

THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN, THE HARPSICORD AND CHURCH MUSIC

Sixty-Fifth Year, No. 7 — Whole No. 775

JUNE, 1974

FIRST BRUCKNER COMPETITION TO BE HELD IN LINZ

The First International Anton Bruckner Organ Competition Linz 1974 will be held from Oct. 14 to Oct. 20 in Linz, Austria. Organists of all nations born after Dec. 31, 1933 are eligible to compete, and applications for the competition must be received before July 1, 1974. The application must include a curriculum vitae with particular emphasis on musical training and study and details of other international music competition prizes already in possession, and a 9 X 12 cm. glossy photo.

The competition includes two preliminary examinations and one final examination. Playing from memory is not necessary. The competition will be held on the Bruckner House organ in Linz, a 3-manual and pedal, 51-stop Flentrop organ with mechanical key action, mechanical stop action with two free combinations, 56-note manual compass and 30-note pedal compass (concave but straight pedalboard). Two awards will be given, one in interpretation and one in improvisation, and competitors for the improvisation award must have successfully passed both preliminary examinations of the interpretation division. The awards are as follows: Interpretation Awards — First prize 30,000 Austrian shillings, Second prize 20,000 Austrian shillings, and Third prize 10,000 Austrian shillings; Improvisation Award — 50,000 Austrian shillings.

The examinations include the following:

Interpretation Award

1st Preliminary Examination — (a) one composition from the 16th or 17th century (maximum time approx. 10 minutes); (b) *Fantasy and Fugue in G minor* BWV 542 by Bach; (c) *Prelude and Fugue in C minor* by Bruckner.

2nd Preliminary Examination — (a) one of the six *Trio Sonatas* BWV 525-530 by Bach; (b) one important work of Max Reger or César Franck; (c) one representative contemporary work (maximum time approx. 15 minutes).

Final Examination — (a) *Partita on "O Gott, du frommer Gott"* BWV 767 by Bach; (b) *Intrositus, Chorale and Fugue from a theme by Anton Bruckner* for organ and 9 wind players, Work 25, by Johann Nepomuk David.

Improvisation Award

1st Preliminary Examination — (a), (b), and (c) same as 1st Preliminary Examination for interpretation; (d) improvise Chorale with Variations (Chorale theme by Anton Bruckner will be announced).

2nd Preliminary Examination — (a), (b) and (c) same as 2nd Preliminary Examination for interpretation; (d) improvise Prelude and Fugue on a theme by Anton Bruckner (theme will be announced).

Final Examination — Free improvisation on a theme by Anton Bruckner (theme will be announced). It is possible that one competitor may win both prizes, one interpretation and the improvisation award.

For further information write: Sekretariat des 1. Internationalen Anton Bruckner-Orgelwettbewerbs, Untere Donaulände 7 (Brucknerhaus Linz), A-4020 Linz, Austria.

ARNOLD SCHOENBERG'S 100th birthday will be celebrated in a three day Centennial Celebration Sept. 13-15 at the University of Southern California, Los Angeles. Leonard Stein will direct the celebration which will include activities to explore the range and focus of the newly created Schoenberg Institute with emphasis on performance, scholarship and teaching. Participation by a group of international scholars and performers is planned for the event.



VINCENT PERSICHETTI — A SELF-PORTRAIT

ARTHUR POISTER AWARDED HONORARY POSITION

Arthur Poister, professor emeritus of music at Syracuse University, has been awarded the honorary title of Artist in Residence at Longwood College, Farmville, Virginia by the college's Board of Visitors during their May 3 meeting. Dr. Poister came to Longwood in 1972 to accept a position left vacant when Paul Hesselink obtained a year's leave of absence to complete work for the DMA degree at the University of Colorado.

Known throughout the country as a distinguished organist and teacher, Dr. Poister taught at Syracuse University for 19 years. Upon his retirement in 1967, he was awarded the honorary doctor of humane letters degree, and an organ scholarship was established in his name. He also holds honorary doctorates from Southwestern College and Morningside College.

Since his retirement from Syracuse, Dr. Poister has taught as a visiting professor at Hollins College, Drake University, Oberlin Conservatory, Morningside College, Northwestern University, University of Colorado at Boulder, and Occidental College, besides conducting numerous master classes throughout the country.

As Associate of the A.G.O., Dr. Poister studied in Paris with Marcel Dupré, and in Leipzig with Karl Straube, Günther Ramin, and Günther Raphael. He is a member of Phi Mu Alpha, Symphonia, and Pi Kappa Lambda.

During his residence at Longwood, Dr. Poister will be available for consultation to the faculty of the music department and music majors. He will continue to accept engagements for conducting classes in schools of music and for the A.G.O.

KENNETH G. POWELL, faculty member of Centenary College for Women, Hacketts-town, N.J. and organist-choirmaster of St. John's Episcopal Church in Dover, has been chosen an "Outstanding Educator of America for 1974."

JERALD EGGER WINS IOWA A.G.O. CONTEST

Jerald Egger, a freshman at Cornell College, Mount Vernon, Iowa where he is a student of Robert Triplett, won first prize in the third annual organ playing contest sponsored by the River Valley, Iowa, Chapter of the A.G.O. The contest was held at the First Presbyterian Church, Cedar Rapids, Iowa on April 20. Mr. Egger is a native of Monticello, Iowa.

Second prize in the contest was won by Julie Harlow, a sophomore at the University of Iowa where she is a student of Delbert Disselhorst.

Judges for the contest were George H. Pro of Coe College, Cedar Rapids, and Robert Gant of the University of Northern Iowa, Cedar Falls.

Each contestant in this year's contest was required to play a trio sonata by Bach, a composition from the 19th century, and one from the 20th century.

GWEN ADAMS WINS SECOND OTTUMWA, IOWA CONTEST

Gwen Adams, student of James Moe- ser at the University of Kansas, Lawrence, won the second annual organ competition sponsored by the First Presbyterian Church, Ottumwa, Iowa on March 30. Miss Adams, a native of Osage City, Kansas, competed among seven contestants for the first place prize of \$300. The second place prize of \$150 was awarded to William Brach of Des Plaines, Illinois. Mr. Brach studies with Robert Lodine at the American Conservatory of Music in Chicago. Wilma Jensen was the judge for the competition.

RUSSELL SAUNDERS, faculty member at Eastman School of Music, was sponsored in a master class and a recital by the Franklin, Tennessee AGO chapter and Milligan College, Johnson City, Tennessee. Approximately 25 students of local teachers participated in the master class.

EPISCOPAL CHURCH PLANS TO UPDATE HYMNAL

The Hymn Committee of the Standing Commission on Church Music of the Episcopal Church in the U.S. recently met at St. Paul's Church, Richmond, Virginia under the direction of the chairman, Raymond F. Glover, organist and choirmaster of St. Paul's. Other members present were the Ven. Frederic P. Williams, Archdeacon of Indianapolis; the Rev. Marion J. Hatchett, University of the South at Sewanee; and Mr. Franklin G. Coleman of Kent School. Paramount on their agenda was the ongoing work of the Commission's newly published supplement to the Hymnal, *Songs for Liturgy*, and *More Hymns and Spiritual Songs*, and the inauguration of the Commission's work in response to the mandate of the General Convention of the Episcopal Church that "they prepare a report on a revised Hymnal."

As a first step in the Commission's response to this directive, and in an attempt to further their work in the support of the musical needs of the church, the Hymn Committee is seeking to update the Hymnal to serve more adequately the present needs of the church. A statement issued by the Committee states, "We recognize that some of the better texts in the Hymnal are rarely used because they have been found to have been provided with tunes which are no longer practical. In other cases certain texts might gain further use if provided with alternate tunes." It is the desire of the Committee that this appendix be published in a form that will allow it to be easily added to the back of the present hymnal and that it be included in all future printings of the book. Suggestions for alternate tunes to be used in a possible supplement to the Hymnal should be sent by Sept. 30, 1974 to Mr. Raymond Glover, Chairman, Committee on Hymns, 815 East Grace Street, Richmond, Virginia 23219. Manuscripts, unless accompanied by a stamped, self-addressed envelope, cannot be returned. The Committee will soon appoint seven persons from various parts of the country to assist them in their work.

H. JOSEPH BUTLER WINS PORTLAND, ME. COMPETITION

H. Joseph Butler, 19, a student of Marion Anderson and a sophomore at Bowdoin College, Brunswick, Maine, was the winner of an organ competition sponsored by the Portland Chapter of the A.G.O. on April 15. Judges for the event, hosted by the Cathedral Church of St. Luke in Portland, were Malcolm Cass, organist and choir director of People's Methodist Church, South Portland; Phyllis Cobb, organist and choir director of the First Parish Unitarian Church, Portland, and dean of the Chapter; and Stewart Shuster, organist and choirmaster of Trinity Episcopal Church, Portland, and faculty member at the University of Maine.

Mr. Butler received a cash award of \$50, and he will be featured in a recital at the Portland Chapter's annual A.G.O. service in the fall.

David G. Bergeron, a student at Lewiston High School, organist and choir director of St. Phillip's Roman Catholic Church, Auburn, and assistant organist and carillonneur of St. Joseph's Roman Catholic Church, Lewiston, was runner-up in the competition. Mr. Bergeron is also a student of Dr. Anderson.

THE CENTRAL FLORIDA CHAPTER AGO presented Jane Marshall in a choral workshop at St. John Evangelical Lutheran Church, Winter Park, Florida on March 8 and 9. Mrs. Marshall conducted three anthem reading sessions for the chapter.

Letters to the Editor

THE DIAPASON

Established in 1909

An International Monthly Devoted to the Organ,
the Harpsichord and Church Music

JUNE, 1974

Editor

ROBERT SCHUNEMAN

Business Manager

DOROTHY ROSER

Assistant Editor

WESLEY VOS

Contributing Editors

LARRY PALMER
Harpsichord

VICTOR WEBER
Choral Music

Prices:

1 yr.—\$7.50

2 yrs.—\$13.00

Single Copy—\$1.00

Back Number—\$1.75

(more than 2 yrs. old)

THE DIAPASON

434 South Wabash Avenue,
Chicago, Ill. 60605. Phone (312) 427-3149

Second-class postage paid at
Chicago, Ill., and at additional
mailing office.

Issued monthly.

The Diapason Office of Publication,
434 South Wabash Avenue,
Chicago, Ill. 60605.

Routine items for publication must be
received not later than the 10th of the
month to assure insertion in the issue
for the next month. For recital pro-
grams and advertising copy, the clos-
ing date is the 5th. Materials for re-
view should reach the office by the 1st.

FEATURES

Yale's 3rd Organ Symposium — A
Report

by Ernest White

3

Valparaiso U. Church Music
Seminar — A Report

by Alan Swanson

3

Vincent Persichetti's "Sonata for
Organ" and "Sonatine for Organ,
Pedals Alone" — An Analysis,
Part II

by Rudy Shackelford

4-7

Building a Harpsichord from a Kit

by Linda E. Hoffer

8

LETTERS TO THE EDITOR

2

REVIEWS

Huw Lewis in Fort Wayne

by John Loessi

3

New Recordings

by Robert Schuneman

12-13

HARPSICHORD NEWS

8-9

SUMMER ACTIVITIES LISTED

9

APPOINTMENTS

10

NUNC DIMITTIS

15

CALENDAR

17

ORGAN RECITAL PROGRAMS

18-21

CLASSIFIED ADVERTISEMENTS

22-23

All subscribers are urged to send
changes of address promptly to the
office of The Diapason. Changes
must reach us before the 10th of the
month preceding the date of the
first issue to be mailed to the new
address. The Diapason cannot pro-
vide duplicate copies missed because
of a subscriber's failure to notify.

certain degree of awkwardness?

More organists should be willing to investigate and perhaps even struggle with some of the great, though less obvious works written for us. To dismiss the Schoenberg *Variations on a Recitative* as lightly as Ms. Kratzenstein does, is certainly not in the spirit of scholarship and musical understanding that this and other articles in the series purport to achieve.

Sincerely,

Michael Fisher
MacMurray College
Jacksonville, Ill.

Ms Kratzenstein replies: As my statement about Schoenberg's *Variations on a Recitative* was meant to be provocative I'm glad Mr. Fisher has reacted to it. He is certainly not the only organist who is enthusiastic about this composition. I, however, still don't see how this work merits the enthusiasm which it sometimes arouses. The "musical intensity and passion" which he refers to are not apparent to me. If a detailed analysis and discussion of this work by himself or someone else could convince me to change my mind, I'd be absolutely delighted.

Using the difficulty of Brahms' piano works as an argument to support Schoenberg's *Variations* as appropriate to the organ is not valid since the comparison is based solely on technical difficulties encountered in each. When I said that the *Variations on a Recitative* is not idiomatic to the organ, I was implying that the composer was not fully aware of the nature of the organ and its limitations, nor did he know how to exploit its enormous possibilities. But, again, if someone can prove me wrong, I'd be happy to hear his arguments.

Sincerely yours,

Marilou Kratzenstein

Editor's Note: An article on Schoenberg's *Variations on a Recitative* is scheduled for publication in *THE DIAPASON* in the fall of this year.

April 8, 1974
To the Editor:

Thank you very much for printing the Gustafson-Lawrence article, "Harpsichord/Organ Duos" (April, '74). I should like to add two works to those listed in the article: (1) *Passacaglia for Harpsichord and Organ* by Rayner Brown, a 4-movement work published last year by Western International Music; and (2) *Duplum* by Hermann Schroeder, in three movements, published in 1970, Edition Schott No. 6233.

Another very interesting work for this combination of instruments is Paul Cooper's *Concerto for Harpsichord and Organ*. I don't believe it is published, however.

Very truly yours,

Orpha Ochse
Whittier College
Whittier, Calif.

April 2, 1974
To the Editor:

I have followed with interest Marilou Kratzenstein's worthwhile series of articles in *THE DIAPASON*. In March issue, however, Ms. Kratzenstein made the following statement: "Schoenberg's *Variations on a Recitative* is not idiomatic to the organ and, in this author's opinion, would attract little attention if it had been composed by someone less famous." (*THE DIAPASON*, March 1974)

Such a conclusion, in this author's opinion, demonstrates a lack of investigation and understanding of a work that needs much more discussion and performance to place it upon the appropriately high pedestal that it deserves.

A theoretical analysis of the work reveals an incredible architectural genius, which is, at times, elusive, but far from unrealistic or impossible to understand. Beyond this, however, the score reaches heights of musical intensity and passion not found in very much of the twentieth century organ literature.

To be sure, the technical problems are great, but is the music of Brahms not "idiomatic" to the piano because of a

in the state. Each contestant must play a major work of Bach, a composition by a 20th century composer, and he must also sight read a hymn selected from a preselected list of 20 hymns.

Judges for the contest were Gerald Benjamin, assistant professor of music at Trinity University; Joseph Leonard, organist and choirmaster of St. Mark's Episcopal Church, San Antonio; and William James Ross, Jr., composer and organist of Laurel Heights Methodist Church, San Antonio.

THE SIXTH INTERNATIONAL AMERICAS BOYCHOIR FESTIVAL will be held from Dec. 28, 1974 to Jan. 1, 1975 in Saltillo, Mex.co. All boychoirs in the U.S., Canada and Mexico are invited to attend. More information may be obtained from the Americas Boychoir Federation, 125 South Fourth St., Conneville, Pa.

NOEL GOEMANNE, composer and director of music at Christ the King Church, Dallas, Texas, was honored for outstanding work in the field of liturgical music by the Institute for Music in the Liturgy, Manila, the Philippines.



Emmet G. Smith, faculty member of the School of Fine Arts, Texas Christian University, Fort Worth, is one of ten Texas professors being honored by the Minnie Stevens Piper Foundation during the current academic year "for outstanding scholarly and academic achievement." Chosen from among 150 educators nominated from throughout Texas, Professor Smith was presented a certificate designating him Piper Professor of 1974 and a \$1,000 cash honorarium on April 22 in a special ceremony during one of the University's 1974 Fine Arts Festival programs. Professor Smith teaches organ and church music at Texas Christian University.

THE CHOIR OF MEN AND BOYS OF ST. PAUL'S CATHEDRAL, Buffalo, N.Y. participated in the performance of Gustav Mahler's "Third Symphony" in Buffalo, May 11 and 12. Michael Tilson Thomas was the conductor of the Buffalo Philharmonic for the performance which featured Maureen Forrester as alto soloist. Frederick Burgomaster is director of St. Paul's choir.



Lester Berenbroick, organist, choral director and professor of church music at Drew University, was honored on May 5th by the Société Arts, Sciences et Lettres of Paris, France, when it conferred on him its Silver Medal for meritorious service to music in general and to French organ music in particular. In receiving the medal, he has joined the company of such distinguished men as Charpentier, Schweitzer and Messiaen. The latter was honored at last year's meeting of the society.

A member of the Drew University faculty since 1952, Mr. Berenbroick teaches in Drew's Theological School, conducts the Drew University Chorale and Theological School Choir, and he has toured throughout the U.S. with both groups. Mr. Berenbroick holds degrees from the Juilliard School, and he has also studied at the Guilman Organ School, Westminster Choir College, and the Pius X School of Liturgical Music. He is the author of numerous articles on music. He is also organist and choir director of the Presbyterian Church of Madison, New Jersey.



MARSHA S. MAY WINS
SAN ANTONIO COMPETITION

Marsha S. May, a student of Frank Speller at the University of Texas at Austin, won the fourth annual Pipe-organ Competition sponsored by the University Presbyterian Church, San Antonio, Texas on April 20. Miss May competed with 19 other students, all from Texas schools, to win the \$175 first prize with an additional \$100 to be presented to her when she plays the prizewinner's recital at University Presbyterian Church in the near future.

Second prize winner was Michael Bedford, a student of Emmet Smith at Texas Christian University. Mr. Bedford received a prize of \$125. The third prize of \$100 went to Lew Williams, also a student of Emmet Smith at Texas Christian University. Jane Luise Tavernier, a student of Donald Willing at North Texas State University, Denton, won the \$50 fourth prize.

The contest, open to all students of music who are residents of the state of Texas and who are attending a Texas school and are between the ages of 18 and 25, is held each year to encourage future organists and choirmasters with-



George C. Baker III has been added to the roster of organists represented by McFarlane Concert Artists. A graduate of Southern Methodist University, Dallas, and a former student of Robert Anderson, Mr. Baker was the winner of the Southwest Regional A.G.O. competition in 1969, and winner of the National A.G.O. competition the following year in Buffalo, New York.

Mr. Baker is presently living in Paris, France, where he is studying with Marie-Claire Alain and Jean Langlais. He will continue his study during the 1974-75 academic year under a graduate fellowship award of Rotary International. Mr. Baker has just completed a concert tour of the U.S. and will return again to the U.S. in spring of 1975 for a coast-to-coast tour.

Workshop Reports

Yale's 3rd Organ Symposium

Reported by Ernest White

Each year, Yale University's School of Music presents a symposium on some aspect of Romantic organ literature. Utilizing three organs of widely differing styles, performances dealing with differing approaches to the specific literature at hand are brought together with lectures and discussion. The third of these annual symposiums was entitled "Max Reger — Exploring the Differing Interpretations of the Master's Work." The symposium was held in New Haven from March 13 to 15.

The featured player was Michael Schneider from the Academy of Music in Cologne, Germany who presented *Sonata II* and the fantasies on BACH and "Wachet auf." Mr. Schneider had

been a pupil of Karl Straube, Reger's friend and ardent advocate of Reger's music. Indeed, Straube's connection with the published works of Reger is so close that it is difficult to distinguish which man is responsible for the editing and the printed directions. (The most obvious example of this dual control is the two sets of markings — published at different times — for the *Benedictus*.) The combination of the famous Woolsey Hall acoustics and the very large Newberry Memorial Organ by Ernest Skinner gave Dr. Schneider a great tonal freedom which would be almost impossible to match elsewhere in this country.

The other organ used for a recital

program was the Rudolf von Beckerath instrument in Dwight Memorial Chapel, which was played in fine style by Jack Hennigan, a graduate of Yale and pupil of Michael Schneider. Mr. Hennigan played the three chorale fantasies which form opus 52. The hearing of major works on both the Woolsey Hall and the Dwight Chapel organs was to this writer the most interesting element of the symposium.

James Wyly demonstrated the problems of "Transposing Reger's Intentions to Organs of Today — A Practical Approach" by playing the preludes and fugues of opus 85 on the two above-mentioned organs as well as the Holtkamp organ in Battell Chapel. And Philip Prince provided a masterfully understated program which included the *Variations*, opus 73, and which displayed much of the performance practices covered in his article and lecture. Both players showed many styles in their recitals.

The opening lecture was on "The Forerunners of the German Romantic Organ" given by Robert Schuneman, who presented history, semantics and style in a thoroughly integrated and interesting fashion. This was continued by Philip Prince in his lecture (a continuation of and addenda to his

article in THE DIAPASON, March 1973) "Max Reger and the Organ — Still Another Look," and also by Robert Bailey of Yale University whose lecture "German Romantic Music and Max Reger" explored some aspects of 19th century musical aesthetics.

The final lecture demonstration on "From Notation to Reality: Performing Reger's Organ Works" by Benn Gibson of Hiram College, Ohio, was a confrontation between today's mores and those exhibited by some recorded examples of Reger playing his own music — circa 1915. The recordings were accompanied by slide presentation of the scores. The examples were listened to with attention, then the meeting came to life with almost 100% of the listeners taking part in a discussion. Verdict: (simplified greatly) let each generation make the most of his presentation from his own present background rather than giving too close an attention to reviving the music against Reger's times and customs. This was made clear by the faultiness of metronome and dynamic markings in Reger's scores — both Reger's and those of his editors.

And so the Reger Symposium did not authoritatively answer all the questions. It was, though, a good exploration into the problems.

Valparaiso U. Church Music Seminar

Reported by Alan Swanson

Superficially, a rubric like "Hymns and Spiritual Songs" might suggest to the church musician a topic of stupefying dullness. Under the planning aegis of Philip Gehring, the 30th Anniversary Church Music Seminar at Valparaiso University (April 18th-21) set out to demonstrate otherwise.

Two papers concentrated on Reformation chorales: William Eifrig traced the history of the "squaring off" of Speratus' vigorous "*Es ist das Heil uns kommen her*" and M. Alfred Bichsel discussed the plainsong antecedents of early Reformation hymns, German and Genevan. Other addresses were by Gerald H. Knight, talking about the work of the Royal School of Church Music in England, and Charles Conley, speaking about the musical needs of the Roman Catholic Church today and what is being done to meet them.

Among the demonstrations, Hugo Gehrke presented a good selection of contemporary hymn preludes and settings by American and European composers and Victor Freudenberg demonstrated numerous ways to vary a hymn, strongly suggesting a revival of *alternatim praxis* as a good way of creating interest. The most exciting demonstration was by The Western Wind vocal ensemble on early American hymns and anthems. The six members of the group spoke enthusiastically and knowledgeably about the excitement of discovering and performing too-long obscured early American music, found in out-of-the-way places like Wyeth's *Repository*, *The Kentucky Harmony*, *The Sacred Harp* and other tune-books of

past days. They also gave us a foretaste of their evening concert by singing a Lassus motet and a few short medieval pieces.

As part of its contribution to the theme, the University commissioned five new hymns with texts by Herbert Brokering and music by Jan Bender. Though these were formally introduced at Saturday evening's Hymn Festival, they were rehearsed during extra moments throughout the seminar. In addition, their two creators held a public dialogue about their composition that was both amusing and instructive.

Among musicians, however, music is the thing and concerts always assert their presence. Thursday evening's recital by David Craighead opened with Bach's *Prelude and Fugue in A minor*, BWV 543, and Buxtehude's *Chorale Fantasia* on "*Wie schön leuchtet*." Both were rather drily played. The third piece, Persichetti's massive *Parable for Organ*, op. 117, simply has to be heard more than once to be understood. Four *Noels* by Dandrieu opened the second, and French, half of the program. They were followed by Duruflé's op. 4, *Prelude, Adagio et Chorale varie* on "*Veni creator*." In these French pieces Craighead demonstrated a real sympathy for

the music and they were exciting as the Bach and Buxtehude were not. Dupré's fleet toccata, *Musette*, from *Tryptich*, and the Lidon *Sonata for Trompeta real* were the encores that rounded off the program.

After Morning Prayer on Friday, the St. John's Chorale from Summit, N.J., under W. Thomas Smith, gave a short, well-tuned concert of SAB music that served as a salutary reminder that SATB does not automatically define a good choir and, further, that there is a great repertory of major three-part music that lies in abeyance because of the drive to achieve four parts at any cost.

Unquestionably, the highlight of the seminar was the concert given by the Western Wind. Their opening medieval group consisted of carols, tropes and conducti, the mere names of which are enough to send 19th-century-oriented musicians scurrying for cover — needlessly, I hasten to add. The sinuous lines of the 13th century Gloria trope, "*Mariam sanctificans*," would ensnare the devil (as they were surely meant to), and the startlingly "modern" extended parallel fourths of the 14th century troped Kyrie with the cute name of

Cuthbert should give some *avant-gardistes* a thing or two to chew upon. Their second group, motets by Lassus, opened with an unbelievably in-tune "*Timor et tremor*," a piece rivaling Gesualdo's most exotic evagation. Then followed a dazzling menu of pieces for two, three, four, five and, again, six voices served with a control and brilliance that ought to spark a resurgence of interest in this quite unjustly neglected master. Their closing group gave us selections from Wyeth's *Repository*, a major early collection of colonial hymns and "fuging-tunes." Though miles in spirit and technique from Lassus, these pieces are not to be despised, as the ensemble made clear. They are simple, not simplistic. This group also included three major anthems by Billings; two of his less-known settings of that familiar text from *Song of Solomon* about the Rose of Sharon and those comforting apples, "*I am come into my garden*" and "*I charge you*," and the *Thanksgiving Anthem*, Psalm 148, "*O praise the Lord*." The anonymous *Pilgrim's Farewell* was an appropriate and rousing encore to a program that, like all satisfying experiences, seemed far too short. It is not too much to say that this young group has a presence and polish that many their senior would envy, but beyond that was the constant joy of their sense of ensemble.

The Seminar concluded with a hymn bash on Saturday evening, which a previous commitment obliged me to miss, and a festive Communion of Sunday.

Huw Lewis in Fort Wayne

A Review

by John Loessi, music critic of the Fort Wayne (Ind.) NEWS-SENTINEL, and organist-choirmaster of First-Wayne Street United Methodist Church, Fort Wayne

Huw R. Lewis, winner of the 1973-74 National Organ Playing Competition at the First Presbyterian Church in Fort Wayne, Indiana, was presented in recital April 30 in that church's sanctuary. Mr. Lewis, a native of South Wales, Great Britain, is currently studying in the graduate department of the University of Michigan.

The contest itself was a very exciting afternoon of organ music, with those in attendance marveling at the refined techniques and superior playing of the contestants. The afternoon of March 9 presented playing of a caliber far above the usual high standards of this respected contest.

The recital opened with the *Prelude and Fugue in C Major* of Georg Böhm.

This brilliant work, by its very nature, presents many challenges to the performer. Lewis's style, which is a superb legato one, is entirely foreign to the sectionalized writing of the North German Baroque, what with its abundance of sequential motives, repeated figurations and rather strong harmonic movement. Considering the brilliance of the organ at Lüneburg over which Böhm presided, the recitalist's opaque registrations in addition to the complete disregard of phrasing and articulation added up to an unmemorable performance.

The program notes for the Brahms chorale preludes (*Herzlich tut mich erfreuen*, *Herzlich tut mich verlangen*, *Schmücke dich*) whetted our appetites

for a somewhat different approach: "Brahms was equally economic with his performance directions, and this has induced many organists to adopt a classical approach: tonight's approach however will be a nineteenth century one." Again we heard a lovely legato, subdued performance that was pleasant enough.

The first half of the recital closed with the Bach *Passacaglia and Fugue in C minor*. In this supposedly enlightened era of correct performance practices, it is hard to believe that someone as talented and meticulous as Lewis can play in such an outmoded and incorrect tradition. An absolute minimum of ornamentation was used, while the closest thing to rhythmic alteration were the moments of unsteady tempi — and it is not unheard of to insert a cadenza at that marvelous Neopolitan Sixth. All in all we heard a gray recreation of the black and white printed page, whereas Bach demands a colorful creation on the part of the performer.

After intermission came the *Trois Danses* of Jehan Alain. Lewis's grasp of these complicated pieces was indeed excellent as was his performance of them. His handling of the complex rhythms in *Joies* was exemplary, while the legato style was admirably suited for holding together the overlong *Deuils*.

The penultimate selection was the beautiful setting by Bach of *Schmücke dich* from the *Eighteen Chorales*. This super legato performance was very successful in negating the delightful hemiola and sesquialtera rhythmic accompaniment.

The recital closed with the *Allegro*, from *Symphony VI* by Widor. The performance of this piece at the competition was absolutely electrifying! There was a great sense of urgency, with no doubt in the listener's mind that all was under control, even at the heady tempo chosen. Truly a great performance. The recital performance was every bit as secure technically, but somehow lacked the fire of the contest.

This reviewer has pondered why this recital was so pallid musically in comparison with the contest. Was it an off night for the performer, or possibly the critic? Was the adrenalin flowing more freely at the time of the contest? Had the program begun to go stale? Are students taught that it is better to be safe from a technical standpoint, than to be exciting from a musical one?

If we cannot answer these questions, we do know that Lewis is a superb technician, who is sure of himself and what he is doing. This was an evening of very careful playing.

Vincent Persichetti's *Sonata for Organ* and *Sonatine for Organ, Pedals Alone*

An Analysis, Part II

By Rudy Shackelford

It will be possible to abbreviate the analysis of the second and third movements of Persichetti's *Sonata for Organ*, having dealt with the first at some length, because of the remarkable economy of materials and consistency of style its three movements display. It is a quality which Robert Evett, in his article "The Music of Vincent Persichetti," has captured in the phrase "the autogenesis of musical form in terms of its materials.... Formally," Evett explains, "the heart and soul of the idea of musical autogenesis is that of constant variation, at the expense of literal repetition" (*Juilliard Review*, p. 19). To be sure, a composer or theorist writing today would be derelict in his duty if he failed to ask whether the existence or non-existence of unity within a work has any connection with the aesthetic value of that work. That it indeed does have is the assumption upon which Persichetti's *Sonata for Organ*, and the present analysis of it, must finally rest, though its discussion as a metaphysical problem is beyond the scope of this paper.

Persichetti himself has said that the second movement of his *Sonata for Organ* "transforms lyric suggestions" inherent in the basic elements set forth in m. 1 of the first movement (Ex. 1). Its double binary design may be symbolized as *A B A' B'*, with the possible addition of a first measure of introduction and an epilogue of the final three bars. The *da capo* signs of the Baroque and Classical binary form have been replaced here by variants written out and suggestively condensed. Thus:

tion. The harmonic accompaniment is clearly a vertical projection of these intervallic building-blocks, as becomes immediately apparent when the suspensions in m. 2-3 are re-notated with ties: Ex. 14-a. The pedal in sections *A* and *A'* is more a real contrapuntal part than it is in *B* and *B'*. As melodic activity waxes, harmonic motion tends to wane: in section *A*, compare the second phrase (*b*) with the first and third phrases *a* and *a'*. The third phrase, cadentially elided from the second, is basically the transposition a major third lower of the first phrase, rhythmically shifted by the value of a half-note to the middle of the measure. Phrase four is similarly related to phrase two, but the degree of transposition involved is the whole-step and the proportions are significantly altered by extension. This extension is first the sequential repetition of the 32nd-note figure of phrase two (m. 7-8; note, too, the intervallic expansion of the head-motif — Ex. 14-b), then the canonic extrapolation of the prologue's monody (m. 8-11). In the printed score the *dux/comes* relationship is somewhat obscured by the page-turn, pp. 11-12.

The two *B* sections are more in the style of a chorale than of an aria with accompaniment. Thus, the harmonic rhythm is quite regular, the predominance of perfect fifths in the harmony creates a "church mode" atmosphere, and the melody itself is more austere and devoid of decoration, its tessitura suggesting choral rather than solo performance. There is even more caden-

another dimension is suggested by the subtle weaving into the accompaniment of the original melodic motif, leaving the "soprano" part free to descend upon the first phrase (which it recalls in diminution) before it moves into a more literal reprise of the second: Ex. 14-c. The effect is not unlike that of *trompe l'oeil* in painting.

In the second movement of Persichetti's *Sonata for Organ*, the harmonic vocabulary is again a polyglot of scalar materials, though the sense of conflict is somewhat attenuated by allowing the roots to agree while the characteristic scale inflections clash. The melody in m. 1-2, for example, draws upon Phrygian *G-sharp*, natural and melodic minor forms of the same centre. True, the accompaniment enters on *F-sharp* Phrygian and Locrian, but the major second is a much less dissonant interval on which to base key relationships than the minor second of the first movement: Ex. 15-a. Other modes to be found in the second movement are *F-sharp* Mixolydian in m. 7-9, *E* Mixolydian in 9 and 11, and in the melody, m. 18-19, *G-sharp* Dorian and Mixolydian, which differ only with respect to the third scale degree. A particularly expressive instance of modal alteration occurs in the pedal solo of the epilogue, m. 32-33, the flattened fourth degree of *G-sharp* Phrygian (Ex. 15-b).

The rondo finale of Persichetti's *Sonata for Organ* has been described by the composer as "a virtuoso treatment of the three elements of the first movement." Berry's definition of the academic rondo model states: "The rondo can be conceived as an expansion of ternary form in which there is a further contrasting section and a second reprise. Rondo form thus comprises a recurring theme or complex alternating with contrasting episodes [digressions], and having at least five sections as opposed to the three of ternary form" (*Form in Music*, p. 122). Persichetti's design adheres closely to this prescription, with the exception of a prologue and epilogue for pedals alone — an exception which, at least in the *Sonata for Organ*, has proved to be the rule! Symbolized by the formula *A B A' B' A''*, the scheme is this in full:

Berry's phrase "complex of ideas" is especially apposite to the episodic nature of the third movement of Persichetti's *Sonata for Organ*. Of course, underlying all the epiphenomenal figuration are the basic motivic kernels that permeate the fabric of the entire work. To speak of "digressions," or even of "movements" with clear-cut boundary lines, is therefore in the final analysis merely to report surface events. The larger complexes (*A, B, A', B',* and *A''*) exhibit micro-structures of their own, and at this level, Berry continues, "The rondo theme may be a period, an enlarged or double period, a phrase group, or a small binary or ternary. When it is a binary or ternary form, the over-all design is said to be a *compound rondo*" (*Form in Music*, p. 130) — a more specific designation, hence, of Persichetti's third movement. The *A* complexes tend to be loosely organized phrase groups, as befits the transitory quality of virtuoso toccata-style figuration. The more lyrical digressions (*B* and *B'*), on the other hand, are stabilized by antecedent-consequent phrase relationships, by a retarded harmonic rhythm, and by a chaconne-like descending bass pattern. It is in these digressions, Persichetti has said, that the *Sonata's* first two measures come into "thematic blossom."

Motives *x, y,* and *z* (Ex. 1) are neatly encapsuled in the solo pedal prologue, m. 1-5, Ex. 16-a. The first *A* complex is rounded off by a development of this solo in m. 59-64 (Ex. 16-b), punctuated in the manuals by *B-flat/F-sharp* polychords. A further expansion, this time of textural density, occurs in the reprise of the prologue at m. 126, transposed a perfect fifth higher and set off by a full measure of "formal silence": Ex. 16-c. The polychord synchordations of m. 59-64 recur in m. 149-157, where the role of the pedal is reduced to sardonic commentary; and, again, a minor third higher, in the *A''* complex m. 179-187. Structural closure of the entire rondo is effected by the appearance in the last seven measures of the *delayed consequent* of the prologue's antecedent phrase: Ex. 16-d. Alan Walker, in *A Study in Musical Analysis*, pp. 78-79, calls attention to the neglected principle of reversed and postponed antecedents and consequents: "...an

PROLOGUE [<i>Larghetto</i> (quarter = 48)]	m. 1
PART I	2-20
<i>A</i>	2-12
<i>a</i>	2-3
<i>b</i>	4-5
<i>a'</i>	5-7
<i>b'</i>	7-12
<i>B</i> [<i>Poco più mosso</i> (quarter = 58)]	12-20
<i>a</i>	12-13
<i>b</i>	13-15
<i>a'</i>	16-17
<i>b'</i>	17-20
PART II [<i>Tempo primo</i> (quarter = 48)]	20-32
<i>A'</i>	20-26
<i>a</i>	20-21
<i>b</i>	21-23
<i>a'</i>	23-24
<i>b'</i>	24-26
<i>B'</i> [<i>Poco più mosso</i> (quarter = 58)]	26-32
<i>a'</i>	26-27
<i>b'</i>	27-30
<i>a''</i>	30-32
EPILOGUE	32-35
<i>a</i>	32-33
<i>b</i> [<i>Tempo primo</i>]	33-35

The basic textural style of the second movement is Melody/Accompaniment. Exceptions are the two-voice canon at the octave, m. 8-11, and the three passages of monody: the prologue, m. 1; the transition from *A'* to *B'* in m. 24-25; and the pedal solo at the beginning of the epilogue, m. 32-33. The melody itself is constructed with the minor third of basic motif *x* and the perfect fourth from the principal theme of the first movement experi-

tial elision between the phrases of *B* and *B'* than those of *A* and *A'*. Of the two periods in *B*, only the second is repeated in *B'*, with a measure of transition (m. 31) to the epilogue. An analogous foreshortening of *A* in section *A'* leads into *B'* with a measure of monody (m. 25) which is perhaps the most sensitive juncture of the movement and — this writer feels — the most expressive moment in the entire *Sonata for Organ*. In the reprise of *A*,

PROLOGUE [<i>Vivace</i> (quarter = ca. 152)]	m. 1-5
<i>A</i> COMPLEX	5-64
<i>a</i>	5-33
<i>b</i>	34-46
<i>a'</i>	46-64
<i>B</i> COMPLEX	65-125
Introduction	65-66
<i>d</i> [<i>Poco meno mosso</i> (quarter = 132)]	67-101
Bridge	101-106
<i>e</i>	106-114
<i>f</i>	114-124
Codetta	125
PROLOGUE REPRISÉ [<i>Tempo primo</i>]	126-150
<i>A'</i>	130-157
<i>B'</i>	158-175
Introduction	158
<i>d</i> [<i>Poco meno mosso</i>]	159-165
<i>e</i>	165-168
<i>d'</i>	168-175
<i>A''</i>	176-216
<i>a'</i> [<i>Tempo primo</i>]	176-196
<i>b'</i>	196-202
<i>a''</i>	203-216
EPILOGUE	215-221

EXAMPLE 14-a

(MANUALS)

(notation altered)

EXAMPLE 14-b

intervallic expansion

sequentially extended

EXAMPLE 14-c

EXAMPLE 15-a

(Melody)

(Accompaniment)

G-SHARP MELIODEIC MIRROR

G-SHARP PHRYGIAN MODE

G-SHARP NATURAL MIRROR (AOLIAN MODE)

F-SHARP PHRYGIAN MODE

F-SHARP LOCRIAN MODE

EXAMPLE 15-b - Modal Alteration

(PEDALS)

G-SHARP PHRYGIAN MODE

EXAMPLE 16-a

(PEDALS)

EXAMPLE 16-b

n. 59

EXAMPLE 16-c

n. 125

EXAMPLE 16-d

(enharmonics)

Antecedent (ms. 1 - 5).....Delayed Consequent (ms. 215 - 221)

EXAMPLE 16-e

(MANUALS)

Implied melody

antecedent does more than co-exist within the confines of the phrase with its consequent. The dynamic nature of the relationship is such that its sphere of influence may extend throughout all the movements of a work. In other words, an idea can often be shown to stand in an antecedent or consequential relationship to another idea that exists *outside* the confines of the phrase, and sometimes outside the confines of the movement. Under these conditions the relationship is a postponed one and may or may not be reversed. The existence of postponed antecedents and consequents explains much about the continuity aspect of contrasts and is itself symptomatic of a deeper and more powerful background unity."

The variegated textures of the *A* complex may be catalogued provisionally as follows:

- 1) Figuration which follows scale outlines: m. 5, 29, 130;
- 2) Figuration which suggests or outlines chords: m. 7, 9, 13, etc.;
- 3) Figuration in which a melody or melodic fragment is concealed or implied: m. 18-21, 24-25, etc.: Ex. 16-c;
- 4) Isolated instances or brief sequences of polychords: m. 11, 136, 220-221;
- 5) Passages in which figuration and chords are combined or juxtaposed: m. 35-46, 58-63, 152-157, and 182-187.

Chordal units, as a rule, are employed in the *A* complexes to achieve what the composer has called "harmonic sforzandos" (*Twentieth-Century Music*, p. 221), rather than to control progressions of significant dimensions. The latter are reserved for the digressions, sections *B* and *B'*. "The first digression," Berry remarks of traditional rondo form, "is usually a strong contrast in material, in character, in key, in rhythmic quality, in texture or in any combination of these factors" (*Form in Music*, p. 135). That applies here, with the qualification that "key contrast" must be construed in the larger sense of a contrast between tonal restlessness and tonal stability. That the *B* group is about to concern itself more with stability than with tonal adventure is immediately apparent with the insistence, in m. 65-66, upon the leading-tone of *G*. This centre is confirmed in the ensuing measures by a sustained *G-Major* triad, but the melody — the textural style here is *Melody/Accompaniment*, as in much of the second movement — the melody reinterprets the initial *F-sharp* as the fifth scale degree (dominant) of *B*. Concurrently the first of the chaconne-like pedal statements descends along *G-Locrian* lines. The period structure of m. 67-101 may be diagrammed *a b c a' b' c'*: the third and sixth periods are not controlled by the bass, which is tacet therein; the length of the bass pattern in the first and fourth periods is six bars, four bars in the second and fifth. Actually, *c'* cannot correctly be termed a "period," for it consists of only one phrase, beginning in m. 97. Observe that the bass patterns in *a'* and *b'* are those of *a* and *b* transposed a major third higher, while the melody exhibits an analogous relationship, but at the whole-step.

Period structure likewise governs the canonic passage, m. 106-114, suggested,

as was the following section (m. 114-124), by the end of the first movement development section, m. 107-114 (page 7). Like the canon in the second movement, this one is strictly imitative at the octave, but here the contrapuntal voices follow chord outlines and suggest a richer texture than the two voices actually present: Ex. 17-a. This beautifully unpretentious bit of polyphony bears out Walker's belief that "Strictness and spontaneity are not antithetical as the common view has it. Mirror devices in themselves neither ensure nor preclude spontaneity" (*A Study in Musical Analysis*, p. 57). When the canon returns in the reprise of *B*, abbreviated to only two full measures (m. 165-168), a third voice in augmentation is added in the pedal-bass: Ex. 17-b. Harmonically, the canonic voices in the reprise adhere to *e minor*, renouncing the automatic-modulatory propensity demonstrated in the full canon of the first digression.

The rondo returns — *A'*, *B'*, and *A''* — are predictably foreshortened. In numbers of measures, the proportions are these:

A	60
A'	28
A''	41
B	61
B'	18

Upon recapitulation of the major complexes, certain sub-sections have either been omitted entirely (m. 101-106; 114-124); telescoped (m. 65-101; 158-164 and 168-175); transposed to a lower or higher tonal level (m. 149-157/179-187); or shuffled *vis-à-vis* their original order of appearance — intervention (m. 179-187 and 188-196; m. 149-157 and 139-142). The closing chord of the *Sonata* may be analyzed as a polyharmonic aggregate combining the tonic triad of *C Major* with the German Sixth chord of the same key; the *D-sharp* would be enharmonically re-spelled as *E-flat*: Ex. 17-c.

The organ was not an unfamiliar medium for Persichetti when he began work on the *Sonata for Organ* in the summer of 1960. His *Sonatine for Organ, Pedals Alone*, Op. 11 was well known to organists as one of the most successful ventures in writing for pedal solo. "In such a work," Rudolph Kremer observes, "there need be no problem of registration since the hands are free to push and pull continuously if it should be necessary. However, the restraint shown by Persichetti in his pedal solo work demonstrates his knowledge of the fact that the organ is an instrument which lends itself to terraced color changes." Kremer finds in the new *Sonata* the same intelligent handling of the organ: "There is ample opportunity for color change in the places where it is required, and helpful registration suggestions are given by the composer. Fortunately, one looks in vain for a fearful gradual crescendo to full organ or the reverse" ("First Performer Views Sonata by Persichetti," *THE DIAPASON*, 1 March 1961, p. 35).

The one performance problem in the *Sonata* to which this writer would call attention is the indication for an expressive Great, a capability not pos-

(Continued, page 6)

EXAMPLE 17-a - Canon at 6th

(MANUALS)

D MINOR.....B MINOR....G-SHARP MINOR....F MINOR

EXAMPLE 17-b - Reprise of Canon

(MANUALS)

(augmentation)

(PEDALS)

VII OF E MINOR

D-SHARP MINOR

EXAMPLE 17-c

(MANUALS)

C MAJOR: German 6th

(Continued from page 5)

essed by well-designed instruments of recent years. One solution is to couple to the Great such expressive divisions as the organ does have — Swell and Choir in the standard three-manual format which Persichetti seems to have envisioned. If the Great chorus is not lightly voiced, however, the full impact of a *crescendo* or *diminuendo* contributed by the coupled divisions will be blunted or remain imperceptible. The use of the Crescendo Pedal, needless to say, is contraindicated. Whatever plan of registration the organist finally adopts for the performance of Persichetti's *Sonata for Organ*, it should be one which faithfully reflects the structure of the work and preserves the transparency of its textures.

"In 1940, the composer began work on what was to be a series of pieces for solo instruments," writes Dorothea Persichetti, his wife. "There were sketches for solo works for oboe, flute, clarinet, double bass, violin, and organ. The idea was probably somewhat arbitrary, apart from the impulse, which resulted later in the *Solo Cello Sonata* and the *Concerto for Piano, Four Hands* [Op. 56, 1952; recorded by husband and wife on Columbia ML 4989], to use solo instruments in an exhaustive technical way. Only the well-realized *Sonata for Solo Violin* and the *Sonata for Organ, Pedals Alone* were completed. This was the only composed organ piece to appear during the time the composer was organist at the Arch Street Presbyterian Church in Philadelphia. All the others were improvised."

So was a full organ recital for the American Guild of Organists, consisting of works by "Bach," "Buxtehude," "Vierne," and "Messiaen," not to mention a series of 30 recitals in which Persichetti improvised on all 150 Psalms! For preludes, offertories, and postludes, on the other hand, the young musician served up organ versions of Hindemith's *Mathis*, the *Christ du Mond* of Honegger, as well as healthy chunks of Woz-

zeck and *Le Sacre du Printemps* — all scores he was studying at the time in Fritz Reiner's conducting class at the Curtis Institute. His congregation at the Arch Street Church, Persichetti concludes, "got to accepting 20th-century music easily (or maybe without listening . . . this was good score-reading practice for me)."

"The *Sonatine*," Mrs. Persichetti continues, "is terse to the point of brusqueness. It flaunts foot virtuosity in the face of no hands — or hands holding onto the bench for balance — and, when played with sureness, sounds brilliant and somewhat glib. The lyric sections have an 'awkwardness,' a left-handedness, which is inherent in the melodic writing, but not in the technique — as if the piece were making fun of its own problems. It is compact, young, and a bit fresh. In its conciseness, reminiscent of the miniature *Second Piano Sonata*, the material is fully packed into this form."

The three brief movements are *Andante*, *Adagio*, and *Allegro molto*: only 47, 38, and 65 measures long, respectively. Persichetti's preoccupation with the short form, both *per se* and as a component in the construction of larger forms, dates from his earliest pieces — the *Serenade*, Op. 1, for ten wind instruments; and the Op. 2, also a *Serenade*, for piano. Both were written in 1929, when the composer was only 14 years old. "Stylistically," Evett characterizes them, "the two pieces are poles apart, yet — and this is surely curious — they quite adequately represent the extremes within which the composer has continued to work. Opus 1 is a bold, dissonant work, brilliantly scored for ten wind instruments. Opus 2 is a rather gentle piano piece, based on conventional harmonic usage but, of course, altered . . . it is difficult to imagine Persichetti ever identifying himself with an esthetic or technical movement to the point of accepting it exclusively." ("The Music of Vincent Persichetti," *Juilliard Review*, Spring 1955, p. 17).

The formal plan of the first movement of Persichetti's *Sonatine for Organ* is that of a *sonata-allegro* design with introduction and coda, but lacking any development section whatsoever. "Single movement sonatina form," as Berry calls it, does make allowance for a development section, but its dimensions are slight, and "there is little if any of the vigorous wrestling with ideas that one associates with, say, a mature Beethoven example" (*Form in Music*, pp. 231-232). The outline followed by Persichetti in the first movement of his *Sonatine* is this:

minor. A polar conflict between Lydian *D* and *D-flat* at the beginning of the principal theme, m. 3, suggests a *B-flat* tonal centre.

More interesting, in a work scored for organ pedals alone, is the aspect of "over-all texture control" (Evett's phrase). In the formal plan above, the numerals in parentheses indicate the number of voice parts present at any given moment. What cannot be conveyed by such outlines is the composer's skill and ingenuity in suggesting a far richer texture than the pedals alone could accomplish, differentiating all the

INTRODUCTION [<i>Recitativo</i>] (1)	m. 1-2
PRINCIPAL THEME [<i>Andante</i>]	3-16
a [Theme] (2)	3-6
b [Episode] (2)	7-10
a' (2)	11-13
b' (2-1)	14-16
BRIDGE I (1-2-1-2)	17-20
SUBORDINATE THEME (3)	21-24
BRIDGE II (1-2)	25-27
REPRISE: PRINCIPAL THEME	28-35
a [Theme] (2)	28-31
b [Episode] (2)	32-33
REPRISE: BRIDGE I (1)	34-35
REPRISE: SUBORDINATE THEME (3)	36-39
REPRISE: BRIDGE II (1)	40-42
CODA (1)	43-47

The basic motivic materials of the movement, both in pitch and rhythm, are abstracted from it in Ex. 18. The rhythmic components are separable from the pitch element and capable of independent transformation, and they play perhaps an even more significant unifying role than do the intervallic kernels. The pervasive modality of the first movement music is Lydian, but even as early as this Opus 11 the uniquely Persichettian admixture of scalar resources is present: in m. 1 and 2, the introduction, *G-Lydian* "modulates" to *E-flat* with the help of an altered third degree (*G-sharp*) borrowed from and suggesting *A* harmonic

while between "solo" and "accompanimental" lines. The art is that of Bach, say, in his suites for 'cello alone. Of course, the immensely more flexible quality of the 'cello makes Bach's task — though not his achievement! — by comparison simple. In his *Sonatine for Organ*, Persichetti is able to imply the existence of contrapuntal voices not actually present through the rhythmic articulation of a sequential design: Ex. 19-a. Another technique is the use of large leaps to create the illusion of two separate planes of melodic activity, high and low: Ex. 19-b. Both "tricks" are employed with especial cleverness in the reprise of the bridge sections I and

EXAMPLE 18 - Basic Motivic Material

Pitch: $\text{C}4 - \text{D}4 - \text{E}4 - \text{F}4 - \text{G}4 - \text{A}4 - \text{B}4 - \text{C}5$
 Rhythm: (a) quarter note, (b) eighth note, (c) quarter note
 Sub-divisions: $\text{C}4 - \text{D}4 - \text{E}4 - \text{F}4 - \text{G}4 - \text{A}4 - \text{B}4 - \text{C}5$

EXAMPLE 19-a (Principal Theme, first movement)

m. 3
 (PEDALS)
 (Implied voices in large notes)

EXAMPLE 19-b - Bridge I

m. 17
 (PEDALS)
 (as notated) (implied voicing)
 Reprise of Bridge I
 m. 34
 (as notated) (implied voicing)

EXAMPLE 19-c - Bridge II and Reprise

m. 25
 (PEDALS)
 "sneak" entry
 MELODIC PROFILE I
 m. 40
 (PEDALS)
 MELODIC PROFILE II

EXAMPLE 19-d

m. 21
 (PEDALS)
 transposed:
 B A C H

EXAMPLE 20-a

m. 1
 (PEDALS)
 Grundgestalt (partial inversion)

EXAMPLE 20-b (rhythmic cells from first movement employed in the second)

(c) (a)

EXAMPLE 20-c (subordinate theme, first movement)

m. 22
 (PEDALS)
 (second movement)
 m. 15
 chromatic extension of basic motif

II (Ex. 19-b and 19-c, respectively). A different sort of musical wit is the transposed B.A.C.H. symbol concealed in the subordinate theme (Ex. 19-d), or the "sneak" entry of the principal theme in Bridge II, m. 26-27, just before its full reprise beginning in m. 28 (Ex. 19-c).

Degrees of *legato* and *staccato* are carefully indicated to set apart the melody from the accompaniment. Here the vast resources of color the organ affords are of little use in distinguishing the relative importance of simultaneously sounding voices. Perhaps a pressure-sensitive double-touch pedal clavier should be revived by a latter-day Hope-Jones for the performance of solo pedal works, for once the registration is chosen it determines the timbre of all sounding notes, regardless of the rate of stop changes.

The *Adagio* movement of Persichetti's *Sonatine* is a clear ternary structure with the expected introduction and

coda, and a transition to the reprise of the first section. More specifically:

PROLOGUE [<i>Adagio</i>] (1)	m. 1-2
A	3-14
a (2)	3-7
b (3)	8-12
b' (2)	12-14
B (2)	15-23
TRANSITION (1-2-1)	23-26
A'	27-36
a (2)	27-31
b (3)	32-36
EPILOGUE (1)	36-38

The introduction is essentially the basic pitch motif of the entire *Sonatine*, first announced at the end of the first movement introduction and immediately inverted in the principal theme of that movement; here restored to its *rectus* form, but with an allusion to the inversion at the outset of section A, lower voice: Ex. 20-a. Two of the three rhythmic cells from the *Andante* control the metric dimension of the *Adagio*: Ex. 20-b. There are no strenuous attempts to devise *trompe l'oeil* textures, though the transition, m. 23-24, suggests perhaps other vistas. In terms of the *real* parts, one may observe a gradual "texture *crescendo*" occurring from m. 1 through m. 11 (one, two, then three voices), balanced by a "texture *decrescendo*" in m. 12-26. Manipulations of this kind are even more effective, indeed essential, on the harpsichord.

The central (B) section of the *Adagio* is derived from, and extends, the

subordinate theme of the first movement: Ex. 20-c. The bass line will be

recognized as a chromatic extension of the basic motif of the whole *Sonatine*. The one instance of formal silence in the second movement occurs in m. 23, at the sensitive juncture between the end of B and the onset of the transition. The duple/triple metric ambiguity of this passage, in the context of an otherwise firmly maintained 2/4, also heightens its transitory quality. The reprise of A from m. 27 is literal until m. 35, where adjustments must be made for a smooth *segue* into the epilogue. The epilogue itself is the transposition a half-step higher of the prologue, rhythmically altered but quantitatively of the same duration: Ex. 20-d.

Just as the beginning of the *Adagio* grows out of the end of the *Andante*, the one-measure-long introduction to the *Allegro molto* finale seems a natural consequent of the second movement's epilogue: Ex. 21-a. The third movement, like the second, is also ternary in design:

INTRODUCTION [<i>Allegro molto</i>] (1)	m. 1
A	1-20
a (1-2)	1-9
b (1)	9-11
a' (3-2-1)	11-20
B	21-40
c (1-2)	21-33
d (1-2-1)	34-40
A'	40-65
a (2)	40-48
b (1)	48-50
a' (3-2-1-2-1-2)	50-65

The sub-sections a' are variations on the motto theme of the introduction. Note, incidentally, that the importance of the introduction has steadily declined in the course of the *Sonatine*, from the first movement's relatively elaborate recitative, through the compact but pregnant reaffirmation of the *Grundgestalt* in the first measure of the *Adagio*, to this third movement prologue which hardly boasts an independent existence. "Frequently in Persichetti's music," writes Robert Evett, "the generating motive will be textural rather than melodic in character" ("The Music of Vincent Persichetti," p. 19). These cellular variants would sound tautologous, stripped of the attractive texture-idea that animates each successive restatement of the basic motif: in m. 14-17, for example, the rapid intervallic expansion from the minor third to the octave. The same is true of the b episodes, which resemble the mediaeval *hocquet* and suggest a dialogue of voices, *haut* and *bas*: Ex. 21-b.

The central (B) section of the third movement is based on an *ostinato*, the rhythmic shape of which is borrowed from the first movement and found also in the second: rhythmic cell "A" (Ex. 18). Rather than being further subdivided here, as it is in the *Andante*, its augmentation controls the rhythm of the melody set in relief above the drone: Ex. 22-b. Such is the architectonic sway of these relationships that the merest shift in the *ostinato* rhythm at m. 34, from cell "A" to the motto rhythm of the finale, shatters the *ostinato*'s hypnotic spell and sets up a progressively irresistible anticipation of the reprise (Ex. 22-c). The drive is impelled pitchwise by a rapidly opening wedge of note relationships having its

apex in m. 37, its culmination in m. 40-41: Fig. 2.

"If it is true that some of my music comes easily and quickly, it is equally true that most of my writing is a slow and endlessly laborious process of selecting materials, discarding most of them comparing possibilities of transformations, refining and giving meaning to inner lines, testing the projectional capacities of sections and segments, considering thematic unification of movements, and most important, making judgments about the relevancy of the music in the hope that each note is indispensable." (Vincent Persichetti, *The Orchestral Composer's Point of View*, p. 180).

SOURCES

Wallace Berry, *Form in Music*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966.
 Robert Evett, "The Music of Vincent Persichetti," *Juilliard Review*, Spring 1955, pp. 15-26.
 Robert Stephan Hines, Ed., *The Orchestral Composer's Point of View*, Chapter IX [untitled] by Vincent Persichetti. Norman: University of Oklahoma Press, 1970.
 Rudolph Kremer, "First Performer Views Sonata by Persichetti," *The Diapason*, 1 March 1961, p. 35.
 Vincent Persichetti, *Twentieth-Century Harmony: Creative Aspects and Practice*. New York: W. W. Norton, 1961.
 Vincent Persichetti, Letters to Rudy Shackelford [1971-1973].
 William Schuman, "The Compleat Musician: Vincent Persichetti and Twen-

tieth-Century Harmony," *The Musical Quarterly*, Vol. XLVII, No. 3, July 1961, pp. 379-385.
 Alan Walker, *A Study in Musical Analysis*. London: Barrie and Rockliff Ltd., 1962.

Excerpts from *The Orchestral Composer's Point of View*, edited by Robert Stephan Hines, copyright 1970 by the University of Oklahoma Press.
 Excerpts from Wallace Berry, *Form in Music*, copyright 1966, reprinted by permission of Prentice-Hall, Inc., Englewood Cliffs, N.J.
 Excerpts from Vincent Persichetti, *Twentieth-Century Harmony*, copyright 1961, reprinted by permission of W. W. Norton & Co., Inc., New York.
 Excerpts from Alan Walker, *A Study in Musical Analysis*, copyright 1962, The Macmillan Co., New York.
 Music excerpts from the Persichetti Sonata, copyright 1961, Elkan-Vogel, Inc., used by permission.

RUDY SHACKELFORD spent February, March, and April 1974 as a Fellow of The MacDowell Colony (Peterborough, New Hampshire). Scheduled for publication during the 1974/75 season are his Trio Sonata 1970 and transcription for organ of Concert Set by Gordon Binkerd, both from Boosey and Hawkes; his version for organ of Luigi Dallapiccola's *Quaderno Musicale di Annalibera*, from Edizioni Suvini Zerboni (Milan); and a poem entitled "The Winter of Stores" in *The New Yorker*. Recent compositions by Rudy Shackelford to be given their world premiere performances in 1974/75 are his String Quartet (*The Alard Quartet of Pennsylvania State University*); Autumn Journal for Soprano, Violin, and Harpsichord (Dallas "Musica da Camera"); and setting for double-chorus and percussion of Gerard Manley Hopkins' *The Leaden Echo and the Golden Echo* (University of Illinois Concert Choir). Mr. Shackelford will be Composer-in-Residence at the Virginia Center for the Creative Arts (Charlottesville) and the Ossabaw Island Project (Savannah, Georgia) next year.

EXAMPLE 20-d



EXAMPLE 21-a



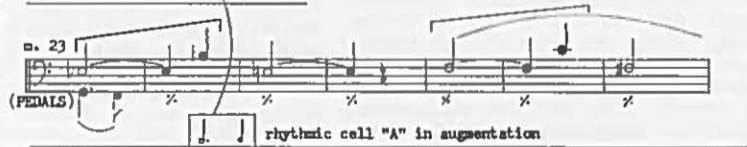
EXAMPLE 21-b



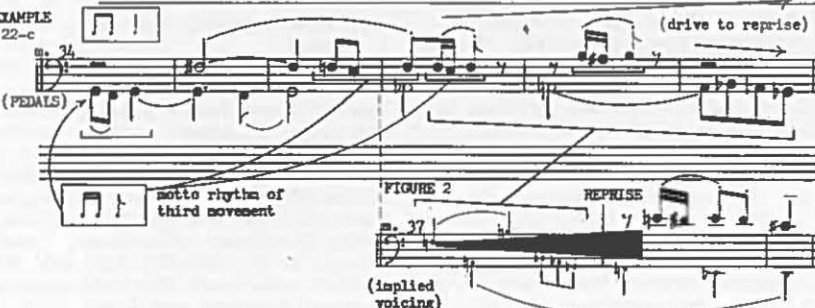
EXAMPLE 22-a



EXAMPLE 22-b



EXAMPLE 22-c



Building a Harpsichord from a Kit

by Linda E. Hoffer

My first experience with harpsichord kits took place while I was an undergraduate at Stetson University, DeLand, Florida, where a small group of faculty and students built a Hubbard French double over a period of several semesters. Two and a half years later I found myself building from a kit again, this time a single manual Zuckermann, based on a Flemish instrument of 1640.

My interest in kit building has been a purely practical one; the acquiring of an inexpensive but useable practice instrument. In price a kit begins at or near \$500; a finished instrument of comparable size from a builder is \$2,500 or so, and both prices are rising. For the person who chooses to go the route of a harpsichord kit, there are three factors that will determine the quality of the finished instrument: the scaling and materials of which it is made, the casework and finishing, and the voicing and regulating. The most crucial decisions have already been made before the builder takes the first staple out of the packing cases, because the scaling, thickness of the case walls, type and quality of woods used and options for wood or metal in certain parts have been chosen already by the manufacturer. So if the amateur builder is at all serious about the result, he will choose his kit with great care. This is done by observing kits being built or by hearing and playing the finished product, studying the catalogues of the various builders, and familiarizing one's self with the basics of traditional harpsichord design as presented in books like Frank Hubbard's *Three Centuries of Harpsichord Making*. Listening to the sounds of historic instruments might also be helpful here; Gustav Leonhardt's recordings, for example, include performances on instruments of almost all the national schools of harpsichord building. On the basis of such accumulated information, the prospective builder then chooses a kit which will meet his needs.

The Zuckermann kits are geared toward the inexperienced amateur: the directions are explicit and terms are explained. The builder should read the manual completely through before beginning, not only to familiarize himself with the plan of action, but because the terms are defined in the text as it progresses. It is also good policy to mount the scale drawing in a conspicuous place for easy reference, and to keep it there even after some of the sections have been cut out of it, because there are other important drawings around the edges, and these are easily mistaid.

Since the kit is Zuckermann's primary business, usually it is possible to get one quickly, depending on the model chosen. For 90% of the building it is more important to be a cabinetmaker than anything else, and woodworking skills are the most essential. This is a point that is often soft-pedaled in the discussion of harpsichord kits, but if one cannot handle at least a drill and plane with accuracy, then it would be best to acquire these skills before attempting to assemble the instrument. A power drill is indispensable: nearly all the clamping is done with screws. There are plenty of them, and they have to be put in with care or they will pull apart the pieces being joined. It is a good policy to put everything together "dry," screws and all, before glueing things into their final places, to be sure that they meet accurately. (Also, if one is a practicing musician, a carpenter's brace and a screwdriver bit will spare the hands a lot of wear and tear.) The beauty of the Zuckermann kit is that it is constructed to fit together almost exactly, (although some small alterations in the pieces are needed here and there for a snug fit) and the use of tools other than commonplace ones is

avoided. The pieces themselves, however, are not coded in any way (and are not likely to be in the future), and before one can begin building, he will spend a few hours with a tape measure (some knowledge of types of wood is useful here) in order to take inventory. The estimated completion time of a single manual instrument is between 60 and 100 hours.

Hubbard's kits make no concessions to the amateur. The instruction manual is very technical, and all parts are cut only roughly to size and must be fitted by the builder, increasing the building time considerably. An instrument from a Hubbard kit is built much the same as it would be at the shop: case first, then two supports between cheek and tail (called bellyrails), then the pinblock is fitted (into which the tuning pins will go), and the bottom cut to fit. Zuckermann builds first what he calls the "pinblock horse," which consists of the bellyrails and two $\frac{3}{4}$ " plywood pieces which are grooved to fit the bellyrails, and also serve as support blocks for the pinblock and the keyboard end-blocks. The cheek and spine of the case are then screwed and glued onto these. This eliminates several support blocks whose height and fit are crucial, a matter that the builder of a Hubbard kit will have to deal with in the traditional fashion.

I have two criticisms of the Zuckermann kit: the stand and the method of winding the hitchpin loops for the strings. The stand is confusing to assemble, not very attractive, (the music desk shares this fault), and lacks the supports connecting the top of the legs on which one usually rests the instrument on its side while moving it. The string winding is done by a single person with a clamp and buttonhook, which is a tricky business, difficult to master, and consequently often inaccurate. The Hubbard method is preferable: it requires two workers, one to hold the wire, and one to twist it by means of a hook inserted in a hand drill. This method is a good deal neater, and I would recommend it instead.

It is in the area of voicing and regulating that the kit harpsichord lacks in comparison with the professional instrument. Up to this point care and skill with tools may produce a comparable case and finish, but voicing and regulating require experience. The non-harpsichordist who builds a kit is not bothered as acutely by uneven regulation and voicing (as it is easy to tell after a few moments of playing his instrument). The harpsichordist-builder will face the frustration of knowing what he wants and having to trust to trial and error to get it. The instructions help here only to a certain point. The extent to which the builder is successful will determine the final quality of the instrument. At this stage in the building it is best to get to a good instrument, listen to it, and observe how the shape, thickness and length of the plectra affect the tone. Then it is a matter of experimenting and developing the skill to produce a tone which is clear, even throughout the compass of the instrument, and not difficult to handle when playing.

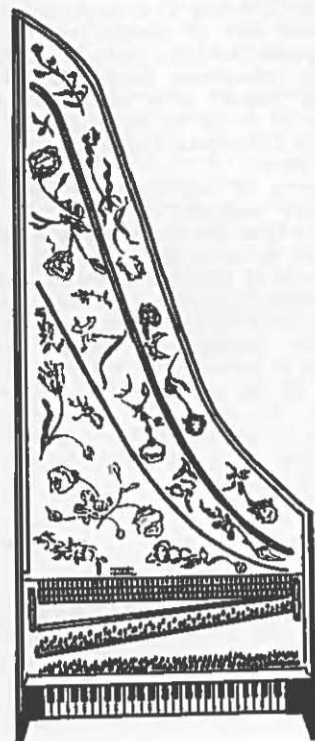
The jacks are made of Delrin in most kits; they must not have any burrs to impede a smooth fall back into their places after plucking, and they will have regulating screws for their height. In addition to fitting the jacks and voicing them, the keyboard must be made to function perfectly, or the jacks will not fall back. A professional builder would make the keyboard from scratch, but a kit builder will have to deal with a keyboard made in a piano factory. Keys are cut by eye, and are not interchangeable, so they must be numbered, or a slanting line drawn across them so they may be returned to their original places in the sequence. Each key

has two felted slots, one toward the middle for the balance pin, and one at the opposite end from the key head for a guide pin. The felt is there to diminish noise, but it cannot be allowed to impede the working of the key. No key may touch another, or this will cause the key to be sluggish in returning to its resting position, and the jack will consequently "hang" on the string by its plectrum. As can be seen, a great deal of work is required on the keyboard, and this part of the kit arrives in very rough condition. Any sins of omission will return to haunt the builder sevenfold when he tries to voice. The keyboard is properly done when every key falls back into place, before it goes into the instrument. This is done by shaving off the felt in the pin slots, adjusting the pins for perfect balance, shaving off some of the soft wood under the keyheads to make them lighter, and (when all else fails) by adding a small lead weight, which is inserted into a hole drilled in the side of the key.

The options for decorating the instrument are of primary interest to most builders, and while there are no hard and fast rules except the all-pervasive ones of good taste, the decorating schemes of historic instruments are worth exploring. The Flemish instrument was usually painted, and papered in the keywell with block-printed paper. Paper made to look like wood grain and other sorts was used on the lid as well. The soundboards were likely to be decorated with flowers, foods, and birds. The keyboards had bone naturals; it was the French who preferred the reverse color keyboards. The French harpsichords, in addition to this keyboard preference, are among the most beautiful: they were painted contrasting colors such as very dark green on the outside and brilliant red on the inside. With gold leaf, intricate stands, and soundboard and or lid paintings, they were often valuable works of art. The more delicate Italian instruments had fruitwood keyboards, the sharps sometimes made like a sandwich of two strips of dark wood with a strip of lighter wood between them. They were also painted, although some outer cases were finished in other ways (leather tooling, for instance), and they usually had plain soundboards, often with an intricate rose made of layers and layers of parchment cut in Gothic designs. Sometimes the case of a French or Flemish instrument would be painted so that it looked like marble: a favorite Baroque illusion!

Also favored was the lid motto, usually in Latin; *Soli Deo Gloria*, or *Musica Dulce Laborem Lenimen*. These were usually in gold leaf, but on a Flemish instrument with a papered lid, the motto might be in the color of the outside of the case. Harpsichord decorations changed with the fashion, and restorers have found that the old instruments were sometimes refinished many times to keep in style. There is room within the style of each instrument for modern artistry: sprayed lacquer finishes are very beautiful, with a smooth gloss that the old masters could not attain with the brush, and I have seen modern instruments with non-traditional color schemes that were very lovely. Perhaps the most important considerations are that when all the work and frustrations are over, the instrument should be something beautiful to the builder, and something, too, that is capable of making music.

Linda Hoffer is a graduate student at Southern Methodist University, majoring in church music and harpsichord.



HARPSICHORD NEWS

KENNETH BRUGGERS was harpsichordist in this program of 20th century music for harpsichord and ensemble. It was heard March 28 at the University of North Carolina, Greensboro, and again on March 31 at North Carolina Wesleyan College, Rocky Mount: *Lovers*, Ned Rorem (oboe, 'cello, percussion, harpsichord); *Sonata* (1945), Darius Milhaud (violin and harpsichord); *Four Fragments from the Canterbury Tales*, Lester Trimble (soprano, flute, clarinet, harpsichord); *Partita* (1945), Vittorio Rieti (2 violins, viola, 'cello, flute, oboe, harpsichord).

JEANNE RIZZO and BYRON E. FRANKLIN were harpsichordists for this program at Park Temple United Methodist Church, Ft. Lauderdale, Florida, on April 7: *The Fall of the Leaf*, Peerson; *Les Baricades Misterieuses*, F. Couperin; *Concertos in A major and F major*, Soler; *Trio Sonatas in C minor and B-flat major*, Telemann; *Concerto in C major for Two Harpsichords*, J. S. Bach. The harpsichords were by Ralph Vaughn of Dania, Florida, and Robert Stratton of Alexandria, Virginia.

CHARLES BROWN was harpsichordist in the first performance of Emma Lou Diemer's *Quartet* for flute, viola, violoncello, harpsichord and tape, commissioned by students and friends of George Morey, professor of music at North Texas State University since 1947. The premiere was part of a program in honor of Professor Morey, heard at the Denton, Texas, university on April 19.

NANCY DENTY, student of Charles Brown, played this harpsichord recital at North Texas State University on April 21: *Prelude and Fugue in E-flat major*, S. 876, J. S. Bach; *La de Juigne, La de Chamlay, La de la Tour* from *Pièces de Clavecin*, Jacques Duphy; *Prelude and Fugue in A minor*, S. 889, J. S. Bach; *Sonatas in C and D*, K. 513 and 119, Domenico Scarlatti.

REBECCA PEAL, student of Larry Palmer, played this graduate recital in the Meadows Museum, Southern Methodist University, Dallas, on April 21: *Sonata in G Major*, Thomas Arne; *Les Moissonneurs, Les Baricades Misterieuses, Les Bergeries, Le Moucheron* (Sixième Ordre), Francois Couperin; *Sonata for Harpsichord*, Vincent Persichetti; *Sonata in D major*, Hob. XVI: 37, Joseph Haydn; *Partita in A minor*, S. 827, J. S. Bach.

JOSEPH STEPHENS played this recital at Hood College, Frederick, Maryland, on April 29: *Chaconne in G*, Handel; *Five Children's Pieces* (1964), Alexei Haieff; *Fantasy in C minor*, J. S. Bach; *Dance for Harpsichord* (1919), Delius; *Chromatic Fantasy and Fugue*, Bach; *Sonatina in E-flat minor* (1963), Joseph Fennimore; *Continuum*, Ligeti; *Sonatas*, K. 69, 490, 193, 159, 443, 278, Domenico Scarlatti. The instrument, a 2-manual Hubbard and Dowd.

Harpichord News

(Continued)

THE HARPSICHORD SOCIETY OF DALLAS held its last meeting of the season on May 4 at Canterbury House of the Episcopal Campus Ministry at SMU. The program, presented entirely by members, consisted of *Sonata in F* by Loillet with Robert DuPree demonstrating various early wind instruments from his extensive collection; he was accompanied by Mrs. Harry Bartsch. Jan Worden, harpsichord, Ann Jones, oboe, and Kim Scholes, 'cello, presented a *Sonata* by Pierre Prowo and the *Sonata in G minor*, S. 1020, of J. S. Bach. Linda Hoffer played *De La Mare's Pavane* and *Sir Hugh's Galliard (Lambert's Clavichord)* by Herbert Howells. The instrument was a one-manual Zuckerman kit (after Ruckers) assembled by Ms. Hoffer.

THE BACH COLLEGIUM (New York) presented two programs this spring at Corpus Christi Church, New York City. Edward Brewer is harpsichordist with this group. The programs: April 28 — *Sonata in C* for violin, oboe, and continuo; *Aria* from *Cantata* 202 "Weichet nur, betrübte Schatten," *Aria* from *Cantata* 21, "Seufzer Tränen Kummer Not," *Chaconne* from *D minor Partita*; *Sonata 2 in E-flat* (oboe and continuo); *Cantata* 160 "Ich weiss dass mein Erlöser lebt;" *Duet* from *Cantata* 145, "Ich lebe mein Herze zu deinem Ergötzen." May 19 — *Trio Sonata* from *The Musical Offering*; *Sonata in G minor* for 'cello and harpsichord; "Italian" *Concerto*; and arias from cantatas 80, 208, 183, 43, and 208.

EARLY MUSIC, published by Oxford University Press, began its second year of publication with a January

issue containing these feature articles: *The Old Hall Manuscript* by Margaret Bent; *Playing from Original Notation* by Joscelyn Godwin; *Early Percussion Techniques* by Jeremy Montagu; and *Checklist of Music for the Cittern* by James Tyler. This elegant and beautifully-illustrated quarterly is highly recommended.

April and October are the issue dates of another new publication from England. THE HARPSICHORD MAGAZINE. Edited and published by Edger Hunt from Rose Cottage, Bois Lane, Chesham Bois, Bucks, the subscription for two issues is £1 a year. The first issue (October 1973) contains an interview with George Malcolm, a reassessment of early English harpsichord building by Thomas McGeary, a visit with builder Robert Goble. This publication will be of interest to those who wish to keep abreast of the growing activity on the English harpsichord scene.

ROBERT CONANT has announced his twelfth Festival of Baroque Music for June 28 — July 14, 1974. It will be held in Greenfield Center and Saratoga Springs, New York. Four concerts of Baroque music are planned: The Baroque Trio of the Schola Cantorum Basiliensis (August Wenzinger and Hannelore Mueller, viole da gamba, with Conant as harpsichordist) on June 28; music for two harpsichords (Conant and Kenneth Slowik) on June 30; music of the Scarlatti family and Italian contemporaries (Neva Pilgrim, soprano, and Victor Wolfram, harpsichordist) in two different programs July 5 and 7; and the Baroque Festival Orchestra on July 14. For tickets and further information, write R.D. 1, Wilton Road, Greenfield Center, New York 12833.

An EARLY MUSIC INSTITUTE will be held June 24 — July 21, 1974, in Indianapolis, Indiana. In residence will be the Cologne Chamber Orchestra; IGOR KIPNIS, harpsichordist; Rudolph Gaehtler, baroque violin with curved

bow; Guenther Fetz, chamber organ; the Reger Trio; and others. Students will be accepted in strings, winds, and keyboard instruments. For further information contact Mrs. Victor Rensberger, The Festival Music Society, Suite 422, Board of Trade Building, 143 North Meridian Street, Indianapolis, Indiana 46204.

Looking ahead to 1975, the Festival Estival de Paris has announced a harpsichord competition for 16-20 September (1975). Open to those who are not yet 32 by this date, the competition is a major one. The jury consists of Huguette Dreyfus (France), Zuzana Ruzickova (Czechoslovakia); Kenneth Gilbert (Canada); Gustav Leonhardt (Holland); Rafael Puyana (Colombia); Luciano Sgrizzi (Switzerland); Colin Tilney (England). First round repertoire is by Johann Sebastian Bach (*Prelude and Fugue in C*, BWV 870, WTC, II, number 1); Domenico Scarlatti (2 *Sonatas in B-flat Major*, K. 544 and 454); and Rameau (*L'Entretien des Muses*).

The second eliminations require *Up Tails All* by Giles Farnaby; *Toccata Nona*, Book I, Frescobaldi; *Prelude in F*, Louis Couperin; selections from *Ordre 2*, Francois Couperin; *Suite 6 in F-sharp minor*, Handel; and *Deux Impromptus* (opus posthumous), Bohuslav Martinu. In addition, a piece lasting from 5 to 7 minutes, of the candidate's choice, excluding 20th century repertoire; and, finally, a piece given to the candidate to prepare within an hour (a short piece from the classic repertoire).

For those who survive, the final round includes two works of Johann Sebastian Bach: *Toccata and Fugue in C minor*, BWV 911; and the *Sonata 6 in G major* for violin and harpsichord, BWV 1019. First prize is 10,000 French francs, radio and recording engagements, and a minimum of ten concert engagements through the French festivals and concert societies. For applica-

tion forms and further information, write the Concours de Clavecin, Festival Estival de Paris, 5, Place des Ternes, Paris — 17e.

ISOLDE AHLGRIMM has announced her programs for the International Organ and Harpsichord Seminar to be held at Southern Methodist University, Dallas, from June 24 — July 3, 1974. On June 24 Mme. Ahlgrimm will play an all-Bach program of solo harpsichord works, arranged chronologically. Included will be *Capriccio on the Departure of the Beloved Brother*, *Toccata in D major*, *Partita in C minor*, "Italian" *Concerto*, and *Fugues 1, 3, 5, 9, and 11 from The Art of Fugue*.

On June 28 she will be joined by Larry Palmer of the SMU faculty for a two harpsichord program: *Quatuor 2*, Armand-Louis Couperin; *Concerto in C minor*, J. S. Bach; *Allemande à deux clavecins*, *Ordre 9*, Francois Couperin; and, as an American premiere, the *Concerto in C Major for four harpsichords* by Georg Christoph Wagenseil. This work, found in the National Library, Vienna, has been recorded by Ahlgrimm in East Germany, but she has never before played it in concert. Also on the program will be solo works from the contemporary literature: *Two Capriccios*, opus 36, of Gottfried von Einem and the first performance of a new work by American composer Rudy Shackelford, four short movements entitled *Airlooms*.

It will be possible to register for either one or two of the seminar courses; an hour's college credit, at no additional charge, is available through SMU. For further information, write or call the Division of Music, SMU, Dallas, Texas 75275.

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

Aspen Choral Institute
Aspen, Colorado
July 20-Aug. 18

Includes a seminar in early music led by The Pro Arte Consort, Flora Contino, Gilbert Seeley, and Julius Herford; a week (Aug. 5-11) devoted to the analysis, preparation and performance of Bach's *St. John Passion* under the direction of Helmuth Rilling; and a week (Aug. 12-18) concentrating on contemporary music, especially the music of Stravinsky and Ives, with John White. Conducting classes, repertory sessions, and the choral institute ensembles complete the program.

Write: Aspen Choral Institute, Mr. Ron Reinoehl, Administrative Assistant, 3200 Longview Drive No. 49, Bloomington, Indiana 47401.

International Festival of Music
Lucerne, Switzerland
Aug. 14-Sept. 6

The festival includes daily concerts of symphonic, choral, chamber and solo music by internationally well-known performers. One organ recital by the American organist Daniel Chorzempa, now resident in Amsterdam, will be given on the program.

Write: International Festival of Music, P.O. Box CH 6002 Lucerne, Switzerland.

Lutheran Music and Mission Camps
Sheboygan, Wisc.
June 9-15

Discussions and workshops on "Songs for Today," "The Musical Complement to the Book of Concord," and "20th Century Living and Great Religious Art." Staff includes Oliver Rupprecht, Martin J. Bangert, the Rev. Norman Nessett, the Rev. David Schmidt, the Rev. Jose Fuliga, and Milton Newport.

Write: Mrs. Clarence Hein, 21210 S.E. 42nd St., Camas, WA 98607.

SUMMER, 1974

An Assortment of Workshops, Summer Institutes, Festivals, and Other Activities.

(Continued from May Issue)

G.I.A. Summer Workshops
Borromeo College
Cleveland, Ohio
Aug. 5-9
Christian Life Center
LaGrange Park, Ill.
Aug. 12-16
University of Portland
Portland, OR
Aug. 19-23

Designed for church musicians who share a common interest in liturgy, especially music for liturgy. Staff includes Robert Batastini (congregational singing), Richard Proulx (musical creativity), Daniel Ruening (Choral), and the Rev. Robert H. Oldershaw (liturgy).

Write: G.I.A. Publications, 7404 South Mason Ave., Chicago, Ill. 60638.

29th Festival of Music
Montreux-Vevy, Switzerland
Aug. 30-Oct. 1

This year's festival includes a wide range of concerts, including a Beethoven cycle with the Menuhin Festival Orchestra, and the symphony orchestras of Basle, Los Angeles and Sydney; a Bach cycle with the Cologne Chamber Orchestra, and the festival choir in a performance of the *St. John Passion*, the Chamber Orchestra of Vienna and the Camerata Bern. Organ recitals will be given by Marie-Claire Alain and Karl Richter.

Write: Festival de Musique, Office du tourisme, 1820 Montreux, Switzerland.

Choral Music Workshop
East Carolina University
Greenville, S.C.
July 6-11

Offered under the sponsorship of East Carolina University's School of Music and the Division of Continuing Education, the workshop includes lectures and demonstrations that cover American choral music through Charles Ives, 20th century American choral music, "Building Choral Sound Appropriate to the Music's Style," conducting techniques for new choral concepts, and choral theatre and multi-dimensional sound. The workshop features rehearsals and concerts by Gregg Smith and the Gregg Smith Singers.

Write: East Carolina University, Division of Continuing Education, P.O. Box 2727, Greenville, S.C. 27834.

Interpretation Course in Flute and Organ
Romainmôtier, Switzerland
July 14-28

The organ courses will be under the direction of Guy Bovet and Lionel Rogg. Courses are given in the morning and private lessons are given in the afternoon. An additional course in improvisation and figured bass will be given. Repertory for the classes will be Bach's *Orgelbüchlein*, the organ works of Mozart, and de Grigny's *Organ Mass*.

Write: Cours d'Interprétation de Romainmôtier, La Maison du Prieur, CH 1549 Romainmôtier, Switzerland.

20th Annual Church Music Workshop
Michigan State University
East Lansing, Mich.
July 8-11

Rosella Reimer Duerksen will lecture on cantata literature and hymnology; Wilbur C. Held will teach classes on the organ works of Franck, as well as service playing; Janet A. Lee will teach classes in youth choir repertory and techniques; Shirley E. Harden will teach classes in handbells; and Donald G. Hinshaw will conduct reading sessions of choral music for both adult and youth choirs. The Sacred Dance Choirs of First Presbyterian Church, Battle Creek, Michigan under the direction of Penny Colburn will perform *Job: A Masque for Dancing* by Ralph Vaughan Williams. Organ recitals will be given by Corliss R. Arnold, director of the workshop, and Huw Lewis, recent winner of the Fort Wayne (Ind.) First Presbyterian Organ Playing Competition.

Write: Church Music Workshop, Continuing Education Service, The Kellogg Center for Continuing Education, Michigan State University, East Lansing, MI 48824.

International Masterclass
Vaduz, Liechtenstein
July 8-28

The masterclass for singers (with Erika Köth of Munich), recorder players (with Hans Maria Kneifs and the Vienna Recorder Ensemble), and organists (with Michael Radulescu) also features concerts by the staff. Organ music classes will be concentrated on works by Lübeck, Bach, Reger and Messiaen, and two 2-manual tracker organs will be used for the classes, one by Rieger, the other by Mathis. Other organs in Vaduz will be at the disposal of students. Courses may be attended as full participant or as auditor.

Write: Sekretariat der Internationalen Meisterkurse, Postfach 224, FL-9490 Vaduz, Fürstentum Liechtenstein.

Appointments



Donald Gillitt has been appointed tonal director of M. P. Möller, Inc., pipe organ builders of Hagerstown, Maryland, effective April 1, 1974. In this position he succeeds the late John Hose.

Mr. Gillett is the former tonal director and president of the Aeolian-Skinner Organ Company, having served as president of the firm from 1967 until his appointment to the Möller firm in 1972. He is a graduate of the University of Maryland and had extensive private study of the piano and organ. He joined the Lewis and Hitchcock organ building firm in Washington, D.C. in 1947 as an apprentice, moving to the Aeolian-Skinner firm in 1951.

Mr. Gillett early gained a reputation as a tonal finisher, having been responsible most recently for the Kennedy Center in Washington, D.C., St. Bartholomew's Church in New York City, and Fourth Presbyterian Church in Chicago. He earlier finished such instruments as Bruton Parish Church, Williamsburg, Va., Alice Millar Chapel at Northwestern University, Evanston, Ill., and the Philadelphia Academy of Music.

Roberta Gary has been promoted to full professor of organ and head of the keyboard division at the College-Conservatory of Music, University of Cincinnati, Ohio, beginning in September of this year.

Billy Nalle will be moving to Wichita, Kansas in early 1975 where he will collaborate with the Wichita Theatre Organ, Inc. in musical projects centering on the 4-manual, 42-rank Wichita Wurlitzer theatre organ at Century II, the civic and cultural complex in Wichita.

An organist of national repute in the popular music field, Mr. Nalle covered for 16 years a wide range of engagements on national network TV involving over 5,000 telecasts while living in New York City. In early 1958, he made his solo recording debut on the RCA label, a highly successful album made at the Times Square Paramount Theatre on the same world famous instrument now in its new home at Century II. In 1966 he made his theatre organ concert debut at the Atlanta (Ga.) Fox Theatre, a concert of popular music sponsored by the national convention of the A.G.O. Mr. Nalle authors a regular theatre organ news column for the A.G.O. magazine, and writes numerous articles and reviews for other publications. He is a graduate of the Juilliard School.

Arthur Cohn has been appointed director of serious music for Carl Fischer, Inc., music publishers of New York City. He brings to Carl Fischer a distinguished background in the publishing field and multiple musical talents.

Mr. Cohn spent nine years in formal musical training. He was the recipient of several scholarships and a fellowship at the Juilliard School in composition. Close on the heels of his studies at Juilliard he became director of the Edwin A. Fleisher Music Collection at the Free Library of Philadelphia, and head of the music department at the same library. He later left these two posts to become executive director of the Settlement Music School in Philadelphia.

In the mid 1950's, Mr. Cohn became head of the symphonic and foreign music department at Mills Music, Inc., and later director of serious music with MCA, a position which he retained until joining Carl Fischer, Inc.

Mr. Cohn has composed 52 major works for orchestra, and he has conducted numerous orchestras throughout this country and abroad. He has hosted several radio programs in Philadelphia, appeared on television, and has distinguished himself as a lecturer at colleges, universities and conservatories. He is the author of six books already in print and three which are in preparation, and he reviews for the *American Record Guide*.



Malcolm Johns has been appointed organist and choirmaster of Christ Church, Detroit, Michigan effective August 1. Professor Johns, presently organist and choirmaster of the Grosse Pointe Memorial Church, Grosse Pointe Farms, Michigan, completed 35 years of service at this church on Jan. 20. He is also professor of music at Wayne State University, Detroit, where he is conductor of the Choral Union and Orchestra. His wife, Marian, will relinquish her position as Director of Youth Choirs at Memorial Church, having served at this post for 18 years. As a team, the Johns have promoted the church music of contemporary composers. Mrs. Johns is the sister of Thor Johnson, conductor of the Nashville Symphony and artistic director of the Interlochen Music Center. Professor and Mrs. Johns will assist Dr. Johnson at the Moravian Music Festival in Green Bay, Wisconsin this month.



Stephen Farrow, organist-choirmaster of the Westminster Presbyterian Church, Greenville, South Carolina for nearly 14 years, has resigned that position to accept an appointment to the Winter Park Presbyterian Church, Winter Park, Florida as minister of music and organist.

Mr. Farrow is a native of Asheville, N.C., and a graduate of Northwestern University with the BMus and MMus degrees. He has served as dean of the Greenville Chapter A.G.O. in 1962-64 and 1970-72, and he was general chairman of the Southeastern Regional A.G.O. convention in 1973. He has played recitals throughout the South. Mrs. Farrow is also an organist, and the two have taught extensively in the area.

Mr. Farrow will succeed Walter N. Hewitt at the 2000 member Winter Park Church. Mr. Hewitt, who is retiring, has served the church for 12 years.

Marvel Jensen has been appointed organist at the First Baptist Church, Santa Ana, California. Prior to accepting this position, she was organist with the Milwaukee Symphony Orchestra, Milwaukee, Wisconsin. Miss Jensen is a graduate of Union College, Lincoln, Nebraska, and the Eastman School of Music. She also studied with Jean Langlais. She is presently involved in research into the historic backgrounds of the organs of Spain.

If you can't afford anything
but the best
you'll have to settle
for a PHELPS

LAWRENCE PHELPS & ASSOCIATES
BOX 1421, ERIE, PA 16512 • (814) 454-0193



THE INSTITUTE OF SACRED MUSIC

*announces additional faculty
for its opening fall term in September*

DAVID LUMSDEN, D.Phil.
Visiting Professor of Choral Music

GERRE HANCOCK, S.M.M.
Lecturer in Improvisation & Organ

LEONARD RAVER, S.M.D.
Lecturer in Contemporary Repertory & Organ

MICHAEL SCHNEIDER, D.Mus.
Visiting Professor of Organ (spring term)
(joint appointments with the Yale School of Music)

AIDAN J. KAVANAGH, O.S.B., S.T.D.
Professor of Liturgics
(joint appointment with the Yale Divinity School)

*They will join the Institute's current
faculty and staff:*

ROBERT S. BAKER, S.M.D.
Director; Professor of Music

RICHARD F. FRENCH, M.A.
Professor of Music

MINA BELLE PACKER, S.M.M.
Assistant Director

JEFFERY W. ROWTHORN, M.DIV., B.LITT.
Associate Professor of Worship

In addition, the Institute will draw upon the teaching resources and facilities of the entire University, especially the faculties of the School of Music and the Divinity School, as well as guest lecturers from other institutions and outside communities.

The Institute of Sacred Music is a graduate program dealing with worship, music, and related arts. It is an interdisciplinary curriculum, based in the School of Music and the Divinity School at Yale University, and candidates may pursue the degree programs offered in these two Schools. It is the objective of the Institute to prepare individuals, highly skilled in their various

crafts, for professions in the church's ministry of music; for college, university and seminary teaching; and for musical and related arts as they enhance the overall program of the church. Its central objective is to encourage an integral relationship and depth of understanding of worship and liturgy, and music's role in these forms.

*Your inquiries
about the INSTITUTE OF SACRED MUSIC
and its curriculum
are invited*

by mail 409 Prospect Street
New Haven, Connecticut 06510

by telephone 203-436-2915

NEW

Organ Music

Temmingh, Henk—Seven Preludes on Genevan Psalm Melodies

No. 97-5172 \$2.00

Gabrieli, Domenico—Suite for Organ

arranged by S. Drummond Wolff

No. 97-5161 \$2.00

Telemann, Georg Phillip—Seven Andantes

edited and arranged by S. Drummond Wolff

No. 97-5162 \$1.75

Organ and Orchestra

Cundick, Robert—Organ Concerto

For organ, 2 violins, viola, cello, and bass

Organ Score, No. 97-5227 \$9.50

Full score and instrumental parts available on rental

Harpsichord or Piano

Bach, J. S.—14 Chorale Preludes

Edited by Marie Zorn

No. 97-5130 \$4.00



CONCORDIA

PUBLISHING HOUSE

3538 SOUTH JEFFERSON AVENUE
SAINT LOUIS, MISSOURI 63118

Starting our 2nd century
of sound craftsmanship

Schantz

SCHANTZ ORGAN COMPANY • ORRVILLE, OHIO 44667 • 216/682-6065 Member A.P.O.B.A.

NEW RECORDINGS

Reviewed by Robert Schuneman

New Music for Organ. William Bolcom: "Black Host." William Albright: "Organbook II." Performed by William Albright, organist, and Sidney Hodkinson, percussionist, at Hill Auditorium, University of Michigan, Ann Arbor; electronic tape realized at the U. of Michigan electronic Music studio. Nonesuch, H-71260.

Every serious organist should have this recording in their library. Commissioned by Nonesuch Recordings among their contemporary music series (a series of real note, by the way), the recording contains what I think is the very best of present-day American organ composition.

Although conjuring up visions of the Black Mass with its title and the inscription from Lord Russell on the score (which has to do with the nature of fear), William Albright in his liner notes points out that "Black Host" is not a piece of program music. Now heard frequently on recital programs, it is clear to those who have heard it that Bolcom has juxtaposed several recognizable styles (pointalism, theatre organ style, English cathedral style with a tune from the Geneva Psalter, others) with dramatically recognizable sounds (bells, drum beats, etc.) to produce a gripping emotional aura around the listener. Bolcom knows (unlike other contemporary composers) just how long to work a given material or structure before turning it into something else. The listener does not get tired of over-worked material. And the piece provides the listener with a contact in the past without slipping into theatrical clichés. The music of the past is veiled with the music of the present. Bolcom's "Black Host" is certainly one of the most exciting pieces of modern American organ music available today, at least in my opinion.

So is Albright's Organbook II. Consisting of three pieces which form the darker, more sinister aspects of religion in contrast to his Organbook I which formed positive single ideas and sonorities for the organ, the three pieces form a trilogy dealing with nocturnal rituals, the devil, and mortality. "Night Procession" uses soft sounds in a long harmonic sequence characterized by constant mutations of timbre. "Toccata Satanique" is, according to Albright, "a matinee performance by the devil at the console. With its constant devil's-trill-tremolo and joyful demonry, the movement may well be an attempt to exercise those fiendishly virtuoso toccatas of Mulet, Widor, et al., that seem to haunt all organists." "Last Rites" adds electronic tape to the fabric of large, uncomplicated blocks of sound juxtaposed and overlaid.

Played by the composer (who is indeed a virtuoso), Organ book II is given exciting and authoritative performance on the large Hill Auditorium Skinner. The quality of the recording and the disc is excellent. I would wager that these pieces will shortly become "classics" in the organ repertory. And this recording will document the composers' intentions clearly. I recommend it enthusiastically.

The American Collection. Rollin Smith Playing the 1883 Hilborne L. Roosevelt Organ at First Congregational Church, Great Barrington, Mass. Repertoire Recording Society (1150 41st St., Brooklyn, NY 11218), RRS 12. Program: Fanfare, Harry Rowe Shelley; Pastorale, Horatio Parker; Fantasy and Fugue, Archer Gibson; Adeste Fidelis, Charles Ives; On the Coast, Dudley Buck; Fanfare, Virgil Thomson; Pastorale, George Whitefield Chadwick; Cantilena, Arthur Foote; Wondrous Love, Samuel Barber; Episode, Aaron Copland; Comes Autumn Time, Leo Sowerby.

One should rather call this "an" American collection, rather than "the" collection. With the exception of Ives's morsel, Barber's variations on the shape-note hymn, and Copland's piece (which he personally told me three years ago must have been a transcription from

an orchestral piece of which he was totally unaware, and of which he could recall nothing since he was certain that he had "never" written anything for organ), the works here afforded excellent performances must be the most mundane and curious music. Now that they have been resurrected for recording, I would suggest that they be buried again once and for all. As music, they are worth-while here only to demonstrate what the 1883 Roosevelt organ must have sounded like in its day.

The organ sounds typical of Roosevelt's work (excellent in all ways, but much closer to the coming "theatre" organ than to the classical organ work still being done by Hook and Hastings during those years) even if located in one of the most ungracious acoustical environments in which an organ could possibly be placed. The room is dead, and therefore the recording lacks presence. Perhaps some of these pieces would have sounded much less "cheap" in a less salon-like acoustical setting. And one wonders if a better ambience could not have been gotten by better engineering on the recording and by better microphone placement and arrangement.

Rollin Smith, at his best, performs faithfully to the music and as excitingly as possible, given the music. He handles the instrument well too. All in all, the recording demonstrates what music of the period must have sounded like on an instrument of the period. One does wonder though (especially since I have heard some good chamber orchestra pieces by Arthur Foote) whether the choice of pieces is representative of the best of each composer's output. Might it be that Shelly, Parker, Gibson, Buck, Chadwick and Foote have left us some better pieces than these? Or is it all this bad?

Finally, the recording is important for another reason. The Congregational Church of Great Barrington now does not have the funds to repair and restore the early Roosevelt electric action organ. And it is not in good shape. Certainly, the 60-stop, 4-manual instrument (with a second-hand Austin console installed by Laws in 1936) is one of the very few remaining and essentially unchanged instruments by Roosevelt. Perhaps this recording will help to stir interest among A.G.O. and O.H.S. members to help the congregation to preserve what they have.

John Cage: "Three Dances" for two amplified prepared pianos. Steve Reich: "Four Organs" for four electric organs and maracas. Performed by Michael Tilson Thomas, Ralph Grierson, Roger Kellaway, and Steve Reich, keyboards; Tom Raney, maracas. Angel S-36059.

What with all of the recordings of electronic organs around (which contain music for pipe organ performed on the electronic substitute — sort of like making a recording of a recording), very few of those containing serious music make any attempt to exploit the particular things that an electronic instrument does best. There are very few composers writing for the electronic "organ." Neither does Steve Reich particularly exploit it here, but only four electronic keyboards (of the pop-rock variety) can do for the piece recorded here.

A student of Milhaud and Berio, Steve Reich has been much into African and eastern philosophies and music since the late 60's. His music has met with mixed success from critics, musicians and listeners. While packing houses in New York with his concerts, respect from the musical establishment has not been given him at all. The main reason is Reich's own musical philosophy, which determines the style and content of his music. Briefly, he is interested in music as an audible process rather than as a complex form. Along this line, his music unravels slowly from a simple construction, slowly altering the original sound in such a way that it is both immediately audible and comprehensible to the

listener. This "process" therefore determines all the details of the piece as well as the over-all form. Reich maintains that the listener thus can get involved in the process, participating in the "ritual."

Many critics have likened Reich's music to that of Orff, who also was concerned that the musical structure be simple and audible enough for the listener to grasp it easily. There is surely no other similarity between Orff and Reich, except that some will view both kinds of music as "simplistic." The inevitable static quality of Reich's music will undoubtedly continue to cause dislike among western trained musicians.

Reich describes "Four Organs": "... It begins with a short pulsing chord which gradually gets longer and longer in duration. As the chord stretches out, slowly resolving and unresolving, a sort of slow motion music is created. The maracas lay down a steady time grid of even eighth notes throughout, enabling the performers to play together while mentally counting up to as much as 200 beats and more on a given cycle of sustained tones. "Four Organs" is the only piece of music I am aware of that is composed exclusively of the gradual augmentation (lengthening) of individual tones within a single chord. From beginning to end there are no changes of pitch or timbre; all changes are rhythmic and simply consist of gradually increasing durations."

"Four Organs" was originally composed in 1970, and recorded on a French underground label. Angel is to be congratulated on reaching into the underground musical world for such a recording and bringing it to the public in an authoritative performance. I don't know whether you, as listener, will like it or not — that all depends on how long you can stand the sound of one chord. But it is a side of the musical world which is seldom heard on records, and one that is certainly never heard in the organ world. Cage's "Three Dances," difficult and complex virtuoso pieces for prepared and amplified pianos, constitutes a fine foil for the Reich piece, and shows the exploitation of prepared pianos at its very best. The performance of the Cage works, by Thomas and Grierson, is excellent. I recommend the recording to those who are interested in contemporary music.

The Art of the Organist. James Moeser playing the Reuter organ at Plymouth Church, Lawrence, Kansas. (Available from Union Bookstore, University of Kansas, Lawrence, KS 66045.) Program: Toccata in C, BWV 564, Bach; Two Noëls, Dandrieux; Fantasia on "Wachet auf", Opus 52/2, Reger; Passacaglia quasi Toccata in Tema BACH, Sokola.

James Moeser, both in his public recitals, as well as in his radio broadcasts originating from the University of Kansas, and now in this recording, is steadily increasing a handsome reputation as a concert organist. This recording should help to enhance that reputation, for he displays a good grasp of style, a fine sense of musicianship, and a technique well able to handle widely varied kinds of literature from baroque to modern times.

The recording was made possible through a grant from the Kansas University Endowment Association. The organ is a recent Reuter 3-manual which Dr. Moeser helped to design. Having better acoustics than the university concert hall, the sound from Plymouth Church on this recording is much better than we have heard in Dr. Moeser's previous recording done at the university.

Dr. Moeser carefully handles the registration of Bach's toccata so that the somewhat harsh plenum does not get tiresome. In spite of a careful and not very expressive Adagio movement, the

THE SECOND PRESBYTERIAN CHURCH, St. Louis, Mo. was the scene on April 21 of a concert which included choral works sung by the Concordia Seminary-in-Exile Chorus and Brass Ensemble under the direction of Mark Bangert. Organist of Second Church, Stephen McKersie, also participated in the program. The offering which was received was given over to support the 47 faculty members, their families, and the 385 students of Concordia Seminary-in Exile, a majority of the faculty and students of the Lutheran Church-Missouri Synod seminary in St. Louis which has been forced into exile by a doc-

fuge dances to a lively conclusion with a minimum of registrational changes. The style of playing is again fine in the Dandrieux pieces, but one would wish for much more ravishing French baroque sounds. The Reger fantasy is played excellently, although we get the feeling that tempi and moods are rushed and pushed slightly by the lack of weight and gravity in the organ (the only 16' manual flue stop is a Quintaton). The fugue at the end of the fantasy builds to good climax. Sokola's work is given a fine reading.

Technically, the recording is only fair to middling. Although there is good presence, the organ sounds slightly steely and hard in quality, and the surface is only fair. Dr. Moeser, however, provides the listener with good, solid readings of all the works.

An Album of Joy. Diane Bish recorded in live performance at Onze Lieve Vrouwe Kerk, Mechelin, Belgium (organ unidentified). MC Productions, West Palm Beach, FL, USR-5640. Program: Improvisation on "Victimae paschali", Tournemire; Antiphon on "I am Black but Comely", Dupré; Five Flute Clocks, Haydn; Litanies, Alain; Adagio and Toccata from Symphony V, Widor.

Diane Bish's performances here come up to our expectations as we have expressed them in a previous DIAPASON review. But we look in vain on the record jacket for information about the music, the surrounding circumstances of the recording in live performance (which includes appropriate audience noise on the recording), or the organ here recorded. But there is a lot of publicity for Miss Bish, including a lot of out-of-context-quotes from press reviews and more typographical errors than should ever appear on a record jacket.

Recordings Received

Girolamo Frescobaldi, Twelve Toccatas (Book II) — Complete. Frederick Hammond playing harpsichords (1970 Jon Berg Italian copy, 1972 Dowd Flemish copy, 1968 Dowd Taskin copy, all tuned in meantone) and organ (anonymous Italian chamber instrument of mid 18th century now at U. of California, Berkeley). Orion Master Recordings, ORS 73131.

Baroque Masterpieces for Trumpet and Organ. Edward Tarr, trumpet; George Kent, organ (Rieger 3-manual at Village Church of Arosa, Switzerland); also Bengt Eklund, trumpet, and Helmut Böcker, bassoon. Nonesuch, H-71279. Program: A Suite of Trumpet Voluntaries, Maurice Greene and William Boyce; Sonata in C for trumpet, bassoon, and continuo, Prentzl; "Wachet auf," (2 settings), Krebs; Sonata in C for trumpet, bassoon and continuo, Pezel; Voluntary for Organ in D minor, Purcell; A Suite of Trumpet Voluntaries, Stanley.

Kay Holford plays Organ Music from the Last Four Centuries. Recorded at University of Houston, Texas (Reuter organ), and First Presbyterian Church, Houston, Texas (Acolian-Skinner organ). Special Edition Records, 6116 Skyline Dr., Houston, Texas. Program: Prelude and Fugue in D, Buxtehude; Sonatina en fa menor, Viola; Fantasia and Fugue in C minor, Bach; Incantation pour un jour Saint, Langlais; Majesté du Christ (L'Ascension), Messiaen; Cortège et Litanie, Dupré.

Orgelwerke von Maurice Duruflé. George Markey playing the Klais organ at St. Kilian, Würzburg, Germany. Psallite, "Das Orgelportrait," Psal 103/300770F. Program: Suite, Opus 5; Scherzo, Opus 2; Variations on "Veni Creator Spiritus" from Opus 4; Prelude and Fugue on the Name ALAIN, Opus 7.

trinal and political dispute within the church body.

PHYLLIS BRYN-JULSON was the soloist in a program under the direction of Donald S. Sutherland at Bradley Hills Presbyterian Church, Bethesda, Md. on May 12 which featured a recently discovered motet by Mozart, "Venti, fulgura, procellae." It is a companion to the famed soprano motet, "Exsultate, jubilate." Other Mozart works were performed on the program in conjunction with the Mozart Festival being performed at Kennedy Center in Washington, D.C.



EVERETT TITCOMB

Choral Works with Organ & Other Instruments

- 6399 — ADESTE FIDELES. Hymn-Anthem on "O come all ye faithful" (Lat-Eng). Sopr (Ten) Solo, SATB, Org (Pf) (2 Trps, 2 Trbs ad lib)\$.30
- Set of Instrumental Parts (4) 1.20
- 6388 — CHRIST THE LORD IS RIS'N TODAY, SATB, Org (Pf) (2 Trps ad lib)30
- Set of Trumpet Parts (2)60
- 6653 — HERALD OF GOOD TIDINGS. SATB, Org (Pf) (2 Trps ad lib)30
- Set of Trumpet Parts (2)60
- 6890 — THANKSGIVING. SATB, Org (Pf) (2 Trps, 2 Trbs ad lib)30
- Set of Instrumental Parts (4) 1.20
- 6987 — TO THE PRINCE OF PEACE. SATB, Org (Pf) (2 Trps, 2 Trbs ad lib)30
- Set of Instrumental Parts (4) 2.00

JUST OFF PRESS

66516 Alan Stout — STUDY IN DENSITIES AND DURATIONS. Organ.

RECENT ADDITIONS for Organ

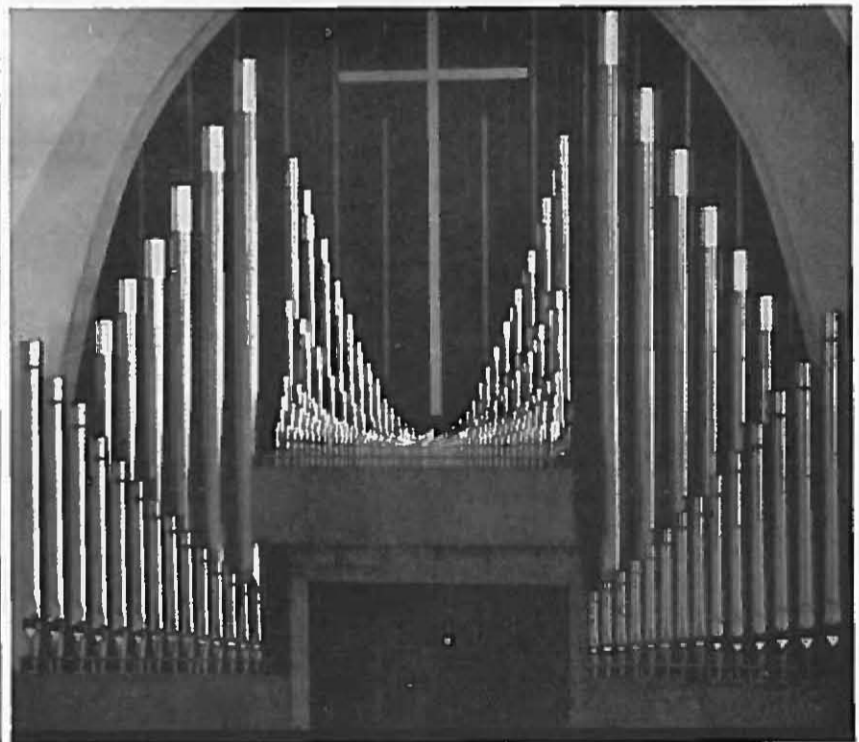
- ENGLISH ORGAN MUSIC OF THE 18TH CENTURY (G. Phillips, ed.)
- H180A — Volume I: 6 Voluntaries by Boyce, Dupuis, James, Stanley, Travers, Walond 5.00
 - H293A — Volume II: 6 Voluntaries by Berg, Boyce, Greene, Keeble, Stanley, Walond; Introduction and Fugue by Nares 5.00
 - 5983A Ligeti — VOLUMINA (English text) 7.00
 - 6993 Monnikendam — TOCCATA II 3.50
 - Pachelbel — ORGAN WORKS (Fedtke)
 - 8125A — Volume I: 60 Chorale Fugues and Chorales from the Weimar Tabulatura 8.50
 - 8125B — Volume II: 20 Chorale Arrangements 9.00
 - 8125C — Volume III: 16 Magnificat Fugues 10.00
 - 8125D — Volume IV: 30 Free Organ Pieces 10.00
 - 66499 Peeters — 10 PRELUDES ON OLD FLEMISH CAROLS, Opus 119 3.50

C. F. PETERS CORPORATION

373 Park Avenue South

New York, N. Y. 10016

(212) 686-4147



FIRST BAPTIST CHURCH

Duncan, Oklahoma

35 RANKS 3 MANUALS

Mechanical key action with slider stop action chests or electro-pneumatic are available.



THE REUTER ORGAN COMPANY • BOX 486 AF LAWRENCE, KANSAS 66044 • PHONE (913) 843-2622

MEMBER APOBA



The SCHLICKER

Organ Co., Inc.

buffalo, n.y.

is proud to have been chosen to build a Four Manual organ to be completed in late 1975

for the

First Presbyterian Church of Hollywood

Hollywood, California

Ben Bollinger, Director of Music

Charles Shaffer, Organist



New Noack Organ for Suburban Chicago

Faith Lutheran Church, Glen Ellyn, Illinois, has recently received a new 2-manual and pedal organ built by the Noack Organ Co. Inc. of Georgetown, Massachusetts. Encased in a rear gallery location, the instrument has completely mechanical actions with four capture type combination pedals (mechanical). Considering the organ quite central to its worship, the organ has been designed with the congregation's worship needs in mind, but no distinction has been drawn between this function and the organ as a recital instrument. The organ was designed by Fritz Noack in consultation with Grigg Fountain of Northwestern University, and Rex Hicks, former music director of the church. William Phemister is the present organist. The new instrument was dedicated on March 24 in a recital by Grigg Fountain, assisted by William Phemister and the choir of the church.

Chimney Flute 8'
Dulciana 8'
Octave 4'
Blockfloete 4'
Nachthorn 2'
Sesquialtera II
Mixture IV-VI
Trumpet 8'

RÜCKPOSITIV

Gedackt 8'
Praestant 4'
Koppelfloete 4'
Nazard 2 2/3'
Octave 2'
Tierce 1 3/5'
Scharff V
Cromorne 8'

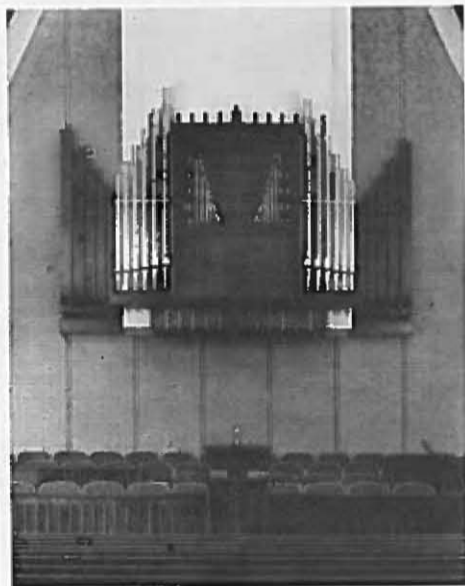
PEDAL

Subbass 16'
Open Bass 8'
Choral Bass 4'
Mixture IV
Bassoon 16'
Trumpet 8'

RICHARD PEEK conducted a performance of French Baroque music at Covenant Presbyterian Church, Charlotte, N.C. on March 10. Choral works by Couperin, Rameau and Charpentier, and solo vocal works and harpsichord pieces by Louis and François Couperin were included on the program.

GREAT

Pommer 16'
Principal 8'



Church of Jesus Christ of Latter Day Saints

**Bountiful 32nd & 42nd
Wards**

Bountiful, Utah

**WICKS ORGAN
COMPANY**
Highland, Illinois
62249

**Pipe Organ Craftsmen
Since 1906**

**NEARLY 100 YEARS
OF FINE PIPE ORGAN BUILDING**

M. P. Möller

INCORPORATED

Hagerstown, Maryland 21740 Phone 301-733-9000

BAY VIEW MUSIC FESTIVAL

and

CONSERVATORY OF MUSIC

JUNE 30 - AUGUST 25

On the shore of beautiful Little Traverse Bay adjacent
to Petoskey, Michigan

FACULTY OF 14 ARTIST-TEACHERS

JOHN BALKA, Organ

Applied Music, Chamber Music, Opera Workshop, Theory
History, Choir and Orchestra

College credit through Alma College

SCHOLARSHIPS AVAILABLE

RUTH SLENCZYNSKA WORKSHOP and MASTER CLASS June 23-29

for pianists, organists and teachers

JOHN WUSTMAN MASTER CLASS June 30-July 27

for singers, voice teachers and accompanists

For information and application, write:

DR. ERNEST G. SULLIVAN, Director

803 N. State Street, Alma, Michigan 48801

After June 15: Bay View, Michigan 49770

NUNC DIMITTIS

CARLETON H. BULLIS

Carleton H. Bullis, organist and music educator, died in North Olmstead, Ohio on April 5, 1974 following a five month illness. Dr. Bullis, previous to his appointment to the faculty of Baldwin-Wallace College in Berea, Ohio in 1922, had been organist and choirmaster of several Cleveland churches. He held a chair in theory at Baldwin-Wallace. Dr. Bullis was honored by the Wisconsin Conservatory of Music in his native Milwaukee in 1940 with an honorary doctorate in music.

He is survived by a brother, Harvey R. Bullis of Largo, Florida, and a sister, Mrs. Myrtle Bullis Davis of Waukesha, Wisconsin.

ALFRED ERNEST FLOYD

Alfred Ernest Floyd, well known musical figure of Melbourne, Australia, died January 13, 1974 in Melbourne. He was 98. Known and loved by many for his Australian Broadcasting Company "Music Lovers" radio program which was started in 1944, Dr. Floyd was Australia's eldest "disc jockey" when he retired due to partial deafness in July, 1972. He was such an institution that in his last years on the program the ABC went to his home in

Melbourne, saving him the trip to the studio.

Born in Birmingham, England, he studied at Oxford University, became assistant organist at Winchester Cathedral, and moved to Melbourne in 1915 to succeed Ernest Wood as organist and choirmaster of St. Paul's Cathedral, a position he held for 32 years. The Archbishop of Canterbury conferred the Doctor of Music degree on him in 1918, and in 1971 he was awarded an honorary doctorate of letters degree from Monash University. Dr. Floyd composed both organ and choral music, but it is rarely performed today.

MARJORIE DEAN GASTON

Marjorie Dean Gaston, a long-time member of the Indianapolis Chapter of the A.G.O., died April 14, 1974. A graduate of Western College for Women, Oxford, Ohio, she received her master's degree from De Pauw University, Greencastle, Indiana. A member of Mu Phi Epsilon and the National Association of Pen Women, Marjorie Gaston was awarded the Teacher's Honor Medal by the Freedom Foundation for her setting of the Pledge of Allegiance. She was a member of the Danville, Indiana Presbyterian Church where she was organist for many years.

general combination pedals are included on the console. Manual compass is 56 notes, pedal compass is 30 notes.

GREAT

Pommer 16'
Principal 8'
Spitzflöte 8'
Octave 4'
Hohflöte 4'
Superoctave 2'
Cornet V
Mixture VI 1½'
Trompete 8'

SWELL

Salicional 8'
Rohrflöte 8'
Principal 4'
Koppelflöte 4'
Nassat 2½'
Blockflöte 2'
Terz 1½'
Mixture V 2'
Dulcian 16'
Trompete 8'
Vox Humana 8'
Tremolo

UPPER POSITIV

Holzgedackt 8'
Holzrohrflöte 4'
Principal 2'
Quinte 1½'
Scharf IV 1'
Krummhorn 8'
Trenolo

PEDAL

Principal 16'
Subbass 16'
Octave 8'
Gedackt 8'
Choralbass 4'
Hintersatz V 2½'
Posaune 16'
Schalmel 4'



Houston Church Gets New Rieger Organ

Rieger Organ Company of Schwarzach, Austria, has recently completed a new 3-manual, 34-stop mechanical action organ for St. Vincent de Paul Church, Houston, Texas. Located in the rear gallery of this new church, the modern rectangular case is free standing, and the console is built into the case. The specification of the instrument was drawn up by Klaus-Christhart Kratzenstein of Houston in consultation with Monsignor J. D. Connolly, pastor of the church, and with the Rieger company, parish advisors, and the architects of the church. Several

Austin Organs Inc.

DESIGNED FOR THE CHURCH SERVICE AND THE ORGAN LITERATURE

SIMPLICITY
RELIABILITY
ACCESSIBILITY
LEATHERLESS ACTIONS

HARTFORD, CONNECTICUT 06101
SINCE 1893 MEMBER, APOBA

JUNE, 1974



Colorado State
University
Summer Workshop

GILLIAN WEIR

July 14-20, 1974
Enrollment limited

Casavant Organ
(North German) at
Colorado State University

Phelps Organ
(Classical French) at
St. Luke's Church

For information write:

Robert Cavarra
Department of Music
Colorado State University
Ft. Collins, CO 80521

(B.M. & M.M. in Organ Performance)
Phone: 303/491-6555

A NEW HYMNAL for schools, colleges, and churches is being considered for production by the Council for Religion in Independent Schools. If you have suggestions, ideas or questions, please write to us:

Council for Religion in Independent Schools

Steele Hall, Christian Street

Wallingford, Conn. 06492

203 265-5463



POCONO BOY SINGERS
STATE COLLEGE, EAST STROUDSBURG, PENNSYLVANIA 18301

K. BERNARD SCHADE, FOUNDER AND MUSICAL DIRECTOR

WANT A PRACTICE ORGAN?

Build your own — use a PEMBROKE do-it-yourself ORGAN KIT

Full instructions — Reasonably priced

THE ORGAN LOFT

GOSSVILLE, NEW HAMPSHIRE 03239

If it doesn't have pipes — it is not an organ

SUMMER WORKSHOP

Northwestern University

Gerd Zacher

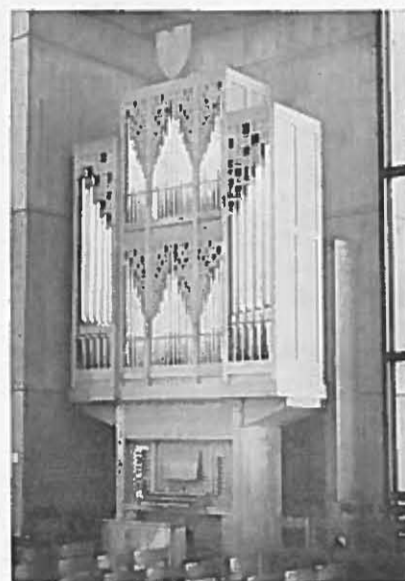
CONTEMPORARY ORGAN MUSIC

July 8-12, 1974

Contact: Concert Manager
School of Music
Northwestern University
Evanston, Illinois 60201



The Steiner Organ Company, Louisville, Ky. has finished the installation of the new 3-manual and pedal mechanical action organ for the Memorial United Methodist Church, Elizabethtown, Kentucky. The organ was dedicated in recital by James W. Good on March 10. The new instrument, the stoplist and builder's sketch of which was shown on page 1 of the January, 1973 issue of THE DIAPASON, has casework of ash and butternut woods with maple screening. Principal facade pipes are of 80% burnished tin for all manual divisions, and polished copper for the pedal division. The casework and all mechanical aspects of the organ were designed by Gottfried C. Reck, partner to Phares L. Steiner.



Larigot 1 1/2' 56 pipes
Scharf III 1' 168 pipes
Krummhorn 8' 56 pipes
PEDAL
Subbass 16' 30 pipes
Prinzipal 8' 30 pipes
Oktave 4' 30 pipes
Rauschpfeife III 2' 90 pipes
Fagott 16' 30 pipes
Trompete 8' 30 pipes

LESLIE KONDOROSSY of Cleveland, Ohio, has written a new opera for seven soloists, chorus and chamber orchestra. "Ruth and Naomi" is based on the biblical story of the two women, and the libretto was written by Shawn Hall and Richard L. Glass. The opera was given its first performance in the morning church service on April 28 at the Church of the Master (Baptist) in Cleveland.

SYMPHONY HALL, ATLANTA, GA. has received a new 58-stop, 3-manual Allen digital computer instrument for use with the Atlanta Symphony. The instrument was first heard in concerts on March 21, 22 and 24, in performances of Faure's "Requiem" under the direction of the Atlanta Symphony Director, Robert Shaw.

Wilhelm Builds for Burlington, Vt. Cathedral

Karl Wilhelm, Inc., organbuilder of St. Hyacinthe, Quebec, Canada, has built and installed a new organ in St. Paul's Episcopal Cathedral, Burlington, Vermont. The 2-manual, 24 stop instrument is the design of Karl Wilhelm in consultation with the Rev. Donald E. Boyer and the Very Rev. Robert Kerr, Dean of the Cathedral. Voicing and tonal finishing were done by Christoph Linde of the Wilhelm firm. The new organ has mechanical key and stop actions; it is encased in natural white oak. The manual compass is 56 notes, the pedal 30 notes. Herbert Austin is organist and James Chapman is choir-master of the Cathedral.

GREAT

Bourdon 16' 56 pipes
Prinzipal 8' 56 pipes
Hohlfloete 8' 56 pipes
Oktave 4' 56 pipes
Spitzfloete 4' 56 pipes
Nazard 2 2/3' 56 pipes
Superoktave 2' 56 pipes
Terz 1 3/4' 56 pipes
Mitur IV-V 1 1/2' 254 pipes
Trompete 8' 56 pipes
Clairon 4' 56 pipes

SWELL

Gedackt 8' 56 pipes
Prinzipal 4' 56 pipes
Rohrfloete 4' 56 pipes
Gemshorn 2' 56 pipes

HERMAN J. PEDTKE, faculty member of DePaul University School of Music, Chicago, gave a demonstration recital of a new instrument which he has developed for Motorola, the "Scalatron," at the university on April 19. He was assisted by cantor Rene P. Dosogne and tenor Michael Ford. The new electronic instrument is designed so that the tuning and temperament is infinitely adjustable, thus making various historic temperaments possible for musical demonstration. The program included pieces performed in Pythagorean tuning, 1/4 comma meantone, 1/6 comma meantone, John Dowland's tuning, Werckmeister I temperament, Balinese Slen-dro pentatonic tuning, and various microtonal tunings.

THE CATHEDRAL OF THE SACRED HEART, Newark, N.J. dedicated a new Trompette en Chamade rank on April 2, marking the first addition to the 150-rank Schantz instrument since its installation in 1955. The new pipes are installed directly above the high altar in the triforium level four stories off the floor of the nave. One of the three consoles of the organ has been made moveable so that a recital audience may now watch an organist perform.

THE ST. JOSEPH CHAPTER AGO held an English Renaissance Evensong at St. James Cathedral, South Bend, Indiana for their April meeting. Musicians from Indiana University at South Bend and from the community under the direction of Wayne Abercrombie and assisted by David Sparkes, cathedral organist, sang works by Merbecke, Byrd, Gibbons and Tallis. The service was well attended by members of the community as well as AGO members.

from Arts Image...



FRANK SPELLER

University of Texas at Austin

"... proved to be not only the master of the virtuoso content of the program, but also master of the organ ... he did far more than play his exacting program with control, color and excitement. He played the building ... at no time was the playing lacking in either precision or clarity ... It would be difficult to imagine a performance more convincing, more moving than that given by Frank Speller ... brilliant recital by a major American organist." — Suburban New Jersey Life magazine, Feb. 1972



Arts Image

Suite 515, Gateway I
Newark, N.J. 07102
Phone (201) 624-3308
PHILLIP TRUCKENBROD
Director

STEINER ORGANS

Incorporated

1138 Garvin Place
Louisville, Kentucky 40203

CANNARSA ORGANS INC.

NEW
ORGANS

SELECTIVE
REBUILDING

P.O. BOX 238
Hollidaysburg, Pa. 16648
814-695-1613

Dwight Oarr

Recitals

Wells College

Aurora, New York 13026

Vernon de Tar

F.A.G.O., Mus. Doc., S.M.D.
Church of the Ascension
Fifth Avenue at Tenth Street
New York, N.Y. 10011

The Juilliard School

Recitals
Organ and Choral Workshops

MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR

"Miss Mason played with austerity and reserve, demonstrating anew her extraordinary facility . . ." Des Moines Register, October 5, 1964

CALENDAR

JUNE

1

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

JULY

1

2

3

4

5

6

7

8

9

10

11

12

13

DEADLINE FOR THIS CALENDAR WAS MAY 10

5 June
St Paul's Choir of Cambridge, Theodore Marier, dir; Memorial Music Hall, Methuen, MA 8:30 pm
William Edmondson, tenor; David Garvey, piano; St Paul's Chapel, Trinity Parish, New York City 12:30 pm
Eleanor Flaitman, St John's Episcopal, Washington, DC 12:10 pm

6 June
Reginald Lunt, St Thomas Church, New York City 12:10 pm
Larry King, Trinity Church, New York City 12:45 pm
Robert Donnell, carillon recital, Cathedral of St John the Evangelist, Spokane, WA 8 pm
Robert Roubos, St Janskerk, Gouda, Holland

7 June
Thomas Murray, St Paul's Cathedral, Boston, MA 5:15 pm
Magnificat by Bach, Carmina Burana by Orff; Apollo Musical Club, Orchestra Hall, Chicago, IL 8:15 pm
Boxhill Music Festival, Dorking, England (thru Jun 9)
Robert Roubos, Hulst, Holland

8 June
Aston Magna School of Baroque Music and Dance, Great Barrington, MA (thru Jun 30)
Bruce Bengtson, Cathedral of St John the Evangelist, Spokane, WA 2 pm
Robert Roubos, Rotterdam, Holland

9 June
Walter Hulse, Cultural Center, New York City 3 pm
Calvin Hampton, Calvary Episcopal, New York City 4 pm
George Decker, St Thomas Church, New York City 4 pm
Victor Hill, harpsichord, Rider College, Lawrenceville, NJ 7:15 pm
Baltimore Percussion Ensemble, Emmanuel Episcopal, Baltimore, MD 4:30 pm
Elijah by Mendelssohn, Westminster Presbyterian, Uilca, NY 8 pm
Frederick Burgomaster, Temple Beth Zion, Buffalo, NY 4:30 pm
William Ferris Chorale, St Chrysostom Church, Chicago, IL 7:30 pm
Carol Teti, Westminster Presbyterian, Cedar Rapids, IA 3 pm
Robert Anderson, Presbyterian Church, Glendale, CA
Requiem by Mozart; choirs of St Mark's (Glendale) and St Francis (Palos Verdes Estates), soloists and orch; Richard W Slater, dir; at St Mark's Episcopal, Glendale, CA
Marvel Jensen, First Baptist, Santa Ana, CA 8 pm
Jelil Romano, LA AGO Young Artists Series, Church of the Blessed Sacrament, Hollywood, CA 4 pm
Brett Hauser, La Jolla Presbyterian, La Jolla, CA 4 pm

11 June
Youth Choir of Church St United Methodist (Knoxville, TN); at Trinity Church, New York City 12:45 pm
Church Music Workshop, Drake U, Des Moines, IA (thru Jun 15)

Arthur Lawrence, Cathedral of St John the Evangelist, Spokane, WA 8 pm
Catharine Crozier, masterclass, Lewis and Clark College, Portland, Or (thru Jun 15)

12 June
Jack Fisher, Memorial Music Hall, Methuen, MA 8:30 pm
Loretta Goldberg, piano, Interchurch Center, New York City 12:05 pm
Myrna Nachman, piano; Lisa Sandow Lyons, violin; Daryl Goldberg, cello; St Paul's Chapel, Trinity Parish, New York City 12:30 pm
Jim Derr, St John's Episcopal, Washington, DC 12:10 pm
Bruce Gustafson, Cathedral of St John the Evangelist, Spokane, WA 8 pm

13 June
Corliss Arnold, St Thomas Church, New York City 12:10 pm
David Mulberry, Trinity Church, New York City 12:45 pm
Milford Myhre, carillon recital, Cathedral of St John the Evangelist, Spokane, WA 8 pm

15 June
Claire Coci, Cathedral of St John the Evangelist, Spokane, WA 2 pm

16 June
Thomas Bohlert, Cultural Center, New York City 3 pm
James Lazenby, St Thomas Church, New York City 4 pm
Calvin Hampton, Calvary Episcopal, New York City 4 pm
Kathryn Mackes, Cathedral of St John the Divine, New York City 4:30 pm
Jerry Field, St Patrick's Cathedral, New York City 4:45 pm
St Paul's Cathedral Choir of Men and Boys (Buffalo); at St Mark's Episcopal, Orchard Park, NY 7:30 pm
Festival of Children's Choirs, Fairmount Presbyterian, Cleveland Heights, OH 4:30 pm
Arthur LaMirande, all-Schmidt, Christ Church Cathedral, St Louis, MO 4 pm

17 June
Harpsichord Festival Week, Westminster Choir College, Princeton, NJ (thru Jun 21)
AGO National Convention, Cleveland, OH (thru Jun 21)
Alec Wyton, workshop on organ performance, repertoire and contemporary church music; Garret Theological Seminary, Evanston, IL (thru Jun 28)

18 June
James Winn, flute; Robert Morean, piano; Trinity Church, New York City 12:45 pm

19 June
Donald Olson, organ; Ivar Sjostrom, piano; Memorial Music Hall, Methuen, MA 8:30 pm
Marianna Ciraulo, soprano; Margaret Singer, piano; St Paul's Chapel, Trinity Parish, New York City 12:30 pm
Rollin Smith, all-Mozart, Frick Collection, New York City 5:15 pm
Bonnie Woodward, flute; Helen Penn, organ; St John's Episcopal, Washington, DC 12:10 pm

20 June
Richard Barrows, St Thomas Church, New York City 12:10 pm
James A Simms, Trinity Church, New York City 12:45 pm
Conference for Church Musicians (Fellowship of American Baptist Musicians), Green Lake, WI (thru Jul 27)
Jordis Larson, carillon recital, Cathedral of St John the Evangelist, Spokane, WA 8 pm

22 June
George Fiore, Cathedral of St John the Evangelist, Spokane, WA 2 pm

23 June
Choate Organ and Harpsichord Seminars, Paul Mellon Arts Center, Wallingford, CT (thru Jul 6)
Mark Adams, Cultural Center, New York City 3 pm
Calvin Hampton, Calvary Episcopal, New York City 4 pm
Harold Stover, St Thomas Church, New York City 4 pm
Robert K Chapman, Cathedral of St John the Divine, New York City 4:30 pm
Lawrence Robinson, St Patrick's Cathedral, New York City 4:45 pm
David Werner, St Peter's Cathedral, Marquette, MI 3 pm
Edith Ho, St Martin's Church, Minden, Germany

24 June
Worth-Crow Duo, Ambler Music Festival, Ambler, PA
Organ-Harpsichord Seminar, Southern Methodist U, Dallas, TX (thru Jul 3)
Joan Lippincott, Army & Navy Academy, Carlsbad, CA 8:15 pm

25 June
Thomas Moore, tenor, Trinity Church, New York City 12:45 pm
Organ Historical Society Convention, Keene, NH (thru Jun 27)
Donald McDonald, St Michaels Church, Carlsbad, CA 8:15 pm

26 June
Paul Wright, Memorial Music Hall, Methuen, MA 8:30 pm
Lee Bellaver, soprano; Kenneth Bell, bass; John Upham, piano; St Paul's Chapel, Trinity Parish, New York City 12:30 pm
Harold Wills, St John's Episcopal, Washington, DC 12:10 pm
The Burning Fiery Furnace by Britten, Park Congregational, Grand Rapids, MI 8:15 pm
Ladd Thomas, Carlsbad, CA 8:15 pm
Edith Ho, Waalse Kerk, Haarlem, Holland

27 June
Timothy Albright, St Thomas Church, New York City 12:10 pm
Frederick Swann, Trinity Church, New York City 12:45 pm
Gloria Concert Band, outdoor concert, Old North Reformed Church, Dumont, NJ 8 pm
Marjorie Tibbets Cooke, Cathedral of St John the Evangelist, Spokane, WA 8 pm

29 June
Alec Wyton, Cathedral of St John the Evangelist, Spokane, WA 2 pm

30 June
Frederick Bell, Cultural Center, New York City 3 pm
Gretchen Franz, St Thomas Church, New York City 4 pm
Calvin Hampton, Calvary Episcopal, New York City 4 pm
Claire Coci, Chautauqua, NY

2 July
Murray Somerville, South Congregational, New Britain, CT 7 pm
Sounds of the Seventies I, Trinity Church, New York City 12:45 pm
Marilyn Keiser, Riverside Church, New York City 7 pm

3 July
Lawrence Young, Memorial Music Hall, Methuen, MA 8:30 pm
Alan G Cook, Bethlehem United Church of Christ, Ann Arbor, MI 12:15 pm

4 July
Andre Wagemans, carillon recital, Cathedral of St John the Evangelist, Spokane, WA 8 pm

6 July
Richard Unfried, Cathedral of St John the Evangelist, Spokane, WA 2 pm

7 July
Michael Wood, Cultural Center, New York City 3 pm
Alec Wyton, music of American composers, Cathedral of St John the Divine, New York City 4:30 pm
G Dene Barnard, US Air Force Academy, CO 8 pm
20th Summer Academy for Organists, Haarlem, Holland (thru Jul 27)

8 July
Corliss R Arnold, Michigan State U, East Lansing, MI 1 pm
Gerd Zacher, workshop on contemporary organ music, Northwestern U, Evanston, IL
John Weaver, workshop, MO-Ranch, TX (thru Jul 13)

9 July
Richard Coffey, South Congregational, New Britain, CT 7 pm
Sounds of the Seventies II, Trinity Church, New York City 12:45 pm
Jean Guillou, Riverside Church, New York City 7 pm

10 July
Lorene Banta, Memorial Music Hall, Methuen, MA 8:30 pm

11 July
Marilyn Keiser, Trinity Church, New York City 12:45 pm
Marilyn Anderson, carillon recital, Cathedral of St John the Evangelist, Spokane, WA 8 pm

12 July
Gerre Hancock, Cathedral of St John the Evangelist, Spokane, WA 8 pm

13 July
Gordon Zeller, Cathedral of St John the Evangelist, Spokane, WA 2 pm

14 July
Mark Adams, Cultural Center, New York City 3 pm
Marilyn Keiser, works by Messiaen, Cathedral of St John the Divine, New York City 4:30 pm
Virgil Fox, Revelation Lights, Wolf Trap Park, Vienna, VA
Temple Buel Music Conference, Joan Lippincott, Denver, CO (thru Jul 20)
Colorado State U worship, Gillian Werr, Ft Collins, CO (thru Jul 20)
Edith Ho, Avignon Festival, Grignan, France

15 July
Georgia Missions Baptist Workshop, Wilma Jensen, Atlanta, GA (thru Jul 19)
Music in Worship workshops, St Joseph's College, Rensselaer, IN (thru Jul 26)
Carmel Bach Festival, Carmel, CA (thru Jul 28)

THOMAS MURRAY

ST. PAUL'S CATHEDRAL

BOSTON 02111

GEORGE MARKEY

Records Markey Enterprises 201-762-7674
Recitals 42 Maplewood Avenue
Instruction Maplewood, N.J. 07040

Organ Recitals

JACK ABRAHAMSE

George Street United
Peterborough, Ont. Canada
Recitals (Organ/Piano)

HEINZ ARNOLD

F.A.G.O. D.Mus.
STEPHENS COLLEGE
COLUMBIA, MO.

Peter J. Basch

Wildwood Road
Califon, New Jersey 07830

Wm.G. BLANCHARD

ORGANIST
POMONA COLLEGE
CLAREMONT GRADUATE SCHOOL
THE CLAREMONT CHURCH
Claremont California

DAVID BOWMAN

D.M.A.
Alabama State University
Montgomery, Alabama

WILFRED BRIGGS

M.S., CH.M.
St. John's in the Village
New York 14, N.Y.

ARTHUR CARKEEK

M.S.M. A.A.G.O.
DePauw University Organist
Gobin Memorial Church
Greencastle, Indiana

Gruenstein Award Sponsor
CHICAGO

CLUB OF
WOMEN
ORGANISTS
Ellen Lofberg, President

Harry E. Cooper

Mus. D., F.A.G.O.
RALEIGH, N. CAROLINA

WALLACE M. COURSEN, JR.

F.A.G.O.
CHRIST CHURCH
BLOOMFIELD AND GLEN RIDGE, N.J.
The Kimberly School, Montclair, N. J.

KATHRYN ESKEY

The University of
North Carolina
at Greensboro

EARL EYRICH

First Unitarian Church
Rhode Island College
Providence

robert anderson

SMD FAGO
Southern Methodist University
Dallas, Texas 75275

John Barry

ST. LUKE'S CHURCH
LONG BEACH, CALIFORNIA

ROBERTA BITGOOD

First Congregational Church
BATTLE CREEK, MICHIGAN

CHARLES BOEHM

TRINITY LUTHERAN CHURCH
Hicksville, N.Y.
NASSAU COMMUNITY COLLEGE
Garden City, N.Y.

ETHEL SLEEPER BRETT

Organist and Recitalist
First Methodist Church, Sacramento, Cal.

JOHN BULLOUGH

A.B. M.S.M. Ch.M.
Farleigh Dickinson University
Teaneck, New Jersey
Memorial Methodist Church
White Plains, New York

EARL CHAMBERLAIN

F.T.C.L.
ST. STEPHEN'S CHURCH
Cohasset Massachusetts

Robert Clark

School of Music
University of Michigan
Ann Arbor

MICHAEL CORZINE

School of Music
Florida State University
Tallahassee

DELBERT DISSELHORST

DMA
University of Iowa
Iowa City Iowa

GEORGE ESTEVEZ

ch.m.
Director
CHICAGO CHAMBER CHOIR

GEORGE FAXON

TRINITY CHURCH
BOSTON

Ronald E Ballard — Oak Forest United Methodist, Little Rock, AR Apr 12: Toccata in A minor, Reger; Trumpet Voluntary in D, Stanley; Récit (Pange Lingua), de Grigny; Fugue in E-flat, Bach; Nun danket alle Gott, Karg-Elert; Variations on an American Hymn, Young; When the morning stars sang together, Pinkham; Choral in A minor, Franck.

Rodney L Barbour — Johnson Mem United Methodist, Huntington, WV Mar 24, all-Bach: Fantasy and Fugue in C minor BWV 537, Christus der uns Selig macht BWV 620, Schmücke dich BWV 654, Prelude and Fugue in B minor BWV 544.

Michael Beattie — College-Conservatory of Music, U of Cincinnati, OH Apr 9: Prelude and Fugue in G minor, Buxtehude; Ich ruf zu dir, Sweetinck; Prelude and Fugue in E, Lübeck; Toccata Terza, Rossi; Toccata per l'Elevazione (Fiori Musicali), Frescobaldi; Trio Sonata V in C, Fantasy and Fugue in G minor, Bach.

William C Beck — Cathedral of St Paul, Los Angeles, CA Apr 5: Voluntary in C, Purcell; Air (Overture in D BWV 1068), Toccata in F BWV 540, Bach; Air for Flute, Arne; Prelude and Fugue in G minor, Dupré.

Joanne Beckett — student of Charles Brown, North Texas State U, Denton Apr 14: Prelude and Fugue in G BWV 541, Bach; Sonata II, Hindemith; Sonata I in F minor, Mendelssohn.

Ernest-Henri Bernstienne — Cathedral of St John the Evangelist, Spokane, WA Apr 28: Dieu parmi nous, Messiaen; Greensleeves, Purvis; Dithyramb, Wyton; Cortege et Litanie, Antiphon V (Vepres du Commun), Finale in G minor (Opus 27), Dupré; 6 Pastels, Improvisation-Sinfonia, Bernstienne.

William Best — St John's Anglican Church, Christiansted, St Croix, VI Apr 17: Toccata in C, Adagio in A minor, Fugue in E-flat, Bach; Choral in B minor, Franck; Aria, Peeters; Brother James's Air (2 settings), Wright and Drake; Toccata, Bonnet. Also songs by Handel, Purcell, Böhm, Drake, Boatner and Knapp sung by baritone Frederick Clark.

Mark Billet — senior recital, Wilkes College, Wilkes-Barre, PA Mar 24: Agincourt Hymn, Dunstable; Prelude and Fugue in C minor, Bach; Trumpet in Dialogue, Clérambault; Sonata in D minor, Guilman; Nef (Byzantine Sketches), Mulet; Pulchra ut Luna (Cinq Invocations), Dallier; Bethany, Bingham; Carillon-Sortie, Mulet.

Fred B Binckes — student of Kirby Koriath, Ball State U, Muncie, IN Apr 19: Fanfare in D, Lemmens; Fantasy in G BWV 572, Bach; 3 pieces from Mass for Convents, Couperin; Fugue in G BWV 577, Bach; Choral in B minor, Franck; Prelude and Fugue in G minor, Dupré.

Mary Anne Britt — student of Charles Brown, senior recital, North Texas State U, Denton Apr 22: Concerto in G, Walther; Wir glauben all BWV 740, Prelude and Fugue in B minor BWV 544, Bach; Variations on Veni Creator, Duruffé; Fifeuse (Suite Brétonne), Dupré; Andantino, Carillon de Westminster, Vierne.

Frederick Burgomaster — St Paul's Cathedral, Buffalo, NY May 3: Fanfare, Jackson; Chant de paix, Langlais; Sonata II, Mendelssohn; Durch Adams Fall, Buxtehude; Jubilee, Sowerby.

Douglas L Butler — St Mark's Cathedral, Seattle, WA Mar 8: 3 settings and Cantata on O Haupt voll Blut und Wunden, Reger; Stations of the Cross (complete), Dupré.

Craig Campbell — student of Joe Routan Jr, First United Methodist, Johnson City, TN Apr 14: Pasticcio, Langlais; Christ lag in Todesbanden, Fugue in C (Fanfare), Fugue in G (Gigue), Bach; In paradisum, Lesur; Bosse et dessus de Trompette, Clérambault; Le Coucou, Young.

Gladys Christensen — Ebenezer Lutheran, Chicago, IL Mar 24: Sonata in A minor (recorder and harpsichord), Corelli; Dialogue sur les grands jeux (Veni Creator), de Grigny; Partita on Christus der ist mein Leben, Pachelbel; Sonata in D minor (recorder and harpsichord), Loelliet; Kyrie Gott heiliger Geist, Bach; Prelude and Fugue in E, Lübeck;

Prelude (Suite Opus 5), Duruffé; Canon in B, Schumann; Allegro (Symphony VI), Widor.

Robert Churchill — junior recital, Gustavus Adolphus College, St Peter, MN Apr 28: Prelude and Fugue in G BWV 568, Nun komm der Heiden Heiland BWV 661, Wenn wir in höchsten Nöthen sein BWV 641, Bach; Nun bitten wir, Buxtehude; Ein feste Burg, Walcha; Majesté du Christ, Messiaen; Choral in E, Franck.

Wallace M Coursen Jr — Christ Episcopal, Bloomfield, NJ Apr 28: Prelude and Fugue in G, Bach; Lied to the Flowers, Peeters; Sonata II, Hindemith; Brother James's Air, Wright; 4 settings Christ lag in Todesbanden, Scheidt (2), Zachau and Bach; Prelude and Fugue on Christ lag, Schroeder.

Lloyd Davis — Bryn Mawr Community Church, Chicago, IL Mar 24: Stations of the Cross (complete), Dupré.

Richard P DeLong — Highland Park United Methodist, Dallas, TX Apr 21: Suite du deuxième ton, Clérambault; O Lamm Gottes unschuldig BWV 656, Trio Sonata II in C, Bach; Sonata II, Hindemith; Scherzo in E, Gigout; Final (Symphony I), Vierne.

Bonnie Beth Derby — St Paul's Cathedral, Syracuse, NY Apr 23, all-Buxtehude: Prelude and Fugue in G minor, Nun bitten wir, Toccata and Fugue in F, Herzlich tut mich verlangen, Jesus Christus unser Heiland, Prelude and Fugue in G minor.

Douglas Ian Duncan — Faith Lutheran, San Diego, CA Apr 21: Echo Voluntary, Purcell; Voluntary in D, James; Prelude and Fugue in F minor BWV 534, Jesu joy of man's desiring, Prelude in A minor BWV 543, Bach; Rigaudon, Balbastre; Prelude and Fugue in C minor, Sejan; Dear Christians one and all, Manz; Ascended is our Lord and God, Teutsch.

Robert Elmore — Fifth Ave Presbyterian, New York, NY Mar 26: L'Ascension, Messiaen; Preludes on In Vernali Tempore, Lancashire, and Olivet, Elmore; Toccata (Suite Opus 5), Duruffé.

Paul Emmons — Trinity Cathedral, Little Rock, AR Apr 21: Tiento III, Cabanilles; Toccata and Fugue in F, Bach; Intermezzo, Choral (Suite), Alain; Suite XVIII for Quasimodogeniti, Tournemire; Invocations Opus 35, Mathias.

Susan Ingrid Ferré — North Texas State U, Denton Mar 26, all-Langlais: Chant de Joie, Prélude sur une antienne, De profundis (Neuf Pièces), Noël avec variations, Hommage a Landino (Vingt-quatre Pièces); Mors et Resurrectio (Trois Paraphrases gregoriennes); le Père, le Fils, le Saint Esprit (Trois Méditations sur la Sainte Trinité); Boystown-Place of Peace (American Suite); Kyrie Orbis factor, Gloire a Dieu (Livres oecuménique); Trio (Triptyque); "To Mary" for Mary Leigh; Poem of Peace; Poem of Happiness.

Martha Folts — Memorial Church, Harvard U, Cambridge, MA Apr 26: Antipodes I (1972), Gary White; Organum I (1972), Xavier Darasse; Magnificat (1968), Tarsten Nilsson; No Attack of Organic Metals (1973) for organ and tape, Robert Cogan; Emancipaciones Opus 65 (1972), Pompeyo Camps; Constellations III (1961) for organ and tape, Hambraeus.

Robert Gary — College-Conservatory of Music, U of Cincinnati, OH May 6: Messe de la Pentecote, Messiaen; Partita on Sei grüßet, Bach; Fantasy and Fugue in D minor Opus 135B, Reger.

N Scott Gilbert — Cathedral of St Paul, Los Angeles, CA Apr 26: Paean, Leighton; Reverie, Debussy-Hoover; Prelude and Fugue on BACH, Liszt.

Arlene Glass — First Presbyterian, Danville, IL Mar 31: 6 pieces from Mass for Convents, Couperin; 2 settings I cry to Thee, Bach and Dupré.

Judy Glass — First Presbyterian, Dalton, VA Mar 28: Toccata prima, Muffat; Canzona, Kerll; Aria Sebaldina, Pachelbel; Toccata, Adagio and Fugue in C BWV 654, By the waters of Babylon BWV 653, Deck thyself my soul BWV 654, Bach; Choral in A minor, Franck; Tanz Toccata, Heiller.

Eugenia Toole Glover — Cathedral of St Philip, Atlanta, GA Apr 28: Prelude and Fugue in G BWV 550, Bach; Chaconne, L Couperin; Magnificat, Dupré; Symphony V, Widor.

Joseph D Golden — student of Charles Brown, senior recital, North Texas State U, Denton Apr 29: Prelude and Fugue in E, Buxtehude; Herr Jesu Christ dich zu uns wend BWV 655, An Wasserflüssen Babylon BWV 653, Prelude and Fugue in A minor Bach; Sonata, Krenek; La Vierge et l'Enfant, Les Anges, Messiaen; Adagio and Final (Symphony III), Vierne.

Richard L Grill — St Mary's Church, Muncie, IN Apr 7: Toccata, Adagio and Fugue in C BWV 564, Bach; Adagio (Symphony VI), Widor; Le jardin suspendu, Alain; Final in B-flat, Franck. Also choral works by Dubois, Adams, Holst, and Williams sung by St Mary's choir.

Patricia Grubb — First Presbyterian, Danville, IL Mar 24: Heinelein, Wyton; Lead me to Calvary, Bock; Beneath the cross of Jesus, Hustad; Meditation, Klein.

Eileen Morris Guenther — Christ Church, Cincinnati, OH Mar 31: Sinfonia (Cantata 29), Bach-Dupré; Aus tiefer Noth BWV 686, Jesus Christus unser Heiland BWB 688, Bach; Alleluys, Preston; Sonata III, Hindemith; Prelude and Fugue on ALAIN, Durufflé.

Margaret Habben — First Presbyterian, Danville, IL Apr 7: Fantasy on Deck thyself my soul with gladness, Reger; O man bemoan thy grievous sin, Jesus Thou life of my life, Bach.

Jerald Hamilton — First United Methodist, Champaign, IL Mar 24: Introduction and Passacaglia in D minor, Reger; Trio Sonata, Shackelford; Variations on My young life hath an end, Sweelinck; Fantasy and Fugue in G minor BWV 542, Bach; Fantasy, Near; Ah dearest Jesus, Deck thyself my soul, O how blest ye faithful souls, Brahms; Fantasy KV 608, Mozart.

Terri Harbin — student of Charles Brown, junior recital, North Texas State U, Denton Apr 26: Choral I, Sessions; Pastorale, Franck; Concerto del Signor Torelli, Walther; Roulade, Bingham; Sonata III, Mendelssohn.

Dale Harris — student of Dale Peters, junior recital, North Texas State U, Denton Apr 26: Toccata in D Opus 69/6, Reger; Grande Pièce Symphonique, Franck.

Arlene Hilding — Dr Martin Luther College, New Ulm, MN Apr 22: Concerto III, Walther; Partita on Sei gegrüßet, Bach; Prelude et Danse Fugueé, Litaize; Suite de deuxième ton, Guilain; Toccata, Villancico y Fuga, Ginastera.

Kent Hill — Valdosta State College, Valdosta, GA Apr 15: Valumina, Ligeti; Prelude and Fugue in E-flat BWV 552, Bach; Prelude and Fugue on BACH, Liszt; Idylle melancholique, Divertissement, Madrigal, Vierne; Toccata (Suite Opus 5), Durufflé.

Thomas D Huffman — student recital, West Virginia U, Morgantown, WV Jun 3: Concerto I in C for two organs, Soler; Litanies, Alain; Fantasia and Fugue in G minor, Bach; L'Ange a la Trompette, Charpentier; Antiphon III, Magnificat V, Dupré; Sonata II, Hindemith; Choral-Improvisation on the Victimae paschali, Tournemire. Assisted by organist Mary Conley at a positive organ.

Joy Victoria Hussey — student of W David Lynch, Meredith College, Raleigh, NC Apr 5: Toccata and Fugue in D minor Opus 59/5 and 6, Reger; Vivace from Sonata II in C minor BWV 526, Prelude and Fugue in C BWV 566, Bach; Cortège et Litanie, Dupré.

Gregory A Johnson — student of Leslie P Spelman, Pacific Beach, CA Apr 21: All glory be to God on high BWV 715 and 711, O Thou of God the Father BWV 601, Prelude and Fugue in E minor BWV 533, Bach; Duo Pastorale, Guilman; Noel When Jesus was born, Balbastre; Prelude, Interlude and Aria, Pinkham; Berceuse, Bonnet; Air and Variations for Pedals Alone, Cortège, Peeters.

Dennis Keene — St Thomas Church, New York, NY Mar 21: Symphony II in E minor Opus 20 (complete), Vierne.

Terry Keough — Cathedral of St Paul, Los Angeles, CA Apr 19: Christ lag in Todesbanden, Alle Menschen müssen sterben, Fugue on the Kyrie, Couperin; Chorale Prelude IV, Willan; Prelude and Fugue in A minor, Buxtehude.

Martha Koon — St Mark's Episcopal, Glendale, CA Apr 7: Toccata prima, Frescobaldi; Prelude and Fugue in G BWV 541, Bach; Sonata I, Mendelssohn; Evocation I (1965), Wolfgang Wiemer; Allegro vivace (Symphony V), Widor Prelude and Fugue in B, Dupré.

James Kosnik — St Paul's Cathedral, Buffalo, NY Apr 26: Trio Sonata II in C minor, Bach; Sonata I, Hindemith.

Marilou Kratzenstein — St Vincent de Paul Church, Houston, TX Apr 19: Concerto X in D minor for organ and orchestra, Handel; Concerto in A for violin, organ and orchestra, Leclair; Concerto in G for organ and orchestra, C P E Bach; Concerto in C for organ and orchestra, Haydn. Assisted by Mike Husler, violinist and Rica U Chamber Orchestra.

Klaus Kratzenstein — St Vincent de Paul Church, Houston, TX Apr 26: Prelude and Fugue in E, Lübeck; Erbarm dich, Wör Gott nicht mit uns, Hanff; Trio in C minor, Prelude and Fugue in E-flat, Bach; Allein Gott, Nun lobet Gott (organ and trumpet), Schilling; Chorale Toccata on Nun danket all, von Bauszern; Canzona for trumpet and organ on Christ ist erstanden, Schilling; Introduction and Passacaglia in D minor, Reger. Assisted by Richard Schaffer, trumpet.

Yvonne M Kuhlman — First Lutheran, Decatur, IA Apr 4: Concerto in B minor, Meck-Walther; Vor deinen Thron, Trio Sonata III, Prelude and Fugue in E-flat, Bach; Ruhe, Yvonne Kuhlman; Toccata (Suite Opus 5), Durufflé.

John Kuzma — St Paul's Episcopal, San Diego, CA Apr 15: Partita on Sei gegrüßet, Toccata and Fugue in D minor (Dorian), Bach; Sonata III, Hindemith; Volumina, Ligeti; Sonata II, Reger.

Stephen McKersie — 2nd Presbyterian, St Louis, MO Apr 7: Festival Fanfare, Leighton; Prelude on Nettleton, Hancock; Sonata I, Hindemith; Transforms I (1961), Robert Wykes; God of the Expanding Universe, Felciano; Prelude and Fugue in G minor, Dupré; Chants d'Oiseaux, Messiaen; Allegro (Symphony VI), Widor.

David McVey — St Mark's Episcopal, Glendale, CA Mar 31: Sonata II, Mendelssohn; An Wasserflüssen Babylon BWV 653, Prelude and Fugue in G BWV 541, Bach; Sonata I, Hindemith; Deuxième Fantaisie, Alain; Passacaglia quasi Toccata on BACH, Sokola.

H Winthrop Martin — St Paul's Cathedral, Syracuse, NY May 7: Voluntary I in D, Boyce; Arrival of the Queen of Sheba (Solomon), Handel-Maynard; Three Quiet Introspections Opus 85, Joseph J McGrath; Sonata I, Mendelssohn.

Roger Meers — student recital, Eastern Illinois U, Charleston, IL Mar 29: Passacaglia in D minor, Buxtehude; Wir wollen alle fröhlich sein, Mit Freuden zart, Komm Gott Schöpfer Heiliger Geist, Pepping; Herr Jesu Christ dich zu uns wend BWV 655, Bach; Grand Choeur Dialogue, Gigout.

Karl Moyer — First United Methodist, Fredonia, NY Apr 7: 3 settings All glory laud and honor, Drischner, Guilman and Reger; Prelude and Fugue in E-flat, Saint-Saëns; Communion (Pentecost Mass), Messiaen; Aria Sebaldina, Pachelbel; Prelude on Alas and did my Saviour bleed, Parry; Fantasy on Wacht auf, Reger.

Mary Ann Neely — student recital, Eastern Illinois U, Charleston, IL Mar 29: Prelude and Fugue in C BWV 531, Bach; Chromatic Fantasy on BACH, Piston; Sonata V, Mendelssohn.

John Neely — First Presbyterian Church, Washington, PA Apr 2: Chaconne in E minor, We now implore God the Holy Spirit, Buxtehude; Sonatas in C KV 278 and KV 329, Mozart; Sleepers wake, Fantasy and Fugue in G minor, Bach; Concerto in F Opus 4/4, Handel; Nocturne, McCabe; Carillon de Westminster, Vierne. Assisted by string quintet.

Carlene Neihart — Christ's Church Cathedral, Hamilton, Ontario Mar 26: Improvisation VII, Saint-Saëns; Chorale and Partitas, Pachelbel; Have mercy on us, Prelude and Fugue in D, Bach; Fete, Langlois; Water Nymphs, Vierne; Pastorale and Aviary, Roberts; Fantasy and Fugue on BACH, Liszt.

Jack L Noble — Fanfare, Prolux; Prelude and Fugue in G, Partita on O Gott du frommer Gott, Bach; Grand Pièce Symphonique, Franck; Deux Danses a Agni Yavishita, Alain; Sarabande, Roberts; Prelude, Adagio and Variations on Veni Creator, Durufflé.

THE DIAPASON

A MUST FOR EVERY ORGANIST

(\$7.50 a year—\$13.00 for two years)

Do not send cash

Send THE DIAPASON for _____ year(s) to

Name _____ Enclosed is \$ _____

Street _____ THE DIAPASON

City _____ 434 South Wabash Ave.

State _____ Zip _____ Chicago, Ill. 60605

SUSAN INGRID FERRE

Teaching Fellow
North Texas State University
Denton

Charles H. Ph. D., F.A.G.O.

FINNEY

Chairman, Division of Music & Art
Houghton College, Houghton, N.Y.
Houghton Wesleyan Methodist Church

Robert Finster

DMA
St. John's Cathedral
Denver

HENRY FUSNER

S.M.D., A.A.G.O.
First Presbyterian Church
Nashville, Tennessee 37220

Antone Godding

School of Music
Bishop W. Angie Smith Chapel
Oklahoma City University

LESTER GROOM

Seattle
Seattle Pacific Church of the
College Ascension
98119 98199

E. LYLE HAGERT

Gethsemane Episcopal Church
Minneapolis, Minnesota 55404

DAVID S. HARRIS

Church of Our Saviour
Akron, Ohio
Organ

Yuko Hayashi

new england conservatory
old west church
boston

WILL O. HEADLEE
SCHOOL OF MUSIC
SYRACUSE UNIVERSITY
SYRACUSE, NEW YORK 13210

WILBUR HELD

S.M.D., F.A.G.O.
Ohio State University
Trinity Church
COLUMBUS, OHIO

SAMUEL HILL

St. Paul's Church
Chicago, Illinois
Carthage College
Kenosha, Wisconsin

Harry H. Huber

M. Mus.
Kansas Wesleyan University
University Methodist Church
SALINA, KANSAS

JOHN HUSTON

FIRST PRESBYTERIAN CHURCH
TEMPLE EMANU-EL
New York City

d. deane

hutchison

portland, oregon

ELLEN KURTZ

JACOBSON

M.Mus. A.A.G.O.
Concord, California

KIM R. KASLING

D.M.A.
Organist and Chairman, Keyboard Div.
Mankato State College
Mankato, Minn.
Recitals — Classes — Consultations

SHARON KLECKNER

House of Hope
Presbyterian Church
St. Paul, MN 55105
Recitals

GEORGE E. KLUMP

DIVISION OF THE ARTS
DALLAS BAPTIST COLLEGE
DALLAS, TEXAS 75211

Arthur LaMirande

RECITALS
Specialty: German Romantic
Repertory
522 West End Avenue, New York, N.Y. 10024

ARTHUR LAWRENCE

Doc. Mus. Arts, A.A.G.O., Ch.M.
Saint Mary's College
Notre Dame, Indiana 46556

William MacGowan

Bethesda-by-the-Sea
Palm Beach, Florida

Hinson Mikell

Recitals
St. Mark's Church, Frankford
Philadelphia, Pennsylvania 19124

WILLIAM H. MURRAY

Mus. M F.A.G.O.
Church of the Mediator
Chicago, Ill.

NORLING

St. John's Episcopal Church
Jersey City Heights New Jersey

JOHN KEN OGASAPIAN

Saint Anne's Church
Massachusetts State College
Lowell

FRANK K. OWEN

Lessons - Recitals
St. Paul's Cathedral
Los Angeles 17, California

Franklin E. Perkins

A.A.G.O. - Ph. D.
The Ladue Chapel
St. Louis, Missouri
University of Missouri, St. Louis

MYRTLE REGIER

Mount Holyoke College
South Hadley, Massachusetts

john h. schneider

Calvary Presbyterian Church
Riverside, California

Robert Shepfer

Organist - Choirmaster
SECOND PRESBYTERIAN CHURCH
Indianapolis, Indiana 46260
Recitals

ROBERT SMART

Swarthmore, Pennsylvania
Trinity Episcopal Church
Swarthmore College
Congregation Rodeph Shalom
Philadelphia

RICHARD W. LITTERST

M. S. M.
SECOND CONGREGATIONAL CHURCH
ROCKFORD, ILLINOIS

FREDERICK L. MARRIOTT

ORGANIST - CARILLONNEUR
KIRK-IN-THE-HILLS
BLOOMFIELD HILLS, MICH. 48013
Organist, The Detroit Symphony

HAROLD MUELLER

F.A.G.O.
Tinity Episcopal Church
Temple Sherith Israel
San Francisco

CARLENE NEIHART

St. Andrew's Episcopal Church
Meyer and Wornall
Kansas City, Missouri 64113

frank a. novak

HOLY TRINITY LUTHERAN
CHURCH
1080 Main
Buffalo, N.Y. 14209

Jack Ossewaarde

St. Bartholomew's Church
New York

RICHARD M. PEEK

Sac. Mus. Doc.
Covenant Presbyterian Church
1000 E. Morehead Charlotte, N. C.

ARTHUR A. PHILLIPS

AAGO Ch.M. F.T.C.L.
St. Albans Congregational Church
172-17 St. Albans, N.Y. 11434

K. BERNARD SCHADE

S.M.M.
STATE COLLEGE
EAST STROUDSBURG, PA.
Workshops and Lectures
The Kodaly Choral Method

EDMUND SHAY

DMA
Columbia College
Columbia, S. C.
Recitals Master Classes

L. ROBERT SLUSSER

MUS. M., A.A.G.O.
LA JOLLA PRESBYTERIAN CHURCH
LA JOLLA, CALIFORNIA

ROLLIN SMITH
RECITALS

1150 Forty-first Street, Brooklyn, NY 11218

Robert G Osmun - St John's Episcopal, Cuyahoga Falls, OH Apr 28: Prelude and Fugue in C minor BWV 546, Partita on Sei gegrüßet, 3 settings Christ lag in Todesbanden BWV 625, 718, 695, Bach; Intermezzo (Symphony I), Widor; Choral in E, Franck.

Frank K Owen - Cathedral of St Paul, Los Angeles, CA Apr 12: Elegy, Darke; O man bemoan thy grievous sin, Bach; 3 settings O Sacred Head, Kellner, Langlais and Reger; Solemn Prelude, Lemmens.

Charley Ann Peele - student of W David Lynch, senior recital, Meredith College, Raleigh, NC Apr 26: Prelude and Fugue in E minor, Bruhns; Sonata V in C BWV 529, Bach; Comes Autumn Time, Sowerby; Allegro vivace (Symphony V), Widor.

Robert Prichard - Salem Lutheran, Glendale, CA Apr 12: Fantasia, Byrd; Toccata for the Elevation, Frescobaldi; Variations on Psalm 140, Sweetinck; Prelude and Fugue in D BWV 532, Bach; Cantabile, Franck; Sonatina 26, Brown; Pastorale, Roger-Ducasse; Prélude et danse fuguée, Litaize.

G Leland Ralph - First Church of Christ, Scientist, Sacramento, CA Mar 31: Overture to the Occasional Oratorio, Handel; Prelude on Old 100th, Kousemaker; Prelude and Fugue in E minor, Bruhns; Poeme Mystique, Purvis; Concerto III in G, Soler; Prelude on Guidance, Jewell; Lyric Rhapsody, Wright; Prelude on Ein feste Burg, Walther; Pastorale and Aviary, Roberts; Improvisation on Londonderry Air, Ralph; Carillon de Westminster, Vierne.

Paul Armin Reitz - student of Walter A Eichinger, graduate recital, U of Washington, Seattle Apr 23: Chaconne in G minor, L Couperin; Prelude and Fugue in D minor, Lübeck; Trio Sonata IV in E minor BWV 528, Bach; Fantasia KV 594, Mozart; Choral in B minor, Franck; Nos 1-4 from 30 Spielstücke, Distler; Hallelujah for Organ (1967), Marek Kopelent.

Ronald Rice - Cathedral of St Philip, Atlanta, GA Apr 7: 2 Canzoni on the Seventh Tone, G Gabrieli; Concert Piece for organ and seven untuned percussion instruments, Wyton; Partita for organ and brass quintet, Presser; Very slowly (Sonatina), Sowerby; Marche Triomphale, Vierne. Assisted by Georgia State U Brass Ensemble, William Hill, director.

J Marcus Ritchie - Trinity Episcopal, New Orleans, LA Mar 25: Nun komm der Heiden Heiland, Allein Gott in der Höh (2 settings), Prelude and Fugue in E-flat, Bach; Noël grand jeu et duo, Daquin; Prayer of Christ Ascending, Messiaen; In Memoriam, Roberts; Stations III, VIII, Dupré.

Rick Ross - First Baptist, Santa Ana, CA Mar 17: Offertoire sur les grands jeux, de Grigny; Trio Sonata in D, Telemann; Prelude and Fugue in E minor BWV 548, Bach; Tanz Toccata, Heiller; Fantasy-Improvisation on Ave maris stella, Tournemire; A Fugal Piece, Mader; Etudes II and VI, Demessieux.

William James Ross - Laurel Heights United Methodist, San Antonio, TX Apr 29: Magnificat noni toni, Scheidt; Trio for flute, alto flute and harp, Ross; Reverberations for organ and tape, Perera; Missa Brevis, Ross; Gallardas Passamezzo, Byrd; Songs of Birds, The Eyes Among the Wheels (Livre d'Orgue), Messiaen.

Michael W Secour - United Methodist Church, Garden Grove, CA Mar 25: Batalla Imperial, Cabanilles; Trio, Valderravano; Tiento de sexto tono, de Soto; Voluntary I in D, Boyce; God be merciful unto me, Toccata and Fugue in D minor, Bach; Choral in E, Franck; In Praise of Merbecke, Wyton; Sarabande-Land of Rest (Suite for Organ), Near; Paean, Leighton.

Edmund Shay - Mercer U, Macon, GA Apr 6: Prelude, Fugue and Chaconne in C, Buxtehude; 6 Schübler Chorales, Toccata in F BWV 540, Bach; Prelude, Fugue and Variation, Franck; Sketch in F minor, Schumann; Force et agilité, Joie et clarté (Les Corps Glorieux), Messiaen; Prelude and Fugue in G minor, Dupré.

Carl Staplin

Ph.D., A.A.G.O.
Drake University
University Christian Church
DES MOINES, IOWA

FREDERICK SWANN

The Riverside Church
New York City

W. WILLIAM WAGNER

MT. LEBANON METHODIST CHURCH
Pittsburgh, Pennsylvania

sally slade warner

a.a.g.o. ch.m.
CHURCH OF
ST. JOHN THE EVANGELIST
Beacon Hill Boston

C. GORDON

WEDERTZ
2534 West 118th St.
CHICAGO 60655

HARRY ARTHUR WELLS

Washington State University
Pullman 99163

Mus. Doc., F.A.G.O.
ADOLPH STEUTERMAN

Southwestern at Memphis
Calvary Episcopal Church
Memphis, Tennessee

George Norman Tucker

Mus. Bach.
ST. LUKE'S CHORISTERS
Kalamazoo
BOY CHOIRS

WA-LI-RO

BOY CHOIR
WARREN C. MILLER - DIRECTOR
Christ Church, Shaker Heights 22, Ohio

CLARENCE WATTERS

RECITALS
St. John's Church
W. Hartford, Connecticut

DAVID A.**WEHR**

Eastern Kentucky University
Richmond, Kentucky

Bob Whitley

FOX CHAPEL EPISCOPAL CHURCH
Fox Chapel, Pittsburgh, Pa. 15238

Mrs John L Skeans — Johnson Mem United Methodist, Huntington, WV Apr 10: Toccata and Fugue in D minor BWV 538, Bach; Sonata III, Hindemith; Introduction and Pas-caglia, Reger.

Preston H Smith — First Congregational Church, Deep River, CT Apr 21: Prelude in G, Erbarm dich mein, Air in G, Bach; Grand Choeur, DuBois; Christ Jesus who maketh us glad, Dupré; Communion, Purvis; Prelude on Amazing Grace, Martin; Prelude on Toplady, Bingham; Prelude on Nun danket alle Gott, Karg-Elert.

Bruce Stevens — U of Richmond, Richmond, VA Apr 15: Tanz Toccata, Heiller; Sonata III, Hindemith; Et Resurrexit, Leighton; Etude I (Harmonies), Ligeti; Trio Sonata, Shackelford; Second Fantasy, Alain; Transports de joie (L'Ascension), Messiaen.

William Teague — First Presbyterian, Jackson, TN Apr 2: Voluntary I in D, Boyce; Solo for Flute, Arne; O world I now must leave thee, Brahms; Récit de nazard, Clérambault; Variations on Do not I love Thee, Powell; Alleluys, Preston; 7 pieces from Stations of the Cross, Dupré; Prelude and Fugue in E-flat, Bach.

Stephen Ten Eyck — Bethesda by the Sea Episcopal, Palm Beach, FL Apr 28: Alleluys, Preston; Cosmic Festival, God of the Expanding Universe, Litany, Felciano; Pastorale, Fantasy in G, Bach; Cortège et Litanie, Dupré; Gloria tibi from Mass, Bernstein. Assisted by Mitchell School Choir, Boca Raton.

Ralph Webb — Cathedral of St Philip, Atlanta, GA Mar 31: Voluntaries IX, VII and VIII, Stanley; Prelude and Fugue in G, Bach; Intermezzo IV, Schroeder; Pièce Hé-roïque, Franck; Prelude on Cape Town, Wil-ian; Prelude on St Kevin, Whitford.

John E Williams — Laurinburg Presbyteri-an, Laurinburg, NC Apr 12: Prelude and Fugue on O Traurigkeit, Eleven Chorale Preludes Opus 122, Brahms.

Gordon Wilson — Ohio State U, Colum-bus, OH Apr 7: Suite du Premier Ton, Marchand; Concerto in F Opus 4/S, Handel; Prelude and Allegro for organ and strings, Piston; Toccata, Mannikendam; Four Etudes for Pedal Solo, Doppelbauer; Prelude Opus 5, Durullé; Concert Etude voor Orgel, Van der Horst. Assisted by chamber ensemble con-ducted by William Conoble.

Ray Wiggs — student of Theodore W Rip-per, Millikin U, Decatur, IL Apr 23: 4 pieces from Mass for Parishes, Couperin; Prelude and Fugue in F, Buxtehude; O man bewail thy grievous sin BWV 622, O Lamb of God BWV 619; Fugue in G BWV 577, Bach; Prelude, Fugue and Chaconne in C, Buxte-hude; Rejoice ye Christians, Am I not to sing my God?, Pepping; Et Resurrexit, Leighton.

Margaret Anne Wood — student of W David Lynch, Meredith College, Raleigh, NC Apr 21: Prelude and Fugue in G BWV 541, Bach; Sonata III, Mendelssohn; Apparition de l'Eglise éternelle, Messiaen; Prelude and Fugue on BACH, Liszt.

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

CHARLOTTE and WILLIAM
ATKINSON
First Presbyterian Church
Oceanside, California
Army and Navy Academy
Carlsbad, California

ARTHUR C. BECKER, Mus D., A.A.G.O.
DE PAUL UNIVERSITY
ST. VINCENTS CHURCH, CHICAGO

Edward D. Berryman, SMD
Warren L. Berryman, SMD
BERRYMAN
Organist-Choirmaster
WESTMINSTER PRESBYTERIAN CHURCH
Minneapolis
Head, Organ-Church Music Dept.
BALDWIN-WALLACE COLLEGE
Berea, Ohio

Margaret
DICKINSON
University of Louisville
Louisville Bach Society
Calvary Episcopal
Melvin
St. Francis-in-the-fields Episcopal

WAYNE FISHER
Chairman, Organ Department
College Conservatory of Music
University of Cincinnati 45221

RUSSELL G. WICHMANN
Chatham College
Shadyside Presbyterian
Pittsburgh, Pa. 15232

HARRY WILKINSON
Ph.D., F.A.G.O.
ST. MARTIN-IN-THE-FIELDS
Chestnut Hill, Philadelphia
WEST CHESTER STATE COLLEGE, PA.

**DAVID HEWLETT
MARSHALL BUSH**
"Christopherson Place"
Richmond, R.F.D. 3, N.H. 03470

JOHN E. WILLIAMS
St. Andrews Presbyterian College
Laurinburg Presbyterian Church
Laurinburg, North Carolina

DONALD WILLING
faculty
North Texas State University
Denton

JOHN HOLTZ
Faculty: HARTT COLLEGE, University of Hartford
Organist: CENTER CONGREGATIONAL CHURCH, Hartford

barclay wood
FIRST BAPTIST CHURCH
Worcester Massachusetts

Gary Zwicky
DMA FAGO
Eastern Illinois University
Charleston

Oswald G.
D. M. A.
RAGATZ
Professor of Organ
INDIANA UNIVERSITY
Recitals Lectures

MARTHA FOLTS
Traditional
Recitals:
Avant-garde
Music Dept., Iowa State University
Ames, Iowa 50010

THE TEMPLE
Cleveland, Ohio 44106
**DAVID
GOODING**
THE CLEVELAND ORCHESTRA
MUSICAL HERITAGE SOCIETY
RECORDINGS

LARRY PALMER
Harpichord — Organ
Southern Methodist University
Organist-Choirmaster
Saint Luke's Episcopal Church
Dallas, Texas

**LAWRENCE
ROBINSON**
VIRGINIA COMMONWEALTH UNIVERSITY
RICHMOND, VIRGINIA

**ALEXANDER BOGGS
RYAN**
CONCERT ARTIST
Recitals and Master Classes
Organ Consultation
Cathedral Church of Christ the King
Western Michigan University at Kalamazoo

George Wm. Volkel
SAC. MUS. DOC., F.A.G.O.
POMPANO BEACH
FLORIDA
First Presbyterian Church

★ **FRANK J. SAUTER and SONS Inc.** ★
Phones: 388-3355
4232 West 12th Place PO 7-1203 Alsip, Illinois 60658
Organ Builders
• Rebuilding
• Repairing
• Contractual Servicing
For Unexcelled Service

CLASSIFIED ADVERTISEMENTS

Classified advertising rates: per word, \$.20; minimum charge, \$2.50; box number, additional \$1.00. Replies to box numbers should be sent c/o The Diapason, 434 S. Wabash Avenue, Chicago, Ill. 60605.

POSITIONS WANTED

MUSICIAN WITH BROAD EDUCATIONAL background and practical experience seeks Organist-Choirmaster position in parish with warm Christian fellowship requiring highest quality music and dynamic worship. Strong qualifications in training adult and youth choirs, handbell choirs, organizing concerts and recitals. Available immediately. John L. Schaefer, 2640-A Old Forge Rd., Columbus, Ohio 43209.

EXPERIENCED ORGANIST-CHOIRMASTER seeks challenging position in Chicago area. Married, M. Mus., background includes work with adult, boy and children's choirs in Catholic and Protestant churches. Recitals throughout Midwest. Excellent references. Address E-2, THE DIAPASON.

YOUNG FAMILY MAN WITH ORGAN playing ability wishes to train with pipe or electronic organ company and work into responsible position. Write Norman Jordan, Hills, Minnesota 56138.

POSITIONS AVAILABLE

IMMEDIATE POSITIONS FOR MAINTENANCE man and flue voicer. Benefits include paid vacations, group insurance and pleasant atmosphere for living and working. Large order backlog. Send resume and references to Johnson Organ Co., Inc., P.O. Box 1228, Fargo, N.D. 58102.

NEEDED, EXPERIENCED MAN, BUILDING and service, small progressive firm in Rocky Mountain area. Address F-2, THE DIAPASON.

WANTED — MISCELLANEOUS

ORGAN MUSIC, BUILDERS' TRADE CATALOGS-brochures. Organ Literature Foundation, Braintree, Mass. 02184.

SMALL RIEGER ORGAN FROM 50's OR 60's. (Remember them?) Any condition, any location. Please send info. Address F-6, THE DIAPASON.

2-MANUAL 3-4/R REBUILDABLE UNIT PIPE organ. K-C, Mo. area. Address F-7, THE DIAPASON.

3-RANK CHEST, 61-NOTE ELECTROPNEUMATIC action, Austin, Wicks, Morton or whatever. Dick Morrison, 186 Kensington, Astoria, Ore. 97103. (503) 325-6492.

USED SPOTTED METAL AND OLD SPOTTED metal pipes. 70 cents per pound. Contact, Trivo Company Incorporated, Manufacturers of Quality Reed Pipes, Box 101, Hagerstown, Maryland 21740.

WANTED — MISCELLANEOUS

MUSIC ROLLS FOR AUSTIN, WELTE, SKINNER, Aeolian, Duo-Art and Estey pipe organ players. J. V. Macartney, 406 Haverford Ave., Narberth, Pa. 19072.

MISCELLANEOUS

MUSICAL ITEMS AND GIFTS FOR ALL MUSICIANS. Please send 50¢ for new catalog to Musical Arts/Organ Art, Box 309, Burlingame, CA 94010.

HAVE ON HAND KIMBALL FRENCH HORN, 8-ft., 73-notes, 7 1/2" w.p. Want: 4-ft. Octave, preferably Kimball, on 7 1/2" w.p., 73-notes; either Krumhorn or English horn, preferably Kimball, 7 1/2" w.p., 73-notes. Robert Pound. Days: (312) 232-7441. Nights: (312) 232-0300.

EXPERT RECOVERING OF ANY MAKE PNEUMATICS, pouchboards and primaries, with Polyurethane. Plastic nuts used on primary valve wires. Melvin Robinson, 11 Park Ave., Mount Vernon, N.Y. 10550.

SERVICE MEN: DO YOU LACK SHOP space? We specialize in leather work, recovering pneumatics, pouches, actions, etc. Write R. M. Minium and Son, Box 293, Lewisburg, Pa. 17837.

PNEUMATICS AND POUCHBOARDS OF ANY make recovered with Polyurethane Plastic. Write for quotation, Church Organ Co., 18 Walton St., Edison, NJ 08817.

ORGAN SERVICEMEN: WE WILL RECOVER Casavant and Skinner pouchboards, primary and offset actions. Write Bunness Associates, 1907 Susquehanna Rd., Abington, Pa. 19001.

QUALITY ALL ELECTRIC CHESTS MADE TO order, good delivery. Aikin Associates, Box 143, Brooklyn, PA 18813.

CUSTOM SLIDER CHESTS, MECHANICAL or electric. Layton Organs, Inc., P.O. Box 207, Florence, Colorado 81226.

REED ORGAN TUNING AND REPAIRING. Edgar A. Rodeau, 401 Albany Ave., Westmont, NJ 08108.

TUNERS THROW AWAY MESSY COTTON! Mixture tuning is easier and less frustrating with all felt K. D. Kaps. Starter set (tunes up to 4 ranks) \$3.50, Deluxe set (5 ranks & more) \$8.00. K. D. Kaps, 214 Oakland St., Manchester, Conn. 06040.

500 USED ORGANS — 200 GRAND PIANOS and player grands — all makes. Piano and organ technicians wanted. V.P.O. franchise available in South Florida. For prospectus write: Victor Pianos and Organs, 300 N.W. 54 St., Miami, Fla. 33127. (305) 751-7502.

MISCELLANEOUS

THE NEW 7-OCTAVE PETERSON CHROMATIC Tuner, model 320 is now available from stock. Continuously variable Vernier control allows you to compensate for temperature or tune celeste ranks with ease. For more details: Peterson Electro-Musical Products, Dept. 31, Worth, Ill. 60482.

PIANOS

AUTHENTIC FORTEPIANO REPLICAS: STEIN, Walter, Silbermann, Cristofori, Schmidt pedal piano. Philip Belt, Fortepiano Maker, Box 96, Battle Ground, Indiana 47920.

PUBLICATIONS

JUST PUBLISHED — "THE AMERICAN REED Organ" — contains history, music, restoration, tuning, hundreds of illustrations. \$9.95 postpaid. Robert Gellerman, 8007 Birnam Wood, McLean, Virginia 22101.

HARPSICORDS

18TH CENTURY FRENCH HARPSICORD in kit form. We offer an authentic reproduction of an antique French double manual harpsichord for amateur construction. The instrument has four registers and buff stop with a range of FF-g. All parts are accurately pre-cut and ready for assembly. The kit includes detailed drawings and instructions and all necessary materials. For brochure write Frank Hubbard, 185J Lyman Street, Waltham, Massachusetts 02154.

ANTIQUÉ HARPSICORD REPRODUCTIONS. Please write for our brochure describing 17th century Flemish and 18th century French style instruments. Mark Kramer Harpsichord Maker, 219A Rye Colony, Rye, New York 10580.

SABATHIL HARPSICORDS, PEDAL HARPSICORDS and Clavichords: most reliable and beautifully sounding, from \$1,195.00. Brochure \$1.00. Stereo LP \$5 from Dept. D, 1084 Homer Vancouver, B.C., Canada.

HARPSICORDS BY KNIGHT VERNON will be on display at AGO Cleveland '74. Beautiful instruments made in the Flemish and French traditions. 525 White Pigeon Street, Constantine, Michigan 49042.

FIVE OCTAVE CLAVICHORDS, \$1200. SMALL, fretted clavichords, English, Italian harpsichords, historical copies. Joseph Osborne, 505 Hamilton St., Carlisle, Penna. 17013.

HARPSICORDS, CLAVICHORDS, MOZART Pianos, by Neupert, sale or rental. Financing available. Write or call Wally Pollee, 1955 West John Beers Road, Stevensville, Michigan 49127.

HARPSICORDS

HARPSICORDS, CLAVICHORDS. MAGNIFICENT tone and handsome appearance at reasonable cost. Maurice de Angeli, Box 190, R.D. #1, Pennsburg, Pa. 18073.

HARPSICORDS, PEDAL HARPSICORDS, Clavichords. Custom made. Jan H. Albarda, 14 Riverdale Dr., Thistleton (Rexdale), Ont. Canada M9V-2T3.

SPERRHAKE HARPSICORDS AND CLAVICHORDS. Excellent, dependable, beautiful. Robert S. Taylor, 8710 Garfield St., Bethesda, Maryland 20034.

HARPSICORDS, CLAVICHORDS, SPINETTES. Custom built to classic specifications. Also agent for kits. Gerhart Schmeltkopf, 946 S. Wesley, Oak Park, Ill. 60304 (312) 848-5406.

FINE HARPSICORDS AND CLAVICHORDS made to individual requirements. Write, phone, visit shop. E. O. Witt, R3, Three Rivers, Mich. 49093. (616) 244-5128.

HARPSICORDS, CLAVICHORDS BY NEUPERT, world's finest, oldest maker. Catalogs on request. Magnamusic, Sharon, Conn. 06069.

SABATHIL AND NEUPERT HARPSICORDS. John W. Allen, 500 Glenway Avenue, Bristol, Virginia 24201.


HARPSICORDS, CLAVICHORDS, KITS AND custom assemblies by New England craftsmen. Showroom in Boston area. Agent for Zuckermann Harpsichords, Wilson Barry and Co., Inc., Dept. D, P.O. Box 152, Ballardvale Station, Andover, Mass. 01810.

HARPSICORDS, CLAVICHORDS AND VIRGINALS. Authentic classical designs, for home construction by the amateur builder. Write for free brochure. Zuckermann Harpsichords Inc., 12 Grand Street, P.O. Box 121, Stonington, Conn. 06378.

HARPSICORD PATTERNS. PRECISION FULL sized drawings of antique harpsichords, for the builder or organologist. Prices: \$25 in paper, other media to \$140 in mylar. Send \$1 for descriptive brochure. R. K. Lee, 353 School St., Watertown, Massachusetts 02172. Mattapan, Mass. 02126.

HARPSICORD OWNERS: A FULL LINE OF audio and visual Chromatic Tuners is now available to help you with your tuning requirements. For more information write Peterson Electro-Musical Products, Dept. 20, Worth, Ill. 60482.

"THE HARPSICORD", INTERNATIONAL quarterly for lovers of early keyboard instruments and music. Articles, interviews, photographs and illustrations by today's foremost artists. \$8 per annum. "The Harpsichord," Box 4323-D, Denver, Colo. 80204.



Builders of Fine Tracker and Electro-Pneumatic Pipe Organs

Inquiries are Cordially Invited

W. Zimmer & Sons

INCORPORATED

Mailing Address: P. O. Box 11024 • Charlotte, N. C. 28209
NATIONS FORD ROAD • CHARLOTTE, N. C.

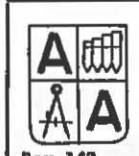
CHESTER A. RAYMOND, INC.

PIPE ORGAN BUILDERS

Rebuilding, Maintenance and Additions

P.O. Box 55 Princeton, N.J. 08540

Phone: 609-924-0935




ALL ELECTRIC CHESTS
ELECTRO PNEUMATIC PEDAL CHESTS

AIKEN ASSOCIATES

"Quality with Economy"

Box 143 Brooklyn, Pa. 18813 717-289-4132



CREATIVE ORGAN BUILDING FOR ARTISTIC MUSICAL RESULTS


Greenwood Organ Company

CHARLOTTE, NORTH CAROLINA 28205
"THREE GENERATIONS OF ORGAN BUILDING"

ORGAN LEATHERS

WHITE, SON COMPANY

592 East First Street South Boston, Massachusetts 02127



BERKSHIRE ORGAN COMPANY INC.

68 SO. BOULEVARD, WEST SPRINGFIELD, MASSACHUSETTS

Member: International Society of Organ Builders

PIANO TUNING

Learn Piano tuning and repair with easy to follow home study course. Wide open field with good earnings. Make excellent "extra" job. Write American School of Piano Tuning, 17050 Teller Dr., Dept. D Morgan Hill, CA 95037

ORGAN SERVICE - J. E. Lee, Jr.

KNOXVILLE, TENNESSEE 37901
Box 2061

Tuning - Maintenance - Rebuilding
Consultants

JULIAN E. BULLEY

New Organs — Rebuilding
Service
SINCE 1906

1376 Harvard Blvd.—Dayton, Ohio 45406
513-276-2481

DO IT YOURSELF PIPE ORGAN KITS

Custom specifications for church or residence, complete or parts, full instructions by established organ builders.

COLKIT MFG. CO. P.O. BOX 112
Hiler Station, Buffalo, N.Y. 14223

CLASSIFIED ADVERTISEMENTS

Classified advertising rates: per word, \$.20; minimum charge, \$2.50; box number, additional \$1.00. Replies to box numbers should be sent c/o The Diapason, 434 S. Wabash Avenue, Chicago, Ill. 60605.

FOR SALE — PIPE ORGANS

NATHALIE DOLMETSCH, MIDDLEFIELD, Seavention St Mary, Ilminster, Somerset, England, has for sale chamber organ circa 1788. Maker: Henry Holland of London and Bath. One rank of stopped diapason pipes 1780-85, 53 notes CC (no f-sharp) to f3. Electric blower with original mechanism retained. Mahogany case 2' 7 1/2" x 3' 8 1/2" x 1' 9 1/2". Price £2,000.

NOEL MANDER OFFERS: EXACT REPRODUCTION of Haase Regal Organ date 1684. Regal 8, Gedact 4, Flute 2. £3,150. Medieval Portative £360. Tracker Continuo 3 stops £2,700. St. Peter's Organ Works, London E-2, England.

HALL ORGAN AND JOHN STEERE TRACKER: Hall, 12 ranks, built in 40's, in good playing condition when removed from church. John Steere tracker, 14 ranks, chests completely rebuilt. These organs as is or installed. Call or write Richard M. Geddes Pipe Organs, 3 Lake Street, Winsted, Conn. 06098. (203) 379-4111.

1914 HALL PIPE ORGAN PLAYING through 3-manual 1954 Austin console, 36 ranks (Great Trumpet missing). Presently in playing condition. Will consider sale of console separately. Inquire Gethsemane Episcopal Church, 905-Fourth Avenue South, Minneapolis, Minnesota 55404. (612) 332-5407.

TRACKER — KILGEN — 9 RANKS. GOOD condition throughout, needs new blower. Asking \$1,000.00. Zion Lutheran Church, Pittsburg, Kansas 66762. (316) 231-4267.

1952 MOLLER, 2-MAN 13 RKS WITH STILL modern stoplist: Great 8" Bourdon, 4' Principal, 2 2/3' Quinte, 2' Octave, Swell 8' Gambe, 8' Celeste, 4' Koppelfloete, III Scharf, 8' Cromorne. Pedal 16'-8'-4' Subbass, 56 pipes, 8'-4' Principal, 44 pipes. Full couplers and pistons. Good condition, clean, dismantled; church remodeling. Ideal for home or small church gallery; fits 9' ceiling, but could easily be made to fit lower measure. New silent Meidinger blower. Organist, Box 2360, Upper Marlboro, MD 20870.

3-MANUAL 27-RANK MOLLER COMPLETE: includes drawknob console, blower, generator, chests, reservoirs, pipes, swellshades, and facade pipes. Completely rebuilt by Möller, 1940, highest bid over \$5,000. Can be heard by appointment. Specs on request. Write: Hampton Baptist Church-Organ, 40 N. King, Hampton, VA 23669, or phone (804) 723-0707.

MOLLER 14-RANK, 2-MANUAL WITH 25-note Deagan chimes. 1930 opus 5777. For details write George Kelley, Rt. 1, Box 20, Kingston, Tenn. 37763. (615) 376-6394.

FOR SALE — PIPE ORGANS

3-MANUAL 36-RANK HILLGREEN-LANE OR-gan. Rebuilt 1946. New console and 2-3 rank Mixtures added in 1962 (German). Low wind pressure throughout entire instrument 2 to 3 inches. May be purchased in lots or complete. Buyer to remove before July 1. Also 2-manual Schober recital organ. Located and used in private residence only. Write or call St. John's Lutheran Church, 330 Ferry Street, Easton, Pa. 18042.

HILLGREEN-LANE, 2-MANUAL-PEDAL, 3 ranks, chimes. Needs new windchest. \$1100.00. Call (408) 625-1646 or write Frykman, 24730 Lower Trail, Carmel, CA 93921.

HOLTkamp 2/13 COMPLETE. BUILT 1903, rebuilt in 1948 by Chester Raymond. 4" wind, pitman action. 1965 Spencer Orgoblo blower. Good condition, Philadelphia area, buyer to remove. \$2500. Contact: Mark Davidson, P.O. Box 63, Westtown, Pa. 19395.

8-RANK E. M. SKINNER PIPE ORGAN. FOR specifications write: St. Peter's Episcopal Church, 678 Washington Avenue, Portland, Maine 04103.

COMPLETE 33-RANK CHURCH ORGAN with all electric Reisner drawknob console, capture action, Furniture IV, Plain Jeu III, 16' Trumpet new in 1956. Thrilling ensemble and excellent condition. Located in Southeast. Replacement cost of console alone is \$12,000. Address F-5, THE DIAPASON.

MOLLER ORGAN PLAYER. BEAUTIFUL mahogany cabinet. Good working condition. 130 rolls included. Open to best offer over \$500. Call (304) 647-4400. Write Ronceverte Presbyterian Church, Ronceverte, W. Va. 24970.

2-5 RESIDENCE UNIT ORGAN WITH 61-note harp. Wurlitzer chest, fine oak console with 14 capture pistons. Needs minor work, buyer to remove. Wash. D.C. area. \$800. (703) 548-6079.

3/12 WURLITZER THEATRE ORGAN, Chrysoglot, Chimes, rare Quintadena, 16 String-Pipework, voicing guaranteed mint and playing perfectly in original installation in Southeast. Address F-4, THE DIAPASON.

FOR SALE — ELECTRONIC ORGANS

ELECTRONIC ORGAN KITS, KEYBOARDS and many components. Independent and divider tone generators. All diode keying I.C. circuitry. Supplement your Artisan Organ. 35¢ for catalog. Devtronix Organ Products, Dept. D, 5872 Amapola Dr., San Jose, Calif. 95129.

FOR SALE — ELECTRONIC ORGANS

ALLEN COMPUTER ORGAN, SYSTEM 100 with hinged top. 15 months old. Condition like new. AGO console. 36 independent stops, no unification. Random Motion, wind effects. 3 general preset pistons. Seven console speakers including gyrophonic projector. Voicing control and transposer. \$5,100.00 firm. David Huebscher, 14555 Schreiber Rd., Cleveland, Ohio 44137.

ALLEN ORGAN, MODEL B3, AUGMENTED by Allen, with Gyro Cabinets and remote generators. Can be seen and played in church prior to Summer '74 removal. Contact Saville Organ Sales for information or appointment. P.O. Box 149, Deer Park, NY 11729. (516) 586-0300.

RODGERS MODEL 330 LIGHTED DRAW-knobs, three-manual, bargain priced, will accept trade, will install and guarantee in Northeast. Allen Organ Sales of New Jersey, Sladete's Rt. 28, Middlesex, N.J. 08846. (201) 356-0494.

FOR SALE — MISC.

CONTENTS OF ORGAN FACTORY FOR sale. Midmer-Losh Pipe Organs, 2816 Riverside Ave., Merrick, N.Y. 11566. FR 9-0956, FR 8-7960.

NEW ORGAN PIPES, EXCELLENT WORK-manship and expertly voiced. Formerly supervisor of Aeolian-Skinner pipeshop. Hans Rother, German Organ Pipecraft, 34 Standard Str., Mattapan, Mass. 02126.

8' ENGLISH POST HORN, A. R. SCHOPP'S Sons copy of New York Paramount Wurlitzer set \$750 or 8' Wurlitzer Brass Trumpet (unmited) \$2,500. Will sell one. Harry Dost, 13216 — 37 NE, Seattle, Wash. 98125.

NEW YORK/NEW JERSEY AREA: 25 RANKS of Aeoline organ pipes with converted slider chests and 20 ranks chest pneumatics. Celeste 16', 8', 4' Bourdons, IV Mixture, etc. Reisner console with comb action already disassembled. Complete to highest bidder or in separate lots. Address F-3, THE DIAPASON.

ENGLISH HORN (1943) AND MATCHING direct electric chest (Wicks) \$200. Brother Rod (ney) Degner, The Christian House "I AM", 1011 10th Street, Sioux City, Iowa 51105. Phone (712) 258-1322

1965 CASAVANT FRENCH TRUMPET AND French Vox Humana. Excellent condition. First Presbyterian Church, Nashville, Tenn. 37220.

FOR SALE — MISC.

ORGAN PIPES: GEIGEN 8', 3 DIAPASONS 4', Harmonic Flute 4', 2 Octaves 2', Sesquialtera II, 2 Diapasons 8', Chimney Flute 4', Doppel Flute 8', Hohflöte 4', Tuba 8' (ext. to 16'), Violine 16'. P.O. Box 22128, Dallas, Texas 75222.

MOELLER PIPE ORGAN PARTS. PIPES: Great and Swell Diapasons 8', Concert Flute, Doppelfloete, Gedeckt, Viola, Salicional, Voix Celeste, Oboe, Vox Humana, and 16' Pedal Bourdon, Lieblich, and Diapason. Also chests for all the above. Reservoirs, console accessories and other misc. parts. Write to: Steve Bournias, 36-09 24th Ave., Astoria, New York 11105, or call (212) AS 8-8499 for personal inspection.

ORGAN PIPES AND PARTS. WOOD FLUTES, strings, vox. and clar., diap. 16' (wood), 3M console, blower, etc. Full details from Trinity Church, 12 Blair Rd., Cambridge (Galt), Ontario. NIS 2H5.

5-RANK SCHANTZ CHEST 3 RANKS DU-plexed in pedal has built-in relay. Raymond Correll, 4685 Buhl Blvd., Uniontown, Ohio 44685 or call 896-1040.

STRAIGHT 4-RANK CHEST (73/73/73/61) with primaries. Now playing in home. \$100. Write RL, 6104 S. 36th St., Climax, Mich. 49034.

NEW AND USED DIRECT-ELECTRIC AND pneumatic chests. Ken Cohan, 1106 S. 55 St., Omaha, Nebr. 68106.

1965 THREE-MANUAL AEOLIAN-SKINNER console, in excellent condition, oak case and will be available in late 1975. Can be seen and played anytime in New York City. Send stamped-self addressed envelope for details. Robert M. Turner, Organbuilder, 53 Railroad Place, Hopewell, NJ 08525.

MEIDINGER SWISS BLOWER, 4 1/2" WP AT 3400 rpm, 200 cfm, single phase, 220/115 vac. Very quiet, small and brand new. \$160 f.o.b. Newport Beach. Randall Woltz, 1300 Marian Lane, Newport Beach, Calif. 92660.

ONE 5-HP, 220V, 60 C 3-PHASE MOTOR. One Spencer 9 1/2 s.p. blower. Best offer. Phone (312) 474-0583.

ESTEY REED ORGAN — TWO MANUALS, thirty-note pedalboard. Excellent condition. R. Tacci, 1026 Hollywood Ave., Bronx, N.Y. 10465. (212) 823-0996.

QUALITY and COMPLETENESS

Your "one-stop" supplier for all pipe organ supplies and components.

DURST ORGAN SUPPLY CO., INC.

P.O. Box 1165

Erie, Pennsylvania

16512



Your personal wishes are in good hands

Fa. Jacq. Stinkens
Organ pipe makers

ZEIST
Holland

ANDOVER ORGAN COMPANY, INC.

Box 36
Methuen, Massachusetts 01844
modern mechanical action

Felix Schoenstein & Sons
Pipe Organ Builders
SAN FRANCISCO, CALIF.

Classified Advertisements in THE DIAPASON bring results.

McMANIS ORGANS

Incorporated
10th & Garfield
KANSAS CITY, KANSAS
66104

DELAWARE

ORGAN COMPANY, INC.
a progressive company with traditional ideals
designing and building custom pipe organs
252 FILLMORE AVE. TONAWANDA, N. Y.

LOUIS F. MOHR & COMPANY ORGAN MAINTENANCE

2899 Valentine Ave.
New York 58, N. Y.
Telephone: SEdwick 3-5628
Emergency Service Yearly Contracts
Harps — Chimes — Blowers
Expert Overhauling

"An Organ Properly Maintained Means Better Music"

E. H. HOLLOWAY CORPORATION

Builders of
Tracker and Electro-pneumatic
slider chest organs
INDIANAPOLIS, INDIANA
Tel: 637-2029 P. O. Box 20254

G. F. ADAMS

Organ Builders, Inc.
204 West Houston Street
New York, New York 10014
Telephone ORegon 5-6160

FOR SALE: Used organ parts. Many of antique value. Send \$1.00 for complete list.
Wicks Organ Company
Highland, Illinois 62249
(618) 654-2191

LILIAN MURTAGH

BOX 272

CANAAN

CONNECTICUT 06018

203-824-7877

CONCERT MANAGEMENT

EUROPEAN ARTISTS

Season 1974-75

ANTON HEILLER
Sept. 15-Nov. 15

GUY BOVET
Oct.

GILLIAN WEIR
Feb. 15-Mar. 15

HEINZ WUNDERLICH
Feb. 20-Mar. 20

MICHAEL RADULESCU
April



Robert Anderson



James Moeser



Robert Baker



Clyde Holloway



Frederick Swann



David Craighead



Wilma Jensen



William Teague

Organ and Assisting Artist

GERRE & JUDY HANCOCK
Organ Duo

WILMA JENSEN &
K. DEAN WALKER
Organ & Percussion

MARILYN MASON &
PAUL DOKTOR
Organ & Viola

FREDERICK SWANN
AND
JOHN STUART ANDERSON
Organ & Actor

JOHN & MARIANNE WEAVER
Organ & Flute



Ray Ferguson



Joan Lippincott



Ladd Thomas

SPECIAL AVAILABILITIES

CATHARINE CROZIER
Limited

DONALD McDONALD
November Only

NITA AKIN
Workshops only



Jerald Hamilton



Donald McDonald



John Weaver



Gerre Hancock



Marilyn Mason



William Whitehead