

# THE DIAPASON

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

Sixty-Fifth Year, No. 10 — Whole No. 778

SEPTEMBER, 1974

## an interview with PHILIP LEDGER

by Larry Jenkins



Philip Ledger

The name Philip Ledger is perhaps best known to readers of this magazine from its associations with the Aldeburgh Festival and from some recordings. Out of this relative obscurity, it has suddenly leapt into the limelight as the recently appointed conductor of one of the world's most respected choirs — that of King's College, Cambridge.

Since not many of us know a great deal about Mr. Ledger, I asked him to talk with me about his work, past, present, and future; and this he was kind enough to do one wet afternoon in June, just after the choir had gone home for their summer holidays. Upon gaining access to his office, I was confronted by a rather mild-mannered man who looked at me from behind his nondescript spectacles with large hazel eyes — eyes which bespoke a great deal of earnestness. As we warmed to one another's presence, I felt that we both had as a concern the welfare of the marvellous organization now in his very capable hands.

Born at Bexhill, Sussex, in 1937, and educated at King's College, Cambridge, Mr. Ledger is no stranger to the traditions now become his surroundings. A scholar of distinction at King's, he distinguished himself in the Royal College of Organists' examinations by achieving not only a Fellowship but by winning both the Limpus and Read prizes along with it. His appointment in 1961 to the post of organist at Chelmsford Cathedral made him the youngest cathedral organist in England at the time.

In October, 1965, he took up the appointment of Director of Music at the University of East Anglia, Norwich, where he was Dean of the School of Fine Arts and Music for three years. He comes to King's, then, with a broad background in both church music and the academic side of music.

His active academic life has been made even busier by the additional involvements in recording and broadcasting. He has conducted at the "proms" (the Henry Wood Promenade concerts held each year at the Royal Albert Hall, London), given organ recitals at the Royal Festival Hall, appeared regularly as a harpsichordist and pianist, and is an Artistic Director of the Aldeburgh Festival, which, of course, means that he has had extensive association with that most eminent of British musical figures, Benjamin Britten. He has prepared a new edition of Purcell's *King Arthur* in collaboration with Colin Graham. Mr. Ledger has also conducted the English Opera Group in Edinburgh, London, Snape, and in Drottningholm.

Asked if he were at all surprised at being asked to follow in the steps of David Willcocks, and before him Boris Ord, Mr. Ledger replied, "I was very surprised that David Willcocks was in fact leaving King's. I was happy in Norwich and had thought that perhaps someday I would move; I was certainly pleased to be asked to come here."

In Mr. Ledger's time at Norwich, his accomplishments were certainly enough to make any man proud. The University's School of Fine Arts and Music

was nurtured by him and became highly respected during his tenure as Dean.

What adjustments has he had to make as a result of his new appointment? "I've had to learn to trust the choir here at King's. Unlike most choirs which one has to instruct on a more basic level, this group of singers is enormously responsive and already prepared at quite a high level."

He also discussed the world-famous acoustic of the college chapel in glowing terms. "The sound in the chapel is an instrument in itself. It can be the most enhancing element in performance and also the most damaging one. I know that the men and boys of the choir feel this as well, and it makes us all strive for better performances."

I enquired whether or not he intends to make any changes in the sound of the choir, which to my mind can only be described as "aristocratic."

"I think you will agree that any organization, when conducted by two different people, will sound different. I have already been told by others who hear the choir often that it 'sounds like a different choir'. Whether or not this is true, I cannot personally say. I am pleased with the basic sound of the choir, disliking as I do the sound of little boys trying to sing in their chests and the so-called 'Anglical hoot'. I hear neither of those things here. But, I suppose, the choir will inevitably sound 'changed'."

About changes in the literature sung by the choir, Philip Ledger is more definite. He sees a need for more modern English settings of the services and would like to extend the concert repertoire of the choir to include a more varied selection. The recording repertoire is to be expanded, too. In a short time, the first recordings featuring Mr. Ledger as conductor of the choir will be released and, amongst other items, they will include a performance of Bernstein's *Chichester Psalms*.

I wondered whether or not, in this "jet age", the choir might be heard in more foreign countries. "Well, the choir has toured West Africa, and this year we will be taking part in the Flanders Festival. And, of course, we travel about in England a bit." He even ever-so-slightly hinted that they might be going further abroad, but he was not at liberty to discuss it.

Noting that one of Philip Ledger's interests is the theatre, I ventured to suggest that the chapel is an ideal setting for some of the musical works written for performance in church or upon religious themes, i.e., Britten's church parables or perhaps something such as the *Play of Daniel*. After all, so much of what the choir does is connected with grand occasions involving pageantry that a "production" combining the extraordinary musical abilities of the choir with dramatic trappings does not seem so far-fetched. "Yes, well, I never seem to have much leisure time, and going to the theatre is one of the things I would like to do if I did have the time to do it." But apart from that, he has been associated with much that goes on at Aldeburgh and with the English Opera Group in particular. It might be interesting to see the choir undertake such a venture. At any rate, he thanked me for my suggestion, and he promised to give it some consideration in his very polite way.

Mr. Ledger was highly complimentary about the two organ scholars now at Kings, James Lancelot and Francis Greer (both of which names will undoubtedly appear on record covers in the near future). A highly competent organist himself, he says he occasionally plays the service or a part of it himself, but at this point he feels it greatly important that he be with the choir during the services.

He is married to the singer Mary Wells and they have two children, a boy and a girl. Asked how his family was adjusting to the change, he said, "They are doing quite well. I am afraid that they haven't seen a great deal of me for the six months we have been here. I am very concerned about that, but I suppose that periods of adjustment are just as hard on families as they are on individuals."

Well, Philip Ledger, may your period of adjustment soon come to an end and may you enjoy a long and successful career at King's College. Congratulations are in order for both you and for the choir, for out of this association great things will undoubtedly arise.

### FLORIDA CHURCH TO HOLD FESTIVAL OF SACRED MUSIC

The Coral Ridge Presbyterian Church, Ft. Lauderdale, Florida, will hold its first Festival of Sacred Music on January 3-5, 1975. The workshop will be held at the church and the featured event of the 3-day weekend will be the dedication recital of the new 117-rank Ruffatti organ by Diane Bish, organist of the church. A new work for organ and orchestra by Miss Bish will be premiered at the opening concert.

Featured clinicians for the Festival

will be Jane Marshall, guest conductor with emphasis on choral literature; Mildred Andrews Boggess, organ; and Roger McMurrin, vocal-choral techniques. Miss Bish will also hold a demonstration and discussion session on the new organ. Sessions will include vocal techniques, diction, choral rehearsal techniques, new choral literature, organ technique and repertory in relation to the church service.

Further information may be obtained from: Registrar, Festival of Sacred Music, 5555 N. Federal Hwy., Ft. Lauderdale, Fla. 33308.

### U. OF MICHIGAN TO HOLD ANNUAL ORGAN CONFERENCE

The 14th Annual Conference on Organ Music sponsored by the University of Michigan School of Music in cooperation with the University of Michigan Extension Service will be held at the university's Ann Arbor campus from October 13 through October 15. This year's program will include lectures and recitals by Guy Bovet and Ferdinand Klinda, and recitals by Eugen Gmeiner and Marilyn Mason.

Further information may be obtained

from the School of Music, The University of Michigan, Ann Arbor, MI 48104.

THE NORTH SHORE CHAPTER (Chicago, Ill.) of the A.G.O. sponsored a "Tour of Historic Chicago Organs" on May 12, 1974. Organists visited on the tour included the E. and G.C. Hook and Hastings organ of the Scottish Rite Cathedral; the Johnson and Son organ of Lincoln Park Presbyterian Church; and the E. M. Skinner organ of Our Lady of Carmel Roman Catholic Church. Demonstrating the organs in lectures and performances were C. Gordon Wedertz, William Aylesworth, Dennis Lovinfosse, and Paul Spalla. The tour was organized and led by Jeffrey Wasson.

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Rochester, N. Y., July 24, 1974

To the Editor:

I am glad that at least two readers (Letters, July issue) found my article ("Handel's Organ Concertos," October, 1973) provocative, for it was meant to be exactly that. Mr. Raver and Ms. Earle imply that I do not believe in ornamentation at all, which is certainly not the case. But would they have us believe that all Baroque music is subject to the same amount of ornamentation? To me, all the evidence is still not in; we simply do not know enough about Baroque practices, despite such valiant attempts as Donington's *Interpretation of Early Music* (which, incidentally, deals mostly with the interpretation of notation itself, not additions to it). My arguments about Handel's organ concertos—stated in very general terms in my article—concern several different aspects of performance.

(1) It is fairly clear that *adagio* movements in sonatas and the like were heavily ornamented. Handel has written out the ornamentation in the brief third movement of Opus 4, No. 2, and in the Concerto for Two Organs in D minor (= 7/4/i) — surely nothing more is needed here. Admittedly, the similar movements in 4/1 and 4/4 are less florid and a small amount of ornamentation (trills, mordents, etc.) might be in order. In the remainder of the concertos, however, Handel does not "write plain, so that the player would see the basic structure and then be able to ornament it" (Raver and Earle); he simply does not write an *adagio* movement at all! His manuscripts call for an improvised movement with the words "Organo ad libitum," sometimes with an indication of what the final cadence was to be.

(2) It is not clear how much ornamentation is desirous in faster movements. I am merely suggesting that most of the movements can be played more or less as written, with perhaps a few chords here and there and with the player supplying trills and other single note ornaments. (Handel was particularly lax in writing down obvious cadential trills.) If anyone takes the time to study the organ part as it stands (for example, 4/1/ii, 4/4/i), I believe Handel's care will show through. As I indicated in the article, there are holes in the later concertos; again, these are not frameworks for improvisation, they are blank spaces (e.g. in 7/1/i; 7/2/ii; 7/4/ii). Handel leaves no clues as how to finish these spots; editors must, of course, complete them by analogy with other solo entries and the earlier concertos.

(3) I will stick by my conviction that the two-voice (or less often three-voice) texture holds. That is not to say two-part harmony, for as in all Baroque music (e.g. Bach's unaccompanied violin works) a single line can imply two or more voices. Figures do exist under some of the organ parts, some of which may have been filled in, especially chords at cadences. Other times when Handel jotted a few figures under the organ part he seems to have done it in the early stages of sketching the work, before deciding whether to add orchestral parts based on the figures; other passages may have been figured absent-mindedly.

The extensive figures in Opus 4, No. 5, have been transmitted by mistake. Handel's copyist Smith wrote in the recorder sonata Opus 1, No. 11, as the organ part without omitting the figures. In the first movement, Handel added some inner voices, so that the organ uses both two- and three-part texture. (Why would he have added anything at all if he regularly filled in the texture?) In the third movement the harmonic filling (agreeing with the figures) is given to the strings. In the fast movements (two and four), I believe the two-part texture of the organ part to be complete; it represents the recorder part and the bass transcribed for organ with the omission of the inner harmonies provided by the continuo in the sonata version. It might be added that Bach omitted the continuo similarly when arranging cantata movements for organ (the Schübler chorales).

The F major concerto of 1739 (old no. 13) has many solo organ passages in the second movement marked with "ad libitum" as printed by Chrysander. But

this does not call for improvisation. When Handel was shortening this movement in the 1740's (the version given by all editions) he did not bother to recalculate the length of rests for the orchestra during the organ solo. The "ad libitum" directs the copyist to put that direction in the orchestral parts; the players would listen for the cadence of the organ solo and enter with the ritornello.

(4) Mr. Raver and Ms. Earle cloud the issue by mentioning the harpsichord continuo. It played only with the orchestra (so far as we know), not during the organ solos. So why use this as an excuse for filling-up the organ part? The sole exception is 4/1/iv, where the entire continuo group accompany the organ.

To summarize: what I have suggested (based on my present thoughts about the concertos) is that the works can be played as written, with attention to usual Baroque practices of rhythm, articulation, cadential trills, etc. In the earlier concertos (Opus 4, and those from 1739 in F and A) this generalization holds except in a few measures, say 5% of the total, not the almost 100% altered in most editions. Later, in the 1740's, Handel became less complete in his indications; but as I have pointed out, he left blanks: entire movements or entire solo entries are to be improvised.

All of my conclusions — tentative as they are pending further evidence about Baroque practices and Handel's own performances — are not based on any new material I have unearthed. My evidence is rather an exhaustive study of the sources themselves—the interrelation of autographs, manuscript copies, and printed editions — plus the internal evidence of the music itself. Handel did stun his audiences with these concertos: first, because he was such an impressive improviser; this would refer to the unwritten movements, the improvisation which Hawkins said preceded the playing of the concerto proper, and Burney's description of improvisation rather than memorization after his blindness. The second new effect on the audience was the new style of keyboard writing Handel introduced in England, emphasizing violinistic figurations in the fast movements with their two-voice textures. Stanley, Felton, and others immediately imitated Handel's style in both their concertos and voluntaries.

To me, Handel's music has in its most effective means its simplicity and tunefulness. Of course the concertos aren't easy, but they should sound at the same time effortless and virtuosic. If I can succeed in convincing that the organ concertos depend less on ornamentation in performance than do other Baroque works, then this small point may be added to the evidence that Handel's style developed away from High Baroque towards Pre-classical or *galant*. The High Baroque was all but dead when Handel wrote his last concerto in 1751 (Opus 7, No. 3), and it is indeed in a more modern style than the concertos of the 1730's.

If any of the readers of this magazine try these concertos in performance with orchestra and have any reaction to my ideas, I would be glad to hear from them. Please write me during the 1974-75 academic year c/o Department of Music, Duke University, Durham, N.C. 27706. I hope shortly to publish editions of some of the concertos with these new guidelines in mind.

I greatly appreciate the opportunity to reply in detail, as well as to publish the original article, in a forum which reaches so many organists. Thanks are due the editor and assistant editor of this magazine.

Sincerely,

William D. Gudger

Waltham, Mass., July 2, 1974

To the Editor:

Your magazine's recent article on building harpsichords from kits was very much appreciated and served to underscore the fact of the remarkable number of harpsichords, many of them extremely fine, which are made each year by amateur builders. However, the information in the article about the Frank Hubbard harpsichord kit was considerably out of date and leaves the incorrect impression that the Hubbard

kit is not intended for amateur construction. In fact the great majority of our kits are built by people with little or no previous experience in either instrument building or woodworking but who are motivated by the desire to build a fine harpsichord for their family, school, church or local musical group. While it is true that we have always been willing to provide the roughly dimensioned materials referred to in your article to those builders who wish to make all of their own parts, the vast majority of our kits are built from sets of parts which have been carefully pre-cut and fitted in our shop and are intended for builders with a minimum of tools and experience. In this way we hope to make every concession to the amateur builder without in any way affecting the ultimate quality and authenticity of his harpsichord.

The Hubbard kit provides the complete set of parts, materials, supplies, special tools, drawings and instructions to make a careful replica of an 18th century French double-manual harpsichord. The instrument has a range of FFg<sup>'''</sup>, has disposition 2 x 8', 1 x 4' with manual coupler, and provides the option of adding a *peau de buffle* register to the lower manual 8'. The kit retains every detail of the original harpsichord which relates to the production of tone, the feel of the action or which is characteristic of the style and workmanship of the ancient French makers. For example, our keyboards have lower-manual key levers guided by pins running in grooves in a rack mounted at the rear of the keyboard; the key mortises are unbrushed and the levers are thin and light, thus permitting the lightest possible action; the naturals are scored and rounded in the manner of the old makers and are made of ebony with an arched front of Swiss pearwood and the sharps are made of ebony with an ivory top. Our kit parts are made in our shop using the identical techniques and standards as we employ for our finished harpsichords. Each part is cut, shaped, finished and pre-fitted here, thus enabling the amateur builder to learn

and incorporate into his instrument many of the techniques and traditions of harpsichord making without having to surmount the construction and conceptual problems this would normally imply.

Our approach to making harpsichord kits is only one of several different approaches and there is a wide range of keyboard instruments available in kit form. Your readers might be interested in obtaining further information from some of the following: Herbert Burton, single-manual harpsichord, virginal kits (917 O Street, Lincoln, NE 68508); Carl Fudge, single-manual harpsichord kits (208 Ridge St., Winchester, MA 01890); Eric Herz, single-manual harpsichord kits (12 Howard St., Cambridge, MA 02138); Heugel and Cie., single and double-manual harpsichord, virginal, clavichord kits (2 bis rue Vivienne, Paris 2, France); The Williams Workshop, single-manual harpsichord, virginal kits (1229 Olanca Drive, Los Angeles, CA 90065); Frank Hubbard, single and double-manual harpsichord, Viennese fortepiano kits (185A Lyman St., Waltham, MA 02154).

Yours very truly,

Frank Hubbard  
Harpsichord Maker

THE CHOIR OF THE CHURCH OF THE ASCENSION, Chicago, was treated to an extraordinary party on Sunday, June 9. Choirmaster Roy Kehl, an incurable railroad and urban mass transit buff besides his duties as organist and director of the 16-voice professional choir, hired two of the now retired 1923 vintage elevated cars from the Chicago Transit Authority for an afternoon's trip on various routes of the CTA's mass transit system. The novel sightseeing and picnic tour was spiked by some singing of the choir, the most notable masterwork of which was a chant set to Tone VIII, entitled "Sic Transit", the text made up of 30 verses taken from admonitions, slogans, motemen's directions, and transfer instructions issued by the CTA or painted on the doors and windows of the CTA's cars. The event was funny enough to make the Thursday issue of the "Chicago Tribune" on June 13, photograph and all.



Charles Benbow has been added to the roster of artists represented by Lilian Murtagh Concert Management. Mr. Benbow, young American organist, was born in Dayton, Ohio and he presently resides in England. He began his organ studies in Dayton with Robert Stofor, and he did additional work with Arthur Paister at Syracuse University. He then entered the University of Oklahoma where he studied with Mildred Andrews. During his freshman year there he won the 1967 National Federation of Music Clubs national playing competition. In 1968 he served on the faculty of Bay View Summer School of Music in Michigan. Mr. Benbow graduated from the University of Oklahoma with honors in 1970, and was awarded a Fulbright grant for study with Michael Schneider in organ and Hugo Ruf in harpsichord, both in Cologne, Germany. He did further study in Paris with Marie-Claire Alain. During this period he won third prizes in the international playing competitions in Prague and Munich. In 1972, he won, with the unanimity of the jury, the highly coveted first prize, the Grand Prix de Chartres, in France. This launched him on an international performing career. Mr. Benbow's concerts, records, and radio broadcasts have been acclaimed not only in the U.S., but also in England, France, Germany, Austria, Poland, Czechoslovakia, and Yugoslavia.

This past spring Mr. Benbow's appearances in this country included two performances with the Dayton Symphony. He also took part in Augustana College's Organ and Choir Conference in April. His first tour under Lilian Murtagh Concert Management will open late in January, 1975, when he plays at the National Shrine of the Immaculate Conception in Washington, D.C. He will remain in this country through the month of February.

#### COORDINATOR FOR EPISCOPAL MUSIC COMMISSION NAMED

The Standing Commission on Church Music of the Episcopal Church, meeting at Virginia Seminary, Alexandria, Va. on June 9-12, appointed Alec Wyton to serve as coordinator for the work of the commission. Funding for this position was made possible by the action of the General Convention at Louisville last fall. Dr. Wyton will serve in a capacity similar to that served by the Rev. Leo Malania for the Standing Liturgical Commission. He began his work immediately after the appointment. Dr. Wyton recently completed 20 years as organist-choirmaster of the Cathedral Church of St. John the Divine in New York City, a position from which he recently retired in order to assume the position of organist-choirmaster at St. James' Episcopal Church in New York City.

The Music Commission, now fully constituted in membership, includes the Rt. Rev. Harold L. Wright, Suffragan Bishop of New York; the Rt. Rev. Donald Davis, Bishop of Erie; the Ven. Frederic P. Williams, Archdeacon of Indianapolis and chairman of the commission; the Rev. Canon William M. Hale of Western Mass., the Rev. Norman C. Mealy of the Church Divinity School of the Pacific in California; the Rev. Sherodd R. Albritton, recently appointed to the faculty of Virginia Seminary; Mother Mary Grace of St. Mary's Convent in Peekskill, N.Y. and a member of the Executive Council; Marilyn Keiser, music consultant to the Diocese of Western North Carolina; Franklin Coleman, faculty member of Kent School in the Diocese of Connecticut; Robert Finster, Diocese of Colorado; James H. Litton, Diocese of New Jersey;

and Jack Noble White, Diocese of Central Gulf Coast. Three appointed consultants include Raymond F. Glover, Diocese of Virginia; the Rev. Marion J. Hatchett, faculty member of the School of Theology in Sewanee, Tenn.; and Ronald Arnatt, Diocese of Missouri.

The tasks of the Commission are outlined in a new section of the National Canons (Title II, Canon 6) passed at the General Convention in Louisville. These include close collaboration with the Standing Liturgical Commission regarding the music setting and singability of liturgical texts in the revision process; encouraging the writing of new music for liturgical use; recommending norms both as to liturgical music and the manner of its rendition; serving as a link between associations of professional church musicians and diocesan music commissions; setting up diocesan and regional courses and conferences on church music; and collecting and collating materials bearing upon future revisions of the Hymnal.

The Music Commission is actively engaged in all these areas and soon will be announcing to the church several conferences for clergy and church musicians on a regional basis. Also, the Music Commission has been directed by General Convention at Louisville to prepare a report on Hymnal revision for submission to the next General Assembly. Communications to the Music commission may be made through Dr. Wyton at 865 Madison Avenue, New York, N.Y. 10021.

#### 1975 GRUENSTEIN AWARD CONTEST ANNOUNCED

The 1975 Gruenstein Award Contest sponsored by the Chicago Club of Women Organists will be held on May 18 at 3:30 p.m. in St. Paul's Church, 655 West Fullerton Avenue, Chicago, Illinois. The competition is open to women who will not have reached the age of 30 years by May 1, 1975.

The first prize winner will play a recital in the Chicago area, and will be awarded \$150. The second place winner will receive \$50. Preliminary judging will be by tape recording, which must include the fugue from *Fantasia and Fugue in G minor* by J. S. Bach. Application blanks may be obtained from Mrs. Hazel Quinney, 1518 East 59th Street, Chicago, Illinois 60637.



Charles F. Boehm was honored in a special service of thanksgiving celebrating his 25 years of service as organist and choirmaster of Trinity Lutheran Church, Hicksville, Long Island, N.Y. on June 9. All organ music and choral music was played and directed by his former assistant organists and organ students. They included Greg Funfgeld, organist and choirmaster of Calvary Lutheran Church, Cranford, N.J. and student at Westminster Choir College; Evelyn Stenzel, organist of Messiah Lutheran Church, Plainfield, N.J.; Martha Smith, organist and choirmaster of the Presbyterian Church of Mineola, N.Y.; and Beverly Jo Arnold. The music of the service included works by Buxtehude, Bach, Vaughan Williams, and Warren Martin. Following the service a reception was held for Mr. and Mrs. Boehm, and Mr. Boehm was presented with a purse, stereo system, and a silver cross. Mr. Boehm came to Trinity when the two choirs totalled 28 voices. The choir system now includes five choirs of 175 voices. Aside from his duties at Trinity, Mr. Boehm teaches piano and organ at his home studio in Westbury, and he is also organ instructor at Nassau Community College. He is also a former dean of the Nassau Chapter of the A.G.O.



Douglas L. Butler has joined the roster of organists with Artist Recitals represented by Ruth Plummer, executive director. Dr. Butler, a native of Atlanta, Georgia, is director of music at the First Unitarian Church, Portland, Oregon, and adjunct professor on the performance faculty of Portland State University, University of Portland, and Linfield College, McMinnville, Oregon. Dr. Butler and trumpeter Fred Sautter are co-founders of "Dou Trompeta Real," an organ-trumpet duo which features early avant garde repertory.

He recently received his DMA in organ and music history from the University of Oregon. He earned the BMus degree at Stetson University and the MusEd degree from the University of Florida. Dr. Butler was the winner of the 1967 Southeastern Regional Playing Competition of the A.G.O. His teachers have included Kathleen Quillen, Paul Jenkins, Willis Bodine, John Hamilton and Helmut Rilling.

RUTGERS UNIVERSITY has joined forces with the Cathedral of the Sacred Heart in Newark, N.J. for a joint sponsorship of the weekly organ recitals held at the cathedral. The series, organized 5 years ago by Cathedral organist John Rose, will be expanded to include a Monday evening series of chamber music concerts at the cathedral in addition to the Tuesday evening organ recitals.



Wolfgang Rübsum has been added to the roster of organists represented by MacFarlane Concert Artists. Mr. Rübsum is on the organ faculty of Northwestern University, Evanston, Illinois. Prior to this he was organist of the Abbey Marienstatt in Germany. He holds the MM degree from Southern Methodist University, Dallas, Texas, where he studied with Robert Anderson. He was the winner of the National Organ Playing Competition in Fort Wayne, Indiana in 1970, and in 1973 he was awarded the Grand Prix du Chartres. Since returning to Europe, Mr. Rübsum has been a pupil of Marie-Claire Alain, and he has recorded for Da Camera, Phillips, and the Musical Heritage Society.

#### UNPUBLISHED ORGAN WORKS OF CHARLES IVES PREMIERED

Five unpublished organ works by Charles Ives were given their premiere performances on April 21, 1974 at the University of Minnesota's Minnesota Centennial Ives Festival. The five works: *Variations on "Jerusalem the Golden"* (1888/9); *Organ Fugue for Prof. H. W. Parker* (1897); *four Interludes for Hymns* (c.1895) [*Canzonetta*] (c.1893); and *Fugue in G Minor* (c.1897) were edited from the original manuscripts in the Ives Collection at Yale University by Jeffrey Wasson, graduate student at Northwestern University. These works and the previously published *Adeste Fidelis* and *Variations on "America"* were performed by Dr. Kim Kasling, associate professor of organ at Mankato State College, Mankato, Minnesota. A lecture, "The Organ: Its Significance in the Early Life and Music of Charles Edward Ives" was presented by Mr. Wasson immediately preceding the recital.

#### FIRST INTERNATIONAL COMPETITION IN ORGAN COMPOSITION TO BE HELD IN ITALY

The Cultural Center "Il Ponte" in collaboration with the publishing company Messr. Berben of Ancona, Italy, announces the first international competition in organ composition. The aim of the competition is to encourage the creation of compositions for organ which may enrich the repertory of such music. The competition is open to all composers of any nationality and without age restrictions. No educational qualification is required.

Compositions must present the following features: they are to be composed for organ as a solo instrument; duration of performance between 5 and 30 minutes (the approximate duration to be shown on the first page); Italian technical terms in international use are to be employed (foreign terms are accepted in recording directions); and manuscripts must be clearly legible (if the composition technique involves difficulty in comprehension and makes use of personal symbols devised by the composer, the manuscript must be accompanied by a tape recording at the speed of a professional performance).

Compositions must reach the office of the competition for organ composition, c/o Centro di Cultura "Il Ponte", Via Massaua 60, 13100 Vercelli, Italy, not later than 12 midnight on December 31, 1974. They must be forwarded by registered mail.

All compositions entered for the competition must be unpublished and never before performed in public, recorded or broadcast by radio or television, nor recorded on disc. It is optional, not compulsory, to submit a tape recording of the piece. Besides the original manuscript, the composer must enclose five copies of the composition.

The submitted compositions will be judged by a board of five members consisting of established composers, performers and critics. Opinions of the examining board, including the first prize winner and a list of merit of other compositions and honorable mentions, will be published not later than the 28th of February, 1975.

First prize winner will be awarded 300,000 Italian lire, a diploma containing the board's opinion, and a contract for the publication of the work in the collection of organ music directed by Arturo Sacchetti of the Berben firm. The winning composition will be presented at a first performance during the concerts of the Fourth International Organ Music Festival at Bioglio (Vercelli) during July and August of 1975.

Entrance fee for the competition is 10,000 Italian lire. Further information may be obtained by writing (air mail) to Centro di Cultura "Il Ponte", Via Massaua 60, 13100 Vercelli, Italy.



Richard A. Hoskins was recently named winner in the organ division of the Young Artist's Competition, sponsored by the Society of American Musicians. The final judging of the contestants was held in March at St. Luke's Lutheran Church, Chicago. Mr. Hoskins received a monetary award and will be presented by the Society in recital this fall at Alice Miller Chapel, Evanston, Illinois. Mr. Hoskins began his organ study with Velma Wachlin in Freeport, Illinois and will continue in his third year of studies with Richard Enright at Northwestern University, Evanston. He also serves as organist for the Presbyterian Church, Highland Park, Illinois.

# Arnold Schoenberg's "Variations on a Recitative," Opus 40 — An Analysis

by Martha Folts

Arnold Schoenberg's organ work, Op. 40 was composed between August 25th and October 12th of 1941. It is his most extensive work for any solo instrument, as Glenn E. Watkins points out in his article "Schoenberg and the Organ", published in *Perspectives on Schoenberg and Stravinsky*, edited by Boretz and Conc, 1968. It is therefore worth studying and knowing well. Mr. Watkins' article forms a good basis for a study of the work. This article will pick up where his work stops and pursue a further detailed analysis. The three thematic elements which control the variations, cadenza, and fugue will be examined first.

A subsequent section will deal with the use of these themes in the work, individually and in combination with each other. Some variations will be discussed in full. As it is my belief that one cannot deal with this or any other work from an interpretive point of view until some serious analysis has been done, a discussion of interpretive and performance problems will be last. Schoenberg's few registrational indications and other aspects relevant to making decisions about registration will be included. One has to know the piece well enough to know what questions to ask regarding important priorities before one can decide upon a clear interpretation. As the musical examples necessarily must be brief, it is advisable to procure a score so that the analysis can be studied in context. For this article I refer to the recent printed edition of Schoenberg's original manuscript found in *Sämtliche Werke: Orgel-Klavier Werke II/5* published by B. Schott's Söhne, Mainz and Universal Edition, Vienna, 1973.

The work represents Schoenberg's return to a "quasi-tonal" style toward the end of his life. This "return", however, does not signify a resumption of the tonal-harmonic system of the past. It is a tonality which is changed and influenced by chromaticism and his twelve-tone method. It is not a tonality based upon dominant-tonic harmonies as in the past, but upon upper and lower leading-tone-tonic relationships, for one example, substituted for the dominant-tonic cadence.

The work contains ten variations, a cadenza and a fugue. The recitative constitutes the main theme. It appears in every variation and becomes the subject of the fugue. As Watkins points out, it is always presented in the original key of D minor. In addition, there are two secondary themes which are derived from the recitative and which accompany it in various ways throughout the work. These achieve prominence in the fugue, one of them becoming the countersubject. The recitative is the source of the classic structural concepts and establishes the diatonic and chromatic relationships which operate throughout the work.

## THE RECITATIVE

### Classic Structural Concepts

There are seven phrases in the Recitative (Example 1). Five are separated by both rests and fermatas, suggesting a freedom reminiscent of classic recitatives. The theme is structurally divided into two distinct parts. The first half ascends and can be called the antecedent, while the second descending half can be termed the consequent. Another observation is the reference to certain elements derivative of the exposition-development-recapitulation concept of classic style. The dynamics, inherent rhythmic structure and tempo indications together serve the basic arch-like structure of the recitative. Each of these concepts will be discussed in turn.

### Antecedent

The antecedent comprises the first three phrases of the recitative, and the remaining four, the consequent. Please refer to Example 1. Phrase 1 consists of 3 notes (D<sub>4</sub>, A<sub>4</sub>, G<sub>4</sub>) which are repeated in phrase 2. In phrase 2 the rhythm for these notes is quicker, propelling the phrase on to the new notes F<sub>4</sub>, B, A<sub>4</sub>. B is the height of the second phrase as A was the height of the first. In phrase 3 the rhythm quickens further, propelling the ascent to the note C<sub>5</sub>, the highest note of the antecedent, and in fact the climax pitch for the recitative. With A<sub>4</sub>, B<sub>4</sub>, and C<sub>5</sub> then, we have three diatonic structure tones representing the high points of each phrase. They are set apart by two factors: interval and rhythm. They are each approached by leaps, the largest being the major seventh prior to the C<sub>5</sub>. Two half-notes creating the interval of a minor second are found at the close of the first two phrases. The second phrase uses eighths and dotted-quarters but returns to half-notes for the B<sub>4</sub> and A<sub>4</sub>. The third phrase contains the quickest notes of the antecedent: four sixteenths. The C<sub>5</sub>, then, is actually a dotted quarter, which in the context with short notes remains agogically strong. Thus, through intervallic leaps and agogic stress the peak notes of each phrase stand out as structural elements in the ascent. The ascent is thereby made clear and important. The energy of this ascent should be brought out by the performer.

### Consequent

The consequent begins with the C<sub>5</sub> and descends to its close on E<sub>4</sub>, an augmented sixth below. This C<sub>5</sub> functions in three ways: as the melodic goal of the antecedent; as the initiating pitch of the long descent; and as the melodic climax of the entire recitative. Three stress marks over the succeeding three notes emphasize the directional change. The phrases of the antecedent are separated by fermatas and rests. In contrast, there is only one fermata in the consequent, that separating phrases 4 and 5. Afterward, the separations become shorter successively: an eighth rest between phrases 5 and 6 and none separating phrases 6 and 7. The large spaces between the antecedent phrases create tension and anticipation. They are no longer necessary between phrases 5, 6, and 7 where the music is slowing in tempo (*poco a poco rit.*) and in rhythmic detail to reach its inevitable close.

### Exposition

Phrase 1 is expository, containing the germ intervals of a perfect fifth and minor second. The tonal significance of the D (tonic) rising to its dominant is therefore present from the very beginning. The following G<sub>4</sub> raises some tonality questions, however, and its function will be discussed later. I would like to draw the reader's attention to this three-note group which also begins Bach's Fugue on the Credo from the *Clavierübung III*. Bach's work is in D minor. The G<sub>4</sub> leads to A<sub>4</sub> and thus functions as a leading-tone to the dominant. Although a possible reference to Bach, the function of the G<sub>4</sub> in Schoenberg's work is dissimilar and not made clear until later in the theme. In addition it is interesting to note Schoenberg's reference to B-A-C-H: the final two notes of each of phrases 1 and 2 (the prominent half-notes mentioned above). It is a transposed spelling, beginning on A<sub>4</sub> rather than B<sub>4</sub>. Further, this motive is significant at the close of the fugue in the pedal line, mm. 194-195.

Phrases 2 and 3 follow the expository phrase 1 as development of the opening

statement. Phrase 2 repeats phrase 1 melodically and adds to it. It is well established by the time it reaches phrase 3 in a shorter note value, embellished by the preceding sixteenth notes. Therefore, D is a kind of pedal-point from which the antecedent pulls upward toward the climax C<sub>5</sub>. The structure tones A<sub>4</sub>, B<sub>4</sub> and C<sub>5</sub> are further clarified by this stretching of intervals up from "D", first a perfect fifth, next a major sixth, and finally a major seventh. (See Example 4, the starred pitches.) Notice that C<sub>5</sub> closes both the first and third phrases to frame the antecedent.

### Recapitulation

A question for consideration is the division of phrases 6 and 7. See Example 7. Where does 6 end and 7 begin? It is true that there is no division of any kind between m. 8 and 9, possibly implying that the two measures are united into one phrase up to the "V" sign in m. 9. However, the effect on the ear is disconnected because of the repeated B. This repeated B signifies a new start, rather than a continuation of a previously begun phrase. In addition, there is a tonal element to be recognized. The pitches in mm. 9 and 10 outline the lower five notes of an E minor scale. This matter will be discussed in detail later. But I will state here that this harmonic implication reaches its fulfillment at the close of the fugue. (See Example 2). It seems no accident that Schoenberg, at the climatic close of the fugue and of the entire work chose a harmonic structural idea from the close of the recitative to bind the fugue to the beginning. On the strength of these arguments I choose to call phrase 6 a three-note phrase, and phrase 7 the remaining group of six notes.

Interpreting phrase 6 as a 3-note phrase relates it clearly to phrase 1. These are the only two 3-note phrases in the recitative. The accent mark over the first note of phrase 6 indicates that the beginning of this phrase is to be clearly articulated. While there is no fermata prior to this phrase, the "*poco a poco rit.*" indication suggests a kind of stressing.

The pitches of phrase 6 relate significantly to those in the antecedent. G<sub>4</sub> closes phrases 1 and 3. It also is located in phrase 2, stressed somewhat due to the two eighth notes prior to its dotted quarter note value. Therefore, G<sub>4</sub> is well emphasized in the antecedent. (See Example 3, the circled pitches.) It returns to a prominent position in phrase 6 as its last pitch. In addition, phrase 6 contains both the B and A<sub>4</sub> of phrase 2. Thus several significant pitches from the antecedent converge. A unifying factor is the combination of the rhythm of two half-notes (or half and quarter in phrase 6) with the minor second which closes every phrase but the third one. Phrase 2 contains a major second. Yet the combined pattern of slower values and minor seconds up to this point is so established that the somewhat altered combination in phrase 6 still relates. Phrase 6's combination of minor second and major second is not a new one. In fact, it repeats the same relationships between A, G<sub>4</sub> and F<sub>4</sub> in phrase 2. Here in the consequent it is made more prominent. Looking at the E just prior to phrase 6, there is a parallel relationship to phrase 2, including D-A-G<sub>4</sub>-F<sub>4</sub> (phrase 6: E-B-A<sub>4</sub>-G<sub>4</sub>). This 3-note phrase thus suggests the concept of recapitulation.

### Rhythmic Palindrome

The rhythmic structure provides a strong unifying element for the Recitative. Example 4 shows that the rhythm

of the consequent forms a kind of palindrome to the rhythm of the antecedent. Excluding the first phrase of the consequent, one can see similar rhythmic cells repeated in reverse order so that the final three notes of the consequent are most like the first three notes of the antecedent. This rhythmic activity which hastens and then recedes again enhances the rising and falling lines of the melody, and emphasizes the arch structure.

### Dynamics, Tempo Indications

Dynamics and tempo indications also enhance the directional and rhythmical movement. The antecedent begins with a "mf", proceeds to the < > signs in phrase 2 and then to *f* in phrase 3. The "*poco accel.*" over phrase 3 further energizes the 16th notes leading to the C<sub>5</sub>. The *ff* at phrase 4 emphasizes the climax area and the beginning of the descent. Phrase 5 contains a > sign and then a "dim." which continues to the close. "*Poco a poco rit.*" accompanies phrase 6 and 7. The final *ppp* of the D-A (tonic-dominant) complex in measure 11 concludes the dynamic scheme. The antecedent begins at *mf* and reaches *f*, the consequent continues with *ff* and returns to *ppp*. There is a wider dynamic range for the consequent which reflects the larger number of phrases and longer ritard. It is important that all dynamics, articulation marks and caesuras be observed in performance, as these significantly clarify the structure of the theme. In fact, the arch as clarified by the dynamics can be observed in variations 1, 2, 4 and 6. Registrations should be chosen which follow these indications as clearly as possible, as dynamics are used as a clue to the structural organization.

### Tonality and Chromaticism

In the discussion of the diatonic and chromatic characteristics of this Recitative it will become increasingly apparent that various elements overlap each other, and that a single note functions in several ways at once, working within both concepts of tonality and chromaticism. A phrase or interval also has several structural functions which contribute to the works; many layers of meaning. Schoenberg used all of the possible relationships from the Recitative to craft his work. Many hidden relationships between pitches are used in later sections of the piece to form harmonic relationship and melodic shapes.

As discussed earlier, the antecedent contains the diatonic structural notes A<sub>4</sub>, B<sub>4</sub> and C<sub>5</sub>. These three pitches are made clearly heard by the leaps preceding them. (See Example 3 again.) These are a perfect fifth, perfect fourth and major seventh. The antecedent is characterized by these leaps, the diatonic structure notes and the increasingly active rhythmic movement.

The consequent is characterized by chromatic structural notes at the end of three diatonic scale passages. The structural pitches of C<sub>5</sub>, C and B are heard at the beginnings of the phrases (Example 5). While leaps do not characterize the phrases themselves internally, they do separate the phrases at the intervals of a perfect fifth. The only exception is that of a minor third between phrases 6 and 7. The three pitches which begin each phrase are clearly heard due to their relatively longer values which form agogic stresses and due to the time and intervallic space between phrases.

The pitches forming the close of each phrase create another interesting structural pattern. Three phrases of the consequent descend from the fifth of a scale to its tonic, suggesting perhaps tonicizations along the way to the return of D minor. Phrase 4 moves between C<sub>5</sub> and F<sub>4</sub>; phrase 5, from C<sub>5</sub> to F<sub>4</sub>; phrase 7 between B<sub>4</sub> and E<sub>4</sub> (Example 5). Each of these phrases has one added pitch which creates a minor second relationship to each respective tonic: the F<sub>4</sub> with the F<sub>4</sub>; the E<sub>4</sub> with the F<sub>4</sub>; and the E<sub>4</sub> with the E<sub>4</sub>. The structural movement created by these chromatic pitches is that of a chain of chromatic suspensions resolving downward and moving chromatically between F<sub>4</sub> and E<sub>4</sub>. (See Example 6.) The pairs of two pitches are easily heard in a melodic line because they are set rhythmically in longer values (like their phrase origin). The quicker-moving notes become a diatonic melodic em-

bellishment of the more significant chromatic structural descending movement. This chain of suspensions is significant in that it is this movement which makes the E<sub>b</sub> at the close of the Recitative clearly distinguished as an upper leading-tone to the coming D of the tonic/dominant sonority in measure 11. (Example 6 again.) The consequent phrase endings are working in a leading-tone capacity from above, downward to the following pitch. The concept of suspensions and leading-tones is classic, but the classic chromatic functions are altered by the more unusual upper leading-tone. The F<sub>♯</sub> at the end of phrase 4 functions as an upper leading-tone to the F which follows it. The F represents a sudden chromatic shift to the next tonicized area (F major). The F returns at the end of the scale passage to function as an upper leading-tone to the coming E which is the tonicized pitch for the concluding phrase of E minor. Following the return of this E<sub>b</sub>, the E<sub>b</sub> occurs suggesting the continuation of the pattern, and prepares our expectations for the D.

It should also be observed that the "upper leading-tone" function is echoed in some pitch relationships of the recapitulatory phrase 6 and phrase 7. The A<sub>♯</sub> and G<sub>♯</sub> of phrase 6 lead to the A<sub>♯</sub> and G<sub>♯</sub> of phrase 7, resolving into the pitches of the E minor scale passage. The E minor scale descent is thus well prepared (Example 7).

Returning to the antecedent we can now see a set of diatonic relationships. The G<sub>♯</sub> which closes phrase 1 is followed by an F<sub>♯</sub> in phrase 2; the B of phrase 2 leads structurally to C<sub>♯</sub> in phrase 3; A<sub>♯</sub>, which closes phrase 2 rides between two G<sub>♯</sub>s which close phrases 1 and 3 (Example 8). Schoenberg creates harmonies which combine two triads built upon roots a diatonic step apart. See Example 3, the first chord, where the triads built upon C<sub>♯</sub> and E<sub>b</sub> ride above the D of the theme in the bass. In Example 9, at the close of the work, the triads built upon A<sub>♯</sub> and A<sub>b</sub> (G<sub>♯</sub>) (without the third) are combined above the tonic. The progression repeats itself emphasizing the quasi dominant-tonic cadence. Notice that these roots are the diatonic relationship of A<sub>♯</sub> and G<sub>♯</sub> from the recitative. Now one more layer of meaning for the recapitulatory phrase in the consequent (phrase 6) can be seen. The A<sub>♯</sub> and G<sub>♯</sub> serve the function of summarizing this A<sub>♯</sub>-G<sub>♯</sub> diatonic relationship from the antecedent. The recapitulatory phrase compresses the three antecedent phrases into one by combining the two pitches which close the individual antecedent phrases (G<sub>♯</sub> and A<sub>♯</sub>).

In phrase 3 there is an example where Schoenberg sets up a classic tonal concept but does not allow it to function in the expected way. The C<sub>♯</sub>, for all of its possible tonal implications as a leading tone to D, is not used in this way in the Recitative. Its prime functions are those of a melodic climax and possibly a tonicization. It provides the upper limit to the range of the Recitative - that of a major seventh (but not an octave). This possibly indicates Schoenberg's preference for chromatic organization rather than the tonic-dominant structure in his "return to olden style". The avoidance of a leading-tone resolution creates more tension in this climax area. The leap of a major seventh obscures any leading-tone relationship between the sixteenth note D and the C<sub>♯</sub>. Examples 19 s, u, and w however, reveal instances where later in the work (variation 9, cadenza, and the fugue) this leading-tone function, which is not exploited in the Recitative, is brought forward. Examples 19 s, u, and w will be explained in a later section.

To summarize, classic structural concepts are brought together in both diatonic and chromatic relationships. While there are several levels of intertwined relationships to be seen, they nevertheless combine to create a basic principle of classic structure. The movement in the beginning of the Recitative is one of leaps and directed rhythmic activity leading away from the tonic. Tension is created at the climax area, which is the most distant point harmonically and intervallically from the tonic. The second half of the recitative, or the point after the climax, is concerned with return to the tonic. In the case of the recitative Schoenberg chose a sequence of chromatic suspensions to draw closer to D minor. He used the minor second rela-

tionship rather than the perfect fifth or traditional dominant-tonic relationship.

#### Tonal-Harmonic Aspects

Phrases 1 and 2 contain pedal points on D. They are paired with the dominant pitch each time. These perfect fifths between tonic and dominant establish the tonality of D. The mode is not clearly defined yet. From this point the antecedent touches upon other tonal-harmonic areas with varying relationships to the tonic. (See Example 10.) The first is that of B major/minor. From the C<sub>♯</sub> onward in phrase 2, the melody outlines the B/b area. B is the area. B is the lower mediant to D/d and is the relative minor from D major. The second harmonic area reached is that of C<sub>♯</sub>. In phrase 3 the C<sub>♯</sub> and G<sub>♯</sub> are clearly defined. As there are no thirds in any of the harmonies implied in the recitative, it is not part of Schoenberg's tonal language here to define an arpeggiated harmonic idea beyond the use of the root and fifth of a triad. The C<sub>♯</sub>-G<sub>♯</sub> can be interpreted as the dominant to the coming F<sub>♯</sub> minor scale passage in phrase 4. This marks the most harmonically distant point from the tonic. It functions as a kind of secondary dominant in the expanded tonal-harmonic context. Notice that Schoenberg uses three harmonic centers, the roots of which form the relationship of major and minor thirds to the tonic D: B/b, F<sub>♯</sub> and F<sub>b</sub>. A final area of tonicization is represented by the E minor scale passage in the last phrase of the recitative.

This harmonic activity corroborates our developing picture of a classic structural scheme in the Recitative. The harmonic movement works away from the tonic to a distant position, but further than most classical works would go. The first phrase is expository, introducing the tonality of D through the perfect fifth relationship to its dominant. From this point, above a recurring D pedal-point, the intervals widen, pulling up from the D's and moving the harmony away to the relative minor or sub-mediant area. This marks a kind of development area which continues into phrase 3 and arrives at the most distant point melodically and harmonically. Note the more intense rhythmic activity. These factors, including dynamics, collaborate to make the climax area clear. Finally, through sequential chromatic passing motion which touches momentarily on successive tonal centers (F<sub>♯</sub>, F<sub>♯</sub> and E<sub>♯</sub> minor scale passages) the Recitative returns to the original key of D. The "tonic" arrives in bar 11 with another open-fifth arpeggiation. (It is still not certain as to whether it is D major or minor.) It is arrived at not by means of V-I, but by a chromatic replacement of the classic device.

#### The Twelve Chromatic Notes

Schoenberg uses all twelve chromatic pitches in the Recitative. They are introduced in groups of three pitches each of the first three phrases. The final three pitches are introduced in the consequent. See Example 1 again. One final, contributing element to the climax area is the fact that the C<sub>♯</sub> is strategically placed in a prominent position as a fresh note in the chromatic set of twelve which are unfolding. F and C appear near each other, closing and opening phrases 4 and 5 respectively. They introduce the tonal reference to the coming F minor phrase. G<sub>♯</sub>, the last of the twelve chromatic pitches, is also strategically placed. With the chromatic cancellation of the A<sub>♯</sub> and G<sub>♯</sub> in phrase 6 by the A<sub>♯</sub> and G<sub>♯</sub> in phrase 7, the new pitch G stands out, guiding the tonal direction of the E minor phrase. The careful control of the introduction of pitches is a technique of the atonal style of composition. Again we see here how this atonal technique is combined for structural purpose with tonal concepts.

One other compositional technique from the twelve-tone system is seen in the arrangement of the phrases into groups of three or six notes only. The first and sixth phrases contain three pitches. All the other phrases contain six pitches. Watkins mentions this fact in his article on page 99. This division into sets of six or three notes recalls the hexachord technique used so often by Schoenberg in other works. Three-note cells is a common occurrence due to the natural twelve-note grouping into four sets of three pitches. While he does not use cellular techniques or hexa-

chords in this work, there are many references to three-note groupings, particularly in vertical arrangements in the variations. Variation 8 contains a pattern of six pitches plus one (mm. 100 and 101) which decrease in number to six, five, three pitches, etc. Consult the score and see also the groupings in mm. 108-109. The motivic material throughout is based upon the three-note phrase 1 of the Recitative, which encourages three-note cells for motivic use.

#### Melodic Motives from the Recitative

The Recitative contains two motivic ideas which are used throughout variations 5-9, the cadenza and the fugue. Example 11 shows these motives with some of their permutations. Example 12 a-m display some of the contexts in which these motives and variants appear. This is by no means a complete list of their appearances, only a representative sampling. Motive A, shown in Example 11A, functions in an elision with A2. This technique is used by Schoenberg a good deal, and is especially apparent with his use of another theme to be discussed, the Pedal theme of Variation 1. Elision is seen also in Example 12b (variation 8) where A2 makes a figural accompaniment to the Recitative theme which is in a lower voice. The entire variation 8 should be studied for examples of this A motive. In Example 12e the A motive takes on the rhythmic characteristic of a motive from one of the other themes. (See motive C and its variants, Example 19.) This is an agitated rhythm which has been accumulating momentum from the previous variation, and now is combined with another motive of its own. Example 12f shows a further use of the A and A2 motives extending the fugue subject in the pedal, and an abbreviated statement of the Recitative theme in the left hand.

The A motive has other derivatives (A4-A8) based upon a perfect fourth and minor second as found in phrase 2 of the Recitative. Examples of these permutations can be found in variations 2, 5, 6 and 8. One is cited here (Example 12g).

The B motive is perhaps the most prolific of the Recitative motives. It is used with its permutations, particularly B2 the most frequently. In variation 6 (Example 12h) it is used in its inverted form. Example 12i from variation 6 shows motive B and B1 (inversion) as used imitatively. In mm. 86 and 87 motive B is used imitatively in eighth notes and is joined with motive A5 to close the variation. Motive B2 is used to carry the Recitative theme in variation 7 (Example 12j) and changes from the bass to the upper voice in mm. 95-96 (Example 12k). In the cadenza, B2 functions in the upper voice (32nd notes) above the Pedal theme (Example 12l). B2 is used most abundantly in the fugue where it appears significantly between mm. 160-164 and 176-178. Notice that in m. 163 the B2 motive is joined with the final phrase of the Recitative to create a new phrase which is treated canonically in mm. 163-165. (See Example 12m.) This brief discussion of the motivic material indicates the richness and variety of use of the Recitative's tight structure. The motivic uses of both the Pedal theme and the Variation 1 theme will be examined next.

#### VARIATION 1 THEME (THE SOPRANO THEME)

The first of the two secondary themes to be discussed is the eleven-measure melodic line found in the soprano of Variation 1 (Example 13). Its derivations from the Recitative are interesting, and its use in its entirety in variations 4, 9 and 10 will be discussed thoroughly in a later section. Mr. Watkins does not mention this significant theme at all. He discusses the third theme, found in the pedal below this theme in Variation 1, but fails to observe the soprano melody as a complete theme, used in three variations in its entirety and in part as the counter-subject of the fugue.

It compares in length with the Recitative (including m. 11, the D/d arpeggio). Each are eleven measures. The Variation 1 theme consists of an antecedent and consequent, an ascending line and a descending line, as in the Recitative. Dynamics assist the clarity of this structural arch and accentuate its directional flow. Accent indications direct the line upward in m. 14 and direct it downward at the beginning

of the consequent in m. 17.

The phrase structure compares only loosely with the Recitative. If one interprets the accent marks in m. 14 to indicate a new phrase, the theme then appears to contain six phrases. It could be argued, however, that the second phrase goes between mm. 13 and 17 in one continuous flow. Thus there are only five phrases. In performance, this continuously directed line can be maintained while marking the indicated stresses in m. 14. The antecedent is between mm. 12-17 and the consequent begins in m. 17 and concludes in m. 22. The second phrase is similar to the first phrase in its use of a melodic triad, after which it extends in one continuous line to the conclusion of the antecedent. The second phrase extending the first phrase should be compared with the first two phrases of the Recitative.

The range of the Variation 1 theme is larger than that of the Recitative, extending between d' and b'' (the structure pitch), or c'' when observing pitches for their own sake.

The Variation 1 theme closes with the same two pitches (E and E<sub>b</sub>) as does the Recitative, and each theme resolves to a D in the material following (Example 14). Note that variation 2 begins with a D in the soprano. In addition to these closing notes, the Variation 1 theme contains two prominent minor second phrase endings, similar to the endings of phrases in the Recitative. These are stressed through the use of longer note values, as in the Recitative. The difference between the two themes is that the intervals closing the Variation 1 theme are inverted and ascend. In m. 18, the A<sub>♯</sub> and B are the same pitches which were significant in phrases 2 and 6 of the Recitative.

The Variation 1 theme contains most of the intervals of the Recitative: minor second, major second, minor third, and perfect fifth. Missing are the intervals of a perfect fourth, major seventh, and augmented fourth. The augmented fourth is the interval between phrases 1 and 2 of the Recitative. The new interval used which is not found in the Recitative is the major third. The movement of this theme is characterized generally by a more continuous flow than the Recitative. There are fewer rests separating phrases. These rests occur more in the consequent here than in the antecedent; just the opposite from the structure of the Recitative. The variation 1 theme antecedent is characterized by no rests after phrase 1. The rhythm is continuous, consisting mostly of eighth note motion. There is less rhythmic variance than in the Recitative, and the eighth note is the smallest note value used. The remaining rhythmic content of the theme is half-notes, half-notes tied to eighth, dotted quarters and quarters which are used for structural agogic stresses.

It is worthwhile to do a structure-pitch analysis of the theme because hidden within the structural notes are some significant intervallic relationships which reveal the evolution of this theme from the Recitative. The structure-pitches shown in Example 16 are chosen from the notes of agogic stress or from pitch repetition. The opening phrase of the variation theme contains the structure-pitches D, D<sub>♯</sub>, F<sub>♯</sub>. These three notes represent the opening note D of phrases 1 and 2 and the first two notes (D<sub>♯</sub> and F<sub>♯</sub>) of phrase 3 of the Recitative. In addition, the intervallic relationship formed here is the same as the relationship between the three pitches forming the seventh, eighth and ninth notes of the twelve chromatic notes. (Example 17). The specific order is changed, however. The following group of structure-pitches (F<sub>♯</sub>, C<sub>♯</sub>, F<sub>♯</sub>, and A) complete the antecedent and outline the harmony of F<sub>♯</sub>, which is the first descending line of the Recitative (phrase 4). This F<sub>♯</sub> center is enhanced by the E<sub>♯</sub> preceding the F<sub>♯</sub> in measure 15. The harmony of F<sub>♯</sub> minor occurs as a resolution harmony below the soprano A in mm. 16-17 to close the antecedent. B-A<sub>♯</sub>-B is the outlining structure of the first consequent phrase. It outlines an octave and centers around B, the submediant of D, as did phrase 2 of the Recitative. The A<sub>♯</sub> and B are preceded by E, D<sub>♯</sub>, and B which further enhance the "B" flavor of the phrase. Another interesting observation here is that the motion between b'' and c'' reveals the E minor tendency of the last phrase of the Recitative. These tonal points which

(Continued, page 9)

Example 1

Antecedent Lento (♩ = 54) (m) 4(m) poco accel. (m)

I II III IV V VI VII VIII IX

Consequent 5 rr AA A6 (m) 7 din....

X XI

poco a poco rit. (dim.)

8 9 10

XII

a tempo

ppp

ppp

Example 2

194 195 196 pesante

rrr

Recitative phrase 1

Closing notes of Recit. in retrograde

Example 3

structure tones

P5 P4

Phrase 6

Example 4

Antecedent

a b c d

Consequent

d c b a

(exclude this phrase)

Example 5

...upper structure notes

F-sharp minor P5 F minor P5 m3

E minor

Example 6

upper structure notes

suspensions -- upper leading tones

Example 7

upper leading tones preparing E minor

Example 8

Ex. 9

Ab-G#

Example 10

pedal point on tonic

D B/b (relative major/minor) C (dom. of F#)

altered tone

F# minor F minor (passing chromatic tonalities--> suggest B7b9 (recap)

E minor

Example 11

A A1 A2 A3 A4 A5

A6 A7 A8 A9 A10

B B1 B2

Ex. 12a

Var. 6, mm. 67-68

Ex. 12b

A1 A2 A2 A2

A5 A5

Var. 8, mm. 100-102

Example 12c

Var. 8, mm. 106-107, 1.h.

Example 12d

Var. 10, m. 130

A2 A A2 A8 inversion A8 inv. etc

A A2 A2 A8 retro. inv.



Example 16  
Variation 1 theme

Antecedent

Consequent

Thus:

Pedal Theme

Beginning

Leading tones

Example 19t Var. 10, mm. 125-126

C inverted

Example 19v  
Fugue, mm. 168-171

Counter Subject

C as part of Counter Subject

Example 19n Variation 3, mm. 41-42

C

Example 19o Variation 5, m. 66, l.h.

C1

etc

C2

C1

Example 19r Variation 7, mm. 98-99, top voice

C4 inverted

C4

C4

A3

Pedal Theme

C

Pedal Theme

C

cresc

Example 22 Variation 5, m. 56

M3

M3



Example 21b

Pedal Theme

added note

Fugue, mm. 172-174

were separated in the Recitative are combined here in one phrase. The pitches D-A-B<sub>b</sub> from the next to last phrase of the Variation 1 theme are an inversion of the last three pitches of phrase 2 of the Recitative. They represent, as mentioned previously regarding motive C, a permutation of the two most basic intervals of the Recitative: the perfect fifth and minor second. The final phrase of the Variation 1 theme centers around F. The E and E<sub>b</sub> are more important here because of their previous use in the Recitative. It is interesting to note that the F, along with the agogically stressed A of m. 21, can join D of m. 23 (the first note in the new variation) to form a D minor melodic triad. This may not be heard as such in the context of the counterpoint, but is a structural element. Schoenberg methodically prepared his melodic lines, as seen in the Recitative. It is important, therefore, to take into account the melodic structure in this way. This is a direct carry-over from his craft of structuring the twelve notes into a row of potent relationships. Yet in this work hidden relationships are of a tonal nature as well as chromatic.

It is significant to note the use of the leading-tone function melodically in several places in this theme: D<sub>b</sub>-F<sub>b</sub>, mm. 14-15; A<sub>b</sub>-B, m. 18; C<sub>b</sub>-D, mm. 19-20; and A-B<sub>b</sub>, m. 21. While the harmony

does not support these relationships as leading-tones, it is important to know they exist melodically, particularly the abundance of the C<sub>b</sub>-D's, in the consequent. This relationship occurs three times.

In summary, the Variation 1 theme is similar to the Recitative in that it is based upon an antecedent/consequent arch. Both themes are eleven measures in length. They both contain an opening phrase which is extended by the second phrase. They both close with the E-E<sub>b</sub>-D descent. The consequent of the Variation 1 theme outlines melodically some of the same tonal areas as does the Recitative. The two themes also have dissimilarities of contrasting elements. The antecedent of the Variation 1 theme flows forward out of phrase 2, with no rests or fermatas. It uses basically step-wise motion with a regular rhythmic movement of predominantly eighth notes. This theme makes use of the minor second relationship as does the Recitative, but the interval is inverted to an ascending motive recalling a leading-tone function. The leading-tone usage in the traditional sense is prevalent with the significant oscillation of C<sub>b</sub> and D occurring in the consequent. The Recitative contains no traditional leading-tone functions in its melody, these being replaced by the "up-

per-leading tone" concept. By contrasting these elements Schoenberg created a second theme which would complement the Recitative when both are used together contrapuntally. These contrasting elements also contribute to the success of the Variation 1 theme as a countersubject to the Recitative theme when it becomes the subject of the fugue.

The most significant motive from the Variation 1 theme occurs in measure 12. Example 18 shows Motive C and its permutations. This motive is used as secondary counterpoint material, or sequentially from variation 3 throughout the work. Motive C is derived from the second phrase of variation 1, or from the last phrase of the same variation. Examples 19 n-w point out some of the contexts in which this motive is used. Throughout variation 7 the C2 motive (another derivative) is part of the contrapuntal structure (Example 9). The C2 motive begins in the right hand, over motive B and the Recitative theme. It later is found in the left hand (bar 95, Example 12k) reversing itself with the B motive which is now in the right hand. Another variant of this motive is found in measure 97 where it is used in an ascending sequence. Mm. 98 and 99 use it in the soprano as it was used in the left hand and bass in variation 5.

Variation 9 presents an interesting variant of the C motive (Example 19t). By octave displacement the C motive now becomes a major seventh and a minor second. The C<sub>b</sub> acts as leading-tone and resolves up to the D. The Recitative does not use the C<sub>b</sub> of the major seventh as a leading tone. Here in the C4 motive that interval is recalled and the tonal use of the C<sub>b</sub> is exploited. The relationship between the new motive and the Recitative major seventh is inescapable. The motive is used also in its inverted form, alternating with a chordal figure which is also based upon minor second or upper/lower leading-tone relationships. The first two chords (E<sub>b</sub> minor-D minor) form an upper leading-tone-to-tonic relationship. This occurs directly above the motive. The second two (C<sub>b</sub> minor-D minor) found in the left hand following the motive, continue the leading-tone-to-tonic relationship begun by the C4 motive. Thus both forms of leading-tone relationship are expressed at the beginning of the variation. Example 19v shows the C4 motive as used in the cadenza.

Example 19u again illustrates the use of Motive C in its original form. It is used as an accompanimental, rhythmic figure supporting the Variation 1 and Recitative themes. Example 19w shows the same motive functioning in a similar

way in the fugue.

#### PEDAL THEME

The second of the two secondary themes is originally found in the pedal at the beginning of variation 1 (mm. 12-14), including an unbeat note in m. 11 (Example 13/20). Watkins has described the derivation of this theme from the Recitative.

Beginning with m. 2 each first note of alternating measures, plus the last note (E<sub>b</sub>) forms the theme. (See Example 1.) Note also that the three structure pitches of the first phrase of the Variation 1 theme are the exact same pitches as the first three notes of the pedal theme (D, D<sub>b</sub>, F<sub>b</sub>). (See Example 16 again.)

The antecedent phrase ends with E and E<sub>b</sub>, the final two pitches of the Recitative. The consequent begins with the implied resolution note D. This occurs in the tonic-dominant verticalization in m. 11 to close the Recitative and resolve the E<sub>b</sub>. The consequent phrase is an inversion of the first phrase, beginning with the pitch D, an octave above the D of the first phrase. The Pedal theme does not conclude on a C<sub>b</sub> in m. 14, as would be expected if the inversion phrase were to follow exactly the original phrase. However, this final note (C<sub>b</sub>) is added in some later statements of this theme. (See Examples 19x, 12m/21a and 21b.)

Other motivic uses of this theme are discussed on pages 100-104 of Watkins' article. Some additional elements not mentioned by Watkins should be considered. Variation 5 reveals a permutation of the Pedal theme serving as a figural motive sounding alternately between right and left hands. It is formed by both horizontal and vertical arrangement of the pitches. Its permutation consists of the use of a major third to replace the minor third of the original. (See Example 22 for its context.) Study of variation 2 shows that the position of the Pedal theme which was used only in the pedal in variation 1 is reversed with respect to the Variation 1 theme. It moves fully exposed into the soprano in variation 2. The Recitative recurs in the bass. The entire variation is too long to be quoted here, but should be studied from the score. The Pedal theme is used most extensively in the fugue. Many fine examples of its use there are shown in the Watkins article.

This concludes my discussion of the three themes. The concluding section of this article will deal, as stated earlier, with applications of these themes throughout the work and with a discussion of some interpretation problems.

(To be continued)

## Choral Reviews

by Victor Weber

There comes a time in every choral conductor's periodic searches for new repertory when he wishes for some comprehensive aid in his efforts to stay afloat in the shifting tides of new and old offerings by the world's publishing houses. Just such an aid has now been made available by Musicdata, Incorporated, 18 W. Chelton Avenue, Philadelphia, Pennsylvania, 19144. *Choral Music in Print* purports to be "a master catalog of all choral music published throughout the world," "the first comprehensive source book on choral music to be published in English, and the first international directory to appear in over fifteen years."

The first volume of this massive computerized effort, *Sacred Choral Music*,

is now on sale, and the second volume, *Secular Choral Music*, is scheduled for publication late in August. Musicdata has announced its intention to provide an annual up-dating of entries and to issue a second edition in three years. A paperbound edition is on sale at \$25.00, and a library-bound volume, at \$35.00. After September 30, the prices will be increased to \$32.00 and \$45.00, respectively.

Every choral musician will find his own way of using these volumes. Certainly a beginning will be to make sure that the music house through which one orders his choral supplies is aware of the existence of the volumes and to suggest strongly that the volumes be a permanent fixture in the choral music department.

Conductors with interests in particular composers will find, no doubt, intriguing listings of works which have not been readily available through ordinary sources. Conductors interested in finding all known settings of particular texts will find ample material for hours of perusal (for example, Psalm listings cover nine pages of three-columned

text).

But it is in the final stages of program planning that the volumes appear to this reviewer to have their principal utility. In addition to information concerning arrangers, voicing, instrumentation, and seasonal usage, each listing provides invaluable guides to publishers, publishers' numbers, and American prices. Since the volumes are not intended to evaluate style, quality of composition, etc., the choral conductor who already knows *what* he wants will find an indispensable guide to finding out *how* to get it.

Musicdata has begun an ambitious project which will eventually cover all areas of music, including band, keyboard, wind, percussion, vocal, etc. Their continuing efforts, if carried out with accuracy and with the comprehensiveness displayed in the first volume, will become an important addition to every musician's bibliographical resources.

The Early Music Series of Oxford University Press has recently published two elegant additions to our sorely taxed Christmas repertory, *Two Songs*

for Christmas, under the general editorship of Howard M. Brown. Both anonymous works were discovered in the Selden Manuscript, which is the source of much of the English carol literature of the fifteenth century. The first, "Glad and Blithe," with its complex linear and rhythmic detail, is perhaps more suitable for performance by highly skilled soloists. But the second, "Gaude terra tenebrosa," would provide a beautiful addition to a Christmas choral program, and is particularly interesting because of its textural contrasts between one-two and three-part writing. It is presented by the editor in the form in which it appears in the manuscript: the five verses are written in both one- and three-part form, and the refrain in both two- and three-part versions. Interesting performance suggestions are made by the editor; but the piece provides opportunity for fascinating variation of performance at the will of an enterprising conductor. It is a rather imposing lyrical echo of the time when "la contenance angloise" was the rage in continental musical circles.

(Continued, page 10)

### George Wm. Volkel

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ALICE MILLAR CHAPEL  
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(Continued from page 9)

Ricordi (American agents: Belwin Mills, Melville, New York, 11746) has recently issued a new edition of Antonio Vivaldi's *Lauda Jerusalem* (Psalm 147). The piece is scored for soprano soloists, two choruses, two string orchestras, and two organs. The orchestral writing contains much of the sprightly rhythmic and motivic exchanges which are characteristic of Vivaldi's instrumental style. The choral parts, while not difficult, provide dynamic chordal antiphony which will reward both audiences and singers alike. The soprano solos which occur as strikingly lyric, *bel canto* contrasts to the massive choral sections, are both attractive and straightforward. The piece should be a welcome find to Vivaldi enthusiasts who search for an appealing alternative to yet another performance of the *Gloria*.

Now that the year is passing towards its last months, it should be noted that 1974 has been the year of the centennial celebration of Gustav Holst's birth. In anticipation of festive performances of his music, Galaxy Music Corporation has issued a 'centennial edition' of Holst's *The Hymn of Jesus* (Opus 37), first performed in 1920. In Richard Freed's introduction to this new edition, the piece, scored for two choruses, semi-chorus, and orchestra, is compared in importance to *The Planets*, and is described as colored by a "blazing, dramatic, almost barbaric Eastern brilliance." Whatever the source of its imputed brilliance, it is a challenging mélange of elements, ranging from the Gregorian hymns "Vexilla regis" and "Pange lingua", to an anticipation of the choral styles of Janacek and Penderecki, and finally to the composer's own statement that the work was composed under the conscious influence of Thomas Weelkes. More modest alternatives to the large orchestral force required by the original score have been offered by the composer. This highly intense and personally evocative score is quite worth a few hours' examination. It is to be hoped that some of the ambitious choral musicians among us will attempt to make it heard with the impact which it had at its first performance.

## BACH TO BE FEATURED AT ST. THOMAS

The choir of men and boys of St. Thomas Church, New York City, will present a series of four concerts this season devoted to the works of Bach. "Bach at Saint Thomas" will include the *Kyrie and Gloria of the Mass in B minor* on Nov. 5, the *Magnificat and Motet V* on Dec. 3, three cantatas from the *Christmas Oratorio* on Jan. 28, and the *St. John Passion* on March 25, all accompanied by orchestra. The concerts, under the direction of Gerre Hancock, organist and master of the choir, will take place on Tuesday evenings at the church.

CHERRY RHODES will present the Washington, D.C. premieres of two works by Jean Guillou at All Souls Unitarian Church, Washington, D.C., September 22. Assisted by pianist Barbara Blegen, she will play Guillou's "Coloques No. 2 for organ and piano," and his "Coloques No. 4 for organ, piano and percussion. The concert is sponsored by the Davies Memorial Committee in cooperation with All Souls Concerts as a memorial to A. Powell Davies, former minister of All Souls Church. The same works by Guillou were given their American premiere at the Cleveland convention of the A.G.O. in June.

ALEXANDER BOGGS RYAN has resigned his position as associate professor of music and university organist at Western Michigan University, Kalamazoo, in order to devote full time to his duties as director of the music program at the Cathedral Church of Christ the King in Kalamazoo. Dr. Ryan has resided in Kalamazoo since 1962.

THE ORGAN LITERATURE FOUNDATION, Braintree, Mass. 02184, has issued a new supplement to their catalogue G, containing the latest additions to the catalogue of books and recordings available from the firm. It is available free from the foundation upon receipt of a self-addressed, stamped envelope.

THE CLEVELAND CHAPTER of the A.G.O. has elected these officers for the coming year: Elmerle Vanderheide, dean; D. Darrell Woomer, sub-dean; Thomas V. O'Donnell, secretary; Nellie Louise Schreiner, registrar; Ivan Licht, treasurer; and Gladys Hanaback, assistant treasurer. New executive committee members are John Christian, James Hough, Gratian Nugent, and Miles Gotshall.



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## CORPUS CHRISTI YOUNG ARTIST CONTEST SLATED

The Corpus Christi (Texas) Music Teachers Association will sponsor its Young Artist Contest to be held March 8, 1975 in Corpus Christi. Any student in the 9th, 10th, 11th and 12th grades may enter in any one of the eight instrumental categories of the contest, which include piano solo, piano concerto, organ, harp, strings, woodwinds, brass or percussion. The winner in each category will receive a \$100 prize, and the outstanding student in the contest is eligible for a full tuition scholarship for his or her first year as a music major at Del Mar College. An entry fee of \$10 and a tape recording of the required pieces must accompany the student's application. The fee will be refunded only in the event the quality of performance is not acceptable for public performance. Applications must be received before Feb. 8, 1975.

For the organ category, the tape must include two pieces, one from the Baroque period (excluding the so-called *Eight Little Preludes and Fugues* of Bach) and one from the Romantic or early contemporary period. The time limit of playing for each contestant will be a minimum of 15 minutes and a maximum of 25 minutes. Each contestant must perform all compositions from memory with exception of those in the organ category. The judges will be Norma Davidson, Charles Kleinstuber, Harlan Laufman, and William Race.

Entry blanks may be obtained from Mrs. C. H. Roberts, Contest Chairman, 3748 Santa Fe Street, Corpus Christi, Texas 78411.

JAMES DAVID CHRISTIE, organist of Oberlin, Ohio, joined flutist Janet See, soprano Mary Collier, mezzo-soprano Catherine Nesbitt, tenor Julian Todd, and baritone Christopher David Neiweem in a concert in memory of Jehan Alain at the Eglise de Saint-Jacques du Haut-Pas, Paris, France on June 20. The program contained organ works and works for voices and organ, and the "Trois mouvements" for flute and organ by Alain.

## A Tribute to Alfred G. Kilgen

by Dr. William H. Barnes

Alfred Kilgen was a member of a family of organ builders for many years known as Geo. Kilgen and Sons, later known as Kilgen Organ Company. Alfred was the eldest of four brothers, all of whom worked for the Kilgen firm.

Alfred Kilgen, until his retirement some years ago, was very active in organ building. He sold and built organs all his life, from starting as an apprentice to becoming president of the firm.

He was a champion salesman, and his company was responsible for building the organs in St. Patrick's Cathedral in New York City, St. Louis Cathedral in St. Louis, Missouri, Carnegie Hall in New York City, St. Vincent's Roman Catholic Church in Los Angeles, and many other important organs throughout the United States.

His long life extended from the period when tracker organs were common, through the period of tubular-pneumatic organs, and later through the electro-pneumatic organ era. His life embraced the more or less classic style of organs of the early 1900s through the romantic (theatre organ period) to the return of more classic design. So his life actively covered an important period in American organ history, the first fifty years of this century.

Many of his organs still stand as witness to his life-long passion for organ building, and do him honor.

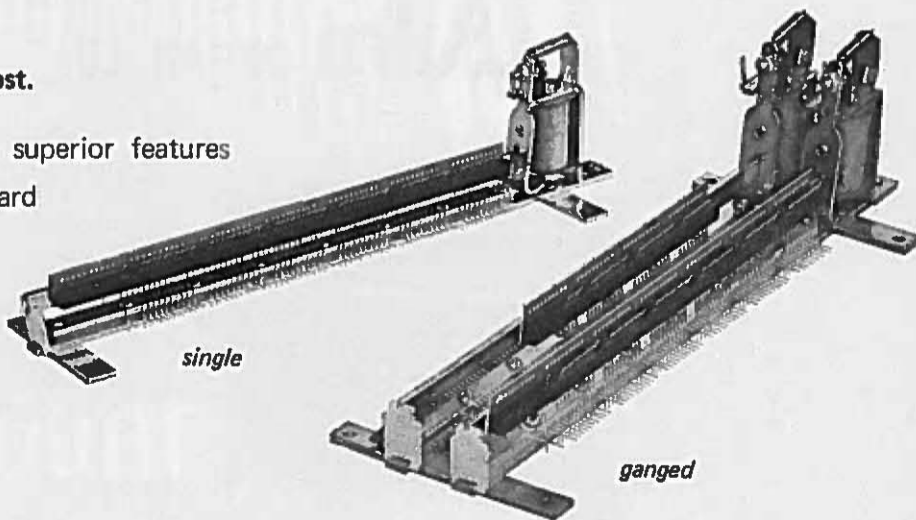
MAURICE DOUGLAS PEDERSEN, after 50 years of playing and directing in churches, and after some 20 years at Sequoyah Hills Presbyterian Church in Knoxville, Tenn., has retired. Mr. Pedersen has moved to Scottsdale, Arizona, where he will continue to have a studio at home, and where he plans to give a few recitals and remain active in the work of the A.G.O.

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# NUNC DIMITTIS

**ALFRED G. KILGEN**, retired organ builder and resident of Miami, Florida for the past 21 years, died July 5, 1974 in Miami.

Mr. Kilgen was the oldest of the sons of Charles C. Kilgen and grandson of the St. Louis firm of organ builders. A native of St. Louis, Mo., he attended Culver Military Academy and St. Louis University. After completing an apprenticeship in the Kilgen organ factory, including ten years as voicer and finisher, he returned to St. Louis University and was graduated with the LL.B. degree.

After taking the bar examinations, he became a lawyer in 1913, but it was not long before he returned to the organ building business, joining the Wurlitzer firm as sales manager. He remained with the Wurlitzer firm for two and a half years, returning to the family firm where he remained at work until his retirement.

Mr. Kilgen is survived by his wife Pearl, a son Alfred G. Kilgen, Jr., a brother Charles C. Kilgen, Jr., and a sister Louise Schatzman. Services were held at St. Louis Catholic Church, Miami on July 6.

**HILTON RUFTY**, composer, pianist, carillonneur and organist, died on June 25 in Richmond, Virginia at the age of 64. He was Richmond's first carillonneur.

During the past 40 years, Mr. Rufty gave many concerts at the carillon in Byrd Park and the electric carillon at the University of Richmond. He was an associate professor of music at the University of Richmond, having taught there since 1946. He was organist at St. Giles Presbyterian Church in Richmond from 1953 to 1972. He was also a member of the A.G.O., the John Powell Foundation, and the Musicians Club of Richmond.

A student of Virginia pianist and composer, John Powell, Mr. Rufty also

studied with Anton Brees, master Belgian carillonneur. On July 3, Lawrence Robinson, associate professor of music at Virginia Commonwealth University, played compositions by Mr. Rufty on the carillon in Byrd Park, dedicating them to Mr. Rufty's memory.

**EDDIE DUNSTEDTER**, famed theatre and radio organist died July 30 following a long illness, just three days short of his 77th birthday, in Reseda, California.

Edward Jacob Dunstedter first came to national public notice in the early days of network radio when his weekly CBS "Fast Freight" organ program from the studios of WCCO Minneapolis was the first pop organ show to be broadcast by network radio. He later moved to St. Louis, and then on to Hollywood in the late '30s where he worked for motion picture filming studios. He is remembered for his playing of the Novachord theme which personified the haunting "Mrs. DeWinter" in the Franz Waxman score for "Rebecca." He later wrote, orchestrated and conducted scores for a number of films.

Mr. Dunstedter's recording career spans a period from 1928 to 1970. During his career he recorded for Brunswick, Decca, Capitol and for several independent companies.

He is survived by his wife Viva, and two grown children, Eddie R. and Dodie.

**THE CHOIR OF MEN AND BOYS OF ST. PAUL'S CATHEDRAL**, Buffalo, N.Y., toured England in July and August. The choir's itinerary took them to London, Ipswich, Cambridge, Norwich, Durham, Winchester, Isle of Wight, and Scotland. Under the direction of Frederick Burgomaster, the choir sang concerts at St. Paul's Cathedral, Norwich Cathedral and Durham Cathedral, and they sang as the resident choir from August 11-14 at Winchester Cathedral.

**JAMES L. BOERINGER**, organist and associate professor of music at Susquehanna University, Selingsgrove, Pa., has prepared a new edition of the complete works of John Stanley. The first volume has been released by Concordia Publishing House, and the second is to be released shortly.



## CHRISTMAS MUSIC SELECTION

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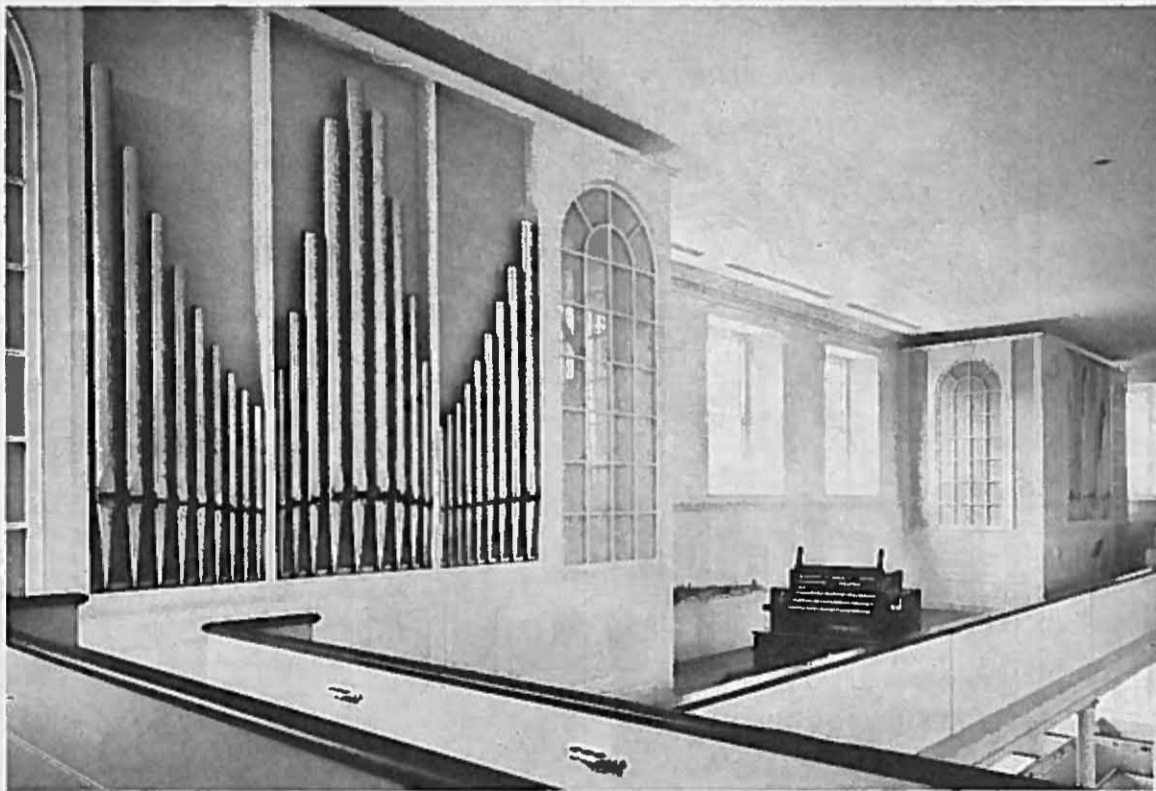
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## Isolde Ahlgrimm in Dallas

by C. David Harris, Associate Professor of Music History and Harpsichord, Drake University, Des Moines, Iowa

From the 24th through the 29th of June, the International Organ-Harpsichord Seminar at Southern Methodist University featured harpsichordist Isolde Ahlgrimm of the Hochschule für Musik (formerly the Akademie) in Vienna. During this week, Professor Ahlgrimm performed in two recitals and conducted daily master classes devoted to Bach's *Well-Tempered Clavier*.

All of the preludes and fugues of the "forty-eight" were performed at least once in the classes — some by students, but most, from memory, by Ahlgrimm herself. She performed them complete in Venice in 1973 and during this past season in Vienna, Rome, and Perugia. She also recorded the *Well-Tempered Clavier*, in 1950 for Philips, which recently re-issued it, but she no longer considers that interpretation representative of her playing.

After each prelude and fugue pair was performed in the classes, Isolde Ahlgrimm conducted a friendly and wide-ranging discussion on its problems of performance. Tempo, phrasing and articulation, rhythmic problems, ornamentation, and, to some extent, registration provided the focus, with Professor Ahlgrimm introducing numerous comparisons with other works by Bach, as well as with works by other composers. As such, the classes took on the aspect of a brief but intense course in Baroque performance practice. Particularly valuable were Ahlgrimm's quotations from theoretical writings of the 17th and 18th centuries, drawn upon to explain the reasons for her interpretation. Despite her impressive scholarship, however, she maintained a generous attitude toward the students' interpretations, frequently emphasizing that there is no ultimate solution to many problems of Bach interpretation, and that she herself may change her mind about some details in the future. So convincing and satisfying is her present interpretation, though, that the listener remains unaware of the technical problems that have been surmounted and is left free to absorb the musical essence of each work.

Probably the most distinctive, as well as the most elusive aspect of Isolde Ahlgrimm's artistry appears in her application of rhythmic nuance — to fugues as well as to preludes. With lesser performers, rhythmic nuance may either be rejected as inappropriate in the Baroque style or overdone, distorting the character of the music. In Ahlgrimm's performance, however, the nuances provide the optimum of expressiveness without jeopardizing the over-all rhythmic flow. As a result, the details of each work are brought out, yet integrated into the inexorable progress of the music. The individual voices of a fugue "sing," and Bach's harmonic sophistication achieves a heightened expression. When asked by a student how to introduce rhythmic nuance, Ahlgrimm recommended practicing a new piece without any nuance until the rhythm is perfect, and only then introducing nuances.

Professor Ahlgrimm had other advice as well. Repeatedly she emphasized absolute consistency in the articulation of a fugue subject in all of its appearances. She suggested that in practicing fugues, one should isolate the voices by pairs in varying combinations and play just one voice with each hand. In this way the

correct articulation could be established without difficulty and would be easier to maintain within the complete texture of a fugue. Varying degrees of *legato* and separating of notes were discussed in detail, especially as they concern harpsichord technique. In those rare instances when the spacing of voices becomes too wide for absolute *legato*, and some notes must be separated, Ahlgrimm believes that the separated notes will sound less obtrusive if one begins gradually to separate before it is absolutely necessary, and then likewise resumes a *legato* touch gradually, achieving true *legato* slightly later than where it is first possible.

Ahlgrimm feels that, since a fugue is conceived in terms of voices, arpeggiation should be avoided, even in the final chord. Likewise, because of the polyphonic, vocal orientation of fugal style, she believes that cadenzas should not be introduced on fermata-marked chords in fugues. Citing F.W. Marburg's *Abhandlung von der Fuge* (1753-54), she recommended that, in general, no changes of registration should be made during a fugue, although she feels that there may be two exceptions in the *Well-Tempered Clavier*, Book II: Fugue II in C minor, after the cadence in m. 23, and Fugue XVI in G minor, after the cadence in m. 67; in both a register might be added at this point, depending on the actual harpsichord.

For those attending the classes, this concentrated study of the *Well-Tempered Clavier*, covering all of the "forty-eight" within six days, proved to be of extraordinary value, combining the performance of a great monument in the history of keyboard music with the scholarship and interpretation of an artist who has devoted much of a lifetime to the repertoire and is at the height of her powers. It would be our great advantage if Isolde Ahlgrimm could record the *Well-Tempered Clavier* again, so that the richness of her present interpretation would be available to all.

Isolde Ahlgrimm's solo recital on June 24th in S.M.U.'s Caruth Auditorium was a chronologically organized survey of masterpieces by Bach. It comprised the *Capriccio on the Departure of the Beloved Brother*, the *Tocatta in D Major*, *Partita in C minor*, the *Concerto in the Italian Style*, and Fugues 1, 3, 5, 9, and 11 from *The Art of Fugue*. For the large and appreciative audience, she also played as an encore number the *Prelude and Fugue in D Major* from the *Well-Tempered Clavier*, Book I.

On June 28th, also in Caruth Auditorium, Isolde Ahlgrimm was joined by Larry Palmer for a program that featured several works for two harpsichords: *Deuxième Quatuor* by Armand-Louis Couperin, Bach's *Concerto in C minor*, and François Couperin's *Allemande à deux Clavecins*. In addition, Larry Palmer gave the premier performance of Rudy Shackelford's *Air-looms* (1974), and Isolde Ahlgrimm played the *Two Capriccios*, Op. 36 (1969) by Gottfried von Einem. Finally, the two soloists were joined by students Linda Hoffer and James Liveness for what was probably the first American performance of Georg Christoph Wagenseil's *Concerto in C Major for Four Harpsichords*.

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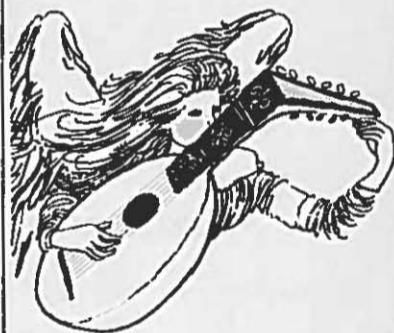
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## Book Review

**Twentieth Century Harpsichord Music: A Classified Catalog.** By Frances Bedford and Robert Conant. Joseph Boonin, Inc., Hackensack, N.J., paper, \$8.50.

The 20th century rebirth of the harpsichord resulted not only in a revival of baroque music performance practice, but it has also inspired an amazing number of contemporary composers to use this "new" instrument in all manner of ways. Just how extensively this repertory has grown in about 50 years is the subject of this excellent catalog which, as the co editors intend, "documents the evolving harpsichord literature of our century, both solo and ensemble." The entries cited in this 8 1/2" x 11" paperbound volume of 82 pages are first of all impressive for quantity. More than 700 composers are represented, many of them by multiple listings of works of which most were composed within the past 25 years. Until seeing it all in print, who would have suspected that there are more than 400 20th century works for solo harpsichord? (The earliest listed here is *Sonatina* by Busoni composed in 1916!) The catalog's 31 sections, the largest of which is the section on solo literature, also list ensemble works systematically as they increase in complexity and size from harpsichord and one wind or stringed instrument to works for full orchestra as well as both solo and ensemble vocal works with harpsichord. No attempt is made to evaluate the music or rate it in terms of difficulty.

As a basic reference source, this catalog is invaluable in that every entry gives the composer's name (and dates when known), title of the composition, instrumentation, year written (or publication date when not available), duration in performance and source for obtaining copies. Most helpfully, the addresses of publishers are also provided together with a comprehensive list of composers who can be contacted directly for copies of their unpublished works.

The surprises to be found here encompass not only quantity, but variety as well. For instance, there are 41 compositions for solo recorder and harpsichord, and 30 for solo violin and harpsichord. The earliest ensemble piece listed is the Falla *Concerto* of 1926. There are 141 works employing harpsichord (either as solo instrument or in small mixed ensembles) with orchestra, ranging from Douglas Alanbrook's *Concerto for Small Orchestra and Harpsichord* to Winifried Zillig's *Serenade IV*. Some other novelties include 11 works for harpsichord and percussion, three

with solo guitar, two with harmonica, and even one with musical saw! Of the 20 compositions employing electronic tape, one expected to find *HPSCHD*, the Cage-Hiller freak-out for 1-7 harpsichords and 1-51 computer-generated tapes. But do you know about *WHAT-ZIT No. 7* by Ray Wilding-White? It's scored for 60 harpsichordists, 48 harpsichords, 24 tape machine operators, 288 stereo tape recorders, 48 microphones and 24 stereo amplifiers. (Was it ever performed? And if so, under what circumstances?)

Of the works employing harpsichords with chorus or solo voice, with orchestra and in opera we find not only Perio's *Sinfonia* (with electric harpsichord), Falla's *El Retablo de Maese Pedro*, and Stravinsky's *The Rake's Progress*, but also 48 other listings, just a sample of the revelations awaiting one's perusal.

While the authors have aimed at completeness, they are aware that "it inevitably falls short of that ideal" and they welcome corrections and new information for future editions. I found only one serious error worth mentioning here. Listed among the seven works for harpsichord with string quartet is *Concerto I* by Henry Burgess published by Concordia in 1968. This is not a 20th century composition, but one of the 18th century, having been published originally by J. Walsh in London in 1740. Edited by Francis Hopper for Concordia, the republication is most welcome, but it has no place in this listing. Two other minor clarifications: Persichetti's *Sonata*, Opus 52, is listed as being available only from the composer. Since the catalog went to press, the work has been published by Elkan Vogel. Charles Wuorinen's *Concertante III*, listed among the solo literature, is in fact a work with oboe and strings and marked as "withdrawn by the composer" — a pity, since this early work from 1959, although no longer representative of Wuorinen's more recent music, remains a charming work of interest and integrity which would be widely played if available.

Obviously, this catalog will require frequent revision if composers continue to write for harpsichord as they have in the recent past. It is finally a pleasure to express gratitude not only to Bedford and Conant for their thorough and comprehensive work in assembling this valuable reference work, but also to Joseph Boonin for publishing it.

— Leonard Raver

ARTHUR CROLEY, retired after 31 years as professor of music and organist at Fisk University, was the subject of a large article appearing in "The Tennessean" Magazine of Sunday, July 7. The reason was the large organ which Mr. Croley built with the help of Rufus Hatch in the basement of the Croley home.

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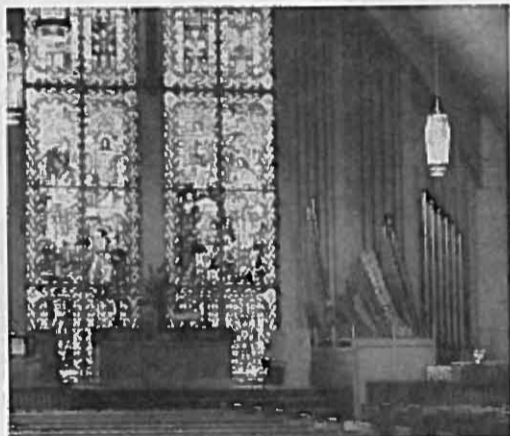
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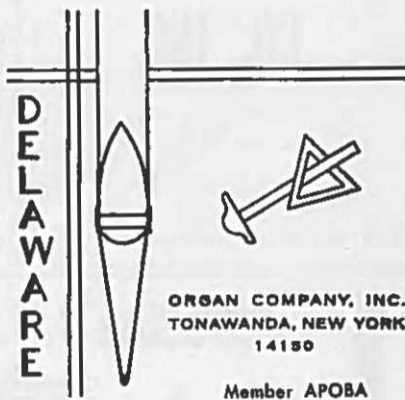
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TIMOTHY E. ALBRECHT, a graduate student at the Eastman School of Music, has been named musical director of the Lutheran Church of the Incarnate Word, Rochester, New York. He has also received an organ assistantship as well as a fellowship to continue his graduate work at Eastman where he is a student of David Craighead. Mr. Albrecht received the BA degree in German from Oberlin College and the BMus degree in organ from Oberlin Conservatory of Music in 1973. He was a student of Haskell Thomson. Mr. Albrecht is a member of Phi Beta Kappa and Pi Kappa Lambda, and he took second prize in the 1972 A.G.O. national playing competition.

ROBERT BELL has been appointed organist and choirmaster of Trinity United Church, Kitchener, Ontario, and a member of the Faculty of Music at Wilfred Laurier University in Waterloo, where he will teach theory and church music. Prior to spending two years at Mary Institute in St. Louis, Mo., and a year as interim organist at First Presbyterian Church in Kirkwood, Mo., Mr. Bell was organist and master of the choristers at the Cathedral Church of the Redeemer in Calgary, Alberta for 13 years. His wife, Deborah, has relinquished her position as minister of music at Trinity Lutheran Church in Kirkwood; she is a graduate of the University of Calgary and of Washington University, St. Louis. Mr. Bell is a native of St. Catharines, Ontario, and a graduate of the University of Toronto and Northwestern University. He holds honorary diplomas from the Royal School of Church Music and the Royal Canadian College of Organists; he is past president of the R.C.O. At Trinity Church, Mr. Bell will succeed Lois McCabe, who has been interim organist since the resignation of Gordon Atkinson in the fall of 1973.

EUGENE BONELLI has been appointed dean of the University of Cincinnati College-Conservatory of Music, succeeding Jack M. Watson, who has resigned from his 11 year deanship to return to teaching. Dr. Bonelli has been chairman of the Division of Music at Southern Methodist University, Dallas, Texas since 1969. He has been a prominent member of the NASM, serving as an examiner and member of the commission on undergraduate studies. A native of Detroit, Dr. Bonelli earned his bachelor's and master's degrees at Cincinnati's College-Conservatory of Music, and he holds a Ph.D. degree in theory from the Eastman School of Music.

ANTHONY FURNIVALL has been appointed organist and choirmaster of Christ Church Cathedral, Louisville, Kentucky. For the past two years, Mr. Furnivall has been assistant organist and choirmaster at Washington Cathedral in Washington, D.C.

KARL M. HARSNEY has been appointed minister of music at Trinity United Church of Christ, Hanover, Pennsylvania. Mr. Harsney received his bachelor's degree in organ from the University of Cincinnati College-Conservatory of Music in 1973. His teachers have included William J. Catherwood, Jr., Robert E. Hopkins, Roberta Gary, Wayne Fisher, Gerre Hancock, and Searle Wright. While in Cincinnati he was director of music at Immanuel United Church of Christ. Mr. Harsney will be assisted in his direction of a fully graded choir program at the Hanover church by his wife, Terry Madeira Harsney.

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## Appointments

NATALIE LIMONICK has joined the faculty of the University of Southern California School of Music as professor of music in the school's newly organized department of vocal arts. She will also direct the school's opera theatre. Ms. Limonick holds degrees from the Juilliard School, Los Angeles City College, and UCLA. She has been a member of the coaching staff of the Wagner Festival of Bayreuth, Germany, and at the Music Academy of the West in Santa Barbara, California. She has been a member of UCLA's music faculty and associate director of the UCLA opera workshop previous to her appointment at USC.



EARL NAYLOR has become director of music at Arlington United Methodist Church, Bridgeton, Missouri. Mr. Naylor received his bachelor's degree in church music and the MM degree from Drake University, where he was a student of Carl Staplin. During his graduate work at Drake, he held a graduate assistantship in the music theory department. In 1972 Mr. Naylor was winner of the student organ competition of the Central Iowa Chapter of the A.G.O.; he is a member of Phi Mu Alpha Sinfonia and of Pi Kappa Lambda.

KAREN McALLISTER ROMERI has been appointed organist and choirmaster at the Woodland United Presbyterian Church of Ben Avon, Pittsburgh, Pennsylvania. Mrs. Romeri received her MusB degree from the University of Michigan and the Master of Church Music degree from Westminster Choir College. She has been a student of Robert Clark and William Hays.

DOUG MAJOR has been appointed the new assistant to organist and choirmaster Paul Callaway at Washington Cathedral, Washington, D.C. A native of Berwick, Pa., Mr. Major completed three years of study at the University of Missouri in St. Louis under the guidance of Ronald Arnatt. He was assistant conductor of choral groups at the university during 1973-74, and traveled throughout Europe as musical director of the Jefferson City Little Theater, Jefferson City, Mo., during the summers of 1973 and 1974. He began the study of piano at age seven and had his first organ lesson when he was nine. He is one of the youngest musicians to come to Washington Cathedral.

DANIEL ROTH has been appointed artist in residence at the National Shrine of the Immaculate Conception and chairman of the organ department at Catholic University, Washington, D.C., both effective September 1. Prior to this appointment, Mr. Roth was organist of the Basilique du Sacré-Coeur in Paris, France. He received his musical training at the National Superior Conservatory in Paris where he was a student of Maurice Duruflé and R. Falcinelli. An active concert organist, Mr. Roth has played recitals in many European countries, was winner of the Grand Prix du Chartres in 1971, and he has recorded for Orion, Erato, Pathe-Marconi and Philips. He is on the roster of artists represented by McFarlane Concert Artists in this country.





MARY ELLEN SUTTON has been appointed instructor in organ at Kansas State University, beginning with the fall semester of 1974. Miss Sutton is currently nearing completion of the requirements for the DMA degree in organ at the University of Kansas where she is a student of James Moeser. Previously Miss Sutton had been on the music faculty of Missouri Valley College. She received the bachelor's and master's degrees from the University of Missouri, Kansas City. She served as an assistant instructor in organ at the University of Kansas during her residency for the doctorate, and she was also organist of the First Baptist Church of Lawrence, Kansas. She is also a staff organist of the RLDs Auditorium in Independence, Missouri.

School of Music. He is currently a candidate for the DMA degree at Eastman. His teachers have included Robert Thompson, Roger Davis, and David Craighead. For the past two years he has served as organist and choirmaster at St. Matthew's Lutheran Church in Rochester, New York.

ROGER W. WISCHMEIER has been appointed second editor of The FABM Newsletter beginning with the January 1974 issue. He succeeds Dr. Jet E. Turner who served since the inception of the publication in 1964. The four pages of the Newsletter now inserted in the Journal of Church Music serve as the official magazine of the Fellowship of American Baptist Musicians. Mr. Wischmeier also teaches organ and theory at Judson College, Elgin, Illinois. His organ teachers have been Myron J. Roberts, Thomas Fritz, and Robert Elinore.



KIM R. KASLING has been appointed associate professor of music at Western Michigan University, Kalamazoo, Michigan, effective the fall semester of 1974. He will teach organ and develop courses in organ history and literature, service playing and church music. He will also be responsible for planning organ facilities for the proposed new music complex at the school. Dr. Kasling is a native of Fredonia, New York, and he holds the BS degree from the State University of New York at Potsdam. He earned the MM degree from Indiana University and the DMA degree from the University of Michigan. He was a Fulbright scholar in Vienna in 1966-68. His teachers have included Marilyn Mason, Anton Heiller, Isolde Ahlgrim, and James Autenrith. Since 1969 Dr. Kasling has been on the faculty of Mankato State College, Mankato, Minnesota, and he has served as director of music and organist of Grace Lutheran Church, Mankato.



WILLIAM J. WILSON, a native of Philadelphia, Pa., has been appointed organist at St. Olaf Lutheran Church, Austin, Minnesota. Mr. Wilson holds the BA degree from Hope College and the MM degree from the Eastman

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

DEADLINE FOR THIS CALENDAR WAS AUGUST 10

**5 September**  
James A Simms, Trinity Church, New York, NY 12:45 pm  
Robert Lodine, carillon recital, Cathedral of St John the Evangelist, Spokane, WA 8 pm

**7 September**  
Robert Lodine, Cathedral of St John the Evangelist, Spokane, WA 2 pm

**8 September**  
Karl E Mayer, St Thomas Church, New York, NY 4 pm  
Douglas L Butler, Linfield College, McMinnville, OR 8 pm

**10 September**  
Jane Stevens, mezzo-soprano, Trinity Church, New York, NY 12:45 pm

**11 September**  
Veronica Luckey, soprano; David Garvey, piano; St Paul's Chapel, Trinity Parish, New York, NY 12:30 pm  
Karl E Mayer, Millersville State College, Millersville, PA 8 pm

**12 September**  
Todd Wilson, St Thomas Church, New York, NY 12:30 pm  
Calvin Hampton, Trinity Church, New York, NY 12:45 pm  
Lee Dettra, First and Central Presbyterian, Wilmington, DE 12:30 pm

**13 September**  
Charles H Finney, Houghton College, Houghton, NY 8 pm  
Guy Bovet, St Aloysius Church, Detroit, MI 8 pm  
Wilma Jensen and K Dean Walker, organ and percussion; Carroll College, Waukesha, WI

**14 September**  
Oswald Ragatz, Cathedral of St John the Evangelist, Spokane, WA 2 pm  
Giulian Weir, Norwich Cathedral, Norwich, England

**15 September**  
Odile Pierre, St George's Church, New York, NY 4 pm  
Arnold H Sten II, St Thomas Church, New York, NY 4 pm  
Cherry Rhodes, First Presbyterian, Buffalo, NY 8:15 pm  
Wilma Jensen, Wilson College, Chambersburg, PA 8 pm  
Gary Steinbaugh, Pleasant Hills Community Presbyterian, Pittsburgh, PA 3 pm  
Carol Teti, First Christian, Lafayette, IN 4 pm  
Robert Schuneman, Faith Lutheran, Glen Ellyn, IL 7:30 pm  
Music for flute, harpsichord, organ; Ebenezer Lutheran, Chicago, IL 4:30 pm  
Heinz Arnold, First Presbyterian, Columbia, MO 4 pm

**16 September**  
Marilyn Mason, Detroit Institute of Art, Detroit, MI 8 pm

**17 September**  
New York Renaissance Band, Trinity Church, New York, NY 12:45 pm  
John Obitt, Wake Forest U, Winston-Salem, NC

**18 September**  
Peter Stadtmuller, St Paul's Chapel, Trinity Parish, New York, NY 12:30 pm  
Rollin Smith, all-James, Frick Collection, New York, NY 5:15 pm  
Kenneth and Ellen Landis, U of Notre Dame, IN

**19 September**  
Marian McNabb, St Thomas Church, New York, NY 12:10 pm  
Barbara Harbach-George, Trinity Church, New York, NY 12:45 pm

**20 September**  
Victor Hill, Bach harpsichord concertos, Williams College, Williamstown, MA (also Sept 21)  
Odile Pierre, Converse College, Spartanburg, SC  
Orpha Ochse, organ and harpsichord; Floyd Stancliff, flute; Whittier College, Whittier, CA 8 pm

**21 September**  
John Obetz, RLDS Auditorium, Independence, MO 8 pm  
John Fenstermaker, Cathedral of St John the Evangelist, Spokane, WA 2 pm

**22 September**  
Evensong, Cantori di Assisi, Cathedral of St John the Divine, New York, NY 4 pm  
John D Herr, St Thomas Church, New York, NY 4 pm  
Odile Pierre, First Presbyterian, Cortland, NY  
Sherry Rhodes, organ, Barbara Blegen, piano; All Souls Unitarian, Washington, DC 7 pm  
Thomas Bailey, St. Joames Episcopal, Richmond, VA 7:30 pm  
Michael Parrish, First Presbyterian, Wilmington, NC 5 pm  
Charles H Heaton, East Liberty Presbyterian, Pittsburgh, PA 4 pm  
Kim R Kasling, Western Michigan U, Kalamazoo, MI 4 pm  
Walter Strojny, Riverside Presbyterian, Riverside, IL  
Antone Godding, Oklahoma City U, Ok  
John Weaver, Ridglea Presbyterian, Fort Worth, TX

**23 September**  
Peggy Haas, Sligo Seventh-Day Adventist, Takoma Park, MD 8pm  
William Hays and Ann Labounsky, Church of the Assumption, Pittsburgh, PA 8 pm  
Concert of 19th century religious music, St Paul's Episcopal, Chattanooga, TN 8:15 pm

**24 September**  
Kenneth Bell, bass; John Upham, piano; St Paul's Chapel, Trinity Parish, New York, NY 12:30 pm  
Alan Marks, Trinity Church, New York, NY 12:45 pm  
John Rose, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
Karl M Harsney, organ; Terry M Harsney, mezzo soprano; Trinity United Church of Christ, Hanover, PA 8 pm

**25 September**  
Odile Pierre, St Andrew's Presbyterian, Kitchener, Ontario

26 September  
Dennis Keene, St Thomas Church, New York, NY 12:10 pm  
Cherry Rhodes, Trinity Church, New York, NY 12:45 pm  
Lee Dettra, First and Central Presbyterian, Wilmington, DE 12:30 pm  
Donald S Sutherland, Schoenberg Centennial Concert, Kennedy Center, Washington, DC 8:30 pm

27 September  
Heinz Arnold, St Anselm's College, Manchester, NH 8 pm  
Odile Pierre, Trinity Episcopal, Toledo, OH  
Worth-Crow Duo, Nevada County Community Workshop, Grass Valley, CA (also Sep 28)

28 September  
Heinz Arnold, choral and organ workshop, St Anselm's College, Manchester, NH 9:30 am  
Guy Bovet, Cathedral of Sts Peter and Paul, Providence, RI 8 pm  
Ronald Arnatt, Cathedral of St John the Evangelist, Spokane, WA 2 pm  
Gillian Weir, Queen Elizabeth Hall, London, England

29 September  
Pierre Cochereau, Cadet Chapel, West Point, NY 3:30 pm  
Frederick Swann, Central Presbyterian, Huntington, NY  
Nathan B Ensign, St Thomas Church, New York, NY 4 pm  
Claire Coci, St Paul's Church, Clifton, NJ  
August Humer, St James's Episcopal, Richmond, VA 4:30 pm  
Tudor Organ Music and English Cathedrals; David Lowry, Covenant Presbyterian, Charlotte, NC 7:30 pm  
Odile Pierre, Market Square Presbyterian, Harrisburg, PA  
John R Lively, East Liberty Presbyterian, Pittsburgh, PA 4 pm  
Student carillon recital, Kirk in the Hills, Bloomfield Hills, MI  
Ferdinand Klinda, Fourth Presbyterian, Chicago, IL 6:30 pm  
Gene Janssen, Grace Lutheran, Albert Lea, MN 4 pm  
Ann Jennings, soprano; Royal D Jennings, organ; First Baptist, Topeka, KS 7:30 pm  
Choral program, Church of the Blessed Sacrament, Hollywood, CA 4 pm  
David Britton, Whittier College, Whittier, CA 8 pm

30 September  
Gerald Frank, U of Nebraska, Lincoln, NE 8 pm

1 October  
Guy Bovet, Memorial Church, Harvard U, Cambridge, MA  
Odile Pierre, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
Pierre Cochereau, Kennedy Center, Washington, DC  
Stephen Hamilton, U of Richmond, Richmond, VA 8 pm

2 October  
Odile Pierre, St Paul's Catholic Church, Clifton, NJ

3 October  
Sharon Abner, St Thomas Church, New York, NY 12:10 pm  
Randall Mullin, Trinity Church, New York, NY 12:45 pm  
David Palmer, Sacred Heart Church, Windsor, Ontario 3 pm

4 October  
Pierre Cochereau, Philadelphia Orchestra, Academy of Music, Philadelphia, Pa (also Oct 5, 8)  
Joyce Jones, Union Ave Baptist, Memphis, TN (thru Oct 6)  
Ray Ferguson, Detroit Symphony Orchestra, Detroit, MI  
Robert Anderson, Illinois Wesleyan U, Bloomington, IL  
Guy Bovet, St Mark's Cathedral, Seattle, WA 8:30 pm  
3rd Annual Music Workshop, First Baptist, Van Nuys, CA (also Oct 5)  
Virgil Fox, Revelation Lights, Jubilee Auditorium, Calgary, Alberta

5 October  
Illinois Wesleyan U Church Music Workshop, Robert Anderson, Bloomington, IL  
Guy Bovet, masterclass, St Mark's Cathedral, Seattle, WA 9:30 am

6 October  
Warren R Johnson, State St Church, Portland, ME 5 pm

Dan S Locklair, First Presbyterian, Binghamton, NY 4:30 pm  
Kevin Walters, Zion Parish Church, Wappinger Falls, NY 4 pm  
Robert Baker, Grace United Methodist, Corning, NY 8 pm  
Gerre Hancock, St Thomas Church, New York, NY 5:15 pm  
John Weaver, Old Christ Church, Philadelphia, PA 4 pm  
Joan Lippincott, Messiah Lutheran, South Williamsport, PA  
Pierre Cochereau, Cathedral of Mary Our Queen, Baltimore, MD  
Odile Pierre, Church of the Holy City, Washington, DC  
Richmond Sinfonia, Chorus of Alumni and Friends of U of Richmond; St James's Episcopal, Richmond, VA 4:30 pm  
Heinz Arnold, organ and harpsichord, Kansas State College, Pittsburg, KS 3 pm

7 October  
Guy Bovet, U of Oregon, Eugene, OR  
David Britton, Pomona College, Claremont, CA 8:15 pm

8 October  
Christopher Dean, bass, Trinity Church, New York, NY 12:45 pm  
Cherry Rhodes, organ; Barbara Blegen, piano; St John the Evangelist Church, New York, NY  
Joan Lippincott, First Presbyterian, High Point, NC  
Gerre Hancock, Church of St Michael and St George, St Louis, MO  
Carlene Neihart, Kansas State College, Hays, KS 8 pm  
Guy Bovet, masterclass, U of Oregon, Eugene, OR  
Virgil Fox, Revelation Lights, Queen Elizabeth Theatre, Vancouver, BC

9 October  
Frederick Swann, Ohio State U, Columbus, OH  
David Britton, Pomona College, Claremont, CA 8:15 pm

10 October  
Donna Brunsma, St Thomas Church, New York, NY 12:30 pm  
Charles H Heaton, Trinity Church, New York, NY 12:45 pm  
Lee Dettra, First and Central Presbyterian, Wilmington, DE 12:30 pm  
Pierre Cochereau, Neel Auditorium, Bradenton, FL  
Virgil Fox, Revelation Lights, Portland Auditorium, Portland, OR

11 October  
Pierre Cochereau, Miami Shores Presbyterian, Miami Shores, FL  
Joyce Jones, Redondo Union H S, Manhattan Beach, CA

12 October  
André Marchal, masterclass, Bradley Hills Presbyterian, Bethesda, MD 2 pm  
Gerre Hancock, masterclass, First Presbyterian, San Diego, CA

13 October  
Pierre Cochereau, Grace Church, Utica, NY  
Roger Evans, St Thomas Church, New York, NY 5:15 pm  
Robert Vincent, Trinity Episcopal, Princeton, NJ  
Organ concerto program (Graun, Mozart, Rowley, Pinkham, Rheinberger); Myron Leet, dir; Richard Dower, organ; First Presbyterian, Wilkes-Barre, PA  
André Marchal, Bradley Hills Presbyterian, Bethesda, MD 4 pm

14th Annual Conference on Organ Music, U of Michigan, Ann Arbor, MI (thru Oct 15)  
Frederick Swann and John Stuart Anderson, organ and actor; North Christian Church, Columbus, IN 8 pm  
Odile Pierre, Ebenezer Lutheran, Chicago, IL 4:30 pm  
Marianne Webb, Trinity Episcopal, Atchison, KS 4 pm  
Virgil Fox, Revelation Lights, Opera House, Seattle, WA  
Duo Trompeta Real; Fred Sautter, trumpets; Douglas L Butler, organ; Parish of St Mark, Portland, OR 8 pm  
Richard Morris and Martin Berinbaum, organ and trumpet; U of California at Los Angeles, CA  
Thomas Harmon, Riviera United Methodist, Redondo Beach, CA 7:30 pm  
Gerre Hancock, First Presbyterian; San Diego, CA 7:30 pm

14 October  
Pierre Cochereau, Utica Symphony Orchestra, Grace Church, Utica, NY  
Robert Vincent, workshop, Trinity Church, Princeton, NJ

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Timothy E Albrecht - St Thomas Church, New York, NY Jun 27: Les Yeux dans les roues (Livre d'Orgue), Messiaen; Variations on Mein junges Leben, Sweelinck; Toccata and Fugue in F BWV 540, Bach; Ciacona in F minor, Pachelbel; How brightly shines the morning star, Manz.

John Balka - Bay View Music Festival, Bay View, MI June 26: Toccata (Sym V), Widor; Deuxieme Fantaisie, Litanies, Alain; Prelude and Fugue in G minor, Dupré; Suite Opus 5, Duruflé.

Lorene Banta - Memorial Music Hall, Methuen, MA Jul 10: Prelude, Fugue and Ciacona, Buxtehude; Passacaglia, Bach; Deux Chaconnes, L Couperin; Chaconne, Purcell; Prelude, Fugue and Ciacona, Pachelbel; Litanies, Alain; Choral in B minor, Franck; Introduction and Passacaglia, Reger; Passacaglia quasi Toccata on BACH, Sakala.

Earl Barr - Luther Memorial Church, St. Paul, MN Jul 14: Concerto V in F, Handel; Come Savior of the gentiles, Toccata and Fugue in D minor BWV 565, Bach; Toccata Opus 59/5, Reger; Blessed are ye, Brahms; Scherzetta, Vierne; Choral Phrygien, Alain; Toccata, Gigout.

Jo Deen Blaine - Twelve Corners Presbyterian, Rochester, NY July 21: Prelude and Fugue in D BWV 532, Bach; Choral in E, Franck; Allen, Guillou.

David Bond - Cathedral of St John the Evangelist, Spokane, WA Jul 20: Prelude and Fugue in B minor BWV 544, Christ unser Herr zum Jordan kam, Aus tiefer Not (Clavierübung III), Bach; Shimah B'Kali, Persichetti; Kyrie Versets, de Grigny; Prelude and Fugue in G minor, Dupré.

H Myron Braun - Christ United Methodist, Rochester, MN Aug 6: Prelude on Praise to the Lord, Bender; Voluntary in G minor, Stanley; Variation on Mit Freuden zart, Withrow; Morning Star, Pinkham; Wondrous Love, Wood; Carillon, Vierne.

John Brock - Lake Hills Presbyterian, Knoxville, TN Jul 1: Suite on the First Tone, Clérambault; Fantasy on Wie schön leuchtet, Buxtehude; Tanz-Toccata, Heiller; Gottes Sohn ist kommen, Christe du Lamm Gottes, Hilf Gott das mir's gelinge, Prelude and Fugue in G BWV 541, Bach; Prelude on Drop Drop Slow Tears, Persichetti; Allegro vivace (Sym V), Widor.

Douglas L Butler - First Unitarian, Portland, OR Jul 28: Sonata de I tono, Lidon; Toccata Ottava, Gagliarda Prima, Seconda, Terza, Toccata Sesta (Book II), Frescobaldi; Voluntary B, Walond; Prelude, Fugue and Ciacona, Buxtehude.

Alan G Cook - Bethlehem United Church of Christ, Ann Arbor, MI Jul 3: Fantasia KB 608, Mozart; Requiescat in pace, Sowerby; Variations on America, Ives.

Jeffrey Daehn - Christ United Methodist, Rochester, MN Aug 20: Prelude and Fugue in E minor, Bach; Ciacona in F, Pachelbel; Machs mit mir Gott, Walther; Choral in E, Franck.

James A Dale - US Naval Academy, Annapolis, MD Jun 30: Fanfare, Willan; Prelude and Fugue in E minor BWV 533, Bach; 3 settings He that suffereth God to guide him, Dupré, Thompson and Bach; Meditation, Vierne-Duruflé; Theme and Variations, Andreissen; Allegretto grazioso, Bridge; Antiphons I, II, III Dupré.

Nancy Dean - student of Naomi Wolf Howell, St. Luke's Episcopal, Dixon, IL Jun 23: Intermezzi I, IV, VI, Schroeder; Prelude, Fugue and Variation, Franck; Chaconne, L Couperin; Sonata III, Bach; Fanfare, Proulx; Behold a rose breaks into bloom, Deck thyself my soul, Brahms; Toccata (Gothic Suite), Böllmann.

Vernon de Tar - Church of the Ascension, New York, NY June 9: Prelude and Fugue in D minor, Now pray we to the Holy Spirit, Buxtehude; Come Holy Ghost BWV 651, All glory be to God on high BWV 663, Bach; Introduction and Passacaglia in D minor, Reger; Variations on Wondrous Love, Barber; Choral in E, Franck.

Lee Dettra - First United Methodist, Moorestown, NJ July 21: Trumpet Voluntary, Clarke; Fugue in E-flat, Bach; Concerto V

in F, Handel; Choral in E, Franck; Improvisation; Sketch in D-flat, Schumann; Carillon de Westminster, Vierne; 3 Antiphons, Dupré; Prelude (Suite Opus 5), Duruflé.

Margaret L Dickinson - Islesford Congregational, Islesford, ME Jul 9: Prelude and Fugue in C BWV 545, Contropuncti I, IV, XVI (Art of Fugue), Var deinen Thron BWV 668, Bach; Prelude and Double Fugue in F minor, Krebs; Andante KV 616 Mozart; Toccata, Cantabile and Fugue on Es sungen drei Engel, Micheelsen.

Melvin Dickinson - Islesford Congregational, Islesford, ME Jul 10: Prelude and Fugue in G minor, Bruhns; An Wasserflüssen Babylon BWV 653, Trio Sonata VI in G BWV 530, Prelude and Fugue in G BWV 550, Bach; Fantasy KV 594, Mozart; Tempo moderato (Sonata IV), Rheinberger; Concerto II, Pepping.

John Fenstermaker - Riverside Church, New York, NY Jul 30: Variations on Mein junges Leben, Sweelinck; Prelude on Urbs beata, Dirksen; 5 Dances from the Fitzwilliam Book; Choral in E, Franck; Prelude and Fugue in C (9/8), Bach; Serene Alleluia, Messiaen; Finale (Sym I), Vierne.

Susan Ingrid Ferré - doctoral recital, North Texas State U, Denton Jul 9: Fantasy and Fugue in C minor BWV 537, Canonic Variations on Vom Himmel hoch BWV 769, Bach; Sagas V and VI, Guillou; Symphony VI, Vierne.

George Fiore - Cathedral of St John the Evangelist, Spokane, WA Jun 22: Cantabile, Pastorale, Priece, Prelude, Fugue and Variation, Three Chorals, all by Franck.

Pierce Getz - St John's Lutheran, Sinking Spring, PA Jul 7: Prelude, Fugue and Chaconne, How lovely shines the morning star, Buxtehude; Beloved Jesus we are here, O God Thou faithful God, Krebs; Capriccio on the Cuckoo, Kerll; 4 Dances of the French Renaissance, Gervaise and Anonymous; Prelude and Fugue in E minor, Bruhns; Offertoire in D, Dandrieu; First Sonata for Trumpet and Organ, Viviani; Fantasia and Fugue in G minor, Bach. Assisted by Jerry Solomon, trumpet.

David Gifford - Islesford Congregational, Islesford, ME Jul 7: Concerto in D minor, Vivaldi; Ach bleib bei uns, Meine Seele erhebt den Herrn, Wachtel auf, Toccata, Adagio and Fugue in D, Bach; Sonata in F for recorder and organ, Handel; Cantata 56, Bach. Assisted by Thomas V. Potter, baritone (in the Bach cantata) and Margaret Dickinson (organist for the Handel).

Herbert Gotsch - Grace Lutheran, River Forest, IL Jun 24: Sonata VI, Mendelssohn; Partita on Wachtel auf, Distler; Sonata III, C P E Bach; Passacaglia and Fugue in C minor, Bach; Prelude, Fugue and Variation, Finale, Franck.

Jean Guillou - Riverside Church, New York, NY Jul 9: Concerto in D, Vivaldi-Guillou; Toccata, Adagio and Fugue, Bach; Symphonie Initiatique for three organs, two on tape, Guillou; Improvisation.

Bruce Gustafson - First United Methodist, Auburn, NY Jun 30: Veni Creator, de Grigny; By the waters of Babylon BWV 653, Prelude and Fugue in C BWV 547, Bach; With sweet joy, Let us all be joyful, Pepping; 2 Little Pieces Opus 18/1,2, Distler; Symphony V, Widor.

Gerro Hancock - Cathedral of St John the Evangelist, Spokane, WA Jul 12: all-Bach; Fantasia in G BWV 572, Concerto in D minor after Vivaldi BWV 596, Lobe den Herren BWV 650, Meine Seele erhebt den Herrn BWV 648, Ach bleib bei uns BWV 649, Prelude and Fugue in E-flat BWV 552.

Keith Harmon - St Philip's Church, Joplin, MO Jun 30: Prelude and Fugue in F, Buxtehude; Swiss Noel, Daquin; Toccata and Fugue in D minor, Bach; Prelude, Fugue and Variations on Wondrous Love, Barber; Te Deum, Langlais; Old Hundredth, Bourgeois.

Yuko Hayashi - Memorial Music Hall, Methuen, MA Sep 4: Concerto in D minor, Vivaldi-Bach; 3 Noels, Daquin; Variations on a Noel Dupré; Introduction and Passacaglia in D minor, Reger; Canon in B minor, Schumann; Prelude and Fugue on BACH, Liszt.

**Susan Hegberg** — doctoral recital, Northwestern U, Evanston, IL Jul 29: Es ist ein Schnitter heisst der Tod, Es kommt ein Schiff geladen, David; Consolation Opus 64/4, Scherzo Opus 65/10, Fantasy on Wie schön leucht uns der Morgenstern Opus 40/2, Reger.

**Antoinette G Herzel** — Islesford Congregational, Islesford, ME Jul 8: Prelude and Fugue in E, Lübeck; Variations on Est-ce Mars, Sweelinck; Qui tollis and Domine Deus from Parish Mass, Couperin; Concerto in E-flat, Anonymous; O Christ Who art the Light and day, Lenel; An Wasserflüssen Babylon, Prelude and Fugue in B minor P'NV 544, Bach.

**William Roland Herzel** — Islesford Congregational, Islesford, ME Jul 8: Magnificat primi toni, Buxtehude; Sonata III in A, Mendelssohn; Trio Sonata V in C BWV 529, Bach; 4 Organ Chorales, Schroeder; Scherzo in E, Gigout; Fugue in G minor BWB 578, Bach.

**Calvert Johnson** — doctoral recital, Northwestern U, Evanston, IL Jul 15: Toccata Seconda, Toccata Quinta (Bk II), Frescobaldi; 3 Organ Chorales, Stout; Tre Pezzi, Hambræus; Postlude for Compline, Alain; Magnificat, Nilsson; Dieu parmi nous, Messiaen.

**George L Jones Jr** — First Presbyterian, Ogdensburg, NY Jun 30: Toccata and Fugue in F, Buxtehude; Partita on Was Gott tut, Pachelbel; Cantabile, Franck; Sonata VI, Mendelssohn; Pastorale and Aviary, Roberts; Pastorale, Roger-Ducasse.

**Donald Joyce** — Church of the Ascension, New York, NY Jun 23: Dialogue sur les grands jeux, Récit de tierce en taille, de Grigny; Lord Jesus Christ turn to us BWV 655, All glory be to thee BWV 662, Prelude and Fugue in E minor, BWB 548, Bach; Bird Songs (Livre d'Orgue), Messiaen; Improvisation on Victimæ Paschali, Tournemire.

**Marilyn Keiser** — Riverside Church, New York, NY Jul 2: Fanfare, Cook; Prelude for organ and tape, Stewart; 3 Chorale Preludes from Clavierübung III, Bach; Apparition de l'Eglise Eternelle, Joie et Clarte, Messiaen; 2 Little Carols of the Saints, Williamson; Adagio and Finale (Sym III), Vierne.

**Larry King** — Cathedral of St John the Evangelist, Spokane, WA July 27: Toccata and Fugue in D minor BWV 565, Bach; God Plays Hide and Seek, Hampton-Kalehoff; Fantaisie in A, Franck; Sketch in C, Schumann; Wall Street Rag, Joplin; Aquarius 2, King; Carillon de Westminster, Vierne.

**Huw Lewis** — Michigan State U, East Lansing, MI Jul 10: Processional, Mathias; Elegy, McCabe; Prelude (Running Voluntary), Pavan, Fantasia (Voluntary), Gibbons; Haec Dies, Forbes; Passacaglia, Leighton; Partita on Sei gegrüßet BWV 768, Passacaglia and Fugue in C BWV 582, Bach.

**Robert MacDonald** — Riverside Church, New York, NY Jul 16: Fanfare on Old 100th, Hurford; Partita on Nun lasst uns Gott dem Herren, Lübeck; Chorale Prelude BWV 654, Bach; Fantaisie, Saint-Saëns; In dulci júbilo, Karg-Elert; Sonata in G, Elgar.

**Norman Mackenzie** — First Baptist, Norristown, PA Jun 19: Emperor's Fanfare, Soler; O whither shall I flee, Praise to the Lord, if thou but suffer God to Guide thee, Toccata and Fugue in D minor, Bach; Sonata IV, Mendelssohn; Toccata (Sym V), Widor.

**John Gwynn Marberry** — doctoral recital, Northwestern U, Evanston, IL Jul 29: Pavana con su glosa, Cabezón; Fantasia de Segundo Tono, Santa María; Pasacalles in the Fourth Tone, Cobanilles; Sonata de Clarines 53, Soler; Batalla Famosa, Anonymous; Prelude and Fugue in B minor, Bach; Pièce Héroïque, Franck; In Assumptione BMV Opus 57/35, Tournemire; Final (Sym II), Widor.

**Darryl Miller** — Buena Vista College, Storm Lake, IA Jul 11: Toccata, Near; Concerto III after Meck, Walther; Partita on What God ordains, Pachelbel; Toccata and Fugue in D minor BWV 565, Bach; Sonata VI, Mendelssohn; Allegretto grazioso (Sonata in G), Bennett; Prother James's Air, Wright; Incantation for a Holy Day, Langlais.

**Earl L. Miller** — First Congregational, Rockport, MA Jul 12: Toccata in B minor, Gigout; Meditation, Dupont; Sea Chanty, Whitlock; Prelude in C, Fugue in D minor,

Bruckner; Sonata IV opus 61, Guilman; March (Scipio), Handel; Toccata in G, Dubois; Trumpet Minuet, Hollins; Purcell Suite, Fricker.

**Eileen Nelson** — Church of the Ascension New York, NY Jun 16: Prelude and Fugue in A minor, Buxtehude; Sonata I, Hindemith; Fantasy in A, Franck; Impromptu, Vierne; Fantasy and Fugue in G minor, Bach.

**John K Ogasapian** — Auditorium, Round Lake, NY Jul 21: Paso in C, Casonovas; Aria, Muffat; Toccata (Oedipus a Thebes), Nicholas le Froid de Mereaux; Sonata in C, Seixas; Capriccio on the Departure of a Beloved Brother, Bach; Sketch in D-flat, Schumann; Air, Walker; Partita on Built on a Rock, Videro; Folk Tune, Whitlock; Carillon, Murrill.

**Donald Renz** — Bethlehem United Church of Christ, Ann Arbor, MI Jul 10: Variations on Down Ampney, Bender; Pasacaglia, Near; Chromatic Study on BACH, Piston; Prelude and Fugue in E-flat BWV 552, Bach.

**William Self** — Notre-Dame Cathedral, Paris, France Jun 23: Offertoire, Dandrieu; Noel X, Daquin; Choral in E, Franck; Deux antennes, Dupré; Carillon de Westminster, Vierne.

**David Lennox Smith** — First United Methodist, Santa Barbara, CA Jun 16: Prelude and Fugue in E minor, Buxtehude; Partita on Sei gegrüßet BWV 768, Bach; Sonata IV, Mendelssohn; Trio Sonata Opus 18/2, Distler; Prelude and Fugue in B major Opus 7/1, Dupré.

**Edward Stolarz** — Church of the Ascension, New York, NY Jun 30: Prelude and Fugue BWV 552, Jesus Christ our Redeemer BWV 688, All glory be BWV 676, Christ our Lord to Jordan came BWV 684, Bach; Postlude for Compline, Variations on a Theme by Jannequin, Alain; Tempo di scherzo, Allegro moderato, (Sym V), Vierne.

**Harold Stover** — St Thomas Church, New York, NY Jun 23: 3 pieces from Premier Livre d'Orgue, de Grigny; Benediction, Melissa (Organbook I), Albright; Prelude and Fugue in A minor BWV 543, Bach; Adeste fideles, Ives; Te Decit Hymnus In Stan, Ezekial, Stover.

**Frederick Swann** — Riverside Church, New York, NY Jul 23: Toccata Opus 59/5, Reger; Fantasy in A, Franck; 2 movements Suite on the First Tone, Clérambault; Passacaglia and Fugue, Bach; Fantasia-In the days of Herod the King, Sifler; Organ Solo (Festival Mass), Janacek; Vox Dicentis, Preston; Passacaglia (Sym in G), Sowerby.

**Richard Unfried** — Cathedral of St John the Evangelist, Spokane, WA Jul 6: Toccata Opus 129/1, Reger; Prelude, Fugue and Chaconne, Buxtehude; Toccata per l'Elevatione (Fiari musicali), Frescobaldi; Fantasia and Fugue in G minor, Bach; Open now Thy gates, Like the golden sun, Praise to the Lord, Manz; Jesu O Bridegroom of souls, O may Thy grace remain with us, Karg-Elert; Sonatina 28, Brown.

**Sue Fortney Walby** — Christ United Methodist, Rochester, MN Aug 13: Prelude and Fugue on BACH, Liszt; Concerto in A minor, Vivaldi-Bach; Fileuse (Suite Bretonne), Prelude and Fugue in B, Dupré.

**Gordon and Grady Wilson** — Notre-Dame Cathedral, Paris, France Jun 30: Toccata, Monnikendam; Prelude and Fugue in G minor, Bach; Four Etudes for Pedal Solo, Doppelbauer; Etude de concert, van der Horst; Fugue, S Wesley; Prelude and Fugue in A minor, Brahms; Scherzo Opus 2, Duruffé; Passacaglia, Sowerby; Passacaglia quasi Toccata on BACH, Sokala.

**Alec Wyton** — Cathedral of St John the Evangelist, Spokane, WA Jun 29: Prelude and Fugue in G minor, Brahms; Scandinavian (Sonata XVI), Rheinberger; Introduction and Fugue on BACH, Liszt; Kyrie Couplets from Mass for Convents, Couperin; Prelude and Fugue in G minor, Buxtehude; I make my own soul from all the elements of the earth, Stops, Felciano; Variants on Earth and all Stars, Wyton; Reverberations, Perera; Prelude and Fugue in B minor, Bach.

**Gordon Zeller** — Cathedral of St John the Evangelist, Spokane, WA Jul 13: Concerto V, Handel; An Wasserflüssen Babylon, Fantasy and Fugue in G minor, Bach; Carillon-Sortie, Mulet; Sonata on the 94th Psalm, Reubke.

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**SKINNER ORGAN, REBUILT BY WENTZ.** For further information call or write W. Richard Setchell, R.R. 3, Box 138, Mendota, Ill. 61342. (815) 539-7816.

**AEOLIAN, 3M/53R PLAYER PIPE ORGAN.** Duo-Art and regular players with huge roll collection. From immaculate original installation with professionally added theatre Tibia and Kinura. Professionally removed and crated. Will sell all or parts. Paramount Theatre, 2025 Broadway, Oakland, CA 94612. (415) 444-3531.

**3-MANUAL 27-RANK MOLLER COMPLETE;** make us reasonable offer. Includes drawknob console, blower generator, chests, reservoirs, pipes, swellshades, and facade pipes. Completely rebuilt by Möller, 1940. Can be heard by appointment. Specs on request. Write: Hampton Baptist Church-Organ, 40 N. King, Hampton, VA 23669, or phone (804) 723-0707.

**2-MANUAL MOLLER ORGAN, 7 RANKS ALL** under one expression, 1929 vintage. Available now. Make offer; purchaser to remove. Inquiries to Rev. Richard L. Merkle, Good Shepherd Lutheran Church, 1610 Powers Run Road, Pittsburgh, Pa. 15238. (412) 963-9494.

**MOLLER, 24 RANKS, 3-MANUAL AND** pedal console with Harp and Chimes. Buyer to remove. Inquire Scottish Rite Temple, 406 Capitol Street, Charleston, W. Va. 25301. (304) 342-7833.

**LARGE MOLLER TWO-MANUAL, TIDEWATER** VA. Inquire Lewis and Hitchcock, Inc., Box 9193, Richmond, VA 23227.

**2-MANUAL 18-RANK WM. LAWS ORGAN,** 1923, detached console. Available Dec., 1975. Organist, St. Thomas Church, Hanover, N.H. 03755. (603) 469-3274.

**ESTEY PIPE ORGAN, 15 RANKS, 873 PIPES,** electro-pneumatic action, detached console. For more information and specifications write: St. Luke United Methodist Church, P.O. Drawer 1288, Sanford, N.C. 27330.

**2-MANUAL 13-RANK ESTEY PIPE ORGAN,** mint condition. Price negotiable. Contact: Murray Reeser, 1402 Lakeview Drive, Mendota, Illinois 61342, (815) 539-7706 or First United Presbyterian Church, Mendota, Illinois 61342 or telephone (815) 538-5602.

## FOR SALE — PIPE ORGANS

**1968 BECKERATH, 2-MAN., 32-NOTE PED.,** 8', 4', 8', tracker, beautiful, reasonable. J. B. Auchincloss, 49 Daniel Blvd., Bloomfield, Ct. 06002.

**3-MANUAL 15-RANK STANDAART ORGAN.** Built in 1954. Will sell complete or in parts. Remodeling sanctuary, must move. \$2,500 or best offer. Contact W. E. Rotan, P.O. Box 9, Albemarle, N.C. 28001. (704) 982-2111.

**2 PIPE ORGANS BUILT BY GUENTHER** Organ Co. 2 manual, 5 and 9 ranks. All pneumatics recently recovered. Box 02183, Portland, Oregon 97202.

**MASS PIPE ORGAN, 3-RANK, 24 TAB, 2-** manual, full pedalboard, walnut console, self-contained. Los Angeles. (213) 836-7268.

**ONE USED KILGEN FOUR-RANK PIPE OR-** gan, designed for room or chamber installation, oak wood, available April, 1975. Contact Wicks Organ Company, Highland, Illinois 62249.

**NEW AND USED PIPE ORGANS. ALSO** Chimes. Frank J. Wagner, Pipe Organs, 6910 Wise Ave., St. Louis, Mo. 63139.

**3-MANUAL, 16-RANK THEATRE ORGAN,** Wurlitzer, factory finish, mahogany waterfall design, leathers renewed. Organ is playing. Last Wurlitzer built. You remove & crate, come & get it \$24,000.00. Contact me at home phone 1 503-6874. Address 706 N. E. 165th Ave., Portland, Ore. 97230.

**WURLITZER 3/12 COMPLETE WITH CHRYSO-** gloff, Chimes, 16' Contra Viol, Diaphone, Bourdon, Trumpet, Oboe Horn, Clarinet, Quintadena, Flute, Flute Celeste, three Strings, Diapason, Tibia Clausa, Vox Humana. Totally mint condition, magnificent voicing. Best offer over \$15,000. Address J-3, THE DIAPASON.

## FOR SALE — ELECTRONIC ORGANS

**ALLEN CUSTOM 2-MANUAL ORGAN,** model B-4. Includes Swell, Great, Pedal and racks; Celeste, Harp and Chimes, 2 Gyros and Pedal speaker cabinets. Parsons Organ Company, 1932 Penfield Road, Penfield, N.Y. 14526. (716) 586-0383.

**CUSTOM-BUILT ALLEN (1965), THREE MAN-** als and pedal, 59 stops, multiple speakers. Recent appraisal, \$18,900. Write: Organ Committee, Baptist Temple, 1101 Clover Street, Rochester, New York 14610.

**ALLEN COMPUTER 300 ABOUT TWO YEARS** old; like new with four speaker units and original owners/technical manual. Make an offer. Rodgers Organ Studios, 702 North Larch, Elmhurst, Illinois 60126.

**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.

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**ALLEN ORGAN, MODEL S-12, 2 MANUALS,** 32-note pedalboard, not AGO console, \$750. Deborah Brown, 34 Tewksbury St., Andover, Mass. 01810. (617) 475-6494.

**HAMMOND RT3 CONCERT ORGAN WITH** 32-note AGO pedal clavier and PR 40 tone cabinet. Like new condition. Ideal for studio or church. \$2,100.00 firm. Contact Jack Townsend, 220 W. Valencia Mesa, Fullerton, Calif. 92635. (714) 871-6085.

**NEW HAMMOND "T", COMPLETE RHYTHM** section, drums, cassette. L. Marchellette, 13912 Janeburn Dr., Chester, Va. 23831. Phone (804) 748-0911 after 4 p.m.

**SAVILLE CUSTOM TWO-MANUAL WITH** two custom speaker cabinets, capture combination action, divided expression, and crescendo. Make an offer. Rodgers Organ Studios, 702 North Larch, Elmhurst, Illinois 60126.

## FOR SALE — MISC.

**DUE TO ILLNESS CLOSING SMALL ORGAN** shop; assorted new and used material and pipes. Write Arthur Sperbeck and Son Co., 1824 40th St., Rock Island, Ill. 61201.

**MAPLE PIPE FEET MANDRELS VARIOUS s.** Excellent for repairing pipe feet and rounding pipe ends. \$15.00 ea. postpaid. Chas. A. Durst, 3533 Windsor, Erie, Pa. 16506.

**WURLITZER THEATRE PIPE ORGANS: 3-** manual 13-rank with the "goodies" and organ lift, good condition; 2-manual 8-rank missing toy counter, extra coupler system for big sound, good cond. 4-manual 18-rank Robert Morton, good condition. Also: Baldwin HT-2 theatre console; Hammond H-100; Lowrey Citation theatre spinet; Moog synthesizer; Gottfried English Post Horn. Best offer gets one or the lot. Att: Terry Lobdell, Music Manor Inc., 109 Center Ave., Bay City, Mich. 48706. (517) 893-1641 or 893-5961 after 5:00.

**HORSESHOE CONSOLE, 1926 HILLGREEN-** lane, 3-manual, 64 stops, 24 couplers, as is, light oak stain console. Best offer. Can be seen by contacting Roger Wischmeier at Judson College, 1151 No. State St., Elgin, IL 60120. (312) 428-9389.

**2-MANUAL HILLGREEN-LANE CONSOLE** (1929) with complete player mechanism. R. L. Lemens, 4913 West Frances Place, Austin, Texas 78731. (512) 452-1676.

**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.

## FOR SALE — MISC.

**TOTALLY NEW, 4-MANUAL CUSTOM BUILT** console for sale at sacrifice. Knobs for 104 stops plus many unusual features. Specifications and inspection by appointment. Church of the Holy Communion, 49 West 20th Street, New York City 10011. (212) 243-5262.

**ONE 2-MANUAL AUSTIN CONSOLE, OAK;** one 3 HP 3-phase Spencer blower and generator; two sets shutters, one shutter action, one 5-rank relay, two 3 x 5 regulators — need new leather. Miscellaneous air duct. Harold Clamphitt, 5925 Penrose, Dallas, Texas 75206. 214-826-5525.

**ATTENTION PERSONS IN NEW YORK CITY** area: still available are Möller organ parts — pipes of wood and metal, chests, pedal and manual keyboards, and miscellaneous parts. All parts must be picked up by buyer. No shipping will be done. Write for detailed list and/or inspection appointment to: Steve Bourrias, 36-09 24th Ave., Astoria, New York 11005.

**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.

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**TIBIA 8', 49 PIPES, IF INTERESTED WRITE** for information. W. L. Draughon, 3 W. Braman Ct., Ft. Myers, Fla. 33901.

**TWO KEYBOARDS WITH REISNER COUPLER** boards, half price. Details (219) 291-1580.

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**2-MANUAL ESTEY REED ORGAN WITH** standard pedalboard and motor. New in 1928, in good condition. DeKoven Foundation for Church Work, 600 21st Street, Racine, Wis. 53403. (414) 633-6401.

**ESTEY REED ORGAN, TWO MANUALS,** thirty-note pedalboard. Excellent condition. \$900. A. Newman, 6 Jefferson Pl., Montvale, N.J. 07645. (201) 391-9585.

**SPENCER ORGOBLO 400 CU. FT. 4-INCH** wind, 1/3 HP 110-220 volt \$110.00 crating \$20. Ray DeVault, 5872 Amapola Dr., San Jose, Calif. 95129.

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