

THE DIAPASON

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Andover Rebuilds Woodberry Opus 161

The Andover Organ Company, Inc., has rebuilt the organ for the Parish Church of Our Saviour, Middleborough, Massachusetts. The organ was originally built by Jesse Woodberry and Co. of Boston in the 1890's, and was Opus 161 of that firm. It was installed first in the Pierce Academy where the parish was holding services, and moved to the permanent building a few years later. At that time the original tonal character of the organ was retained, although it was scarcely adequate for the building. However, the organ served the church through the 1960's with only incidental repairs. The original chests, console, and mechanical action were retained and completely refurbished. A concave, radiating pedalboard of modern design replaced the original flat pedalboard. The tonal scheme of the organ was completely changed to make the instrument more satisfactory for service use and more capable of playing the organ literature. The size of the organ was increased from 12 ranks to 18 ranks of pipes. The Pedal Subbass and the Swell Open Diapason are the only ranks of old pipes in the organ. The new pipes were made in Holland and in the U.S. Robert Newton of the Andover Organ Co. directed the mechanical work, and the voicing and tonal finishing was by Robert J. Reich. A dedicatory recital was played by John B. Skelton.

GREAT
Open Diapason 8' 61 pipes
Stopped Diapason 8' 61 pipes
Principal 4' 61 pipes
Mixture IV 244 pipes

SWELL
Open Diapason 8' 61 pipes
Stopped Diapason 8' 61 pipes
Flute 4' 61 pipes
Principal Fifteenth 2' 61 pipes
Cornet III 171 pipes
Sharp Mixture III 122 pipes
Trumpet 8' 61 pipes
Tremolo

PEDAL
Sub Bass 16' 30 pipes
Double Trumpet 16' 30 pipes

TUSLER NAMED HEAD OF CLARENCE MADER ARCHIVE

Recently, Robert L. Tusler has been given the responsibility by the Mader family for the Clarence Mader Archives. Therefore, all manuscripts, poetry or correspondence that will help to make the archives as complete as possible should be sent to Dr. Tusler at the University of California at Los Angeles. At present the collection is being housed at UCLA until cataloguing can be completed. Upon completion of the catalogue, final location of the archives will be determined. Please send any pertinent materials to Dr. Robert L. Tusler, Music Department, University of California, 405 Hilgard, Los Angeles, California 90024.

DR. GERALD KNIGHT, for 20 years director of the Royal School of Church Music, Croydon, England, and now Overseas Commissioner for the School, will be visiting RSCM members on the west coast and in southern states of the U.S. during January and February of 1974. He will also be visiting some of the eastern states during the spring. During his tours, Dr. Knight will be conducting choir festivals, lecturing, and holding workshops on choir training and organ accompaniment. There has recently been an increase in the number of churches as well as private individuals who have joined the RSCM.



Josef and Fanny Rheinberger, 1869. (Photo from the Rheinberger Archives, Vaduz, courtesy of E. Power Biggs.) See review, page 2.

WOLFGANG RÜBSAM WINS CHARTRES COMPETITION

The young German organist, Wolfgang Rüksam, won the first prize in the prestigious International Organ Competition held in Chartres, France on Sept. 30. Mr. Rüksam received 10,000 francs as the first prize, and he also receives recital opportunities at Chartres Cathedral, Notre-Dame Cathedral in Paris, and the Royal Festival Hall in London, England.

Mr. Rüksam is 26 years old and a native of Fulda, Germany. He began his musical training at the age of six studying piano. His first organ studies were with cathedral organist Erich Ackermann, who was his first teacher at the Pädagogische Fachinstitut in Fulda from 1962-66. After receiving a music education degree, he entered the Hochschule für Musik in Frankfurt, where he was a pupil of Helmut Walcha. During his tenure in Frankfurt, he spent

a year in the U.S., receiving a Master of Music degree from Southern Methodist University, Dallas, Texas, where he was a student of Robert Anderson, and winning the National Organ Playing Competition sponsored by the First Presbyterian Church, Fort Wayne, Indiana. He has returned to the U.S. for recital tours in both 1972 and 1973.

At present, Mr. Rüksam is organist of Marienstatt Abbey in Westerwald, West Germany, a 13th century building with a prestigious musical heritage. He has been involved in several recent recording projects on the MHS label, and he also records for the radio in Germany. Broadcasts of these tapes have been made monthly by station WRR-FM in Dallas, Texas. Mr. Rüksam is also currently continuing his studies with Marie-Claire Alain.

MARK ENGELHARDT WINS LOS ANGELES COMPETITION

The winner of the second National Organ Playing Competition presented by the First Congregational Church of Los Angeles, California is Mark T. Engelhardt, 22, organist and choir-master of Grace Memorial Episcopal Church, Hammond, Louisiana. He has received a \$750 cash prize and presented a solo recital on Sept. 16 in Los Angeles.

A recent recipient of the MM degree from Louisiana State University, Mr. Engelhardt was first runner-up in the A.G.O. regional competition in June,

1973 in Knoxville, Tennessee. A past president of Phi Mu Alpha Sinfonia in Baton Rouge, he is also a member of Phi Kappa Phi and Pi Kappa Lambda. He has studied organ with Richard Heschke, piano with Milton Hallman, and flute with Jeanne Timm.

The second prize winner was 21-year-old Rick Ross; third prize winner was Robert Love. Both Mr. Ross and Mr. Love are students of Robert Anderson at Southern Methodist University in Dallas, Texas.

RICK ROSS WINS MADER COMPETITION

Rick Ross was the winner of the \$1000 award in the 1973 organ playing competition sponsored by the Ruth and Clarence Mader Memorial Scholarship Fund. Mr. Ross was one of five young organists who played in the final competition held Saturday, September 8, at the First Baptist Church, Santa Ana, California. Other finalists were Michele McCartney, Karen McKinney, David McVey, and Jelil Romano. The judges were David Britton, Thomas Harmon, and Irene Robertson.

Rick Ross is a senior at Southern

Methodist University, Dallas, Texas, and is an organ student of Dr. Robert Anderson. His prize-winning performance included *Sonata No. 5* (Bach), *Chorale Prelude, "Drop, Drop, Slow Tears"* (Peschetti), and *Chorale Fantasy, "Wachet auf! ruft uns die Stimme"* (Reger).

The encouragement of high standards of musicianship in organ playing is a primary objective of the Ruth and Clarence Mader Memorial Scholarship Fund (a non-profit organization).

Roderer Rebuilds 3-Manual Hook & Hastings in Colorado

The Roderer Organ Company of Skokie, Illinois, has just completed the rebuilding of a 3-manual and pedal Hook and Hastings organ for the First Congregational Church, Colorado Springs, Colorado. The original instrument was built in 1889. An unsuccessful attempt was made in 1956 to enlarge the organ by use of an all electric pedal division. The rebuilt instrument is again using the original pedal chests with a new mechanical action. Enlargement of the original pedal division has been made possible with a new 5-stop pedal chest. The key actions are all mechanical; the stop action is operated by electric motors for the purpose of incorporating a new combination action. The planning for the project was done in cooperation with Mr. Trent Ellis, former organist of the church.

GREAT

Principal 16'
Principal 8'
Metal Gedackt 8'
Octave 4'
Spillfloete 4'
Quint 2 3/4'
Klein Octave 2'
Mixture IV
Trumpet 8'

POSITIV

Holzgedackt 8'
Principal 4'
Rohrfloete 4'
Waldfloete 2'
Larigot 1 1/2'
Scharf III
Krummhorn 8'
Tremolo

SWELL

Principal 8'
Dolcan 8'
Celeste 8'
Rohrfloete 8'
Octave 4'
Snitzfloete 4'
Nazard 2 3/4'
Octave 2'
Sesquialtera II
Mixture IV
Basson 16'
Oboe Schalmei 8'
Clarion 4'
Tremolo

PEDAL

Holzprincipal 16'
Subbass 16'
Octave 8'
Gedackt 8'
Choralbass 4'
Nachthorn 2'
Mixture IV
Posaune 16'
Schalmei 4'

OTTUMWA, IOWA CHURCH ANNOUNCES COMPETITION

The Second Annual Organ Competition sponsored by the First Presbyterian Church, Ottumwa, Iowa, will be held on Saturday, March 30, 1974. The competition is open to all undergraduate college students, and a \$300 first prize and \$150 second prize will be awarded the winners. The judge for the competition will be Wilma Jensen of Oklahoma City, Oklahoma. She will also present "The Passion Story in Music and Art" on the following Monday, April 1, at 8 p.m. Applications for the competition are due by March 1, 1974, and may be obtained by writing: Chairman Organ Competition, First Presbyterian Church, Ottumwa, IA 52501.

DR. LEE H. BRISTOL, JR. of Princeton, New Jersey, played the first performance of a new work by Malcolm Williamson at St. Thomas Church, New York City on Sept. 23. The work, commissioned by Dr. Bristol, is entitled "Organ Mass of a Medieval Saint," and it is in five movements. The work will be published this winter by Edward B. Marks Music Corporation.

The Rheinberger Concertos

Reviewed by Robert Schuneman

Rheinberger, Josef: Two Concertos for Organ and Orchestra. E. Power Biggs, organist; The Columbia Symphony, Maurice Peress, conductor. Columbia M-32297 Stereo.

The Romantic revival is getting into full swing! I say that because the appearance of a new recording (the first recording of these works) of organ concertos by Josef Rheinberger (1839-1901) signals that the revival is more than just surface deep and that it has passed the initial phase which dealt only with popular works by the most popular composers of the period.

To call it a revival is perhaps inaccurate. Certainly the works of major Romantic composers have never left the repertory, particularly of our orchestras. But in serious musical circles, at least, the Romantic world has tended to be limited to only the giants of the period, thus overlooking a lot of the lesser-known fine composers and their works. Secondly, the Romantic period is just close enough to our own that there are still elderly students (even though they are now second or third generation students) of many of the 19th century teachers, performers and composers. Thus, a body of oral teaching regarding Romantic music and its performance has been passed down to our time.

But the reaction to Romantic excesses in both composition and performance during the first half of this century has gone deeply into our musical system, and what was once derided in the Romantic output is now receiving a second look. Thus it is refreshing that we should have an opportunity to take the "second look" at the works of Rheinberger.

Rheinberger, who was born in Vaduz, Liechtenstein and lived most of his life in Munich, Germany, was far overshadowed in his own day by the towering figure of Brahms. In spite of a very large output of works for organ, his works never received the attention that Reger's did. With only a short period of interest in the sonatas in England, the works of Rheinberger simply did not impress the organ world very much. In our day, the works have been relegated to the insignificant.

Part of our present problem with Rheinberger is simply in understanding the man's works and their implications in performance. In spite of Rheinberger's penchant for counterpoint (most of the sonatas include a fugue), his genre was the classical sonata form. Using the melodic wealth and harmonic richness of late 19th century Viennese music, he nevertheless did not bow to the "new music" of the period and the ideas of Wagner. Here, he stood with Brahms and Joachim against the flood tide of anti-formalism expressed by the Wagnerites. Essentially, the concertos are similar in this way to the sonatas; they both exhibit strongly built sonata movements with smaller "character pieces" in the middle for slow movements. He worked simply, letting form and structure dominate the layout of his pieces. Thus, the performance style of these works is also simple in its adherence to the form and structure. He listed the registrational layout of his pieces in step-like dynamic groups which followed the form. There is no call for a swell device, and there are only rare indications for a crescendo or diminuendo. His use of phrasing is classical and similar to that used by Brahms. There is little indication of rubato, and there is no indication that his pieces were to be thought of programmatically.

In our day, two books have been written about Rheinberger's organ works, and both confuse the issues involved in the performance of his music. Harvey Grace's *The Organ Works of Rheinberger* (London, 1925) was and is the only English-language book on the subject. From his perspective in 1925, Rheinberger's spare and classical

use of registrational indications according to dynamics was "old fashioned" and out-dated. Grace chose to "improve" on this backwardness both in his book and in his later Novello editions of the organ sonatas by changing (editing, it is now called) Rheinberger's registrational indications to conform to the practice of the 1920's. Thus, melodies were drawn out on separate manuals, the registration was changed often, use of swell and crescendo pedals was added, and Rheinberger's phrasing marks were changed. Certainly these things brought the works closer to what a concept of "Romantic" music was in 1925.

In more recent times, Martin Weyer has dealt with Rheinberger's organ works in his *Die Orgelwerke von Josef Rheinberger* (Vaduz, Liechtenstein, 1966). Written as a critical companion to a new edition of selected organ works under Weyer's editing, this work comes at the subject from the perspective of the European *Orgelbewegung*. Thus, Weyer determines that the logical and spare use of manual changes, swell, crescendo, and registrational layout is unusual for the Romantic composer, and indeed so "Baroque" in usage that Rheinberger's works are therefore compatible with the organ reform instrument and its usage. Thus, Weyer changes the registrational indications used by Rheinberger to others that are set up for a *Werkprinzip* organ, and changes phrasing to include new phrasing and articulation according to modern practices.

Grace, from his perspective in 1925 at the height of the "orchestral organ" movement, and Weyer, from his perspective at the height of the German organ reform movement, are both wrong. Until a perspective from Rheinberger's point of view is arrived at, we will not be "home" with this problem. I will simply point the reader to my own article on the organ music of Brahms in the Sept., 1972 issue of "Music, the AGO/RCCO Magazine" rather than carry this review to the extreme. In this article, the registrational principles that were in use during Rheinberger's day are discussed, the type of organ that he had to deal with is discussed, and the "sound" that he was after is also dealt with. There is virtually little difference between Rheinberger's practices and those of Brahms. One thing must be said here, however. Even though Rheinberger (as well as Schumann, Mendelssohn and Brahms) did not use a swell device, did not use the crescendo devices, and arranged the music with classical layout according to form and structure, and although he makes great use of contrapuntal techniques, this does not mean that his music or the organ on which it was played should be equated with Baroque forerunners. Certainly Rheinberger's organ was more classical and closer in style to Bach's organ than is our present-day instrument (or, for that matter, the instruments of Reger's day, or Cavaille-Coll's instrument of Widor's day), but it was not the same as the instrument of the early 18th century. The late Germanic organ of the 19th century had grown to monumental proportions with graduated manuals according to pipe scales. Each manual had full complements of 8' stops which were combined together to change colors, and the affect of the full organ was one of weight, gravity, fullness, richness and grandeur. It is precisely this weight, gravity, fullness, richness and grandeur that distinguished the organ of Rheinberger's day. Even a cursory look at the original editions of Rheinberger's sonatas and character pieces will show that they are well designed with this in mind. There are soaring phrases, triumphant passages full of sonority, singing and melodious arias underpinned with rich harmonic bases, and there is just a touch of the majestic and expansive harmonic style which developed later in the works of Richard Strauss and Edward Elgar.

THE DIAPASON

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the Harpsichord and Church Music

NOVEMBER, 1973

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So then, the organ concertos are thoroughly Romantic in style, and they are the most triumphant of all of Rheinberger's pieces. The *Concerto in F, Opus 137*, is scored for organ, string orchestra and three horns. *Opus 177*, the *Concerto in G minor*, includes a full orchestra of strings, brass and timpani. There is a marvelous partnership built up between the organ and the orchestra, with the organ being alternately contrasted and integrated with the orchestra.

The performances here then are unique. Firstly, this is the first recording of these works. Secondly, it is unusual that Mr. Biggs and his colleague, Mr. Peress, would choose Rheinberger's music for a present-day audience. Thirdly, with only one reservation, the performance is excellent and idiomatically serves the music well. Both Mr. Biggs and Mr. Peress understand the partnership between the organ and the orchestra. Tempos are chosen carefully and well, and the balance between organ and orchestra is kept very nicely. Rheinberger's harmonic phrases are allowed to flow without rush or hindrance, and the sonority of the orchestra is allowed to bloom to full advantage in the fine acoustics of St. George's Church in New York City, where the recording was made.

My reservation (and this must be a minor one, at that) about the performance has to do with the organ itself. The large Möller organ at St. George's Church does not have the weight, gravity and fullness which I describe earlier as a necessary attribute of the Romantic organ. Failing the richness and weight of numerous 8' stops in a solo melody, or full 16' stops in full organ (on the manuals), the organist is forced to use higher pitched stops in order to balance the orchestra. Mr. Biggs does this frequently, and the organ speaks sometimes more shrill and piercing than it should in such a rich and sonorous fabric. This is even more crucial since the orchestral instruments of our day, with their enlarged basses, heavier stringing in the bass, large horned wind and brass instruments—all of these instruments combine to produce the richness and gravity desired by such a music. The organ on these recordings fails largely to match the grandeur of the orchestra.

Aside from this reservation, I recommend this recording to all who love Romantic music. It is nice stuff, and the recording and performances are first-rate. Yes, the Romantic revival is here, and I am happy about that. It is about time that Rheinberger gets his due reward, and Mr. Biggs rewards him well on these recordings.

INDIANA STATE UNIVERSITY department of music will hold its 7th Annual Contemporary Music Festival on its Terre Haute, Indiana campus from April 21 through April 25, 1974. The Indianapolis Symphony Orchestra under the direction of Oleg Kovalenko will be in residence during those days, providing open rehearsal and concerts during the week. Interested composers are invited to submit full orchestral scores for possible readings and/or performances during the festival. Scores which have not had previous performances are preferred. Composers of selected scores will be invited to attend the festival as guests of the University. All scores should be submitted by Feb. 1, 1974 to Neal Fluegel, Chairman, Contemporary Music Festival, Indiana State University, Music Dept. FA 304, Terre Haute, Indiana 47809.

YAMAHA INTERNATIONAL CORPORATION has announced the formation of a subsidiary company, the Yamaha Musical Products, Inc. The new subsidiary has acquired Everett Piano Company in South Haven, Michigan from United Industrial Syndicate of New York. No major changes in the Everett company or products are planned at this time.

COLUMBIA BROADCASTING SYSTEM, INC. has acquired Gulbransen Industries, Inc., a manufacturer of electronic organs. Gulbransen will continue to operate under its present management as an independent unit of CBS Musical Instruments, which has its headquarters in Fullerton, California, and is a division of CBS, Inc.

At the beginning of the 19th century, French organ playing was incredibly tasteless, far removed from the sophisticated art it had once been. Having become increasingly superficial during the 18th century, organ music reached absolute bottom during the French Revolutionary period when it was used as a political tool to touch the common man. Several decades had to pass before musical taste could recover from such a degeneration. Sentimentality and blatant obviousness attacked the listener from every side. Operas and program music occupied the entire stage, leaving little room for other musical endeavors.

Organ composition, as a serious art, was virtually non-existent in the first half of the 19th century, with the exception of Alexander Boëly (1785-1858), who lost his post at St-Germain l'Auxerrois for not playing in a sufficiently frivolous manner. The complaint was that he played too many fugues. In other churches organists entertained their congregations with popular opera excerpts, march tunes, and well-known piano and song transcriptions. Small wonder, then, that Boëly's contrapuntal organ versets with their Gregorian *cantus firmi* were rejected even by his musical contemporaries. He was really "a voice crying in the wilderness." Students sometimes came secretly to seek his advice.

Scattered attempts were made to raise the level of organ playing, but the first organized reform was provided by the Ecole Niedermeyer, founded in 1853. Established with the express goal of reforming organ and church music, this school taught Gregorian chant and the church modes.

In Malines, Belgium, a similar school was founded in 1878 by Nicolas-Jacques Lemmens (1823-1881) — the Ecole de musique religieuse. As teacher of two leading Parisian organists (Guilmant and Widor), Lemmens greatly influenced the course of French Romantic organ music. Lemmens' method book, which stressed equal fluency on pedals and manuals, was adopted by the Paris Conservatoire for use over many years. A good pedal technique is expected of every organist today, but in previous centuries French organists had seldom known how to play an independent pedal part. The brilliant pedal and manual technique which has become synonymous with the French school of the late 19th and 20th centuries was largely based on Lemmens' work. Lemmens, moreover, was a great admirer of Bach. From his teacher, Adolf Hesse in Breslau, he had acquired a veneration for the works of the Leipzig master. Passing this on to his own students, Lemmens prepared the way for the Bach revival and for the renewal of interest in other old masters.

Camille Saint-Saëns (1835-1921), a versatile composer, virtuoso, and author, was another key figure in the movement to raise standards of organ playing and to create new respect for the profession. In addition to being an avid church music reformer, Saint-Saëns was a concert organist whose sensational improvisations aroused great admiration. He wrote many organ pieces of widely varying quality. Some are loosely organized and wander aimlessly. Others, such as the preludes and fugues (op. 99 and 109) are remarkably compact and tasteful. The preludes sometimes have a French *toccata* character. The thematic material of the fugues is quite captivating, even capricious, as in the second fugue of opus 99.

(Example 1)

The organ builder, Aristide Cavallé-Coll, likewise exercised a formative influence on French organ playing. His organs became the standard type throughout all of France, remaining uncontested even through much of the 20th century. Fully Romantic in concept, these organs were provided with a larger wind supply and a new action through the use of the Barker

By Marilou Kratzenstein

lever. A full keyboard was assigned to the *Récit* division, replacing the half-compass *Récit* of the Classic instruments, and the division was placed under an expression pedal capable of a great dynamic range. A huge *crescendo* could be created by coupling the manuals together, by employing the expression pedal, and by moving in succession from *Récit* to *Positif* to *Grand Orgue*. Ventilators which allowed the organist to add or take off groups of stops (especially the chorus reeds of each division) provided additional means of building smooth *crescendi* and *decrescendi*.

The most successful Cavallé-Coll sounds were the chorus reeds which dominated the entire ensemble, the smooth strings, the smaller solo reeds, and the warm full-bodied harmonic flutes. The favorite registration combinations of the French school featured these sounds, the best ones available on the Cavallé-Coll instruments. For loud compositions, one drew all the chorus reeds and foundation stops on all divisions and coupled these together. Or, one began with the foundations and gradually added the chorus reeds of each division through the use of the reed ventilators. For soft pieces, even lengthy ones, one favored the *gambe* and *voix céleste*. Solo melodies were played on a flute stop(s) or a reed, especially the *hautbois* or *trompette* of the *Récit*. These standard combinations seemed to satisfy most French organists. Only a few attempts to create unusual, original registrations were made prior to Messiaen's experiments in the 1930's and after.

As an orchestral instrument, the Cavallé-Coll organ was far removed from the traditional organ aesthetic. Yet, paradoxically, it was a chief stimulus for the production of "serious" organ composition (in as far as French organ music of the 19th century can be termed serious, Franck and perhaps Saint-Saëns excepted). Now that Cavallé-Coll had demonstrated the feasibility of the organ as a vehicle for Romantic expression, organists could more readily envision the organ as a concert instrument. At the same time, they began to replace the trivial transcriptions played at mass by liturgical music, or more properly, by genuine "attempts" at liturgical expression.

The specification which follows shows the Cavallé-Coll organ of the Basilique Ste-Clothilde in its original state, as Franck knew it.

GRAND ORGUE

Montre 16'
Bourdon 16'
Montre 8'
Flûte harmonique 8'
Bourdon 8'
Gambe 8'

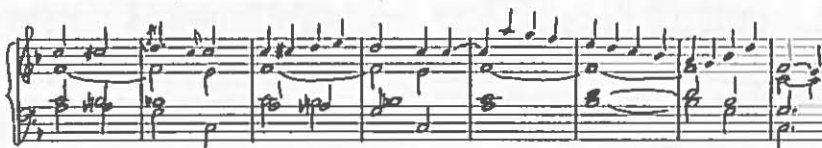
Ex. 1. Saint-Saëns, *Fugue*, m.1-5.



Ex. 2a. Guilmant, *First Sonata*, m.20-28.



Ex. 2b. Guilmant, *First Sonata*, m.93-100.



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

A Survey Of Organ Literature And Editions: France, Since 1800

Prestant 4'
Octave 4'
Quinte 2 3/4'
Doublette 2'
Plein jeu
Bombarde 16'
Trompette 8'
Clairon 4'

POSITIF

Bourdon 16'
Montre 8'
Flûte harmonique 8'
Bourdon 8'
Gambe 8'
Salicional 8'
Prestant 4'
Flûte octavante 4'
Quinte 2 3/4'
Doublette 2'
Trompette 8'
Clairon 4'
Clairinette 8'

RECIT

Voix de gambe 8'
Flûte harmonique 8'
Bourdon 8'
Voix célestes 8'
Flûte octavante 4'
Octavin 2'
Trompette 8'
Basson-Hautbois 8'
Voix humaine 8'
Clairon 4'

PEDALE

Bourdon 32'
Contrebasse 16'
Flûte 8'
Octave 4'
Bombarde 16'
Basson 16'
Trompette 8'
Clairon 4'

This was not one of Cavallé-Coll's largest instruments, but tonally it was one of his finest achievements. The largest ones were the 5-manual organs at St-Sulpice, at Notre-Dame, and at St-Ouen in Rouen. One should note that the *Récit* at Ste-Clothilde was atypically small, although still very expressive. Cavallé-Coll usually preferred a large *Récit*, sometimes with as many as 19 or 20 stops.

The French organist with the most original personality in the latter 19th century was César Franck (1822-1890). He wrote 12 large organ works, plus a number of short pieces for harmonium or small organ. The harmonium pieces, published under the title *L'Organiste*, are nondescript, scarcely distinguishable from works by Böllmann, Dubois and others of that ilk. In contrast are the strikingly original 12 compositions for *Grand Orgue*. Their melodies are typically small in range, and a very personal chromaticism pervades each work. Modulations, for which Franck felt an irresistible passion, occur in rapid succession. Intimately linked to the tonal resources of his instrument, Franck's compositions often arose out of his improvisations at Ste-Clothilde. He was less of a virtuoso, and more a poet, than Saint-Saëns, Wi-

dor, or Guilmant, his leading contemporaries. Franck's pedal parts, for example, are usually not very taxing, and the manual parts, too, generally require more sensitivity and intelligence than they do virtuosity. This modest, introspective man was particularly effective in compositions which expressed his natural melancholy. One should remember that Franck was not a born Frenchman, but a Belgian of Flemish descent. This may partially explain his concern for form. Using the *passacaglia* form for his *Choral No. 2* would scarcely have occurred to a typically French organist. Moreover, the depth and profound expressiveness of Franck's music was highly extraordinary, a unique phenomenon in Parisian circles.

His *Six pièces (Fantaisie in C, Grande pièce symphonique, Prélude, fugue et variation, Pastorale, Prière, Finale)* date from the early years of his appointment as organist at Ste-Clothilde. The *Grande pièce symphonique*, as its title implies, is an organ symphony, reflective of current attitudes toward the orchestral organ. Sonata form was used for the first movement. The second movement is a lyric *Andante*. It is followed by an *Allegro* third movement and a *Finale*.

The *Fantaisie in A, the Cantabile*, and the *Pièce héroïque* date from a later period, and the *Trois Chorals* are the final works of his lifetime. According to legend, Franck had been heard to say, "Before I die, I am going to write some organ chorales, just as Bach did, but with quite a different plan." Anyone who knows the Franck *Chorals* realizes that they are not only a summation of everything he had said before, but a profound development of previous ideas. Majestic and eloquent, the *Chorals* contrast overpoweringly with the aimless ramblings and silly transcriptions which had passed for organ music earlier in the century.

Alexander Guilmant (1837-1911), organist at Ste-Trinité, and Charles-Marie Widor (1844-1937), organist at St-Sulpice, where he presided over an exceptionally large Cavallé-Coll, channelled their compositional energies toward the creation of large concert works for the organ. Most important among Guilmant's compositions were his organ sonatas. Widor's major works were his organ symphonies. For both musicians, the organ was a great symphonic instrument upon which compositions of monumental scope should be performed. The following examples from Guilmant's *Sonate No. 1* shows the two main themes of movement one — a rhythmical first theme contrasted with a lyric second theme, in the traditional sonata manner.

(Examples 2a, 2b)

Large sections of massive sound dominate in Guilmant's sonatas and Widor's symphonies. Fast pedalwork (including double pedalling), rapidly alternating 16th-note chords in the manuals and typical *toccata* figurations over a pedal solo are other features. They applied, actually, the flashy technique of the piano school to the organ. With Widor and Guilmant, the style traits of the late Romantic and early modern French school of organ playing were definitively established.

Despite their preoccupation with the concert repertoire, neither man was indifferent to the cause of liturgical music. Guilmant wrote several volumes of liturgical pieces, although these are certainly not his best compositions. Widor, too, paid tribute to the liturgical tradition by employing liturgical themes in his final symphonies, the *Symphonie gothique* (1895) and the *Symphonie romane* (1900).

Both were also active in promoting forgotten works of early composers. Guilmant's most enduring contribution was the compilation and edition of

(Continued, page 4)

works of the old French masters, published in the *Archives des maîtres de l'orgue* series and in the *Ecole classique de l'orgue*. Widor's collaboration with Schweitzer in editing the first five volumes of the Bach organ works was also a substantial contribution.

Less significant contemporaries were Théodore Dubois (1837-1924), Eugène Gigout (1844-1925), and Léon Boëllmann (1862-1897). Each wrote a considerable quantity of service music. Their works are often agreeably melodious, but suffer from a glaring lack of subtlety. Only a very select number of their compositions is acceptable today.

Louis Vierne (1870-1937), student of Guilmant and Widor, and the most widely acclaimed French organist of

the early 20th century, brought the symphonic style to its apogee. Inspired by the gigantic, 5-manual organ at Notre-Dame where he was organist, Vierne composed six organ symphonies, expansively laid out, with interminable *crescendi*. His early symphonies, becoming progressively more difficult, are in the Impressionistic idiom and, finally, the post-Impressionistic idiom of the 1920's. Ranking in importance immediately after his symphonies are the *Pièces de Fantaisie*, brief pieces grouped into four suites. Approximately three to five minutes in length, these miniatures reveal Vierne at his best — imaginative and witty. Among their fanciful titles are *Etoile du soir*, *Clair de lune*, *Fantômes*, and *Carillon de Westminster*.

Vierne's effectiveness in evoking an atmosphere is seen in this excerpt from *Gargouilles et Chimères* (Gargoyles and Chimera) of the 4e Suite.

(Example 3)

Among other organists active in the 19th-early 20th centuries were Marie-Joseph Erb (1858-1944), composer of sonatas and pieces on Gregorian themes, and Augustin Barié (1883-1915), who is remembered for his cyclical symphony.

Some of the Franck pupils were also active in the organ world — Vincent D'Indy, Gabriel Pierné, Guy Ropartz, Charles Tournemire, etc. Excepting Tournemire, the organ works of these men are rarely performed today. Their most enduring contribution to organ music was their promotion of Franckian ideals. They preached restraint and a respect for good craftsmanship at a time when the worship of technique was getting out of hand. D'Indy (1851-1931), stern and uncompromising, was the leader of the Franck circle. Together with Bordes and Guilmant, he founded in 1896 a church music school called the *Schola Cantorum*. Rapidly usurping leadership from the *Conservatoire*, the *Schola Cantorum* was for four decades the chief training ground for French organists and choir directors. It stressed the preservation and study of old polyphonic works (16th century, etc.) and the creation of new liturgical works of high quality.

Charles Tournemire (1870-1939), the only Franck student for whom organ was a major creative outlet, became organist at Ste-Clothilde in 1898. With Gregorian themes as his major inspiration, Tournemire composed an enormous body of liturgical organ music. His *L'Orgue mystique*, a monumental collection of 255 pieces, arranged in cycles for all occasions of the Catholic calendar, represents the culmination of all efforts to renew liturgical organ music since the mid-19th century. The gentle, atmospheric harmonies and the relaxed meter of Impressionism became, under Tournemire's hands, the perfect companion for the irregular rhythms and subtly flowing melodies of Gregorian chant. In Tournemire's music one finds iridescent harmonies mystically suspended in the air. In other works there is impetuosity and a fiery quality as dramatic as anything to be found anywhere in the modern French school. The following excerpt from the *Fantaisie* of the *Cycle de Noël*, No. 7: *Epiphania Domini*, from *L'Orgue mystique*, is illustrative. The thematic material is derived from the Gregorian "Litany of the Saints."

(Example 4)

As with Franck, Tournemire's style was intimately connected with the extraordinary Cavaillé-Coll at Ste-Clothilde, an instrument less brilliant than the Cavaillé-Colls at St-Sulpice or Notre-Dame, but more poetic. The effectiveness of Tournemire's music is largely dependent on the right organ sound and on so-called "cathedral acoustics." In addition, it is essential that Tournemire's music be played with *rubato*, as though it were being re-improvised.

Approximately contemporary with Tournemire was Marcel Dupré (1866-1971), who rose to the front ranks in the 1920's. Student of Guilmant and Widor, he continued the symphonic tradition of the late-Romantics. In contrast to Tournemire, many of Dupré's most significant works were written for concert performance — preludes and fugues, symphonies, etc. There are some Impressionistic harmonies in Dupré's music, but the luminous atmosphere of the Impressionists was not his true idiom. The contour of his phrases is much too regular for that, and the use of counterpoint often determined his choice of harmonies. His major compositions are technically difficult, and in his own playing and teaching, he stressed technical perfection above all else. Throughout his long lifetime he remained a leading influence in France.

A number of minor figures might also be cited, including the Impressionists Henri Mulet (1878-1967) and Ermand Bonnal (1880-1944). Mulet's *Esquisses Byzantines*, written in memory of the

Basilique Sacré-Coeur in Montmartre, are a collection of programmatic pieces. Bonnal's works include an organ symphony and pieces evocative of the French countryside. Roger-Ducasse (1873-1954) and Jacques Ibert (1890-1962) also made token contributions to the literature for organ. Joseph Bonnet (1884-1944), one of the foremost organists of the period, was important as an editor, but his own compositions have not endured.

In the period following World War I some of the leading neoclassicists took a brief interest in organ composition. Erik Satie (1866-1925), the musical parodist, wrote a *Messe des pauvres* for organ (plus choir in the *Kyrie*). The work is furnished with satiric performance instructions in the typical Satie manner. Arthur Honegger (1892-1955), member of the famed *Les Six*, wrote two organ pieces. Darius Milhaud (1892-) wrote several pieces, thin-textured, with a markedly linear emphasis, clearly neo-classical. Francis Poulenc (1899-1963), the master of brief, lighthearted, ironic pieces, was the only member of *Les Six* who produced a major organ work. His *Concerto* for organ, strings, and timpani (1939) shows his great melodic gift and has become one of the most popular works of the modern repertoire. Albert Roussel (1869-1937), who turned toward neo-classicism in the latter years of his life, supplied a *Prélude et fughetto*. Together with other neo-classical works, this *Prélude et fughetto* is evidence of the revival of historical forms characteristic of the 1920's and '30's.

Another neo-classicist, but one for whom organ was a major compositional outlet, was Maurice Duruflé (1902-). His impressive body of organ compositions reveals remarkable melodic charm and fantastically dramatic qualities. Though few in number, his organ works are monumental in scope. All of them belong to the realm of concert, rather than liturgical, music. For the performer, they present many technical difficulties; for the listener, they have an immediate appeal. The *Scherzo*, op. 2, an early work, is reminiscent of Debussy — a reminder that Duruflé was a student of Vierne and Tournemire. In other works, or movements of works, the neo-classicist's preoccupation with formal clarity and counterpoint predominates, although the harmonies may still be quite lush. The following excerpt from *Prélude et fugue sur le nom d'Alain* presents several appearances of canon in this work.

(Example 5)

The fugue has two subjects. The exposition of the first subject is followed by an exposition of the second, after which both subjects are treated alternately or simultaneously throughout the remainder of the work.

Jean Langlais (1907-), a contemporary of Duruflé, has enriched the modern repertory with many effective compositions — suites, liturgical paraphrases, etc. A number of his most characteristic works are neo-classical, although he has subsequently composed in other styles as well. Whatever the style, his works are melodically attractive and colorful. Gregorian chant and the Catholic liturgy have been major sources of inspiration for him. His compositions belong to the most frequently performed organ works of this century. His works being sufficiently well-known, no example will be quoted here.

Becoming a formative influence in the 1930's, Olivier Messiaen (1908-) is by far the most fascinating figure in a period when there were many good organists in France. His compositions are theological, which, as he explains it, means that they reveal theological verities — the end of time, the glorified body, the Holy Trinity, etc. His works are not abstract as one might expect, but are intensely sensuous since man can perceive truth only through "the prison of his flesh." Thus, in the *Alléluias sereins* of *L'Ascension*, for example, long trills and joyful rhythmic figures sound against a background of languid sonorities played on the *voix céleste*, *gambe*, and *bourdon* of the *Récit*.

(Example 6)

Ex. 3. Vierne, *Gargouilles et Chimères*, m.7-15.

Ex. 4. Tournemire, *Cycle de Noël*, No. 7: *Epiphania Domini*, 5th movement, m.68-71.

Ex. 5. Duruflé, *Fugue sur le nom d'Alain*, m.105-108.

Ex. 6. Messiaen, *L'Ascension*, part II: *Alléluias sereins*, m.40-42.

Born of his Christian faith, Messiaen's music is intended to be a mirror of the entire cosmos. The exotic elements present in his music constitute no end in themselves, but are a consequence of his universalism. Inspired by the Greek modes, by Gregorian chant, the Hindu ragas, the rhythm of the stars and atoms, and the song of birds, Messiaen found music in all the movements of the universe. His studies led him to the creation of modes with limited transpositions, to non-retrograde rhythms, and other inventions. Since his non-retrograde rhythms revolve around a fixed point, temporal diversity is perpetually absorbed in the unity of the eternal present. A static quality results, which opponents attack for its monotony. Admirers of Messiaen, on the other hand, extol this very quality as a victory over the limitations of time and the temporal.

Messiaen's most accessible organ compositions date from the 1930's and '40's. They include, among other works, his large suites, *L'Ascension*, *La Nativité du Seigneur*, and *Les Corps glorieux*. As with many other compositions from

the modern French school, the success of Messiaen's organ music is heavily dependent upon a good acoustical situation. The effects of infinity and of timelessness are nearly impossible in an acoustically dead room where one is constantly aware of the point from which the musical sounds originate. An organ of at least moderate size is also essential, since the right colors are absolutely vital. Even in his early works, Messiaen's registrations were sometimes extraordinary. In *Les Mages*, from *La Nativité* (1936), the pedal solo calls for flûte 4', prestant 4', nazard 2 2/3', and tierce 3 1/5'. Note the absence of a fundamental. The manual accompaniment is soft. The right hand, which has a relentlessly plodding figure, employs a 16' stop, but the left hand uses *gambe* 8' and flûte 4'. Messiaen opened a whole new realm of color possibilities for the organ world.

Messiaen's language has never ceased to evolve. The *Messe de la Pentecôte* (1951), the *Livre d'orgue* (1952), the *Verset pour la Fête de la Dédicace* (1961), and *Les Méditations sur le*

Mystère de la Sainte-Trinité (1973) represent further stages in his musical thought. Influenced by his student, Boulez, and by other young avant-gardists, Messiaen began to apply the principle of total serialization to his previous musical researches. His well-known infatuation with bird songs also figures prominently in his later compositions. In addition, experiments in sound have led him to try still more adventuresome registration combinations, registrations which are an absolute antithesis to the former French practice of pulling out handfuls of stops and then altering the registration by gradually adding to or subtracting from it. Taking the *Chants d'oiseaux* from the *Livre d'orgue* as an example, one sees two sets of unorthodox registration alternating throughout the piece. The first is as follows: *Récit: cymbale, bourdon 16'*; *Pos.: clarinette and quintation 16'*; *G. O.: bourdon 8'*; *Péd.: flûte 4'*. The second, commencing seven measures later, is: *Récit: flûte 4', octavin 2', bourdon 16'*; *Pos.: flûte 4', nazard 2 2/3', tierce 1 3/5'*; *G.O.: plein jeu, clavier 4'*; *Péd.: violoncelle 8'*.

(Example 7)

His most recent work, *Les Méditations sur le Mystère de la Ste-Trinité*, is based on an extended musical alphabet, which has musical equivalents for the 26 letters of the standard alphabet. One and a half hours in length, the work employs recurring musical motifs representing such phrases as "to be" and "to have" alternating with fragments of bird songs.

Influenced by Messiaen, as well as by Tournemire, was Jehan Alain (1911-1940). Alain's music is highly emotional. His incessant repetition of rhythmic patterns (often dance rhythms) creates a deliberately irrational effect. *Litanies* provides the most famous example of this rhythmic iteration, but there are others, such as *Joies*, the first of the *Trois danses*.

(Example 8)

These ostinato-type rhythms bear a recognizable Alain stamp of individuality. They have enormous vitality and a certain breathlessness, nervousness, which the composer underscores by frequent manual and registration changes.

In smaller, contemplative pieces, Alain is very much the mystical poet. Concerned with musical humanism, he focused on man's interior universe, as opposed to Messiaen who attempts to relate to the entire cosmos. For Alain, music was the spontaneous expression of the inner, psychological self. The titles and captions to his works often reveal his personal orientation. He prefaced *Le Jardin suspendu*, for example, with the following note: "Le Jardin suspendu, c'est l'idéal perpétuellement poursuivi et fugitif; l'artiste, c'est le refuge inaccessible et inviolable." (The Hanging Garden is the artist's ideal, continuously and fugitively pursued; it is the inaccessible and inviolable refuge). To the *Première Fantaisie* he appended a verse from the *Rubdyat*, which talks about asking the heavens how fate can guide us through the shadows of life and receiving as reply, "Suis ton aveugle instinct" (Follow your blind instinct). Like Tournemire, Alain insisted that his music should be played freely, without a strict metronomic beat. It should flow like a running brook.

Others who concerned themselves with an inwardly directed musical humanism were Jean-Yves Daniel-Lesur (1908-), a member of *La Jeune France*, and Jean-Jacques Grunenwald (1911-). *La Jeune France* was an association formed in 1936 for the purpose of re-relating music to life, and particularly to man. The founding members, Baudrier, Messiaen, Jolivet, and Daniel-Lesur, repelled by the abstract tendencies then in fashion, affirmed their belief in a reincarnation of music in man. Music, for them, had a human vocation.

The two most innovative members of the group were Messiaen and Jolivet. The others, despite their high-flown goals, confined themselves mainly to compositional techniques already in existence. André Jolivet (1905-), linked in beliefs with Messiaen, found inspiration in the music of primitive peoples. For him, music is a magical expression, an incantation. He wrote

one work for organ, *Hymne à l'univers*, which is energetic and rhythmically somewhat complex.

A number of other composers, most of them organists, likewise added to the literature for organ. Gaston Litaize (1909-), influential organ pedagogic, wrote many liturgical works. Others include: A. Fleury, E. Barraine, J. Demessieux, M.-L. Girod, R. Falcinelli, A. Reboulot, M. Paponaud, M. Boulnois, and Henriette Puig-Roget.

In the last two or three decades, interest in organ composition has sharply declined in France. Messiaen's most gifted students turned their talents to other fields, ones not connected with tradition or the church. The other prominent organ composers of his generation likewise had very few significant followers. The great spurt of compositional activity which had characterized the first half of the century has spent itself, particularly with respect to organ. Moreover, the latest movement in French organ circles (since the 1960's) focuses primarily on a re-discovery of old instruments and on developing new instruments which often uncompromisingly ignore the needs of Romantic literature and of much of the 20th century repertoire. Thus organists in their 40's and younger tend to concentrate on furthering the cause of historical organ building rather than on organ composition.

The works of Jean Guillou (1930-) have probably attracted more attention in recent years than those of any other French organist of his generation. Guillou favors relentlessly reiterated chords and irregular accents. Bravura pieces are his specialty.

(Example 9)

The organ compositions of Jacques Charpentier (1933-) are acceptable, although unadventurous when one considers their date of composition. More progressive are Giuseppe Englert (1927-), Jean-Claude Henry (1934-) and Xavier Darasse (1934-). However, very little organ music by them has been published.

EDITIONS

Note: 1. If no city is listed, the place of publication is Paris. 2. Not all entries are complete. For minor composers, the list of works has been deliberately restricted.

Alain: *L' Oeuvre d'Orgue*, 3 vols., Leduc, 1943. Vol. I: *Suite, Trois danses*, vol. II: *Variations sur un thème de Clément Jannequin, Le Jardin suspendu, Deux danses à Agni Vasishtha, Litanies*, etc. Vol. III: *2 Préludes, 2 Fantaisies*, etc. Three pieces (*Variations sur un thème de Clément Jannequin, Le Jardin suspendu, Litanies*) from vol. II are also available in a separate collection. *Deux Chorals*, Hérelle, 1938.

Barié: *Symphonie*, op. 5, Durand. *Trois pièces*, op. 7, Durand.

Barraine: *Prélude et Fugue*, Durand, 1929. *2ème Prélude et Fugue*, Durand, 1930.

Boëllmann: *Douze pièces*, op. 16, Leduc, 1890. The same, ed. Bedell, New York, E. B. Marks. *Suite gothique*, op. 25, Durand, 1915. The same, New York, G. Schirmer; *Opa-Locka* (Fla.), Kalmus; *Glen Rock*, J. Fischer; *New York*, E. B. Marks. *Suite No. 2*, op. 27, Leduc, 1896. *Offertoire sur des Noël's*, Durand, 1898. *Six Characteristic Pieces*, ed. Rowley, London, Ashdown Ltd., 1948. *Toccata in D Minor*, ed. Rowley, London, Ashdown Ltd., 1948. *Communion*, Leduc. *ORG. & ORCH.: Fantaisie dialoguée*, op. 35, Durand. Additional publications by Durand, Enoch et Cie., etc.

Boëly: *Pièces d'orgue pour le service liturgique*, 2 vols., ed. Dufourcq, Schola Cantorum. The same, under the title *Liturgical Service*, 2 vols., Opa-Locka (Fla.), Kalmus. Several volumes of his organ music were published by Costalat. They are usually no longer available. The *Fantaisie et Fugue in Bb* is in Bonnet's *Historical Organ Recitals*, vol. 3, New York, G. Schirmer.

Bonnal: Publications by Durand and Leduc.

Boulnois: *Symphonie*, Lemoine. *Pièces* (Continued, page 6)

Ex. 7. Messiaen, *Livre d'orgue*, part IV: *Chants d'oiseaux*, m.1-4, 8-11.

Ex. 8. Alain, *Joies*, m.54-56.

Ex. 9. Guillou, *Saga No. 2*, m.122-125.

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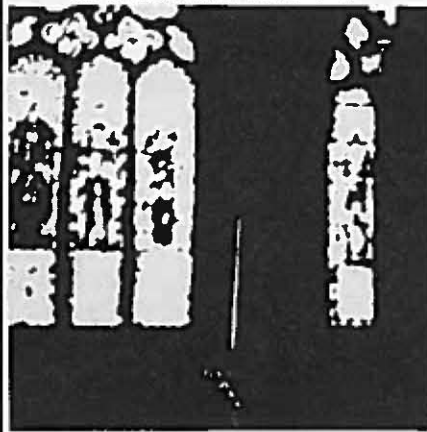
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(Continued from p. 6)

phony No. 5 is also published by G. Schirmer (New York). *Symphonie gothique*, op. 70, London, Schott. The same, New York, E. B. Marks. *Symphonie romane*, op. 73, Hamelle. The same, Opa-Locka, Kalmus. *Suite latine*, Durand. *Trois nouvelles pièces*, Durand. **ORG. & ORCH.:** *Sinfonia sacra*, op. 81, Hamelle. *Troisième Symphonie pour l'orgue et orchestre*, op. 69, Hamelle. Additional publications by Hamelle, etc.

Anthology of Nineteenth Century Organ Music, ed. Drinkwater, Glen Rock, J. Fischer. Contents: works or movements of works by Boëly, Gigout, Gounod, Guilmant, Lefebure-Wély, Lemmens, Saint-Saëns, Tournemire, Widor, plus German and English composers.

French Masterworks for Organ, ed. Schreiner, Glen Rock, J. Fischer. Works by Vierne, Widor, Mulet, Gigout, Dupont, R. Vierne.

Historical Organ Recitals, vol. 1: Modern Composers, ed. Bonnet, New York, G. Schirmer. Composers from Franck to Reger.

Pièces romantiques ignorées (L'Organiste liturgique, Bk. 17), Schola Cantorum. Pieces by Mendelssohn, Berlioz, Franck, etc.

20 pièces pour Grand Orgue, Durand. Works by Böellmann, Bossi, Boulay, Busser, Catherine, Franck, Gigout, D'Indy, Pierre, Saint-Saëns, etc.

The *Orgue et Liturgie* series published by the Schola Cantorum has numerous volumes in which 20th century French composers are represented. The following is a selected list.

Orgue et Cuivres (Orgue et Liturgie, Bk. 9). Contains *Cortège* for org., 3 trpts., 3 trbns., by Litaize and *Sonata da Chiesa* (for Easter) for org. & trpt. by Gagnebin.

Au saint Sacrement (O et L, Bk. 18). Pieces by Boulnois and Girod.

La Fugue au XXe siècle (O et L, Bk. 20). Litaize, Girod, Grunenwald, Ho-deir.

L'Orgue néo-classique (O et L, Bk. 33). Reboulot, Falcinelli, Rolland, Cellier, Revel, de la Casinière.

Le Tombeau de Gonzalez (O et L, Bk. 38). Cellier, Litaize, Grunenwald, Girod, O. Alain, Robert, etc.

Noëls variés (O et L, Bk. 40). Villard, Bourdon, Bouvard, Doyen, Fleury, Joulain, Paponaud. The same, under the title *Christmas Music*, Opa-Locka, Kalmus.

There is also a series of five *Orgue et Liturgie* collections devoted to specific parts of the liturgy: *Préludes à l'Introit (O et L, Bk. 48)*; *Offertoires (O et L, Bk. 52)*; *Élévations (O et L, Bk. 57)*; *Communions (O et L, Bo. 62)*; *Sorties (O et L, Bk. 75)*. The principal contributors to these collections are A. Alain, O. Alain, Boulnois, Camonin, Falcinelli, Fleury, Henry, Jacob, Joulain, Paponaud, Plé, Robert.

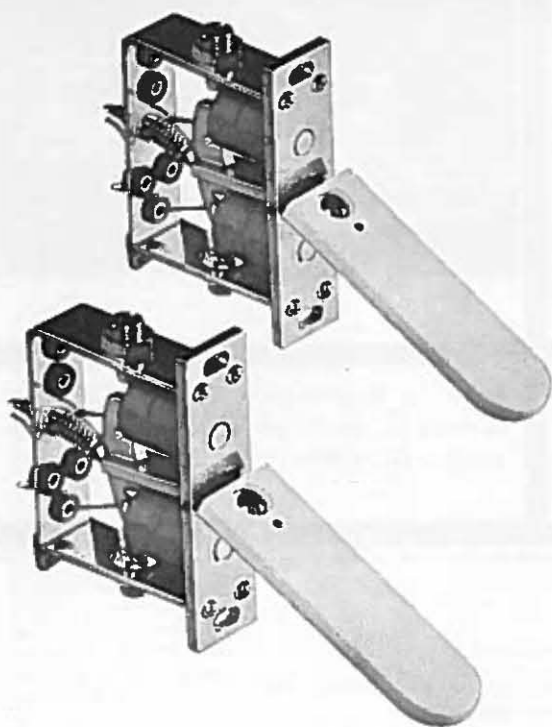
NOTES

¹Laurence Davies, *César Franck and His Circle*, Boston, Houghton Mifflin & Co., p. 244.

MUSICAL SOURCES

- Ex. 1. Saint-Saëns: 3 *Preludes and Fugues*, op. 99, Opa-Locka, Kalmus, p. 15.
- Ex. 2a and 2b. Guilmant: *First Sonata*, New York, G. Schirmer, pp. 3 & 5.
- Ex. 3. Vierne: *Pièces de Fantaisie, 4e suite*, p. 29.
- Ex. 4. Tournemire: *Cycle de Noël, No. 7: Epiphania Domini (L'Orgue mystique)*, Paris, Heugel, pp. 19, 20.
- Ex. 5. Durufle: *Prélude et Fugue sur le nom d'Alain*, p. 22.
- Ex. 6. Messiaen: *L'Ascension*, part II: *Alléluias sereins*, pp. 6, 7.
- Ex. 7. Messiaen: *Livre d'orgue*, part IV: *Chants d'oiseaux*, p. 13.
- Ex. 8. Alain: *L'Oeuvre d'orgue*, vol. I, p. 17.
- Ex. 9. Guillou: *Sagas*, pp. 15, 16.

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*Actually, both magnets pictured are Reisner C3's, but it takes a sharp eye to detect the differences between a C3 and a cheaper copy. Constructed of heavy-gauge nickle-plated steel, the C3 is available in 28 and 40-ohm coils (special resistances to order), or without coils for manual operation. Bracket angles are 15°, 19°, 32°, or straight armature for tilting tablets.

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ELZA COOK

Elza Cook, 63, minister of music at St. Stephen's Presbyterian Church, Fort Worth, Texas for 22 years, died Sept. 6, 1973, the victim of murder. Mr. Cook was a former dean of the Fort Worth Chapter of the A.G.O., and he was very active in the Chorister's Guild. He was a native of Ohio.

LAURENS HAMMOND

Laurens Hammond, inventor of the Hammond organ, died in Cornwall, Connecticut on July 1, 1973. He was 78.

GEORGIA E. LOCKENOUR

Georgia E. Lockenour, AAGO, died June 9, 1973 in Indianapolis, Indiana. A very active charter member of the Indianapolis Chapter of the A.G.O., she had delayed much needed surgery so that she could perform her own composition at the chapter's last meeting in spring of this year.

LAURANCE MORTON SMITH

Laurance Morton Smith, dean of the Blackhawk Chapter of the A.G.O., died in August, 1973 in Davenport, Iowa.

Mr. Smith was born May 26, 1916 in Marshalltown, Iowa. During his early life he was educated in Marshalltown and Joplin, Missouri. He later studied at Washington State College, Pullman, Washington. In 1935 he moved to Davenport, Iowa, and held positions at the First Presbyterian Church, St. Mark's Lutheran Church, Edwards Congregational Church, the First Christian Church, and St. John's Methodist Church.

In the business world, Mr. Smith was office manager for the Penn Mutual

Life Insurance Company. He was a past executive secretary of the Davenport Association of Life Underwriters from 1938 to 1970, and he was executive secretary of the Davenport General Agents and Managers Association from 1962 to 1970.

RUTH THOMAS

Ruth Thomas, former associate editor of the Baxter Springs Citizen, died on Sept. 26 in the Baxter Memorial Hospital, Baxter Springs, Kansas. She was 63.

A resident of Baxter Springs most of her life, Miss Thomas was born Nov. 29, 1909 in Webb City, Missouri. She came to Baxter Springs with her parents in 1917, and lived there until her death. She received a Bachelor of Science degree in journalism from Kansas State University, Manhattan, Kansas in 1935, and worked for nearly a year on the Lyons, Kansas, Daily News. She joined the staff of the Baxter Springs Citizen in January of 1937. She also served as a correspondent for the Kansas City Star for several years. She was associate editor of the Baxter Springs newspaper for 36 years, and was best known for her humorous column, "Just Mulligan," which received statewide circulation. She officially retired from the newspaper in January of 1973.

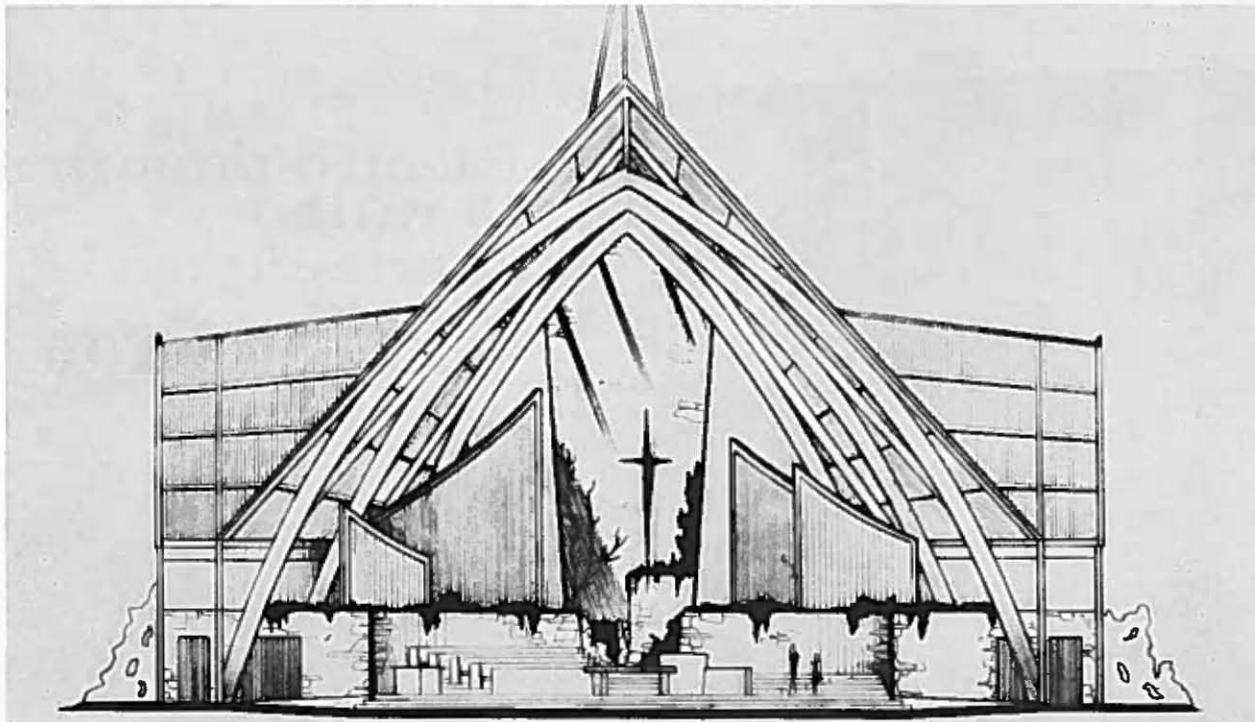
Ruth Thomas was equally well known in Baxter Springs for her work as an organist and her dedication to her church. She was organist of the United Presbyterian Church of Baxter Springs from 1946 until her death, and she served on the church's board of elders. She was a charter member and past dean of the Ozark Chapter of the A.G.O., and she played a recital at her church each December. She was also an active member of the Baxter Springs Historical Society.



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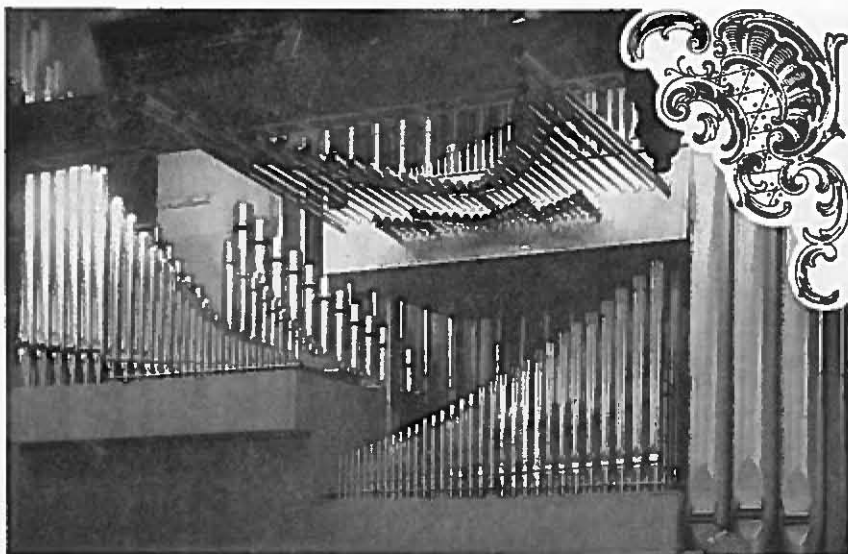
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KENNETH GILBERT, now appearing under the exclusive management of Sol Hurok, played this recital for the national convention of the Royal Canadian College of Organists in Halifax, Nova Scotia, on August 22: *Suite in E minor*, Handel; *Prelude, Sarabande and Chaconne*, d'Anglebert; *Ordre 17 in E minor*, Francois Couperin; "Italian" *Concerto*, J. S. Bach; *Suite in E minor*, Rameau; *Four Sonatas*, Domenico Scarlatti. The harpsichord was a 1973 Dowd from Paris.

RICHARD BIRNEY-SMITH gave "An Evening with J. S. Bach" for the Music at Midnight series at the Stratford (Ontario) Festival, 26 July, 1973. With Alan Scarfe, narrator, providing readings from Forkel, C. P. E. Bach, Agricola, Marburg, and others, Birney-Smith played the following program at the harpsichord: *Capriccio on the Departure of the Beloved Brother*, *Preludes in D Major* (from 12 *Little Preludes and 6 Little Preludes of 1720*), *Prelude in C Major* (WTC, I), *Invention in F*, *Sinfonia in F*, *Praeludium (Partita)*, *Prelude and Fugue in F minor*, (WTC, II), *Ricercar a 3* (*Musical Offering*), and *Aria by an Unknown Composer* from the *Anna Magdalena Bach Notebook*.

LARRY PALMER opened the Southern Methodist University Fall Festival with a harpsichord program: *Partita in D Major*, BWV 828, J. S. Bach; *Sonata for Harpsichord*, opus 52, Vincent Persichetti; *Sonatina* (1916), Busoni; *Concerto for Harpsichord and Five Solo Instruments*, De Falla. The harpsichord was by William Dowd (1968); the date was October 1.

LISA CRAWFORD has been appointed to the faculty of the Oberlin Conservatory as teacher of harpsichord, Oberlin's first full-time teacher in this area, with the possible exception of ISOLDE AHLGRIMM, who served as guest professor in 1962.

The HOUSTON HARPSICHORD SOCIETY has elected the following officers for the season: Margery Halford, president; Dr. A. Cecil Taylor, vice president; Kaye Sands, secretary; Robert Chaffe, treasurer. First program of the season was on September 12: *Two Scarlatti Sonatas* played by Mary Elizabeth Lee; *Trio Sonata in A minor* and the third *Concert* from *Pieces en Concert*, Rameau, with flute, violin, and Eleanor Roesler, harpsichord; and a lecture-demonstration on the *Toccatà* by Lewis Zailer.

EUGENIA EARLE, of the Columbia University Teachers College faculty, is devoting much of her time to seminars on "Performance Practice of the 17th and 18th Centuries." Her topics include improvised ornamentation, embellishments, articulation and phrasing, continuo realization, and the organ concerti of Handel.

A new publication of great interest is available from Oxford University Press. A quarterly journal filled with beautiful graphics and stimulating articles, it is entitled EARLY MUSIC. The first issue appeared in January 1973.

JAMES JOHNSON, organist of First Church Congregational, Cambridge, Mass., has become the director of the popular series of noonday concerts at Harvard University's Busch-Reisinger Museum. A wide variety of performers is being presented on the Museum's 3-manual Flentrop organ in the ideal musical setting of the Romanesque Hall. All of the events will be listed in the calendar pages.

MARILOU KRATZENSTEIN gave a lecture-demonstration on "French Baroque Organ Music: A Survey of Style and Performance Problems" to the organ class at Yale University, New Haven, Conn. on Sept. 26. Klaus Kratzenstein demonstrated various pieces by way of illustrating the lecture.



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Samuel John Swartz has been added to the list of American organists represented by Arts Image, Ltd. Dr. Swartz holds the DMA degree from Stanford University, from which he also received the master's and bachelor's degrees under the instruction of Thomas Harmon and Herbert Nanney. During two extended periods he also studied in Europe with Michael Schneider, Jean Langlais, Flor Peeters and Andre Marchal. Dr. Swartz is currently director of music at All Saints' Church, Palo Alto, California, and a member of the music faculty at Menlo College, Menlo Park, California. He also serves as organist to the San Francisco Boys Choir and the Peninsula Bach Choirs. The 26 year old musician, a native of Iowa, has performed extensively both in this country and in Europe.

Michael Murray has joined the roster of artists managed by the Torrence/Perrotta Management. After years of study with the late Marcel Dupré, the young American organist played his European debut in Leiden, Holland in July, 1972. His second tour of Europe last January included appearances in Germany, Italy, France, Switzerland, Holland and Lebanon. He plans a third European tour and a tour of the Middle East next summer. His first coast to coast U.S. tour will follow in January, 1975. Mr. Murray has made two commercial recordings. Torrence/Perrotta will manage Mr. Murray for bookings in the U.S. and Canada, and International Concert Administration in Amsterdam continues to handle his European engagements.

CORRECTION: The stoplist of the new Reuter organ at Trinity Episcopal Church, Escondido, California, as reported in the September issue of THE DIAPASON was incorrect. The Pedal division should read as follows:

Bourdon 16' 32 pipes
Octave 8' 32 pipes
Gedeckt 8' (Swell)
Choral Bass 4' 12 pipes
Gedeckt 4' (Swell)
Fagotto 16' (Swell)
Fagotto 8' (Swell)
Fagotto 4' (Swell)

THE SHALLWAY FOUNDATION, Connettsville, Pennsylvania, has announced the introduction of casting services for child roles to opera companies and other organizations. Casting is financed by a foundation grant and will be performed for schools and other non-profit organizations at no charge. The foundation now maintains active records of top boy singers from 800 boychoirs in the U.S. and annual lists of boy sopranos who have performed in recent productions throughout the U.S. and Canada.



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Some Remarks to Dr. Edmund Shay on Articulation, Inégalité, and the Choate Organ and Harpsichord Seminars

A reply to Dr. Shay's review in the September, 1973 issue, pages 22-23

by Bernard Lagacé, professor of organ at the Conservatoire de Montreal, Canada

Dear Dr. Shay:

I read with interest your review of the Choate Seminars '73. You gave a fairly correct material description of what has happened there, and comprehensive also, except for forgetting to mention the daily participants' recitals, which were generally of a very high quality (as certainly was yours) and which were, in my opinion, an important part of our activities. I would have liked also to read at least a mention of the very fine group of people who attended the Seminars, so varied and yet so close in their interest and love of music and their desire to learn and improve, and with so many fine players. But, more important than this, I must say that I surely regretted that you did not try to convey to your readers the atmosphere of the Seminars, which is one of total immersion and total and profound devotion to music and to the organ and harpsichord in a friendly and relaxed atmosphere and where people are happy to make music and be together. Also I think it is fair to give due credit to Duncan Phye and Richard Griffin, who run the organization with such faith, devotion, and discreet but perfect efficiency.

However, what prompts me to write you, in spite of both my lack of time and natural laziness, is the obligation I feel to comment and rectify your remarks on what you call my "system of articulation", or my "non-legato approach to the music of the 17th and 18th centuries". This is so important a matter indeed that, in conscience, I cannot leave unanswered your description of my opinions or beliefs on this subject which is, to say the least, oversimplified to the point of being quite a distortion. It is surely exaggerated or rather wrong, to say that I advocate non-legato for "anything that moves in whole, half, quarter, or eighth-note values." In fact, I have rather been known in the past as a strong advocate of a better legato playing, and I have constantly fought against what I call (unnicely) "the American touch", by which I mean a bad staccato touch; and I continue to insist in my teaching on using more weight in playing, or more exactly, on attacking the key very gently (and from very close) and then augmenting the pressure until the bottom of the key. I still insist constantly on less separation between the notes, less dry or short repeated notes, more legato playing of sixteenth-notes in the pedal, etc.

It is true, however, that I have come

recently to feel the need for a more articulated touch in playing organ music written before the 19th century, to group (by 2, 3 or according to the specific case) successive equal short note-values, and generally to vary the touch more, using all degrees of legato and non-legato touch and accentuation. In order to be very clear, let me give here a simple example: the sixteenth-note motive of Bach's *Dorian Toccata* (which we discussed last summer at Choate) will be grouped in two-beat patterns, the first four notes will be played very legato, then the legato will gradually relax, but only the two last notes of the second beat are played with a dry and short staccato, you will realize that what I propose can be sometimes more legato than the Dupré school, and that the situation, dear Dr. Shay, is not so simple as you imply in your article.

Certainly every serious historical and musicological research now corroborates that a basically articulate manner of playing is stylistically correct for 17th and 18th century organ music. It is not the place here to make a detailed and extensive study of this matter which would, indeed, take a whole book; but let me give you a few hints. Marpurg, for instance, in his famous treatise published in 1755, *Anleitung zum Klavierspielen*, summarizes very clearly the practice of the 18th century when he writes: "In contrast to legato" (which for him requires a slur) "and staccato is the ordinary style of playing in which the finger is lifted from the key just before the following note is played. This ordinary playing—being always taken for granted—is never marked. . . ." In the third chapter of his *Essay On The True Art Of Playing Keyboard Instruments*, C. P. E. Bach expresses the same idea in the sixth paragraph: "There are many who play stickily, as if they had glue between their fingers. Their touch is lethargic; they hold notes too long. Others, in an attempt to correct this, leave the keys too soon, as if they burned. Both are wrong. Midway between these extremes is best. Here again, I speak in general, for every kind of touch has its use" (emphasis mine). In paragraph eighteen, he writes: "Notes which are to be played legato must be held for their full length. A slur is placed above them. Patterns of two and four slurred notes are played with a slight, scarcely noticeable increase in pressure on the first and third tones. The same applies to the first tones of groups of three notes." This describes exactly what I teach. In his next paragraph, C. P. E. Bach refers to what he calls "portato", and which he describes in the following way: "The notes are played legato, but each tone is noticeably accented. The notes are both slurred and dotted." I make great use of this portato style, not to avoid cantabile style as you state, but to enhance it, to make each note more expressive, more singing, more "speaking" and meaningful. If there is something indeed which is more important for me than everything else, and which I make my very best to attain and convey to my students, it is precisely this cantabile style of playing.

For French classic sources on this matter of touch, the most detailed description of the practice of the time can be found in "L'Art du Facteur d'Orgues" by Dom Bedos de Celle (reprinted by Bärenreiter) from page 599 on, and later in his numerous pages on "Tonotechnie", or notation of the cylinders (for mechanical organs and "serinettes"), and his references to the Père Engramelle. These cylinders and serinettes show us today that the performers of this period (18th century) adopted a non-legato style much more than I would dare to propose! Indeed, even in French classic

(Continued, next page)

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music, I often group the notes by two or four, like the beginning of the *Récit de Tierce en taille* from the *Messe pour les Pariasés*, or slur the longer note to the shorter in dotted rhythms or in "inégal" playing (which is exactly the articulation asked for by J. S. Bach in his *Prelude in E-Flat* from the *Clavierübung*).

Finally, let me point out that what I try to do at the organ on this matter of articulation (and general style) relates very closely to the practice of the best actual performers of Baroque music on other instruments; for example, Franz Brüggen on the recorder and Baroque flute, Gustav Leonhardt at the harpsichord (or organ) and Nicholas Harnoncourt with the *Concentus Musicus* of Vienna.

I must now clarify, or rather rectify, your mention that "he employs the French practice of 'notes inégales' in the first and third movement of Bach's *Trio Sonata No. 3*. What I advocate in these two movements, as well as in the *Prelude in C minor* (BWV 546), is not the application of the French convention of "notes inégales", but rather the observance of another common Baroque rhythmic convention wherein written binary rhythms stand for ternary rhythms. The clearest, most detailed and convincing description I know of this rather puzzling practice can be found in the Preface of Volume II of the *Anthology of Keyboard Music* by Howard Ferguson, published by Oxford University Press under the title *Style and Interpretation*. As this edition is so readily available, I will not repeat here the same arguments, but will simply refer you and our readers to it.

I regret that you wrote that "at no time during the two weeks did Monsieur Lagacé present a detailed discussion of his ideas about performance styles or articulation." It is true that, later in your article, and strangely enough, you contradict this statement, not only once, but twice, writing first, "In addition to historical information concerning the composer and the particular work, Monsieur Lagacé also discussed some of his ideas about registration, articulation and tempo . . ." and later, "In addition to presenting his ideas concerning various articulations, registrations . . ." It would be strange indeed that I would not have presented my ideas since I was giving explanations and speaking about half of the time of each session, which means an average of two hours every day. It is true, however, that I do not present myself first as a musicologist, or a scholar, and that I do not make readings of a prepared paper in the academic way. I note also that I do not like to repeat the same things every year, and that last summer I did not present a detailed justification of French inégalité because I had done this extensively in previous years. It is equally true that I also rely partly on intuition (for instance, in my frequent use of inégalité for Boehm), and that, far from being systematic, I do not always try to justify everything I do.

I regret especially that your article might give to some the impression that my teaching is authoritarian or dogmatic. Each year, at the beginning of both sessions, I state very clearly that anyone can ask questions or make a comment at any time. I am sorry that you did not more often take this opportunity. And I always insist that students adopt my ideas only as far as they are convinced of their value, only when they feel by themselves their "raison d'être." To develop with each student his own artistic sense and personality, his autonomy and sensitivity, to oblige him to "feel" every note, phrase or rhythm, is basically what I try to achieve with my teaching. This is just the opposite of "mechanical mimicry." As I have often told students, it is not chiefly what you do which most matters, but how you do it.

Your advice to those who intend to attend the Choate Seminars in the future to prepare well in advance is very good. If participants find it difficult to practice a great deal at Choate, it is certainly not because of lack of facilities (we have two harpsichords and three tracker organs on the campus and many others in the neighborhood), but because we offer them seven and one-half full hours of daily activities (plus organized tours to visit valuable organs). If we add to this the time for

meals, the evening social hour, etc., there is indeed not a great deal of time available for practice (though one is not obliged to attend everything!). There are fifty other weeks during the year for practice; and when people leave Choate, they generally have the incentive to practice more and better the rest of the year!

Nevertheless, it is my feeling that you underestimate what can be achieved and assimilated at these Seminars by participants in two short weeks. In this connection, let me mention Dee Ann Crossley (Mrs. Kent Crossley) who came to Choate to work on her repertoire for the Bruges International Organ Competition. As she would be the first to admit, there were a number of stylistic and interpretive details to improve. Granted also that she did not attend the harpsichord sessions in order to give herself more time for practice, but this was her choice consistent with her reasons for coming to Choate last summer. There were forty-five contestants at Bruges (students or previous students of Anton Heiller, Michael Schneider, etc.) and Mrs. Crossley was the second place winner! Also, since you mentioned at least twice in your article the possible dangers for students of what you call my "system," I will take here the liberty of mentioning that the First Prize at Bruges was awarded by unanimous decision of the judges to one of my former students at the Montreal Conservatoire, Réjean Poirier. You, yourself, were a very good example of what can be achieved at Choate in a short time: your playing of Buxtehude's *Prelude, Fugue and Chaconne* in your recital during the second week proved that you had assimilated a lot of what I had suggested to you when you played this piece in the class for me a week earlier.

I agree with you that the Flentrop organ in the Arts Center is a very beautiful instrument; but I believe that all fine organ music whose writing is essentially polyphonic, and whose character is rather intimate (as are the Brahms *Chorale Preludes*), can sound beautiful on it. I was happy to see that many comments I received from auditors confirmed my opinion.

I was sorry that you have liked the last recital less well. It is, of course, perfectly your right to find it less good, especially after two weeks of such concentrated listening to organ music. While I never comment on a review of one of my recitals, I feel I have the right (indeed the duty) in this instance to make reference to one of your comments and tell you that I was intensely involved with the music I played. This has to do with artistic integrity and ethics. Believe me, if I ever stop being involved with the music I play, I will surely stop playing. Also, I might add, I have had from others present at this recital many expressions of opinion rather different from your reactions. Surely such conflicting opinions must give humility to both the artist and the critic.

Thank you for writing that "the Lagacés and Dr. Gary worked together during the two weeks to present an overwhelmingly unified approach to musical performance." We are very proud of this at the Choate Seminars; and this is indeed, in a way, our characteristic. Those who need more diversity of approach to be stimulated, to use your words, have always had and still have many other places to go during the summer. But, for us at least, the search for truth is more important than diversity, and we feel that eclecticism can be, and has often been, rather harmful for the American organ world.

Thank you also for giving me this occasion to convey some of my ideas to the readers of our good, faithful and excellent *DIAPASON*, and for providing me with the topic for my first lecture-demonstration next summer at the Choate Organ/Harpsichord Seminars: "Articulation in organ music of the 17th and 18th centuries."

— Bernard Lagacé

COMPOSER ROY HARRIS has been appointed composer-in-residence in the department of music at California State University, Los Angeles. His term will extend into 1975, and during that time Dr. Harris will compose a symphony commissioned by the University to commemorate America's bicentennial.

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OMNES GENTES. Scored for unaccompanied Mixed Voices. Text by William Cowper.

PSALM 23. Text from *The New English Bible* and scored for Mixed Voices, Tenor Solo and Organ.

QUASI MODO. An unaccompanied work for Mixed Voices. Latin text: Introit for Low Sunday.

REMEMBER NOW THY CREATOR. Commissioned by All Saints Church, Brookline, Mass., with text from *Ecclesiastes*. For Soprano Solo, Mixed Voices and Organ.

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THIRD MASS OF CHRISTMAS and OCTAVE DAY OF CHRISTMAS. For Mixed Voices with Organ accompaniment. Text is Confraternity version of the *Bible*, Psalm 97:3,4,2.



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WALTER N. HEWITT RETIRES AFTER 50 YEAR TENURE

Walter N. Hewitt, organist and choir-master of the Winter Park Presbyterian Church, Winter Park, Florida for the past 11 years, has announced his retirement on January 1, 1974 after serving in church positions for 50 years.

Widely known as a recitalist, authority on youth choirs and a teacher of piano, voice and organ, he came to the Winter Park Church after serving for 28 years at the Prospect Presbyterian Church in Maplewood, New Jersey, where his "Vesper Hours" of music presented major oratorios with soloists from the Metropolitan Opera and other distinguished groups. His multiple choir program won a national reputation.

Mr. Hewitt studied with Gaston M. Dethier, Lilian Carpenter, T. Tertius Noble, and Norman Coke-Jephcott. He was an Associate of the A.G.O., and he was one of the first to receive the A.G.O. choirmaster's certificate. He served as a member of the national council of the A.G.O. for 9 years, was dean of the Metropolitan New Jersey Chapter, and twice dean of the Central Florida Chapter. He is a fellow of Trinity College of Music, London, England. Mr. Hewitt has also served as president of the Music Educator's Association of New Jersey and of the New Jersey Chapter of the National Association of Teachers of Singing, as well as secretary of the Hymn Society of America.

In recognition of his 10th anniversary at the Winter Park Church, he was presented with a trip to Europe by the congregation. Mr. Hewitt plans to continue his residence in Florida, travel and continue some teaching.

WA-LI-RO HAS SUCCESSFUL 40th YEAR

Wa-Li-Ro Choir School celebrated its 40th year as a summer camp for choirboys and men this past July. 70 men and boys sang a Festival Evensong at St. Paul's Episcopal Church, Akron, Ohio, on July 12 following the two week course held at Wa-Li-Ro's fine new facilities on South Bass Island, Ohio. Michael Nicholas, organist and choirmaster at Norwich Cathedral, England, was the guest conductor for the two-week "Choirmaster's Course," directing the summer choir through a large list of music. Included was the *Ely Communion Service* of Arthur Wills, a Communion setting by Simon Preston and William Byrd's *Second Service*. Music for the final Evensong included the *Gloucester Evening Service* by Herbert Howells, Richard Ayleward's *Responses* and the Benjamin Britten *Antiphon* and *Te Deum in G*.

One week of choir camp primarily for boys was conducted by Robert Quade, organist and choirmaster at St. Paul's, Akron, Ohio, prior to the Choirmaster's Course. Fifty-five boys spent a good bit of their singing time getting better acquainted with *Songs for Liturgy* and *More Hymns and Spiritual Songs*.

The fine new camp includes spacious playing fields, swimming pool, boating, rehearsal room and chapel as well as first class living conditions. Warren Miller, director of Wa-Li-Ro, will soon announce the plans new being made for July 1974 when Lionel Dakers, director of the Royal School of Church Music will be the guest conductor.

METHODIST COMPOSITION CONTEST ANNOUNCED

A competition has been announced for the composition of original unpublished music to be used with *The Sacrament of the Lord's Supper, An Alternate Text, 1972*, a communion service prepared by the former United Methodist Commission on Worship. A prize of \$500 is being offered for the winning entry.

The competition, sponsored jointly by the Section on Worship of the Board of Discipleship of the United Methodist Church and Abingdon Press, is open to all composers, regardless of denominational affiliation.

Manuscripts submitted will be judged by a panel selected from the Board of Discipleship, The Fellowship of United Methodist Musicians, and Abingdon Press. The winning manuscript will be published by Abingdon Press, the publishing department of the United Methodist Publishing House. (The sponsors reserve the right to decline to make an award, if in their judgment and in the opinion of the judges no entry is worthy of the award.)

Deadline for the submission of manuscripts is August 1, 1974. Official rules, entry blanks, and exact text to be set may be secured from Robert O. Hoffelt, Music Section, Abingdon Press, 201 8th Avenue, South, Nashville, TN 37202.

THE MADISON, WISCONSIN CHAPTER AGO sponsored James Dalton, organist of Queen's College, Oxford, England, in a program of English organ music on Oct. 5 at Calvary Lutheran Chapel in Madison. Other activities of the chapter this year include recitals and workshops which are listed in the calendar pages. The chapter also publishes a fine little newsletter called "The Drawknob" during the year. Under the editorship of Jeanne Warzyn over the past ten years, the magazine has grown admirably. She retired from the position following the Oct. issue.

Christiansburg, Va. Church to Get New Austin Organ

The congregation of Main Street Baptist Church, Christiansburg, Virginia is constructing a new building in Georgian Colonial style, and has contracted with Austin Organs, Inc. of Hartford, Conn. for the installation of a new 2-manual organ. The new air-conditioned church will seat over 500 people. The organ will be located high across the front of the chancel, behind an open grille, and speaking straight down the full length of the building. Mrs. Howard E. Bane, Jr. is organist of the church. Contract negotiations were handled for Austin by Percival S. Fanjoy.

GREAT

Principal 8' 61 pipes
Bourdon 8' 61 pipes (enclosed)
Flauto Dolce 8' 61 pipes (enclosed)
Octave 4' 61 pipes
Koppelflöte 4' 61 pipes (enclosed)
Fifteenth 2' 61 pipes
Mixture III (19-22-26) 183 pipes
Krummhorn (TC) 8' 4' pipes
Chimes

SWELL

Rohrflöte 8' 61 pipes
Viola 8' 61 pipes
Voix Celeste 8' 49 pipes
Prestant 4' 61 pipes
Blockflöte 2' 61 pipes
Quint 1 1/2' 61 pipes
Cymbel II (22-26) 122 pipes
Trompette 8' 61 pipes
Tremulant

PEDAL

Principal 16' 12 pipes (Great)
Gedeckt 16' 12 pipes (Swell)
Octave 8' 32 pipes
Rohrflöte 8' (Swell)
Super Octave 4' 12 pipes
Rauschquint II (19-22) 64 pipes
Trompette 16' 12 pipes (Swell)



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New Appointments

Larry Allen has been appointed organist and choirmaster of South Congregational Church, Middletown, Connecticut.

Gene Bruck has been appointed consultant for performance repertory to Oxford University Press, Inc., New York, N. Y. Mr. Bruck, who began his duties Sept. 4, graduated in music from Columbia University and studied oboe at the Juilliard School. He was recently coordinator of concert repertory for ASCAP, and he was editor of the *American Musical Digest*, a magazine project of the Music Critics Association and the National Endowment for the Arts. In the broadcasting field he was music and program director of WBAL-FM and music director of educational station WGBH in Boston. Mr. Bruck has been a recipient of a Rockefeller Foundation grant to study the problems of recording and distributing contemporary American music, and he was also lecturer in contemporary music at New York University. He has served on the boards of the American Music Center, the National Association of American Conductors and Composers, the Composers Forum, the Art Song Foundation, Composers Recordings, Inc., and the Jazz Orchestra of America.

Rodney A. Giles has recently been appointed minister of music at the First Baptist Church, Kansas City, Missouri. In this capacity he will supervise all the musical activities of this church which serves its membership in two locations, the main church in the central city area, and the branch church in a south side residential area. A native of Kansas City, Mr. Giles also serves as staff organist at the RLDS Auditorium in Independence, Missouri. He has a MusB degree from the University of Missouri-Kansas City, and an MM degree from Ohio State University. His organ study has been with Bethel Knoche and Gordon Wilson. In 1967 he was the winner of the North-Central Regional A.G.O. competition in Minneapolis. He is a member of Pi Kappa Lambda and Phi Kappa Phi.

Douglas Green has been appointed organist and choir director of the United Methodist Church in New London, Connecticut. He succeeds Robert Newton, who moved to Cherry Hill, New Jersey.

Arthur G. LaMirande of New York City has been appointed musical director and organist of the Church of the Holy Name of Jesus (Roman Catholic), New York City effective Oct. 1, 1973.

THE ROANOKE, VA. CHAPTER AGO elected the following officers for the 1973-74 year: Rose Ann E. Burges, dean; Donald Moe, sub-dean; Cassie Boyd, recorder; Carlton Myers, treasurer; James McConnell, secretary; and Richard Cummins, member at large. The Sept. meeting included members and their ministers and featured the Dave Figg Quartet and Charley Perkinson in a program devoted to modern jazz.

McNEIL ROBINSON of New York City was sponsored in a recital and discussion-demonstration on works by Marcel Dupré by the Detroit Chapter AGO at its Sept. 17 meeting at Jefferson Avenue Presbyterian Church.

In his new post, Mr. LaMirande will direct the English, French, and Spanish language choirs of the huge multinational parish, and he will oversee the restoration of the church's large Whitelegg-Möller organ. Mr. LaMirande was previously organist of the Church of Our Lady of Vilnius, New York, where services were conducted in Latin and Lithuanian. Prior to that he had served other churches in the New York City area. Originally trained as a pianist, Mr. LaMirande started organ study at age 20 with Arthur Howes in Baltimore. He subsequently served as assistant to Robert Knox Chapman at Christ Church Cathedral, Springfield, Mass., before coming to New York in 1962. The post of organist at Holy Name of Jesus Church was held for many years by Albin Dunstan McDermott, subscription manager of the A.G.O., until his death in 1969.



James E. Reyes has recently been appointed organist and choirmaster of the Huguenot Memorial Presbyterian Church, Pelham, New York. He leaves a similar position at Grace Church, White Plains, New York. Mr. Reyes is a graduate of the Cathedral Choir School of St. John the Divine in New York City where he was an organ and theory student of Norman Coke-Jephcott. He holds music degrees from Syracuse University and Yale University, and he is now completing a large-scale work, "Voices of Jehanne," as a doctoral thesis in composition at the University of Wisconsin. Mr. Reyes has composed extensively for instrumental ensembles, voice and chorus, and his works include several cantatas, masses and anthems. He holds a full-time position on the faculty of Fordham University at Lincoln Center, New York City, where he teaches chorus, music theory and music history.

THE LOS ANGELES CHAPTER AGO has recently added a new leaflet to their monthly newsletter. It is called "New Music Notes," and is prepared by the New Music Project committee of the chapter. Robert Tusler and Karen McKinney are editing the leaflet which brings news of new organ and choral music performed in the area, new works that are being written, and new works published.

THE CENTRAL FLORIDA CHAPTER AGO met at St. John's Lutheran Church, Winter Park on Oct. 2 to hear noted architect Nils Schweizer speak on the subject "Mosaic of Change." A discussion and illustrative slides were included in the meeting.



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CALENDAR

NOVEMBER

				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	

DECEMBER

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

DEADLINE FOR THIS CALENDAR WAS OCTOBER 10

5 November

The Delbarton Baroque Ensemble, St Mary's Abbey, Morristown, NJ 4 pm
Kenneth and Ellen Landis, Holy Trinity Lutheran, Lebanon, PA 8 pm
Carlene Neihart, Independence Blvd Christian Church, Kansas City, MO 8 pm
Frederick Geoghegan, Delta HS, Delta, CO
Martin Neary, St James Episcopal, Los Angeles, CA

6 November

Dorothy Flexner, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
August Humer, organ and orch, St James Episcopal, Richmond, VA
Ann Labounsky, Heinz Chapel, U of Pittsburgh, PA 12 noon
Jack Ruhl, First Presbyterian, Fort Wayne, IN 8 pm
Joyce Jones, Baylor U, Waco, TX 8:15 pm
Marie-Claire Alain, Boys Town, NE
Clarence Ledbetter, First Congregational, Los Angeles, CA 8 pm

7 November

Louise Mattlage, liturgical dance, Interchurch Center, New York City 12:05 pm
Requiem (Pt I) by Fauré, St Thomas Church, New York City 12:10 pm
Lionell Party, harpsichord, All Saints Church, New York City 12:30 pm
John W Heizer, University Baptist, Baltimore, MD 12 noon
Paul Callaway, Main St United Methodist, Suffolk, VA 8 pm
Clyde Morris, oboe; Albert Russell, org; St John's Church, Washington, DC 12:10 pm
Catharine Crozier, U of Iowa, Iowa City, IA 8 pm
Joyce Jones, Glenwood Springs HS, Glenwood Springs, CO
Frederick Geoghegan, City College Aud, Long Beach, CA

8 November

Frank Taylor, Busch-Reisinger Museum, Cambridge, MA 12 noon
James Leaffe, St Thomas Church, New York City 12:10 pm
Dennis Michno, All Saints Church, New York City 12:30 pm
Lowell Lacy, Trinity Church, New York City 12:45 pm
Lee Dehra, First and Central Presbyterian, Wilmington, DE 12:30 pm
Joseph LaRue, Northfield Community Church, Northfield IL 8 pm
Catharine Crozier, masterclass, Iowa City, IA AGO
Martin Neary, University United Methodist, Salina, KS

9 November

Gerre Hancock, U of Delaware, Newark, DE
Marie-Claire Alain, Davidson College, Davidson, NC

10 November

Marie-Claire Alain, masterclass, Davidson College, Davidson, NC
John Weaver, St Mark's Church, Philadelphia, PA

Arthur Polster, workshop, Kent State U, Kent, OH
Virgil Fox, Revelation Lights, Fort Worth, TX

11 November

"Antiphony: 15 Centuries"; The Desoff Choirs, Michael Hammond, dir; Riverside Church, New York City 2:30 pm
Dwight Oarr, Church of the Heavenly Rest, New York City 4 pm
Dona Nobis Pacem by Vaughan Williams, St Bartholomew's Church, New York City 4 pm
Elijah by Mendelssohn, First Presbyterian, New York City 4:30 pm
Festival Symphony Orchestra, Cathedral of St John the Divine, New York City 4:30 pm
Fred Tulan, premieres for organ and tape, St Patrick's Cathedral, New York City 4:45 pm
Cantata 78 by Bach, Holy Trinity Lutheran, New York City 5 pm
Barbara Harbach-George, St Thomas Church, New York City 5:15 pm
Gillian Weir, for Garden City, NY AGO
August Humer, Cathedral of St John, Paterson, NJ 4 pm
Daniel Comegys, baritone, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Christoph Albrecht, All Souls Unitarian, Washington, DC 4 pm
Frederick Swann, Centenary United Methodist, Winston-Salem, NC
Marie-Claire Alain, St Anne's Church, Atlanta, GA 3 pm
Martin Neary, Independent Presbyterian, Birmingham, AL 4 pm
Allan Maeller, Calvary Lutheran, Chicago, IL 4 pm
Music of the Moravian Church; Lee Nelson, org; Betty Pedersen, soprano; First Presbyterian, Deerfield, IL 4 pm
G Nicholas Bullat, St Paul's Lutheran, Melrose Park, IL 4 pm
John Rose, for Peoria, IL AGO
Marsha Derby Reilly, org; Jubilate Deo by Johann Roman; First United Methodist, Decatur, IL 4 pm
Roger Nyquist, New York Brass Quintet, Uihlein Hall, Milwaukee, WI 2:30 pm
James Moeser, Baptist Church, Concordia, KS 3 pm
Joyce Jones, Wyoming Theater, Sheridan, WY

12 November

Marie-Claire Alain, Virginia Intermont College, Bristol, VA
Brandenburg Concerto V by Bach, Larry Palmer, harpsichord, Southern Methodist University, Dallas, TX

13 November

Michael Boriskin, pianist, Trinity Church, New York City 12:45 pm
William K Burns, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Diane Bish, Lutheran Church, State University, PA
Martin Neary, Grace and St. Peter's Church, Baltimore, MD

14 November

Nancy Wiench, contralto, Interchurch Center, New York City 12:05 pm
Requiem (Pt II) by Fauré, St Thomas Church, New York City 12:10 pm
Minimum Daily Requirement, rock concert, All Saints Church, New York City 12:30 pm
Marie-Claire Alain, Westminster Choir College, Princeton, NJ
Wayne Nagy, St John's Church, Washington, DC 12:10 pm
Aldis Lagzdins, all-Bach, St Ann's Church, Washington, DC 8 pm
Robert Glasgow, First Baptist, Birmingham, MI
Worth-Crow Duo, Community Concerts, Liberal, KS
Ladd Thomas, Haller Lake United Methodist, Seattle, WA

15 November

Henry Hokans, Busch-Reisinger Museum, Cambridge, MA 12 noon
David B Brown, St Thomas Church, New York City 12:10 pm
John Morris, All Saints Church, New York City 12:30 pm
Rick Ross, Trinity Church, New York City 12:45 pm
Herbert Tinney, First and Central Presbyterian, Wilmington, DE 12:30 pm
Virgil Fox, Wheeling Symphony, Wheeling, WV
E Power Biggs, Regional Arts Center, Centre College of Kentucky, Danville, KY 8 pm

16 November

Dwight Carr, Trinity College, Hartford, CT 8:15 pm
Cherry Rhodes, masterclass, Asylum Hill Congregational, Hartford, CT
Donald Morse and brass choir, United Congregational, Norwich, CT
Martin Neary, St John's Church, Salisbury, CT
John Weaver, for Albany, NY AGO
Robert Baker, Riverside Presbyterian, Jacksonville, FL
William Osborne, all-Bach, First Congregational, Columbus, OH 8 pm
Sandra Ward, First Presbyterian, Tyler, TX 8 pm
Frederick Swann, First Congregational, Los Angeles, CA 8 pm
Marie-Claire Alain, Queen Mary Road United Church, Montreal, Quebec

17 November

John Weaver, workshop for Albany, NY AGO
Marilyn Keiser, workshop, Westminster Presbyterian, Oklahoma City, OK 9:30 am
Ruth Reynolds, Peace and Joy Bellingrers, Seventh-Day Adventist Church, St Helena, CA 4 pm

18 November

Lee S Ridgeway, Essex Institute Museum, Salem, MA 4 pm
John C Holtz, South Congregational, New Britain, CT 5 pm
Martin Neary, Trinity Parish, Southport, CT 4:30 pm
Cherry Rhodes, Asylum Hill Congregational, Hartford, CT
Te Deum KV 141 by Mozart, Mass in G by Schubert; New York Oratorio Society, Lyndon Woodside, dir; Riverside Church, New York City 2:30 pm
Judith Ann Brown (3:30 pm); Quentin Faulkner (5:30 pm); Cathedral of St John the Divine, New York City
Meredith Baker, Church of the Heavenly Rest, New York City 4 pm
Mass in B-flat by Haydn, St Bartholomew's Church, New York City 4 pm
Cantata 115 by Bach, Holy Trinity Lutheran, New York City, 5 pm
Gerre Hancock, St Thomas Church, New York City 5:15 pm
Cantique de Jean Racine, Requiem by Fauré; Columbus Bays Choir and Choir of Trinity Church, James Litton, dir; Trinity Episcopal, Princeton, NJ 8 pm
John Rose, Christ Episcopal, Pompton Lakes, NJ 7:30 pm
Kenneth and Ellen Landis, Cathedral of St John, Paterson, NJ 4:30 pm
Virginia Reinecke, piano, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Cantatas 93 and 39 by Bach, Edith Ho, dir; Memorial Episcopal, Baltimore, MD 5 pm
Joyce Jones, Independent Presbyterian, Birmingham, AL 4 pm
Marie-Claire Alain, Reform Congregation Keneseth Israel of Elkins Park, Philadelphia, PA 3:30 pm
George E Tutwiler, Bakerstown United Methodist, Bakerstown, PA 7:30 pm
Charles H Heaton, Carnegie Music Hall, Pittsburgh, PA 3 pm

Cantata 147 by Bach, Requiem by Mozart; Trinity Chorale, New Orleans Symphony; Trinity Church, New Orleans, LA 8 pm

William Osborne, Denison U, Granville, OH 4 pm
Roger Roszell, Evergreen Park Presbyterian, Chicago, IL 5 pm
Brian A Fitzgerald, org; choral program; First United Methodist, Decatur, IL 4 pm
Knud Vad, for Madison, WI AGO
Robert Triplett, St John Lutheran, Cedar Falls, IA 7 pm
Robert Baker, for Des Moines, IA AGO
Antone Gadding, Wesley United Methodist, Oklahoma City, OK
Marilyn Keiser, Westminster Presbyterian, Oklahoma City, OK 3 pm
Alec Wyton, Texas Diocesan Choral Festival, Christ Church Cathedral, Houston, TX
Sandra Ward, St Ambrose Church, Houston, TX 8 pm
Gillian Weir, Colorado State U, Fort Collins, CO 4 and 8 pm
Peninsula Bach Choir, Edwin Flath, dir; All Saints' Episcopal, Palo Alto, CA 4 pm

19 November

Alexander's Feast by Handel, All Saints Church, New York City 8 pm
Requiem, Solemn Vespers by Mozart, Central Presbyterian, New York City 8 pm (also Nov 20, 8 pm)
Ronald A Hough, First Baptist, St Petersburg, FL 8 pm
Virgil Fox, Revelation Lights, Dawson Aud, Adrian, MI
Kansas City AGO Guild Service and Hymn Festival, St Michael's and All Angels Episcopal, Mission, KS 8 pm
Gillian Weir, masterclass, Colorado State U, Fort Collins, CO
Worth-Crow Duo, Community Hall, Loveland, CO

20 November

Edward Palidi, Instrumental recital, Trinity Church, New York City 12:45 pm
Richard P Long, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Winthrop Chorale, Robert Edgerton, dir; Winthrop College, Rockhill, SC 8 pm
Marie-Claire Alain, Ashland Avenue Baptist, Toledo, OH
King's Singers of London, Baylor U, Waco, TX 8:15 pm
Joyce Jones, Glenwood Springs HS, Glenwood Springs, CO
Martin Neary, Christ Church Cathedral, Hamilton, Ontario

21 November

Thanksgiving Choral Service, Interchurch Center, New York City 12:05 pm
Works by William Byrd, St Thomas Church, New York City 12:10 pm
Chamber music concert, All Saints' Church, New York City 12:30 pm
Rollin Smith, all-Jongen, Frick Collection, New York City 5 pm
John Rose, Church of the Immaculate Heart, Maplewood, NJ 8 pm
J Franklin Clark, St John's Church, Washington, DC 12:10 pm
Virgil Fox, Revelation Lights, Marris Civic Aud, South Bend, IN

23 November

John Grady, Shrine of the Immaculate Conception, Washington, DC 8 pm
Marie-Claire Alain, Immanuel Lutheran, Grand Rapids, MI
Gillian Weir, Grace Church, Calgary, Alberta

24 November

Laud to the Nativity by Respighi, Misa Creola by Ramirez; George Shirley, dir; Ballet Liturgica, Gerald Schultz, dir; Park Congregational, Grand Rapids, MI 4 pm
Marie-Claire Alain, Immanuel Lutheran, Grand Rapids, MI
Virgil Fox, Revelation Lights, Heritage Hall, Saginaw, MI
Worth-Crow Duo, Menominee, MI
Donald Williams and Richard Ingram, organ and voice recital; Cathedral of St Philip, Atlanta, GA 5 pm

25 November

Paul-Martin Maki, Riverside Church, New York City 2:30 pm
Charles Dodsley Walker, Church of the Heavenly Rest, New York City 4 pm
Hymn of Praise by Mendelssohn, St Bartholomew's Church, New York City 4 pm
Festival of works by Benjamin Britten, Cathedral of St John the Divine, New York City 4 pm
Cantata 140 by Bach, Holy Trinity Lutheran, New York City 5 pm
J Richard Morris, St Thomas Church, New York City 5:15 pm

John Beyer, bass, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Joseph Schreiber, Independent Presbyterian, Birmingham, AL 4 pm
Marie-Claire Alain, St Joseph's Church, Detroit, MI 3:30 pm
Carol Teti-Rottschafner, Central Reformed Church, Grand Rapids, MI 6 pm
Donald McDonald, Westminster Presbyterian, Lincoln, NE 4 pm
Antone Godding, First United Methodist, El Dorado, KS
David McVey, Cathedral of St John the Evangelist, Spokane, WA 4 pm
Gillian Weir, First Presbyterian, San Diego, CA

26 November
Sacred Service by Bloch, Alto Rhapsody by Brahms; St John's Episcopal, Washington, DC 8:30 pm
Virgil Fox, Revelation Lights, Masonic Aud, Toledo, OH
Robert Anderson, Southern Methodist U, Dallas, TX 8:15 pm

27 November
ATT and Western Electric Headquarters Choral Club, Trinity Church, New York City 12:45 pm
Robert Smith, harpsichord, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Worth-Crow Duo, Warsaw HS, Warsaw, IN

28 November
Works by William Byrd, St Thomas Church, New York City 12:10 pm
Thomas Bogdan, All Saints' Church, New York City 12:30 pm
Curlew River by Britten, St Stephen's Church, New York City 8 pm (also Nov 30 at 8 pm)
Edward Thompson, for New York City AGO, Interchurch Center 6 pm
Wesley Parrott and Rollin Smith, for New York City AGO, St Paul's Chapel, Columbia U, New York City 8 pm
Gillian Weir, First Presbyterian, Glens Falls, NY
David Ritchie, St John's Episcopal, Washington, DC 12:10 pm
Virgil Fox, Revelation Lights, Civic Aud, Grand Rapids, MI
Magnificat by Bach, Ceremony of Carols by Britten; Eastern Kentucky U, Richmond, KY 8 pm
Marie-Claire Alain, Christ Church Cathedral, Ottawa, Ontario

29 November
Ruth Tweenen, Busch-Reisinger Museum, Cambridge, MA 12 noon
W Elmer Lancaster, St Thomas Church, New York City 12:10 pm
John Morris, All Saints Church, New York City 12:30 pm
Larry King, Trinity Church, New York City 12:45 pm
Ann Jenkins, flute, First and Central Presbyterian, Wilmington, DE 12:30 pm
Winthrop Chorus, Robert Edgerton, dir, Winthrop College, Rockhill, SC 8 pm
Ted Alan Worth, Paramount Theatre, Anderson, IN

30 November
Marie-Claire Alain, Memorial Church, Harvard U, Cambridge, MA

1 December
Marie-Claire Alain, masterclass, Bradley Hills Presbyterian, Bethesda, MD
Worth-Crow Duo, Winchester HS, Winchester, IN
Lionel Rogg, Frankfurt, Germany

2 December
Capella Cordina, Alejandro Planchart, dir; Dwight Chapel, Yale U, New Haven, CT 8:30 pm
Christmas Oratorio by Bach, Plymouth Church of the Pilgrims, Brooklyn Heights, New York 11 am
A Little Advent Music by Distler, Cantata 140 by Bach; Riverside Church, New York City 2:30 pm
Dwight Carr, Cathedral of St John the Divine, New York City 3:30 pm; followed by Lessons and Carols 4 pm
The Star of Bethlehem by Rheinberger, Brick Presbyterian, New York City 4 pm
Magnificat by Bach, St Bartholomew's Church, New York City 4 pm
The Burning Fiery Furnace by Britten, St Stephen's Church, New York City 4 pm
Saint Nicholas by Britten, St Thomas Church, New York City 4 pm
Cantata 36 by Bach, Holy Trinity Lutheran, New York City 5 pm
J Richard Szeremany, Munn Ave Church, East Orange, NJ 4:30 pm

Jean Lindquist, mezzo; W. Elmer Lancaster, org; First Presbyterian, Orange, NJ 5 pm
Messiah by Handel, Memorial Presbyterian, Dover, NJ
Messiah (Pt I, sing-in) by Handel, First and Central Presbyterian, Wilmington, DE 7 pm
Notre Dame Concert Choir, Cathedral of Mary our Queen, Baltimore, MD 5:30 pm
Marie-Claire Alain, Bradley Hills Presbyterian, Bethesda, MD 4 pm
Choral concert, Cathedral of St Philip, Atlanta, GA 8 pm
J Marcus Ritchie, Trinity Chorale, recital and Evensong; Trinity Church, New Orleans, LA 5 pm
Virgil Fox, Revelation Lights, Academy of Music, Philadelphia, PA
Cary Belcher, Cathedral of Christ the King, Kalamazoo, MI 4:30 pm
Newman Powell, harpsichord, Valparaiso University, Valparaiso, IN 4 pm
Evensong and choral concert, St Michael's Episcopal, Barrington, IL 6 pm
Gerald D Frank, Oklahoma City U, OK 3 pm
Lionel Rogg, Frankfurt, Germany

3 December
Worth-Crow Duo, Napoleon HS, Napoleon, OH
Arthur Lawrence, Sacred Heart Church, Notre Dame, IN 8:15 pm

4 December
Elaine Russell, soprano, Trinity Church, New York City 12:45 pm
Summit Chorale, G L Nair, dir; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Robert S Lord, Heinz Chapel, Pittsburgh, PA 12 noon
EKU Concert Choir, Eastern Kentucky U, Richmond, KY 8 pm

5 December
Mary Lou Steppacher, violin, Interchurch Center, New York City 12:05 pm
Music of Advent, St Thomas Church, New York City 12:10 pm
Music for Advent, All Saints' Church, New York City 12:30 pm
Albert Russell, St John's Episcopal, Washington, DC 12:10 pm
Donald Dumler and Martin Berinbaum, organ and trumpet; Falls HS, Cuyahoga Falls, OH

6 December
John Skelton, Busch-Reisinger Museum, Cambridge, MA 12 noon
Eric Gepson Johnson, St Thomas Church, New York City 12:10 pm

Roger Evans, All Saints' Church, New York City 12:30 pm
Leonard Raver, Trinity Church, New York City 12:45 pm
Lee Dettra, First and Central Presbyterian, Wilmington, DE 12:30 pm
Andrew Crow, Norwalk HS, Norwalk, OH Chamber Singers' Festival of Christmas Music, Robt H Young, dir; Baylor U, Waco, TX 4 and 8:15 pm (also Dec 10, 4 and 8:15 pm)

7 December
Virgil Fox, Revelation Lights, Cpheum Theatre, Boston, MA
Lee S Ridgeway, Trinity Episcopal, Topsfield, MA 8:15 pm
Curlew River by Britten, St Stephen's Church, New York City 8 pm
Magnificat by Bach, ECU Singers, David A Wehr, dir; Mother of God Cathedral, Covington, KY 7:45 pm
New Orleans Musica da Camera, Trinity Church, New Orleans, LA 7 pm
Concertos for Organ and Orchestra by Rheinberger; E Power Biggs, Corpus Christi Symphony Orchestra, Maurice Peress, dir; Corpus Christi, TX (also Dec 8)
Choral Christmas Concert, Euell Porter, dir; Baylor U, Waco, TX 8:15 pm

8 December
Christmas Oratorio (Pt I) by Bach; Louisville Bach Society, Melvin Dickinson, dir; William Whitesides, guest soloist; Christ Church Cathedral, Louisville, KY 8 pm

9 December
Charles Krigbaum, Dwight Chapel, Yale U, New Haven, CT 8:30 pm
Grady Wilson, Riverside Church, New York City 2:30 pm
Sallie Worth Schoen, piano, Cathedral of St John the Divine, New York City 3:30 pm
Amahl and the Night Visitors by Menotti, Madison Ave Presbyterian, New York City 4 pm
The Burning Fiery Furnace by Britten, St Stephen's Church, New York City 4 pm
Messiah (Pt I) by Handel, St Bartholomew's Church, New York City 4 pm
Cantata 70 by Bach, Holy Trinity Lutheran, New York City 5 pm
Judith Hancock, St Thomas Church, New York City 5:15 pm
Concerto for Organ, Strings and Timpani by Poulenc, Psalm Sketches by Pamer, Magnificat by Bach; Church of Our Saviour, New York City 7:30 pm
Choir of Trinity Church, Princeton, NJ, James Litton, dir; at St Mary's Abbey, Morristown, NJ 4:30 pm
The Holy Nativity, First Presbyterian, Orange, NJ 5 and 7 pm
Swarthmore College Chorus, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Advent Choral Vespers, Christ Church, Alexandria, VA 4 pm

Donald Dumler and Martin Berinbaum, organ and trumpet, St Luke's Church, Fort Myers, FL
Christmas Concert, Valparaiso U, Valparaiso, IN 4 pm
Messiah by Handel, Eastern Kentucky U, Richmond, KY 8 pm
Advent Vespers, Calvary Lutheran, Chicago, IL 4 pm
Ceremony of Carols, Rejoice in the Lamb by Britten, Christmas Cantata by Pinkham; Chicago Chamber Choir, Church of Our Saviour, Chicago, IL 7 pm
Samuel J Swartz, St Paul's Center, Sacramento, CA

10 December
Edmund Shay, St Martin's-in-the-Fields, Columbia, SC 8 pm

11 December
Vesperae Solennes by Mozart, Wall Street Choral Society; Trinity Church, New York City 12:45 pm
Conrad Bernier, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

12 December
Ceremony of Carols by Britten, St Thomas Church, New York City 12:10 pm
Advent Music for choir and instruments, All Saints' Church, New York City 12:30 pm
The Prodigal Son by Britten, St Stephen's Church, New York City 8 pm (also Dec 14, 8 pm)
Helen Penn, St John's Episcopal, Washington, DC 12:10 pm
Lionel Rogg, Gulbenkian Foundation recital, Lisbon, Portugal

13 December
Quadrivium Collegium, Busch-Reisinger Museum, Cambridge, MA 12 noon
Edward Stolarz, St Thomas Church, New York City 12:10 pm
Dennis Michno, All Saints' Church, New York City 12:30 pm
Larry King, Trinity Church, New York City 12:45 pm
Donna Jean Dixon, soprano, First and Central Presbyterian, Wilmington, DE 12:30 pm
Advent-Christmas Choral Vespers, Valparaiso U, Valparaiso IN 7 and 11 pm
Christmas Music, Perkins Chapel, Southern Methodist U, Dallas, TX 4 and 8 pm

14 December
Baylor Choral, Robt H Young, dir; Baylor U, Waco, TX 8:15 pm

15 December
Quadrivium Collegium, Marlene Mantgomery, dir; First Church Congregational, Cambridge, MA 8:30 pm
Lionel Rogg, Gulbenkian Foundation recital, Lisbon, Portugal

abingdon music contest

Competition has been announced for the composition of original unpublished music to be used with THE SACRAMENT OF THE LORD'S SUPPER: AN ALTERNATE TEXT, 1972, a communion service prepared by the former United Methodist Commission on Worship. A prize of \$500 is being offered for the winning entry.

The competition, sponsored jointly by the Section on Worship of the Board of Discipleship of The United Methodist Church and Abingdon Press, is open to all composers, regardless of denominational affiliation.

Manuscripts submitted will be judged by a panel selected from the Board of Discipleship, The Fellowship of United Methodist Musicians, and Abingdon Press. The winning

Manuscript will be published by Abingdon Press, the publishing department of The United Methodist Publishing House. (The sponsors reserve the right to decline to make an award if in their judgment and in the opinion of the judges no entry is worthy of the award.)

Deadline for the submission of manuscripts is August 1, 1974.

Official rules, entry blanks, and exact text to be set may be secured from:

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Abingdon Press
201 8th Avenue, South
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Organ Recitals

Sharon Abner, Chappaqua, NY — St Paul's Chapel, Trinity Parish, New York, NY Oct 24: Suite du deuxième ton, Clérambault; Bergamasca, Toccata per l'Elevatione (Fiori Musicali), Frescobaldi; Prelude and Fugue in E minor BWV 548, Bach.

Timothy E Albrecht — Middlebury College, Middlebury, VT Sept 13: Prelude and Fugue in B minor BWV 544, Bach; Toccata per l'Elevatione (Fiori Musicali), Frescobaldi; Melisma (Organbook I), Albright; Toccata and Fugue in D minor/major opus 59/5 and 6, Herzlich tut mich verlangen, Lobe den Herren, Seelenbräutigam, Fantasy on Wachet auf, Reger.

Richard M Babcock — Grace Episcopal, Tucson, AZ Sept 16: Trumpet Voluntary, Clarke; Trumpet Tune, Purcell; Be ceuse, Godard; Consolation (Songs Without Words), Wedding March (Midsummer Night's Dream), Mendelssohn; Traumerei, Schumann; Largo (New World Symphony), Dvorak; Largo (Xerxes), Handel; Bridal Chorus (Lohengrin), Wagner; At the Temple Gates — The Kieff Processional (Pictures at an Exhibition), Moussorgsky.

Fred Backhaus — student of Miriam Clapp Duncan, Lawrence Conservatory, Appleton, WI Sept 9: Fanfare, Cook; O man bemoan thy grievous sins, In Thee is gladness, Bach; Prelude and Fugue in G minor, Buxtehude; Variations on Veni Creator Spiritus, Duruflé; O God Thou faithful God, O sacred head now wounded, Brahms; Improvisation on Victimae Paschali, Tournemire; Prelude and Fugue in G minor, Dupré.

Clifford E. Balshaw, Wilkes-Barre, PA — St John's Episcopal, Huntington, WV Sept 16: Jig Fugue, Buxtehude; What God ordains is always good, Walther; Tierce en taille, de Grigny; Offertoire (Parish Mass), Couperin; Prelude and Fugue in E-flat, Bach; Prelude and Fugue in C minor, Mendelssohn; Prelude on Rock of Ages, Bingham; Pastorale, Franck; Hommage a Francesco Landino, Langlais; Toccata (Symphony V), Widor.

Earl Barr, Minneapolis, MN — Holy Childhood Church, Minneapolis Sept 23: Fanfare, Hewitt-Jones; Three Intermezzi, Andriessen; Toccata, Near; Scherzetto, Vierne; Choral Dorian, Alain; Symphony VI, Widor.

Donnie H Beddingfield — Campbellsville College, Campbellsville, KY Sept 6: Concerto in A minor, Vivaldi-Bach; Come Savior of the Gentiles, Bach; Sonata III, Hindemith; Sonata opus 86, Persichetti; Choral in A minor, Franck; Preludes on Wondrous Love, Coronation, Cheshire, (no composer given).

Lester Berenbraick, Madison, NJ — Presbyterian Church, Madison, NJ Nov 4: Toccata, Fraberger; Prelude and Fugue in E, Buxtehude; Der Tag der ist so freudenreich, Jesu meine Freude, In dulci jubilo, Bach; Sonata da Chiesa, Andriessen; The Bells, Monnikendam; Introduction and Passacaglia, Reger; God of the Expanding Universe, Felciano; Finale (Symphony I), Vierne.

George Black — Metropolitan United Church, London, Ontario Sept 25: Partita on Jesu meine Freude, Walther; Allegro cantabile (Symphony V), Widor; Concerto in G, Vivaldi-Bach; Shimah B'koll, Persichetti; The Soul of the Lake, The Legend of the Mountain (Pastels from Lake Constance), Karg-Elert; Dorian Prelude on Dies Irae, Simonds.

Byron L Blackmore — Our Savior's Lutheran Church, La Crosse, WI Oct 14: Sonata I, Mendelssohn; All glory be to God on high BWV 664, Prelude and Fugue in E minor BWV 548, Bach; Eclogue, Wagenaar; Allegro vivace (Symphony I), Vierne; Improvisation on Victimae Paschali, Tournemire.

Frederick Burgomaster — St Paul's Cathedral, Buffalo, NY Sept 21: Trumpet Tune, Purcell; Wir glauben all, Bach; Psalm-Prelude 1/1, Howells; Sonata II, Genzmer.

Jerome Butera — doctoral recital, University of Michigan, Ann Arbor Aug 17: Suite du premier ton, Clérambault; So long as the mind keeps silent, Finney; Fantasia and Fugue in G minor BWV 542, Bach; Fantasia and Fugue on Ad nos, Liszt.

Charles Ca'lahan, Philadelphia, PA — St Stephen's Church, Providence, RI Aug 29: Les Enfants de Dieu, Les Anges, Messiaen; Fantasia and Fugue on BACH, Liszt; Benedictus, Reger; Sonata III, Bach; Toccata, Sowerby.

Raymond Chenault Jr, Cincinnati, OH — Grace Cathedral, San Francisco, CA Sept 9: Festival Fanfare, Leighton; Concerto II in B-flat, Handel; Choral in B minor, Franck; Prelude and Fugue in F-sharp minor, Buxtehude; Ave Maria, Langlais; Resurrection (Passion Symphony), Dupré.

Fred Conrad — student of Herbert L White Jr, Sherwood Music School, Chicago, IL Oct 17: Outburst of Joy, Messiaen; Passacaglia and Fugue in C minor, Bach; Voluntary in D minor, Stanley; Prelude and Fugue on ALAIN, Duruflé; Saga IV, Guillou.

Wallace H Coursen Jr — Christ Episcopal, Bloomfield and Glen Ridge, NJ Sept 30: Prelude and Fugue in A, An Wasserflüssen Babylon, Ach bleib bei uns, Bach; Air with Variations, Sowerby; Intermezzo, Vierne; Cantabile, Franck; Folk Tune, Whitlock; A Triptych of Fugues, Near.

John Davis Jr, West Point, NY — Methuen Memorial Music Hall, Methuen, MA Oct 17: Fantasia in F minor KV 608, Mozart; Fantasia and Fugue in C minor BWV 537, Bach; Choral from Symphonie Romane, Widor; Salvum fac populum tuum opus 84, Widor; Choral, Honegger; Introduction and Passacaglia in D minor, Reger; Claire de lune, Vierne; Poème Héroïque opus 33, Dupré.

Bonnie Beth Derby — St Paul's Cathedral, Syracuse, NY Sept 30: Toccata quarta, Speth; Mit Freuden zart, Pepping; Schönster Herr Jesu, Schroeder; Prelude and Fugue in D minor, Buxtehude.

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Vernon de Tar, New York, NY — St Matthew's Lutheran, White Plains, NY Oct 28: Fantasy in G, Wacht auf, Bach; Partita on Jesu meine Freude, Walthers; Largo, Martini; Sonata on the First Tone, Lidon; Chorale Prelude IV, Brahms; Pastorale on The Morning Star, Pinkham; Reflection on Wondrous Love, White; Third Meditation from The Ascension, Messiaen.

Brock W Downward — student of David Craighead, doctoral recital, Eastman School of Music, Rochester, NY Sept 18: Concerto I in G BWV 592, Prelude and Fugue in A minor BWV 543, Bach; Variants for Organ, Cooper; Sonata for Organ opus 86, Persichetti; Fugue in A-flat minor, Brahms; Variations on a Noel, Dupré.

Richard Enright — Northwestern University, Evanston, IL Sept 30: Benedicamus, Echo, Scheidt; Six Schübler Chorales, Toccata in D minor BWV 656, Bach; Postlude for Compline, Alain; Dieu parmi nous, Messiaen.

Charles H Finney — Houghton College, Houghton, NY Sept 12: Prelude III, Bloch; Toccata and Fugue in D minor, Bach; Fugue in C, Buxtehude; Air (Concerto XII), Handel; Toccata (Revelations), Pinkham; Brevity for Reads on O Worship the King, Finney; Prelude on lam sol recedit igneus, Simonds; Choral in A minor, Franck; Aus tiefer Not, Allen; Thou art the Rock, Mulet.

Thomas George, Denver, CO — Evergreen Church of the Hills United Presbyterian, Evergreen, CO Aug 22: Fantasia and Fugue in G minor, Bach; Come Come Ye Saints, arr Darley; Prelude in Classic Style, Young; Suite Medievale, Langlais; Wondrous Love, Young; The Cuckoo, d'Aquin; Toccata (Symphony V) Widor.

Marjorie S Gile, Le Mars, IA — Dundee Presbyterian, Omaha, NB Oct 7: Prelude and Fugue in E, Buxtehude; Livre d'Orgue, du Mage; Le banquet celeste, Messiaen; Benedictus, Reger; Christe aller Welt tröst, Wir glauben all, Prelude and Fugue in C, Bach.

Henry Glass Jr. — Epiphany Lutheran, St Louis, MO Nov 4: Prelude, Fugue and Chaconne, Buxtehude; Nun freut euch, Gigue Fugue, Toccata and Fugue in D minor, Bach; Voluntary in G, Walond; Fanfare, Arnatt; Soul adorn thyself with gladness, All glory be to God on high, Ore; Final in B-flat, Franck.

Antone Godding — Oklahoma City University, Oklahoma City, OK Sept 16: Suite on the Second Tone, Guilain; Melodia, Introduction and Passacaglia in D minor, Reger; Sonata for Clarinet and Organ, Brown; Partita on Sei gegrüßet, Bach. Assisted by Robert Phillips, clarinetist.

H Edwin Godshall Jr, Williamsburg, VA — Bruton Parish Church, Williamsburg Sept 1 and 8: Prelude and Fugue in F-sharp minor, Buxtehude; Jesus Christ our Saviour, Pachelbel; Prelude and Fugue in A minor, Bach; Cantilène (Suite Breve), Langlais; Final (Sonata I), Guilmant.

Luke K Grubb — Millersville State College, Millersville, PA Sept 12: Prelude and Fugue in C, Böhm; Canzonetta in G, Buxtehude; Dialogue sur les grands jeux, de Grigny; Motet Exulta filia, Monteverdi; Was Gott tut, Kellner; Toccata per l'Eleva-

tion, Frescobaldi; Prelude and Fugue in G minor BWV 542, Bach; Les Angelus, Vierne; Deuxieme Symphonie opus 26, Dupré. Assisted by soprano Yvonne A Robinson.

Calvin Hampton — Calvary Church, New York, NY Aug 5, 12, 19 and 26; Vision of the Eternal Church, Messiaen; Pastorale, Vierne; Tu es Petra, Mulet; Adagio (Gothic Symphony), Widor; Litanies, Alain; Prayer for My Soul's Salvation, Satie; Choral in A minor, Franck.

Richard Heschke, Baton Rouge, LA — Cathedral of St John the Baptist, Paterson, NJ Sept 30: Prelude and Fugue in G minor, Buxtehude; Quand le Sauveur Jésus Christ. Dandrieu; Jesus Christus unser Heiland BWV 688, Toccata, Adagio and Fugue in C BWV 564, Bach; Deuxième Fantaisie, Alain; Canons in minor and major, Schumann; Dieu parmi nous, Messiaen.

Robert Hopkins, Youngstown, OH — First Congregational, Columbus, OH Sept 16: Offertoire (Mass for Parishes), Couperin; Trio in F BWV 587, O Lamm Gottes BWV 656, Prelude and Fugue in C BWV 547, ach; Choral in E, Franck; Les oiseaux et les sources, Messiaen; Dialogue sur les mixtures (Suite Brève), Langlais; Litanies, Alain.

Kim Kasling, Mankato, WI — Shrine of the Immaculate Conception, Washington, DC Aug 19: Jesus Christus unser Heiland BWV 665, 666, Bach; Sonata, Krenek; Postlude for Compline, First and Second Fantasies, Alain; Apparition de l'Eglise eternelle Entree, Communion, Sortie (last three from Mass for Pentecost), Messiaen.

Philip Keil, Berkeley, CA — Church of the Ascension, Vallejo, CA Sept 23: Introduction and Trumpet Voluntary, Bennett; Partita on Innsbruck ich muss dich lassen, David; Concerto in A minor, Vivaldi; Two Canzoni, Trofeo, Trumpet Voluntary, Purcell; Six Pieces for Musical Clock, C P E Bach; Prelude Liturgique XVII, Litaize; Schmücke dich, Brahms; Jesus bleibet meine Freude, Fugue in E-flat, Bach.

Angela Kraft, Hillsborough, CA — student of S Leslie Grow, Congregational Church, San Mateo, CA Nov 4: Prelude, Fugue and Chaconne, Buxtehude; Erbarm dich mein, Passacaglia and Fugue in C minor, Fugue in G (Gigue), Bach; Final, (Symphony VI), Widor; Divertissement XI opus 31, Vierne; Choral in A minor, Franck; Prelude and Fugue III, Dupré; Apparition de l'Eglise Eternelle, Messiaen; Tu es Petra, Mulet.

William B Kuhlman, Decorah, IA — United Church of Christ, Ames, IA Oct 7: Prelude and Fugue in E minor, Bruhns; 2 settings Schmücke dich, Bach and Brahms; Allein Gott in der Höh, Ore; Allein Gott BWV 676, Prelude and Fugue in D BWV 532, Bach; Emperor's Fanfare, Soler-Biggs; Concerto II in B-flat, Handel; Fugue II, Near; Andante KV 616, Mozart; Phantasie on Ein feste Burg, Reger.

Joel H Kuznik — Concordia Senior College, Fort Wayne, IN Sept 16: Choral in E, Franck; Concerto in A minor, Vivaldi-Bach; Wo soll ich fliehen hin, Kommst du nun, Bach; The Despair and Agony of Dachau, Sifler; Reverberations, Perera; Aria, Peeters; Alleluys, Preston; Serene Alleluys, Messiaen; Allegro (Symphony II), Final (Symphony VI), Vierne.

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Ann Labounsky, Pittsburgh, PA — Heinz Chapel, Pittsburgh Nov. 6: Final, Franck; Scherzo, Litaize; Fancy and Ayre, Jenkins; Evocation, Langlais.

Philip LaGala, New York, NY — Methuen Memorial Music Hall, Methuen, MA Oct 10: Prelude and Fugue in D minor BWV 539, Toccata and Fugue in D minor BWV 538, Bach; Pièce Héroïque, Franck; Allegro vivace, Final (Symphony I), Vienne; Fantasia and Fugue on BACH, Liszt; Epilogue on a Theme of Frescobaldi for Pedal Solo, Langlais.

Arthur LaMirande, New York, NY — Trinity Church, New York Sept. 6: Prelude and Fugue in A, Nun danket alle Gott, O wie selig seid ihr doch, Short Prelude and Fugue, all by Franz Schmidt.

W Elmer Lancaster, West Orange, NJ — St. Patrick's Cathedral, New York, NY Sept 30: Chaconne in G minor, L Couperin; Dialogue for the Trumpet, Clérambault; From God I ne'er will turn, Buxtehude; Sonata II, Mendelssohn; Choral (Symphony IV), Widor; Scherzo (American Suite), Langlais; Toccata and Fugue in D minor, Bach.

Robert S Lord — Heinz Chapel, Pittsburgh, PA Oct 2: Sonata I, Mendelssohn; Canonic Etude opus 56/6, Sketch in D-flat, Schumann; Melodia, Reger; Prelude and Fugue on BACH, Liszt.

Robert D Love — student of Robert Anderson, graduate recital, Southern Methodist U, Dallas, TX Aug. 31: Magnificat primi toni, Buxtehude; Voluntary for Double Organ, Purcell; Sagas II, IV, VI, Guillou; 3 settings Nun komm der Heiden Heiland BWV 659, 660, 661, Bach; Fantasy on Straf mich nicht opus 40/2, Reger.

George Markey, New York, NY — First United Methodist, Athens, GA, Sept 23: Prelude, Fugue and Chaconne, Buxtehude; As Jesus stood before the cross, Scheidt; Basse et dessus de Trompette, Clérambault; Prelude and Fugue in A minor, Bach; Sonata I, Mendelssohn; Scherzetto, Vienne; Landscape in Mist, Karg-Elert; On a Chant Theme, Servaes; Litanies, Alain.

Kathryn Ulvilden Moen, St Paul, MN — St Luke's Lutheran, Minneapolis, MN Oct 14: Sonatina, Ritter; Nun freut euch, Wer nur den lieben Gott lässt walten, Jesu meiner Seelen Wonne, Allegro from Sonata V, Bach; Passion Chorale, Langlais; Offertoire sur les Grands Jeux, Couperin; Impromptu, Vienne; Fantasia, Kabelac.

Rosalind Mohnsen, LeMars, IA — St Alphonsus Church, New York, NY Sept 9: Fantasia and Fugue in G minor, Bach; Canon in B minor, Schumann; Fantasia on BACH, Benedictus, Reger; Cortège et Litanie, Dupré; Scherzo (Symphony VI), Vienne; Offertoire (L'Office de Noël), Tournemire; Epilogue, Langlais; Cantabile and Allegro (Symphony VI), Widor.

Frank A Novak, Buffalo, NY — Holy Cross Parish, Farnham, NY Sept 9: Ciacona in E minor, Buxtehude; Aria con Variazione, Martini; Toccata in F, Bach; Cantabile, Franck; Neander, Wie schön leuchtet, Lobet den Herren, Manz; Litanies, Alain.

John Obetz, Independence, MO — Divinity Lutheran, Cleveland, OH Sept 16: Prelude and Fugue in C minor BWV 546, Wachtel auf BWV 645, Bach; Fantasy on Wachtel auf, Reger; Noel Michaud qui causait, Corrette; Choral Dorian, Deux Danses a Agni Yavishita, Alain; Variations on Wondrous Love, Barber; Passacaglia quasi Toccata on BACH, Sokola.

William Osborne — Denison U, Granville, OH Sept. 23: Passacaglia in C minor, Sonata IV in E minor, Fantasy on Come Holy Spirit, Now thank we all our God, Now come Savior of the heathen, All glory be to God on High, Come God Creator Holy Ghost, Prelude and Fugue in G, all by Bach.

John Pagett, White Plains, NY — Noroton Presbyterian, Noroton, CT Sept 30: Suite du Premier Ton, Clérambault; Kyrie Golt Vater BWV 669, Christe aller Welt Trost BWV 670, Kyrie Golt heiliger Geist BWV 671, Bach; Sonata II, Hindemith; Introduction and Passacaglia in D minor, Reger.

Helen Skuggedal Reed, Rochester, NY — Cathedral of All Saints, Halifax, Nova Scotia Aug. 21: Improvisation on Victimae Paschali, Tournemire; O Traurigkeit, Brahm's; Christ unser Herr zum Jordan kam BWV 684, Fantasia in G BWV 572, Bach; Combat de la Mort et de la Vie, Messiaen; Deux Danses a Agni Yavishita, Intermezzo, Alain; Le Monde dans l'attente du Sauveur, Dupré.

Judy Fink Richmond — student of Leslie Spelman, Central Congregational, La Mesa, CA Oct 14: Prelude in C minor BWV 546, Chorale Prelude BWV 643, Bach; Voluntary V, Stanley; Musical Clocks, Haydn; Toccata, Six Inventions, Monnikendam; Ballade in D, Clokey; Toccata (Symphony V), Widor.

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

Larry R Rootes — Pilgrim Lutheran, Chicago, IL Sept 30: Kyrie Dominical, Scheidt; Chaconne in D minor, Pachelbel; Adagio, Mozart; 4 excerpts from Messe du Be Ton, Carrette; Herzzliebster Jesu, O wie selig seid ihr doch, Brahms; Melodia, Passion, Reger; Toccata on Veni Creator Spiritus, Peeters.

John Rose, Newark, NJ — St Timothy Lutheran, Wayne, NJ Sept 30: 3 settings Lobet den Herren, Walther, Reger and Micheelsen; Cantabile, Franck; Sketch in F minor, Schumann; Little Carols of the Saints, Williamon; Flute Tune, Arne; Carillon-Sortie, Mulet; Toccata and Fugue in D minor BWV 565, Bach; Chant de Paix, Langlais; Final (Symphony III), Vierne.

Robert Smart — Trinity Episcopal, Swarthmore, PA Sept 30: Toccata and Fugue in D minor BWV 565, Toccata and Fugue in F BWV 540, Toccata, Adagio and Fugue in C BWV 564, Toccata in E BWV 566, Toccata and Fugue in D minor BWV 538, all by Bach.

Rollin Smith, New York, NY — The Frick Collection, New York City Sept 19: Sonate d'Intavolatura, Zipoli; Concerto in G, Soler; Toccata in D minor, Jacinto; Allegro, Carvallo; Toccata in D minor, Seixas; 2 Partitas on La Folia, Pasquini and Frescobaldi; Presto, Galuppi; Aria con Variazione, Martini; Paso en do major, Casanovas.

William Smith — St Paul's Cathedral, Buffalo, NY Sept 14: Fantasia and Fugue in C minor, 2 settings Allein Gott in der Höh, Fugue in E-flat, Bach.

Frank Speller, Austin, TX — Methuen Memorial Music Hall, Methuen, MA Oct 3: Prelude and Fugue in A-flat opus 36, Dupré; La Musette de Choisi, La Juliette, Couperin; Tiento in F, Cabanilles; Christ our hope and comfort, These are the holy ten commandments, Bach; Sinfonia from the cantata We thank Thee God, Bach-Speller; Fantasia in F minor KV 594, Mozart; Fantasy in C, Franck; Fantasy on Parts of a Bach Theme, Speller.

John C Stowe — student of Robert Anderson, Southern Methodist U, Dallas, TX Sept 27: Fantasy on Komm heiliger Geist, Tunder; Verset pour la fete de la Dédicace, Messiaen; Fantasy and Fugue in G minor BWV 542, Bach.

John Upham — St Paul's Chapel, Trinity Parish, New York, NY Oct 10: Concerto del Signor Torelli, Walther; Adagio and Allegro in F KV 594, Mozart; Prelude and Fugue in C minor, Bach.

Herbert I White — Sherwood Music School, Chicago, IL Sept 26: Prelude and Fugue in E, Lübeck; 2 settings These are the holy ten commandments, Concerto in G, Bach; Final (Symphony II), Vierne.

Nina Woomert — Westminster Presbyterian, Lancaster, PA Sept 9: Prelude, Fugue and Chaconne, Buxtehude; Elevation-Récit de Tierce en taille, Offertoire sur les grands jeux (Parish Mass), Couperin; Little Prelude and Fugue in B-flat, Bach; Schmücke dich, O wie selig, Brahms; Praise the Lord with drums and cymbals, Karg-Elert; Seelenbräutigam, Leopold; Ave Maris Stella III, Magnificat I, Dupré; Toccata (Symphony V), Widor.

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