbyterian Church; and Michael Corzine, competition winner.

versity of Wisconsin, Superior, in 1968, an organ student of Hammill Webb. In 1970 he earned the MMus degree and Performer's Certificate in Organ at the Eastman School of Music, Rochester, New York. In 1973 he was awarded that school's highest award for performance, the Artist's Diploma. Mr. Corzine has completed coursework requirements for the DMA at Eastman where he is a student of Russell Saunders. In 1969 he won the New York City AGO regional contest, and in 1970 he was awarded second place honors in the AGO national competition in Buffalo.

Runner-up in the competition was Kathryn Johnson of Michigan City, Indiana. Miss Johnson is a native of Dallas, Texas, and a graduate of Southern Methodist University. She is currently doing graduate work at Valparaiso University as a student of Philip Gehring. She was awarded a cash prize of \$300.

Third place was a tie between John Hooker of Chattanooga, Tennessee, and Ford Lallerstedt of New York City, a student at the Juilliard School under Vernon de Tar.

Other finalists in the competition included Loretta Fox of Granite Falls, N.C., currently a DMA candidate at Eastman as a student of David Craighead; Boyd Jones of Louisville, Kentucky, a student at Stetson University with Paul Jenkins; Garnett Menger of

Corpus Christi, Texas, a junior at Southern Methodist University under Larry Palmer; and Todd Wilson of Toledo, Ohio, currently a student of Wayne Fisher at the College-Conservatory of Music at the University of Cincinnati.

Judging the contest finals were Byron Belt, critic at large for *Newhouse Newspapers* (nationally syndicated) for art, music and dance; Will Headlee, associate professor of organ, chairman of the organ area, and university organist at Syracuse University; and Karel Paukert, associate professor of organ and church music at Northwestern University.

The contestants were chosen from entries covering 25 states. Each contestant was required to perform a composition of the Baroque or pre-Baroque era, a composition from the Romantic era, and a work by a contemporary composer. The nationally known competition has been a part of the Music Series of First Presbyterian Church for the past 14 years, and is partially underwritten by a grant from the First Presbyterian Foundation. Members of the music staff include Lloyd Pinkerton, minister of music, and Jack Ruhl, organist. The Rev. George R. Mather is senior pastor of the church, and Mr. C. David Silletto is the Music Series committee chairman.

Eileen M. Guenther Wins

Ft. Lauderdale, Florida

Competition

Eileen Morris Guenther has won first place in the National Organ Competition sponsored by the First Presbyterian Church, Fort Lauderdale, Florida. This is a national competition, open to any organist under the age of 26. Three finalists, initially selected from submitted tapes, appeared in recital in the church's Sacred Music Concert Series on Sunday, March 18. The winner was announced at a reception following the recital, and received the cash award.

Eileen Guenther is a candidate for the DMA degree at the Catholic University of America, where she has been studying under a three-year graduate fellowship. She is a member of Sigma Alpha Iota (music fraternity), the Friday Morning Music Club, the American Guild of Organists, and has been a frequent recitalist in the Washington-Baltimore area. Her organ study has been with James Moeser, of the University of Kansas, and Mr. Robert F. Twynham, of the Cathedral of Mary Our Queen, Baltimore. She has been director of music at Saint Francis Episcopal Church, Potomac, for three years.

BARBARA NORLAND, who will graduate in absentia from Cornell College, Mount Vernon, Iowa in May, has received a one-year extension of her Fulbright-Hays grant to continue studying with Anton Heiller at the Vienna Conservatory of Music during the coming academic year.

2nd NATIONAL ORGAN PLAYING

COMPETITION IN LOS ANGELES

The First Congregational Church of Los Angeles has announced that applications are now being accepted for its Second National Organ Playing Competition, which is sponsored by Mr. and Mrs. Harold W. Nash.

The competition is open to young organists who have not reached the age of 26 by August 1, 1973. Contestants must submit a tape recording of three organ works, along with a completed application form and a \$12.50 entrance fee no later than August 1st, 1973.

Contestants are to choose three works, consisting of (1) a major work by J. S. Bach (limited to a Prelude and Fugue, a Toccata and Fugue, a major Chorale Prelude, or a Trio Sonata movement); (2) a composition by a composer of the Romantic period; and (3) a composition by a contemporary composer.

Finalists will compete on the Schlicker organ on Wednesday, September 12. The winner selected on that day will be awarded a \$750 cash prize and will present a solo recital for the public on Sunday, September 16 in the First Congregational Church of Los Angeles. Second and third prizes will be \$400 and \$250 respectively. Fourth and fifth prizes of travel expenses up to \$125 will also be awarded.

First Church is already well known for its extensive music programs, including the highly praised Los Angeles Bach Festival, established in 1934, and its annual organ concert series, begun in 1969 to celebrate completion of the extensive Schlicker organ installation. An impressive list of international artists have performed on First Church's

organ complex which boasts 214 ranks, 147 speaking stops and 11,484 pipes.

For information and application forms write Organ Competition, First Congregational Church of Los Angeles, 540 S. Commonwealth Avenue, Los Angeles 90020 or phone (213) 385-1341.

\$1,000 MADER SCHOLARSHIP

COMPETITION ANNOUNCED

The Ruth and Clarence Mader Memorial Scholarship Fund will conduct its first national organ-playing competition in Los Angeles on Saturday, September 8, 1973. Funds specifically given for this initial award have been subscribed through the generosity of friends, associates, and the Mader family. It is the hope of the Fund's board of directors that this action will indicate their strong desire to establish a dynamic scholarship program which will be a lasting tribute to the Maders.

Clarence Mader, organist of Immanuel Presbyterian Church in Los Angeles for 37 years, was a respected musician, teacher, and composer, and a national councillor of the AGO. He and his wife, Ruth Goodrich Mader, who was also an organist, were killed in a tragic automobile accident in July, 1971.

Applicants for this scholarship are invited to make a written proposal for their use of the award in an organ study program of their own choice. Organists under the age of 30 on the date of the competition are eligible to compete and may obtain application forms from the Ruth and Clarence Mader Memorial Scholarship Fund, P.O. Box 94-C, Pasadena, California 91104. The future success of the Fund depends entirely upon contributions. Tax-deductible donations may be sent to the same address.

BRUGES FESTIVAL

INCLUDES ORGAN WEEK

The 10th International Fortnight of Music, Bruges, Belgium, will include the 4th International Organ Week in Bruges from July 27 through August 10. An organ competition on the works of J. S. Bach, concerts, and master classes are included in the program.

The competition, in three heats will be judged by Kamiel d'Hooghe and Gabriel Verschraegen of Belgium, Ludwig Doerr of West Germany, Lionel Rogg of Switzerland, Bernard Lagacé of Canada, and David Pizarro of the U.S.A. The prizes will include 150,000 Belgian francs.

Members of the contest jury will be presented in recitals, and each will give master classes in interpretation. Lionel Rogg's class will deal with the *Trio Sonatas* of Bach; Ludwig Doerr will deal with the late Leipzig *Preludes* and *Fugues* by Bach; David Pizarro will discuss Bach's work in general; and Bernard Lagacé will work with Bach's *Orgelbüchlein*.

A series of "Musica Britannica" concerts will be performed by the King's College Choir and Orchestra of Cambridge, England, David Willcocks, director; St. John's College Choir of Cambridge, George Guest, director; the Collegium Aureum, F. Maier, conductor; the H. M. Linde-Consort of Basel, Switzerland; the Pro Cantione Antiqua Consort of London, Paul Esswood, conductor; tenor Nigel Rogers with harpsichordist Colin Tilney; and the Frankfurter Kantorei, the Gächinger Kantorei, the Figuralchor and Bach Collegium of Stuttgart, all conducted by Helmuth Rilling.

Further information may be obtained by writing: Tourisme Office, Markt 7, B-8000 Bruges, Belgium.

NUNC DIMITTIS

EDWIN D. ANDERSON

Edwin D. Anderson, 63, organist and choirmaster of St. Paul's Episcopal Church of East Cleveland, Ohio, died March 18, 1973 in his home at Chagrin Falls, Ohio.

Mr. Anderson was born in Fostoria, Ohio, and was graduated from the Oberlin Conservatory of Music in 1933. Prior to his association with St. Paul's Church, he had been organist and choir director of the Euclid Avenue Christian Church in Cleveland. His work as an organist and choir director was only one of his occupations. From 1946 until his death he was associated with Tremco Mfg. Co., manufacturers of paints, enamels and protective coverings.

Mr. Anderson was a member and past regional chairman of the A.G.O., and he held both the AAGO and FAGO degrees. He raised orchids as a hobby and was a member of the American Orchid Society.

Surviving Mr. Anderson are his wife, Beatrice; sons, Richard L. and Norman S.; and a daughter, Mrs. Richard Wyatt.

LOUIS MURTAGH

Louis Murtagh, husband of Lilian Murtagh of Canaan, Connecticut, died at home on Wednesday, April 11, 1973 of heart disease following a long illness. Mr. Murtagh, a native of Brooklyn, New York, was a World War II veteran, and prior to his long illness he had been active in the business world. In later years he actively worked with his wife in the Lilian Murtagh Concert Management, the largest and most active concert representative of both American and European organists in the North American continent.

Mr. Murtagh is survived by his wife Lilian. Services were held at the Newkirk Funeral Home, Canaan, Connecticut on Friday, April 13.

ANNA LEONARD TAYLOR

Anna Leonard Taylor, organ and piano teacher of Granville Summit, Pa., died March 8, 1973 at the age of 102. Mrs. Taylor was born May 5, 1870 on a farm two miles from her Granville Center home. When she attended school it was held twice each year, spring and fall, for two or three months each term. There was no formal graduation. When a student decided they had received enough schooling, they stopped going to school. Mrs. Taylor continued through school and attended Mansfield College, studying music. At the beginning of her music teaching career, Mrs. Taylor traveled by horse and buggy to give lessons. In December, 1900, she was married to Charles Taylor, who sold music supplies, at the home of her parents.

Mrs. Taylor was the pianist and organist of the Granville Center United Methodist Church for 80 years, starting at age 13 and retiring at age 93. She was a lifelong member of the Granville Center Church of Christ. Her husband preceded her in death in 1934.

HERMAN BERLINSKI performed a program of his own works at the Shrine of the Immaculate Conception, Washington, D.C. on March 18. The faculty recital program sponsored by the Catholic University of America included his "Sinfonia No. 1, Litanies for the Persecuted," and the Washington premiere of "Sinfonia No. 8 for Organ (Eliyahu)."

WILLIAM NESS, organist and choirmaster of First Presbyterian Church, Detroit, Michigan, was the guest of the Dorset College Student AGO Chapter, Sioux Center, Iowa, during the college's Spiritual Emphasis Week. Mr. Ness led a workshop on contemporary chorale preludes for organ, and played a recital.

HOWARD R. THATCHER

Howard Rutledge Thatcher, one of Baltimore's most active musicians, died at age 94 on February 21, 1973. Mr. Thatcher's participation and contribution to his home city, Baltimore, Md., embraced every facet of the city's musical life.

Awarded a scholarship to Peabody Conservatory in 1895, he joined that school's faculty following his graduation, remaining as a teacher there for 43 years. In 1964, he received from the Peabody Alumni Association the Distinguished Alumni Award, and in June, 1972 he was awarded an honorary doctorate by the Conservatory.

Aside from other church posts, he was organist and choirmaster of the First Church of Christ, Scientist in Baltimore for 43 years. He served as organist of Temple Oheb Shalom for 45 years, and this congregation honored him on his 50th anniversary and continued his salary until his death out of appreciation and esteem.

Mr. Thatcher was a member of the Maryland and Chesapeake Chapters of the A.G.O., and he was an honorary member of the Baltimore Music Club. His contributions to the literature included instrumental, chamber and symphonic works, operas, and liturgical works. He served as guest conductor of the Baltimore Symphony Orchestra when they performed many of his works.

A memorial service was held on March 31 at Emmanuel Episcopal Church, Baltimore, sponsored by the church and by the Chesapeake Chapter of the A.G.O. Included in the choir were singers formerly associated with Mr. Thatcher, and several works by Mr. Thatcher were included in the service.

PARVIN TITUS

Parvin Titus, organ professor emeritus at the College Conservatory of Music, University of Cincinnati, Ohio, died March 25, 1973 in Cincinnati. He had been a member of the Conservatory faculty since 1924. Mr. Titus was also choirmaster for 35 years at Christ Church, Episcopal in Cincinnati, and he served as the official organist of the Cincinnati May Festival and Symphony Orchestra. At Christ Church, Mr. Titus added full orchestra to the 60-voice choir, and directed many now-famous artists.

MABEL ZEHNER

Mabel Zehner, 71, a lifelong resident of Ashland, Ohio and faculty member of Ashland College, died Sunday evening, April 1, 1973, in Ashland Samaritan Hospital following a long illness.

Miss Zehner earned her MusB degree from the Chicago Musical College, and attended Mt. Union Conservatory. Her organ teachers were Edwin Arthur Kraft, Arthur Jennings and Joseph Bonnet. She was well-known throughout the country as an organ recitalist.

Miss Zehner was formerly organist of the First Presbyterian Church in Mansfield, Ohio, and more recently served as organist and choirmaster of Trinity Lutheran Church in Ashland. She was a member of that church. She was a member of the A.G.O., the Chicago Club of Women Organists, a life member of the Hymn Society of America, and the National Federation of Music Clubs.

She is survived by two brothers, Robert G. of Ashland and Ralph C. of Shelter Island, New York.

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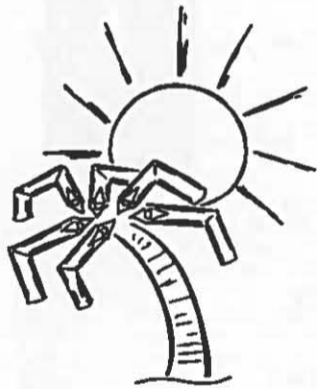
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Book Reviews

Performance Practice: A Bibliography. Edited by Mary Vinquist and Neal Zaslav. New York: W. W. Norton, 1971. 114 p. \$2.45.

Interest in the study of performance practices has greatly increased in recent years, and now occupies the attention of many amateur as well as professional musicians. An outgrowth of William Newman's Seminars on performance practices at the University of North Carolina and subsequent research and editing by a group of graduate students at Columbia University, this bibliography represents a useful and welcome contribution to the field.

Appropriately, it is not confined to the Renaissance and Baroque periods, but includes entries for Medieval music as well as the 9th century. Most of the entries, however, cover the sometimes still problematic area of performance style encompassing the late Renaissance through early Classic periods.

A project of this nature obviously needs to establish criteria for what will be included and the editors chose to limit their coverage to, in their words, "problems of the 'how-to-do-it' kind." Given this limitation, the entries represent a generally thorough compilation of material. However, recognizing that a thorough approach to historical performance style involves more than the proper execution of ornaments or a consideration of when to apply inequality, one might take exception to two areas which seem to be somewhat slighted.

The relationship between dance and music — in terms of tempo, rhythmic and melodic gesture — invites further exploration, and merits more attention in the way of primary sources than it receives in this book. The eleven references to dance music or the *basse danse* deal primarily with instrumentation (albeit an important consideration), but at best include only a passing reference to such works as Arbeau's *Orchésographie*. The omission of Arbeau, as well as Pierre Rameau's *Maitre à Danser* of 1725 can perhaps be justified on the grounds that these are very specialized documents of less interest to the musician than to the dancer. However, the exploration of such seemingly peripheral areas is one of the obligations of an artistic performer, and as those who have experienced the dances can attest, can open new horizons in the understanding and performance of a large body of music.

A second area is the important relationship between music of a given period and the instruments in use at that time. The editors elected, with certain exceptions, to exclude items dealing with instrument construction, and typically absent are articles dealing with reconstruction of specific instruments or ones suggesting how to build, say, a harpsichord or clavichord. This is understandable, but one is hard pressed to explain the absence of Frank Hubbard's *Three Centuries of Harpsichord Making*. To list Raymond Russell's *The Harpsichord and Clavichord* but not Hubbard's book seems a questionable decision, especially since numerous entries in the bibliography refer to pitch and temperament, areas discussed by Hubbard. In the way of primary sources, Praetorius' *Syntagma Musicum* and Mersenne's *Harmonie universelle* are included, but Andreas Werckmeister's important remarks in his *Orgelprobe* and *Musikalische Temperatur* would also warrant their inclusion.

The above remarks to the contrary, primary sources do receive good attention, both in the way of individual entries and the occasional annotations or cross references to some other entry. One notable omission, however, is the *Conclusioni nel suono dell'organo* of 1609 by Adriano Banchieri. Banchieri's other major treatises are listed, but the *Conclusioni* discusses tuning, instrumentation, continuo playing, significant instruments and performers of the day, and fingering instructions which complement and in some cases elaborate on those of Diruta. Incidentally, the series of articles by Sol Babitz dealing with fingering in the Spring, 1969, issues of *THE DIAPASON* are mentioned, but for some reason

Peter Le Huray's subsequent articles in the June, July and August issues were omitted. A person reading the Babitz articles will also want to read Le Huray's for different interpretations and approaches to the same problem.

For organists playing a continuo, another noticeable omission is Peter Williams' article, "Basso Continuo on the Organ," in *Music and Letters*, 50 (1969), pp. 136-52 and pp. 230-45.

One could cite other omissions, especially articles dealing with ornamentation and inequality. These subjects do, however, receive adequate attention, and are explored from a variety of viewpoints. At the other end of the problem, certain articles which were included may be open to question or at least should be approached with reservation. For example, the recommendations of Widor and Schweitzer (entry no. 1101, p. 100) concerning registration of Bach's organ works on "modern organs" were written in 1910; hopefully their instructions are today as impractical as they are outdated. Likewise, Henry Coates' conclusions on Bach's pedal technique ("... as shown in his organ works" [entry no. 199.01, p. 30]) are also open to question.

The above observations are not intended to find fault, but rather to illustrate the problems of a bibliography and the obligations of one who uses it. Where much research continues to address itself to problems of performance practices, the appearance of a book such as this — or most any bibliography — can at best be regarded as a statement of work in progress.

As it is, this book is important and useful, generally succeeding in both scope and depth, and it has been carefully prepared. The single important error (typographical?) I found was in the annotation for entry no. 402 on p. 46: Otto Gombosi's article, "About Organ Playing in the Divine Service, circa 1500," refers to the practice of alternation (of music between the organ and participants in the liturgy), not alteration. Entries are arranged alphabetically, with a subject index in the back. A list of abbreviations is included for standard sources, along with a bibliography of other performance practice bibliographies. Other attractive features are a comfortable size, clear, readable type, and a price which ensures wide availability. It is a commendable effort, and important to the serious student of music of the past.

— Lee R. Garrett

Riemann, Hugo. *Dictionary of Music*. Fourth Edition, revised and enlarged; trans. by J. S. Shedlock, B.A. London: Augener Ltd., 1908. Republished by Scholarly Press, Inc., 22929 Industrial Drive East, St. Clair Shores, Michigan 48080; 908 pp., \$51.00.

Perhaps no other man pervaded the world of musicology and musical sciences so thoroughly at the turn of this century than Hugo Riemann (1849-1919). Trained as a philosopher and historian, he turned his efforts to music and the musical sciences. As a teacher of composition and musical history, composer, conductor and performer, voluminous writer of works in musical theory and history, the sheer output of his work could not, and cannot be overlooked by anyone in our day. His works on harmony constitute the foundation of modern teaching in theory. His formulation, based on a scientific approach, of musical phrasing so pervaded the musical world that we are only now beginning to evaluate its worth, its value, and finally its validity as a system. As a researcher and theoretician, his systematizing of the science of musicology was a most important factor in the growth of that discipline.

There is perhaps no other work which displays the breadth and depth of his work better than his *Dictionary of Music*. Originally published as the *Musiklexikon* in 1882, it has been revised and updated to the present every five or ten years, thus proving its worth as a standard work in lexicography. The present reprint is the first

English language edition of the work, based on the fourth edition.

Why should a reprint be necessary of a work that has been revised and continually released in new editions on such a regular basis? The answer is that we are now far enough removed from Riemann's personal work on the *Dictionary* to have only a glimmer of what his specific contribution to the work was. In short, the Riemann dictionary has evolved in so many editions and revisions by various editors since his death so as to be a completely other work than what it was in Riemann's hands. If we are interested in using Riemann's work as a measure of musical thought and discipline of his day, the modern editions are helpful, but not as accurate as the editions brought out when Riemann was alive. Riemann's own discussion of such subjects as "phrasing," "rhythm," "harmony," "articulation," "expression," "dynamics," and many more are couched in thinking that has long left our contemporary world. Although the discussions are brief in the *Dictionary*, they are concise enough to give the reader a start, to help him in the right direction to thinking of music as musicians of the late 19th century thought of it. Such a method is a valuable one for the musician.

Since we are at present still "not out of the woods" in our grasp of the late 19th century and its affect upon us, such a work is valuable. We are at once too close to the 19th century, still too much involved in acting or reacting to its hold on us musically. And yet we are too far removed (especially in a sort of "future shock" of our accelerated times) from it to take our preconceptions, and the oral myths which have been handed down to us, seriously. The reprinting of such works is therefore, good, natural, and healthy for us, for they give us the words, the thinking, and the organization of the men who led 19th century music without any coating, evolutionary editing, or mythical explanation.

The present reprint is published in good quality photo-offset reproduction of the English fourth edition on decent paper with very slim outer margins to the page. It is bound in linen and hard board covers. The price may be a bit expensive for the individual library, but we think that those who are interested in Riemann and his work will find the price well-spent.

Hopkins, E. J. and Rimbault, E. F. *The Organ: Its History and Construction*. Third Edition. London: Robert Cocks & Co., 1877. Unchanged reprint by Frits A. M. Knuf, Amsterdam, The Netherlands, 1972. (With preface and corrections by W. L. Sumner.) 636 pp., 100.00 Dutch guilders.

Töpfer, J. G. *Die Theorie und Praxis des Orgelbaues*. Zweite völlig umgearbeitete Auflage des *Lehrbuches der Orgelbaukunst*, herausgegeben von Max Allihn. Weimar: Bernhard Friederich Voigt, 1888. Facsimile reprint by Frits A. M. Knuf, Amsterdam, The Netherlands. 2 vols., 953 pp. and atlas with 65 plates, 250.00 Dutch guilders.

The above two books are the central and most authoritative guides to mid-19th century organ building in England and Germany. It is a most welcome sign that they have once again been made available outside of libraries.

The treatise of Hopkins and Rimbault sheds much light on English organ building of the time. Hopkins (1818-1901) was a child of the Chapel Royal, and devoted his entire life to the organ. He was organist of the Temple Church in London, and found his ideals in the organs of the German builder Edmund Schulze. Rimbault (1816-1876) was a lawyer, historian and musician. His most important work was his *History of the Pianoforte until 1851*. Together, their treatise, though less exhaustive and more to the practical side than Töpfer's treatise or that of Dom Bedos, was the standard work of the time. The first edition was published in 1855, and subsequently went through three editions. In days of poorer transportation than we are now accustomed to having, such a book was a valuable treatise for organists when servicing and repair of the instrument was necessary. The authors were familiar with Töpfer's and Dom Bedos's work, and they were also familiar with a good many of the historical treatises of pre-

ceding periods, even though our historical knowledge today has gone far beyond what was at their command. The book includes a short history of the organ, and then systematically discusses the structure, design, and care of the instrument. Stoppists of many British 19th century organs, now long gone, are given, and the discussion of the entire mechanism and pipework is lengthy. For any student of British organ building of the 19th century, this book is indispensable. Even Audsley's later and more elegant book does not surpass it as a guide to the practices of the mid-century instruments.

No book about organ building has surpassed Töpfer's work in terms of its impact on the organ of our century. Töpfer (1791-1870) lived his entire life near and in Weimar, Germany. He was well known as a virtuoso organist, an improviser and composer. Trained in a tradition of scholarship, he also became interested in the science of acoustics and the theoretical problems of the organ. Influenced by the works of G. A. Sorge and Dom Bedos, and the organs of Schulze, he was prompted to attempt a formulation of the science of organ building into an empirical method. This attempt was realized most profoundly in his standardized scalings for organ pipes. He arrived at a mean of the square root of 8:1 as the ratio of the scale of the cross-sections of the pipes at the octaves. It implied a halving of the diameter of the pipes at an interval of the tenth. This empirical system was used by virtually every organ builder for Principal & Diapason choruses during the last half of the 19th century in the German-speaking countries (and in other countries as well) as a result of his formulations. The impact of the system can be seen in the length of time which it took for the present century to return to variable scaling via the reaction of the *Orgelbewegung*. Indeed, Töpfer's theory of pipe scaling has been used in some cases well into the 1940's and 1950's.

Töpfer's first book on organ building was written in 1833, and grew until the 1855 edition of the *Lehrbuch der Orgelbaukunst*. This 1855 edition, known as the "first edition," was a four-volume affair, and a chief part of the book was devoted to translation and paraphrase of Dom Bedos's treatise, a work which Töpfer revered and used. The present reprint is the much updated and thoroughly rewritten 1888 edition by Max Allihn. It is the edition that became the standard account of late 19th century German organ building.

There are several differences between the first edition and the second (or Töpfer's 1855 edition and Allihn's 1888). Foremost among these is the amount of space that was devoted to Dom Bedos — far more with Töpfer than with Allihn. Other significant differences appear in the discussions regarding casework (as Allihn followed the drift away from classical casework), action (with the appearance of the *Kegele* or conical-valve chest as opposed to the slider chest with which Töpfer was concerned), winding (with the experiments in box-bellows, and various types of feeders), and wind pressure (as it went up). These are not insignificant differences. Organ building underwent a much more rapid change during the last decades of the 19th century than it did during the entire six decades previous. Thus, a reader of both the 1855 edition and this 1888 edition will realize that Töpfer was much more "classically" oriented than was Allihn in matters of organ building, notwithstanding his ideas on empirical scaling.

This is a massive book, and the language is technical and demanding. It is also one of the most detailed of all books on organ building, and it is the "bible" of the 19th century organ. There is virtually no part of the organ left unexamined and undiscussed in detail, including the care and tuning of the instrument. For anyone who will understand the organ of Mendelssohn, Schumann, particularly Liszt and Reubke, and finally Rheinberger and Brahms, this book is an absolute necessity. The engravings are finely done, and marvelously detailed.

These two books, then, should form an important part of our understanding of the 19th century organ, an understanding which is particularly lacking

(Continued, page 12)



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(Continued from page 11)

in our day. What we mean when we speak of "the Romantic organ" in modern parlance is decidedly something quite different than what is contained in both these books. Given the chance to study them thoroughly, one finds that "the Romantic organ" of our contemporary vocabulary is really a creation of the period from 1890 through the mid 1930's. The organ described by Hopkins & Rimbault and Töpfer & Allihn is not that at all; neither is it the organ of Schnitger, Silbermann, Cliquot or Dom Bedos. If so, then our approach to the music of the composers mentioned should be drastically changed in the light of what the mid-century organs were all about. This is why these books are necessary and valuable, for they will lead us to a concept of sound for which the Romantic composers wrote. It is a task which needs doing.

Both books are published in very high quality printing, binding, and engraving. The high cost will be more than compensated by the quality of the production and the contents of the books themselves. Dr. Peter Williams and the Knuf firm are to be congratulated for bringing us these books in such a distinguished series of publications, the "Bibliotheca Organologica," consisting at present of 20 available historical facsimile reprints, with several more in preparation.

— Robert Schuneman

THE CHARLES IVES CENTENNIAL FESTIVAL to be held in Miami, Florida from October, 1974 through May, 1975 has been named an official Third Century event. Twenty music organizations of Greater Miami are cooperating in the festival. John Kirkpatrick of Yale University and Nicolas Slonimsky have been named artistic consultants for the festival, and David Ewen of the University of Miami is the artistic coordinator.

A REGER CENTENNIAL CELEBRATION was held at Rice University, Houston, Texas, on March 18. A lecture by Paul Pisk on "Max Reger and the Music of the 1920's" was joined to a concert of Reger's works by the Rice Chamber Orchestra, the Rice Chorale, and organists Klaus and Marilou Kratzenstein.

WORKSHOP IN IMPROVISATORY ARTS SCHEDULED FOR JULY

The newly formed Schola Cantorum Ecumenica of New York City, in conjunction with the Cathedral of St. John the Divine, will sponsor a workshop in the improvisatory arts at the Cathedral from July 9 through 13. In the Cathedral, dance, drama, and the plastic arts as well as choral improvisation, from the traditional melismatic chant of the Greeks and Hebrews to the jazz improvisation of today, will be demonstrated in the context of a concluding festival service.

Workshop leaders will include Alan Ridout, noted British composer; Dr. Burt Konowitz, the Rev. Claude Jeter, Dr. Thomas Talley, Dr. Phil Dietterich, The Rev. William Glesnek, John Watts, Margaret Beals and the "Mini Impulses," Cantor Paul Kwartin, and Dennis Michno.

This is the second workshop sponsored by the Schola Cantorum Ecumenica. The steering committee of the organization includes Larry King, organist and choirmaster of Trinity Church, New York City; James Litton, organist-choirmaster of Trinity Church, Princeton, N.J. and faculty member of Westminster Choir College; and Alec Wyton organist and master of the choristers at the Cathedral of St. John the Divine, New York City. For further information write: Patricia Kelby, Coordinator, Schola Cantorum Ecumenica, 1047 Amsterdam Ave., New York, NY 10025.

THE ENTIRE ORGAN WORKS OF REGER, are being performed in a cycle of recitals at the Church of St. Paul in Basel, Switzerland throughout this year. The 18-concert cycle is sponsored by the Protestant Organist's Society of German-Speaking Switzerland, and the Catholic School of Church Music of Lucerne. Organists performing in the cycle are Heiner Kühner, organist of St. Paul's Church, Basel; Roman Cantieni of Chur, Switzerland; Helmut Reichel of Zürich; Heinz Balli of Bern; Rudolf Meyer of Rapperswil; Monika Henking of Thalwil; Verena Lutz of Zürich; Rodolf Scheidegger of Basel; Christoph Wartenweiler of Frauenfeld; Jean-Marc Puffer of both Paris and Bern; Heinrich Gurtner of Bern; Kamila Klugarova of Brno, Czechoslovakia; and Peter Neumann of Cologne, West Germany.

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Max Reger: An Appreciation

by Paul A. Pisk

Max Reger is one of the well-known, but somewhat underestimated, German composers of the late 19th century, who lived long enough to be included in the first 20th-century generation. Some facets of his music point to Romanticism, some to the Baroque style — especially Bach. Like Brahms, the romantic classicist, with whom Reger has much in common, he was born too late. However, some of Reger's compositional devices and his harmony are ahead of his time and progressive.

A few dates of his life and professional career may be of interest. He was born 100 years ago in Brand, a small village in Upper Bavaria. Soon his family moved to Weiden, a slightly larger town, where he was a music student of the excellent teacher Adalbert Lindner, who remained his lifelong friend. Weiden was Reger's real home, and he returned there for some years, quietly maturing after he had finished his musical education under the tutelage of the famous historian and teacher Hugo Riemann in Sondershausen. There he obtained a modest music teaching position. Several years of private teaching in Munich were difficult and not very successful mainly due to the antagonism of the Wagner clique who dominated the musical life of the town. In the meantime Reger had accumulated a considerable body of major compositions. In 1907 he moved to Leipzig which became the important center of his activities. He was music director of the University, teacher and conductor. From 1911 to 1914 he was also leader of the famous orchestra at the court of the grand duke of Meiningen, succeeding the great Hans von Bülow. In his last years he settled in the smaller town of Jena continuing concert tours as pianist and conductor. He died unexpectedly from a heart attack in Leipzig in 1916, probably due to his obesity and drinking habits.

Reger's creative output is enormous in all fields of music except opera. A large number of piano works, especially lyric pieces which are unduly neglected, chamber music of all types, song, choral compositions, and — best known — his organ music and orchestra works. His creativity was inexhaustible, the craftsmanship never lacking. His music often was considered too learned, but we find in it also imagination, earthy humor, even irony. Reger's style is personal and distinctive but off the mainstream of musical development. Therefore, his influence is rather limited. Hindemith comes to mind as an example of a composer whose early works show definite Reger features in harmony and compositional attitudes, called "Musikautisch" in German. Arnold Schoenberg admired Reger and performed more than 30 of his works in Vienna. German critics were only lukewarm towards his music.

A low ebb for him occurred during the Hitler regime when every new mood was detested. Reger's widow Elsa (she died only in 1951) had to endure financial hardships, and the Reger Society barely kept alive. After the Second World War timid attempts were made at Reger revivals.

Our composer considered Bach as "the beginning and end of all music, the foundation of true progress." No wonder that the great Thomas Cantor was the deciding influence on Reger, especially in the organ works. The predominance of counterpoint and the polyphonic writing is common to both. Reger used Bach's baroque form types such as canon, fugue, toccata, etc. He excelled in the chorale prelude for organ, using often the same protestant hymns as his great predecessor. Like Bach he wrote unaccompanied sonatas for violin and for cello. The consistent mechanical rhythms of the late Baroque appear often in Reger's music, also the preference for short, melodically very characteristic head motives, which are spun out to longer lines. Most important, many of Reger's works show, besides intellect, certain high spiritual qualities and deep religious feeling.

It would be entirely wrong, however, to classify Reger as a mere Bach imitator. The achievements of the classic period and the 19th century are incorporated in his music and many personal features are added. These are foremost the characteristic harmonic idioms, the development of formal aspects (especially in variations) and the romantic spirit which is apparent in mood improvisatory freedom and unorthodox fantasy.

Reger's harmony does not abandon the traditional chords and tonality, but he uses rapid changes, unusual connections and juxtaposition of far distant keys. Therefore, his harmonic idiom becomes iridescent, almost experimental with very little occasion for longer stretches of relaxation. He rarely experimented with dissonant or altered chords like Wagner who sometimes temporarily suspended tonality. Reger's wide variety of chord connections, however, disturbs occasionally the unity of key and contributes to his "modern" sound.

The treatment of the musical forms is often conventional, especially in smaller pieces and chamber works, though the classical balance is often neglected by expanding developmental sections and compressing repeats. Even into strict contrapuntal forms Reger inserts free improvisatory sections.

The romantic element is frequently noticeable. The "Boecklin Suite," four musical representations of pictures by the at-that-time famous painter, and the "Romantic Suite" are cases in point. Here Reger comes close to the symphon-

ic poem which he considered foreign to his style. Schumann-like are the lyric piano pieces which he wrote in profusion. They are personal, harmonically interesting and deserve wider use since they are not technically difficult.

The works in variation form are Reger's specialty. He continued the development of the characterization, initiated by Beethoven. Not the whole theme, but characteristic elements are subjected to elaboration. Thus, every variation becomes an independent piece, different in mood, tempo and structure. The chain of variations is often crowned by a closing fugue. Reger selected as material for these works themes by baroque composers such as Bach and Telemann, and from the classic era (Mozart and Beethoven); even Hiller is represented. These extended works are written for one or two pianos, also for orchestra. The Mozart variations are Reger's best known symphonic work, performed also in the United States.

In the repertoire of American organists we find several Reger pieces. They are chorale preludes, sonatas, miscellaneous forms, or gigantic fugues, e.g. the five voice double fugue on BACH op. 46. The setting is always full and brilliant, sometimes even dense. Sharp contrasts in small phrases abound. The tonal and dynamic range is very wide. Huge climaxes alternate with very tender lyricisms. Reger used extensive metronome markings for slight tempo changes which present performance problems. The technical demands are always considerable. Karl Straube, the Leipzig organist and Thomas Cantor, was a close friend of the composer and his favorite interpreter. He contributed much to the dissemination of Reger's organ and choral music and edited several volumes of the collected works.

This year the Reger centennial is celebrated in Germany in many cities. There are Reger festivals and commemorative lectures. In the U.S.A. there are mainly organists who perform his music for the instrument that he dearly loved. More frequent inclusion of his chamber and orchestral music in concert programs would be a fitting tribute to his genius.

Dr. Paul A. Pisk lives presently in Austin, Texas. Born in Vienna in 1893, he studied in his native city with Arnold Schoenberg, among others. Before coming to this country in 1937, he was active as a music critic and also as co-editor of a musical journal. He has held teaching positions at the University of Redlands, the University of Texas, and Washington University, St. Louis, Missouri.

Douglas Butler, Reger Centenary Program in Boston — A Review

Douglas L. Butler, organist. Max Reger Centenary Program sponsored by the Boston Chapter A.G.O. at the First Church of Christ, Scientist (the Mother Church), Boston, Mass., April 1, 1973. All-Reger program: *Three settings "O Sacred Head Now Wounded,"* (first without opus number, opus 67, and opus 135A); *Cantata on "O Sacred Head Now Wounded,"* (assisted by Musica Sacra, Yuko Hayashi, director); *Introduction, Passacaglia and Fugue in E minor,* opus 127; and *Variations and Fugue on "God Save the Queen,"* (without opus number).

In the fall of 1972 the Boston Chapter of the A.G.O. celebrated Franck's 150th birthday with an all-Franck program played by five leading Boston organists on an organ built within Franck's lifetime (the 1863 Hook in Immaculate Conception Church). The event drew an audience of over a thousand, and prompted the organization of a Reger centennial program in 1973. The star of this program, given at the famous Mother Church, was Douglas L. Butler of Portland, Oregon, a gifted young artist who has made an extensive study of Reger's music.

The program began unobtrusive-

with three chorale preludes, all short. The first two are rather inconsequential pieces, but the third showed a small glimmer of Reger's genius for tight construction and registrational color. These served as little more than a prelude to the superlative but little-known cantata, scored for chorus, two soloists, oboe, violin and organ. Ten verses long, it was full of musical delights and sensitively performed. The balance between soloists, instrumentalists, chorus and organ could not have been improved upon, and the total effect was rather exquisite. Special mention must be made of the soloists: Marian Ruhl, soprano, and Lee Warren, contralto. Soloists can make or break a delicately structured work such as this, and both singers handled their difficult parts with understanding and fine musicianship.

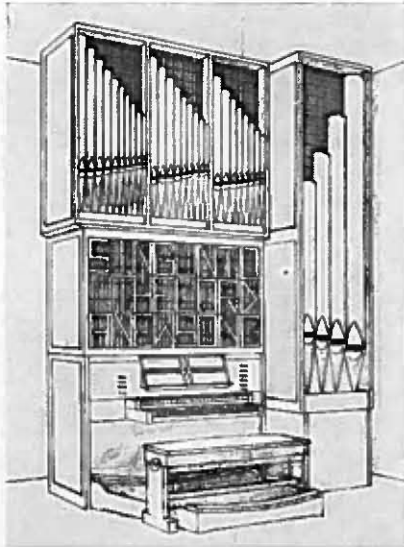
Not until after the intermission was the mammoth 1952 Aeolian-Skinner organ really allowed to do its thing, however. But then, under Mr. Butler's hands, it did it admirably. Few play the massive opus 127; fewer play it well. Even those who manage all the notes often fail to maintain the so-necessary continuity in the long *Passacaglia*. This Butler did. Variation piled upon varia-

tion; strings purred, solo lines sang out, reeds blazed fire and brimstone. But through it all the rhythmic thread was never lost, the ongoing drive never bogged down. This same sense of motion obtained through the exacting fugue, earning the performer long and hearty applause at the conclusion.

The final piece was almost anticlimactic, but perhaps a slight deceleration was needed after the heady fare that preceded it. This set of variations, an early Reger work, lacks the structural cohesiveness of opus 127, and seems indeed to be hardly more than a written-out improvisation. Still, it was fun, and played with appropriate bravura.

For an encore, there were offered two curiously inappropriate and showy transcriptions of short Couperin harpsichord pieces. At the conclusion of it all, Butler received his well-earned standing ovation with outflung arms and effusive grin. A performer who puts plenty of body english into his playing, his hair was still in disarray from his recent exertions. But the audience — which again numbered over a thousand — clearly felt it had all been worth the effort.

— Barbara Owen



Steiner to Build for Philadelphia Church

Steiner Organs, Inc. of Louisville, Kentucky, will build a new 2-manual organ for the Tabernacle Lutheran Church, Philadelphia, Pennsylvania. The mechanical action instrument will be located in the front of the multi-purpose, contemporary church auditorium, where it will be used primarily for services and organ instruction. The casework, designed by Gottfried Reck of the Steiner firm, will be of beechwood with a natural finish. The draw-knob stop action will also be completely mechanical. Larry Wheelock is organist and director of music of the church. Installation of the new organ is anticipated for the fall of 1973.

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Krummhornregal 8 ft. (Prepared)

PEDAL

Subbass 16 ft. 32 pipes
Choralbass 4 ft. 32 pipes

SUMMER MASTERCLASSES BY ROGG, BOVET IN SWITZERLAND

Romainmôtier, Switzerland will be the scene for masterclasses in organ and improvisation presented by Guy Bovet and Lionel Rogg from July 15 through July 29. The courses will also include classes in flute given by Francois Perret. All of the classes will be held in the famous Abbey of Romainmôtier and in the Prior's House in the historical village. During the courses, several concerts will be organized in the Abbey and in the Prior's House. An excursion to the Canton Valais will also be organized. Practice organs will be available in the villages around Romainmôtier, an artistic, cultural and spiritual center which also offers swimming pool, interesting excursions, and good restaurants. The village is 15 miles from Lausanne.

A course in organ improvisation, led by Mr. Bovet, will include three classes of two hours each weekly. He will also lead a class in the realization of figured bass for harpsichord in three classes of two hours weekly. Mr. Bovet's organ interpretation course will include one old English, German, Northern European, Italian or Iberian piece of the student's choice; one *Prelude and Fugue* from Peters Volume II, three chorale preludes of different styles, and one *Trio Sonata*, all by J. S. Bach; and further music eventually chosen by the student. Mr. Rogg's course in interpretation will include the following: one old English, German, Northern European, Italian or Iberian piece of the student's choice; the *Premier Livre d'Orgue* by Marchand; the *Choral in E* or *Cantabile* by Franck; the *Two Fantaisies* or *Choral dorian* and *phrygien* by Alain, and further pieces of the student's choice. It is possible for the student to attend both courses which will meet every day, Monday through Friday for two hours.

Further information may be obtained by writing: Interpretation Courses of Romainmôtier, La Maison du Prieur, CH-1349 Romainmôtier, Switzerland.

GDO INTERNATIONAL ORGAN DAYS SCHEDULED FOR WÜRZBURG

The 1973 "International Organ Days" sponsored by the West German-based Society of Friends of the Organ (Gesellschaft der Orgelfreunde) will be held in the area of Würzburg, West Germany from July 22 through July 28. The meeting will include organ concerts and demonstrations, lectures, discussions, exhibits of organ photographs and drawings. The meeting is designed as a study week for all those interested in the art of the organ. The schedule of the meeting includes the following (with information about the organs to be visited):

Sunday, July 22: Registration, exhibits, opening meeting; concert in Würzburg Dom (V/86, Klais, 1969).

Monday, July 23: Entire day field trip to Maria Limbach (I/16, Seuffert, 1756); Königsberg (I/9, Voit, 1750-51); Lahm im Itzgrund (II/29, Herbst, 1728-32); Schweinfurt, Church of the Holy Spirit (III/45 Steinmeyer, 1967).

Tuesday, July 24: Entire day field trip to Gelchsheim (I/12, Ehrlich, 1805); Vorbachzimmern (II/14, Laukhuff, 1971); Mulfingen (II/17, Heissler, 1970); Bartenstein, Castle Church (I/11, Hillebrand, 1712 and Ehrlich, c. 1800); Weikersheim, Castle Church (I/5, Schweitzer, 1602), and tour of the castle.

Wednesday, July 25: In Würzburg, Stift Haug (III/45, Klais, 1971); afternoon discussions; evening concert in St. John's Church (III/39, Beckerath, 1960).

Thursday, July 26: Entire day field trip to Schweinfurt, Ascension Church (III/26, Schmid, 1967) and St. Michael's Church (II/30, Klais, 1971); Bad Neustadt-Hersfeld (II/22, Otto Hoffmann, 1972); Bad Neustadt, Carmelite Church (I/13, Joh. Ignaz Samuel Will, 1722).

Friday, July 27: Official meetings of the GDO; afternoon at German House Church (II/24, Jehmlich, 1970), visits at will to other organs in Würzburg such as St. Mary's Chapel (II/20, Weise, 1969); New Minster (III/51, Klais, 1950); Cathedral Choir Organ (II/20, Klais, 1969); Kilianum (II/14, Krieger, 1969); or tours of the city, museums; evening concert in the Cathedral.

Saturday, July 28: Field trip to Versbach (III/36, Walcker, 1967), with ecumenical morning service; Münster-schwarzach (IV/60, Klais, 1937), with choice of visit to the crypt organ and the Seminary Chapel or visit to the Mission Museum; Erbach, former Monastery Church, final concert on both choir organs (II/22 and I/13, Joh. Christian Köhler, 1759-60); close of meetings.

All registrations must be received by June 1, 1973. Further information, prices, and registration cards may be obtained from: KMD Georg Buchholz, Zeppelinstrasse 62, D-87 Würzburg, West Germany.

C. HAROLD EINECKE, organist and choirmaster of the Cathedral of St. John the Evangelist, Spokane, Washington, was honored at the service of Holy Eucharist on March 4 in the Cathedral, "an occasion of appreciation for the continuing ministry of C. Harold Einecke, Mus.D., organist-choirmaster-carillonneur of the Cathedral." Dr. Einecke played Reubke's "Sonata on the 94th Psalm" as the sermon, and an eloquent appreciation of Dr. Einecke's work was written by the Very Rev. Richard Coombs, dean of the cathedral, for both the morning bulletin and the cathedral newsletter. Dr. Einecke received a large sterling silver bowl, "properly engraved," at a luncheon in his honor following the service.

ROSS LEE FINNEY, composer in residence and professor of composition at the University of Michigan, will retire from his faculty position at the end of May after 25 years of teaching in the School of Music. He will continue to compose. His works, which include works in all standard media, won him a Pulitzer Prize in 1937, a Guggenheim Fellowship in 1937 and 1947, and honors by the National Institute of Arts and Letters, the American Academy of Arts and Sciences, the Boston Symphony, and a Brandeis Medal. His organ works are published by C. F. Peters, Inc.

THE NEW MUSIC GROUP of the Philadelphia Musical Academy, Theodore Antoniou, music director, will perform in a Spring Festival in Philadelphia from May 12 through May 20 under the sponsorship of the Greater Philadelphia Cultural Alliance. Works by Stravinsky, Varese, Messiaen, Cage, Lutoslawski, Kirchner, Xenakis, Foss, Ligeti, Boulez, Berio, Schuller, Christou, Brown, Crumb, Cartalido, Stockhausen, White, Riedel, Hespos Antoniou, and Rudin will be performed during the festival.

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Inaugural season of a new Center for Baroque Music will take place from June 9-30, 1973. This Aston Magna performance-and-study conference will be devoted exclusively to Baroque music—played in the style and on the instruments of the period

Public concerts, master classes, private instruction, coached ensemble sessions, seminars, and lecture demonstrations by resident artist faculty will be conducted at Aston Magna, a private estate in Great Barrington, Massachusetts.

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Tuition, room, and board in the adjacent Oakwood Inn: \$510
Late applications (\$20 fee) considered through May 15, 1973

For complete details, contact:

Christopher Chapin, Admissions Director
The Aston Magna Foundation for Music, Inc.
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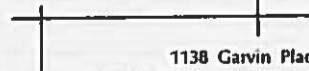
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Duo organists Kenneth and Ellen Landis have been added to the list of artists represented by Arts Image. The husband and wife team head the music program at the Market Street Presbyterian Church, Harrisburg, Pennsylvania. Mrs. Landis also works as artist-in-residence for the Harrisburg public schools and teaches organ at Messiah College, Grantham, Penna. Her husband is a former music faculty member at Messiah College, Wilson College and Lebanon Valley College, all in Central Pennsylvania. As an organ recital team they have performed in various areas of the U.S. and have twice performed joint European tours. Mr. Landis has also made a solo European recital tour and doubles as a conductor, with permanent duties as music director of the Harrisburg Civic Opera. The couple met while scholarship organ majors at Westminster Choir College in Princeton, N.J. Mr. Landis studied under Donald McDonald and Alexander McCurdy while his wife was a student of Dr. McCurdy and George Markey.

NEW YORK CITY ORGAN GOES TO FLOOD DAMAGED CHURCH IN PENNA.

Trinity Lutheran Church, Milton, Pennsylvania, will make good use of the pipe organ that has been removed from St. Peter's Lutheran Church, New York City. St. Peter's Church is being demolished as a result of the congregation's choice to build new, larger quarters in Manhattan by 1976 at the present Lexington Ave. and 54th St. site.

The Milton, Pa. church had a need for the organ in old St. Peter's. Less than a year ago, in June, 1972, Trinity Church suffered great losses when the swollen Susquehanna River flooded its banks and submerged the first two floors of the church in 17 feet of water, destroying the organ. As a result of the disastrous flood, 50% of the members of Trinity's Church Council suffered total or partial destruction of their private homes. But the congregation is dedicated to rebuilding their church, their homes, and the community. The acquisition of St. Peter's organ is a step in that direction.

Originally installed in St. Peter's Church in 1905, the organ was completely rebuilt in the 1940's. James McFarland of Selinsgrove, Pa., has been contracted to move the organ to Milton and install it in Trinity Church.

During the time that new building is undertaken at St. Peter's Church, the congregation will hold all of its religious services and musical programs at Central Presbyterian Church in Manhattan.



Philip Reder, professor of music theory at Palmyra's School, London, England, has been appointed guest clinician for the Cratin Choir School Performing Arts Camp for Boys, Champion, Pa. for the 1973 summer session. Mr. Reder will teach Kodaly methods of music instruction during the special course for choir directors on "Training the Unchanged Voice" August 1-4, and at the subsequent workshop in "The Changing Voice" on August 5 at the camp. Following a study of Kodaly methods in Hungary and Orff methods in England, Mr. Reder conducted extensive research with students at Palmyra's School and wrote a classroom textbook, "Music and Rhythm," published by Novello.

Providence Rebuilds Old Montreal Organ

The Providence Organ Co. Inc., of St. Hyacinthe, Quebec, has rebuilt the organ in St. Patrick's Church, Montreal, Quebec. The organ, a Samuel Russell Warren instrument of 1852, had been electrified by the Casavant brothers in 1895. Most of the pipework is from the 19th century. William Doyle is the present organist of the church.

GREAT

Open Diapason 8 ft.
Clabella 8 ft.
Bourdon 8 ft.
Octave 4 ft.
Doppel Flute 4 ft.
Twelfth 2 3/4 ft.
Fifteenth 2 ft.
Mixture IV
Trumpet 8 ft.

SWELL

Stopped Diapason 8 ft.
Gamba 8 ft.
Voix Celeste 8 ft.
Principal 4 ft.
Harmonic Flute 4 ft.
Blockflute 2 ft.
Cornet III
Plein Jeu IV
Oboe 8 ft.
Vox Humana 8 ft.
Tremulant

CHOIR

Gedeckt 8 ft.
Dulciana 8 ft.
Flute 4 ft.
Piccolo 2 ft.
Quintflute 1 1/2 ft.
Sesquialtera II
Cymbel III 3/4 ft.
Clarinet 8 ft.
Tremulant

PEDAL

Open Diapason 16 ft.
Bourdon 16 ft.
Principal 8 ft.
Gedeckt 8 ft.
Choral Bass 4 ft.
Trombone 16 ft.

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**WINCHESTER SUMMER CONCERTS
INAUGURATED IN ENGLAND**

A series of eight concerts entitled "Winchester Summer Concerts" have been devised by Martin Neary, organist and master of the music at Winchester Cathedral, and Angus Watson, master of music at Winchester College, England. The performances are to be held in several of the beautiful and interesting buildings in the Cathedral Close and College. As if to epitomize the essentially English quality of these surroundings, each concert includes a work by an English composer. The series includes the following programs:

Friday, May 25: *Nelson Mass*, Haydn; *Suite 3 in D*, Bach; *Celtic Requiem*, John Tavener. Soloists June Barton, Margaret Cable, Neil Jenkins and John Barrow; Winchester Cathedral Choir, Waynflete Singers, Choirs from Pilgrims' and St. Swithun's Schools, Bournemouth Sinfonietta; Martin Neary and Angus Watson, conductors.

Sunday, June 3: *Violin Sonata in D*, Handel; English & Italian Madrigals; *Alleluia Haec Dies*, Donati; *Violin Sonata in G*, Bach. Angus Watson, violin; Martin Neary, organ; Martin Neary Singers. Wine will be served during the interval.

Saturday, June 16: *Psalm 150*, Schütz; *Jesu meine Freude*, Bach; *The World is Charged with the Grandeur of God*, Bliss; works for brass and organ solo. The Bach Choir; Brass Ensemble from the RCM; Richard Poplewell, organ; David Willcocks, conductor.

Wednesday, June 20: Organ recital by Daniel Chorzempa. *Fantasia in F minor*, Mozart; *Variations on a Recitative*, Schoenberg; *Sonata in G*, Elgar.

Thursday, June 28 and Friday, June 29: *The Golden Vanity* by Benjamin Britten; a short opera performed in costume. Songs for treble voices and contributions in close harmony from Euphony. Winchester College Quiristers & Cathedral Choristers; Clement McWilliam, piano; Raymond Humphrey and Martin Neary, conductors.

Sunday July 1: Recital by Winchester Piano Trio. *Trio 3 in C*, Haydn; *Trio in E-flat*, Stanford; *Trio 1 in D minor*, Mendelssohn. Angus Watson, violin; Elizabeth Wilson, cello; Robert Botone, piano.

Saturday, July 7: Organ recital by Martin Neary. *Prelude and Fugue in D*, Bach; *Sonata 1*, Hindemith; *Choral in A minor*, Franck; *Laus Deo*, Harvey; *Weinen, Klagen, Sorgen, Zagen*, Liszt.

Wednesday, July 11: *King Arthur* by Henry Purcell. Soloists Patricia Clark, Wendy Eathorne, Kenneth Woollam,

David Cheetham and Julian Smith; Winchester College Glee Club; Winchester Ensemble; Angus Watson, conductor.

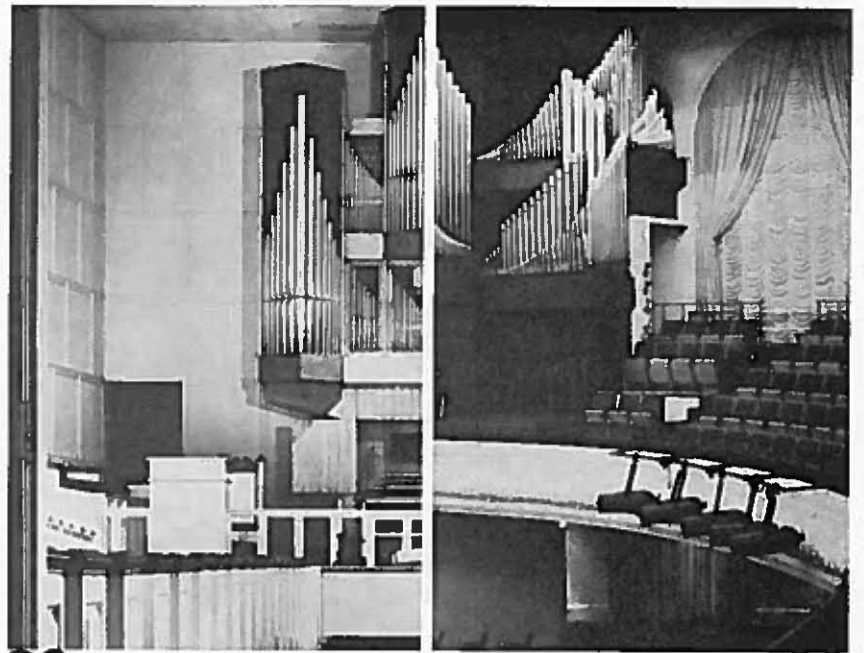
**LOS ANGELES AGO
REGIONAL CONVENTION
OFFERS VARIED PROGRAM**

The Far-Western Regional Convention of the American Guild of Organists will be held in Los Angeles from June 24-28, 1973, with headquarters at the Ambassador Hotel. The event is sponsored by the Los Angeles AGO Chapter, Frank C. Brownstead, dean. The Far-Western Region is headed by Ladd Thomas. The convention will be unique in that all the performers, many of whom have national reputations, are members of chapters in the Far-Western Region.

The convention program, worked out by a committee headed by Irene Robertson, includes the performance of new works by Rayner Brown, Cecil Effinger, Boris Pillin, and William Schmidt. Other special events are the student organ competition, guided tours of outstanding organs in the area including a demonstration of the organs at First Congregational Church, Los Angeles, by Lloyd Holzgraf. The organs at UCLA will be demonstrated by Thomas Harmon and Robert Tusler. Theater organ enthusiasts will be treated to "The Pipe Organ and the Silent Screen," a presentation by Gaylord Carter.

The program will also include workshops and lectures by David N. Johnson (New Trends in Organ and Choral Literature), Thomas Harmon (The Organs and Registrations of Bach), Thomas Murray (Organs of New England), and David Billeter (European Organs), and Burton Garlinghouse (Vocal Fundamentals). Choral concerts with instruments and organ will feature the choirs of Immanuel Presbyterian Church (John Alexander, director) and Precious Blood R. C. Church (Frank C. Brownstead, director), both of Los Angeles, First United Methodist Church, Glendale (Dr. William Hall, director) and St. Alban's Episcopal Church, Westwood (Dr. James H. Vail, director). Organ recitals (45 minutes in length, featuring lesser-known repertoire) will be played by William C. Beck, David Britton, John Paul Clark, Steven Denmark, Marsha Foxgrover, Charles Shaffer, Emilie Sinz, Sandra Soderlund, J. Thomas Strout, Richard Unfreid, and the Student Competition Winner.

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Casavant Builds for Historic Lake Forest, Ill. Church

A new 2-manual and pedal organ built by Casavant Frères of St. Hyacinthe, Quebec, Canada, has been installed in the First Presbyterian Church, Lake Forest, Illinois. It replaces the church's first organ that was installed in 1887 and rebuilt in 1915. It was this first instrument which was played by THE DIAPASON's founder and first editor S. E. Gruenstein during his 48-year tenure from 1891 to 1939 as organist and choirmaster of the church. The new organ is free standing in a case of solid oak at the rear of the church gallery, and the console is detached. The key action is mechanical; the stop action is electric with a solid state combination action. The manual key compass is 56 notes, the pedal 32 notes. The organ was designed by Lawrence Phelps, former tonal director of Casavant Frères, and finishing of the instrument was under the supervision of Gerhard Brunzema, present tonal director of the Casavant firm. Dr. Richard Enright, chairman of the organ and church music department at Northwestern University, is organist and choirmaster of the church. The new instrument was dedicated in a recital by Robert Anderson, chairman of the organ department at Southern Methodist University, Dallas, Texas, on April 15.

GREAT
Quintaden 16 ft.
Prinzipal 8 ft.
Rohrflöte 8 ft.
Stillsflöte 8 ft.
Oktav 4 ft.
Nasat 2 3/4 ft.
Oktav 2 ft.
Blockflöte 2 ft.
Terz 1 3/4 ft.
Mitur V 1 1/2 ft.
Trompete 8 ft.

SWELL
Salizional 8 ft.
Gedackt 8 ft.
Vox Coelestis TC 8 ft.
Prinzipal 4 ft.
Koppelflöte 4 ft.
Prinzipal 2 ft.
Quintflöte 1 1/2 ft.
Sesquialtera II TC 2 3/4 ft.
Scharf III 1 ft.
Dulzian 16 ft.
Schalmei 8 ft.

PEDAL
Prinzipal 16 ft.
Subbass 16 ft.
Oktav 8 ft.
Bordun 8 ft.
Choralbass 4 ft.
Mitur IV 2 ft.
Posaune 16 ft.
Fagott 16 ft.
Trompete 8 ft.
Rohrschalmei 4 ft.

JASON H. TICKTON has completed 40 years of service as music director and organist at Temple Beth El, Detroit, Mich. Mr. Tickton missed only one service during that time. Mrs. Tickton is the junior choir director and conductor of the volunteer chorale. She has completed 30 years of service at the Temple.

BILLY NALLE will provide the first solo concert on the rebuilt and enlarged organ, formerly at the New York City Paramount Theatre, in the Century II Civic Center, Wichita, Kansas, as part of the AGO Midwest Convention on June 18. It is the Wurlitzer instrument on which Mr. Nalle made his first solo recording for R.C.A.

GUY BOVET and MARGARET IRWIN-BRANDON will be featured in an organ workshop at Lewis and Clark University from June 11-16. DR. HOWARD SWAN and DR. STANLEY GLARUM will conduct a choral workshop at the school from July 9 to 14. For information: School of Music, Lewis and Clark College, Portland, Oregon 97219.

ROBERT ELMORE will be organ soloist with the Philadelphia Orchestra, Eugene Ormandy conducting, at a performance of Jongen's "Symphonic Concertante for Organ and Orchestra" at the Philadelphia Academy of Music, Philadelphia, Pa. on May 11.

RICHARD PROULX, DANIEL G. REUNING, ROBERT J. BATASTINI, and the Rev. ROBERT H. OLDERSHAW will be the faculty at three summer workshops sponsored by G.I.A. Publications. The workshops for parish musicians will be held at Our Lady of Bethlehem Academy, La Grange Park (Chicago area), Ill., Aug. 13-17; St. Charles Seminary, Philadelphia, Pa., Aug. 20-24; and at Seattle University, Seattle, Washington, Aug. 27-31. For more information: G.I.A. Publications, 2115 W. 63rd St., Chicago, Illinois 60636.

MERRILL GERMAN, choirmaster of Emmanuel Episcopal Church, Baltimore, Md., was honored at a dinner to celebrate his tenth year of service in the position at Emmanuel Church. He was given gifts from the choir, clergy and vestry, and the entire company was entertained with songs written for the occasion by Paul Snyder, who put his own words to familiar Gilbert and Sullivan tunes.

DONALD WILKINS, faculty member of Carnegie-Mellon University, Pittsburgh, Pa., and organist-choirmaster of Calvary Episcopal Church in Pittsburgh, made a concert tour of Europe this spring. His itinerary included concerts in Paris, Fontainebleau, Mulhouse and Amiens in France; Lugano, Switzerland; Heidelberg, Munich and West Berlin, West Germany; and Brussels, Belgium.



Baltimore Church Gets New Rieger Organ

The Rieger Organ Company, Schwarzach, Austria, has built a new 2-manual and pedal mechanical action organ for the chapel of the Church of the Redeemer, Episcopal, Baltimore, Maryland. The 22-stop instrument is encased in two divisions in the rear gallery. All of the stops except the 8 ft. Metallgedackt of the Rückpositiv division are under expression. The organ was designed by Josef von Glatter-Götz of the Rieger Company. Arthur Rhea is organist and choirmaster of the church.

HAUPTWERK (Man. II)

Salicional 8 ft.
Holzgedackt 8 ft.
Principal 4 ft.
Sesquialter II 2 1/2 ft. + 1 1/2 ft.
Blockflöte 2 ft.
Koppelflöte 4 ft.
Mixture IV 1 1/2 ft.
Trompete 8 ft.
Tremulant

RÜCKPOSITIV (Man. I)

Metallgedackt 8 ft.
Schwebung 8 ft.
Rohrflöte 4 ft.
Principal 2 ft.
Quinte 1 1/2 ft.
Zimbel III 1/2 ft.
Krummhorn 8 ft.
Terzsepta III 1 1/2 ft.

PEDAL

Subbass 16 ft.
Principal 8 ft.
Gedackt 8 ft.
Choralbass 4 ft.
Rauschpfeife III 2 ft.
Fagott 16 ft.

West Point Chapel Gets New Gress-Miles Organ

A new transept organ for the Cadet Chapel, United States Military Academy, West Point, N.Y. is now being constructed by Gress-Miles of Princeton, New Jersey. It will utilize the existing transept cases with modifications and actual speaking pipes. Some basses will be common with the existing chancel organ and the instrument will play from the present chancel console. The three new divisions total 51 ranks. Dr. John A. Davis, Jr. is organist and choirmaster of the chapel.

HAUPTWERK

Quintaton 16 ft. 49 pipes
Principal 8 ft. 49 pipes
Rohrflöte 8 ft. 49 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Waldflöte 2 ft. 12 pipes
Rauschquint II-III 171 pipes
Mixture V-VII 391 pipes
Zimbel III-V 272 pipes
Grand Cornet (C) V 185 pipes
Trumpet 16 ft.
Trumpet 8 ft. 61 pipes
Clarion 4 ft. 12 pipes
Tremulant

POSITIV

Holzgedeckt 8 ft. 61 pipes
Quintadena 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Rohrpfeife 2 ft. 12 pipes
Quint 1 1/2 ft. 61 pipes
Superoctave 1 ft. 12 pipes
Sesquialtera TC II 98 pipes
Scharf IV-VI 330 pipes
Kunstzimbel I

Cromorne 8 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft.
Subbass 16 ft.
Principal 8 ft. 32 pipes
Rohrgedeckt 8 ft.
Quintflöte 5 1/2 ft.
Octave 4 ft. 12 pipes
Schwiegel 2 ft. 12 pipes
Rauschquint II 64 pipes
Mixture V-VI 180 pipes
Posaune 16 ft. 12 pipes
Trumpet 8 ft.
Cromorne 4 ft.

Wicks Builds for Missouri Church

A new 17-rank, 2-manual and pedal organ was recently built by the Wicks Organ Company, Highland, Illinois, for St. Andrew Lutheran Church, Cape Girardeau, Missouri. The new church of striking modern design by architect Uel C. Ramey AIA of Wichita, Kansas, is of brick and plaster and has a rough concrete floor which provides excellent acoustics. The new organ, completely encased, is in the rear with the choir and console directly in front of the case. The action is Wicks "Direct-Electric™." The tonal design was by the Rev. Alvin Lange of Dexter, Mo., who served as consultant for the church and also played for the dedicatory service.

MANUAL I

Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Mixture III 183 pipes

MANUAL II

Rohrflöte 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Sifflöte 1 ft. 61 pipes
Dulzian 8 ft. 61 pipes
Tremulant

PEDAL

Subbass 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Rohrflöte 8 ft.
Choralbass 4 ft. 32 pipes
Trompette 8 ft. 32 pipes

Dembinsky Builds for St. John's College, Winfield, KS

S. H. Dembinsky, organ builder of Grand Rapids, Michigan, is currently building a one-manual and pedal-mechanical action organ for St. John's College, Winfield, Kansas. The manual key compass will be 56 pipes, and the pedal-board will contain 30 notes. David Fienen is the college organist.

MANUAL & PEDAL

Gedeckt 8 ft. 56 pipes
Rohrflöte 4 ft. 56 pipes
Principal 2 ft. 56 pipes
Zimbel III 168 pipes

G. W. MacKINNON, formerly Hathaway & Bowers, dealers in automated musical instruments, has released their latest catalogue of 100 various instruments, including kalliopes, music boxes, disc organs, early record players, orchestrations and nickelodeons. It is available for \$2.00 from G. W. MacKinnon, West Coast Showrooms, 11975 E. Florence Ave., Santa Fe Springs, Calif. 90670

ROBERT PRICHARD, organist of the Pasadena Presbyterian Church and faculty member of Occidental College and Long Beach City College, California, performed concerts in Reykjavik, Iceland, Lübeck and Herford in West Germany, and in Paris during a brief European tour during April and May. He was one of two Americans invited to participate in the "International Organ Weeks in Westphalia".

NOEL GOEMANNE will have a program of his works performed under his direction at a Festival Mass on June 10, 1973 at 12:30 p.m. at Christ the King Church, Dallas, Texas. The Mass will include the premiere of his "Fanfare for Festivals," the "Missa Internationalis," and other works for mixed chorus, soloists, narrator, organ and brass.

ANDRÉ MÉRINEAU, organist of Montreal, Canada, will be making his second concert tour of Russia during May. The first was in 1968. Mr. Méringau has also recently recorded works by Tournemire and Alain on the organ of St. Eustache in Paris, France. The two discs will be released by Pathé-Marconi in the near future.

ROBERT HALL LEWIS, composer and faculty member at Goucher College and The Johns Hopkins University, is the recipient of the Walter Hinrichsen Award for Composers for 1972. The annual award "to honor and encourage composers in mid-career," carries a \$3,000 amount to commission a new work or record or publish an existing composition.



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Rev. Jerome Nagler, Pastor

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CALENDAR

MAY

		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	31		

JUNE

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

DEADLINE FOR THIS CALENDAR WAS APRIL 10

5 May
Virgil Fox, Revelation Lights, Carpenter Sports Bldg, Newark, DE
Oberlin Collegium Musicum, Our Lady of Bethlehem Chapel, La Grange Park, IL 8 pm
Diane Bish, RLDS Aud, Independence, MO 8 pm
David Bruce-Payne, boychoir workshop, Claremont Presbyterian, Claremont, CA

6 May
James Johnson, First Church Congregational, Cambridge, MA 8 pm
Battell Chapel Choir, Charles Krigbaum, dir; Dwight Chapel, Yale U, New Haven, CT 8:30 pm
Elijah by Mendelssohn, Church of the Heavenly Rest, New York City 4 pm
Francis Jackson, St Thomas Church, New York City 5:15 pm
Hugh Knight, Cultural Center, New York City 3 pm
Quentin Faulkner, Cathedral of St John the Divine, New York City 3:30 pm

Requiem by Brahms, Brick Church, New York City 4 pm
Organ Concerto by Poulenc; Paul-Martin Maki, org; Riverside Chamber Ensemble; St Michael's Church, New York City 4 pm
Michael Stauch, St Patrick's Cathedral, New York City 4:45 pm
Medieval & Renaissance music with old instruments, Gustavus Adolphus Lutheran, New York City 7 pm
John Rose, recital; Evensong with choir of Cathedral of Sacred Heart of Newark; at Immaculate Conception Seminary, Darlington, NJ 4 pm
Motet 6 and Cantata 51 by Bach, Lord Nelson Mass by Haydn; Trinity Church, Princeton, NJ 7:30 pm
Gregory Wiest, tenor; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Requiem by Fauré, *Missa Brevis* by Kodaly; Christ Church, Alexandria, VA 4 pm
Missa Brevis by Kodaly, *Requiem* by Fauré; Lutheran Church of the Reformation, Washington, DC 3 pm
Eastman Polyphonic Choir, M. Alfred Bichsel, dir; Eastman School of Music, Rochester, NY 8:15 pm
Frank A Novak, Holy Trinity Lutheran, Buffalo, NY 5 pm
David Boe, Ashland Ave Baptist, Toledo, OH 4 pm

Spring Festival Concert, Christ Church, Cincinnati, OH 8 pm
Choral Concert, Valparaiso U, Valparaiso, IN 4 pm
Thomas Matthews, St Luke's Episcopal, Evanston, IL 4 pm
Halt im Gedächtnis Jesum Christ by Bach; William Kuhlman, organist; Grace Lutheran, River Forest, IL 3:45 pm

Mass in B minor by Bach, St Barbara Church, Brookfield, IL 7:30 pm
Joan Lippincott, St John's Cathedral, Milwaukee, WI 3:30 pm
Carlene Neihart, Second Church of Christ, Scientist, Kansas City, MO 3 pm
The Maastricht Easter Play; In ecclesiis by Gabrieli; Larry Palmer, dir; St Luke's Episcopal, Dallas, TX 5 pm
Colorado Chorale, St John's Cathedral, Denver 4 pm

Karen Young, Trinity Lutheran, Yankton, SD 4 pm
Ted Alan Worth, Josephine Co Fairgrounds Pavillion, Grants Pass OR
Leonard Raver, First United Methodist, Redlands, CA 8:15 pm
David Bruce-Payne, Claremont Presbyterian, Claremont, CA 8 pm
USC Concert Choir, James Vail, dir; St Mark's Episcopal, Glendale, CA 4 pm

5th Annual Festival of Choirs, La Jolla Presbyterian, La Jolla, CA 9:30 & 11 am
Richard Birney Smith, Notre Dame Cathedral, Paris, France 5:45 pm

7 May
Workshop, "Music for the Church: Rediscovered and New; Francis Jackson, Robert Hobbs, Lee H Bristol Jr; music for organ and choir of all ages; St Thomas Church, New York City 9:30 am to 4:30 pm
Vernon de Tar, workshop on organ works of Franck; Carleton College, Northfield, MN 2:30 pm

8 May
Susan Lang, violinist, Trinity Church, New York City 12:45 pm
David Finckel, cellist; Andrew Willie, pianist; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Vernon de Tar, Carleton College, Northfield, MN 8 pm
Diane Bish, First Methodist, Marion, KS 8 pm
David Bruce-Payne, First Congregational, Long Beach, CA

9 May
Albert Russell, St John's Episcopal, Washington, DC 12:10 pm
Worth-Crow Duo, Salinas HS, Salinas, CA
Francis Jackson, St George's Cathedral, Kingston, Ontario, Canada

10 May
Charles C Bradley Jr, St Paul's Chapel, Columbia U, New York City 12:05 pm
Charles D Frost, St Thomas Church, New York City 12:15 pm
Arthur LaMirande, works by Franz Schmidt, Grace Episcopal, New York City 12:30 pm
David Drinkwater, Trinity Church, New York City 12:45 pm
William Whitehead, Bach Festival, Bethlehem, PA (thru May 12)
Virgil Fox, City Aud, Bismarck, ND
Richard F Woods, St Andrew's Church, Kansas City, MO 8 pm
Lionel Rogg, Cathedral, Geneva, Switzerland

11 May
Frederick Swann, East Side Presbyterian, Paterson, NJ
Symphonie Concertante by Jongen; Robert Elmore, org; Philadelphia Orchestra, Eugene Ormandy, dir; Philadelphia Academy of Music, Philadelphia, PA (also May 12, 14, 15)
Chattanooga Boys Choir, Independent Presbyterian, Birmingham, AL 8 pm
Rosaling Mohnsen, Westmar College, Le Mars, IA
Russell Saunders, Rocky Mountain College, Billings, MT 8:15 pm

12 May
Lief Thybo, org; Eva Borgstrom, soprano; First Church Congregational, Cambridge, MA 8 pm
Clyde Holloway, masterclass, St Stephen's Episcopal Cathedral, Harrisburg, PA
Moody Bible Institute Spring Festival of Praise, Arie Crown Theatre, Chicago, IL 7:45 pm
Worth-Crow Duo, Liberty Hall, El Paso, TX
Russell Saunders, workshop, Rocky Mountain College, Billings, MT
William Teague, Cathedral, Morelia, Mexico
Charles Benbow, New College Chapel, Oxford, England

13 May
Adel Heinrich, all-Bach, Colby College, Waterville, ME
Frederick O Grimes, St Thomas Church, New York City 5:15 pm
Thomas J Williams, Cultural Center, New York City 3 pm
Larry King, Cathedral of St John the Divine, New York City 3 pm; followed by 2nd Anniversary Celebration of *Godspell*, 4 pm
James Harrell, tenor; Samuel Walter, org; Church of the Resurrection, New York City 4 pm
Dwight Carr, St Patrick's Cathedral, New York City 4:45 pm
Requiem by Durullé; Paulist Choristers; tribute to Franck Campbell-Watson on 75th birthday; Church of St Paul the Apostle, New York City 8 pm
Gloria by Vivaldi, *Symphony of Psalms* by Stravinsky; All Saints' Church, Princeton, NJ 7:30 pm
Clyde Holloway, St Stephen's Cathedral, Harrisburg, PA

Musical Vespers, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Baltimore Pro Cantare, Cathedral of the Incarnation, Baltimore, MD 4 pm
King David by Honegger, Wilson Methodist, Baltimore, MD 8 pm
Albert Russell, National Presbyterian, Washington, DC 8 pm
Donald Dumler and Martin Berinbaum, organ and trumpet; Independent Presbyterian, Birmingham, AL
The Metropolitan Chorus, James F Wiles, dir; Fairmount Presbyterian, Cleveland Heights, OH 7 pm
David Britton, First Congregational, Columbus, OH 4 pm
Virgil Fox, City Aud, Great Bend, KS

Colorado State U Singers, Brass Ensemble; St John's Cathedral, Denver, CO 4 pm
Francis Jackson, First Congregational, Los Angeles, CA 8 pm
Jerald Hamilton, St Paul's Episcopal, San Diego, CA 8 pm

14 May
Elena Vesela, Pioneer Mem Church, Andrews U, Berrien Springs, MI 8 pm
Worth-Crow Duo, Grace United Methodist, Alamogordo, NM
Mark Scott, St Paul's Lutheran, Austin, TX 8 pm
Charles Benbow, Bratislava, Czechoslovakia

15 May
Mass in G by Schubert, Wall St Society, Larry King, dir; Trinity Church, New York City 12:45 pm
John Rose, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
H Winthrop Martin, St Paul's Episcopal, Syracuse, NY 12:10 pm
Edith Ho, Lutheran Seminary, Gettysburg, PA
Francis Jackson, Boy's Town, NE
Gillian Weir, for the RCO, London, England

16 May
Rollin Smith, "The German Classics," Frick Collection, New York City 5 pm
Ralph Williams, tenor; Albert Russell, org; St John's Episcopal, Washington, DC 12:10 pm
Charles Benbow, Kosice, Czechoslovakia

17 May
Gerre Hancock, St Thomas Church, New York City 12:15 pm
Larry King, Trinity Church, New York City 12:45 pm
The Red Sea by Malcolm Williamson, for Sacred Music Commission, Archdiocese of Newark; at Cathedral of the Sacred Heart, Newark, NJ
Ted Alan Worth, Richardson HS, Richardson, TX

18 May
Music for organ and brass for college's 150th anniversary, Trinity College, Hartford, CT 8:15 pm
William Whitehead, Bach Festival, Bethlehem, PA (also May 19)
Erik Routley, lecture, "Church Music and Theology," Independent Presbyterian, Birmingham, AL 7:30 pm (also May 19, 7:30 pm and May 20, 4 pm)
The Early Music Calliope, Old Church, Portland, OR 8:30 pm (also May 19)

20 May
Dona Nobis Pacem by Vaughan Williams, Church of the Ascension, New York City 11 am
Missa Sanctorum Meritas & Papae Marcelli by Palestrina, Madison Ave Presbyterian, New York City 4 pm
Donald Dumler, Immaculate Conception Church, Bronx, New York City
Wayne Fisher, St Thomas Church, New York City 5:15 pm
St George's Choir, Choral Society and Orchestra, St George's Church, New York City 4:30 pm
Donald Joyce, Cultural Center, New York City 3 pm
A Contemporary Psalm by Fetter, *Five Hymns in Popular Style* by Gardner; First Presbyterian, New York City 4:30 pm

Jerry Fields, St Patrick's Cathedral, New York City 4:45 pm
The Russian Liturgical Singers, Riverside Church, New York City 5 pm
Arthur A Phillips, St Alban's Congregational, St Albans, NY 5 pm
Psalm of Redemption; Concerto for Organ, Brass and Percussion by Elmore; Tenth Presbyterian, Philadelphia, PA 5 pm
Dupré Memorial Concert; Kathryn B Johnston, pianist; Reginald Lunt, org; First Presbyterian, Lancaster, PA 8 pm
Trumpet and choral works by Leberg and Moe; Emmanuel Episcopal, Baltimore, MD 11 am

Eileen Morris Guenther, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Francis Jackson, Christ Church, Georgetown, Washington, DC
Virgil Fox, Trinity Lutheran, Newport News, VA
Marshall Foster, First Presbyterian, Wilmington, NC 5 pm
"Bach Hour," Lutheran Choral of Buffalo, Trinity Youth Orch, Frank A Novak, dir; Trinity Lutheran, Buffalo, NY 5 pm

Jephtha by Carissimi, works by Handel; Chicago Chamber Choir, Church of Our Saviour, Chicago, IL 4 pm
Cantata 11 by Bach; Victor Hildner, organist; Grace Lutheran, River Forest, IL 3:45 pm
John Kois, First Congregational, Oak Park, IL 7:30 pm
Requiem by Brahms, First United Methodist, Ashland, KY 7 pm
Jerald Hamilton, Colorado State U, Fort Collins, CO 4 and 8 pm
James Pressler, St Mark's Episcopal, Glendale, CA 4 pm
David Britton, Our Saviour's Lutheran, Long Beach, CA 8 pm
The Creation by Haydn, La Jolla Presbyterian, La Jolla, CA 4 pm

21 May
Jerald Hamilton, masterclass, Colorado State U, Fort Collins, CO

22 May
Ronald Wyatt, Interchurch Center, New York City 12 noon
John Kordel-Juliano, baritone, Trinity Church, New York City 12:45 pm
Francis Jackson, Princeton, NJ
John Holtz, St John's Episcopal, Washington, DC 8 pm
Ann Labounsky, all-Langlais, St Clotilde Church, Paris, France

23 May
Interchurch Center Choir, Interchurch Center, New York City 12:05 pm
Linda Jonas, flute; Albert Russell, org; St John's Episcopal, Washington, DC 12:10 pm
Michael Radulescu, Town Hall, Leeds, England

24 May
W Elmer Lancaster, St Thomas Church, New York City 12:15 pm
Ronald Wyatt, Trinity Church, New York City 12:45 pm
Wilma Jensen and K Dean Walker, piano and percussion; Stuttgart Jr HS, Stuttgart, AR

26 May
Delbert Disselhorst, Baldwin-Wallace Conservatory, Berea, OH
Ann Labounsky, Voorburg, Holland

27 May
Kenneth Starr, St Thomas Church, New York City 5:15 pm
Prudence Curtis, Cultural Center, New York City 3 pm

Alec Wyton, Cathedral of St John the Divine, New York City 3:30 pm; followed by Evensong with choirs of Rosemary Hall and Choate Schools, 4:30 pm

Jerry Brainard, St Michael's Church, New York City 4 pm

Western Branch HS Varsity Singers of Chesapeake, VA; at St Patrick's Cathedral, New York City 4:45 pm

Grier Taylor, soprano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

David R Hunsberger, Trinity Lutheran, Cleveland, OH 4 pm

Rosamond Hearn, organist; *Missa Brevis* by Kodaly, *Jubilata Deo* by Gabrieli; Concert Choir of American Conservatory of Music, Kenneth Sanson, dir; Evangelical Lutheran Church of St Luke, Chicago, IL

Dexter Bailey, RLDS Aud, Independence, MO 2:30 pm

Mass in B minor by Bach, The Cathedral Singers, St John's Cathedral, Denver, CO 4 pm

David Britton, U of California, Irvine, CA 8 pm

29 May
Etsuko Terada, pianist, Trinity Church, New York City 12:45 pm

30 May
Bradley Hull, Interchurch Center, New York City 12:05 pm

Walter Baker, Church of St Paul the Apostle, New York City 8:30 pm

Tom Atkin, St John's Episcopal, Washington, DC 12:10 pm

Michael Radulescu, Liverpool Cathedral, Liverpool, England
Gillian Weir, Bath Festival, The Abbey, Bath, England

1 June
Ted Alan Worth, Cathedral of St John the Divine, New York City

3 June
Vernon de Tar, St Thomas Church, New York City 5:15 pm

Timothy Zimmerman, Cultural Center, New York City 3 pm
Cathedral Choir School Alumni Service, Cathedral of St John the Divine, New York City 4 pm

Capitol Hill Choral Society of Albany, NY; at St Patrick's Cathedral, New York City 4:45 pm

Ronald Wyatt, Shrine of the Immaculate Conception, Washington, DC 7 pm

Malcolm Williamson, recital and opera performances; Zion Lutheran, Canton, OH

Catharine Crozier and Harold Gleason, workshop; Catharine Crozier, recital at 8 pm; East Heights Methodist, Wichita, KS

Spring Choral Concert, St Bede's Episcopal, Menlo Park, CA

Tell It Like It Is, folk-musical by Ralph Carmichael; First Presbyterian, Oceanside, CA 7:30 pm

4 June
Region 2 AGO Convention, Bridgeport/Stamford, CT (thru June 6)

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

7 June
Reginald Lunt, St Thomas Church, New York City 12:15 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)

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 5:15 pm

James Metzler, Trinity Church, Toledo, OH

Region 8 AGO Convention, Dayton, OH (thru June 13)

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)

Organ and choral works by Mathias, Leighton, Zimmermann, Near, R Nelson; St Luke's Episcopal, Evanston, IL 4 pm

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

12 June
American Church Music, Trinity Church Choir, Larry King, dir; Trinity Church, New York City 12:45 pm

13 June
Kay Granger, contralto; Albert Russell, org; St John's Episcopal, Washington, DC 12:20 pm

Alaska Festival of Music, Anchorage, AK (thru June 28)

Region 12 AGO Convention, Colorado Springs, CO (thru June 15)

14 June
Judith Hancock, Trinity Church, New York City, 12:45 pm

15 June
Richard B Smith, Cathedral of Christ the King, Hamilton, Ontario, Canada 8:15 pm

18 June
Region 5 AGO Convention, Northern Virginia Area (thru June 20)

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)

24 June
Region 6 AGO Convention, Greenville-Spartanburg, SC (thru June 27)

25 June
Region 3 AGO Convention, Syracuse, NY (thru June 27)

Region 4 AGO Convention, Bethlehem, PA (thru June 27)

26 June
18th National Convention, Organ Historical Society, Lawrenceville, NJ (thru June 28)

9 July
Region 1 AGO Convention, Waterville, ME (thru July 11)



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Providence

Harold L. Abmyer, Fredericksburg, VA — Fredericksburg United Methodist, March 11: Improvisation on a Theme of David Jennings, Abmyer; Communion, Vierne; Song Without Words on Romance sans paroles, Bonnet; Cagliene, Toccata, Peeters; Little Bells of Our Lady of Lourdes, Gaul; Variations on Jesus priceless treasure, Walther; Ave Maria, Schubert; Dawn, Jenkins; 2 settings Ah holy Jesus, Walcha and Reger; Fantasia in G minor, Little Fugue in G minor, Bach.

Robert Anderson, Dallas, TX — First Congregational, San Bernardino, CA March 11: Prelude and Fugue in E minor (lesser), Bruhns; La Romanesca, Lo Ballo dell' Intorcchia, Valente; Trio Sonata in G BWV 530, Bach; Fantasia K 608, Mozart; Psalm Prelude Set 1/1, Howells; Visions opus 44, Dupré; Theme and Variations from Hommage à Frescobaldi, Final from Symphonie I, Langlais.

Joyce B Auchincloss, Avon, CT — Grace Church, Millbrook, NY March 11: Prelude and Fugue in E minor, Bruhns; Klavierübung Pt III (Manualiter), Bach; Offertoire, Tierce en taille in A, Dandrieu; Allegro from Symphony VI, Widor.

Dexter Bailey, Chicago, IL — Our Lady of Bethlehem Convent, La Grange Park, IL March 4: Chaconne in E minor, Buxtehude; Soul adorn thyself, Fantasy and Fugue in G minor, Bach; Noël étranger, d'Aquin; Berceuse on Two Notes that Cypher, Ballade on the Phrygian Mode, Alain; Prelude and Fugue in G minor, Dupré.

Gordon M Betenbaugh, El Dorado, AR — First United Methodist, El Dorado March 28: Chaconne in G minor, L Couperin; Wo soll ich stieben hin BWV 646, Bach; Herzlich tut mich verlangen, Walther; Flute Solo in A, Arne; Cantabile, Franck; Brother James's Air, Wright; Rhosymedre, Vaughan Williams; Choral in A minor, Franck.

Patricia Bird, North Tonawanda, NY — St. Paul's Cathedral, Buffalo, NY March 30: Concerto in A minor, Vivaldi; Now Thank We All Our God, Bach-Fox; Jig Fugue in G, Bach; Chant de paix, Langlais; Roulade, Bingham; Carillon de Westminster, Vierne.

Carolyn Boehling, New York, NY — Philadelphia Divinity School, Philadelphia, PA Feb 21: Trumpet Tune in C, Johnson; Gloria Couplets from Parish Mass, Couperin; Lobe den Herren, Drischner; Prelude and Fugue in G BWV 541, Bach; Alleluys, Preston; Antiphons opus 18, Dupré.

Owen Brady, Beverly Hills, CA — St Mark's Episcopal, Glendale, CA March 4: Trumpet Tune in D, Johnson; Sonata in G minor, Bach (with Mark Maslow, oboist); Priere, Jongen; Sonata per Organo, Pergolesi; Liebster Jesu wir sind hier, Bach. Also Rejoice in the Lamb, Britten; with All Saints and St Mark's Choirs, Richard W Slater, organist.

Rayner Brown, Los Angeles, CA — Biola College, La Mirada, CA March 23: Chorale-Passacaglia, Höller; Partita, Howells; No 16 from L'Orgue Mystique, Tournemire; Variations, Rayner Brown (premiere).

Herbert Burtis, Red Bank, NJ — Cathedral of the Sacred Heart, Newark, NJ March 6: La Nativité (complete), Messiaen.

Susan Chapman — Junior recital, Mars Hill College, NC March 22: Choral Varié sur le Veni Creator, Duruffé; Concerto in B minor, Walther; Andante K 616, Mozart; Prelude and Fugue in G BWV 541, Bach; Choral in A minor, Franck.

James Chidester — St Paul's Cathedral, B falo, NY March 23: Fugue in E-flat, O G. have mercy, Humble us by Thy goodness L., Bach; Final in B-flat, Franck.

Edward E Clark, Hartford, CT — United Church of Christ, Second Congregational, Westfield, MA March 11: Sonata II in C minor, Mendelssohn; Herzlich tut mich verlangen, Buxtehude; Nun danket alle Gott, Kaufmann; Lobe de Herren, Walther; Suite Brève, Langlais; Joie et clarté des Corps Glorieux, Messiaen; Dorian Toccata, Trio Sonata 5 in C, Bach; Prelude and Fugue on BACH, Liszt.

Michael Corzine, Evansville, IN — First Presbyterian Church, Fort Wayne, IN March 10: O Lamm Gottes unschuldig BWV 656, Prelude and Fugue in E minor BWV 548, Bach; Concerto 2 in B-flat, Handel; Prelude on ALAIN, Duruffé; Sonata I, Hindemith; Allegro vivace from Symphony V, Widor.

Wallace M Coursen Jr, Glen Ridge, NJ — Christ Episcopal, Glen Ridge March 25: Prelude and Fugue in C minor, Erbarm dich mein, O Lamm Gottes unschuldig, Bach; Cortège et Litanie, Dupré; Durch Adams Fall, Homilius; O Traurigkeit, Schroeder; Choral in B minor, Franck.

Robert Cundick — Westminster Presbyterian, Akron, OH Feb 25: Concerto del Taglietti, Walther; Nun komm der Heiden Heiland, Fantasy and Fugue in C minor BWV 537, Bach; Cornet Voluntary in E, Walond; Triptyque opus 58, Vierne; Sonata, Cundick; Communion, Torres; Toccata, Sowerby.

James A Dale — US Naval Academy, Annapolis, MD March 25: Prelude and Trumpetings, Roberts; Sonata VI, Mendelssohn; Fugue in C, Buxtehude; Choral in E, Franck.

Mrs Elaine Davidson, Shreveport, LA — First United Methodist, El Dorado, AR March 21: Prelude and Fugue in E minor, Christ lag in Todesbanden, Bach; Herzlich tut mich verlangen, Kuhnau; Pastorale in E, Franck; Prelude on Song 46, Sowerby; Toccata on O Filii et Filiae, Farnam; Claire de Lune, Vierne; Contemplation, Pelouquin; Dialogue for the Mixtures, Langlais; Fanfare, Cook.

Lloyd Davis, Chicago, IL — Bryn Mawr Community Church, Chicago March 18: 3 settings Out of the Depths, Scheidt, Busch and Stout; 2 settings O Lamb of God most holy, Bach and Pachelbel; 2 settings O Sacred Head, Kellner and Brahms; Choral in B minor, Franck; Incantation for Holy Saturday, Langlais; I call to Thee Lord Jesus Christ, Walcha; O man bewail thy mortal sin, Prelude and Fugue in A minor, Bach.

Delbert Disselhorst, Iowa City, IA — United Church of Christ, Congregational, Ames, IA March 11: Prelude, Fugue and Chaconne, Buxtehude; Partita, Krapf; Fantasia K 594, Mozart; 2 settings O blessed Jesus, Brahms and Walcha; Trio Sonata in E-flat BWV 525, Prelude and Fugue in G BWV 541, Bach.

Richard Ditetwig, San Francisco, CA — Grace Cathedral, San Francisco March 4: Gloria and Credo from Organ Mass, Liszt; Estampie, Anonymous; 3 Stations of the Cross, Dupré; Fantasy and Fugue in G minor, Bach; Toccata in A, Paradisi; Thou Art the Rock, Mulet.

Ronald Ebrecht — student of Robert Anderson, junior recital, Southern Methodist U, Dallas, TX March 15: Toccata Quinta, Canzona Quarta (Bk II), Frescobaldi; Prelude and Fugue in A BWV 536, Wir glauben all BWV 680, Bach; Ave Maria Ave Maris Stella, Langlais; Transports de joie, Messiaen.

Jeannie Edwards — student of W David Lynch, graduation recital, Meredith College, Raleigh, NC March 13: Prelude and Fugue in E, Buxtehude; Prelude in C minor BWV 546, Bach; Cortège et Litanie, Dupré.

Walter A Eichinger, Seattle, WA — Plymouth Congregational, Seattle March 14: Suite in the First Mode (Bk III), Nivers; O Haupt voll Blut und Wunden, Pepping; Four Organ Psalms, Zimmermann.

Elizabeth Farr — student of Vernon de Tar at Juilliard School, Lincoln Center, New York, NY March 16: Toccata, Adagio and Fugue in C BWV 564, Bach; Suite du Premier Ton, du Mage; Scherzo opus 2, Duruffé; Combat de la Mort et la Vie, Messiaen; Introduction, Passacaglia and Fugue opus 127, Reger.

Susan I Ferre, Temple, TX — Christ Episcopal, Temple March 4: Chant de joie, Langlais; Voluntary in Three Movements, Stanley; 3 settings O Sacred Head, Bach, Langlais and Brahms; Toccata on Ave Maris Stella, Dupré; Eli Eli Iamma, Tournemire; Fugue in E-flat, Bach; Impromptu, Vierne; Variations on Veni Creator, Duruffé.

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Recital programs for inclusion in these pages must reach THE DIAPASON within four 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.

Robert M Finster, Denver, CO — North Presbyterian, Denver March 18: Prelude, Fugue and Chaconne, Buxtehude; Fantasy K 594, Mozart; Partita on Lobe den Herrn, Ahrens; Choral in B minor, Franck; Three Preludes, Brown; Toccata in F BWV 540, Bach.

Wayne Fisher, Cincinnati, OH — Christ Church, Cincinnati March 18: Choral-Improvisation on Victimae Paschali, Tournemire; Prelude and Fugue in C minor, Partita on Now let us Lord God, Fantasy on I call to Thee, Lübeck; Trio Sonata 3 in D minor BWV 527, Bach; Allegretto grazioso from Sonata in G, Bennett; Lamento, Deux Esquisses opus 41, Dupré.

Fred W Gaul Jr., Point Pleasant, WV — Johnson Mem United Methodist, Huntington, WV March 21: Prelude and Fugue in C minor, Bach; Récit de chromorne, Couperin; Le banquet céleste, Messiaen; Präludien und Interludien, Schroeder.

James W Good, Louisville, KY — Southern Baptist Theological Seminary, Louisville March 20: Fanfare, Cook; Partita on Was Gott tut, Pachelbel; Prelude and Fugue in B minor BWV 544, Bach; Toccata and Fugue in D opus 59/5 and 6, Reger; Suite opus 5, Duruffé.

Herbert Gotsch, River Forest, IL — Holy Cross Lutheran Detroit, MI March 4: Orgelbüchlein (complete), Clavierübung Part III (large settings, no duets), Bach.

Eleanor Hammer, Los Angeles, CA — St Paul's Cathedral, Los Angeles March 23: Prelude and Fugue in B minor BWV 544, O Lamb of God BWV 656, Bach; Etude in the Form of a Canon No 4, Fugue 5 on BACH, Schumann; Introduction and Passacaglia in D minor, Reger.

Eugene Hancock, New York, NY — St Matthew & St Timothy Church, New York City March 25: Allegro from Symphony II, Vierne; Adorn yourself my soul, Lord Jesus Christ stay with us (18 Great), Bach; Kyrie Versets from Parish Mass, Couperin; Introduction and Fugue on Psalm 94, Reubke; Via Dolorosa, Sowande; Pastorale, William Cooper; Consummatum est, Tournemire; Litany for a Holy Day, Langlais.

Charles H Heaton, Pittsburgh, PA — Eureka College, Eureka, IL March 5: Toccata 8 in G, Muffat; Magnificat in D, Dandrieu; Dorian Toccata and Fugue, Bach; Song of May, Jongen; The Fourth of July, Hewitt; Nocturne, McCabe; Prelude and Fugue in B, Dupré.

Richard Heschke, Baton Rouge, LA — Texas Lutheran College, Seguin, TX Feb 25: Prelude and Fugue in D, Buxtehude; Concerto in F opus 4/3, Handel; Jesus Christus unser Heiland BWV 688, Prelude and Fugue in A minor BWV 543, Bach; Deuxieme Fantaisie, Alain; Canons in B minor and major, Schumann; Final from Symphony III, Vierne.

David W Hinshaw, El Paso, TX — First Presbyterian, Tullia, TX March 20: Toccata and Fugue in D minor, O man bewail thy grievous sin, Bach; Sonata de Clatines en la mayor, Soler; Cortège et Litanie, Dupré; Priere à Notre Dame, Böellmann; En Un Temple Churrreguesco, Cortez; Scherzino, Noble; Fantasia on Victimae Paschali, Hinshaw; Choral in A minor, Franck.

Fred Hohman, St Louis, MO — Christ Church Cathedral, St Louis March 5: Trio Sonata 5 in C BWV 529, Trio Sonata 3 in D minor BWV 527, Prelude and Fugue in A minor BWV 543, Bach; Prelude, Fugue and Variation, Franck; Scherzo in E, Gigue; Final from Symphony I, Vierne; Scherzo opus 2, Prelude in E-flat minor from Suite opus 5, Prelude and Fugue on ALAIN, Duruffé.

Virginia L Holland — student of Walter A Eichinger, doctoral recital, U of Washington, Seattle March 11: Variations on Wehe Windgen wehe, Scheidt; Suite du deuxième ton,

Clérambault; Sonata VI, Mendelssohn; La Vierge et l'Enfant, Les Bergers, Dieu parmi nous, Messiaen; Invocations, Mathias.

Arthur Honeychurch, Malvern, AR — First United Methodist, El Dorado, AR April 4: Introitus, Ite Missa est from Missa Brevis, Kodaly; Da Jesus an dem Kreuze stund, Scheidt; Three Tunes from the Italian Baroque, arr S Drummond Wolff; Prelude and Fugue in A minor, Wenn wir in höchsten Nöthen sein, Liebster Jesu wir sind hier, O Mensch bewein, Bach.

James Hopkins, San Marino, CA — St Paul's Cathedral, Los Angeles March 16: Prelude and Fugue in F, Fischer; 2 settings O Welt ich muss dich lassen, Brahms; Wondrous Love, Barber; Prelude and Fugue on O Traurigkeit, Brahms; Cortège et Litanie, Dupré.

Ronald Hough, Wichita Falls, TX — First Christian, Wichita Falls March 13: Now thank we all our God, Bach-Fox; Variations on Under the Linden Green, Sweelinck; Noël grand jeu et duo, d'Aquin; Prelude and Fugue in E-flat BWV 552, Bach; Dialogue for the Mixtures, Langlais; Fast and Sinister from Symphony in G, Sowerby; Rumba, Elmore; Andante sostenuto from Synphonie Gothique, Widor; Prelude and Fugue in G minor, Dupré.

August Humer, Richmond, VA — U of Richmond Feb 25: 6 pieces from Parish Mass, Couperin; Canzon a 4 del Quarto Tono, Erbach; Passacaille, Martin; Tanzocciata, Heiller; Toccata in E (Concertata), Bach; Phantasy and Fugue on Wachet auf, Reger.

Andrew Huntington, Hartford, CT — Asylum Ave Baptist Church, Hartford Feb 25: Concerto 4 in F, Handel; Dialogue in trio du cornet et de la Cromorne, Couperin; Prelude and Fugue in B minor, Bach; Litanies, Alain; Plainte, Langlais; Choral in A minor, Franck.

George L Jones Jr, Potsdam, NY — All Saints Cathedral, Albany, NY April 29: Concerto 5 in F, Handel; Cantabile, Franck; Boys Town from American Suite, Langlais; Sonata 5 in D, Mendelssohn.

Donald Joyce — student of Vernon de Tar, The Juilliard School, New York City March 20: Variations on Da Jesus an dem Kreuze stund, Scheidt; Trio Sonata 3 in D minor, Dorian Toccata and Fugue, Bach; Sonata II, Hindemith.

Mildred Kammeyer, Culver City, CA — St. Paul's Cathedral, Los Angeles, CA March 9: Chaconne, L Couperin; Aria from Concerto in D, Handel; Aria Pastorella, Rathgeber; Preludes II and III, Bloch; Elegie, Peeters; Prelude in G BWV 56 8, Bach.

Martin Kehe, Denver, CO — Bethlehem Lutheran, Denver Feb 27: Prelude, Fugue and Chaconne, Buxtehude; Finale to Sonata VI, Mendelssohn; Little Fugue in G minor, Bach; Prelude au Kyrie, Langlais; Lord of Glory, Manz; Offertoire sur les grand jeux, Couperin; Communion, Purvis; Grand jeu, du Mage; O World, I Now Must Leave Thee, Brahms; Agincourt Hymn, Dunstable; I Am Black But Comely, Dupré; Toccata, Gigue.

Robert B King, Burlington, NC — Meredith College, Raleigh, NC March 13: Chaconnes in G minor and F, L Couperin; Trio Sonata in E-flat BWV 525, Bach; Elevation (Convent Mass), Couperin; Prelude and Fugue in E minor, Bruhns; Concerto V in F, Handel; Epilogue for Pedal Solo, Ave Maria Ave Maris Stella, Langlais; Improvisation on the Te Deum, Duruffé.

Gale R Kramer, Ann Arbor, MI — West Side United Methodist; Ann Arbor Feb 18: Prelude and Fugue in E minor, Bruhns; Mass in the Dorian Mode, Raison; Partita on What God ordains is surely just, Pachelbel; Deck thyself my soul, Prelude and Fugue in A minor, Bach; Balletto and Corrente, Balletto and Ciacone, Frescobaldi; Prayer, Jongen; Intermezzo from Symphony VI, Widor; Te Deum, Langlais.

Klaus Kratzenstein, Houston, TX — Rice U, Houston Feb 4: Concerto in G, Waltherr; 3 Magnificat Fugues, Pachelbel; Toccata in G, W H Pachelbel; Fantasia, Kuchar; 3 Chorale Preludes opus 67, Reger; Partita on Aus tiefer Not, Bauer; Improvisation. Feb 18: Toccata in D minor, Buxtehude; Dialogue, Recit, Vivement, Dornel; Toccata and Fugue in D, Eberlin; 2 Chorale Preludes, Brahms; Die Tageszeiten, Genzmer; 2 Chorale Preludes, Schilling; Improvisation.

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Robert Pitman, St Cloud, MN — St John's Abbey, St Cloud, March 19: Toccata and Fugue in F BWV 540, Toccata and Fugue in D minor BWV 565, Bach; Organ Pieces opus 59, Ave Maria opus 80/5, Fantasy and Fugue on BACH opus 46, Reger.

Philip Prince, New Haven, CT — Yale U, New Haven Feb 25: Prelude and Fugue in E, Partita on Nun lasst uns Gott, Lübeck; Fantasia on In dich hab ich gehoffet, Partita on Vom Himmel hoch, Scheidemann; Magnificat primi toni, Buxtehude; Concerto in A minor after Torelli, Concerto per la Chiesa after Telemann, Walthers; Prelude and Fugue in B minor, Bach.

Anne M Provost, Brawley, CA — Church of Sts Peter and Paul, El Centro, CA March 7: Andante Cantabile, Widor; Liebster Jesu, Purvis; O sacred head now wounded, Fugue in E-flat, Bach; Wachet auf from Cantata 140, Bach-Prevost; Andante from Concerto in F, Handel; Dawn, Jenkins.

Peter Ramsey, Waterford, NY — All Saints Cathedral, Albany, NY April 15: My heart is filled with longing, Come sweet death, Christ lay in the bonds of death, Prelude and Fugue in E minor BWV 533, Fugue in G minor BWV 578, Allegretto from Concerto in A minor after Vivaldi BWV 593, Bach.

Leonard Raver, New York, NY — Bowdoin College, Brunswick, ME Feb 28: Reverberations (1970) for organ and electronics, Ron Perera; Volumina, Ligeti; The Eagles Gather (1971) for percussion, organ and tape, Edward Dierente; The Other Voices of the Trumpet (1971) for organ, trumpet and tape, Pinkham; Ekagrata (1972) for organ, 2 percussionists and tape, Felciano. Assisted by Martha Babcock and Jeffrey Wilson, percussionists, and Christopher Wolf, trumpeter.

William A Riley, Philadelphia, PA — St Mary's Church, Hamilton Village, Philadelphia March 4: Trio Sonata V in C BWV 529, Prelude and Fugue in D BWV 532, Bach; Fantasy, Near; Berceuse, Vierne; Variations on Wondrous Love, Barber; L'Ange à la Trompette, Charpentier.

J Marcus Ritchie, New Orleans, LA — Cathedral of the Sacred Heart, Newark, NJ March 27: Choral in E, Franck; Deuxieme Fantaisie, Alain; Sonata III, Mendelssohn; Deo Gratias (premiere), William Hooper; Stations of the Cross III, VIII, XII, XIV, Dupré; Allegro from Symphony II, Vierne.

Irene Robertson, Los Angeles, CA — St Mark's Episcopal, Glendale, CA March 18: Introduction and Passacaglia opus 56, Reger; Trio Sonata in D minor, Passacaglia in C minor, Bach; Sonata VI, Mendelssohn; Canon in B minor, Schumann; Variations on Weinen Klagen, Liszt.

Jelil Romano, Los Angeles, CA — St Mark's Episcopal, Glendale, CA March 25: Partita on Lobe den Herren, Krapf; Trio Sonata IV BWV 528, Fantasia and Fugue in C minor BWV 537, Bach; Sonata for Flute and Organ, Rayner Brown; Concertante for Organ, Celeste and Percussion, Pinkham; Laudation, Dello Joio. Assisted by Steven Matthews, flute; Carl Nalvai, conductor; Daniel Bridston, celesta; Scott Shepherd and Richard Slater, percussion.

John Rose, Newark, NJ — First Presbyterian, Durham, NC March 13: Prelude and Fugue in A minor BWV 543, Bach; Fantasy on Ein Feste Burg opus 27, Reger; Little Carols of the Saints, Williamson; Fantasy in A, Franck; Carillon-Sortie, Mulet.

Roger W Roszell, Chicago, IL — Calvary Lutheran, Chicago March 11: Variations on Da Jesus an dem Kreuze stund, Scheidt; Durch Adams Fall, Was mein Gott will, W F Bach; 4 settings O Sacred Head, Walthers, Buxtehude, Bach and Brahms; O Mensch bewein, Bach; Amazing Grace, Gehring; Pleading Saviour, Wyton; Choral Dorian, Alain; Ecce lignum crucis, Heiller; Elegy, Ireland; Cortège et Litanie, Dupré.

Robert Roubos, Cortland, NY — Trinity Episcopal, Syracuse, NY March 4: Prelude from Symphony II, Vierne; The Leaves on the Trees Spoke, Finney; Choral in B minor, Franck; Toccata, Adagio and Fugue in C BWV 532, Bach; Suite for a Musical Clock, Handel; Toccata, Badings; Tu es Petra, Mulet.

Barbara C Saunders — North Branch Reformed Church, North Branch, NJ Feb 25: Introduction and Toccata in G, Walond; Nun komm der Heiden Heiland, Toccata in F, Bach; Sonata I, Mendelssohn; Harmonies

of Florence, Bingham; Carillon de Westminster, Vierne.

Arno Schoenstedt, Erfurt, West Germany — First Baptist, Los Angeles, CA March 4: Prelude and Fugue in E minor, Bruhns; Passacaglia in D minor, Buxtehude; Prelude and Fugue in A minor, Bach; Partita on Wachet auf, Distler; Ich ruf zu dir, Gelobt sei Gott, Der Tag hat sich geneiget, Kluge; Introduction and Passacaglia, Kropfpreiter.

Carl E Schroeder — Sacred Heart of Jesus Church, Lancaster, PA March 11: Symphony in B-flat, le Begue; Voluntary in C, Stanley; Chaconne in D minor, L Couperin; Prelude and Fugue in A minor, Bach; Sonata II, Mendelssohn; Seelenbräutigam, Wer nur den lieben Gott, Werde munter mein Gemüte, Reger; Prayer of Christ Ascending, Messiaen; Praise the Lord with Drums and Cymbals, Karg-Elert.

John Searchfield, Calgary, Alberta — Cathedral of St John the Evangelist, Spokane, WA March 25: Prelude and Fugue in G minor, Buxtehude; Partita on Sei gegrüßet, Bach; Partita on Veni Creator, Peeters; Sonata I, Hindemith; Toccata and Fugue in D minor and major opus 59/5 and 6, Reger.

Allan Slovenkay, Bradford, PA — First Presbyterian, Jamestown, NY March 25: Prelude in E-flat BWV 552, Bach; Variations on Mein junges Leben hat ein End, Sweelinck; A Maggot, Arne; Choral in B minor, Franck; Trois Paraphrases Grégoriennes, Langlais.

Richard Birney Smith — St James' Church, Dundas, Ontario March 21, all-Bach: Concerto in D minor for Harpsichord after A Marcello, 3 settings Nun komm der Heiden Heiland, Two-Part Invention 6 in E, Organ Fugue in G minor (Little), Capriccio on the Departure of His Beloved Brother (harpsichord), Passacaglia and Fugue in C minor.

James Strand — U of Kansas, Lawrence, KS March 2: Les Corps Glorieux (complete), Messiaen.

R E Tamper, Huntington, WV — Johnson Mem United Methodist, Huntington March 14: Our Father Thou in heaven, O hail the brightest day, Bach; Ah holy Jesus, Brahms; Cibavit Eos, Titcomb; Fanfare, Leighton; Impromptu, Cooke; Reformation Suite, Krapf.

William Teague, Shreveport, LA — College of the Desert, Palm Desert, CA March 11: Introduction and Trumpet Tune, Boyce; Récit de nazard, Caprice sur les grands jeux, Clérambault; Concerto in D, Handel; Fantasy in F K 594, Mozart; 5 pieces from Stations of the Cross, Dupré; 4 chorales from Clavierübung Part III, Bach.

Charlotte Thompson — student of Dorothy Addy at Friends U, First United Methodist, Hutchinson, KS March 12: Prelude and Fugue in C, Lübeck; Alle Menschen müssen sterben, Toccata in F, Bach; Suite for a Musical Clock, Handel; Aria and Toccata, Biggs; Variations on Mit Freuden zart, Withrow; Ecce lignum crucis, Heiller; Flourish and Fugue, Cook.

Mrs Charles H Tucker, Huntington, WV — Johnson Mem United Methodist, Huntington, April 4: Da Jesus an dem Kreuze stund, Scheidt; Prelude and Fugue in D, Bach; Wondrous Love, Barber; Ah holy Jesus, Brahms; Legende, Dupré; Toccata giocosa, Mathias.

Deborah L Wallace, Princeton, NJ — Westminster Choir College, Princeton March 5: Da Jesus an dem Kreuze stund, Scheidt; Prelude, Fugue and Chaconne in C, Buxtehude; Es ist ein Ros, Herzlich tut mich verlangen (2 settings), Brahms; Prelude, Fugue and Variation, Franck.

D DeWitt Wasson — South Presbyterian, Dobbs Ferry, NY April 8: Batalla de 5. Tono, Anonymous; Passacaglia and Fugue in C minor, Bach; Prelude and Trumpetings, Roberts; Le jardin suspendu, Alain; Te Deum, Langlais; O dass ich tausend, Schmücke dich, Ore; Lass uns erfreuen, Schack; Antiphons 1 and 3, Ave Maris Stella, Dupré; Choral in E, Franck.

William S Wrenn, Mountainside, NJ — Cathedral of the Sacred Heart, Newark, NJ March 13: Toccata and Fugue in D minor, Lord Jesus Christ be present now, Prelude and Fugue in G, Bach; Dies Irae, Purvis; Ye Sweet Retreat, Boyce; Winter's Night, Delius-Hebble; Suite for Organ, Creston.

Timothy L Zimmerman, Princeton, NJ — All Saints Cathedral, Albany, NY April 1: O Mensch bewein, Bach; Trois danses, Alain; O Traurigkeit, Brahms; Prelude and Fugue on BACH, Liszt.

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