

THE DIAPASON

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

Sixty-Fourth Year, No. 10 — Whole No. 766

SEPTEMBER, 1973



Madrigals by the St. Alban's Singers in St. Alban's School amphitheatre.

The Seventh International Organ Festival at St. Albans in England brought together many outstanding performers from all parts of Europe and North America. It was a gathering of "stars" — organists, conductors, singers, recorder players, guitarist and many others. Perhaps the greatest "star" of all was the building itself — the ancient Abbey Church of St. Albans, now the cathedral of the Diocese of St. Albans.

This impressive building, with its great central tower constructed from Roman bricks taken from the Roman city of Verulam, once situated near the present Abbey Church, provided a perfect acoustical, architectural and environmental setting for the many programs, whether orchestral, solo organ, solo recorder, choral, chamber concerts or choral concerts and services. It would be difficult to find one building in North America which could fulfill the demands of such diverse musical fare.

Without doubt the human "star" of the festival was Peter Hurford, organist and master of the choristers at St. Albans, and artistic director of the festival. His imagination, organizational ability, tremendous energy, and superb musicianship have developed this festival from a relatively small gathering of organists into a musical event of worldwide significance during the past decade.

The overall theme of this year's festival, as in past festivals at St. Albans, was the placing of the organ as a musical instrument into the mainstream of current music making. Unlike American organists' gatherings, St. Albans featured chamber ensemble concerts, a guitar program, an orchestral concert, choral music, early music performed on early instruments, a cabaret party, madrigals, entertainment by The Kings' Singers, Donald Swan and his Cyngers, and non-musical happenings such as tours, a swim party, a Festival Club and a final great Ox Roast! Each day was well scheduled and while there were sufficient events to fill the day, the scheduling and pace were relaxed enough so that there was never a feeling of being rushed, nor was there an over-saturation of music.

During the week-long festival, the regular Cathedral services continued as during any week in the life of the cathedral. The sung services, especially, were integrated into the main events of the Festival. On Sunday, June 24 there were three sung services, a 9:15 Parish Eucharist (St. Albans, unlike most English Cathedrals, serves as a parish church with a large and active membership, in addition to being a diocesan cathedral) an 11:00 Mattins (official opening service of the Festival), and a 3:00 Diocesan

"Rose Service." The official opening service included a commissioned *Te Deum* by Byran Kelly and other choral music by Dowland, William Smith of Durham, and John Ireland. Unlike most cathedral choirs in England, St. Albans has no school for the choir boys, and Mr. Hurford's singers come from six schools in St. Albans and surrounding towns. They rehearse at 8:00 AM before



Hans Haselböck.

school three days each week, and sing Evensong on these same days after school. On weekends the choir boys are joined by altos, tenors and basses and the full choir sings a Saturday Evensong as well as two or three services on Sundays. Quite a demanding schedule for boys who have as many extra curricular activities as their American counterparts!

It is an excellent choir, and their singing compares well with the unusually high standard of choral work which one finds today throughout England in cathedrals, collegiate chapels and many parish churches. Dr. Lee H. Bristol, Jr., the executive secretary and vice chairman of the Joint Commission on Church Music of the Episcopal Church in the United States, was the preacher for this opening service of the Festival.

A non-festival event, but one which was important in the life of St. Albans Cathedral, was the mid-afternoon "Rose Service." This was a diocesan service during which members of the diocese and parish made a pilgrimage to the medieval shrine of St. Albans in the cathedral, and presented an offering of roses from their gardens. This was a simple, but unusually moving service, with enthusiastic and excellent congregational singing.

SEVENTH INTERNATIONAL ORGAN FESTIVAL

St. Albans, England
June 24-30

by James Litton

James Litton is a faculty member of Westminster Choir College, and organist-choirmaster of Trinity Church, both in Princeton, New Jersey

At the end of a very full Sunday, packed with three large sung services, the St. Albans Bach Choir and the Tilford Bach Festival Orchestra performed the Bach *B Minor Mass* under the direction of Peter Hurford. Soloists were Felicity Palmer, soprano; Sarah Walker, alto; Wynford Evans, tenor; and Jolyon Dodson, bass. Peter Hurford is well known in America as a virtuoso organist, but few have had the opportunity to see him in action as a conductor. Unlike many organists, he is an expert conductor, with the ability to lead the highly professional orchestra and soloists and the well trained chorus in as beautiful a performance of the *B Minor Mass* as one is able to hear in most concert halls. This was an understated reading of the work, and there was great attention to the musical line throughout the *Mass*. When drama and excitement were called for, it was there, yet even with rather brisk tempi the entire work had a very relaxed, but expansive feeling. It was a stunning close to an exciting opening day of the Festival.

and Luigi Tagliavini from Italy. The interpretation elimination occupied the major part of the first three days of the Festival, and while this reviewer was unable to hear all the competitors, it must be said that, on the whole, the quality of playing was not on the expected level for such an important event, and during the finals the judges felt that no first prize could be given. Still, there was much excellent, if not exceptional playing by the young organists.

Each night of the week featured a major concert which was usually followed by a late night event of a lighter nature. The Monday night concert set the theme for the remaining evening events. The program featured various artists with the organ used in ensemble or as a solo instrument interspersed throughout the program. There was only one full solo organ recital during the entire Festival. Monday evening's concert opened with the choir of men and boys of St. Albans Cathedral singing the motet, *Emendemus in melius* by William Byrd. The choir sang from behind the choir screen while the audience was in the nave of the cathedral. The dramatic impact from the acoustical advantage of having a polyphonic motet sung by an invisible choir, but filling the vast building with sound was electrifying. The choir then processed to their
(Continued, page 12)



John Birch relaxes.

The core of each Festival at St. Albans is a competition for young organists under the age of 31, both in interpretation and in improvisation. This year there were 24 competitors from Canada, France, Holland, Norway, Switzerland, the United Kingdom and the United States. At the interpretation eliminations the competitors were required to play the *Trio Sonata II in C Minor* by Bach, and a major work written between 1835 and 1925. Those who wished to enter the improvisation competition were asked to improvise on a diatonic theme. Judges included Piet Kee from the Netherlands, John Birch from England, Catharine Crozier from the United States, Hans Haselböck from Austria,

Simon Lindley demonstrates regal and positif by N. P. Mander. To the right is positif by Church and Co.



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A NOTICE TO OUR READERS

Due to steadily rising costs, THE DIAPASON has placed
new subscription and single copy rates in effect. As of September 1, 1973,
the new rates for THE DIAPASON are:

A 1-year subscription — \$ 7.50
A 2-year subscription — \$13.00
A single issue — \$ 1.00

ORGANISTS ASSOCIATION FORMED IN JAPAN

On May 4, 1973, a special committee
opened a national meeting of a new as-
sociation of organists in Japan. It is
called the Japan Organists Association
or "JAO" (in Japanese, "Nihon Organ-
isto Kyokai"). All organists who have
graduated from either a Japanese or a
foreign music academy or university,
all recitalists and organ teachers are
eligible to become members. Mr. Okudo
of Tokyo was elected president of the
new association, and the contact address
for the new organization is as follows:
Mr. Michio Akimoto, Takiyama 4-6-16,
Higashi-Kurume-shi, Tokyo, Japan.
The new association is the second
such group to be formed in Japan. Three
years ago, the Japan Organ Society
("JOS") was founded to foster among
Japanese interest toward the organ and
its music. The society sponsors recitals
by both Japanese and foreign organists,
conferences, and other meetings. The
president of JOS is Mr. Shigeru Matsu-
bara, and the contact address for JOS is
as follows: Nihon Organ Kenkyukai,
Mr. Tsuji, Shinagawa-ken, Zama-shi,
Tatenodai 6, Japan.

Both groups seek contacts with organi-
zations and persons in the organ world
abroad, according to Frans Boon, or-
ganist of the World Peace Memorial
Cathedral in Hiroshima, and lecturer in
religious music at Elisabeth University
of Music, Hiroshima.

POSTAL SERVICE INITIATES AMERICAN ARTS SERIES COMMEMORATIVE STAMPS

The U.S. Postal Service has initiated
a series of commemorative stamps titled
the American Art Series, and has hon-
ored (or will soon honor) Robinson
Jeffers, Willa Cather, Henry O. Tanner
and composer George Gershwin.
Since next year, 1974, is the 100th
anniversary of the birth of American
composer Charles Ives, many readers
have expressed a desire that a stamp
honoring him on this series would be
appropriate. Readers who agree are
urged to write the Postal Service re-
questing such a stamp. Write: Stamp
Advisory Committee, United States
Postal Service, Washington, DC.

THE ORGAN LITERATURE FOUNDA-
TION has released its latest catalogue, its
"Catalogue G." The Foundation is a supplier
of organ books, periodicals, recordings, and
other materials concerning the organ, and has
a large and diversified stock. The new cata-
logue offers well over 400 items, 100 of which
were not previously listed in the former cata-
logue. Write: The Organ Literature Founda-
tion, 45 Norfolk Road, Braintree, MA 02184.

THE NATIONAL ASSOCIATION OF
SCHOOLS OF MUSIC will hold its 49th an-
nual meeting Nov. 17-20 at the Denver-Hilton
Hotel, Denver, Colorado. Information may be
obtained from Executive Secretary, Robert
Glidden, Suite 650, One Dupont Circle, Wash-
ington, D.C. 20036.

Sagada, Mountain Province, B-607
Philippines, July, 1973

To the Editor:

One of the most elegant pipe organs
in the country is the Charles and Laura
Melin Memorial Organ in the First
Evangelical Lutheran Church in Lorain,
Ohio. A tracker-action instrument based
on the best organ-builder techniques of
the last five centuries, it is musically
sensitive and responsive, and beautiful
to see and to hear. It was installed in
June 1970 by its builder, John Brom-
baugh of Middletown, Ohio, who in-
corporated into it the knowledge and
inspiration acquired in an extensive
study of the classic organs and organ-
building traditions of Holland and
north Germany.

On the rear of the main casework is
a builder's plaque which makes the
following statement:

In a world filled with manmade strife, hatred
and ugliness, all of us connected with the
making of this instrument hope that it will
edify those who see and hear it and point
their hearts and minds once again back to
the Source of our salvation and all Goodness
and Beauty. And in any event, all Glory be
to God Alone!

It is a thought-provoking statement
which is hard to get out of the mind
after reading it. What message are all
those connected with the making of
that instrument trying to impart? Do
they wish to remind us of some meta-
physical age of innocence in men's, or
mankind's, past when hearts and minds
had not yet been pointed away from
the Source of salvation and all Good-
ness and Beauty? Or are they thinking
of some actual Golden Age of crafts-
manship and organ-building when men
were less striving, hateful and ugly than
they are today? A day, perhaps, like
Arp Schnitger's, master organbuilder
who was born in 1648 and died in 1719,
and whose work was both studied and
admired by John Brombaugh?

Reflection on the world in which Arp
Schnitger lived and worked, however,
makes it quickly clear that it would be
hard to find a period more marked by
manmade strife, hatred and ugliness
than the second half of the 17th cen-
tury when Arp and his kind were lay-
ing the foundations for such modern
triumphs as the Lorain instrument.
Hardly an historian fails to comment
on the ruthlessness and pettiness with
which European princes and magnates
then subjugated a prostrate people dis-
placed, dispossessed and devastated by a
series of wars that can be referred to
only in the grossest hypocrisy as Wars
of Religion. In Arp Schnitger's own
Hamburg, the commoners called in
foreign troops to support their civil
disobedience against an Establishment
which presumably was paying for those
instruments which were later to edify
such men as John Brombaugh when
he saw and heard them.

Arp Schnitger was born a couple of
months before the signing of the Treaty
of Westphalia which, after three years
of bickering diplomatic stalemate, more
or less brought to a close thirty years
of the most destructive war in European
history. We say "most destructive" in
consideration of the low recuperative
powers of the pre-industrial age, and
"more or less" because fighting con-
tinued on the Franco-Spanish border
until little Arp was three years old,
and because there was not a year of
his life thereafter but soil somewhere
on the continent was wet with human
blood, usually let by mercenary troops
in the employ of power-seeking dynasts,
and unenlightened by the least sense
of loyalty to nation, state or church,
and often under deliberate orders of
systematic destruction. Hamburg was

one of the few German cities to sur-
vive the Thirty Years' War unscathed,
but Arp Schnitger must have known
that there were literal deserts nearby
as indications of the reduction of the
German population from twenty mil-
lion to six, and he must have grown
up almost within earshot of the Scan-
danavian wars in which Swedes took
German soil, Swedes and Germans to-
gether divided up all Polish soil, and
neighboring Denmark was repeatedly
invaded by both and ultimately sacri-
ficed by her allies to their own inter-
national interests.

During the years young Arp was ap-
prenticed to his cousin Barendt, France
invaded Belgium without declaring war,
the Bishop of Münster decided to take
his share out of Holland, and a Dutch
fleet sailed up the Thames while
Charles II as a charter member of a
triple alliance against France quietly
sold Holland out to Louis XIV in a
secret agreement which required him
to become a Roman Catholic. While the
Neuenfelde instrument was abuilding,
strange bedfellows from all over Europe
ganged up on Louis, while the Turks
attacked Holy Roman Emperor Leopold
in Vienna, moving that most Catholic
Sun King not to go to his aid but at
least to pull his troops out of Flanders
so Leopold could defend himself against
Muslim foes in front without attack by
Christian brothers behind — but sub-
sidizing such Austrian rebels as joined
the Turks meanwhile — and to revoke
the Edict of Nantes which had legal-
ized eight decades of religious tolera-
tion. The year Arp began work on the
St. Jakobi organ, the English expelled
their king — the Spaniards had just
poisoned one of their queens — and
Louis sent his troops back to ravage
the Palatinate yet another time, and
to keep the good fight going in Ireland,
England, Luxembourg, Spain and Italy
until long after Arp had voiced, tuned
and tested "the finest organ Bach ever
played."

Of course, Arp Schnitger and his
Baroque colleagues must have been
spared up-to-the-minute news coverage
of the little Vietnams of their day. They
probably never knew that by the time
the builders' plaque was attached to
the St. Jakobi organ case, the French
fleet had conquered Tunis and Algeria,
the Sultan of Bantam was employing
European sea-captains against Dutch ex-
pansion in Southeast Asian waters and
had received 500 barrels of gunpowder
from the British for the same cause,
that the Dutch occupied Madura and
Surabaya by means of supporting a
native uprising against the Emperor of
Mataram, that a Greek adventurer was
delivering the Siamese court into the
hands of French interests, that the
Spaniards extended their Philippines oc-
cupation to the Marianas while putting
down a revolt in Zambales closer to
Manila, that professional slavers in
Brazil exterminated a backwoods set-
tlement of 20,000 ex-slaves, and that 19
persons were burned alive in Massachu-
setts on the testimony of two hysterical
young girls.

The thought that this review may
well provoke is to wonder why Arp
Schnitger did not use the St. Jakobi
organ to comment as indelibly on his
times as John Brombaugh and his asso-
ciates have done on the Lorain instru-
ment. Was he perhaps unmoved by the
manmade strife, hatred and ugliness
of his day? Or was he, perhaps, by the
time he was old and wise enough to
build a pipe organ, no longer surprised
that man was sinful? Or, indeed, did
he perhaps consider himself just as
sinful as the next man and so not
wish to bring the subject up?

— William Henry Scott

WILLIAM HALLER, head of the organ de-
partment at Capital University, Columbus,
Ohio, was invited to play a series of recitals,
to lecture, and to give a broadcast in Finland
in August. The recitals took place in Järvenpää,
Parainen, Rauma, Turku, Pori, Kankaanpää,
Hollola, Alavus, and Helsinki. His lecture,
"Highlights of American Organ Music Since
1960," was given at the Lahti Organ Festival
on Aug. 15, and his recital in Helsinki Cathed-
ral included organ music of the American
avant garde.

RICHARD KENNEL, a graduate student
at Northwestern University's School of Music,
was awarded first prize in the first interna-
tional electronic music contest sponsored by
the "Experimental Music Group of Bourges."
His "Fantasia and Fugue for Electronic Tape"
was the winning piece among 81 tapes submitted
from 14 countries. Mr. Kennel has studied
composition at Northwestern with M. William
Karls and Stephen Syverud. He has been a
graduate assistant in N.U.'s electronic music
studio.

Vincent Persichetti's Hymn and Chorale Prelude "Drop, Drop Slow Tears"—An Analysis

by Rudy Shackelford

Persichetti's organ chorale prelude "Drop, drop slow tears," Op. 104, was commissioned by the University of Kentucky and given its premiere performance at Lexington on 13 April 1967 by Haskell Thomson. It is based on hymn number 13 from *Hymns and Responses for the Church Year*, Op. 68, composed by Persichetti in 1956. The Passiontide text by Phineas Fletcher (1584-1660) is a poem of three quatrains:

Drop, drop slow tears,
And bathe those beauteous feet,
Which brought from heav'n
The news and Prince of Peace.

Cease not, wet eyes,
His mercies to entreat;
To cry for vengeance
Sin doth never cease.

In your deep floods
Drown all my faults and fears;
Nor let his eye
See sin, but through my tears.

A thorough understanding of the hymn setting is germane to an analysis of the chorale prelude, not only because in the course of the entire prelude the hymn is reproduced in toto; but, more importantly, because the prelude is developed linearly from key motives of the hymn melody and harmonically from an expanded use of the modal materials of the hymn harmonization. The same processes may be observed in other works by Persichetti which draw upon material from *Hymns and Responses*: the *Symphony for Band* (Symphony No. 6 Op. 69), the *Seventh Symphony* (subtitled "Liturgical", Op. 80), and particularly the two chorale preludes for band on the hymns "So pure the star," Op. 91, and "Turn not Thy face," Op. 105. Here we are obliged to focus our attention exclusively on the organ chorale prelude and the hymn upon which it is based.

HARMONY

Dorian mode is employed throughout the hymn setting, always in transposed form, never on *D*. The primary triads of this mode are the Tonic, I, and the double Dominants, II and IV. The complete hymn is given in Ex. 1, where the lowest staff of each system carries the chord roots, the progression of which often follows a path independent of the sounding bass. Phrasing has been superimposed for the purpose of analysis; slurs connect the common tones of adjacent chords, even if these tones occur in different voices. Measures 2-4 are

Rudy Shackelford received the DMA and two MMus degrees, one each in organ and composition, from the University of Illinois, where he studied with Paul Pettinga and Gordon Binkerd. His Sonata for Organ, Trio Sonata 1970, and Le Tombeau de Stravinsky have been performed widely. Boosey & Hawkes will publish the Trio Sonata and Shackelford's transcription of the Concert Set by Gordon Binkerd early in 1974.

Mr. Shackelford's poetry has appeared in The New York Times, The Virginia Quarterly Review, and The New Republic. He is now at work on a book-length analytical monograph on Persichetti's organ music.

shown in an alternate, enharmonic version, suggested by mm. 6-8 of the prelude.

(Example 1)

In the first phrase, *E*-Dorian is established by a strong II-VII-I progression. This phrase terminates abruptly on a *C*-minor triad, however, "tonicizing" *C*-Dorian. The only preparation is the common tone *G* in the tenor, doubled by the melody in the soprano. Phrase I is harmonically expository: only triadic formations are found; seventh, ninth, and eleventh chords are eschewed, as are quartal materials—all to be employed in successive phrases.

As comparison of the hymn and the chorale prelude reveals, Phrase II of the melody is notated enharmonically: on *E-flat* in the hymn; in the prelude, on *D#*. In Ex. 1 the *E-flat* version is given intact on the top three staves of the first system; the *D#* version on the lower three staves of the first system; the hymn as actually notated in *Hymns and Responses* is theoretically inconsistent with the "pure" notation of Ex. 1, for the second phrase closes on a chord notated with sharps: the altered IV in *D#*-Dorian. Why this departure from prevailing *E-flat*? The enharmonic

spelling allows *F#* in the bass to be used as a common tone with *F#* in the soprano of the first chord of Phrase III. If, however, Phrase II had been notated in *D#* throughout, as it is shown in the alternate scoring of Ex. 1 and as it is written in the chorale prelude, *E-flat* would not have been available as common tone with the closing chord of Phrase I. The unison *E-flat* beginning Phrase II acts as a pivot from the *C*-Dorian with which Phrase I ends, leading into the fully voiced tonic chord of *E-flat*-Dorian at the beginning of m. 3. Ninth and eleventh chords appear, with chromatic alterations, in Phrase II. The most salient alteration is the semitonal flattening of the fourth note of the phrase: in *E-flat*-Dorian, this note should be *C*, not *C-flat*. The alteration is so striking because it forms the only semitone in the entire melody!

Phrase III is longer and more complex than either of the foregoing phrases. In fact, it could be subdivided, though the sequential melodic treatment and lack of a definite cadence argue against this. The phrase begins in, and maintains throughout, *C#*-Dorian. There is no pivotal modulation from the preceding *D#* (or *E-flat*-) Dorian, though the common tone *F#*, mentioned above, does constitute a minimal preparation. In

Ex. 1. Modal harmonic analysis of the hymn "Drop, Drop Slow Tears"

Ex. 2A. Motivic analysis of the hymn melody



Rudy Shackelford in his studio at Yaddo, Saratoga Springs, N.Y. (Photo by Nicholas Sapieha)

Phrase III there are many tones common among adjacent chords, but most of them are not shared by the same voice, as was the case in Phrases I and II. These "cross relationships" set up a complex web of resonances. Another new aspect of Phrase III is the implication of quartal harmony in the bass and tenor of m. 6. That these successive perfect fourths never generate true quartal harmony is due, first of all, to their being subsumed in a largely tertian context, and to the fact that the first and third chords containing fourths are heard to exclude the flavor as non-harmonic: chromatic or diatonic *appoggiaturas*.

The modality of the hymn setting is maintained successfully against the encroachment of Ionian/Aeolian (Major/Minor) elements by the forthright Dorian feeling of the melody—with the one semitonal exception noted above. Its strength is even more amazing when one considers the almost exclusively semitonal nature of the bass. Of course, as Ex. 1 indicates, the root movement undergirds the melodic modality at the same time that the bass appears to be negating it. It is interesting that, in Phrase I, the root progression is an altered inversion of the soprano melody: altered by intervallic expansion and contraction, techniques which will be seen as essential to the developmental processes of the chorale prelude.

MELODY

The tune of "Drop, drop slow tears" is infectiously *cantabile*, for all its inner checks and balances of motivic expansion and contraction. Example 2 attempts to expose some of these subtle correspondences. The basic intervallic building-blocks are the minor third, the perfect fifth, the major second, and the major sixth. The melody is susceptible to either three- or four-fold division: dotted halfnote cadence patterns and sequential treatment argue for the three, as against the four-phrase, division.

In Example 2 a, the major motivic materials are identified as follows:

(Example 2A)

MOTIF "A" — the ascending minor third (Phrase I of the hymn consists of two "A" cells coupled by a descending perfect fourth, the coupler both an intervallic and a melodic inversion of motif "B");

MOTIF "B" — the ascending perfect fifth (melodically inverted in the penultimate measure of the hymn);

MOTIF "C" — the ascending major sixth (derived from motif "A" by intervallic inversion);

MOTIF "D" — two descending seconds, a minor followed by a major; the major second is expanded to a minor third to create MOTIF "D₁," and to a perfect fifth in MOTIF "D₂"; the first variant makes reference to motif "A," whose ascending minor third is here

(Continued, page 4)

melodically inverted, while the second variant refers to motif "B" analogously.

(Example 2B)

Moreover, motives "A," "B," and "C" form, in that order, a progressive series, if "C" is considered an intervallic expansion of "B," which in turn is an expansion of "A." These internal motivic references are more easily grasped when graphed as a series of ascending or descending melodic "gestures": Ex. 2-b. It is interesting that five upward thrusts of progressive altitude, except for the second and last (cadential) figures, are precisely balanced by five downward deflections. Because, however, the ascending gestures are found in rhythmically more significant positions, and because they both open and close the melody, the "drift" is felt to be upward.

FORM

Let us turn now to an analysis of the chorale prelude "Drop, drop slow tears," an investigation primarily of its formal and contrapuntal aspects, in keeping with the attenuated rôle played by melody/accompaniment and harmonized-chorale textures in the work. The large (first-order) formal divisions are delineated by tempo indications and (with one exception) dynamic ranges:

- I. *Sostenuto* (quarter-note = ca. 66); mp - mm. 1-23
- II. *Poco più mosso* (quarter-note = ca. 72) - mm. 24-30
- III. *Forward* (quarter-note = ca. 80); mf-ff - mm. 31-55
- IV. *Tempo primo* (quarter-note = ca. 66); p - mm. 56-85

These sections can be subdivided in terms of textural manipulations. The number of voice-parts varies, *mit Freistimmigkeit*, from one to six. The writing moves freely and non-cadentially in and out of melody/accompaniment, two-part canonic, *pleno*, *cantus firmus* (CF) against non-imitative polyphonic, and cadenza-like textural styles. The work is almost never silent. Only three points of hiatus occur, two of them (at the beginning of m. 43, at the end of m. 55) structural. Here is one possible second-order formal breakdown:

- I. *Sostenuto*
m. 1-4: introduction, pedal alone, 1-part texture
mm. 5-11: full statement of CF in soprano (solo stop) against chordal accompaniment; 4 parts, manuals alone except for pedal interjection in m. 5 overlapping pedal solo, mm. 1-4
mm. 11-15: CF in canon at fifth, "dissolve" to 2 parts, overlapping end of CF-with-harmony statement
mm. 15-18: CF in tenor against non-imitative polyphony in soprano and alto
mm. 18-21: dissolve to 2 parts, alto takes CF, soprano in canon at the fifth
mm. 21-23: 3 parts non-CF, freely polyphonic, dissolving to 2-part bridge into . . .

- II. *Poco più mosso*
mm. 24-25: soprano melody (developed by motivic *Fortspinnung*) against chordal accompaniment, 4 parts, dissolving to 1-part bridge into . . .

- mm. 26-30: CF in pedal (first pedal entry since beginning of work) against freely contrapuntal 2-part manual writing; transition to . . .

- III. *Forward* (the "development section" of the piece)

- mm. 31-34: CF phrases I and II (truncated) in soprano, 3-part quasi-canonic motivic polyphony in alto, tenor, pedal-bass

- mm. 35-38: texture clears to 3 parts, more strictly canonic at the fifth; soprano completes CF phrase III

- mm. 39-42: quasi-imitative non-CF section, pedal tacet except for overlap from previous entry

- mm. 43-55: the most complex, fully-developed part of the work, containing its climax: heralded significantly by the first instance of formal silence, an eighth rest at the beginning of m. 43; new motives introduced (derived by fusion of old material - see below) in 2-part counterpoint, manuals thickening to chords in m. 46 against pedal statement; two waves of textural crescendo: mm. 47-51, again mm. 52-54, 1- to 6-part buildups, the two waves punctuated by

pedal cadenza (*doppio pedale*) in m. 51 - CLIMAX - tapering off over pedal-point *D*; structural fermata and *Luftpause*, m. 55, leading into . . .

IV. *Tempo primo* (the "recapitulation")

mm. 56-60: pedal solo (*doppio*), expansion of certain features of mm. 1-4, but continuing disengagement from climax through (a) lessening motivic complexity, (b) greater textural transparency, (c) drop in register, (d) relaxed tempo, (e) decreased dynamic level

mm. 61-76: altered, expanded reprise of mm. 5-11: former melody/accompaniment texture becomes chorale-harmonic (mm. 61-62, 70) or freely contrapuntal controlled by CF (mm. 63-69, 71-73); CF "troped" by developmental material (mm. 64-67), cadencing on triple pedal-point in manuals (mm. 74-76), overlapping expanded reprise of opening pedal solo (mm. 1-4 analogous to pedal in mm. 74-76)

mm. 76-85: recapitulated CF phrases II and III, harmonized by literal chords from hymn setting, effecting structural closure with mm. 5-6, also employing hymn chords: this, with interjections from pedal solo, mm. 74-76, gradually liquidated by elision to one interval (m. 81).

It is now our task to inquire how this structural scenario is fleshed-out by a motivic developmental process employing virtually the entire arsenal of polyphonic motivic techniques. Inextricably related is the manipulation of tonal levels of the CF, whether quoted entire or fragmented, harmonized by modal secundal, tertian, or quartal chords, or set against itself in imitation at every degree of intervallic strictness.

- I. *Sostenuto* (mm. 1-23)
Motivic development is present in the

Ex. 2B. Vector analysis of the hymn melody



Ex. 2C. Motivic development



Ex. 3. Parody relationship of chorale prelude with hymn setting



very first few measures of the opening pedal solo (mm. 1-4). Phrase I of the CF is stated literally on *C#* (*B*-Dorian). In Phrase II (*A#*-Dorian), motif "D" is expanded by octave displacement of its characteristic semitonal head-interval, creating a minor ninth; by intervallic inversion of the major second, yielding a minor seventh; and by addition of a third interval, the minor tenth (or minor third expanded by one octave), here respelled as an augmented ninth - the low *B#* would lie, as a written pitch, one semitone below the range of the organ pedals. Further disturbing the balance of the phrase is the *staccato* articulation (*secco* is the composer's indication). The character of the phrase is restored in m. 4 by a return to simple semitonal motion and *legato*: but note the transposition downward by a major second. Let us call this *staccato* figure, often prefixed by a slurred upbeat, MOTIF "E": Ex. 2-c. The end of the pedal solo is dovetailed with the beginning of the soprano CF statement in m. 5 by a fragmentary interjection of the new motif in the pedal.

(Example 2C)

This first full CF statement employs the tonal level of the hymn setting on *F#* (*E*-Dorian), with two exceptions:

- (a) Phrase II is notated enharmonically on *D#* rather than *E-flat*, for reasons earlier explained;
- (b) At the end of Phrase II a new interval is added to the melody, the note *E#* enriching the phrase by a reference back to the minor third of motif "A," Phrase I, and paving the way for a striking structural elision at m. 11. The harmony of mm. 5-6 and the first quarter beat of m. 7 is also almost literally identical to that of the hymn setting, though the voice-leading has been altered slightly to allow accented

passing-tones *D* (top voice of harmony, m. 6, second beat) and *A* (middle voice, third beat). These alterations are diatonic with respect to the prevailing *G*-Dorian, and lead gracefully into the enharmonically spelled sixth chord on *D#*, fourth beat of m. 6.

(Example 3)

From the second beat of m. 7, the harmony of the chorale prelude bears a unique "parody" relationship to that of the hymn, a relationship one may call *oblique* (but cf. Persichetti's textbook, *Twentieth Century Harmony*, Ch. 9, p. 201). Example 3 is designed to illustrate these references, perhaps meant for the eye alone: *Augenmusik!* Two transpositions of the Dorian mode are superimposed, establishing a polytonal modal context - not polymodal, however, an important distinction drawn by Persichetti in his textbook (Ch. 2, p. 39). The CF advances on *D#*-Dorian, the harmonic accompaniment reverting to *E* of m. 5. Chromatic *F-naturals* appear in m. 7 as a passing-tone in the alto voice, an *échappée* in the manual-bass; the latter resolves upward in the manner of a suspension in m. 8. Modal modulations pile up in this measure: the melody goes to *C#* at the beginning of Phrase III; in the harmony, a shift to *B* accommodates the note *G#* in the manual-bass, second beat (this could also be construed as a chromatic passing-tone), and a second shift to *A#*-Dorian the pitches of the third and fourth beats. These modulations are "prepared" by the tones shared in common by the transposed scales. Totally unprepared is the abrupt fall to *A*-Dorian, m. 9 of the accompaniment, holding sway through the second beat of m. 10, where entry of *C#* on the third beat necessitates a shift to *E*-Dorian. With its arrival, more shared notes are available between the harmony and melody on *C#*. These are taken advantage of in order to effect a rapid softening of a polytonally-generated dissonance in mm. 7-9. There is a corresponding clearing of the texture through m. 11, from four to three to two moving voices; also a *decrescendo*: - harbingers, all, of structural liquidation. The tension between melody and harmony, subtly fluctuating, may be graphed roughly somewhat in the following manner (see Ch. 9, p. 183 of *Twentieth Century Harmony*):



The composer's phrasing indications in the chorale prelude - there are none in the hymn setting - are revealing. The melody is divided fourfold, against a bipartite phrasing of the harmony. The first harmonic phrase encompasses that segment of the material drawn literally from *Hymns and Responses*: all of Phrase I with the addition of the first chord of Phrase II; while the second delineates the "parody" chords. The remaining measures of harmonic material literally taken from the hymn are reserved until the end of the chorale prelude, mm. 76-85, where structural closure is effected. To put it differently: the whole of the prelude (except the introductory pedal solo, mm. 1-4) is a trope of the hymn setting, such that the breaking-off of the exact quotation in m. 7 sets up large-scale expectations of continuation which are not fulfilled until the rest of Phrase II and all of Phrase III are harmonized as in *Hymns and Responses* at m. 76 ff.

Points of structural "dissolve" (using that term in its cinematic sense) and regrouping are often the most interesting parts of a piece of music, certainly its more sensitive areas, where all of the composer's skill is called upon to keep the architecture at once beautiful and functional. Such is the case with m. 11, where liquidation of the chorale-with-harmonization exposition occurs simultaneously with the beginning of a strict, two-voiced canon at the fifth, both voices in diminution. The *E#* added to the end of Phrase II, m. 8, here doubles as the initial note of the *dux* of the canon, and the interval of the minor third it forms with *G#* "puns" as motif "A." There are other

resonances which can only be appreciated by way of musical illustrations.

(Example 4A)

The CF statement in the *dux* is a semitone lower than that beginning in m. 5 for Phrases I and II; Phrase III, m. 13, reverts to the original tonal level, *C#-Dorian*, and the *comes* follows suit.

The quarter-note distance between *dux* and *comes* is extended to a half-note in m. 14, and waiting for the *comes* to catch up, the *dux* descends from *G#* through passing-tone *F#* to terminate on *E#* — thus closing the canon on the same interval, the perfect fifth, at which it travelled. The music has thus far been expository, in that no changes have been rung on the set of intervals and

motives presented at the outset by solo pedal and soprano CF statements.

The music in mm. 15-30 is carried forward by a process of *Fortspinning*, the highly unified but non-repetitive polyphonic lines generated by linking motives together in chain fashion. Motif "A" is treated this way in the upper voice of mm. 15-19; the middle part is "free"; the lower is taken up by a CF statement which, like the *dux* of the previous canon, begins a semitone "flat" — to use the *F#* (*E-Dorian*) level of the hymn setting as the point of reference throughout. Instead of returning, however, the CF this time drops yet another semitone at the beginning of Phrase II (upbeat to m. 16). In m. 18, another point of semi-liquidation — here only one voice retires from the texture to prepare for a second canonic episode — the *Fortspinning* of motif "A" is momentarily interrupted by an intervallically contracted reference to the beginning of Phrase III of the CF, a reference which is developed further in the entry, at m. 21, of a third voice.

trapuntal associate, beginning canonically in m. 25, also reaches a melodic climax in m. 27, on *B-flat*, and cadences on the *B-natural* below at the beginning of m. 30. The melodic highpoint of the CF in the pedal is the *C* in m. 28. Thus displaced from the central melodic climax in the manual parts, it lends both interest and stability to the texture. To keep the register from sloping too vertiginously, the *E-flat* of the upper voice is reiterated on the third beat of m. 28, but merely as an 8th-note.

Ex. 4A.

Ex. 4B.

Ex. 4C.

Ex. 4D.

Ex. 4E.

Ex. 5. Melodic Fortspinning

Ex. 6A.

(Example 4B)

This second canon exfoliates in a more leisurely relationship of *dux* (beginning with the upbeat to m. 19, lower voice) and *comes*, the latter quickly catching up with and passing the former. The intervallic distance of a perfect fifth is maintained to the third beat of m. 20, where in the top voice the beginning of Phrase III is linked to the end of Phrase II by a semitone, not the usual tone, though the *comes* respects the original interval. This is of prophetic consequence, as the canon dissolves immediately, rather than continue at odds. The top voice, in double rhythmic diminution, introduces a new and significant rhythmic figure to the work (Fig. 2). The motivic content of these 16th-note figures in the upper voices of mm. 21 and 22 is made up of motif "A" and an expanded variant of motif "D₁" (see Ex. 2-a).

Fig. 2.



II. Poco piu mosso (mm. 24-30)

The real beginning of this section is the lower voice of m. 21, which starts by developing motif "C" and in the third beat of m. 22, leaping to the upper staff, states a version of Phrase II of the CF in double rhythmic diminution against rests in all other parts. The texture increases to two parts in m. 23 and four parts, melody/chordal style, in m. 24, recalling the harmonization of the CF in mm. 5-10. Here the chords are all minor triads, in root position except for the initial sixth chord. The outline traced by the top note of each of the four chords is that of Phrase I of the CF, in *B-flat-Dorian*. The tension graph of dissonance between these chords and the solo melody they accompany is striking in its simplicity:

Fig. 3.



Measures 25-30 are somewhat analogous to mm. 15-18, except that the CF appears in the pedal-bass on *D#* (*C#-Dorian*); the upper two voices thus enjoy a greater latitude, so that the middle part can be less a "filler" than it was in mm. 15-18, more an independent polyphonic voice. The brief point-of-imitation at the end of m. 25/beginning of m. 26 is not allowed to control the development canonically, but acts only as *Forimitation* — as in Baroque chorale preludes — to introduce a quasi-imitative passage. Although phrased separately, the voice beginning as the lower part in m. 21 and shifting to the upper staff in m. 22, continuing through the first note of m. 30, should be considered as one long-breathed melody, spun out as a motivic chain, reaching its highpoint in the *E-flat* on the third beat of m. 27, thereafter gently falling to its termination on *D*, m. 30: see Ex. 5. Its con-

(Example 4C, 4D, 4E, 5)

III. Forward (mm. 31-55)

Here, again, the mortising of sections heightens the montage-like quality of the musical flow. The CF statement, beginning in the soprano, m. 31 — on the "ionic" *E-Dorian* and no longer in rhythmic diminution, it should be noted, heralding a major new structural division — is led into from m. 30 by an expansion backwards in time of the beginning motif: Ex. 4-c. The same is true of the middle voice-part, which in m. 31 introduces a vigorous new expansion of motif "A" in 16th-notes: Ex. 4-d. The voice most involved in structural bridging is the pedal, since its CF statement ran out of notes at the start of m. 29, two measures ahead of the entrance of the new tempo. The pedal, as Ex. 4-e illustrates, is extended by developments of motives "B" and "C," cadencing on a statement of Phrase II in *F#-Dorian*.

Measures 31-39 are controlled by the tonic CF statement, animated by the staccato articulation of motif "E" applied to an intervallically contracted version of that motif, characterized by perfect fourths. The somewhat clotted four-part texture is lightened in m. 35, where the new motif — let us call it MOTIF "F" — tropes the CF between the altered termination of its second phrase, in canon at the tenth with the tenor (soprano, upbeat to m. 34, and m. 34 first three beats) and the onset of the third phrase (upbeat to m. 37): Ex. 6-a. Measures 35 to 36 are rich in imitative incident, with a miniature canonic foray between manual parts (at the fifth) and a mirror canon between soprano and pedal. Phrase III of the CF is accompanied by more of this polyphonic activity, but with a notable falling-off in strictness.

(Example 6A)

Measures 39-60 are non-CF: motivic *Durchführung* completely saturates the texture. The anomalous semitonal ending of the CF on *G* rather than the expected *G#*, mm. 38-39, prefigures the new mode of discourse. Five notes of a whole-tone scale ascending counterbalance the descending rush of 16th-notes in the lower voices, mm. 39-40. This whole-tone scale, introduced semitonally, is abandoned semitonally in mm. 40-41: Ex. 6-b. The interval of the diminished fifth (tritone), like the whole-tone scale, is not characteristic of the materials of this work, at least not of its melodic materials, whose forthright character is accentuated by the ample use of major seconds, perfect fourths and fifths. In the soprano of m. 29 and m. 42, the diminished fifth is used to hasten harmonic closure in horizontally oriented contexts which have no compelling cadential propensities: Ex. 6-c. The lower voice in mm. 41 and 42 introduces disjunct motivic material which also puts the brake on the precipitous scale figures and prepares for motivic fusions in mm. 43 and 46. Hence, despite its frenetic pace, m. 42 is quite cadential in its total impact — as indeed it must be to make sense of the first instance of "formal silence" in the work: the 8th-rest at the beginning of m. 43 (the 8th-rest in m. 4 has, of course, no such large formal implications).

The piece is driven to its climax in mm. 43-51 by accelerated incremental repetition of motives, fused at white-hot intensity. Motives "E" and "B" coalesce in m. 43, and the two voices urge each other upward dialectically, one fifth "on the back of" another, to m. 46, where the pedal entry both increases the textural density to four parts and confirms the new "atomic bond" of "E" and "B" — call it MOTIF "G" (Continued, page 6)

— by demonstrating its identity retained in retrograde: Ex. 7.

(Example 6B, 6C, 7)

Two successive "waves" of imitative entries gather momentum in m. 48 and m. 52, crest in m. 51 and 54. The first of these is introduced by the lone soprano voice with a sequential development of motif "D," in retrograde (a sequence, incidentally, found also in m. 25 — but there a major third lower). The order of entry of the imitative voices is S-B-A-T. The pedal, however, insistently punctuates the chordal manual texture, each "javelin throw" of its expanding intervals penetrating further until, by the event of its *doppio pedale* minicadenza in m. 51, the extremes of the pedal clavier have been encompassed.

(Example 8A)

Measure 51 is the true climax of the work, in terms of both harmonic and motivic culminations. The inherent blandness of the tertian materials — thirds and fifths (the latter a vertical projection of motif "B") — exploited in mm. 5 and 6 of the chorale prelude, is obviated here by secundal clashes such that the overall effect is one of acrid solidity. The five-part chord in m. 51, for example, combines elements of both E- and C#-Dorian, asserting the tonal priorities of the work, which are continually undercut by the acquisitive, motivically "imperialist" pedal, ever conquering new countries (tonal preserves), intrepid, restless, rootless.

The second wave of imitative entries already begins the disengagement from the climax, its propulsive effect dampened by the double pedal-point. The order of entry, S-A-T, deflects to the drone, and the final chordal shiver of 16th-notes at the beginning of m. 54 is less a "bang" than a "whimper," the *fortissimo* dynamic notwithstanding. The preponderance of flats in the harmony, mm. 53-54, and the pedal-point on D (the dark side of the brilliant E at the climax), go hand-in-glove with a structural *ritardando molto* and a sharp falling off of register in the descending pedal line at mm. 54-55, to effect the shift into a "lower gear." Only the *fortissimo sempre* holds out against encroaching entropy. Its assurance is soon to be swept aside by the *piano subito* after the *Luftpause* (upbeat to m. 56). The structural *fermata* in m. 55 is, again, a point of extreme formal sensitivity in the work, for at one and the same time the ensuing pedal solo bears the responsibility of a satisfying disengagement from cathartic tensions and a reinstatement of identity with the less complex materials of the beginning, which could well be unable to sustain our interest at this point.

IV. *Tempo primo* (mm. 56-85)

That they are able to sustain, and even to renew, our interest is sufficient tribute to the immense skill with which Persichetti bridges this most perilous of structural abysses. The fabric of the pedal solo (too penitent to be termed a "cadenza") is woven, in the upper voice, from elongations of motif "D" (or Phrase II of the CF, lacking the head interval of perfect fifth); in the lower, from Phrase III of the CF intervallically contracted.

(Example 8B)

The rest of the chorale prelude is controlled by the CF, which returns in m. 61 with harmonic underpinning from *Hymns and Responses*, but not as a solo voice performed on a separate registration. The tonal level is one tone higher, G# (F#-Dorian): here we are still not quite disengaged from the climactic developments of previous pages; the music will not be ready to drop to its original tonal level until the concealed re-entry of Phrase 1 in m. 65.

Although mm. 61-76 are apparently simple intrinsically, they are subtly complex in their point-by-point analogous relationships to mm. 5-11 ff. For instance, the opening pedal solo, mm. 1-4, was allowed to overlap the soprano CF statement beginning in m. 5 by only two notes (forming one interval). In the reprise, however, the long pedal cadenza has accumulated enough power, really since m. 46, to insinuate itself more deeply: two whole measures into the recapitulated statement of the CF,

Ex. 6B.



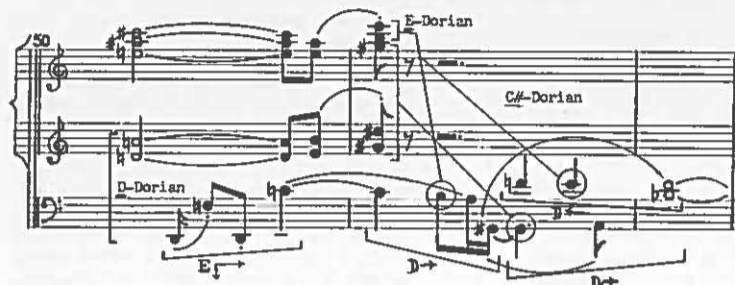
Ex. 6C. Intervals of the diminished fifth promoting harmonic closure



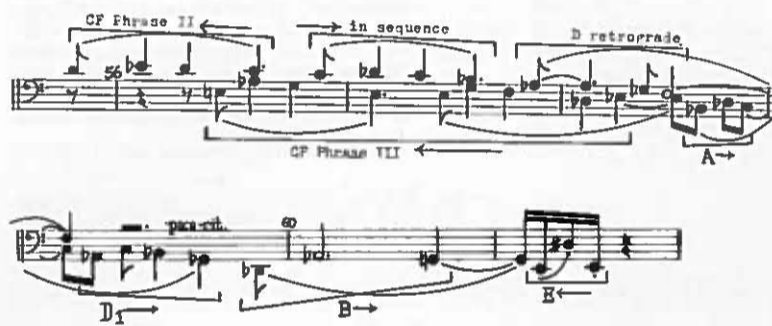
Ex. 7. Motivic fusion



Ex. 8A.



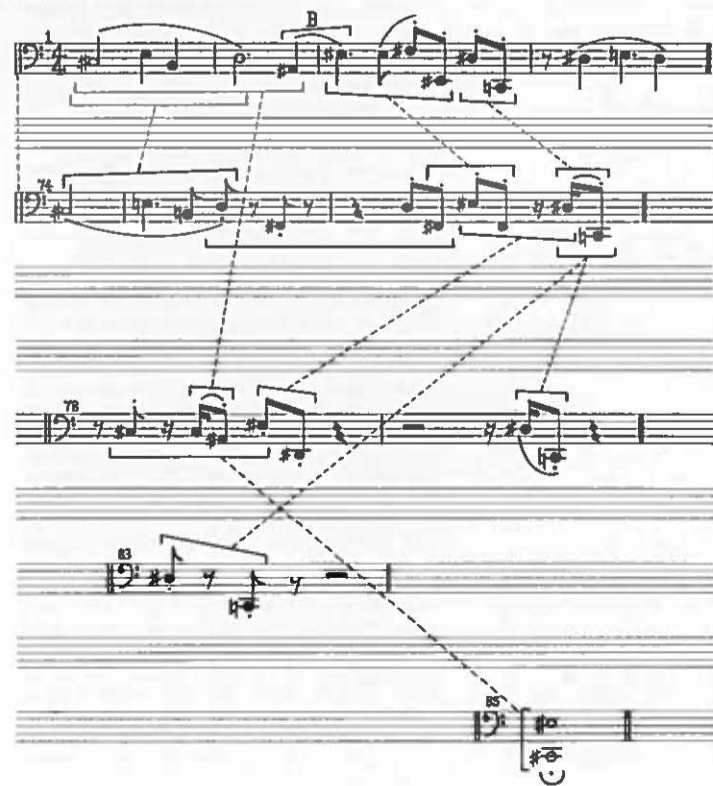
Ex. 8B.



Ex. 9.



Ex. 10A, 10B.



mm. 61-62. Observe, as well, that the second phrase of the CF, harmonized in mm. 6-8 by chords parodically related to those of the hymn setting, is accompanied in mm. 63-64 by a texture suggesting, albeit fleetingly, the beginning of the canon in m. 11. As in mm. 34-37, the end of the second phrase is followed by a trope, mm. 64-67, here seeming to separate Phrase II from its repetition a tone lower, on the "tonic" (note the enharmonic spelling of D# as E-flat, upbeat to m. 68). This trope, deceptively simple, conceals the entrance of Phrase I on F# (E-Dorian) — a "sneak entry," even though announced by a statement in diminution on B-flat in the tenor, which is echoed on E in the pedal.

(Example 9)

When the second phrase follows on the tonic, m. 68 ff., it is supported by a chorale-like pedal bass unlike any other pedal writing in the entire chorale prelude, lacking as it does strenuous developmental or motivic urges, seemingly content to fit snugly and unobtrusively beneath the gently polyphonic manual texture. The double pedal-point in mm. 52-54 is formally complemented by a triple pedal-point in the manuals, mm. 74-76. What appeared, in mm. 56-62, to be a reprise of the opening pages of the work, was deceptive to the extent that only here is the pedal solo of mm. 1-4 recapitulated on its original C# (B-Dorian) tonal level. A comparison of the two passages, Ex. 10-a, reveals that motif "B," the characteristic head interval of CF Phrase II, has been dropped in m. 75. This is of some significance, because the CF entry of Phrase II, in the upbeat to m. 77, soprano voice, has the fifth expanded to an octave. It will be recalled that in mm. 5-7 the harmony borrowed literally from the hymn setting was employed throughout CF Phrase I and under the first note of Phrase II — but no further. Here, in mm. 77 ff., that reference to *Hymns and Responses* is finally consummated, when the remaining portion of the material appears, beginning under the second note of Phrase II. From the standpoint of the parody relationship between the hymn and the chorale prelude, therefore — but only from that standpoint — is this structural closure meaningful and effective. In a Renaissance parody mass, a parallel reference (or complex of references) could be made publicly to the pre-existing motet or chanson from which the later work was woven. Unless the 20th-century listener or performer is familiar with the hymn setting of "Drop, drop slow tears," the allusion will remain private and fail to operate as a structural facet of the chorale prelude.

If the pedal solo of mm. 1-4 overlaps the ensuing section by two notes, the cadenza of mm. 55-60 its ensuing section by two measures, we can detect a progression when the third pedal solo, mm. 74-76, is being echoed as late as m. 83. This progression is nicely counterbalanced by the liquidation of the third solo from three measures in mm. 74-76, to two in mm. 78-79, to only one in m. 83 — and this last forming the same interval found in m. 5 (Ex. 10-b).

The work closes on a tender prolongation of the final cadential C#-Dorian chord, with raised third and seventh.

• • • • •

The chorale prelude on "Drop, drop slow tears" presents only one performance problem for the organist. In mm. 30-31, the right hand is asked to break its phrase, which begins on the Swell and is directed to the Great at the beginning of m. 31, where the CF actually enters. The solution this writer suggests (and the composer accepts) is to go to the Great with the right hand on the second note of m. 30. This procedure not only keeps the phrase intact, but avoids the obvious highlighting of the CF, which it was the purpose of these three preludial notes to obscure. The ambiguity, like that of several chords in a modulation any of which could act as the pivot, would seem to have been invited compositionally only to be rejected when directions for registration were added.

Stratford, Conn. Church Gets New Austin

A new 2-manual Austin organ is soon to be installed in historic Christ Episcopal Church, Stratford, Connecticut. The church is an early 19th century gothic style building, the oldest parish in the oldest diocese outside of the British Isles.

The new organ will be placed in the large central tower space at the back of the church, speaking straight down the full length of the nave. The gallery will be modified and expanded for the organ, and the choir loft will be located in the organ gallery. Double decked, the organ will be fronted by speaking pipes of the 16' Pedal Principal and Octave, and the Great Principal and Octave.

GREAT

Principal 8 ft. 61 pipes
Rohr Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. (Swell)
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Spitz Fifteent 2 ft. 61 pipes
Furniture IV 244 pipes
Krummhorn 8 ft. (TC) 49 pipes

SWELL

Holzgedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. (TC) 49 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quint 1½ ft. 61 pipes
Sesquialtera II (TC) 98 pipes
Trompette 8 ft. 61 pipes
Tremolo

PEDAL

Principal 16 ft. 12 pipes (Great)
Gedeckt 16 ft. 12 pipes (Swell)
Octave 8 ft. 32 pipes
Holzgedeckt 8 ft. (Swell)
Super Octave 4 ft. 12 pipes
Mixture II 64 pipes
Trompette 16 ft. 12 pipes (Swell)
Krummhorn 4 ft. (Great)

New Reuter Organ to Frankfort, Kentucky

A new Reuter organ at First Baptist Church, Frankfort, Kentucky was opened with a recital by Dr. James W. Good recently. The new instrument replaces one built early in the century. It features an exposed Great, with the Swell and Pedal located in a greatly opened chamber, directly behind the display. The Choir division is a complete console preparation for addition at a future date, as are some of the Pedal ranks. The organ was designed by Randall S. Dyer, district representative for the Reuter firm. Mr. Dyer also installed the organ. Finishing was done by Franklin Mitchell and James Scoggin of the Reuter factory. George E. Blaylock is minister of music at the church.

GREAT

Quintaton 16' (Prepared)
Principal 8' 61 pipes
Bourdon 8' 61 pipes
Gemshorn 8' 61 pipes
Octave 4' 61 pipes
Spitzflöte 4' 61 pipes
Fifteent 2' 61 pipes
Mixture III 183 pipes
Chimes

SWELL

Rohrflöte 8' 61 pipes
Viole de Gambe 8' 61 pipes
Viole Celeste 8' 49 pipes
Spitzprincipal 4' 61 pipes
Hohlflöte 4' 61 pipes
Nasard 2½' 61 pipes
Blockflöte 2' 61 pipes
Tierce 1½' 61 pipes
Scharff III 183 pipes
Fagotto 16' 85 pipes
Trompette 8' 61 pipes
Fagotto Clarion 4'
Tremolo

CHOIR

Nasonflöte 8' (Prepared)
Erzähler 8' (Prepared)
Erzähler Celeste 8' (Prepared)
Nachthorn 4' (Prepared)
Principal 2' (Prepared)
Quinte 1½' (Prepared)
Cymbel III (Prepared)
Krummhorn 8' (Prepared)
Tremolo (Prepared)

PEDAL

Principal 16' (Prepared)
Bourdon 16' 56 pipes
Rohrgedeckt 16'
Octave 8' 32 pipes
Bourdon 8'
Rohrflöte 8'
Choralbass 4' 32 pipes
Bourdon 4'
Mixture III 96 pipes
Bombarde 16' (Prepared)
Fagotto 16'
Bombarde 8' (Prepared)
Fagotto 8'
Bombarde 4' (Prepared)

Hendrickson Builds for Minneapolis Methodist Home

A new 15-rank electric action pipe organ has been installed in the chapel of the Walker Methodist Home of Minneapolis, Minnesota by Charles Hendrickson, organbuilder of St. Peter, Minnesota. The organ was given by the late Pauline Gordon Lundquist. The Rev. Richard Waggoner, organist of Hennepin Avenue Methodist Church, Minneapolis, assisted in the design of the organ and played two dedicatory recitals. The Walker Methodist Home and Health Center is a large facility serving 400 residents. The chapel was designed by Mr. Edwin Krafft, who also served on the organ committee. The walnut console has two manuals of 56-note compass with drawknobs in side jambs and a combination action of 5 pistons. The voicing was done by Robert Sperling of the Hendrickson firm, and Barry Lund was the shop foreman.

GREAT

Gemshorn 16'
Principal 8'
Rohrflöte 8'
Gemshorn 8'
Schwebung 8'
Oktave 4'
Spitzflöte 4'
Oktave 2'
Waldflöte 2'
Mixture III
Trumpet 8'
Tremulant

SWELL

Gedackt 8'
Gemshorn 8'
Schwebung 8' (TC)
Principal 4'
Gedackt 4'
Nasard 2½'
Blockflöte 2'
Terz 1½'
Quint 1½'
Mixture IV
Fagott 16'
Oboe 8'
Hautbois 4'
Tremulant

PEDAL

Subbass 16'
Principal 8'
Gedackt 8'
Gemshorn 8'
Oktave 4'
Gedackt 4'
Mixture IV
Fagott 16'
Oboe 8'
Hautbois 4'

New Austin Organ to Montgomery, Alabama

The First Presbyterian Church, Montgomery, Alabama, has signed a contract with Austin Organs, Inc. of Hartford, Conn. for a new 2-manual organ to replace the original small 3-manual organ installed by Austin as their Opus #71 in 1902, and still in regular service, with exception of a new console installed in 1930. The new organ will be in the same location high in the center of the front wall behind a speaking facade of Principal pipes. The church has been remodeled and the depth of the new organ will be reduced from that of the old, with case panelling pushed back to make more room for the choir.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. (Swell)
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Spitz Fifteent 2 ft.
Mixture III (19-22-26) 183 pipes
Trompette 8 ft. 61 pipes
Chimes

SWELL

Rohrflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. (TC) 49 pipes
Principal 4 ft. 61 pipes
Nasard 2½ ft. (TC) 49 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1½ ft. (TC) 49 pipes
Scharf III (22-26-29) 183 pipes
Fagot 8 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 12 pipes (Great ext.)
Lieblich Gedeckt 16 ft. 12 pipes (Swell ext.)
Octave 8 ft. 32 pipes
Rohrflöte 8 ft. (Swell)
Choral Bass 4 ft. 32 pipes
Rauschquint II (19-22) 64 pipes
Fagot 16 ft. 12 pipes (Swell ext.)

The Choral Works of Malcolm Williamson

Reference or on-approval copies available

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Oceanside, New York 11572

ADOREMUS. A short cantata for Alto and Tenor Soli, Unison Chorus and Organ. Text in Latin and Old English.

CANTATE DOMINO. Psalm 98 scored for SATB and Organ.

CAROLS OF KING DAVID. Scored for Unison Choir, Congregation and Organ. Published separately.

No. 1. I Will Lift Up Mine Eyes (Psalm 121)

No. 2. O Jerusalem (Psalm 122)

No. 3. Together in Unily (Psalm 133)

No. 4. Who is the King of Glory? (Psalm 24)

No. 5. The King of Love (Psalm 23)

EPIPHANY CAROL. Scored for Unison Voices and Piano.

IN DULCI JUBILO. Arranged for SATB with Organ or Piano accompaniment.

LET THEM GIVE THANKS. Commissioned for the Diocesan Festival in Canterbury Cathedral, 1962, and scored for SATB, Congregation and Organ.

LOVE, THE SENTINEL. Commissioned by the Scunthorpe Civic Theatre, sponsored by the Arts Council of Great Britain, this work is scored for A Cappella Chorus on the Alfred Lord Tennyson text, *In Memoriam*, Cantos 126, 127 and 130.

NORTH COUNTRY SONGS. Four songs arranged for Low Voice, SATB and Piano: "Captain Bover", "Bonny at Morn", "Derwentwater's Farewell", "Adam Buckham O!" Not published separately.

O SANCTISSIMA. Arranged for SATB with Organ or Piano accompaniment.

PLANCTUS. An unaccompanied work for Men's Voices on a text by Peter Abelard (1097-1142).

A PSALM OF PRAISE. Psalm 148 scored for Unison Voices and Organ.

SIX WESLEY SONGS FOR THE YOUNG. Scored for Unison Voices and Piano. Text by Charles Wesley (1707-1788). The songs are not published separately and are titled as follows: "O for a Heart to Praise My God"; "Rejoice, the Lord is King"; "Love Divine, All Loves Excelling"; "Gentle Jesus, Meek and Mild"; "O for a Thousand Tongues to Sing"; "Blow Ye the Trumpet, Blow."

TE DEUM. Commissioned by the Bishop Bell Trustees for the Southern Cathedrals Festival at Chichester, 1971, and scored for SATB, Organ and optional Brass Ensemble.

A YOUNG GIRL. Scored for SATB on a poem by Edith Sitwell, and commissioned by the Thames Concerts Society.



Daniel Roth, titular organist of the Basilique du Sacré-Coeur in Paris, will make his first North American tour during February and March of 1975 under the exclusive management of McFarlane Concert Artists Management. Born in 1942 in Mulhouse, Roth began his musical studies at the Conservatory of Mulhouse. In 1960 he entered the Paris Conservatory, from which he graduated in 1963 with first prizes in harmony, fugue, counterpoint, piano accompaniment, organ and improvisation. Mr. Roth has won several international prizes including the Grand Prix in Chartres in 1971. He has played recitals throughout Europe and the United Kingdom, and has recently returned from an extensive tour in Sweden. He has recorded for Philips, O.R.T.F., Radio-Strasbourg, Sender Freies Berlin, Westdeutscher Rundfunk and B.B.C.

NEW NAME AND LOCATION

FOR MCFARLANE-NIELSEN

Karen McFarlane, head of McFarlane-Nielsen Management, announces a new name: McFarlane Concert Artists Management. This is due to the fact that Nielsen, formerly a partner in the organization, wishes to devote his energy to his large Rockford, Illinois music store and to research new electric musical instruments.

The agency, which specializes in concert organists, has recently moved to a new address at 490 Riverside Drive, New York, N.Y. 10027.

3RD MELBOURNE AUTUMN FESTIVAL OF ORGAN AND HARPSICHORD

The Third Autumn Festival of Organ and Harpsichord was held from May 11 through May 20, 1973 in Melbourne, Australia. The festival provides each year a unique opportunity in Australia for the appreciation and study of keyboard music from the 13th to the 20th centuries, much of which has not been performed in Australia previously. This year, many of Australia's finest musicians performed on the festival programs, and the organs heard included the 1890 Lewis organ at St. Paul's Cathedral, Melbourne, as well as mechanical action instruments at Christ Church, Brunswick, and St. Francis Church, Melbourne. The complete program was as follows:

May 11: Festival Opening Concert; Robert Boughen, organist, the Festival Brass Ensemble and Singers; works by Liszt for organ, Tudor music for brass and singers, and *Sacred Songs* by Heiller (Australian premiere).

May 12: Harpsichord recital by Ann Murphy with works by Purcell, Bach, Philips, Byrd and Sweelinck.

May 13: Organ recital by Norman Kave with works by Bach, Langlais, Widor, Vierne and Dupré.

May 14: Master class by organist David Rusey; organ recital by Ashley Tobin with works by Reubke and Messiaen; "A Concert of Variations" by organist Robert Ampt with works by Frescobaldi, Buxtehude, Sweelinck, Bach and Reger.

May 15: Master class by organist Michael Wentzell; student recital by Graham Cox, Stephen Whately, Thomas Healy, Andrew Blackburn, Marta Sasadi and Ann Blore in works by Bach, Scheidt, Mendelssohn, Reger and Hindemith; "A Night of Medieval and Renaissance Music" with Annette Holland, soprano, and organist Douglas Lawrence in songs by Dowland, Purcell, Campion, Alley, Frescobaldi, Scarlatti, Pasquini, and Italian and Spanish anonymous composers.

May 16: Master class by Michael Wentzell; harpsichord recital by Ed-

ward King in music of 16th and 17th century England, Italy, Spain and Germany; "An Evening with Johann Sebastian Bach" by organist Michael Wentzell; and a "Late Night Special" with wine and cheese featuring Margaret Roadknight, Australia's leading folk singer.

May 17: Master class by Douglas Lawrence, organist: "French Music of the 19th and 20 Century" featuring works by Widor, Franck and Messiaen played by organist Michael Wentzell; organist David Rumsey and trumpeter John Schmidli in works for trumpet and organ by Telemann, Gabrieli, Vivaldi, Purcell, and organ works by Alain, Heiller, Janacek and Reger.

May 18: Seminar on electronic music led by Ian Bonington; special demonstrations by Graham Cox, Thomas Healey and David Byrne of the four organs and four harpsichords on display at the special exhibition at the National Gallery of Victoria; Concertos by Haydn, Soler, Wesley, Bonington and Bixi, and *Duptym for Organ and Harpsichord* by Schroeder, played by organists Michael Wentzell, David Rumsey Robert Ampt and Simon Campion, harpsichordists Roger Heagney and Nicholas Alexander, and a chamber ensemble under the direction of Paul McDermott; another "Late Night Special" with wine and cheese.

May 19: Festival closing concert with the Australian Percussion Ensemble, the Festival Singers, electronics by Ian Bonington, harpsichordist Edward King, organists Robert Ampt, Michael Wentzell and Douglas Lawrence in works by Messiaen and Hindemith, and the first performances of specially commissioned works by Bonington, Nagorcka, Penberthy and Werder.

Editor's note: Since this news item was set in print, word has been received about the death of the Rev. Michael Wentzell, one of the participants in the Melbourne Festival. (See Obituaries, page 16). To date, we have not received word as to the Rev. Mr. Wentzell's replacement in the Festival.



G. Dene Barnard has recently been appointed organist and choirmaster of The First Congregational Church of Columbus, Ohio, effective September 1. Mr. Barnard, a graduate of Kent State University and Union Theological Seminary, has served as organist and choirmaster at Park Avenue Christian Church in New York City for the past five and one-half years. During this time he was also a member of the organ faculty at Westminster Choir College, and later joined the administrative staff of Union Theological Seminary's School of Sacred Music. In his new post, Mr. Barnard will direct six choirs, play for all services and guide a concert series.

ARTIST RECITALS CONCERT MANAGEMENT ADDS TO STAFF

Ruth Plummer, executive director for Artist Recitals Concert Management, announces an additional staff appointment. Emma Smith will serve as assistant executive director effective August 1, 1973. Ms. Smith is a member of the Pasadena and Los Angeles chapters of the A.G.O., and she has served on various publicity committees and has a background in agency work.

Lawrence Phelps has led the field in mechanical-action organs for so long that some people have asked us whether we do build electric-action organs. The answer is yes - but with a difference. The extensive research we have carried out over the years to make our tracker organs the most advanced anywhere, as well as tonally superb, is reflected in the construction, playing aids, responsiveness and reliability of our electric-action instruments. This month's additions to our work in hand included two of them, in fact, for churches in Santa Ana, California, and Downers Grove, Illinois.

If you are in one of these two areas, you may care to contact our Associates there directly for any detailed information you may require. They are: Lawrence Sims, 956 Eucalyptus Ave., Vista, California 92083; tel. 714-726-5527 South-Western Associate, and John Shawhan, 2042 North Seminary Ave., Chicago, Illinois 60614; tel. 312-935-4620, for the Mid-West. They have worked closely with Lawrence Phelps for many years, and like all members of the Phelps organization, they will always be pleased to be of assistance to you.

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and in a variety of settings to involve all of your choirs.

Mixed

JESUS, OF A MAID THOU WOULDST BE BORN Charles Brown

Simple, uncomplicated vocal lines make for perfect agreement of text and music. A solo line may be either by voice or instrument.

SATB • Unaccompanied • Moderately difficult. APM-798 35¢

THREE EARLY AMERICAN CAROLS Barbara Owen

Retaining the traditional restraint of early American choral style, the dynamics are kept within narrow bounds and dictated by the text. Tempos are crisply brisk.

SATB • Piano or organ accompaniment • APM-676 65¢

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A CHRISTMAS FANTASY Walter Wade

Easy part writing and interesting accompaniment enhance this medley of carols arranged for men's voices. Included are "O Come, O Come Emanuel," "Lo How a Rose," and "Angels We Have Heard on High."

TTBB • Organ accompaniment • Moderately difficult. APM-894 95¢

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DEAR JESUS BOY David A. Wehr

This delightful new Christmas piece is written in the style of a simple carol and is particularly effective for junior choir or as a solo.

Unison • Piano or organ accompaniment • Easy APM-821 30¢

For general use or for commemorations

THE GUIDING CHRIST, OUR SHEPHERD Lloyd Pfautsch

A new setting of a new translation of one of the oldest hymns, this festive anthem is recommended for general use or to commemorate special occasions because of its richness and majesty.

SATB • 3 trumpets and 3 trombones accompaniment • Moderately difficult.

APM-856 60¢

Instrumental Parts

APM-866 \$2.50

Organ

IMPROVISATION ON "UNSER HERRSCHER" George McKay

Particularly appropriate as a prelude or postlude to this popular hymn. Moderate. Organ solo. APM-630 \$1.75

Harpsichord Repertoire in the 20th Century: The Busoni Sonatina

by Larry Palmer



sichord, and that the impression was a significant one is obvious from this letter which the composer addressed to his wife:

Boston, 12 April, 1910

... I have just come back from a motor drive to Cambridge where I and Mr. Byrn visited DOLMETSCH. He looks like a little faun, with a handsome head, and lives in the past. He builds pianos, Clavecins and Clavichords. The Clavecin (the English harpsichord) is magnificent. I made capital out of it at once, and first of all, brought the instrument into the *Brautwahl* (when Albertine accompanies herself on it) and, secondly, begged for one to be sent to Berlin. They are beautiful outside too . . . 2

The composition of the opera mentioned in the letter, *Die Brautwahl* (The Choice of Bride) occupied the composer between 1908 and 1910. The libretto comes from a story by E. T. A. Hoffmann, and the opera was produced in Hamburg in 1912, on the 12th April. This production was very probably the first to include harpsichord in a 20th century opera, a feature to be taken up by De Falla in his puppet opera of 1923, *El Retablo de Maese Pedro* (Master Peter's Puppet Show), by Richard Strauss (*Die Schweigsame Frau*, 1935, and *Capriccio*, 1941), and even by Igor Stravinsky (*The Rake's Progress*, 1950).

In a description of their Cambridge experiences, Mrs. Arnold Dolmetsch mentioned the Busoni harpsichord:

To [Chickering's] recognition of [Dolmetsch's] genius we owe a tremendous widening of the field of his activities and the production of some outstanding instruments. These ranged from the charming miniature virginals, known as octavinas, to the large two-manual harpsichords with 16-foot tone which have become the standard type of harpsichord of the present day. One of these was presented to Busoni who took it back to Germany after learning the secrets of its technique and upkeep from Arnold Dolmetsch.³

Eta Harich-Schneider described Busoni's harpsichord as having three sets of strings: 2x8', 1x4', Buff on both 8, and a coupler; the tone, she reported, was similar to that of the old Ruckers instruments.⁴ The instrument also had pedals for operating the registers. With all due respect to Mrs. Dolmetsch, I rather think that this is more typical of Dolmetsch's production of the period. It is likely that Busoni's instrument did not possess a 16' register.

At any rate, we have discovered a source for Busoni's interest in the harpsichord, and we know that he had an instrument.

Let us turn then to the music, quoting a rather standard assessment of Busoni's harpsichord composition; here is a paragraph from Howard Schott's *Playing the Harpsichord* (New York, 1971):

The anti-romantic aesthetic trend in music which emerged in the early twentieth century coincided with the revival of the harpsichord. Busoni, a leader in the revolt against romanticism, was probably the first composer of our time to write for harpsichord — in his opera *Die Brautwahl*, composed around 1912. He later produced a sonatina supposedly composed for harpsichord but actually unperformable on it and clearly written for piano. He then abandoned the plucked stringed keyboard.⁵

"Clearly written for the piano?" Then why, when most composers, with an eye to the marketplace, still put "for harpsichord or piano" on harpsichord compositions, why, then, did Busoni indicate "pro clavicimbalo composita" on his *Sonatina* of 1916? There were not many clavicimbali around in those days. I will agree that there are some spots in Busoni's composition that are unplayable exactly as written, and I will further acknowledge that I, too, formerly dismissed this composition as one of more historic than musical value. But recent concert experiences with the work and the sort of intensive study that precedes a recording

session have forced me to restudy the entire work, and I sincerely believe that the *Sonatina* is not only the earliest major work for harpsichord in this century, but that it is a worthwhile essay for the instrument.

The *Sonatina* "ad usum infantis" is one of a series of six sonatinas (the other five for piano) composed between 1910 and 1920. All are listed under the classification *Pianoforte Solo* in Grove's tabulation of Busoni's works. The dedication of *Sonatina Three* "ad usum infantis Madeline M. Americanae" is not explained, and has given rise to the thought that this *Sonatina* is a piece for children. I think, rather, that it might mean "for the use of the child of Madeline M. of America" — and it could just be that this child belonged to a household containing another of Dolmetsch's Chickering harpsichords, for the words "pro clavicimbalo composita" are placed directly below the dedicatory inscription.

The composition is in five short movements: *Molto tranquillo*, an introductory movement which presents most of the thematic material for the sonatina; *Andantino melancolico*, a fugato; *Vivace*, a spicy march; *Molto tranquillo*, a return of the first subject matter, which leads without pause into the *Polonaise* (*un poco cerimoniosa*).

For those who may have a serious interest in performing this charming work I should like to suggest some solutions to performing problems inherent in the keyboard writing. It is also necessary to devise a scheme of registration since the composer has not indicated any. My ideas are for a "classic" harpsichord — 8x4 on the lower keyboard; 8 upper; coupler. The score is published by Breitkopf and Härtel as edition number 4836.

The *Molto tranquillo* opens with the rising theme on which the work is to be built (Ex. 1). I advise careful thinking of the coming 16th-notes right at the beginning in order to arrive at a sensible tempo. I play the opening on the upper 8'. At measure 16 there occurs the first "unplayable" (Ex. 2). I hold the half-notes in the left hand as long as possible, then simply release them to play the left hand quarter-note theme on the lower keyboard. A seemingly-unplayable similar spot two measures later may be played if one takes the two left-hand sixteenths in the right hand and releases the solo half-note after one count, exactly as in the preceding spot. At the 2/4 (measure 21) I hold the half-note through and play the 16th-notes all in the right hand, returning to the left hand on II at the beginning of measure 22.

I prefer a different phrasing of the theme beginning in measure 22. Example 3a gives the original; example 3b, my suggestion. And, finally, at the end of this movement, I rewrite the last chord from the original (Example 4a) to this: (Example 4b) — since there is no low E on the harpsichord.

Movement two begins with a turn and a change of the opening subject from movement one into triple meter (Example 5). I play this movement with the two 8' stops coupled. Careful articulation of the fugue subject, especially when it appears in inner voices, will bring clarity to this chromatic section. Over-legato and some hand crossings are necessary, but there is nothing "unplayable" in this movement. In the penultimate line a re-division of the notes between the hands solves all the problems (Example 6). The cadence in a surprising F major predicts the whole tonal movement of the work from its opening A minor to the final F major of the *Polonaise*.

The *March* is a biting, sarcastic, witty piece which reminds me, somehow, of Prokofiev. The figurations are easier to play at the piano, with a damper pedal, but they are possible at the harpsichord with careful fingering and

practice. This movement profits more than any of the others from the brilliant, percussive sounds which the harpsichord produces. I use 8' and 4' (lower keyboard) for this movement, with the 8' of the upper keyboard ready for several echo spots. I disregard the composer's piano and forte marks until the end of the 9th score (measure 22), at which time I go to the upper keyboard. To highlight the marvelous bitonality of the skips from F minor to A major I jump back and forth from II to I (Example 7). It is possible to end the movement on the lower keyboard, brilliantly, but I prefer to return to II on the second beat of the last score, and thus end the movement quietly — more in keeping with the composer's indication of pianissimo.

The fourth movement, again *Molto tranquillo*, presents the opening thematic material, this time in D minor. There is also a reminiscence of the "chorale" melody from movement one. I play this "forte dolce" movement on the *peau-de-buffle* stop. The cantabile sound produced by soft leather brushing the strings fits this writing. Reaching up (or down) to the second keyboard with the thumb is possible when the transitional 16th-notes begin in measure 12. (Example 8). This leads directly into the *Polonaise*.

This pompous *Polonaise* should not be played too quickly; I begin it on the upper 8', going to the two 8's coupled, at the repetition of the first theme (measure 10). A saucy visitor from the second movement, the second theme which appears in measure 19 (Example 9) should be played with the coupled 8's, while the accompaniment figure is played on the upper keyboard. Note well the daring harmonic rush from the C major cadence just preceding to the first inversion B major of this theme! I take the repeated B's in measure 26 on the accompanimental keyboard, and remain there with both hands until the appearance of the octaves in the right hand at measure 31. Here I "cheat" by adding the 4' to the lower keyboard and by leaving out the octaves, playing only the lower line. I defend this editing for musical reasons, since the left-hand figuration is already quite athletic and unsustainable, I feel that the right hand must be allowed to have a rather legato line, impossible with consecutive octaves at the harpsichord.

At measure 43 I continue the continuity of the line by moving the melody down an octave (remember, the 4' is still sounding); one sin begets another, of course, so that the left-hand chords must be re-spelled to include notes formerly in the right hand (Example 10).

At measure 45 I play the right hand on II, the left hand on I (two 8's, minus 4' if it is possible to remove it simply). I add the 4' again at measure 48, third beat, and play only the top notes of the octaves in the left hand. It is possible to play the octaves, but again the offending (and non-existent) low E crops up before the end of this sequence, and I find it more successful to keep a single line consistently in the left hand. The right hand joins the left on the lower keyboard, full harpsichord, at measure 49. I play all written notes for the last two measures. Busoni's spacing gives a grand, organ-like sonority here. If the harpsichord has a 16' register, one could solve all the octave problems that way. Mine does not, and since fewer fine instruments do these days, I think the alternate solution geared to a classic specification is more valuable.

To some the solutions I have suggested may seem too extreme; to others, too much trouble for the end results. I feel, however, that one is more than justified in salvaging this early 20th century repertoire. To dismiss the *Sonatina* because it contains three low E's not on the harpsichord seems rather silly; by the same token one could dismiss Bach's monumental *Fantasy in G Major* be-

Who was the first 20th century composer to write for the harpsichord? The question continues to fascinate us, although it may not be answered with complete certainty. Reports of some pieces exist only in newspaper accounts or as unfulfilled plans — such works as Ralph Vaughan Williams' *Folk Airs for Harpsichord and Flute*, composed at the request of Violet Gordon Woodhouse for the 1913 Stratford Festival, manuscript now lost; or Debussy's planned *Sonata for Oboe, Horn, and Harpsichord* which he did not live to compose.

With our present knowledge of extant compositions it seems possible to assign to Ferruccio Busoni (1866-1924) the honor of being the first major composer to write for harpsichord in this century. His *Sonatina* published in 1916 by Breitkopf and Härtel bears the subtitles "ad usum infantis" and "pro clavicimbalo composita." In the light of much that is to follow, it is interesting to note that, with the exception of the front cover, there is no reference to the pianoforte in the printed score.

How did a composer so associated with piano virtuosity come to compose anything for harpsichord? Is it not ironic that a figure better known for his transformation of Bach works into grandiose, Lisztian piano pieces should turn out to be a pioneer of the harpsichord repertoire?

Some answers appear if one looks over Busoni's international commitments in the years prior to 1916. Although Italian by birth, Busoni's career took him to Austria, to study in Leipzig (where he was a fellow student with Frederick Delius, another early contributor of a truly unplayable *Dance for Harpsichord*), to professional teaching appointments in Finland, Russia, and, from 1891 until 1894, at the New England Conservatory in Boston. In 1894 he returned to Europe where he settled in Berlin, but he continued to concertize widely, returning to the United States in 1910-11.

It was because of his American travels that Busoni's interest in the harpsichord developed, for interestingly enough the history of the harpsichord revival owes much to Cambridge, Massachusetts, just as much of the present time's finest work in harpsichord making is centered in the same city.

It was in Cambridge that Arnold Dolmetsch (1858-1940) had been engaged by the Chickering Piano Company to direct a department of harpsichords, clavichords, virginals, viols, lutes, and "any other instruments of artistic and historical interest." In the years from 1905 until 1911 Cambridge was the center of his activities which included the building of fine instruments, a series of concerts in Chickering Hall, Boston, and many private engagements, considered by the company to be excellent publicity.¹

It was from Dolmetsch that Busoni received his introduction to the harp-

cause it has a low B for the pedal.

It is easy enough for us to sneer "pianistic" when we look at this music; one may just as easily say "rustic" when looking at a log cabin, or conversely treasure that cabin as part of a heritage. The same problems of "pianistic" writing occur in De Falla's harpsichord pieces of the 1920's, and to some extent in most of the harpsichord literature composed in the first half of this century.

To edit the music for our instrument has rewards in the added variety it can give a recital program. We are rightly most heavily indebted to the Baroque period for our literature, but whole programs of short dance movements or dance inspired pieces often run the risk of being dull to audiences. The 20th century repertoire gives us the opportunity to play works in larger forms and works with a different harmonic outlook.

If discovery of unknown works intrigues you, take a look at Busoni's *Sonatina*. I am certain that other players will find other solutions to its problems and different ways of bringing

Sonatina to musical life. That's what making music is all about. A fine performance goal would be July 27, 1974, the 50th anniversary of the composer's death.

NOTES

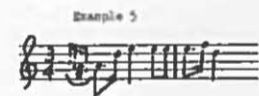
¹This information comes from "The Life Work of Arnold Dolmetsch", part 3, by Mabel Dolmetsch; *The Consort*, 20, July 1963, pp. 149-151. The dates given differ from those in Grove's, but are probably more accurate.

²Busoni, *Letters to his Wife*, translated Rosamond Ley, London, 1938, p. 172.

³Mabel Dolmetsch, op. cit., p. 149.

⁴Eta Harich-Schneider, *Die Kunst des Cembalospieles*, 3rd edition; Kassel, 1970, p. 14. "Das Cembalo von Dolmetsch-Chickering, das im Besitz von Busoni war, hat etwa den Klangcharakter der alten Ruckers-Instrumente. Es ist dreichörig, hat drei [sic] Achtfüße, 4', Lautenzug auf beiden Achtfüßen und Koppel (6 Pedale)." It is obvious that the "drei" 8' registers mentioned is simply a misprint for zwei — especially since Harich-Schneider then goes on to say that there is a lute on both 8' registers.

⁵Howard Schott, *Playing the Harpsichord*, New York, 1971; p. 77.



CATHOLIC COMPOSERS' FORUM PRODUCES NEW MUSIC

The Composers' Forum for Catholic Music was formed in order to foster new music for the new texts of the Roman Catholic liturgy. They are living up to their purpose, and have so far published several pieces which have been sent to their membership. Included are *The Lord's Prayer* by Eugene Englert; *Where Charity and Love are Found, There is a God* by Sister Maria of the Cross; *Gospel Acclamation for Common Masses of the Blessed Virgin Mary* by Robert I. Blanchard; *Gospel Acclamations for Confirmation and Votive Masses of the Holy Spirit* by Brother Howard Hughes; *Responsorial Psalm for the Proper of Good Friday and Votive Mass of the Holy Cross* by Robert Schaffer; and *Responsorial Psalm for Passion Sunday and Common Psalm for Holy Week* by George Thaddeus Jones. Jean Langlais' setting of the *Te Deum* is now in the engraving stage as is also a complete setting of the funeral rite by Robert Evett. The music is available for use and reduplication by members of CFCW. Further information may be obtained from CFCW, P.O. Box 8554, Sugar Creek, MO 64054.

DUTCH ORGAN COMPOSITION CONTEST ANNOUNCED

The 5th annual "Schnitgerprijs" composition competition held in Zwolle, The Netherlands, has been announced for 1974. The contest will be for a composition for organ solo, and there is no age limit for entering contestants. First prize money of 3000 Dutch guilders will be awarded the winner. This year's jury will be comprised of André Jolivet of Paris, Cor Kee of Zaandam, Holland, and Ton de Lecuw of Hilversum. The closing date for application in the competition is March 31, 1974. Further details may be obtained by writing: Secr. Stichting "Schnitgerprijs Zwolle," Emmawijk 2, Zwolle, Holland.

THE CATHEDRAL OF THE SACRED HEART, Newark, N.J., will start its 5th consecutive season of weekly pipe organ recitals on Sept. 25 at 8:30 p.m. with a recital by cathedral organist John Rose. Last season over 12,000 people attended the free admission concerts. While organ recitals comprise the bulk of the schedule, occasional concerts of other types are offered. Mr. Rose traditionally plays the opening recital of the season. Performances in the series will be recorded for delayed broadcast in 4-channel FM stereo by WDHA in Dover, New Jersey.



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NORTH AMERICAN DEBUT February 3-26, 1974

"René Saorgin is an impeccable virtuoso. His playing is characterized by finesse, intelligence, and a particular sense of poetry. His subtly colored registrations are infused with a quasi-Mediterranean light." — Oliver Alain, *Le Figaro*, Paris.

"At the keyboard, Saorgin creates miracles with the greatest of ease. It is a delight to hear such clarity, such luminosity put to the service of such an abounding joy, which at the same time retains such a solid sense of tempo." — Complete Handel Concertos, Monaco, 1972.

"The program continually revealed the profound qualities of the complete musician: technique without fault, precisely planned sonorities, clarity of touch, registrations judiciously chosen, all of which contributed to making this concert an enchantment for the listener." — Lyon, 1972.

"Saorgin's playing is finely articulated and communicates a warm sympathy with Buxtehude's both fiery and languid spirit." — Peter Denison, *The Musical Times*.



Festival visitors examine some of the many small organs on display in the north transept of the Abbey.



Simon Lindley describes the positive organ built by Church and Company.



A chorister from St. Albans' choir sings during the small organ demonstrations.

St. Albans Festival (Continued from page 1)

position in the front of the nave while singing the English coronation introtit, *I Was Glad* by Parry. This was accompanied by the Philip Jones Brass Ensemble and Simon Lindley, St. Alban's assistant organist. After this highly dramatic opening to the concert the choir sang the "Caribbean" *Magnificat* by Byran Kelly with great rhythmic and tonal verve.

The remainder of the program included transcribed 16th century English works played by the brilliant Philip Jones Brass Ensemble, Buxtehude organ works (*Giacosa in E minor* and *Prelude, Fugue and Chaconne*) played by Simon Preston, and a newly commissioned *Sonata Secolare* for brass and organ by John Gardner, brilliantly played by Simon Lindley and the brass ensemble. Following intermission the choir sang works by Howells and Stanford and repeated the commissioned *Te Deum* by Byran Kelly, an excellent and unusually melodic work, which was sung the previous day during Mattins. The brass ensemble played a *Sonata for Brass* by Stephen Dodson and Simon Preston gave a most moving performance of the *Combat de la mort et de la vie* by Messiaen, a work well suited to the St. Albans organ and acoustic. The concert ended as it had begun with a Byrd motet. This time the brass ensemble joined the choir in *O Quam Gloriosum*. It was a memorable concert.

Monday's late night event was an opening party in the Abbey Institute with wine and a real English Cabaret, including various musical and dramatic skits presented by the bishop's wife, Mrs. Robert Runcie, a talented musician and actress, various groups from the cathedral staff and choir, and a representative selection of American humor from Lee Bristol.

A daily feature, Monday through Saturday from 5:00 to Evensong time at 5:30, was the Bach Corner during which six young British organists played representative compositions in all forms by Bach. Interpretations ranged from the most careful approach to the structure of the music to the more flamboyant personal interpretation, with emphasis on smaller details rather than attention to the total form of the work. The technical level of playing during these short programs was very high, speaking well for the future of organ playing in England, but there were a few times when nerves resulted in some uncertainties. After all it was a rather knowledgeable audience to play for! Bach Corner organists included Desmond Hunter, Carys Hughes, Simon Lindley, Richard Coulson, Ronald Leith and Stephen Cleobury.

Tuesday included more of the interpretation eliminations and a visit to the St. Albans Organ Museum. The Tuesday concert was a highly imaginative program presented by the Early Music Consort of London directed by David Munrow, an ensemble now well known by their many excellent recordings. Piet Kee shared this program as a representative from the judges. Unfortunately this reviewer had to take a side trip to Norwich and missed this appealing program of works by Purcell, Peter Dickinson and various early composers. Tuesday's late night event was a program of serious and hilarious vocal ensemble works by the Kings' Singers.

The Norwich side trip made it impossible for this reviewer to attend the early Wednesday Garden Party at the Bishop's home and the lecture by Dr. M. A. Vente, the Dutch organ historian. The main Wednesday afternoon event was a master class on early Italian organ music by Luigi Tagliavini. Three students played works on the Harrison and Harrison cathedral organ, and since the console was not visible, the class was observed on a large closed circuit TV screen. This was not entirely satisfactory, yet one learned much from the well known scholar and organist, Tagliavini.

Wednesday night was the Interpretation Competition Finals. There were five finalists, Margaret Phillips, Ian Hare, Walter Glyn Jenkins, Jan Overduin, and Lynne Davis. Each competitor played *Herr Jesu Christ, dich zu uns wend* and *Jesus Christus, unser Heiland* from the Leipzig Chorales by Bach on the two manual Flentrop organ in the nave, and then went to the Harrison organ to play either the *Prelude, Fugue and Variation* or the *Pièce Héroïque* by Franck. (All five played the *Prelude, Fugue and*

Variation.) Each competitor finished with a major work of his choice written since 1930. The audience was given the names of the competitors, but the judges knew them only by their registration numbers. In addition, the audience was given an opportunity to choose a winner, but this choice was not known to the judges, and did not affect the decision of the judges in any way. Most players had some difficulty with the action and flat pedal board of the Flentrop, and all seemed more at home on the Harrison organ. As has been said, no first prize was awarded, but there were two second prizes presented to Walter Glyn Jenkins from England and Jan Overduin from Canada. The audience had chosen Jan Overduin as their winner.

Thursday's events included a lecture on the art of improvisation by Felix Aprahamian and the Tournemire Prize Improvisation Competition. There were three competitors, Jan Overduin from Canada, Ian Hare from England, and Kees van Eersel from Holland. Each competitor was required to play two chosen works by Tournemire and to improvise on the plainsong sequence, *Victimae Paschali laudes*. The winner was Kees van Eersel who improvised a highly complex three-movement work.

The Thursday evening concert included two well known Dutch musicians, Gustav Leonhardt, organist and harpsichordist, and Frans Brüggen, recorder player and flutist. They performed from a platform in the middle of the nave, and the audience sat partially "in the round," on three sides. In addition to the harpsichord, (built by the American, William Dowd) Mr. Leonhardt had at his disposal three chamber organs, and he used the keyboard instruments to the best advantage in works by Frescobaldi, Merula and Bach. The two performers joined for performances of suites by Hotteterre and Dieupart. The masterwork of the evening was the Bach *Sonata in A Major* for traverse flute and harpsichord, and Mr. Brüggen switched from recorder to a Baroque traverse flute for this work. It was an evening of highly polished ensemble and solo music making. Thursday's late night event was a night of more wine and fun presented by the popular Donald Swann and his Cyngers.

Friday morning included a conducted tour of the Cathedral and Abbey Church of St. Albans and a swim party. Friday afternoon included one of the Festival's outstanding events, a demonstration of the fourteen small organs which were on display in the north transept and nave of the cathedral. Simon Lindley, cathedral assistant organist, assumed the role of narrator, improvisator and performer as he played each instrument. He is an unusually talented player, and he showed off each instrument to its greatest advantage. Each builder introduced his instrument, and then Mr. Lindley proved what it could do. Instruments included portatives, positifs, regals and one and two manual chamber organs. English builders represented included Church and Co.; P. D. Collins; Grant, Degens and Bradbeer; Hill, Norman and Beard; E. J. Johnson and Son; Thamey and Jones (from Africa and Ireland); Laycock and Bannister; N. P. Mander; and Nicholson and Company. Continental builders included Flentrop from Holland; Bertold Prengel and E. F. Walker from Germany, and Reiger from Austria.

Guitarist John Williams and Luigi Tagliavini presented the Friday evening concert, including a representative allotment of Italian music. Mr. Tagliavini played works by Frescobaldi, Pasquini and Scheidt on two of the chamber organs situated on the mid-nave platform. To the delight of the audience, he even played the two small organs together, taking advantage of the regal of the Mander organ played by the left hand and the delightful Stopped Diapason on the positiv built by Church and Company played by the right hand. Shades of the bar musician playing the Hammond and piano simultaneously! (Different repertoire, however.) The Harrison cathedral organ was used for the *Concerto in A Minor* by Torelli as arranged by Walther, and for two unusual and rarely played (in the United States) works by Respighi. Tagliavini is a virtuoso organist, but we were made aware that he is also a great scholar, and has done a real service for the important literature of the organ from his native land.

John Williams is well known in the United States through his many recordings and concert tours. His playing of works by Milan, Bach, Ohana, Dodgson and Albeniz was impeccable, somewhat understated, but always elegant. The cathedral nave again proved to be a perfect concert environment, for the non-amplified guitar filled the vast spaces with sound, yet not a single musical detail was blurred nor lost.

Friday's late night happening was a program of madrigals sung by the Alban Singers under the direction of Peter Hurford in the beautiful setting of the St. Albans School Amphitheatre. Works by Morley, Dowland, Gibbons, Weelkes, and Wilbye, including the unusually beautiful *Weep you no more, sad fountains* by Dowland and *What is our life* by Gibbons, were sung in elegant style by the small chorus.

Saturday, June 30 was the final day of the Festival, and the day included four important events, a lecture by Lee H. Bristol, Jr., and a talk on future plans for the I. O. F. by Peter Hurford, a solo recital by Catharine Crozier and the closing concert by the Bournemouth Symphony Orchestra.

Due to commitments to attend the awarding of degrees at the Royal School of Church Music, this reviewer was able to attend only the day's opening and closing events. Lee Bristol gave a complete overall view of the state of musical life in the United States, with special emphasis on the current state of North American organ building, organ playing and the church music and choral scene. His very thorough talk was interwoven with examples of his wit and ability as a raconteur, complete with a couple of songs. The talk was well received by a capacity audience at the Abbey Institute, and there were many thoughtful and concerned questions from the audience.

It is unfortunate that a report cannot be given of Peter Hurford's presentation of plans for the future of the I. O. F., but it is hoped that he might present these plans as a future article in this journal. It is with deepest regret that the single complete solo organ recital of the Festival cannot be included in this report. Catharine Crozier, one of the two Americans officially represented in the Festival, was much in evidence throughout the week as a thoughtful and thorough judge, and with her renowned husband, Harold Gleason, attenders at all events of the Festival. It was said that her recital of works by de Grigny, Alain, Cor Kee and a work for organ and prepared tape by Alden Ashforth was one of the outstanding events of the week.

Saturday night brought the Festival to a festive close. The Bournemouth Symphony Orchestra under the direction of Andrew Davis, a St. Albans native and one time organ scholar of Kings' College, Cambridge, with John Birch and Hans Haselböck as organ soloists, performed a program of unusual interest and carefully planned contrasts. Broadcast live throughout England by the BBC, the concert opened with the orchestra playing the Beethoven *Prometheus Overture*, and the sound of a full orchestra resounding throughout the nave of the Abbey set a wave of excitement through the audience and provided an atmosphere of expectation for a thrilling concert. The *Organ Concerto* by Kenneth Leighton, which was written for the opening of the new Gloucester Cathedral organ in 1972, was brilliantly played by John Birch. The work, which uses the same instrumental forces as the Poulenc *Concerto*, is highly effective, but is somewhat predictable to those who are familiar with other works by Leighton. How Birch and Davis were able to achieve an absolutely perfect ensemble, with the orchestra placed so great a distance from the organ, and the organist relying on closed circuit TV and an assistant to relay the conductor's beat, was almost a miracle. John Birch, known in the United States primarily as a choral conductor, proved to be an outstanding organ virtuoso. The Brahms *Third Symphony* was the perfect contrast to the Leighton work. Again, to hear such a work played in the resonant, yet clear acoustics of the Abbey, gave that work a fresh hearing, for one was aware of orchestral sonorities impossible to hear in a normal concert hall situation. Davis's organization and direction stressed broad lines and a sense of totality to the four movements, but certain orchestral deficiencies emerged from time to time.

Following intermission Charles Ives'

The Unanswered Question did not live up to expectations. Poor intonation and ragged entrances from the strings reminded one that this is a provincial orchestra which might have a larger and more proficient string section. The very difficult Hindemith *Organ Concerto* renewed faith in the ability of the orchestra to cope with major technical and ensemble problems. Hans Haselböck was the brilliant soloist, and his ability to coordinate the major problems built into this work without visual contact with the conductor was another minor miracle. The big question is why this concerto is not performed more often. Composed for the opening of the organ in Philharmonic Hall of Lincoln Center in New York City, it is a work for full orchestra and solo organ, and was one of Hindemith's last works. It is a very exciting work, with the final movement being a phantasy on *Veni Creator Spiritus*, which is a large chorale phantasy for organ and orchestra. This was a most ideal close to a week packed with music making of the very highest standards.

Following the final concert, between five and ten thousand people gathered on the hillside beside the Abbey in an area known as the Abbey Orchard for a real Ox Roast. This carnival-like event was sponsored by the I. O. F. with the cooperation of various departments of the city of St. Albans. In addition to Ox Roast sandwiches, hot dogs and hamburgers, the event brought forth various rock groups, a steel band, morris dancing, search lights, fireworks and numerous other festivities. It was a great opportunity to bid farewell to many friends, if they could be found in the massive crowd! As this reviewer walked to his hotel at a very late hour, the streets of St. Albans resounded to the sounds of rock bands and joyous merry making; a perfect way to end an outstanding International Organ Festival.

It is no exaggeration to say that the I. O. F. at St. Albans has become one of the most important events for organists throughout the world. But it would betray the purpose of the I. O. F. if it is hinted that this is an event for organists alone. The capacity crowds which filled the nave of the Abbey (which must have been over 1,000 music lovers) for each evening concert included people from all parts of England, the United States and Europe. The often narrow scope in programming of our organists' gatherings in the United States could be greatly improved by studying the I. O. F. program.

This review cannot end without tribute paid to one of the more special features of the Festival. This is the impressive core of volunteers who make the I. O. F. possible. One was aware of many singers from the *B Minor Mass* chorus driving car pools or serving food and drink at the Festival Club, hosting parties and luncheons, or performing many other duties large and small, which are necessary for the very smooth functioning of the Festival. It took little investigation to realize that many of these same people (most from the parish of St. Albans) held important volunteer posts on the various committees of the I. O. F. This festival has become an important part of their daily lives, and they are already hard at work evaluating the 1973 I. O. F. and planning for 1975 and future Festivals.

Final tribute must be paid to the single guiding "star," Peter Hurford. His never failing energy, imagination, vision, organizational ability, musicianship and humor have guided the I. O. F. into a festival of world wide significance, and will continue to inspire it into new musical and educational directions. Tribute also must be paid to the charming Mrs. Hurford. Pat Hurford and the Hurford children were much in evidence throughout the week, singing, driving, arranging various details and greeting visitors.

As the Ox Roast drew the 1973 I. O. F. to an end at a very late Saturday night hour, Peter Hurford and the rest of the cathedral staff and supporters could look back on the week with the greatest pride, but they could not rest, for tomorrow would be Sunday. And another special Sunday, with ordinations at one of the three sung services. The 1973 I. O. F. is over, but the life of St. Albans Cathedral continues its daily round of services and inspiration to the people of St. Albans and to the many visitors from all parts of the world who seek out that ancient and impressive Abbey Church.



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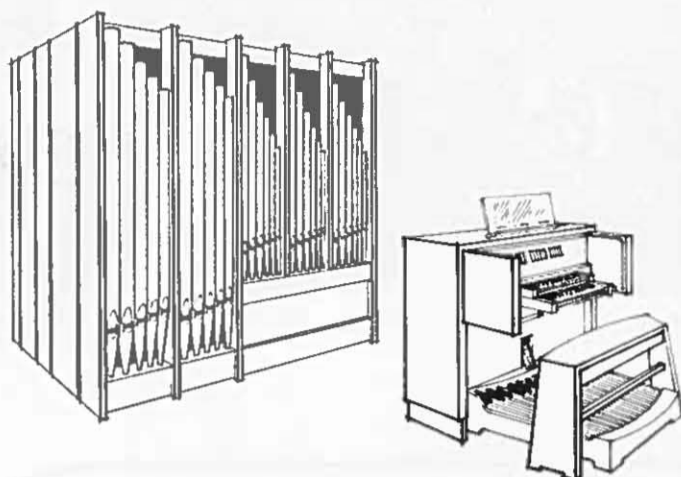
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**U. OF SANTA CLARA, CALIF.
INAUGURATES MUSIC DEGREE**

A long-sought degree program in music has been approved at the University of Santa Clara by the board of trustees of the school, and will go into effect this fall. Dr. Roger T. Nyquist, associate professor of music and chairman of the department of music will head the program. The degree offered is the BA degree in music, and the program will concentrate on preparing the performing or professional artist.

Areas of major concentration in the program will be in organ, piano, voice, music history and literature, theory and composition, and choral conducting. This essentially means that the SCU program will not duplicate what is currently offered by other music departments in the area. Beside trustee approval, the music department has received approval for the new major from the National Association of Schools of Music.

Faculty who will work with Dr. Nyquist next year are Lynn R. Shurtleff and Jesse Parker, and part-time instruction will be carried by Barbara Swedlow (voice), Robert Hagopian (piano), Susan Snook (music history), and Charles Lampkin (ethnic music).

**WORD, INC. ANNOUNCES
MUSIC WORKSHOPS**

Word, Inc., of Waco, Texas, announces that its fifth annual music workshop will feature the premiere of a new musical by Ralph Carmichael and Kurt Kaiser. The workshop also will be held in two cities on succeeding weekends to accommodate the growing attendance.

The first workshop will be at Baylor University in Waco, where previous workshops have been, September 27-28. The second session will be October 4-5 on the campus of Samford University, Birmingham, Alabama.

I'm Here, God's Here - Now We Can Start is the new Carmichael-Kaiser mu-

sical to go on stage for the first time at the workshops. College students in each city will do the performance of the one-hour musical experience in the presence of God.

In both workshops, participants will spend Friday in an intensive music reading session to be conducted by Buryl Red, Rick Powell, Cam Floria, Kaiser, Carmichael and Jim Breeden.

On Thursday evening prior to the Waco workshop, participants may attend an informal program, including a meal and special entertainment. Also at the Waco workshop, Malcolm and Alwyn, a popular singing duo from England, will perform.

In Birmingham, Andrae Crouch and the Disciples will perform. Crouch is one of the fastest-rising soul singers and composers in the country. He has appeared on the Tonight Show and in Carnegie Hall, in addition to several international tours.

A \$17.50 registration fee will cover the Friday activities at either workshop, including a large packet of music, lunch and admission to the musical. Those going to the Thursday evening program will pay an additional \$3.00. Pre-registration is encouraged, with the Waco deadline set for September 23 and the Birmingham deadline for October 1.

A request for complete information and registration should be directed to Adeline Griffith, Word Music, P. O. Box 1790, Waco, Texas 76703, or call (817) 772-7650. Those requiring overnight accommodations should make their own reservations as soon as possible.

THE ABENDMUSIKEN CONCERT SERIES at Trinity Church, New Orleans, La. under the direction of J. Marcus Ritchie, will begin its 3rd season on Oct. 21 with the U.S. premiere of Malcolm Williamson's "Winter Star", an audience-participation mini-opera. Dr. Williamson will conduct and perform other compositions. Other programs on the series include a Nov. 18 performance of Bach's Cantata 147 and Mozart's "Requiem" with the New Orleans Symphony the drama "J. B." by Archibald Macleish in January; a February performance of Britten's "Noye's Fludde," a March concert by Marie-Louise Jaquet and David Bowman playing Dupré's "Stations of the Cross" in April with choreography by Ballet Hy-sell of New Orleans.

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**NEW YORK CITY A.G.O.
COMPETITION WINNERS**

Dr. Grady Wilson, competition chairman, has announced the following winners in the organ playing competitions sponsored by the New York City Chapter of the A.G.O.: Philip La Gala, a high school senior from Clifton, N.J., and organ student of Wayne Cohn at The American Academy of Music, Tenafly, N.J.; and Roger Ruckert, a high school senior at Pasack Hills High School, Montvale, N.J., an organ student of Claire Coci at The American Academy of Music, Tenafly. These two high school students were declared "co-winners" of the high school age contest. Mr. Gerald Morton of Bridgeport, Conn. won the young artists open competition and represented the chapter at the Syracuse regional convention. He is a student at The Manhattan School of Music where he studies with Frederick Swann. All three winners were heard in recital on June 11 at St. George's Church, New York City. Judges for the contest were Richard Bouchett, Donald McDonald, Frederick Grimes, and Bradley Hull.

THE FIFTH INTERNATIONAL AMERICAS BOYCHOIR FESTIVAL will be held Dec. 28 through Jan. 1, 1974 in Seattle, Washington. American, Canadian, and Mexican boy choirs may attend in groups, and boy choir directors and singers may register as individuals. The opening concert will be held at St. Mark's Cathedral, and the New Year's Eve concert will be performed in the Seattle Opera House. There will be daily rehearsals of the massed choir and daily meetings of choir directors for exchange of views on boy choir administration. The host choir will be the Northwest Boychoir under the direction of Jerome Wright. Information is available from the Americas Boychoir Foundation, Connellsville, Pa.

JAMES MOESER, chairman of the organ department at the University of Kansas, will be featured in a taped series called "The Art of the Organist" to be broadcast on the National Public Radio Network beginning in September. He will chat informally with the producer-announcer, Steve McComas about the works that he plays. He will also feature guest artists in the series.

**VOICE SCHOLARSHIP COMPETITION
SPONSORED BY WORD, INC.**

Word, Inc. of Waco, Texas, announces the fourth annual Young Singer of the Year Award for the study of voice at Baylor University. The scholarship program, which gives \$8,000 each year, is designed to encourage young people who have sung in their church or synagogue to continue a series study of voice.

Through a series of regional auditions, eight to twelve finalists will be chosen to go to Waco for the final competition February 15-17, 1974. A panel of Baylor School of Music faculty will select a top winner, who will receive a \$4,000 scholarship, and two other winners who get \$2,000 each over a four-year period.

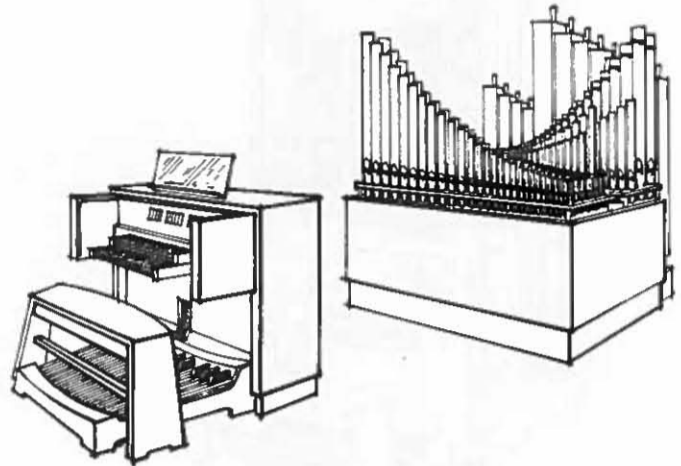
The competition in February, 1974, will be for high school seniors who will enter college in the fall. They must meet Baylor's entrance requirements. Previous winners are Elem Eley of Atlanta, Georgia; Suni Lynn Russell of Kansas City, Missouri; and Deidra Durham of Brownfield, Texas. Other winners have come from Washington, Alabama, and Tennessee.

Requests for applications must be sent to Dr. Robert Young, associate dean of the Baylor School of Music, no later than November 1.

LUDWIG ALTMAN was soloist with the San Francisco Symphony under the baton of Arthur Fiedler in a program of all French music on Bastille Day, July 14. He played the "Organ Concerto" by Poulenc at San Francisco's Civic Auditorium. The crowd of 700 people and the music critics were highly complimentary about the performance, played just before Mr. Altman embarked on his annual European tour.

GRADY WILSON, professor of organ and organ literature at Columbia University's Teachers College, was host organist on July 30 for an organ seminar and workshop under the aegis of the American Academy of Music, Tenafly, N.J. Dr. Wilson's performance for the seminar included works by Bach, Bruhns, Durullé and Sokola.

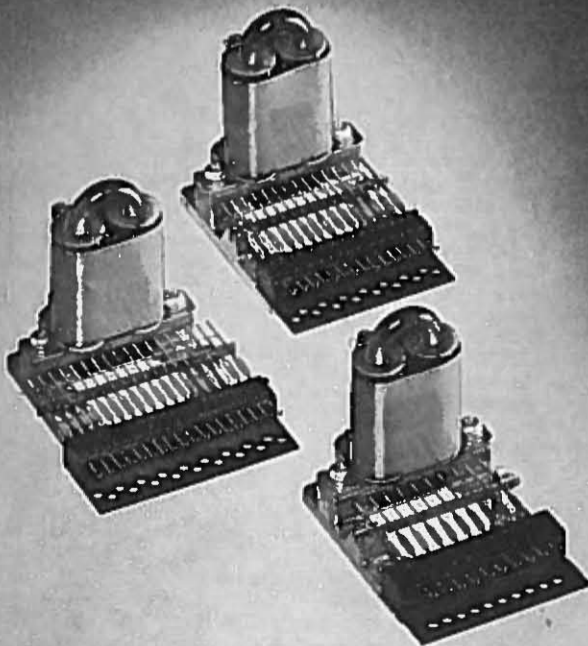
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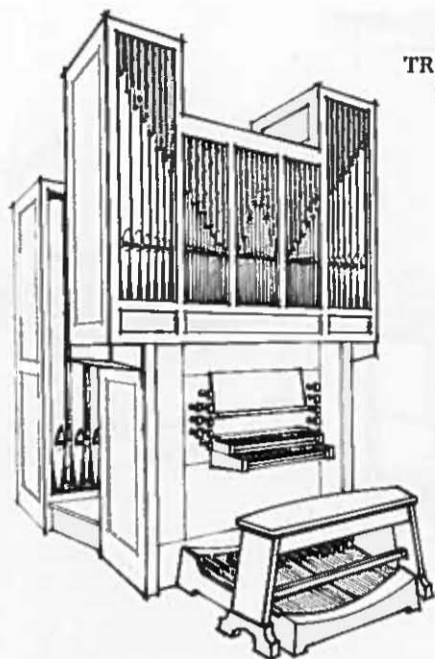
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Walter Edwin Buszin, famed Lutheran musicologist, hymnologist, and liturgical scholar, died July 2, 1973 in Boys Town, Nebraska, aged 73.

Dr. Buszin was born Dec. 4, 1899 in Milwaukee, Wisconsin. His education began in Lutheran parochial schools in Milwaukee and Chicago. He attended Concordia College, Fort Wayne, Indiana, and graduated from Concordia Theological Seminary, St. Louis, Mo., in 1924. His musical studies at the American Conservatory of Music in Chicago, undertaken during his seminary days from 1921-22, continued at Northwestern University's School of Music from 1927-29. He received the Master of Sacred Theology degree from Concordia Seminary in 1925, and the Master of Sacred Music degree in 1957, after study at Columbia University and Union Theological Seminary in New York. He did further graduate study at Chicago University Divinity School.

Dr. Buszin's distinguished teaching career began at Concordia Theological Seminary, Springfield, Ill. in 1925, after which he served as professor at Bethany Lutheran College, Mankato, Minn. from 1933-39, at Concordia Teachers College, River Forest, Ill. from 1946-47, and at Concordia Seminary in St. Louis where he taught liturgics, hymnology, and church music until he became emeritus professor in 1966. He was honored by Valparaiso University in 1954 with a DMus degree, by Concordia Seminary, Springfield in 1967 with the DD degree, and by Waterloo Lutheran University in 1967 with the DD degree. He was elected Fellow of the Hymn Society of America in 1962, appointed honorary member of the International Heinrich Schütz Society in 1965, and was the recipient of the first Canticum Novum Award of Wittenberg University in Springfield, Ohio in 1967.

His record of service to The Lutheran Church-Missouri Synod and to the larger Lutheran community in North America and Europe indicated something of the significant role he played in developing the worship life of the church. He was a member of the Commission of Liturgics and Hymnology from 1940, and served as chairman of that group which later was named the Commission on Worship, Liturgics and Hymnology, until 1967, when he became honorary chairman. Meanwhile he served on the Music Publication Board of Concordia Publishing House, St. Louis, on the Inter-Lutheran committee which produced a Spanish Hymnal, the Commission on Worship and the Arts of the National Council of the Churches of Christ in the U.S.A., the Commission on Music and Worship of the Lutheran Churches of America, and was a moving force in the development of the Inter-Lutheran Commission on Worship. An indication of the respect he commanded in his field was given in 1967 in the publication of a *Festschrift* in his honor, *Cantors at the Crossroads*, edited by Johannes Riedel.

Dr. Buszin and Margaret A. John were married on June 14, 1934 in Mankato, Minnesota. Their children are Ann Elizabeth (Mrs. Robert Schultz), Constance (Mrs. John Seddon), Barbara Karen (Mrs. William Meissner), and John Matthew. Dr. Buszin is survived by his wife, Margaret; their children; three sisters; and nine grandchildren.

Dr. Buszin was ordained in Trinity Lutheran Church in Springfield, Ill. on May 2, 1946. In recent years, until some months of declining health before his death, he was music librarian at Boys Town.

His publications continue to serve the church: liturgical, choral, and organ music published in the U.S. and abroad, the five hymnals which he helped to develop either as editor or on the editorial staff in America and Europe, and the numerous articles he contributed to the journals. He was editor of *Response*, the journal of the Lutheran Society for Worship, Music and the Arts. He was a member of the Hymn Society of America, American Society for Aesthetics, American Musicological Society, Neue Bach Gesellschaft, Ecclesia Cantans, and the Lutheran Academy for Scholarship.

Chase Baromeo, University of Michigan professor emeritus of voice, died in his sleep August 7 at his home in Birmingham, Michigan. He was 80 years old. During his professional singing career, he was a leading bass with the La Scala Opera, the Chicago Civic Opera, the Chicago Lyric Opera, and the Metropolitan Opera. He made many guest appearances with major symphonies and sang recitals throughout the United States.

Professor Baromeo received his BA degree from the University of Michigan in 1917 before joining the U.S. Ambulance Service and Field Artillery. After military service, he studied voice privately in Chicago, New York, Italy, Paris and Munich, and concertized extensively until 1938 when he joined the University of Texas faculty. He received the MM degree from the University of Michigan in 1929. He went to the University of Michigan faculty in 1953, and served as chairman of the voice department until his retirement in 1961.

Survivors include his wife, Delphie Lindstrom Baromeo, and two children.

HENRY VINCENT WILLIS

Henry Vincent Willis, son of inventor Vincent Willis, and grandson of "Father" Willis, the British organ builder of the 19th century, died January 21, 1973.

Mr. Willis was born in England on June 22, 1890. He came to the U.S. in 1929 and was associated with Midmer-Losh Organ Company, builders of the famed Atlantic City Ballroom organ. After working for a period with the Kilgen Organ Company in St. Louis, Mo., he moved to the Wicks Organ Company. He became a U.S. citizen in 1938.

For five years during World War II, Mr. Willis was an ordnance inspector for the U.S. government in St. Louis. Following the war he returned to the Kilgen Organ Company, retiring from the firm and moving to Florida in 1960.

Mr. Willis is survived by a wife, Marjorie, and a son Henry and two grandsons, all of Midland, Texas; and three sisters residing in England.

THE REVEREND MICHAEL WENTZELL

The Rev. Michael Wentzell, one of Australia's most active organists, died on Sunday, April 29, aged 33. He was a graduate of the University of Melbourne, and he won the Commonwealth Finals of the A.B.C. Concerto and Vocal Competition in 1961.

The Rev. Mr. Wentzell had studied with Marie-Claire Alain in Paris and with Anton Heiller in Haarlem, during which time he completed his FRCO. After returning to Australia he became organist of St. George's Cathedral in Perth, Australia, and he was elected president of the Organ Society of Western Australia. He regularly performed at all the organ festivals throughout Australia, including the 1971 and 1972 festivals in Sydney.

SIR ERNEST MACMILLAN

Sir Ernest MacMillan, the Canadian organist, conductor and composer, died in Toronto on May 6. He was 79. He was conductor of the Toronto Symphony Orchestra from 1931-1956, and of the Mendelssohn Choir of Toronto from 1942-1957. He was also dean of the music faculty at the University of Toronto from 1927-1952, and principal of the Music Conservatory from 1926-1942. As an organist he had been a child prodigy. He later took an honors degree in history and studied music at Edinburgh University. He was knighted in 1935.

HANS SCHMIDT-ISSERSTEDT

Hans Schmidt-Isserstedt, the German conductor, died at his home near Hamburg on May 28. He was 73.

He had studied composition under Franz Schreker at the Berlin Conservatory. Later, he became conductor at the Wuppertal, Rostock, and Darmstadt

opera houses, chief conductor of the Hamburg State Opera, and musical director of the Deutsche Opera in Berlin. Following World War II, he formed the Hamburg Radio Symphony Orchestra, and during the last 20 years he had been a guest conductor of practically every major orchestra in England and the continent.

Sharp Builds Large Tracker in Australia

Mr. Ronald Sharp, organbuilder of Sydney, Australia, is completing the installation of one of the world's largest mechanical action instruments in the Sydney, Australia, Opera House. The instrument comprises 205 ranks and 127 speaking stops on 5 manuals and pedal. The key action is mechanical, and the stop and combination actions are electric. Designed to be a "complete" instrument, the specification was thought out to accommodate every type of classical organ style and literature, including theater organ music. Therefore the organ is a truly "comprehensive" instrument in design. The combination action includes 15 general pistons and duplicated toe studs, and 9 departmental pistons for each division. Since the lists of playing aids and other facilities connected with the organ are extensive, they are included following the stoplist. The key compass of each division is 61 notes and the pedal compass is 32 notes.

HAUPTWERK

Prinzial 16'
Gedackt 16'
Oktav 8'
Gamba 8'
Querflöte 8'
Holzflöte 8'
Rohrflöte 8'
Quint 5 1/2'
Grossnasat 5 1/2'
Oktav 4'
Gamba 4'
Spitzflöte 4'
Grossterz 3 1/2'
Quint 2 3/4'
Nasat 2 3/4'
Oktav 2'
Hohlflöte 2'
Terz 1 3/4'
Piffaro IV-VI
Terzian II
Kornett mixtur III-IV
Mitur VI
Scharff V
Zimbel IV
Kornett VI
Trompete 16'
Trompete 8'
Trompete 4'
Glocken 2'
Tremulant

POSITIV

Prinzial 8'
Fiffaro 8'
Gedackt 8'
Quintadena 8'
Oktav 4'
Nachthorn 4'
Rohrflöte 4'
Nasat 2 3/4'
Oktav 2'
Spitzflöte 2'
Terz 1 3/4'
Quint 1 1/2'
Siffelöte 1 1/2'
Oktav 1'
Quint 3/4'
Oktav 1/2'
Quint 1/4'
Oktav 1/4'
Quint 1/8'
Oktav 1/8'
Sesquialtera II
Rankett 16'
Trompete 8'
Dulzian 8'
Glocken 1'
Tremulant

OBERWERK

Holzprinzial 16'
Quintatön 16'
Prinzial 8'
Salzional 8'
Schwebung 8'
Spillflöte 8'
Oktav 4'
Salzional 4'
Waldflöte 4'
Querflöte 2'
Rauschpfeife II
Terzian II
Mitur V-VII
Scharff IV
Terzzimbel III
Septimenkornett V
Kopftrompete 16'
Trompete 8'
Oboe 8'
Vox humana 8'
Schalmei 4'
Tremulant

BRUSTWERK

Gemshorn 8'
Unda maris 8'
Offenflöte 8'
Gedackt 8'
Prinzial 4'
Quintadena 4'
Nasat 2 3/4'
Flachflöte 2'
Terz 1 3/4'
Quint 1 1/2'
Septime I-1/7'
Schwiegel 1'
None 8/9'
Glockleinton II
Scharff II
Zimbel I
Musette 16'
Krummhorn 8'
Regal 8'
Trompetenregal 4'
Glocken 1/2'
Tremulant

KRONWERK

Kornett VIII-XIII
Horn 16'
Feldtrompete 8'
Vox humana 8'
Helltrompete 4'
Tuba (electric) 8'
Glocken 2'
Tremulant

PEDAL

Prinzial 32'
Holzprinzial 16'
Oktav 16'
Violonbass 16'
Subbass 16'
Rohrquint 10 3/4'
Oktav 8'
Violon 8'
Gedackt 8'
Grossterz 6 3/4'
Quint 5 1/2'
Oktav 4'
Blockflöte 4'
Terz 3 1/2'
Quint 2 3/4'
Septime 2-2/7'
Nachthorn 2'
Bauernflöte 1'
Rauschpfeife III
Mitur V
Scharff VII
Posaune 32'
Posaune 16'
Fagott 16'
Trompete 8'
Dulzian 8'
Trompete 4'
Singendkornett 2'
Glocken 4'+2'
Tremulant

ANCILLARIES

Glocken reiterate
Kuckuck
Nachtigall
Zymbelstern
Tympanon
Glocken-zymbelstern (97 bronze hand bells)
Tympanon (soft bass drum roll)

ACCESSORIES

Tremulant speed and depth control
Glocken reiterate speed controls
Zymbelstern speed and key controls
Crescendo pedal with on-off tab
Oberwerk main + echo swell pedals
Brustwerk swell pedal

ACTION

Key action: mechanical
Stop action: electro-pneumatic
Couplers: mechanical and electric
Percussions: electric
Pistons: electronic
Automatic playback: electric
Wind supply: 10 blowers

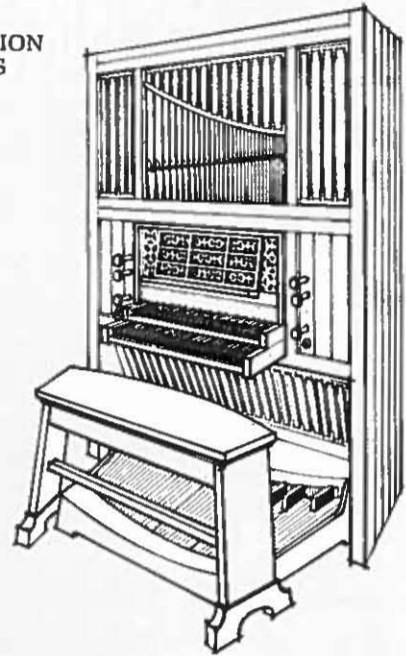
COMMUNICATION AIDS

CCTV: 2 screens on console, conductor, general stage
Speaker: organist from stage
Telephone: organist to conductor/stage manager
Microphone: organist to PA system

RECORDING FACILITIES

Piston recording tape deck on console: complete piston settings recorded or reset in 12 seconds, 100 complete settings may be stored on one tape, duplicate tapes may be recorded.
Organ recording tape deck on console: the organ may be recorded on computer tape and replayed as performed (but with electric key action); replay controls would be located in the concert hall seating area and at the stage manager's desk. Uses in order of importance: (1) organist records rehearsal and checks registration and balance from audience position and may use recorded accompaniment during concerto rehearsals; (2) stage manager plays the organ from tapes for use at conventions, religious conferences, etc. if organist unavailable; and (3) organ may be played from tapes for tourists and visitors.

TRACKER ACTION 4 to 7 STOPS



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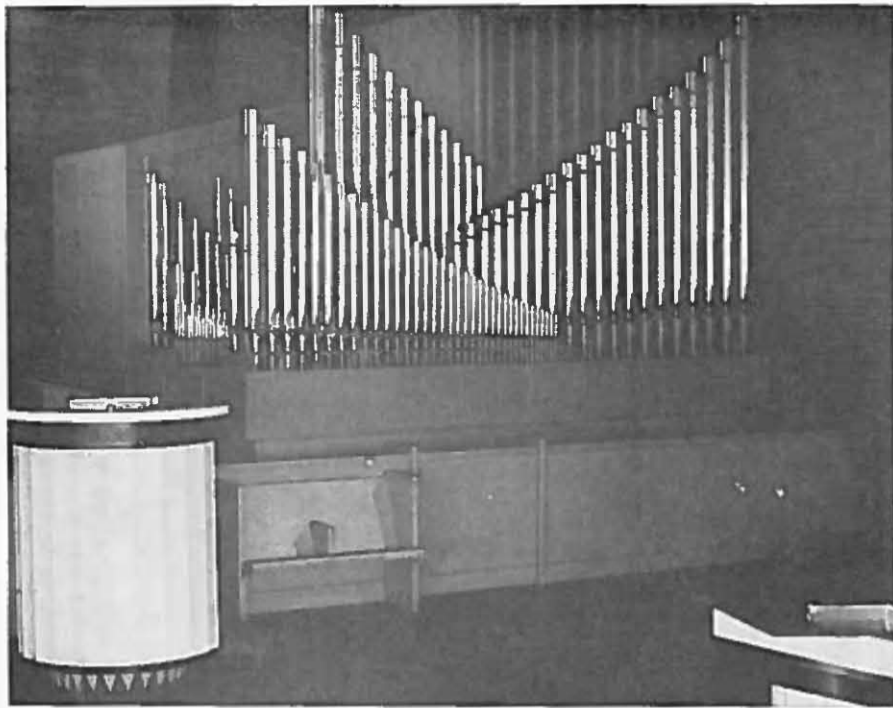


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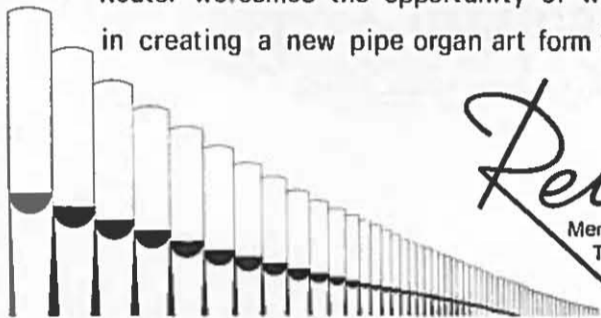
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A distinguished career of 31 years at the same church ended with the retirement of Mr. Robert R. Clarke, organist-choirmaster of First Methodist Church, Fort Worth, Texas, on June 1, 1973. Clarke went to Fort Worth in 1942 from the First Methodist Church of El Dorado, Arkansas, where he had held a similar position for three years. His tenure in Fort Worth enriched the musical life of both his church and the city. The seven choirs under his direction presented 51 oratorios and cantatas, and Mr. Clarke presented 74 organ recitals. For many years, the chancel choir of First Methodist Church presented "The Messiah" by Handel at Christmas, accompanied by orchestra, and it is interesting to note that the first performance in America of the Duruffé "Requiem" with orchestra was in First Methodist Church with Mrs. Clarke directing for a regional convention of the A.G.O.

The 3,000 singers who have worked under the direction of Mr. Clarke enjoyed a splendid esprit de corps, and when the chancel choir marked his retirement with a gala dinner, it was attended by not only local dignitaries and fellow musicians, but former choir members from throughout the country, some of whom recalled amusing incidents that highlighted their years under the baton of Mr. Clarke. The church set May 20, as "Bob Clarke Day," and during the morning service he was escorted to the pulpit where he received expressions of appreciation from the officials of the congregation, not only in words, but also in handsome gifts. At that time he was named "Minister of Music Emeritus", and was invited to maintain an office in the church. A reception followed the presentation, and hundreds of friends greeted Mr. Clarke.

Robert Clarke was born in Niagara Frontier, New York State, and his 50 years as a church organist began there at the age of 16. He was graduated from Alfred University in 1930, and from the Guilford Organ School in 1934. Union Theological Seminary's School of Sacred Music conferred upon him the MSM degree in 1938. In addition to his musical training, he had two years of medical school and one year of graduate work at Harvard. Churches which he has served include Humboldt Parkway Methodist, Buffalo, New York; Baker Memorial Methodist Church, East Aurora, New York; and the churches in Arkansas and Texas. During the Second World War he served as a medic and also in the Chaplain's corps.

In Fort Worth, Mr. Clarke has been active in community affairs, having held positions of leadership in Fort Worth Music Teachers Association, Knife and Fork Club, Fort Worth Chapter of the Hymn Society of America, and the local chapter of the American Guild of Organists. He was a director of Civic Music, and is a member of the Rotary Club and the Masonic Order through the Shrine.

Mr. Clarke and his wife, the former Ruth Hazel Mielke of New York State, plan to reside in Fort Worth where he has access to the two organs in the church that were purchased during his tenure.

New Organ at St. Clement's, Berkeley

The San Francisco organ building firm of Swain & Kates, Inc., has recently completed the installation of a new 2-manual pipe organ at St. Clement's Episcopal Church, Berkeley, California. All pipework of the organ was manufactured according to the specification of the Swain & Kates firm. The bulk of the pipework was provided by August Laukhuff of Weikersheim, Germany; the Trumpet stop was made by A. R. Schopp of Alliance, Ohio; the tubular chimes were retained from the previous action and provided with a new action. The design by Robert Kates

includes provision for later additions of independent Pedal stops and for a projected Antiphonal Positif, for which console preparations have been made. The organ was installed by Robert Randall and Charles Ward; tonal finishing was executed by William Swain. After dedication of the organ at a Sunday Evening, the parish sponsored an inaugural recital series. Philip Keil is organist of the parish.

SUMMARY

Principal 8' 73 pipes unenclosed
Octave 4' 73 pipes unenclosed
Mixture IV 292 pipes unenclosed
Koppel-Subbass 16' 97 pipes enclosed
Quintaton 16' 85 pipes enclosed
Nazard 2 2/3' 68 pipes enclosed
Tierce 1 3/5' 45 pipes enclosed
Spitzviola 8' 68 pipes enclosed
Viola Celeste 8' 57 pipes enclosed
Trumpet 16' 85 pipes enclosed
Rohrschalmei 8' 68 pipes enclosed
GREAT

Quintaton 16'
Principal 8'
Koppelflute 8'
Spitzviola 8'
Octave 4'
Quintaton 4'
Koppelflute 2'
Quinte 1 1/2'
Fourniture IV
Trumpet 8'
Clarion 4'
Chimes

SWELL

Quintaton 8'
Spitzviola 8'
Viola Celeste 8'
Principal 4'
Koppelflute 4'
Nazard 2 2/3'
Octave 2'
Tierce 1 3/5'
Piccolo 1'
Cymbal IV
Rohrschalmei 8'
Tremolo

PEDAL

Resultant Bass 32'
Subbass 16'
Quintaton 16'
Principal 8'
Koppelflute 8'
Choral Bass 4'
Koppelflute 4'
Quintaton 2'
Mixture IV
Contre Trumpet 16'
Trumpet 8'
Rohrschalmei 4'

THE SAN DIEGO, CALIF., CHAPTER AGO has elected the following officers for the 1974-75 season: Donald Shanks, dean; John Kuzma, sub-dean; Isabel Tinkham, secretary; Diane Carnes, treasurer; Mrs. Wrenn Cook, registrar; Walter Stiller, historian; Monsignor Anthony Giesing, chaplain; and Paul Sheldon and Gordon Kinky, auditors.



J. Marcus Ritchie, organist and choir-master of Trinity Episcopal Church, New Orleans, La., has been added to the list of American concert organists represented by Arts Image, Ltd. A graduate of Greensboro College in his native Tennessee, Mr. Ritchie also holds a master's degree from Northwestern University in organ performance and has studied privately with Arthur Poister, Marie-Claire Alain, the Duruffés, and during the summer of 1972 with Simon Preston at Oxford University. He has been presented as a recitalist and orchestral concert soloist extensively in the South and elsewhere in this country and in Europe. Church positions have been held by Mr. Ritchie in Illinois and Tennessee before his coming to New Orleans where he has developed an extensive choral and concert tradition at the largest Episcopal church in Louisiana. Mr. Ritchie serves on the music faculty of the New Orleans Baptist Theological Seminary and is currently dean of the New Orleans chapter of the A.G.O.

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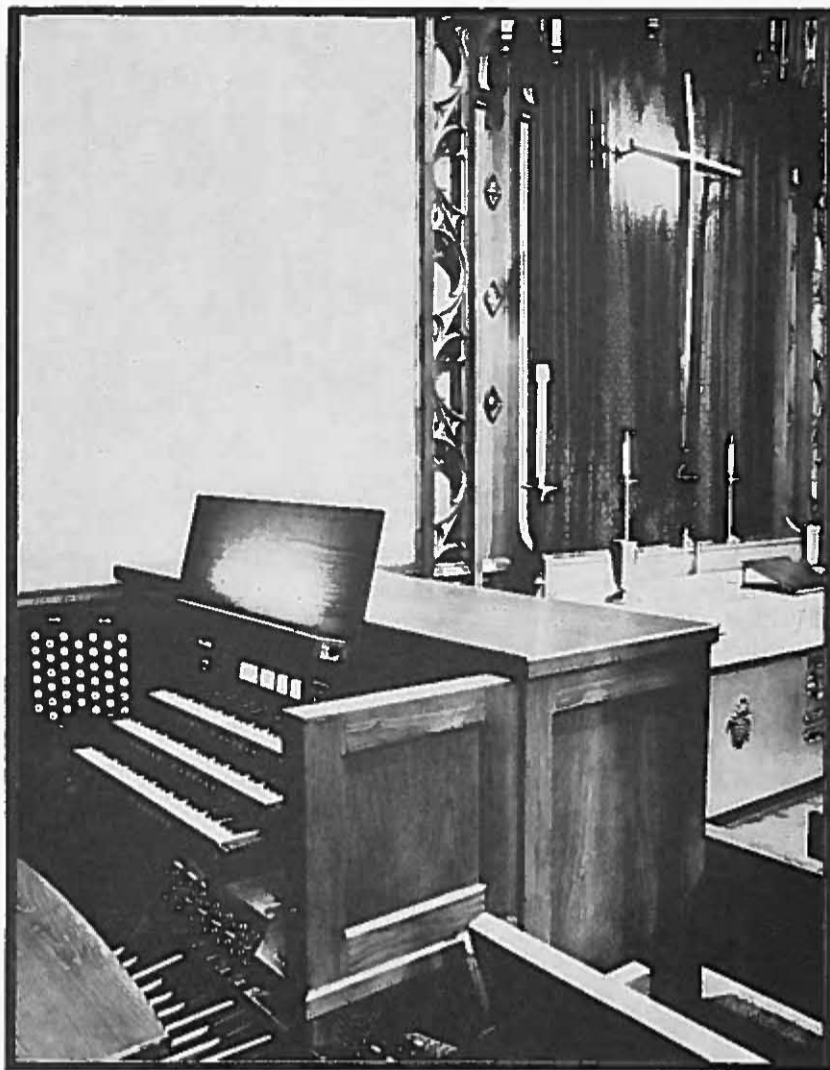
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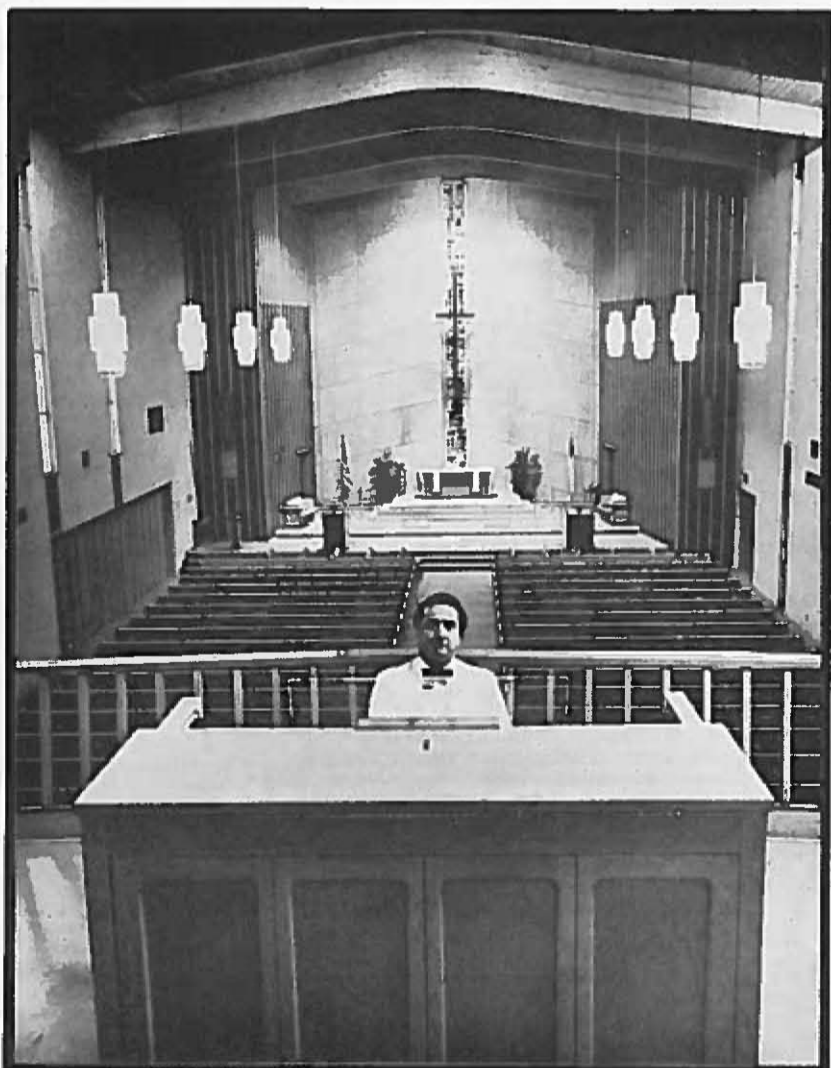
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Rudolf Janke to Build for Berea, Ohio Church

The United Methodist Church of Berea, Ohio has contracted for a new mechanical action organ with Rudolf Janke of Bovenden bei Göttingen, West Germany. The new 3-manual instrument comprising 35 stops and 48 ranks will be encased in oak and will be free-standing in the chancel of the church. The organ will have electric stop action with six mechanical setter combination pistons, and a 56-note key and 32-note pedal compass. The swell division will have swell shades mounted in two hinged doors, permitting that division to be used as an open Brustwerk if the organist so desires. The specification and case design was the realization of Mr. Janke. The organ is scheduled for installment and finishing in the spring of 1974, and will be available for demonstration and inspection by organists attending the A.G.O. Convention in Cleveland in June, 1974. Over the years, the church has been known for its fine musical program and its excellent musicians. Most notable among past musicians is the late Dr. Albert Riemen-schneider who served as organist for many years, as well as being founder and past director of the Baldwin-Wallace College Conservatory of Music. Past organists include Dr. Delbert Beswick, Carl Schluer, Walter Hasenmueller and Maclyn Ball. Dr. John D. Robinson, head of the music history and literature department at the Baldwin-Wallace Conservatory, is the director of music at the church.



Noack Practice Organ at Rhode Island College

The music department of Rhode Island College, Providence, recently received a small two-manual organ built by the Noack Organ Co., Georgetown, Massachusetts. The original plans, and the permissible budget, allowed only for a 4-stop practice organ. Fritz Noack, designer of the organ, and Earl Eyrich, consultant for the school, agreed on a classical layout with the Great above the Brustwerk, in spite of the low number of stops, along with placement in a large rehearsal room in order to increase the musical qualities and usefulness of the organ. Earl Eyrich played the dedicatory recital. The action is entirely mechanical.

GREAT

Chimney Flute 8 ft.
Schwegel 4 ft.

BRUSTWERK

Gedackt 8 ft.
Principal 2 ft.

COUPLERS

Great to Brustwerk
Great to Pedal
Brustwerk to Pedal

Schantz Builds Organ for Lake Worth, Fla. Church

The Schantz Organ Co. has received a contract from the First Congregational Church, Lake Worth, Florida, for a new 3-manual organ of 28 ranks. The Great and Pedal Principals will stand in exposed position behind the free-standing altar. The enclosed Swell and Choir will be in shallow chambers on the right side of the chancel. Negotiations for the Schantz firm were handled by Alfred E. Lunsford; Mrs. Addison Gilbert, Jr., was chairman of the organ committee, and the organist of the church is Loren A. Rowley.

GREAT

Principal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Quintaton 4 ft. 61 pipes
Mixture IV 244 pipes
Chimes 25 bells

SWELL

Hohlfloete 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. (TC) 49 pipes
Prestant 4 ft. 61 pipes
Flute a bec 2 ft. 61 pipes
Plein Jeu III 183 pipes
Trumpet 8 ft. 6 pipes
Tremulant

CHOIR

Bordun 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Koppelfloete 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant
Festival Trompette 8 ft. 61 pipes

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Gedackt 16 ft. 32 pipes
Violone 16 ft. 12 pipes (Swell)
Oktave 8 ft. 12 pipes
Gedackt 8 ft. 12 pipes
Super Oktave 4 ft. 12 pipes
Mixture II 64 pipes
Contre Trompette 16 ft. 12 pipes (Choir)
Trompette 8 ft. (Choir)

HAUPTWERK

Quintadena 16'
Prinzipal 8'
Hohlfloete 8'
Oktave 4'
Gemshorn 4'
Oktave 2'
Mixture V 1 1/2'
Trompette 8'

RUCKPOSITIV

Gedackt 8'
Prinzipal 4'
Spillfloete 4'
Sesquialtera II 2 1/2'
Prinzipal 2'
Gedacktfloete 2'
Quinte 1 1/2'
Zimbel III 1/2'
Cromhorne 8'
Tremulant

BRUSTWERK

Rohrfloete 8'
Salizional 8'
Prinzipal 4'
Holzfloete 4'
Nasat 2 1/2'
Siffloete 2'
Terz 1 1/2'
Prinzipal 1'
Scharf II-III 3/4'
Trompette 8'
Tremulant

PEDAL

Subbass 16'
Prinzipal 8'
Rohrfloete 8'
Oktave 4'
Mixture V 2 1/2'
Posaune 16'
Trompette 8'
Rohrschalmei 4'

Betts Builds New Hampshire Teaching Instrument

An organ of 14 stops and 13 ranks designed for teaching and demonstration of the French school of organ playing has been installed at "Christopherson Place," the 1790 country home of Marshall Bush and David Hewlett at Richmond, New Hampshire. The exposed pipes of the three divisions will surround those seated in the salon. The console, a seldom used 1928 "Austin with semi-tracker touch", has been completely rebuilt and offers a generous amount of pistons.

POSITIF (Man. I)

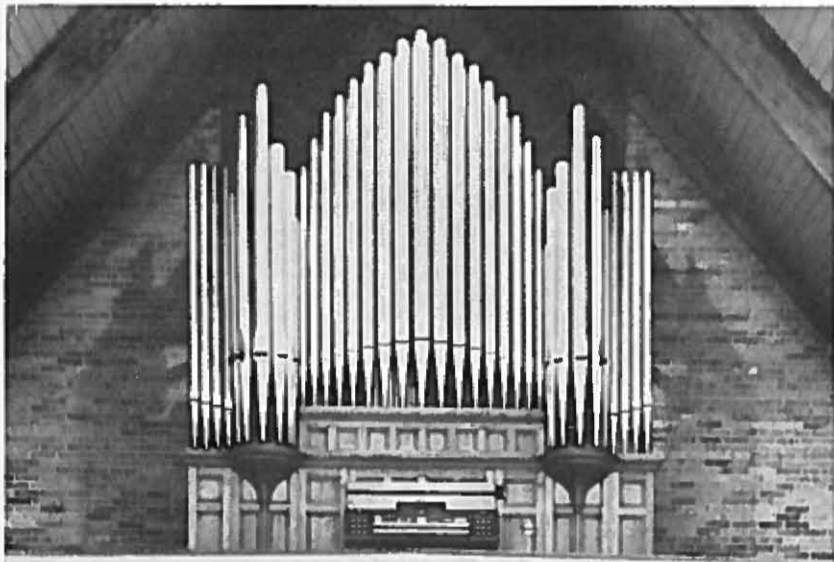
Bourdon 8 ft.
Principal 4 ft. (Man. II)
Nazard 2 1/2 ft.
Doublette 2 ft.
Tierce 1 1/2 ft.

RECIT (Man. II)

Bourdon 8 ft. (Man. I)
Gambe 8 ft.
Principal 4 ft.
Oktave 2 ft. (Extension)
Cymbale III
Cromorne 8 ft.

PEDALE

Soubasse 16 ft.
Flute 8 ft.
Hautbois 4 ft.



Redman Rebuilds Kilgen Organ for Ft. Worth

Roy Redman of Ft. Worth, Texas, has completed the rebuilding of the 1909 George Kilgen and Son organ from the Moses Montifiore Temple in Marshall, Texas. The building was sold and razed in Nov., 1972, and the organ is now installed in St. Luke's-in-the-Meadow Episcopal Church in Ft. Worth. The organ has mechanical action and was still in good condition when removed from the temple.

Since this is one of the few remaining old tracker organs in Texas, as much of the old organ as possible was preserved. The fine manual action was renovated and retained, as was the original wind supply and reservoir, even to the feeders for hand pumping. The organ originally had a Ross water engine, which has long since disappeared, but the control for the engine can still be seen on the front of the case. Original and period stop names were used wherever possible.

To meet present day needs, some stops were re-scaled and the pitches changed to produce the 4' Chimney Flute, the 2' Piccolo, and the Sesquialtera. A new 4-stop pedal chest was added along with a new pedalboard and a new mechanical pedal action. All pipes were revoiced in the classic manner, and the wind pressure lowered to 2½ inches. New mixtures were procured from Jacq. Stinkens, and the reeds from Giesecke. Pipes from the 8' Bass Flute take the place of dummies and Dulciana basses in the towers. The oak case was refinished and the front pipes bronzed. The church is planning a dedicatory recital in the fall of this year.

Mount Airy, N.C. Church Gets New Austin Organ

Central United Methodist Church, Mount Airy, N.C. has recently completed the construction of a new building into which a new 2-manual Austin organ has been installed. The new church, of modified gothic style, is constructed of stone, glass and concrete, and the new organ is located asymmetrically in one end of the rear gallery. The console is located in the center of the gallery with the organist facing the choir. The organist of the church is Mrs. Robert M. Smith.

ORIGINAL STOPLIST

GREAT
Open Diapson 8'
Doppel Flute 8'
Dulciana 8'
Octave 4'
Fifteenth 2'

SWELL
Violin Diapson 8'
Stopped Diapson 8'
Oboe Gamba 8'
Salicional 8'
Aeoline 8'
Harmonic Flute 4'
Violina 4'

PEDAL
Bourdon 16'

PRESENT STOPLIST

GREAT
Open Diapson 8'
Doppel Flute 8'
Octave 4'
Flute 4'
Piccolo 2'
Mixture IV 1½'
Trumpet 8'

SWELL
Stopped Diapson 8'
Gamba 8'
Principal 4'
Harmonic Flute 4'
Sesquialtera II 2½'
Fifteenth 2'
Sharff IV ¾'

PEDAL
Bourdon 16'
Bass Flute 8'
Octave 4'
Mixture III 2'
Bassoon 16'

Furniture IV (19-22-26-29) 244 pipes
Chimes (Prepared)

SWELL
Rohrlote 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Voix Celeste 8 ft. (TC) 49 pipes
Principal 4 ft. 61 pipes
Waldflote 4 ft. 61 pipes
Blockflote 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 6 pipes
Tremulant

PEDAL
Principal 16 ft. 32 pipes
Gedeckt 16 ft. 12 pipes (Swell)
Octave 8 ft. 32 pipes
Gemshorn 8 ft. (Great)
Rohrlote 8 ft. (Swell)
Super Octave 4 ft. 12 pipes
Rauschquint II 61 pipes
Trompette 16 ft. 12 pipes (Swell)

GREAT
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes

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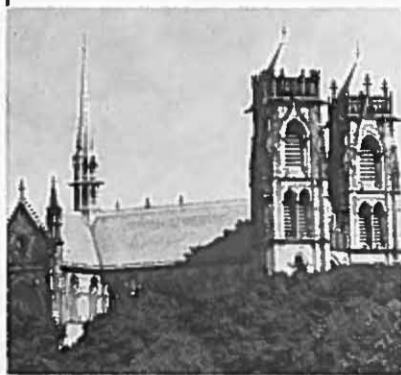
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The Choate Organ and Harpsichord Seminar—A Review

by Edmund Shay

The Choate School, in Wallingford, Connecticut, has held a two-week seminar in organ and harpsichord for the past five years. As for past seminars, the artists were the impressive Bernard Lagacé (professor of organ at the Montreal Conservatory), and his lovely wife Mireille (teacher of organ and harpsichord at the New England Conservatory of Music). They were joined this year by Dr. Roberta Gary (professor of organ at the Conservatory of Music of the University of Cincinnati).

The organs at Choate were well suited to the music that was played on them. The largest is a 1969 3-manual Casavant with tracker action, and of French design. This is set in the rear gallery of a large chapel which, unfortunately, is acoustically too dry for organ music. The organ itself has many beautiful sounds, but it is a very loud instrument, and can easily sound harsh. It is regrettable that this characteristic is common to many organs built by North American builders.

The second organ is a 15-stop, 2-manual Flentrop (tracker action, of course), built in 1972. It stands in a small recital hall in the Arts Center, and is basically a very beautiful instrument. Unfortunately, both the 8' and 16' reed stops spoke so slowly that they were disturbing whenever they were used.

There is one other instrument that was used for practicing, and that is a small Positif with four stops, built by Wilhelm in 1971.

The opening recital was played by Bernard Lagacé on the Flentrop organ. The program included the *Missa della Madonna* by Frescobaldi, six Easter chorale preludes from Bach's *Orgelbüchlein*, and the eleven chorale preludes of Brahms.

Monsieur Lagacé's keyboard approach to music of the 17th and 18th centuries is basically a non-legato one. He uses this touch for most slowly moving lines. Generally, this applies to almost anything that moves in whole, half, quarter, or eighth-note values, and in French baroque music he detaches everything. The music gains a great deal in rhythmic intensity and clarity, but although grouping of notes is still possible with this approach, melodic lines often tend to be weakened by an avoidance of *cantabile* playing. In the hands of a master like Lagacé the style is convincing, but when used by his students, many of whom played for the organ classes, the effect is less satisfactory. The grouping of notes is less obvious, and bass lines often become a stream of staccato pulsations, instead of Lagacé's mezzo staccato groupings. Also, expressive devices such as separating between the penultimate and final chords of a piece, begin to sound like clichés, especially when heard many times daily for two weeks.

Monsieur Lagacé's playing of the *Missa della Madonna* was very expressive, and showed a thorough understanding and mastery of Frescobaldi's important performance suggestions. The sensitive use of agogics, as well as flexible and supple tempi, heightened the musical impact of this undeservedly neglected music.

Compared with his performance of Frescobaldi, Lagacé's reading of the Bach chorale preludes was less inspired. In several instances Mr. Lagacé altered the chorale melody when the alto voice crossed above it. One wonders why he chose to do this with Bach, but not in Brahms' chorale preludes.

When Brahms' chorale preludes are played on a two-manual Baroque-type instrument, where many of the stops

speak with a percussive chuff, the music hardly seems well served. As several recent articles have convincingly demonstrated, these pieces need the large Romantic instrument that Brahms often played, that is, one many manual 16' and 8' stops.¹ Baroque registrations, especially when the tone color and timbre vary greatly with each manual change, tend to make Brahms sound like a somewhat insignificant and odd haroque composer, rather than the late Romantic genius that he was.

Dr. Gary played the second recital on the large Casavant organ. The program, devoted entirely to romantic and contemporary literature, included the *Partita on Nun komm der Heiden Heiland* by Distler, *Prière* by Franck, *Passacaille* by Martin, *Pastorale* by Roger-Ducasse, and the *Entrée, Offertoire, and Sortie* from Messiaen's *Messe de la Pentecôte*.

Brilliant technique, a flawless sense of rhythm and agogics, and an almost masculine command of the music, often characterize Dr. Gary's playing. This recital was no exception. Although the Distler *Partita* sparkled throughout, repeated-note motives were not always clear because of the fast tempo. This should be considered for future performances. In spite of the many registration changes demanded by the composer, Dr. Gary was able to sustain the flow between movements (this is no mean feat).

The *Prière* was exquisite. It was a sacred song that flowed with breadth and nobility. One cannot imagine this masterpiece being played more beautifully.

Frank Martin's *Passacaille* is a work that deserves to be better known. In this work the composer combines his natural gift for lyricism with a harmonic palette that makes use of strident dissonances. The result is music that is contemporary yet accessible. Dr. Gary's performance was carefully registered to realize the broadly arched climaxes that periodically punctuate the musical flow.

Roger-Ducasse's *Pastorale* is a unique work for organ that blends post-romantic and impressionistic colors in a very appealing way. Unfortunately, this organ was not capable of producing the warm and ethereal tones that the music demands. One can say many good things about the performance, but the basic tempo was somewhat fast, as it prevented the artist from achieving the faster movement that the composer requests in the second half of the work.

Dr. Gary closed this impressive program with three movements from Messiaen's *Messe de la Pentecôte*. Here again the artist's flawless sense of rhythm and pacing, coupled with an appreciation and understanding of Messiaen's dramatic gestures, resulted in a performance that was mesmerizing when it should have been, and electrifying when it needed to be.

The third program was an inspiring harpsichord recital by Mireille Lagacé. To demonstrate her considerable musical abilities she played Frescobaldi's *Cento partite sopra passacagli*, four sonatas by Scarlatti, a *Suite in E minor* by Rameau, and the *Sonata in D minor* (BWV 964) by Bach.

Madame Lagacé is a performer with an enviable control, and like her husband is equally at home at the harpsichord and the organ. Generally, her playing conveys more of a *cantabile* sense of line than her husband's and is also pleasantly less predictable regarding articulation.

Due to unforeseeable circumstances Madame Lagacé was not as thoroughly

Edmund Shay is a member of the music faculty at Columbia College, Columbia, South Carolina.

prepared for this recital as she wanted to be. This accounted for the minor inaccuracies that colored the entire program.

Frescobaldi's *Partite* was generally well played, but was a little too reserved, and would have gained much if it had been interpreted with more of the rhapsodic abandon that is so appropriate for his music. Madame Lagacé's playing blossomed more in Scarlatti's sonatas. The fiery rhythms, the coquettish gestures, and the brilliant toccata figures were all beautifully expressed. If one is able to see certain performers while they play, it sometimes adds to the impact of the performance. To watch Madame Lagacé is a delight. Her keyboard touch not only expresses a caressing attachment to each key, as if each were an extension of her own finger (rather than the hit-and-run approach), but her face pleasantly expresses the varying shades of musical emotion.

The Lagacés are unquestionably at their best when playing French music. This was again evident in Rameau's *Suite in E minor*. Crisp articulations, sparkling ornaments, and a good dose of *notes inégales* were all delightfully blended with the skill of a master French chef creating his favorite *soufflé*. 18th century taste in France could hardly have been portrayed with more charm or accuracy than it was for this performance.

Bach's *Sonata in D minor* is a transcription of his *Sonata in A minor* (BWV 1003). The *recitativo* first movement, with its rich harmonies and poignant dissonances, was played with too much reserve for this reviewer. A more expressive and passionate performance was certainly intended for this kind of movement. In the remaining three movements Madame Lagacé captured her audience more and more with her articulate and brilliant playing, almost lifting them to their feet in the excitement of the final *allegro*.

The Lagacé's custom of ending every Choate Seminar with an all-Bach recital was again followed this year. The recital was given on the Casavant organ, and for the first half Madame Lagacé played the *Pastorale, Prelude in E-flat major, Schmäcke dich o liebe Seele, and the Triple Fugue in E-flat major*. For the second half Monsieur Lagacé played six of the Leipzig chorale preludes: *Komm Heiliger Geist, Von Gott will ich nicht lassen, O lamm Gottes unschuldig, Allein Gott in der Höhe sei Ehr, Vor deinen Thron tret ich, and Komm Gott, Schöpfer, Heiliger Geist*.

This recital did not create so strong an impression as the others. Generally, the playing seemed fast (Madame Lagacé's more than Monsieur's), and the performers did not seem intensely involved with the music. The effect was not memorable, but rather matter-of-fact.

Every morning Monsieur Lagacé conducted a two-hour organ repertoire class. The more advanced students played, then were coached and criticized by the master teacher. Monsieur Lagacé's comments were always stimulating and interesting, and it was very instructive to observe the techniques of a gifted teacher. However, at no time during the two weeks did Monsieur Lagacé present a detailed discussion of his ideas about performance styles or articulation. This is regrettable, because his own style of playing is based on very strong ideas and opinions. Of course, these ideas cannot be challenged if they are not presented for scrutiny. An example of Monsieur Lagacé's individuality can be heard in

his playing of Bach's third trio sonata. He employs the French practice of *notes inégales* in the first and third movements, that is, he rigidly applies inequality to every pair of 16th notes throughout each movement. For some, the effect was spastic because of the rhythmic straightjacket that prevented the music from flowing. Some organists might also question Lagacé's playing of Bach's *Prelude in C minor* (BWV 546) as if it had been written in 12/8 meter.

Each afternoon Dr. Gary conducted a class in organ techniques that was designed for the less advanced organist. Various teaching and practicing techniques were demonstrated, and helpful ideas about elementary subjects such as hand and pedal positions were presented. Mastering technique is apparently a specialty of Dr. Gary's, and this is clearly evident from her many interesting and helpful suggestions. Hopefully, someday she will put her ideas into writing for the benefit of students and teachers.

Following Dr. Gary's class was a class in harpsichord repertoire and techniques conducted by Mireille Lagacé. Through her perceptive criticisms, lucid explanations and demonstrations, and a rather angelic way of cajoling the student, Madame Lagacé was able to make most everyone sound more professional in a very short time. As stated earlier, the Lagacés are most impressive when playing French music, and this was also evident during these classes. Whereas Madame Lagacé always had many things to say about a relatively simple piece by a composer such as Couperin, she often had almost nothing to say about a more complicated work by Bach.

The highlight of each day was the lecture and demonstration given in the evening by Monsieur Lagacé. The topics for the eight lectures were: Bach's *Partitas*, the organ and harpsichord music of Boehm, the *Pièces de Clavecin* (Bk. III) of Couperin, Schumann's pieces for organ and pedal piano, Titelouze's *Hymns and Magnificats*, Scheidt's *Tabulatura Nova* (Part III), Couperin's *Messe pour le Paroisses*, and three *Preludes and Fugues in C* by Bach.

Monsieur Lagacé's playing of this music (much of it unfamiliar to many organists) revealed a deep understand-

ing and appreciation. 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.

In the lecture about Boehm, Monsieur Lagacé pointed out many of the printing errors in the Breitkopf edition, and showed where additional ornaments could be added. He then played a selection from the complete works edition that clearly demonstrated the strengths and individuality of Boehm's music.

The most delightful lecture and demonstration was undoubtedly the one devoted to book III of Couperin's *Pièces de Clavecin*. Monsieur Lagacé's playing was articulate and expressive, and his use of *notes inégales* was always convincingly and naturally applied. The many delicate ornaments of the music glittered, and the charming rococo sentiments were always beautifully expressed.

For the playing of the pieces in book III that call for two instruments, Madame Lagacé played the harpsichord and Monsieur Lagacé the Flentrop organ. The compatibility of the Lagacés when performing together is ideal. They are always together, and yet are able to take many musical liberties. An expression of delight was the immediate reaction of the audience to this French musical *bonbon*.

After a week of baroque music, we were treated to performance of Schumann's pieces for organ or pedal piano. Madame and Monsieur Lagacé were joined by Dr. Gary as they entered the romantic world of Robert Schumann with obvious delight and warm enthusiasm. The highpoint of the evening was Monsieur Lagacé's strong, yet lyrical performance of the *Six Fugues on BACH*. Breadth of conception and a strong sense of rhythm and tempo characterize his masterful playing of these pieces. Schumann's music offers us a wealth of fine pieces suitable for teaching as well as recitals, and it would be rewarding for any organist to add some of this music to his repertoire.

For the lectures on Titelouze, Scheidt, and Couperin, Monsieur Lagacé once again relied heavily on a consistently non-legato approach. Except for the pounding effect, produced by the ar-

ticulation of every voice almost everywhere, the playing was convincing.

More successful, perhaps, was the evening devoted to three of Bach's *Preludes and Fugues in C* (BWV 545, 546, and 537). In addition to presenting his ideas concerning various articulations, registrations, and note variants, Monsieur Lagacé also stressed his belief that Bach did not make manual changes in his preludes. (This is a belief that organists more and more are beginning to assume.) Strong and sturdy tempi, a good sense of rhythm, and well-directed, supple musical lines, made Monsieur Lagacé's performance of these preludes and fugues a memorable one.

The Lagacés and Dr. Gary (a former student of Monsieur Lagacé) worked together during the two weeks to present an overwhelmingly unified approach to musical performance, but one also equally devoid of stimulating diversity. Like all systems, Lagacé's system of articulation has its advantages and disadvantages. Any system too rigidly applied loses its *raison d'être*, and results in mechanical mimicry. The best articulation is one that clarifies the counterpoint, and many might well question whether Lagacé's system achieves this.

For those considering attending the Choate seminars in the future, it should be borne in mind that practice facilities are limited, and no classes in performance styles, ornamentation or historical matter are offered. Therefore, an intensive two-week study and practice session is not possible; indeed, there is scarcely an opportunity to apply what one hears at the lectures and recitals. Prospective participants should not count on learning any new music, but be fully prepared with an hour or two of material that can be played at a moment's notice. Further, it would be wise to enroll for the first week only, with the option of remaining for the second if the seminars are sufficiently stimulating. Or, as the daytime instruction is essentially the same for both weeks, one might select the week which holds the most interesting evening lectures and recitals.

NOTES

¹Cf. Robert Schuneman, "Brahms and the Organ: Some Reflections on Modern Editions and Performance," *MUSIC The A.G.O./R.C.C.O. Magazine* (Sept. 1972)

New Allen in Rock Island Dedicated

William Whitehead was the dedicatory recitalist for a new 3-manual Digital Computer Allen instrument recently installed in the First United Methodist Church, Rock Island, Illinois. The stop specification is "entirely straight" and the manual compass is 61 notes.

GREAT

Quintaden 16 ft.
Prinzipal 8 ft.
Dulciana 8 ft.
Hohlfloete 8 ft.
Oktav 4 ft.
Spitzprinzipal 4 ft.
Quinte 2 3/4 ft.
Superoktav 2 ft.
Waldflöte 2 ft.
Scharf III
Trompette 8 ft.
Schalmei 8 ft.
Chimes

SWELL

Gemshorn 8 ft.
Salicional 8 ft.
Gedeckt 8 ft.
Spitzprinzipal 4 ft.
Rohrflöte 4 ft.
Nasat 2 3/4 ft.
Flachflöte 2 ft.
Weißpfeife 1 ft.
Sesquialtera II
Mixture III
Trompeten Bass 16 ft.
Trompette 8 ft.
Oboe 8 ft.
Klarine 4 ft.
Alterables 1-2-3-4
Percussion

POSITIV

Erzähler 8 ft.
Viola 8 ft.
Nachthorn 8 ft.
Prinzipal 4 ft.
Koppelflöte 4 ft.
Nasat 2 3/4 ft.
Blockflöte 2 ft.
Terz 1 3/4 ft.
Siffloete 1 ft.
Mixture III
Carillon III
Fagott 16 ft.
Krummhorn 8 ft.

PEDAL

Contrebass 32 ft.
Untersatz 32 ft.
Prinzipal 16 ft.
Subbass 16 ft.
Lieblich Gedeckt 16 ft.
Oktav 8 ft.
Gedeckt 8 ft.
Quintaden 8 ft.
Choralbass 4 ft.
Nachthorn 4 ft.
Hohlfloete 2 ft.
Mixture IV
Scharf IV
Contra Fagott 32 ft.
Posaune 16 ft.
Trompette 8 ft.
Schalmei 4 ft.

Georgetown Univ. Installs New Allen Instrument

As part of a general renovation project, Georgetown University's historic Dahlgren Chapel selected a 3-manual Allen digital computer instrument. The 80 year old structure, a campus center of prayer and worship, is famed for the semi-Victorian interior design. The instrument utilizes a high-speed digital computer to create organ tones of maximum verisimilitude. The equivalent of 150,000 transistors are used to achieve the instrument's 50-stop specification. Four "alterable" stops in the Swell division permit additional voices to be programmed by the organist, using special data cards provided for this purpose. The console is equipped with a capture type combination action with 36 piston capacity.

GREAT

Quintaden 16'
Prinzipal 8'
Dulciana 8'
Hohlfloete 8'
Oktav 4'
Spitzflöte 4'
Quinte 2 3/4'

Superoktav 2'
Waldflöte 2'
Furniture IV
Schalmei 8'
Trumpet 8'
Celeste Tuning
Tremulant

SWELL

Gemshorn 8'
Salicional 8'
Gedeckt 8'
Spitzprinzipal 4'
Rohrflöte 4'
Nazard 2 3/4'
Flachflöte 2'
Sesquialtera II
Plein Jeu III
Contre Trompette 16'
Trompette 8'
Hautbois 8'
Clairon 4'
Alterables 1, 2, 3, 4
Celeste Tuning
Percussion
Tremulant

CHOIR

Spitzprinzipal 8'
Viola 8'
Flute 8'
Principal 4'
Koppelflöte 4'
Nasat 2 3/4'
Blockflöte 2'
Terz 1 3/4'
Siffloete 1'
Mixture III
Carillon Mixture III
Fagott 16'
Krummet 8'
Chiff
Tremulant

PEDAL

Contra Bass 32'
Untersatz 32'
Prinzipal 16'
Subbass 16'
Lieblich Gedeckt 16'
Oktave 8'
Gedeckt 8'
Choralbass 4'
Flute Ouverte 4'
Mixture II
Posaune 16'
Trompette 8'
Celeste Tuning

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Hendrickson Builds Residence Organ for Merrill Davis III

Charles Hendrickson, organ builder of St. Peter, Minnesota, has recently completed the installation of a 4-rank pipe organ in the residence of Merrill N. Davis III of Rochester, Minnesota. The instrument is duplexed on 3 manuals of 58-note compass and a pedal of 32 notes. It is built into a solid walnut case which is finished in Danish oil, as are the grenadilla stops and walnut parquet music rack. The organ was designed by Mr. Davis and Mr. Hendrickson, and voicing and regulation was performed under the direction of Robert Sperling. The instrument was dedicated at a festive party at which Rochester organists Gerald Near, Robert Scoggin, Ronald Ostlund, and Mr. Davis performed with instrumentalists John Kaplan and Anne Suddendorf.

SUMMARY

Spitzgedeckt 8' — 5 1/2'
Spitzprincipal 8'
Quint 1 1/2'
Tierce 1 1/2'

MANUAL I

Bourdon 16'
Montre 8'
Bourdon 8'
Prestant 4'
Flute 4'
Doublette 2'
Cornet III

MANUAL II

Montre 8'
Bourdon 8'
Prestant 4'
Flute 4'
Nasard 2 1/2'
Doublette 2'
Tierce 1 1/2'

MANUAL III

Bourdon 8'
Prestant 4'
Flute 4'
Doublette 2'
Flageolet 2'
Larigot 1 1/2'
Carillon 3/5'

PEDAL

Bourdon 8'
Prestant 4'
Flute 4'
Doublette 2'
Sifflet 2'
Harmoniques 16'
Harmoniques 8'
Harmoniques 4'

Delaware to Build for Ansonia, Conn. Church

The Delaware Organ Co. has been commissioned to construct a new 3-manual and pedal, 43-rank organ for the First Congregational Church, Ansonia, Connecticut. Many of the pipes from the present 1920 instrument are to be rebuilt and revoiced for incorporation in the new instrument. It will be located directly above the chancel area in the center of the church. The console will be relocated to afford better visibility and working relationship between choir and organist. All voicing will be open-toed. The specification was designed by Robert C. Colby, president of the Delaware firm in consultation with Mrs. Lawrence Stone, organist of the church, and members of the music committee, and the Rev. Lawrence Stone, pastor of the church. Installation is scheduled for December, 1973.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture IV 1 1/2 ft. 244 pipes
Trumpet 8 ft. 61 pipes
Chimes

SWELL

Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Scharf III 1 ft. 183 pipes
Oboe 8 ft. 61 pipes
Menschenstimme 4 ft. 61 pipes
Tremulant

CHOIR

Gedeckt 8 ft. 61 pipes
Dolce 8 ft. 61 pipes
Dolce Celeste 8 ft. 49 pipes
Nathorn 4 ft. 61 pipes
Sesquialtera II (TC) 98 pipes
Principal 2 ft. 61 pipes
Clarinet 8 ft. 61 pipes
Tremulant

PEDAL

Resultant 32 ft.
Subbass 16 ft. 32 pipes
Violone 16 ft. 32 pipes
Lieblich Gedackt 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Choral Bass 4 ft. 32 pipes
Gedeckt 2 ft. 12 pipes
Trumpet 16 ft. 12 pipes
Trumpet 8 ft. (Great)

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Willie Mae Ledford Helton has retired as organist of the First Baptist Church, Clemson, South Carolina in May, 1973, completing a tenure of 26 years at the church. She served First Baptist Church in Franklin, North Carolina, and Holy Trinity Episcopal Church of Clemson before becoming organist at the First Baptist Church. The church honored her by appointing her organist emeritus and presenting her with an appropriate plaque and other gifts. Mrs. Helton has accompanied many outstanding soloists, and served as music director for a radio program "Campus Capers" which originated on the Clemson University campus and which she and her husband co-hosted. She studied with Irene Weaver, Nell Bishop McHugh and Elma Fleetwood at Mars Hill College where she was violinist in the college orchestra and member of the college chorus. She is continuing her work in the choir and will probably resume teaching in piano. She is married to Kenney Rixey Helton, mayor of Clemson, South Carolina.

Reuter Builds for Escondido, Calif. Church

Trinity Episcopal Church, Escondido, California has signed a contract with the Reuter Organ Company, Lawrence, Kansas, for a new 2-manual, 21-rank pipe organ to be installed in 1974. The new organ will be located in the rear choir gallery in an organ case of classic design. Robert M. Frye is organist and Mrs. Elizabeth Shepard is music director of the church. Contract negotiations were carried out by Justin Kramer, Reuter's area representative.

GREAT

Principal 8' 61 pipes
Rohrflöte 8' 61 pipes
Octave 4' 61 pipes
Blockflöte 2' 61 pipes
Furniture III 1 1/2' 183 pipes
Krummhorn 8' 61 pipes

SWELL (Enclosed)

Gedeckt 16' (TC)
Gedeckt 8' 73 pipes
Viola 8' 61 pipes
Viola Celeste 8' (TC) (Prepared)
Nachthorn 4' 61 pipes
Gedeckt 4'
Nazard 2 1/2' 61 pipes
Principal 2' 61 pipes
Tierce 1 3/4' 61 pipes
Scharf II 122 pipes
Fagotto 16' 85 pipes
Trumpet 8' 61 pipes
Fagotto 4'
Tremolo

PEDAL

Bourdon 16'
Bass Flute 8'
Octave 4'
Mixture III 2'
Bassoon 16'

Church Organ Co. Builds for New Brunswick, N.J.

The Church Organ Co., Edison, N.J., has recently completed a small 2-manual and pedal unit organ for Ascension Lutheran Church, New Brunswick, New Jersey. The free-standing pipework and the console are located in the rear gallery. All electric and perplex covered electro-pneumatic action has been utilized.

SUMMARY

Bourdon-Gedeckt-Rohrflöte 16 ft. 97 pipes
Principal 8 ft. 85 pipes
Erzähler 4 ft. 73 pipes
Mixture II 122 pipes
Hautbois 8 ft. 73 pipes

GREAT

Principal 8 ft.
Gedeckt 8 ft.

Erzähler 8 ft.
Principal 4 ft.
Rohrflöte 4 ft.
Quint 2 1/2 ft.
Principal 2 ft.
Mixture II
Hautbois 8 ft.
Hautbois 4 ft.

SWELL

Gedeckt 8 ft.
Erzähler 8 ft.
Rohrflöte 4 ft.
Erzähler 4 ft.
Nazard 2 1/2 ft.
Rohrflöte 2 ft.
Mixture II (octave higher than Great)
Hautbois 8 ft.
Hautbois 4 ft.
Tremulant

PEDAL

Subbass 16 ft.
Lieblich Gedeckt 16 ft.
Principal 8 ft.
Gedeckt 8 ft.
Principal 4 ft.
Rohrflöte 4 ft.
Principal 2 ft.
Mixture II
Hautbois 8 ft.
Hautbois 4 ft.

New Austin for Tuxedo, New York

A new 3-manual Austin organ has been installed in St. Mary's Episcopal Church, Tuxedo Park, New York. The new organ was played in an inaugural recital May 20 by Charles Dodsley Walker. The instrument of 36 stops and 34 ranks is installed in the existing organ space to the left of the chancel with a facade of speaking Principals. The Positiv division was located forward and above this area on a beam which forms part of the side wall of the chancel. The movable console permits changing its location for special musical events. Founded more than 85 years ago, St. Mary's Church was a gift to Tuxedo Park by Henry I. Barbey, who was related to Pierre Lorillard, the town's founder. It is one of the few remaining private residential communities in the U.S. The Austin organ was installed by Arthur Probst and R. Dwyer. Tonal finishing was accomplished by Zoltan Zsitvay and David Johnston. Charles L. Neill handled arrangements for Austin Organs, Inc.

GREAT

Principal 8' 61 pipes
Bourbon 8' 61 pipes
Octave 4' 61 pipes
Waldflöte 4' 61 pipes
Superoctave 2' 61 pipes
Furniture IV (19-22-26-29) 244 pipes
Trompette 8' 61 pipes
Chimes
Carillon

SWELL

Viola 8' 61 pipes
Viola Celeste 8' 49 pipes
Rohrgedeckt 8' 61 pipes
Principal 4' 61 pipes
Spitzflöte 4' 61 pipes
Blockflöte 2' 61 pipes
Plein Jeu III (22-26-29) 183 pipes
Basson 16' 61 pipes
Trompette 8' 61 pipes
Clairon 4' 61 pipes
Tremulant

POSITIV

Nasongedeckt 8' 61 pipes
Koppelflöte 4' 61 pipes
Prinzipal 2' 61 pipes
Sesquialtera II (12-17) 98 pipes
Cymbal II (29-33) 122 pipes
Krummhorn 8' 61 pipes
Tremulant
Carillon

PEDAL

Principal 16' 32 pipes
Bourdon 16' 12 pipes (Great ext.)
Gedeckt 16' 12 pipes (Swell ext.)
Principal 8' 32 pipes
Gedeckt 8' (Swell)
Superoctave 4' 12 pipes
Waldflöte 4' (Great)
Mixture II (19-22) 64 pipes
Posaune 16' 12 pipes (Great ext.)
Basson 16' (Swell)
Trompette 8' (Swell)
Clairon 4' (Swell)
ANTIPHONAL
Gedeckt 8' (Prepared)
Prestant 4' (Prepared)
Nachthorn 4' (Prepared)
Spitzoctave 2' (Prepared)
Mixture II (Prepared)

ROBERT ELLIS, associate professor of music at Henderson State College, Arkadelphia, Ark., will complete the presentation of the organ music of Bach on Sept. 18, 1973. He has been engaged in this project for the past 10 years. The 16 programs were arranged by Robert Noehren and contain almost all of Bach's organ music.

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- 5 September**
Gillian Weir, Christchurch, New Zealand
- 6 September**
Prudence Curtis, St Thomas Church New York City 12:10 pm
Arthur La Mirande, Trinity Church, New York City 12:45 pm
Edith Ho, Church of All Saints, Florence, Italy
- 7 September**
Kurt Ropf, Church of St Martin, Vevey, Switzerland 8:15 pm
Gillian Weir, Town Hall, Auckland, New Zealand
- 9 September**
Michael Wood, Cultural Center, New York City 3 pm
Frederick Bell, St Thomas Church, New York City 4 pm
Rosaland Mohsen, St Alphonsus Church, New York City
Frank A Novak, Holy Cross Lutheran, Farnham, NY 5 pm
Frederick Swann, Naval Air Station, Pensacola, FL
Chicago Choral Society; Roger Roszell, Calvary Lutheran, Chicago, IL 4 pm
- 10 September**
Guy Bovei, Congress of Spanish Music, Palma, Mallorca (thru Sept 22)
- 11 September**
Jerry Peete, tenor, Trinity Church, New York City 12:45 pm
Cherry Rhodes, All Saints' Episcopal, Atlanta, GA
Gillian Weir, Whangarei, New Zealand
- 12 September**
Charles H Finney, Houghton College, Houghton, NY
Albert Russell, St John's Episcopal, Washington, DC 12:10 pm
- 13 September**
Wesley Parratt, St Thomas Church, New York City 12:10 pm
Gillian Weir, Town Hall, Wellington, New Zealand
- 14 September**
Marilyn Mason, recital and masterclass for AGO, Cleveland, OH (thru Sept 15)
- 16 September**
Lawrence Harris, Cultural Center, New York City 3 pm
John Herr, St Thomas Church, New York City 4 pm
Joyce Jones, Manatee Jr College, Bradenton, FL
John Obetz, Divinity Lutheran, Cleveland, OH 3 pm
David Craighead, Western Michigan U, Kalamazoo, MI
Carol Teti-Rottschafer, Center Reformed Church, Grand Rapids, MI 6 pm
Antone Godding, Oklahoma City U, OK
Gillian Weir, Nelson Cathedral, Nelson, New Zealand
- 18 September**
Louise Basbas, harpsichord, Trinity Church, New York City 12:45 pm
- 19 September**
John Rose, Methuen Mem Music Hall, Methuen, MA 8 pm
Rollin Smith, "Italian and Iberian Organ Music Before 1800," Frick Collection, New York City 5 pm
Harold Wills, St John's Episcopal, Washington, DC 12:10 pm
Wilma Jensen, Wesleyan College, Macon, GA
Lionel Rogg, Organ Festival, Rome, Italy
- 21 September**
John Rose, First Baptist, Rome, NY
Richard Heschke, Trinity College, Hartford, CT
- 22 September**
Victor Hill, harpsichord; Elizabeth Palmedo, soprano; Janet Gerouta, flute; Williams College, Williamstown, MA 8:30 pm (also Sept 23 at 8:30 pm)

CALENDAR

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

DEADLINE FOR THIS CALENDAR WAS AUGUST 10

- 23 September**
John Cartwright, Cultural Center, New York City 3 pm
Lee H Bristol, St Thomas Church, New York City 4 pm
John Rose, Kenmore Presbyterian, Buffalo, NY
Bruce Gustafson and Arthur Lawrence, positív and harpsichord; St Mary's College, Notre Dame, IN 3 pm
David Palmer, all-Bach, Riverside United Church, Windsor, Ontario 3 pm
- 24 September**
Robert Baker, for Pittsburgh, PA AGO
Arthur Poister, 5-week workshop, Augustana College, Rock Island, IL (thru Oct 27)
- 25 September**
Dan Smith, pianist, Trinity Church, New York City 12:45 pm
John Rose, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Marilyn Mason, Trinity Episcopal Cathedral, Miami, FL
Richard F Woods, Trinity Lutheran, Houston, TX 8 pm
Lionel Rogg, Church of St Martin, Vevey, Switzerland 8:15 pm
- 26 September**
Richard Heschke, Methuen Mem Music Hall, Methuen, MA 8 pm
Helen Penn, St John's Episcopal, Washington, DC 12:10 pm
- 27 September**
George Stauffer, St Thomas Church, New York City 12:10 pm
Richard Heschke, Trinity Church, New York City 12:45 pm
- 28 September**
Frank Speller, Shrine of the Immaculate Conception, Washington, DC 8 pm
- 29 September**
Marie-Claire Alain, Masterclass, Hartt College of Music, West Hartford, CT
- 30 September**
Marie-Claire Alain, South Congregational, New Britain, CT
Robert Cane, Cultural Center, New York City 3 pm
Walter Hilse, St Thomas Church, New York City 4 pm
Robert McDonald, Holy Cross Lutheran, Lake Ronkonkoma, NY 4 pm
John Rose, St Timothy Lutheran, Wayne, NJ
Richard Heschke, Cathedral of St. John the Baptist, Paterson, NJ 4 pm
Frank Speller, Church of the New Jerusalem, Philadelphia, PA

- Robert Smart, all-Bach, Trinity Church, Swarthmore, PA 4 pm
Marilyn Mason, Union Ave Baptist, Memphis, TN 5:30 pm
Morgan Simmons, organ; Charles Geyer, trummet; Fourth Presbyterian, Chicago, IL 6:30 pm
Corliss R Arnold, Hinsdale Evangelical Covenant Church, Hinsdale, IL 7 pm
Theodore W Ripper, First United Methodist, Decatur, IL 8 pm
George Damp, Carleton College, Northfield, MN 8 pm
Concert for organ and orchestra; members of Dallas Symphony, George Morey, dir; Paul L Thomas, organ; St Michael and All Angels Church, Dallas, TX 8:15 pm
Richard F Woods, St John the Divine Episcopal, Houston, TX 8 pm
- 1 October**
Te Deum Concert; The Clerkes, Giles Bryant, dir; Richard Birney Smith, keyboards; St James' Church, Dundas, Ontario 8:15 pm
- 2 October**
Florence Moed, instrumental recital, Trinity Church, New York City 12:45 pm
Richard Heschke, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Peter Hurford, Trinity Mem Church, Montreal, Canada
- 3 October**
Frank Speller, Methuen Mem Music Hall, Methuen, MA 8 pm
Elizabeth Sollenberger, South Congregational, New Britain, CT 12 noon
John Rose and Don Muro, St Michael's Church, Cranford, NJ 8 pm
Wayne Nagy, St. John's Episcopal, Washington, DC 12:10 pm
Marie-Claire Alain, Church of St. Martyr, Quebec, Canada
- 4 October**
Howard Don Small, Trinity Church, New York City 12:45 pm
Lionel Rogg, Concord College, Athens, WV
- 5 October**
Marie-Claire Alain, St George's Church, Bridgeport, CT
Thomas R Thomas, Irvine Aud, U of Pennsylvania, Philadelphia, PA
Wilma Jensen and K Dean Walker, organ and percussion; U of New Mexico, Albuquerque, NM
- 6 October**
Ray Ferguson, masterclass and recital, Central Methodist, Muskegon, MI (thru Oct 7)

- 7 October**
Marie-Claire Alain, Riverside Church, New York City 2:30 pm
Craig Cramer, Cultural Center, New York City 3 pm
Peter Hurford, St Thomas Church, New York City 5:15 pm
Will Head'ee, Bradley Hills Presbyterian, Bethesda, MD 4 pm
Charles Huddleston Heaton, East Liberty Presbyterian, Pittsburgh, PA 4 pm
Roger Roszell, St John's United Church of Christ, Kankakee, IL 7 pm
John Obetz, U of Nebraska, Lincoln 3 pm
- 8 October**
Wilma Jensen and K Dean Walker, organ and percussion; Glendale United Methodist, Los Angeles, CA
- 9 October**
Lionel Rogg, First Church Congregational, Cambridge, MA
Mary Ann Teng, soprano, Trinity Church, New York City 12:45 pm
Peter Hurford, St Mary's Abbey, Morristown, NJ
Frank Speller, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Choral program, David A Wehr, dir; Eastern Kentucky U, Richmond, KY 8 pm
- 10 October**
Alexander Harper, harpsichord, South Congregational, New Britain, CT 12 noon
Verle Larsen, St John's Episcopal, Washington, DC 12:10 pm
Marie-Claire Alain, North Christian Church, Columbus, OH
Donal Dumlér and Martin Berinbaum, organ and trumpet; Santa Rosa HS, Santa Rosa, CA
Virgil Fox, Revelation Lights, Queen Elizabeth Theatre, Vancouver, BC
- 11 October**
Frank Speller, Trinity Church, New York City 12:45 pm
Jerald Hamilton, Minnehaha United Methodist, Minneapolis, MN
Peter Hurford, Christ Church Cathedral, Hamilton, Ontario
- 12 October**
Frederick Swann and John Stuart Anderson, organ and actor; for Buffalo, NY AGO
Lionel Rogg, Southern Methodist U, Dallas, TX
Marie-Claire Alain, Carleton College, Northfield, MN
Virgil Fox, Revelation Lights, Seattle Opera House, Seattle, WA
- 13 October**
Lionel Rogg, masterclass, Southern Methodist U, Dallas, TX
- 14 October**
Martin Neary, Riverside Church, New York City 2:30 pm
John Pidgeon, Cultural Center, New York City 3 pm
John Rose, Immaculate Conception Seminary, Darlington, NJ 3:30 pm
Peter Hurford, All Souls Unitarian, Washington, DC 4 pm
Norris Stephens, East Liberty Presbyterian, Pittsburgh, PA 4 pm
Pocono Boy Singers, Faith Lutheran, Whitehall, PA
Marie-Claire Alain, North Christian Church, Columbus, IN
Lee Nelson, First Presbyterian, Deerfield, IL 4 pm
Chicago Brass Quintet, Roger Roszell; Calvary Lutheran, Chicago, IL 4 pm
Kenneth D LaRowe, First United Methodist, Decatur, IL 8 pm
Byron L Blackmore, Our Savior's Lutheran, La Crosse, WI 4 pm
Thomas Murray, St John's Cathedral, Denver CO 4 pm
Joyce Jones, El Camino College, Via Torrance, CA
Ladd Thomas, Anaheim United Methodist, Anaheim, CA
- 15 October**
Virgil Fox, Revelation Lights, Civic Aud, Portland, OR

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Organ Recitals

David Aeschliman, Colfax, WA — Cathedral of St John the Evangelist, Spokane, WA July 21: Prelude and Fugue in E minor (Wedge), Bach; Air with Variations, Sowerby; Balletto del Granduca, Sweelinck; Epitaph for This World and Time, Hamilton; Pièce Héroïque, Franck; I am black but comely, Dupré.

Larry Allen, New York, NY — South Congregational, New Britain, CT July 12: Prelude and Fugue in E-flat BWV 552, 3 settings Allein Gott in der Höh BWV 675-677, 2 settings Christ unser Herr zum Jordan kam BWV 684-685, Bach; Introduction and Passacaglia in E minor (Sonata VIII), Rheinberger; Prelude and Fugue on ALAIN, Duruflé.

Sam H Bailey, Miami, FL — United Methodist Church, Floral Park, NY June 27: Toccata in E minor, Pachelbel; Air with Variations, Martini; Schübler Chorales 1, 2, 4 and 6, Bach; Trumpet Voluntary, Stanley; Litanies, Alain; Aria, Peeters; Scherzo opus 2, Duruflé; Promenade, Air and Toccata, Haines.

Robert Baker, New York, NY — Amphitheater, Chautauqua, NY Aug 22; Pièce Héroïque, Franck; Toccata for the Elevation, Frescobaldi; Voluntary for Double Organ, Purcell; The Snow Lay on the Ground, Gehrenbeck; Nova, Roberts; Introduction and Passacaglia in D minor, Reger; Prelude and Fugue in A minor BWV 543, O Lamb of God BWV 656, A mighty fortress BWV 720, We all believe BWV 740, Prelude and Fugue in D BWV 532, Bach.

Rodney L Barbour — Fifth Ave Baptist, Huntington, WV July 17: Toccata and Fugue in F, Buxtehude; Fantasia in D minor, Pachelbel; Aria in F (Concerto Grosso XII), Handel; Prelude and Fugue in E minor, In dir ist Freude, Bach; Cantabile, Franck; Pastorale, When the morning stars sang together, Pinkham; Carillon de Westminster, Vierne.

Earl Barr, Minneapolis, MN — Canterbury Cathedral, Kent, England June 16: Toccata and Fugue opus 59, Reger; A lovely rose, Blessed are ye, Ah dearest Jesus, Brahms; Choral in A minor, Franck; Pæan, Leighton; 2 Intermezzi, Andriessen; Toccata, Near.

George Black, London, Ontario — U of Western Ontario, London July 5: Sonata for Worship VI, Jones; When the morning stars sang together, Pinkham; I make my own soul from all the elements of the earth, Felciano; God plays hide and seek, Hampton-Kalehoff; Reverberations, Perera; Memo to Music Teachers, Burritt.

Ruth Boyd — Fifth Ave Baptist, Huntington, WV Aug 21: We all believe in One God, Can it be Jesu from highest heaven, Hark a voice saith all are mortal, Bach; Sonata VI, Mendelssohn; Kyrie eleison (Cathedral Windows), Karg-Elert; Magnificat I, Dupré; Variations on In the garden of my Jesus, Peeters; Prelude on Down Ampney, Ley; O come O come Emmanuel, O Christ Thou Lamb of God, Praise God from Whom all blessings flow, Manz.

Jeff Brandes — student of Gordon Wilson, doctoral recital, Ohio State U, Columbus June 28: Prelude and Fugue in E minor, Bruhns; Was Gott tut, Kellner; Prelude and Fugue in B minor BWV 544, Bach; Messe de la Pentecôte, Messiaen; Sonata on the 94th Psalm, Reubke.

Robert Cavarra, Fort Collins, CO — Colorado State U, Fort Collins July 5: Toccata, Adagio and Fugue in C BWV 564; Leibster Jesu BWV 632, In dir ist Freude BWV 615; O Mensch bewein BWV 622; Concerto in A minor BWV 593; Prelude and Fugue in E-flat BWV 552; all by Bach.

Ruth Evelyn Clark — First Baptist, Elizabethton, TN June 29: Sinfonia from Cantata God's Time is Best, Prelude and Fugue in A minor, Prelude and Fugue in B-flat, Prelude and Fugue in D minor, Bach; A Flemish Prayer, Mæklebergh; Idyl, Purvis; fourth movement of Symphony V, Widor; Sketch in F minor, Schumann; In Summer, Stebbins; Processional, Martin; Litanies, Alain.

Richard M Coffey — South Congregational Church, New Britain, CT July 5: Prelude and Fugue in B minor BWV 544, Bach; My

heart abounds with pleasure, Brahms; Meditation on Psalm 137, Helmschrott; Canon in B minor, Schumann; Fantasy and Fugue on Ad nos, Liszt.

William W Copeland, Mercer Island, WA — Cathedral of St John the Evangelist, Spokane, WA July 28: Fanfare, Hewitt-Jones; Procession, Mulet; Prelude and Fugue in G, Bach; Cortege et litanie, Dupré; Choral in B minor, Franck; Sonata II, Hindemith; Variations on Veni Creator, Duruflé.

Wallace M Coursen Jr, Bloomfield, NJ — St Paul's Chapel, Trinity Parish, New York, NY Aug 22: Prelude and Fugue in A, Ach bleib bei uns, An Wasserflüssen Babylon, Bach; Ritornell (Kleine Intradn), O Traurigkeit, Prelude and Fugue on Christ lag in Todesbanden, Schroeder.

James S Darling, Williamsburg, VA — St Stephen's Church, Richmond, VA July 25: Prelude and Fugue in D minor, Lübeck; Minuet by Mr Pelham, Lord Loudon's March from The Balling Family Music Book; Variations on the Scottish Song By gar rub her o'er with Straw, from The Spinnet Miscellany of Robert Bremmer; Te Deum, Ave maris Stella, Lenel; Prelude and Fugue in F minor, Bach; Voluntary in G, Greene; Voluntary in D minor, Blow; Voluntary in D minor, Walond; Premier Fantaisie, Berceuse, Litanies, Monodie, Alain.

Debbie Donat — Fifth Ave Baptist, Huntington, WV Aug 28: Toccata and Fugue in D minor, Reger; Voluntary for Double Organ, Purcell; Schmücke dich, Homilius; Prelude and Fugue in B minor, Trio Sonata IV in E minor, Bach; Les enfants de Dieu, Messiaen; Choral in A minor, Franck.

John Fenstermaker — Grace Cathedral, San Francisco, CA July 8: Voluntary in C, Purcell; Suite du premier ton, Guilain; Priere à Notre-Dame, Boëllmann; Fantasia and Fugue in G minor, Bach; Saraband, Howells; Concerto II in G minor, Camidge; Final in B-flat, Franck.

Carl Freeman, Richmond, VA — St Stephen's Church, Richmond July 18: Prelude and Trumpetings, Roberts; Partita on Was Gott tut, Pachelbel; Prelude and Fugue in C minor BWV 546, Bach; Sonata VI, Mendelssohn; Cantique, Langlais; Allegro (Symphony II), Vierne.

Fred W Gaul Jr — Fifth Ave Baptist, Huntington, WV Sept 4: 10 Chorale Improvisations, Manz; Choral in E, Franck; Prélude au Kyrie (Hommage a Frescobaldi), Langlais; Grand Choeur Dialogue, Gigout.

Jon Gillock — Church of the Ascension, New York, NY July 22: Suite in the 4th Tone, Bayvin; Jesus Christus unser Heiland BWV 665, Allein Gott in de Höh BWV 662, Prelude and Fugue in B minor BWV 544, Bach; Choral in B minor, Franck; Fifth Meditation (sur le Mystere de la Sainte Trinité), Messiaen.

Lester H Groom, Seattle, WA — Cathedral of St John the Evangelist, Spokane, WA July 14: Variations on Unter der Linden grüne, Sweelinck; Prelude, Fugue and Chaconne, Buxtehude; Toccata per l'Elevazione, Frescobaldi; Voluntary in C, Stanley; Benedictus, Offertoire (Parish Mass), Couperin; Fantasy and Fugue in G minor BWV 542, Bach; 2 Improvisations on tunes from the Hymnal 1940.

Peggy Marie Haas, New York, NY — South Congregational, New Britain, CT July 19: Finale (Symphony II), Vierne; Partita on Ach wie nichtig, Böhm; Sonata II in C minor BWV 526, Fantasy and Fugue in G minor BWV 542, Bach; Sonata opus 86, Persichetti; Toccata (Suite opus 5), Duruflé.

James J Hammann, Toledo, OH — West Side Methodist, Ann Arbor, MI Aug 1: Sonata V, Prelude and Fugue in D minor, Mendelssohn; Herzliebster Jesu, Brahms; Canon in B minor, Schumann.

Calvin Hampton, New York, NY — Calvary Episcopal, New York City July 1, 8, and 15: Grand Choir Dialogue, Gigout; Offertoire in E-flat, Franck; Final (Symphony II), Widor; Lied, Vierne; Carillon-Sortie, Mulet; Celestial Banquet, Messiaen; Final (Seven Pieces), Dupré.

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Eugene W Hancock, New York, NY — New York Cultural Center, New York City July 15: Voluntary in C minor, Greene; Passacaglia, Near; Point d'Orgue, Langlais; Ode for the New Year, Selby; Andante, Carr; Easter Hymn, Billings; Ut queant laxis, Bingham.

Barbara Harbach-George — Amphitheater, Chautauqua, NY Aug 26: L'Ange a la Trompette, Charpentier; Kleine Praeludien und Intermezzi, Schroeder; Prelude and Fugue in C minor, Chorales from the Clavierübung, Bach; Prelude and Danse Fuguée, Litaize; Rhumba, Elmore.

William Dan Hardin, Evanston, IL — Church of the Ascension, Chicago, IL July 15: Sonata III, Mendelssohn; Concerto in A minor, Vivaldi-Bach; Les Bergers, Messiaen; Suite opus 5, Duruflé.

David Herman, Des Moines, IA — doctoral recital, U of Kansas, Lawrence July 17. Suite du deuxième ton, Clérambault; Toccata in F BWV 540, Bach; 4 Chorale Preludes, Bender; Sanctus (Missa pro Organo opus 52), Bender; Black Host, Bolcom.

Richard J Heschke, Baton Rouge, LA — St Paul Lutheran, New Orleans July 10: 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; Deuxieme Fantaisie, Alain; Canons in B minor and B major, Schumann; Dieu parmi nous, Messiaen.

Jane Schatkin Hettrick, New York, NY — South Congregational, New Britain, CT July 26: Prelude in C BWV 547, Ach bleib bei uns BWV 649, Kommst du nun BWV 650, Toccata in F BWV 540, Bach; Partita on Was Gott tut, Pachelbel; Concerto in G, Vivaldi-Bach; Concerto in G, Ernst-Bach.

Edith Ho, Baltimore, MD — Bavo Kerk, Harlem, Holland Aug 2: Prelude and Fugue in C BWV 547; Contrapuncti I, II, IV and VII from Kunst der Fuge; Allein Gott in der Höh BWV 662; Wachet auf BWV 645; Partita on Sei gegrüßet BWV 768; all by Bach.

Fred Hahman — Emmanuel Episcopal, Webster Graves, MO July 15: Prelude and Fugue in G BWV 541, Prelude and Fugue in A minor BWV 543, Fantasia and Fugue in G minor BWV 542, Bach; Fantaisie in E-flat, Saint-Saëns; Introduction and Passacaglia, Reger; Variations on America, Ives; Sonata I, Hindemith; Scherzo, Hohnman.

Gale Kramer — First Congregational, Ann Arbor, MI July 18: Fantasia in Free Style, Merkel; Cantabile, Franck; Benediction, Karg-Elert; Intermezzo (Symphony VI), Final (Symphonie Romane), Widor.

Marilou and Klaus Kratzenstein, Houston, TX — St. Konrad Church, Freiburg, West Germany July 9: Sonata I, Mendelssohn; O Filii et Filiae, Dandrieu; Prelude and Fugue in E-flat, Bach; Incantation, Langlais; Choral, Honegger; Chaconne nouvelle, Schilling; Moto ostinato, Eben.

Arthur LaMirande, New York, NY — St Paul's Anglican Church, Charlottetown, Prince Edward Island, Canada July 12: Chaconne; Prelude and Fugue in A; O wie selig seid ihr doch; Nun danket alle Gott; Short Prelude and Fugue IV (Hallelujah); all by Franz Schmidt.

Arthur Lawrence and Bruce Gustafson — music for organ and harpsichord, Campus Chapel, Ann Arbor, MI July 25: Concerto III in G, Soler; Musete de choisi, Musete de taverni, Couperin; Ut Re My Fa Sol La, Byrd; Concerto in A minor, Krebs.

Leslie Ann Lehmann, Salem, OR — student of William Fawk, Cathedral, Verona, Italy July 10: Passacaglia in the first mode, Cabanilles; Prelude and Fugue in C minor, Trio on Herr Jesu Christ dich zu uns wend, Bach; Drei Eingangspiele, Brunner; Toccata in B minor, Gigout; Rondo Francaise, Böllmann; Apparition de l'Eglise Eternelle, Messiaen; Te Deum, Langlois; Pièce Héroïque, Franck.

Dan S Locklair, New York, NY — St Thomas Church, New York City July 5: 3 pieces from Messe pour les Paroisses, Couperin; Cantabile, Franck; In dir ist Freude BWV 615, Vater unser BWV 683, Bach; Variations on Leicester (premiere), Locklair; Prelude and Fugue in G minor, Dupré.

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.

H Winthrop Martin, Syracuse, NY — First Presbyterian, Saranac Lake, NY Aug 23: Chaconne in E minor, Buxtehude; Wie schön leuchtet der Morgenstern, Buxtehude; Toccata in D minor BWV 539, Prelude and Fugue in E-flat BWV 552, Bach; The Musical Clocks, Haydn; Pour l'Enfant Jesu, George Mulfinger; Festive Flutes, Titcomb; Concerto V in F, Handel.

Edward G Mead — Marjorie P Lee residence, Cincinnati: OH July 24: Gagliarda, Schmid-Guilman; Prelude and Fugue in D minor, O Thou of God the Father, All praise to Jesus' hallowed name, In Thee is gladness, Bach; Aria da Chiesa, Anonymous; Meditations on Three Hymn Tunes, Edward G Mead; Caprice, Matthews; Berceuse, Dickinson; The Squirrel, Weaver; Paraphrase on Coronation, Whitford; Toccata (Suite Gothique), Baëllmann.

Connie Smith Melgaard — First Lutheran, Norfolk, VA May 6: Fanfare, Cook; O Mensch beweine, Prelude and Fugue in C, Bach; Sonata I, Hindemith; Prélude, Fugue et Variation, Franck; Variations on Veni Creator, Duruflé.

Alfonso S Meli, Messina, Italy — St Mary's Church, Mt Angel, OR July 13: Toccata (avanti la Messa della Domenica), Frescobaldi; Aria di Chiesa, Igno; Whither shall I flee, Abide with us, Bach; Concerto IV in F, Handel; Pièce Héroïque, Franck; My soul now bless thy maker, Bender; Third Chorale, Andriessen; Adoration, Bingham; Fete, Langlais.

Kathie Metz — Fifth Ave Baptist, Huntington, WV Aug 14: Toccata, Muffat; Whither shall I flee, Abide with us, Bach; Concerto IV in F, Handel; Pièce Héroïque, Franck; My soul now bless thy maker, Bender; Third Chorale, Andriessen; Adoration, Bingham; Fete, Langlais.

James R Metzler — Trinity Church, Toledo, OH June 10: Offertoire (Parish Mass), Couperin; Allegro (Sonata I in E-flat), Before Thy throne I now appear, Prelude and Fugue in B minor BWV 544, Bach; Introduction and Passacaglia in D minor opus 56, Reger; Prelude on Malabar, Sowerby; Prelude, Adagio and Variations on Veni Creator, Duruflé.

Granville Munson — St Stephen's Church, Richmond, VA July 11: Fantasia for Double Organ, Gibbons; Prelude and Fugue in D minor, Arioso, Fugue in G, Bach; Fantasia in F minor KV 608, Mozart; Te Deum, Langlais; Postlude for Compline, Alain; Fugue, Kanzone und Epilog, Karg-Elert.

Joseph Munzenrider, Helena, MT — Cathedral of St John the Evangelist, Spokane, WA July 7: Duo en cors de chasse sur la trompette, Magnificat in D, Dandrieu; Wachet auf, Kommst du nun, Prelude and Fugue in E-flat, Bach; Benediction (Organbook I), Albricht; Herzlich tut mich erfreuen, Herzlich tut mich verlangen, Brahms; Scherzo, Gigout; Prelude and Fugue in B, Dupré.

Kenneth Osborne and Marilyn Dawson — U of Arkansas, Fayetteville July 9: Fantasy in F minor KV 608, Mozart; Trio Sonata I in E-flat BWV 525, Toccata, Adagio and Fugue in C BWV 564, Bach; movements I, IV and V of Symphony V, Widor; Variations on America, Ives.

Richard M Peek — First Presbyterian, Rockingham, NC June 17: Prelude and Fugue in C BWV 545, Bach; Toccata terza per l'Elevazione, Frescobaldi; Veni Creator, de Grigny; Flötenuhr, Haydn; Pastoral, Franck; Toccata in F (Symphony V), Widor; Partita on Lobet den Herren, Peek.

William Porter, New Haven, CT — First Congregational, Branford, CT July 15: Toccata in C, Sweelinck; Psalmus in die Nativitatis Christi, Gelobet seist du Jesu Christ, Scheidt; Malle Sijmen, Sweelinck; Wilhelmus (from the Leningrad MS), Alemande Brun Smeedelyn (from the Susanne van Soldt MS), Anonymous; Magnificat VIII Toni, Schiedemann; Ballett, Scheidemann; Petite Berger, Anonymous; Aus tiefer Not, Prelude and Fugue in C, Böhm; Wir glauben all, Prelude and Fugue in G, Bach.

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Douglas Reed and Brian Schober — Old St. Mary's Church, Rochester, NY July 15: Organbook I, Albricht; Vistas I, Schober; Chants d'oiseaux, Les Mains de l'Abime (Livre d'orgue), Messiaen; In Aeternum II, Schwantner.

Michael D Reed — St Paul's Chapel, Trinity Parish, New York City Aug 15: Prelude and Fugue in D minor, Böhm; Allein Gott in der Höh, Bach; Rondo, Rinck; Fantasy in F minor KV 608, Mozart.

Theodore W Ripper — First United Methodist, Decatur, IL Sept 30: La Balla dell' Intorchia, Valente; Allegro, Carvalho; Partita on O Gott du frommer Gott, Prelude and Fugue in C BWV 547, Bach; Prelude dans le Style ancien, Langlais; Praeludium, Studer; Three Pieces (premiere), Ripper; Choral in A minor, Franck.

Roger Roszell, Chicago, IL — Church of Moses and Aaron, Amsterdam, Holland July 31: Psalm XVIII, Marcella; Jesu joy of man's desiring, Schmücke dich, Wir glauben all, Bach; Arioso, Handel; A Trumpet Minuet, Hollins; O Gott du frommer Gott, Schmücke dich, Brahms; Toccata (Symphony V), Widor.

Naomi Rowley — Gloria Dei Lutheran Church, Iowa City, IA June 26: Prelude and Fugue in G minor, Buxtehude; Drop Drop Slow Tears, Persichetti; Offertory on O filii et filiae, Dandrieu; Les Corps glorieux, Messiaen; Prelude and Fugue in G minor opus 7, Dupré.

Frank Shomo — Fifth Ave. Baptist, Huntington, WV July 10: Partita on Nun komm der Heiden Heiland, Distler; 2 Noels, Le-bègue; Fantasia on Wie schön leuchtet, Buxtehude; O Lamm Gottes unschuldig BWV 656, Bach; Choral (Symphony Romane), Widor; Communion, Sortie (Messe de la Pentecote), Messiaen.

Richard W Slater, Glendale, CA — First Congregational, Los Angeles, CA July 24:

Larghetto and Allegro from Concerto XIII in F, Handel; Elevazione, Zipoli; Sonata, Pergolesi; La Romanesca, Valente; Allegro from Sonata en re mayor, Carvalho; Processional, Mathias. July 26: Come Holy Ghost BWV 651, Bach; Andante KV 616, Mozart; Sketches 2 and 4, Schumann; Andante Cantabile (Symphony IV), Widor; Now thank we all our God, Karg-Elert.

Larry Smith, Spartanburg, NC — Westminster Presbyterian, Greenville, SC June 25: Kyrie Gott heiliger Geist, Christ unser Herr zum Jordan kam, O Lamm Gottes, Bach; Concerto del Sigr Meck, Walther; Scherzo (Deuxieme Symphonie), Vierne; Toccata, Guillon.

Rollin Smith, Brooklyn, NY — The Frick Collection, New York City June 18: Concerto in F, Forest Music, Air and Doubles in E, Music for the Royal Fireworks, all by Handel.

Harriet Tucker — Fifth Ave Baptist, Huntington, WV July 24: Toccata in G, Pachelbel; Toccata per l'Elevazione, Frescobaldi; Prelude and Fugue in E minor, Buxtehude; Toccata, Adagio and Fugue in C, Bach; Toccata, Cantata, Karg-Elert; Toccata, Reger; Toccata on Leoni, Bingham; Vom Himmel hoch, Ed-mundson; Toccata, Langlais; Toccata Festival, Purvis.

Robert V Woodside — Amphitheater, Chautauqua, NY Aug. 5: Festival Procession, Strauss; Providebam Dominum, de Lassus; Three Movements for Brass and Organ, Nelhybel; Nun danket alle Gott, Karg-Elert; Poème Héroïque, Dupré.

Gordon Zeller, Salem, OR — student of William Fawk, Dominican Basilica, Krakow, Poland June 8: Acclamations, Langlais; Prelude and Fugue in G BWV 541, An Wasserflüssen Babylon, Toccata in F, Bach; Capriccio Cu Cu, Kerll; Cantabile, Franck; Carillon de Westminster, Vierne; Rondo Ostinato, Bingham; Litanies, Alain; Adagio and Fugue from Sonata on the 94th Psalm, Reubke.

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