

THE DIAPASON

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

Sixty-Sixth Year, No. 8 — Whole No. 788

JULY, 1975

Rudolf von Beckerath is a grand person. As a grand person, he commands commensurate respect in the world of organ building. It is almost 30 years now since he returned to his native Germany to establish his firm in the area of Hamburg. He was what might be called a "sleeper" in the organ reform movement. Few in the organ building fraternity living among the rubble of World War II in Germany could have imagined that this man, trained in France, would become one of the world's most influential organ builders. His knowledge of the Schnitger organs was gleaned from careful study and much curiosity, and few would have expected at that time that this man would also emerge as one who knew a lot about late baroque organs.

It is nearly 20 years since the first Beckerath organ arrived on the shores of North America. Since then, numerous organs from his workshop have arrived here. Now there is a sizeable collection of his output in North America. On this side of the Atlantic, few could have believed the part that Rudolf von Beckerath would play in influencing an organ reform on this continent. With hindsight, we know that his influence, through his instruments, has been enormous.

Rudolf von Beckerath continues as an influential organ builder, and his newest works are here to prove it. One of them is the large instrument installed late last year in First Wayne Street Methodist Church, Fort Wayne, Indiana.

The church is a magnificent modern building designed by Harold Waggoner and located in central, downtown Fort Wayne. The building, very wide at the street end, narrows to the chancel end. Cast of concrete outside and inside, one perceives the massive feeling of strength from the exterior facade with its imposing bell tower, and one is not disappointed aurally with a strong, concrete character to the interior acoustic — live enough without being overly reflective. The auditorium (it is arranged to be multi-purpose in the use of space) is defined by a platform with communion table and other liturgical appointments at one end, and a massive gallery at the wide end of the building. The gallery is reached by open stairways at the sides of the room, and their thrust to the main gallery is broken by loges part way up in order to facilitate multiple choir placement above the main floor. The concrete gives an impression of massive strength as a tone to the entire interior. And so the massive wood encasement of the organ mounted on the rear gallery blends with this visual tone.

The organ is typical of Beckerath's approach to organs. The plenum is the center of things, the most important structure of the tonal ensemble. To this is added a generous concession of mutations to the French side of tonal style. That the French way of doing things is important to Beckerath is borne out in the wide scales of the Principals, wider than is usual with German organ builders, thus giving them a more flute-like character and more fundamental sound than Germans are prone to like. The case is spacious, and the interior of the organ contains ample room for one to move around in. The workmanship in the entire organ is good, although less polished and careful than a few master craftsmen would desire. The case design itself, and the console design, show good, honest craftsmanship without any frills. The case contains only the slightest decoration; it is defined by its function. Visually, the organ therefore gives the impression of something large in scale, and no-nonsense in its simplicity; it looks solid and dependable, useful and functional, and honest in its lack of external spice. In every way, the organ bears out these impressions aurally. It is a good, sturdy, functional, and thoroughly plain, modern instrument.

New Beckerath Organ in Fort Wayne, Indiana

A Review by Robert Schuneman



Rudolf von Beckerath, Hamburg, Germany: First Wayne Street Methodist Church, Fort Wayne, Indiana. 3 manuals and pedal, mechanical key action, electrical stop and combination action, detached console, encased and free-standing in rear gallery of church.

GREAT

Quintadena 16'
Principal 8'
Rohrflöte 8'
Octave 4'
Spitzflöte 4'
Nazard 2-2/3'
Doublette 2'
Tierce 1-3/5'
Mixture V 1-1/3'
Trumpet 8'

RUCKPOSITIV

Gedackt 8'
Principal 4'
Rohrflöte 4'
Octave 2'
Quinte 1-1/3'
Sesquialtera II

Scharf IV 1'
Cromorne 8'
Tremolo

SWELL

Holzgedackt 8'
Gemshorn 8'
Gemshorn-celeste 8'
Viola 4'
Koppelflöte 4'
Waldflöte 2'
Siffelöte 1'
Cymbel III
Englischhorn 16'
Oboe 8'
Tremolo

PEDAL

Unterbass 16'
Principal 8'
Gedackt 8'
Choralbass 4'
Nachthorn 2'
Mixture V 2'
Posuane 16'
Trumpet 8'
Schalmel 4'
Cymbelstern

If, as I have hinted earlier, the organ contains a tonal nod to particular organ building of the past, it is totally exceeded by Beckerath's own tonal stamp. The plenum is characterized by a somewhat flute-like and warm quality at the 8' and 4' level with voicing which employs a fairly high cutup. None of the Principals sound distinguished by themselves, although they are not objectionable alone. But they are rather made to combine together. Combined, the result is only partly satisfactory, for repeated listening unveils a mild separation between the 8' and 4' foundations and their upperwork. The wide scale of the 8' Principal is also a ticklish thing, for it is inclined to force the flute stops to be even wider in order to maintain their separation from the Principal scales. On a slider chest, all of these

wide-scaled pipes pull against each other in tuning, frequently fighting with each other rather than pulling together consonantly. Some of this problem is evident in full organ registrations on this organ.

The flute stops are also undistinguished as single stops. Their character is almost on the bland side. But one must hasten to add that they combine in ensemble beautifully. The reeds are bright, not loud, and lean to the French variety. The Positiv Cromorne is full of color, and the Swell reeds lean towards a smoother Romantic type of reed. The Great Trumpet is assertive, and although not loud, is a bit too bright to fit well with the plenum without asserting itself too much. So are the Pedal reeds, although the Posaune has less "etap" to it than we are used to hearing

from Beckerath's organs (there is still enough to please those who like that kind of thing).

On the whole, the organ is balanced well with the building, being of just the right power and amplitude for the size of the building. I found it a bit reserved next to some of Beckerath's other work, and much to my pleasure, for the plenum is tolerable for a longer period of time here.

One of the chief defects of the organ is its layout. Although the building acoustically helps the situation immensely, the distance from main organ to Rückpositiv causes too big a separation in their balance and character in the room. The main organ, although it is quite powerful at the case opening, is weakened by the 15-foot distance from the gallery rail. Had the console been attached to the case and the case been brought forward on the gallery, this balance between divisions would have been better. Undoubtedly, the desire to place choir seating between console and main case forced this kind of location. Fortunately, in this acoustical environment, the problem is minimized.

The action and console arrangements are, as is typical of Beckerath, sturdy and reliable. There is a sort of "masculine" responsiveness to the key action, which feels as though it is running through lots of felt bushings and which is not very light (rather like a recent Steinway grand piano action). The pallets respond at the top of the key, but the key-drop depth on the Great is very deep indeed, thus leading the unsuspecting organist to work harder than is necessary if he is used to pushing the key all the way to the key-bed. It is not a subtle action, but rather like the character of the rest of the organ — strong and sturdy. Two manuals coupled is tolerable, but three manuals coupled is definitely heavy, in my opinion.

After repeated playing and hearing the instrument in concert, I felt as if this organ wanted best to do modern and Romantic music. Although the plenum sound is tolerable and clear in chordal passages, it is less so in contrapuntal music. The ensemble nature of the organ's character seems to lend itself to combinations of stops, even in massive doses. The assertiveness of the reeds seems to invite color changes rather than cantus firmus lines or plenum usage in contrapuntal works. Those colorful but smooth reeds on the Swell call out for colorful and singing arioso melodies of the Romantic. And the utterly lush (extremely wide-scaled) celeste on the Swell is simply whipped cream for those of us who like to bathe in that kind of sound! Brahms and Liszt would undoubtedly have liked this organ.

I was unable to attend the dedication recital of this organ which took place last fall. John Loessi, the enterprising organist and choirmaster of the church, played the opening recital, and organized a year-long list of musical events which included organ recitals and choral programs as well as a hymn-festival. Having not been able to hear Mr. Loessi on his own home ground, I chose to attend Jack Ruhl's recital, if not on his home ground, at least right next-door to it. His recital on April 13 displayed the Beckerath organ to full advantage, and moved a reasonably large audience to respond with warm and affectionate applause.

Jack Ruhl is one of those unsung heroes in the organ playing profession (and I am sure there are many like him). He is a player of fully professional caliber, a musician of excellent taste, and a person of considerable talent. Since 1958 he has been playing yearly recitals of the highest quality at the church down the street from this one in Fort Wayne, the First Presbyterian Church. Together with Lloyd Pinkerton, director of music at First Presbyterian, (Continued, page 2)

Readers who venture a look from time to time at the mast-head on this page will have noticed by now that two new names appear on our staff listings. In the past, news from England and Europe has reached us in helter-skelter fashion — sometimes organized well, and at other times providing us with completely mystifying reactions. We have long felt the need for European news and events to be anchored by one or more persons, strategically located in one of the European music capitols, and now we think that this need will be met for the coming year.

Larry Jenkins will tie down the English scene from London. Readers will remember the many reviews and interviews which Larry wrote for THE DIAPASON two and three years ago, and his ability as a perceptive musical person and literate writer is thus well known. Larry has just returned to his London home after a year of graduate studies at the University of Michigan. He is a music teacher in the American School in London, and he also directs a professional choral group there. His first report after returning to England will be from the St. Alban's Festival, and we are looking forward to publishing that report in a future issue.

Arthur Lawrence will be our European correspondent for the coming year, basing his center of activities in Paris, France. Dr. Lawrence is presently associate professor of music at St. Mary's College, Notre Dame, Indiana, and his occasion for living in Europe during the coming academic year is a sabbatical leave to do research on the transition from harpsichord music to pianoforte music during the last three decades of the 18th century in Europe. Although he will be living and working mainly in Paris, his research will take him also to both East and West Germany, Austria, Italy, Denmark, the Netherlands, Sweden, Poland and Czechoslovakia. Arthur is a frequent performer as both organist and harpsichordist, and he too has fine qualities as a writer about music. To the latter he brings not only the view of the performer, but also a disciplined and knowledgeable ability as researcher and musicologist.

We are happy to welcome Larry Jenkins and Arthur Lawrence to our staff. We are sure that their contribution to these pages will add immeasurably to the scope and depth of international coverage in the magazine.

Robert Schuneman

A.A.M. Meeting in San Francisco

A Report by Frank K. Owen

It was a cold, windy reception that awaited the more than 70 church musicians at Grace Cathedral, San Francisco, on Friday, May 2. This frigid introduction soon changed to one of warmth and cordiality at the registration desk inside the building where the members of the Association of Anglican Musicians were assembling for their tenth annual meeting, May 2nd through 6th. John Fenstermaker, cathedral organist, and David Farr, president, were on hand to greet everybody.

Members of the AAM represent many prominent Anglican Churches in the United States and Canada, including Dr. Gerald H. Knight, overseas commissioner of the Royal School of Church Music, England.

The organization encourages qualified church musicians, clergy and knowledgeable laypersons concerned with advancing music and the arts within the Anglican Communion to become affiliated. The theme of this conference was to observe the activities at a major cathedral from preparation to presentation; to listen to addresses by the Rt. Rev. Robert C. Rusack, Bishop of Los Angeles, and the Rt. Rev. C. Kilmer Myers, Bishop of California at San Francisco. It is a well known fact that this cathedral has a splendid choir of boys and men of long standing, which we heard on several occasions. The first major event was an organ concert played by six of our own members: Robert Finster (Denver), James Darling (Williamsburg), Paul Callaway (Washington, D.C.), Marilyn Keiser (Asheville, N.C.), Alec Wyton (New York), and John Fenstermaker. These drew large audiences. Here was some very exciting playing on this magnificent organ in a very live building. Paul Callaway's performance brought all to their feet for a standing ovation. Among other interesting events was a Confirmation Service for about 150 confirmands; rehearsals and services on Sunday, Eucharist with the boys and men; a mid-afternoon Evensong by the men of the choir; a carillon concert by John Renke, assistant organist; and a concert in the evening. At the Sunday luncheon, members paid a respectful tribute to David McK. Williams, who was present, for his long service as a church musician and composer. The presentation of the resolution making him an Honorary Life Member, signed by all those present, was made by Jack Ossewaarde. After the lunch a panel consisting of David Farr, John Fenstermaker, Alec Wyton, and Daniel Cariaga, music critic of the Los Angeles Times, discussed the Eucharist Service of that morning. All members present were also given an opportunity to join in the discussion.

In the evening a concert in the cathedral, already mentioned, was played by the Lowell High School Orchestra, John Pereira, conductor, and John Fenstermaker, organ. A major part of the program was occupied by the United States premiere of Widor's *Symphony No. 3*. This symphony is not unlike the Saint-Saens *Symphony* which is also No. 3. There was much discussion afterward as to the musical worth of the composition, but it cannot be denied that there were many truly beautiful sounds and thrilling climaxes from both organ and orchestra that floated around the expansive building.

The next day the conference moved to Berkeley via BART. Lawrence Moe, University organist, conducted a "crawl" among the organs in Hertz Hall. There were two mini-lectures by Dr. Richard Crocker and Dr. Daniel Heartz. Then on to the Church Divinity School of the Pacific for three more mini-lectures, this time by Dean Borsch, Norman Mealy and Massey Shepherd. After a Solemn Eucharist in the CDSP Chapel, dinner was served in the refectory.

Later in the evening a wine-tasting party was conducted by Professor Edward Hobbs of CDSP, at the home of Drs. Léonie and Allen Jenkins of Berkeley. Two other gracious hosts who entertained for dinners in their homes were Dr. and Mrs. Benjamin Maeck, San Francisco, and Dr. and Mrs. Clifford Raisbeck, Sausalito.

On Tuesday, after a delightful festive breakfast, hosted by the choir mothers' guild, the AAM held its annual meeting, during which the officers for the coming year were elected with this result: president, Arthur Rhea, Church of the Redeemer, Baltimore, Md.; vice-president, Edgar Billups, Christ Church, Grosse Pointe, Mich. who also is membership chairman; recording secretary, Margaret Neilson, Christ Church Cathedral, St. Louis, Mo.; corresponding secretary, Herbert Tinney, St. John's Cathedral, Wilmington, Del.; treasurer, Stoddard Smith, St. Saviour's Church, Bar Harbor, Maine. Announcement was made that the 1976 Conference will be held at the National Cathedral in Washington, D.C.

All were unanimous in expressing genuine appreciation to Grace Cathedral and to all who had anything to do with the success of this most interesting and sometimes controversial program, particularly to John Fenstermaker, a most genial host, and David Farr, a very efficient retiring president together with their patient staff of workers. We must not forget to include Cathy Farr (Mrs. David) who organized a splendid program of activities for the few wives who attended.

THE DIAPASON

Established in 1909

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

JULY, 1975

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Prices:

1 yr.—\$7.50
2 yrs.—\$13.00
Single Copy—\$1.00
Back Number—\$1.75
(more than 2 yrs. old)

THE DIAPASON

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

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

Issued monthly.

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

Routine items for publication must be received not later than the 10th of the month to assure insertion in the issue for the next month. For recital programs and advertising copy, the closing date is the 5th. Materials for review should reach the office by the 1st.

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New Beckerath Organ, Fort Wayne, Ind.

(Continued from page 1)

he has for fifteen years organized and run one of the nation's most prestigious organ playing competitions. Playing only a few "outside" recitals away from Fort Wayne, Jack Ruhl (and those like him) would remain an anonymous musician except for those who are fortunate enough to hear him play a recital in Fort Wayne or who have the good fortune to worship on Sunday mornings at First Presbyterian Church when he is at the organ.

Mr. Ruhl's program on the Beckerath organ began with a reserved and careful performance of Lübeck's *Prelude and Fugue in E Major*. The playing lacked some of the carefree, improvisatory nature inherent in the piece, and it was too conservatively registered, thus turning what would have been aurally spectacular on Lübeck's 16'plenum Hamburg style organ into intimate chamber music. If style was lacking here, it was not in Duruffé's reconstruction of Tourne-mire's *Petite rhapsodie improvisée*. Here, the flutes and celestes were put to good use to sing the plain-song fragments interwoven in this lush piece. So too, many are those who try to do a convincing interpretation of Hindemith's *Sonata I*, but few attain it. Mr. Ruhl's very restrained treatment, both in registration and in tempo, allowed the piece to exhibit a simple and quiet kind of inner excitement. What would have been boring under less careful hands turned out to be cleanly and naturally unfolded simplicity. Bach's *Gigue Fugue* did its job of pleasing the crowd with its sprightly dance rhythm before the intermission.

The second half of the program was stirred on by rafter-shaking enthusiasm. Mr. Ruhl provided the congregation's spirited singing with brilliant accompaniment in the hymn, "All Hail the

Power of Jesus Name." Next followed an extremely strong performance of Guillois's *Saga IV*, "Leonardo." Mr. Ruhl was at his best, and the organ, with its strong and sturdy character, allowed the music to take shape with powerful effect. Following a quiet nicety, Charles Ore's setting of "Deck Thyself My Soul," Mr. Ruhl displayed his extraordinary technique in Vierne's *Naiades*, a piece which requires extraordinary skill in order for it to succeed. Here too, the Beckerath organ worked well. I have heard Mr. Ruhl play Sowerby's *Passacaglia* from the *Symphony in G* many times before. It has always been a *tour de force* in his repertoire, for he understands Sowerby's sparsely long harmonic lines and the slow ebb and flow of Sowerby's rhetoric. Mr. Ruhl's performance of it in this recital had the same quality, but it was missing the smooth crescendo and decrescendo on a gradual basis that can only be attained from the post-romantic organ of the early twentieth century. Both the ventilescendos which work in stages in 19th century organs, and the crescendo which builds pitch pyramids and finally adds them together in the organ reform type of instrument are destructive to Sowerby's infinitely gradual crescendo. Thus, even though we were hearing a superb performance of the work musically, the registration that would have added absolute total success to the work was missing, and the organ provided us with rather more jaggedness than Sowerby would seem to want.

One seldom has all things perfect, however, and I am thankful when at least the greater percentage of music in a recital is exciting. Mr. Ruhl's playing was indeed exciting, and provided a match for the excitement of a new Beckerath organ.

Roberta Bitgood Elected A.G.O. President

For the first time in its history, the American Guild of Organists has a woman president, and, also for the first time, the new president is not a resident of the New York metropolitan area. Roberta Bitgood, organist and director of music at the First Congregational Church, Battle Creek, Michigan, was elected president of the 16,000 member organization as a write-in candidate in May.

All this is not exactly new to Ms. Bitgood. She was the Guild's first female vice president, an office which she has held for the past four years. She was also the first woman to earn the doctor of sacred music degree from the School of Sacred Music of Union Theological Seminary.

A holder of FAGO degree, Ms. Bitgood has long been an active member of the A.G.O. She was elected to the Guild's national council in 1966. She came to First Congregational Church in Battle Creek in 1969 after serving churches in Bay City, Michigan, Detroit, and Riverside, California. A graduate of Connecticut College for Women, she continued her education at the Guilford Organ School and Columbia University before pursuing the doctorate at Union Seminary. She studied with J. Lawrence Erb, William C. Carl, David McK. Wil-

liams and Clarence Dickinson. Her husband, J. Gijsbert Wiersma, is an occupational therapist at the Veterans Administration Hospital in Battle Creek.

Other A.G.O. officers elected in May are the following: Ruth Milliken of Norwalk, Conn., vice-president; Barbara F. Mount of Freehold, N.J., secretary; William Whitehead of New York City, treasurer; Walter Hulse of New York City, registrar; and Joseph Sittler of Chicago, Illinois, chaplain. Elected councillors-at-large were John Fenstermaker of San Francisco, Gerre Hancock of New York City, Sister Theophane Hytrek of Milwaukee, Wisconsin, Robert Noehren of Ann Arbor, Michigan, and Orpha Ochse of Whittier, California. Regional Chairmen elected are John M. Doney of West Hartford, Conn. (Region I); Donald Ingram of Albany, N.Y. (Region II); J. Clinton Miller of Allentown, Pa. (Region III); Betty Louise Lumby of Montevallo, Alabama (Region IV); Robert Rayfield of Bloomington, Ind. (Region V); John Obetz of Kansas City, Mo. (Region VI); Robert Charles Bennett of Houston, Texas (Region VII); Betty Jean Bartholomew of Bellevue, Wa. (Region VIII); and Herbert Nanney of Mountain View, Calif. (Region IX).

John Davis Honored at West Point



John A. Davis, Jr. was honored on May 11 on his 20th anniversary as the Cadet

Chapel organist and choirmaster at the U.S. Military Academy, West Point, New York. The event was one of the best kept "military secrets" in history, and Dr. Davis was completely surprised as all of a sudden "some mysterious events fell into place." The day was designated Choir Reunion Sunday, and a number of old USMA graduates who are former Cadet Chapel Choir members were on hand to sing at the regular morning worship service. Dr. Davis was unaware that there were plans afoot to recognize his achievement until he and the former choir members adjourned to the Cadet Mess for brunch. There the unsuspecting Dr. Davis was greeted by his mother, his two brothers, and various Academy officials and members of the Chapel Board. A performance of both serious and humorous music was presented by the Cadet Chapel Choir, after which they presented Dr. Davis with a Cadet Sabre. Dr. Davis came to West Point in 1955, and he is only the second organist for the chapel.

Appointments



John Kuzma has accepted a position on the music department faculty of the University of California at Santa Barbara as assistant professor of music and university organist. He will also be the university carillonneur. Mr. Kuzma will leave his present position as music director at St. Paul's Episcopal Church, San Diego, California on July 31, and he and Mrs. Kuzma will move to Santa Barbara. He begins his duties at UC Santa Barbara on September 1. Mr. Kuzma received his early education in music at the Cincinnati College-Conservatory of Music. In 1968 he graduated from Eastman School of Music where he studied with David Craighead, Russell Saunders and Robert Noehren. During 1968-69 he studied with Finn Viderg as a Fulbright scholar in Copenhagen. He holds the MM degree from the University of Illinois, where he is nearing completion of requirements for the DMA degree under Jerald Hamilton. Mr. Kuzma has previously served on the performance

studies faculty of the California State University of San Diego, and he also taught at the University of California at San Diego, Grossmont College, the University of San Diego and San Diego City College. He has served as dean and sub-dean of the San Diego chapter of the A.G.O.

Larry Rootes has been appointed organist and choirmaster of St. John's Episcopal Church, Southampton, New York, effective in late June. Mr. Rootes will be responsible for developing a program of choral and organ music for the parish and the community. Southampton is one of the finest resort areas in the east, and the summer haven for many New Yorkers. Mr. Rootes previously served parishes in Chicago and Bronxville, N.Y., and he is a student of Claire Coci.

Elaine Brown, founder-director of the Singing City Choir of Philadelphia, has been named director of choral activities at Temple University. Mrs. Brown, who is currently professor of conducting at the Westminster Choir College in Princeton, N.J., will take over duties at Temple in the fall, and she will continue to head the Singing City, Choir. This is the second time that Mrs. Brown has been on the Temple music faculty. She was head of choral activities from 1942 to 1956 when she left to take over as the fulltime director of Singing City. Her successor in 1956 was the man she now succeeds, Robert E. Page. Mrs. Brown will hold the rank of professor of music and will conduct Temple's Concert Choir and the Baroque Ensemble. She will also teach graduate courses in choral conducting.



Walter Kraft, organist emeritus of the Marienkirche in Lübeck, Germany, celebrated a happy and healthy 70th birthday on June 9 in Lübeck. Well known in Germany as performer, as director of the "Abendmusik" programs at the Marienkirche, as a composer, and as a teacher, Dr. Kraft will be remembered by many American students who were privileged to study with him in Germany.

Born in Cologne, Germany, Dr. Kraft studied at the Vogt Conservatory in Hamburg, a piano student of O. Rebbert, and an organ student of K. Hannemann. He also studied at the Berlin Music Conservatory where he was a composition student of Paul Hindemith. In 1924 he was appointed organist of the St. Mark's Church in Hamburg, and later as organist of the Lutheran Church of Altona-Bahrenfeld near Hamburg. In 1929 he was selected from among 45 candidates to become the organist and director of music at the Marienkirche in Lübeck. He retained that position throughout his entire professional career, retiring only a few years ago.

Dr. Kraft's work at the Marienkirche was interrupted by the destruction of the church and its organs in the bombings of 1942. In 1945 he worked for a period at St. Nikolai Church in Flensburg. Gradually, as the Marienkirche was rebuilt, and new organs were installed, he restored the active music program there. Under his direction, the famous "Totentanz" organ was built anew, and the large rear gallery organ was designed and built under his direction.

In 1947 Dr. Kraft was appointed director of the organ class (master class) at the State Conservatory of Music in Freiburg im Breisgau. It was here that he attracted a long list of German and foreign students to his classes which were held monthly as he commuted from Lübeck to Freiburg.

From 1950-55 he was also director of the Music Academy of Schleswig-Holstein and the North German Organ Academy at Lübeck, and he continued teaching there for many years after stepping down as director.

Throughout his career at the Marienkirche, he made the famous church of Buxtehude one of the centers of European church music. As an improviser, he is one of the most gifted, and many would come from afar to hear his improvisations at services. And throughout his career, he continued to compose oratorios, cantatas, motets, songs, works for organ, piano, orchestra, and chamber music. His oratorio "Christus," which was to have been premiered in Lübeck during 1944, was forbidden for political reasons. Another oratorio involving soloists, multiple choirs, brass, bells, organ and congregational participation, "Die Gemeinschaft der Heiligen," was received with excitement in its 1956-57 performances. His "Lübecker Totentanz" for two choirs, soloists, 16 solo instruments, organ and dance group has enjoyed widespread performance, some recent, in Germany.

As a recording artist, Dr. Kraft is best known for his recordings for Vox of the complete organ works of Bach on 20 European organs. His research and interest in the music of Buxtehude made him one of the best interpreters of Buxtehude's organ works, and his recordings of the complete organ works were landmark recordings. But he also recorded other works on over 40 recordings.

Today, Dr. Kraft continues to compose and to play the organ. We are sure that his many friends and former students join us in wishing him a belated happy and joyful 70th birthday, and may he have many more.

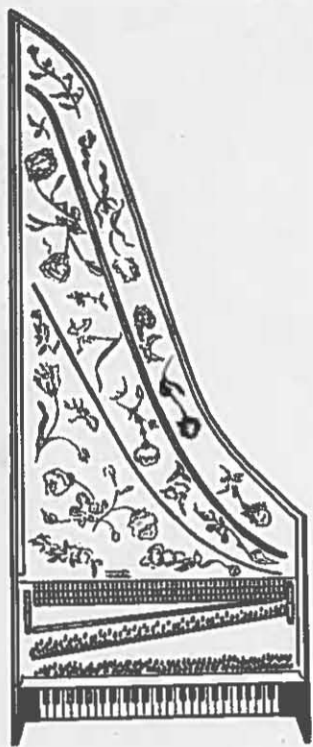
Here & There

The AGO Mid-Winter Conclave will be hosted by the St. Louis Chapter, and will be held in St. Louis December 29-31, 1975. William A. Davidson is general chairman for the conclave, and Kathleen Thomerson is serving as program chairman. Other details of the meeting are being finalized by Marie Kremer, dean of the chapter. The convention center will be Stauffers Riverfront Inn just a block from the world famous Gateway Arch. Ronald Arnatt, John Obetz, and the American Kantorei under the direction of Robert Bergt are just a few of the many fine musical presentations planned. New Schlicker, Sipe and Hradetzky organs will be used for recitals.

Donald S. Sutherland, director of music at Bradley Hills Presbyterian Church, Bethesda, Maryland, and his wife, soprano Phyllis Bryn-Julson, will be in London, England in late July to record for the BBC. While they are there, Miss Bryn-Julson will perform "Pli selon Pli" for soprano and orchestra by Pierre Boulez, conducted by the composer, at the Royal Albert Hall. Mr. Sutherland and Miss Bryn-Julson performed at the Carleton College Summer Festival in Minnesota in June, and on August 7 Mr. Sutherland will perform at Syracuse University, taking part in the 25th anniversary of the dedication of the Holtkamp organ at Crouse Auditorium.

Harpsichord Books and Recordings

Reviewed by Larry Palmer



Ruth Nurmi: *A Plain and Easy Introduction to the Harpsichord*. University of New Mexico Press, Albuquerque, 1974. \$10.

This volume of some 250 pages is designed primarily to provide an introduction to playing the harpsichord for the person who already has keyboard facility; the detailed discussions of actual harpsichord technique and the annotated musical examples presented as illustrations make this the most exact analysis of the physical motions involved in playing the harpsichord that we have found anywhere in print. This segment of the book (more than 60 pages) is its most valuable and longest component part.

Other chapters deal with "The Instrument," including a sensible discussion of what to look for when purchasing a harpsichord (but disregard, alas, the comment on page 7, "A fine one-manual instrument of the historical type . . . costs less than two thousand dollars." Will we ever see that day again?); "Fingering," "Ornamentation," "Tempo and Rhythm," "Registration," "Ensemble Playing," "Tuning," and "Maintenance." Appendices add a list of readings in early keyboard fingerings and a list of preferred editions of harpsichord music.

It is certainly not our intention to go through the book point by point and pick at every detail, but we do have several questions and comments. We agree more fully with Edwin Ripin's assessment (in *The Organ Yearbook* for 1970) that the harpsichord gained expressive devices during the 18th century because of the aesthetic of the time rather than as an attempt to compete with the newer fortepiano, so we would disagree with Ms. Nurmi's assertion to the contrary (page 5); we would question only one of the musical examples chosen, namely, the cadenza from the Bach *Fifth Brandenburg Concerto* which seems rather out-of-place among the Bach *Little Preludes* and the *Two-Part Inventions* which surround it; in the discussion of duplet against triplet (pages 162-163) we wonder how one can be so certain that the slurs in Bach's D Major Prelude (*Well-Tempered Clavier*, part II) mean to change to duplet time? Howard Schott (in the other book designed for pianists-who-would-be-harpsichordists, *Playing the Harpsichord*) simply mentions this work and leaves it with a question as to the rhythmic interpretation; Wanda Landowska favored the duplet interpretation, to be sure, but Gustav Leonhardt plays the passage in triplet-rhythm; we are unaware that anyone has given an ironclad explanation of the meaning of the slur as it appears in Bach's autograph manuscript.

On page 216 Ms. Nurmi writes that Eta Harich-Schneider's *Die Kunst des Cembalospieles* is out of print. Not so. There is a third edition (still in German, of course) published in 1970. There are, regrettably, still errors, both factual and typographical (including the classic—French Classic—misprint "Jesu doux" for "Jeux doux" on page 173).

Ruth Nurmi's *Plain and Easy Introduction* is basically just that; it will be helpful to the constituency for which it was written. With the interest in the harpsichord generated by the kit-builders still increasing, the number of keyboardists who will be faced with some type of plucked instrument is also growing. A careful study of this well-written and lucid introductory book will repay generous dividends of understanding in an approach to touch. It will certainly serve as an introduction to styles and the

other topics covered, and will, hopefully, lead the novice to further study through its book-lists.

Francois Couperin: *L'Art de Toucher le Clavecin* (The Art of Playing the Harpsichord). Translated and Edited by Margery Halford. Alfred Masterwork Edition. \$4.95.

An extremely fine new edition of Couperin's classic harpsichord tutor needs no apology, and Margery Halford's edition, readily available, doubtless will replace the 1933 edition by Anna Linde for Breitkopf und Haertel, in general usage. Ms. Halford has included a history of the publications of Couperin's *L'Art de toucher* and has made careful references to errors and discrepancies among them. Her discussion of various thorny points, especially that of inequality in French music, is both scholarly and clear. A valuable section on Couperin's ornaments presents for the first time in an English-language edition a complete translation and discussion of the ornament signs of Couperin.

The complete text of the book then follows in French and English. We are given superior readings of the eight preludes for harpsichord, and, as usual in the Alfred Masterwork Editions, all suggestions for performance are added in light grey so that one may distinguish immediately and easily the original from that which is editorial.

Just as we have found that the early harpsichord-makers are the best guides in the construction of instruments, the early authors are still the best guides for learning to play the harpsichord; this is especially true when one is dealing with a master of Couperin's rank. We are extremely fortunate to have this method from the eighteenth century to guide us, and we are doubly fortunate to have such an exemplary edition to make it more accessible to us than ever before.

Jacques Du Phly: *Pièces de Clavecin*. Edward Smith, harpsichord. Musical Heritage Society MHS 1967.

Du Phly (or Duphly), born in 1715 in Rouen, died in 1789, was one of the most respected harpsichordists of his age. According to the informative jacket

notes by Edward Smith he was even said to have given up playing the organ so as not to ruin his hands for the harpsichord! Posterity did not deal kindly with Duphly, obviously, and it has only been in the past decade that the republication of his *Pièces de Clavecin* as the first volume in Heugel's admirable series *Le Pupitre* has brought the music of his four books of harpsichord pieces back to the music desks of a growing group of enthusiasts.

This fine recording of pieces from the *Premier Livre* (1744), *Troisième Livre* (1758) and *Quatrième Livre* (1768) should help to establish Duphly's claim to our attention. Edward Smith's elegant playing matches the elegance of the pieces, and to make a perfect marriage even more perfect, the harpsichord by Walter Burr, a 1971 copy of the Smithsonian's 1760 Benoit Stehlin, could scarcely be improved upon. Plaudits to Musical Heritage Society for producing this fine recording!

William Bolcom: *Frescoes*. Bruce Mather, piano and harmonium, Pierrette LaPage, piano and harpsichord. Nonesuch H-71297.

First performed in 1971, Bolcom's *Frescoes* is a fascinating work for two players at four keyboard instruments. For this recording a Neupert harpsichord was used. This is programmatic music of great interest and power. The first part (*War in Heaven*) lasts for more than 13 minutes and is an evocation of the war between Archangel Michael and Lucifer. This scenario fits well with Bolcom's "germ" idea—a pitting of two triads (C Major and E-flat minor) against each other. The second fresco (*The Caves of Orcus*) is a fifteen-minute work which leads us aurally into the nether-regions. For a tonal work of the 20th-century and an intriguing sound-experience, try this record.

Scott Joplin, Volume Two. E. Power Biggs at the Pedal Harpsichord. Columbia M 83205.

Here is this summer's party music: EPB tackles everybody's favorite Joplin (*The Entertainer*) and the super-ultimate (*The Great Crush Collision March*), a musical picture of the stupendous locomotive crash engineered as a publicity stunt near Waco, Texas, in 1896. This and eight more marvels, complete with Biggs in period costume and period locomotive on the cover. The pedal harpsichord (by John Challis) may surprise one in this music, but if you've heard the first record and liked it, here's more. If this is your introduction to Joplin on the harpsichord, sit back, and "let her rip." As the Columbia Records ad reads, "After twenty years with Columbia, E. Power Biggs is in Rags!" And enjoying it, obviously.

Harpsichord News

The Bach Collegium of New York, Edward Brewer, harpsichordist, gave the following programs recently at Corpus Christi Church in New York City: "Packer dich, gelahmter Drache," "Was gleicht dem Adel wahrer Christen," Telemann; Trio Sonata in A minor, Vivaldi; Selections from the Notebook for Anna Magdalena (1722), J. S. Bach (May 11); "Domine Deus noster," Campra; three Kleine geistliche Konzerte, Schuetz; "Erfuellet, ihr himmlischen goettlichen Flammen," Bach; Italian German and English arias, Handel (May 25); Four Seasons, Vivaldi; Missa Brevis in G, Bach (June 8); "Orphée," Harpsichord Solos, "Fatal Amour" and Regne, Amour," Third Concert, all by Rameau; "Diane et Acteon," Boismortier (June 22).

Kenneth Gilbert was joined by Jordi Savall, viola da gamba, for a concert at the Victoria and Albert Museum, London, on May 13. The program: *Allemande*, "La Rare," Chaconne Rondeau, Gaillarde, Chambonnieres; *Prélude*, *Allemande*, Gaillarde, Chaconne Rondeau (Suite in G Major, 1689), d'Angelbert; Suite in B minor (2e Livre, 1701), Marin Marais; *Ordre 17*, Francois Couperin; Suite d'un Gout Etranger (4e Livre, 1717), Marais. The instruments employed were a seven-string viola da gamba by an anonymous French maker, end of the 17th century (from the collection of the Comtesse de Chambure) and the 1681 harpsichord by Jean-Antoine Vaudry, which, until recently, had remained in a chateau near Beaune. Altered during the 18th century to increase its range, the harpsichord has just been restored to its original 17th century

conformation by Adlam and Burnett; as such it joins the small handful of French 17th century harpsichords known to have survived, and it is probably the only example of this genre in England.

A concert by Musica Antica e Nuova featured harpsichordists Virginia Pleasants and Celia Bizony at the Purcell Room, London, on May 8. Ms. Pleasants played Suite 10 in E minor and Variations on the Song "More Pa'atino," Buxtehude. Harpsichord duos included A Fancy, Tomkins; For Two Virginals, Farnaby; three pieces for two keyboards, Gaspard Le Roux; *Musète de Choisi*, *Musète de Tavarri*, Francois Couperin. Also on the program: Sonata in D for Cello and Harpsichord, Buxtehude; Rosenmueller's cantata "Von den himmlischen Freuden," and "Orphée" for tenor, flute, violin, and continuo, Clérambault.

London's rich and varied musical fare continues despite economic uncertainties in Britain. A somewhat random sampling of interesting offerings for May includes: Trevor Pinnock played Harpsichord Concerto in D minor, BWV 1052, Bach with the Wuertemberg Chamber Orchestra (2nd); back-to-back concerts at Queen Elizabeth Hall and the Purcell Room by the Early Music Consort and Margaret Phillips, whose program included works by Stephen Dodgson, Alan Ridout, and Elizabeth Maconchy, with the

composers present to introduce their own works (5th); the King's Musick (Nichols Kramer, harpsichord) presented string music of the 17th and 18th centuries—Couperin, Biber, Locke, and Telemann—at the 1:15 concert in the crypt of St. John's Smith Square (15th); John Constable, with the London Sinfonietta, played the Concerto by Manuel de Falla (16th); Kenneth Gilbert played a program of Bach, Couperin, and Scarlatti (18th); Michael Steer was harpsichordist with his orchestra for the Brandenburg Concerto V, Bach, and the de Falla Concerto at St. John's (17th); Early Music Consort, program of music at the royal courts of Europe (19th); Michael Muskett's Museum of Music presented the fifth in a series of concerts for children and parents on families of instruments—in this case, "festive flutes," including many rare and unusual instruments such as Renaissance and baroque flutes and recorders, with viola da gamba and harpsichord (25th); and, finally, Sylvia Marlowe played the Bach Goldberg Variations at the Purcell Room (27th).

Donald R. Jenkins, student of Marjorie Rohlfisch, played this graduate recital at San Diego State University on April 18: *Ordre 24*, Francois Couperin; Sonatas in A Major (53), C minor (47, 48), G Major (45), Soler; Concerto in F minor, BWV 1056, J. S. Bach. The instrument, a two-manual concert model by Wittmayer.

Kathleen M. Farr played the following program for the May meeting of the Pasadena Chapter, American Guild of Organists, at the Neighborhood Church, Pasadena: Spiders (1967), Rarem; Three Pieces for Harpsichord (1965), Lazarof; Autour, Betty Jolas; Sonata, opus 52, Persichetti; Suite in F, Le Roux; Toccata in C minor, BWV 911 and F-sharp minor, BWV 910, Bach; Sonatas, K. 119, 120, Scarlatti. Her harpsichord was built by Jerome Prager of Los Angeles.

Karyl Louwenaar and Edward Kilenyi played the inaugural recital on Florida State University's William Dowd harpsichord on May 18. So large was the overflow crowd for this event that the concert had to be repeated at 10 p.m. The program: Sonatas in D, K. 490, 492, 96, Scarlatti; La Romeau, La Guignon, La Montigni, La Sylva, Jupiter (Suite 5 in C minor), A. Farquayer (Miss Louwenaar). Aria with Thirty Variations (Goldberg), Bach (Mr. Kilenyi).

Jan Worden played the Sunday afternoon recital at Dallas Museum of Fine Arts on May 25. Included in her program was music of Dandrieu; Sonata in C minor, Platti; and Partita in B-flat Major, Bach.

Early Music, April 1975, has as its theme the lute. Also included: Trevor Pinnock's "Buying a harpsichord, part 1" and many interesting reviews as well as the usual outstanding graphics and photographs.

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

Here & There

Sydney P. Hodkinson will have two of his new organ works recorded on the CRI label with organist William Albright playing. The recording is scheduled for release in spring of 1976. The compositions are "Dolmen" (1973) and "Talayot" (1975), and the recording has been made possible by a grant from the Martha Baird Rockefeller Fund for Music. Mr. Hodkinson is associate professor of conducting and ensembles at the Eastman School of Music, and he is director of Eastman's Musica Nova, a nationally acclaimed ensemble specializing in the performance of new and experimental music. Mr. Hodkinson, a native of Winnipeg, received his bachelor and master of music degrees from Eastman and the DMA degree from the University of Michigan. He has studied composition with Bernard Rogers, Leslie Bassett, Niccolò Castiglione, George B. Wilson, Ross Lee Finney, and at Princeton with Elliott Carter, Roger Sessions and Milton Babbitt.

The Tenth Annual Performing Arts Camp sponsored by Shallway Foundation, Connellsville, Pa., for children aged 6-16 will be held on three different college campuses. Voice training will be offered the week of July 27 at Robert Morris College, Coraopolis, Pa., with Merle Stutzman in charge. The children will move on August 3 to Seton Hill College, Greensburg, Pa., for one week of dance and choreography and gymnastics training under Mario Melodia. On August 10 the children will begin a week of training in drama at California State University, California, Pa., where they will be led by Michael Slavin, who will produce a musical version of "Tom Sawyer" using the campers as performers and technical crew.

Leonard Raver will be presented in a program of music for organ and percussion on August 15 in one of a series of programs called "Lincoln Center Out-of-Doors" sponsored by the Exxon Corporation. The series of concerts will be presented in the parks and plaza areas of Lincoln Center, and Dr. Raver's program will be played on a Rodgers electronic touring instrument on a raised stage in the middle of Damrosch park. His program will include works by Pinkham, Badings, Felciano, Bolcom and Albright.

David Craighead was the recipient, along with Dorothy Payne, of the first M. Herbert and Elsa Bausch Eisenhart Awards for teaching excellence at Eastman School of Music. The awards were made at graduation ceremonies of the Eastman School on May 11.

Guy Bovet, organist from Geneva, Switzerland, toured Russia in March and early April, giving recitals in Leningrad, Moscow, Riga, Kazan, Kiev, Tallinn, Vilnius and Minsk. This summer, in addition to the annual summer master classes given in collaboration with Lionel Rogg at Romainmotier, Switzerland, Mr. Bovet will be featured at the Finland Festival, and he will also play a recital for the international meeting of the Gesellschaft der Orgelfreunde in Switzerland.

Samuel John Swartz, organist of All Saints' Episcopal Church, Palo Alto, California, will perform the complete organ works of Franz Liszt in three recitals on September 13, 20, and 27 at All Saints' Church. The programs will not include Liszt's transcriptions for organ from other works by other composers.

John Obetz substituted for E. Power Biggs as soloist in Rheinberger's "Organ Concerto in G Minor" with the Kansas City Philharmonic on May 14. Mr. Obetz learned the score with only 24 hours notice after Mr. Biggs became suddenly ill with pneumonia and was hospitalized after the first rehearsal. Over 5,000 people gave Mr. Obetz a standing ovation for his performance.

The Civic Chorus of Montgomery, Alabama, directed by James Elson, gave the premiere performance of Robert W. Jones' "Markingscantata" on May 13. Commissioned by the Montgomery chapter of the AGO and dedicated to its former dean, David Bowman, the cantata is based on the writings of Dag Hammarskjöld and is scored for organ, harpsichord, and 4-part chorus. David Bowman was organist and Gene Jarvis was harpsichordist for the first performance.



Pictured above are the clinicians for the Church Music Clinic sponsored by the University of Evansville, Indiana in April. Frank B. Jordan (left), dean emeritus of the College of Fine Arts, Drake University; Robert M. Rapp, professor of Music at the University of Evansville; Alice Jordan, composer; Russell Saunders, professor of organ at the Eastman School of Music; the Rev. David Wacker, pastor of Redeemer Lutheran Church, Evansville; and Robert A. Luther, assistant professor of organ at the University of Evansville led the 3-day sessions on adult and junior choir literature, discussion of the unification of liturgy, the church soloist, the text and composing for the church, the choral rehearsal, Vespers services of sacred music, and organ master classes.

Seminars in Interpretation for violin, harpsichord and organ will be given within the Kassel Music Days 1975 in Kassel, Germany October 30 and 31. The theme of this year's Music Days is "Bach 1975 — Conception and Interpretation in the 20th Century." Seminars for violin will be held under Eduard Melkus of Vienna; harpsichord seminars will be held by Huguette Dreyfus of Paris, and organ seminars will be run by Wolfgang Stockmeier of Cologne and Ernst Köhler of Weimar. More information may be obtained from: Geschäftsstelle der Kasseler Musiktage, Heinrich-Schütz-Allee 35, D-3500 Kassel/Wilhelmshöhe, West Germany.

Vincent Persichetti received the coveted Medal in Music "in recognition of a lifetime of distinguished achievement" at the 19th annual presentation of the Brandeis University Creative Arts Awards on April 6 in Lincoln Center, New York. Presentations were made by selected professional juries to outstanding figures in the arts including, in addition to Mr. Persichetti, Aaron Copland, Christopher Isherwood, Isabel Bishop and King Vidor.

Vernon de Tar was conductor at the Church of the Ascension, New York City, on May 11 for a service containing a wealth of music. Lili Boulanger's "Psalm 129" was performed with tympani and harp, and Dvorak's "Te Deum" was also performed with tympani. Two pieces by Louie White were also included in the service, his solo cantata "This Son So Young," and the "Prayer of St. Francis of Assisi" for women's voices, harp and cello. Ives' anthem "Turn ye, turn ye," organ music by Messiaen, and Grandjany's "Aria in Classic Style for harp and organ" were also included in the service.

Shie'd of Faith, the last work written by Sir Arthur Bliss was premiered in England April 26, a month after his death, on the occasion of the Quincentenary of St. George's Chapel, Windsor Castle. The cantata for soprano and baritone soli and chorus is dedicated to the Queen, and was performed by the Bach Choir under the direction of David Willcocks.

De Grigny's "Organ Mass," all 23 pieces of it, were performed by students of Susan Ingrid Ferré at North Texas State University, Denton on May 1. Students performing were Susan Ferré, David McKamie, Sonya Pierce, Gail McGraw, Greg Atkins, Neal Kirkwood, Deborah Jones, Hillary Hight, Roger Keele, John Emery (student of Barbara Efirid), and Scott Youngs.

Martin Rolf, Kantor of the Auferstehungskirche (Church of the Ascension) in Bad Oeynhausen, Western Germany, died on May 25, 1975. Kantor Rolf would have been 64 years old on August 12. The funeral service was held in Bad Oeynhausen with Michael Schneider playing the organ.

Kantor Rolf was a pupil, disciple, and friend of Michael Schneider, and he belonged to what is now called the "first generation" of Schneider pupils — those who studied with the distinguished teacher during his first term in Cologne, prior to the general mobilization of Germany at the beginning of World War II.

Mr. Rolf served in the German Army on the Eastern Front during World War II. He was taken prisoner there and detained for seven years after the cessation of the war. He returned to Western Germany and took up his cantorial work in Bad Oeynhausen, a spa midway between Bielefeld and Hannover. During the early days of the occupation, the parish church burnt to the ground. With the new church building came the installation of an Ott organ. Over the years numerous organists from both sides of the Atlantic have played and recorded on this instrument.

Martin Rolf is remembered by his many friends as the kindly host to recitalists of many lands, and as one whose sound musical advice was softly given and eagerly received.

— David Pizarro

Putnam Calder Aldrich died in Cannes, France on April 18, 1975. He was seventy years old.

Putnam Aldrich was a remarkable man. He was not only an internationally known musicologist, but one of the few musicolo-

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gists who brought to his discipline the insight and intelligence of an exceptional performer and teacher, as well as a scholar.

A native of South Swansea, Massachusetts, Dr. Aldrich earned his certificate at the Yale School of Music in 1926, and obtained the degree of Bachelor of Arts at Yale College in the same year. Although he was originally a pianist — he studied with Tobias Matthay in London in 1926-27 — his interest in the harpsichord and early music flourished after he met the great harpsichordist, Wanda Landowska. He studied with her in Paris from 1929-33 where he also met and married her social secretary, Madeleine Mamot. His subsequent studies at Harvard University led to the degree of Master of Arts in 1936, with the thesis, "A Study of Vocal and Instrumental Ornamentation in the Music of the Middle Ages, with Particular Reference to the Relationship of the Two." In 1939 he held the post of visiting lecturer at Princeton University and was lecturer and performer at the Berkshire Music Center, Tanglewood from 1939 to 1942. In 1942 he was also awarded the Ph.D. degree from Harvard, with the dissertation "The Principal Agréments of the Seventeenth and Eighteenth Centuries: A Study in Musical Ornamentation." Eight years later he published his first book, *Ornamentation in J. S. Bach's Organ Works*.

While living in the East, Aldrich gave numerous concerts, on many occasions as soloist with the Boston Symphony Orchestra under Serge Koussevitsky. He was also co-founder, with Alfred Zighera, of the Boston Society of Ancient Instruments, and did a number of recordings for Technichord Records.

Before joining the music faculty of Stanford University in 1950, Dr. Aldrich taught at Western Reserve in Cleveland, the University of Texas, and Mills College in Oakland, California. At Stanford University, where he remained until his retirement in 1969, Dr. Aldrich single-handedly brought the department's early music program and studies in performance practice to national prominence. Students interested in early music came from all over the nation to study with him. During those years he was absent from Stanford twice. In 1958 he was granted both Fulbright and Guggenheim fellowships for research in Italy, which resulted in a remarkable book: *Rhythm in Seventeenth-Century Italian Monody; with An Anthology of Songs and Dances (1966)*. During the year 1964-65, he was an exchange professor at Tokyo University of the Arts.

Over the years, Dr. Aldrich contributed periodical articles on many and varied subjects too numerous to mention here. His interests ranged, for example, from "Oil Drums and Steel Bands," published in the *Saturday Review* (Sept. 29, 1956), for which he wrote eight articles, to "On the Interpretation of Bach's Trills," published in the *Musical Quarterly* (July, 1963). He was also a contributor to the *Harvard Dictionary of Music*, the *Encyclopédie de la Musique*, several *Festschrift* publications and international journals, and he edited Marco da Gagliano's *Musiche*.

Putnam Aldrich, however, never considered scholarship as separate from performance. Although he expressed his ideas on a wide range of topics in print, he continuously tested them in performance. On the West Coast, he appeared at Stanford Uni-

versity many times, at the University of California at Berkeley, with the San Francisco Symphony Orchestra, and for the Carmel Bach Festival.

After his retirement from Stanford, he and his wife moved to Cannes in the south of France, where he continued to practice and work amid a seemingly continuous stream of visitors — mostly former students. For those of us who worked with him there, the memories of walking along that beautiful Mediterranean coast while wrestling with some performance problem, or just enjoying the pleasure of his company, will remain with us forever.

His last task was a translation of Cesare Negri's *Nuovi Inventioni di Balli* (Milan, 1604). He was working with Brigitte Garske, a dancer from the Hochschule für Musik in Cologne, Germany. He wanted to make these seventeenth century Italian dances accessible to present-day musicians, so that they in turn could relate them to performances of the music of Monteverdi, Schütz, Frescobaldi and others.

Putnam Aldrich was not only a unique musician, but a generous, dear friend. His life influenced and benefitted all who were fortunate enough to have known him. I speak on behalf of all of us who loved him. We will miss him.

— Natalie Jenne

Madame Jehan Alain (nee Madeleine Payan), wife of the late composer, died on June 3, 1975 in St. Germain-en-Laye, France. She was 64. Madame Alain lived in LePecq, a small town next to St. Germain in the western suburbs of Paris. She is survived by her three children, Lise, Agnès, and Denis; six grandchildren, her brother-in-law, Olivier Alain; sister-in-law Marie-Claire Alain; and several nieces and nephews.

The major organist in England in the early 19th century was Samuel Wesley (1766-1837), who was a tireless champion of the music of Johann Sebastian Bach. Introducing the English to the organ and choral works of Bach was indeed one of his best achievements. He was also acclaimed as a great organist. As for his own compositions, most are not really spectacular. One work, a piece entitled *Full Voluntary*, shows a certain Bach influence. Most of the others have lovely melodies, seemingly artless in their simplicity, with rather naive accompaniment.

(Example 1)

Next in prominence, during the first half of the 19th century, were Thomas Adams (1785-1858), whose style was often flamboyant, Samuel Sebastian Wesley (1810-1876), who sometimes wrote in a pianistic fashion (see his *Choral Song in C*), and Thomas Attwood Walmisley (1814-1856). Thomas Attwood (1765-1838) and William Russell (1777-1813) also wrote a few organ pieces.

Mendelssohn was a frequent visitor to England from 1829 until 1847, the year of his death. His works were well-received, and he found the musical climate of England most congenial. Besides conducting his own compositions (symphonies, oratorios, etc.), he gave organ concerts in which he played the Bach organ works, among other things. He and Samuel Wesley, both Bach proponents, had one opportunity to meet and to perform for each other in 1837, the year of Wesley's death. Mendelssohn naturally promoted his own organ works as well, and the effect of this can be seen in much English composition of the 19th century. Basil Harwood (1859-1949), although miles apart from Mendelssohn in quality, wrote two organ sonatas, a form first brought to prominence for organ composition by Mendelssohn. William Thomas Best (1826-1897), also under Mendelssohn's influence, adopted various elements of his style.

(Example 2)

Best was the leading concert organist in England in the latter part of the 19th century. His organ compositions are rhythmically attractive and tuneful, as the previous example illustrates. But, organ composition was not his major business. What he enjoyed most was playing transcriptions of popular oratorio choruses, operatic arias, symphonies, etc. For these, he was famous. Organ transcriptions were common all over Europe in the 19th century, but the English seemed particularly enamored of them. Sometimes not a single genuine organ work could be found on a 19th-century English organ program.

An enormous change took place in English organs during this period. The active pedal line shown in the previous musical excerpt, for example, would have been inconceivable in England a century earlier, since 18th-century organs had only pull-downs, or often no pedalboard at all. Mendelssohn's concert tours did much to convince the English of the need for an independent pedal division. It was also at least partially from Mendelssohn that the English acquired a desire for large instruments incorporating some of the features of continental organs. The more progressive organ builders (William Hill, Edmund Schulze, Henry Willis) began to change the entire concept of the English instrument from that which it had been in the 17th and 18th centuries. They not only introduced an independent pedal division, but they made the Swell organ second in importance to the Great, while reducing the importance of the Choir. When possible, they included a Solo division with big reeds. Large Diapason tone became customary, and the entire organ possessed a greater variety of colors.

Unfortunately, the English Romantic organ was flagrantly distorted near the end of the century through all sorts of excesses due largely to the influence of Robert Hope Jones. As Clutton and Niland so aptly put it, Jones was "an electrical engineer by trade who unfortunately strayed into organ building, to which he first applied an electric action of more ingenuity than reliability and then a tonal system of tasteless vulgarity." Thanks to him, organists and organ builders alike became obsessed with the idea of technically "improving" the organ through an ever increasing number of sub- and super-octaves, couplers, pistons, multiple expression

pedals, and every conceivable accessory. Of course, one could never get enough stops, either. English organs of this vintage have some of the longest stoplists in the world. One wonders if this preoccupation with size and with control over the most minute gradations of color and volume did not perhaps place the organist in a position where he expended all his time and energy manipulating pistons, expression and crescendo pedals, etc., so that he could ignore the inherent dullness of the compositions he was playing. That most English service music of the 19th century was vapid is only to be expected. But, when one sees the enormous amount of equally dull service music which was produced during the first half of the 20th century, one is amazed that the English could tolerate it so long. There were, of course, some notable exceptions, and these will be discussed shortly.

In the area of concert music, England's famous symphonist, Sir Edward Elgar (1857-1934), wrote one major work for organ, the *Sonata in G Major* (1896). Most of the other organ works commonly attributed to him are nothing more than arrangements of some of his orchestral compositions. His four-movement sonata has frequent key and meter changes, as is typical for Elgar, and a variety of rhythmic patterns. Some sections of the work are extremely pianistic, a somewhat detracting factor. The work gives the performer superabundant opportunities to bathe in one orchestral color after another. Organists who like to program Guilmant and Widor sonatas, or similar works, might consider Elgar's sonata for a change of pace.

(Example 3)

Given Elgar's stature in the musical world, one would have expected a rash of organ sonatas in England in the early 20th century. But, such was not the case. True, Sir Charles V. Stanford (1852-1924) did compose five sonatas for organ, but he was an exception. His colleagues, Sir Charles H. H. Parry (1848-1918) and Charles Wood (1866-1926) generally contented themselves with short pieces for the church service. One example of a larger work by Parry, his *Toccata and Fugue (The Wanderer)*, will be quoted here because it shows the German influence which still hovered over English organ music. The chromaticism of this toccata bears a great resemblance to that of Reger, and the fugue is a typical German Romantic fugue in the Mendelssohn manner.

(Example 4)

As is generally known, these three — Stanford, Parry, and Wood — were leaders of the movement which reformed English church music. It was largely due to their efforts that the sentimentality and lack of refinement of most 19th-century English choral music was replaced by better craftsmanship and a finer sensitivity to word setting. In their organ works, as well, these men concentrated on good craftsmanship, but they didn't reach the level of inspiration that they attained in their best choral compositions.

The case is similar with several other names which can be cited. Ralph Vaughan Williams (1872-1958) contributed a few short works for organ. As agreeable as these works may be, they stand on the periphery of his creative activity. In fact, arrangements, rather than original organ compositions, constitute a sizeable portion of that which is commonly considered to be his organ music. Harold Darke (1888-) also left a few pleasant organ pieces, as did the song writer, John Ireland (1879-1962). Ireland's organ works are rather pianistic. Frank Bridge (1879-1941), noted for his fine chamber music, wrote some short organ pieces and a sonata.

Herbert Howells (1892-) is perhaps the only one among the leading English composers who has devoted considerable attention to the organ. In addition to a number of short pieces for service use (psalm preludes, etc.), he has written two sonatas and a 4-movement partita, the latter composed in 1971. His interest in organ music spans his entire adult life. The following example from *Sarabande (In Modo Elegiaco)*, composed c. 1940, has a melancholy impressionism which is typical of much of Howells' music. This example also illustrates the ingenious, little rhythmic twists which have become an integral part of his style. His latest organ work, *Partita* (25 minutes in

A Survey Of Organ Literature & Editions: England In The 19th & 20th Century

By Marilou Kratzenstein

length) is somewhat more modern, but it still clearly recognizable as a Howells composition.

(Example 5)

Ralph William Downes (1904-) Michael Tippett (1905-), and Benjamin Britten (1913-) made only token contributions to organ literature, but their pieces are worth performing.

(Example 6)

The bulk of organ music heard in English churches was written, of course, not by famous composers, but by men who were organists by trade. Among the most popular representatives of this group during the first half of the century were George Oldroyd (1886-1951), Alec Rowley (1892-1958), Eric Thiman (1900-1974), and Percy Whitlock (1903-1946). With the exception of such rhythmic pieces as Whitlock's *Toccata* (from his *Plymouth Suite*), much of their music is characterized by an easy melodiousness and smoothly flowing lines. Often it is quite solemn and subdued. It is nearly always pleasant and undisturbing. Under the hands of less gifted organists than those mentioned, English service music was not merely pleasant and undisturbing, it was totally innocuous. It seemed to possess a self-effacing quality, as if the organist were constantly reminding himself that the glory of the Anglican church was its choral tradition, against which he had no right to compete.

In attempting to round out the picture of English organ music during the first half of the 20th century, it is essential to recall the fact that a large number of English organists emigrated to the United States and Canada. While not relinquishing their British orientation usually, the most important among these men took such prominent positions in America, that it will be more convenient to discuss them in a separate article, with the Americans.

Since the 1950's organ playing and organ building have changed drastically, due largely to the infiltration of ideas from the continent. The instrument which spear-headed the movement was the organ in Royal Festival Hall built in 1954 by Harrison and Harrison. Best described as neo-classic, the instrument represents a synthesis of Baroque and Romantic characteristics, and includes French reeds and German-influenced principal choruses. It was conceived as an instrument which should be capable of playing practically all organ literature. At first it met with stormy opposition. After all, how many English organists of the 1950's were interested in clarity in the individual voice parts? And the total effect of the instrument was much too aggressive for them. Gradually, however, the all-purpose, neo-classic instrument became the most common type for new instruments in Great Britain. Now, in the 1970's, after the horizon has been broadened still more, one can find other types of organs, as well, even a fair number of trackers.

As the instruments changed, so, too, did the approach toward organ playing and composition. Many continental practices were either imitated directly or were integrated into the English manner. The influence of Messiaen has been especially strong (see Preston's *Alleluys* for an obvious example). One notes also the impact of the French neo-classicists (Langlais, etc.), of the German neo-Baroque composers, of Hindemith, and of other individuals who were already historically established on the continent. Although there are some notable excep-

tions (soon to be mentioned), most British organ composers of today are still somewhat conservative by comparison with leading continental composers.

There is as yet no one composer, or group of composers, who dominates the scene in Great Britain. There is no one who forms a rallying point, the way Messiaen did in France, or Distler and Hindemith did in Germany. One can only mention individual British composers and their contributions.

Two of the most imaginative composers are certainly Iain Hamilton (1922-), a Scotsman now living in the United States, and Malcolm Williamson (1931-), an Australian by birth. They stand apart from the rank and file of British organ composers because they are writing in a more contemporary idiom than most. In Hamilton's music, the various techniques of the serial school, together with some aspects of aleatoric composition, are most effectively combined with constantly changing organ colors and volume levels. His music is well-constructed, carefully thought-out. His most famous organ work is probably the *Paraphrase of the Music for Organs in "Epitaph for this World and Time"*. Inspired by an apocalyptic text, the work is violently evocative of "the war in heaven" that the Book of Revelations describes.

(Example 7a, 7b)

Williamson has written several works for organ. Often a mystical aura pervades his compositions (such as *Vision of Christ-Phoenix*), but the mood is heavily dependent on a good acoustical environment. In a dry room, parts of his music may sound trite. In all honesty, one is compelled to add that his writing is uneven. There is a sizeable discrepancy between his best works and his weakest ones. Williamson's *Symphony* is a major work, one of the most original organ compositions to appear in England in recent years.

(Example 8a, 8b)

Less well-known, but equally imaginative and adventuresome, is Sebastian Forbes (1941-), a fine craftsman, who has written several very effective modern pieces in the last few years. An excerpt from his *Tableau* follows.

(Example 9)

A composer whose music has a wider, more popular appeal is William Matthias (1934-). One might wish for more subtlety in some of his pieces, but in all of them there is a bouncy vitality which is undeniably attractive. His language is not up-to-date, but his music is enjoyable (particularly the *Toccata Giocosa* and the *Invocations*).

(Example 10)

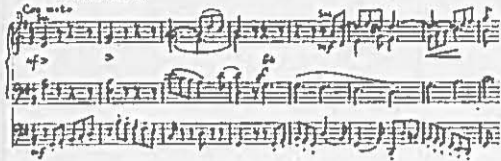
Other composers of interest include: Francis Jackson (1917-), a very conservative musician whose best work is probably his *Sonata in G Minor*; Peter Racine Fricker (1920-), (now living in the United States), who has drawn upon various elements of the French and German tradition without slavishly imitating any one; Francis Routh (1927-); Alun Hoddinott (1939-), whose compositions include a concerto for organ and orchestra; Kenneth Leighton (1929-); Peter Hurford (1930-); Peter Dickinson (1934-); Nicolas Maw (1935-), whose *Essay for Organ* is a 5-movement serial composition, extremely intricate and cerebral; Simon Preston (1938-); John McCabe (1939-).

(Example 11, 12, 13)

EX. I. Samuel Wesley, No. 11 from 12 Short Pieces, n. 1-6.



EX. II. V.T. Best, All People that On Earth Be Dwell (Theme to the Tenor), n. 1-2.



EX. III. Elgar, Sonata, mov't 1, n. 1-2.



EX. IV. Percy, Toccata & Fugue (The Wanderer), n. 1-6.



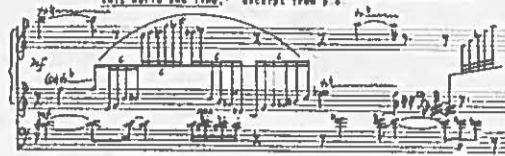
EX. V. Novello, Saraband (in modo Clavico), n. 1-8.



EX. VI. Downey, Paraphrase on "O Filii et Filiae," n. 1-6.



EX. VIIa. Hamilton, Paraphrase of the Psalms for Organs in "Lullaby for This World and Time," excerpt from p. 9.



EX. VIIb. Hamilton, Paraphrase...: excerpt from p. 9.



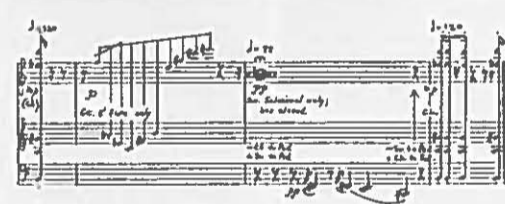
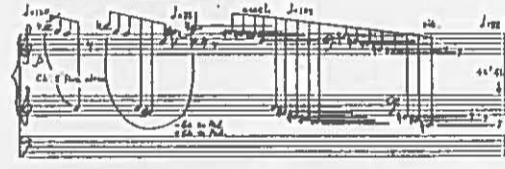
EX. VIIIa. Williamson, Symphony, mov't 61 Passa, n. 1-6.



EX. VIIIb. Williamson, Symphony, mov't 61 Passa, n. 64-69.



EX. IX. Forbes, Tullius, n. 44-49.



EX. X. Mathias, Intercantus, n. 32-36.



EX. XI. Fricker, Toccata "Gladus Domini," n. 29-34.



EX. XII. Preston, Alligato, n. 1-3.



EX. XIII. McCabe, Dies Resurrectionis, n. 1.



EDITIONS

Attwood: several publications by Novello, now out of print.

Best: *Introduction, Four Variations and Finale on "God Save the Queen,"* op. 29, London, Hinrichsen. The same, under the title, *Prelude on America*, Boston, Boston Music Co. *Christmas Fantasies on English Carols*, Opa-Locka, Kalmus. *12 Short Preludes on English Psalm Tunes*, Opa-Locka, Kalmus. Plus publications by Novello (London) and Augener (London) which are out of print.

Bridge: *Organ Pieces*, 2 bks, London, Boosey & Hawkes. Bk. II is out of print. The *Adagio in E* from Book II is published separately by H. W. Gray (New York). Additional publications by Novello (London) and Curwen (London) are out of print.

Britten: *Prelude and Fugue on a Theme of Vittoria* (1947), London, Boosey & Hawkes.

Darke: *A Meditation on Brother James' Air*, London, Oxford University Press. *Fantasy*, London, Oxford University Press. *Three Chorale Preludes*, op. 20, London, Novello. *Bridal Processional*, London, Chappell, out of print. *Rhapsody in E*, London, Stainer & Bell, out of print.

Dickinson: Publications by Novello (London). *Postlude on "Adeste Fideles,"* 1964. *Three Statements*, 1966. *Paraphrase I* (1967), 1969. ORG. & INSTRUMENTS: *Fanfares and Elegies*, for 3 trpts, 3 trbns, and organ, 1967.

Downey: *Jubilate Deo*, New York, H. W. Gray. *Paraphrase on "O Filii et Filiae,"* London, Hinrichsen.

Elgar: *Sonata in G*, op. 28, Leipzig, Breitkopf & Härtel, 1896. New Copyright, London, British and Continental Music Agencies, Ltd., 1941. *Andante Espressivo* (from the *Sonata*), New York, H. W. Gray. 11 *Vesper Voluntaries*, pub. in 1891, have been reprinted under the title, *Suite for Organ*, London, Chappell. Also available are arrangements of various orchestral works, or movements.

Forbes: Publications by Oxford University Press (London). *Sonata*, 1970. *Haec Dies*, 1971. *Capriccio*, in preparation.

Fricker: *Chorale*, London, Schott, 1957. *Pastorale*, London, Schott, 1961. *Wedding Processional*, London, Schott, 1961. *Ricercare*, op. 40, London, Schott, 1966. *Praeludium*, London, Oxford University Press, 1971. *Six Short Pieces*, Minneapolis, Augsburg. *Toccata Gladus Domini*, Minneapolis, Augsburg, 1971. *Intrada*, London, Faber Music Ltd., 1974.

Hamilton: *Fanfares and Variants* (1960), London, Schott, 1965. *Aubade* (1965), Bryn Mawr, Theodore Presser, 1971. *Threnos: In Time of War* (1966), Bryn Mawr, Theodore Presser, 1970. *Paraphrase of the Music for Organs in "Epitaph for this World and Time,"* Bryn Mawr, Theodore Presser, 1972.

Harwood: Publications by Novello (London), unless otherwise indicated. *Sonata No. 1* in c-sharp minor, op. 5, London, Schott. *A Quiet Voluntary for Evensong*, Dithyramb, op. 7. *Communion in F on the Hymn Tune "Irish,"* op. 15, no.

1. *Interlude in D*, op. 15, no. 2. *Paeon*, op. 15, no. 3. *Short Postlude for Ascensiontide on the old 25th Psalm Tune*, op. 15, no. 4. *Requiem aeternam*, op. 15, no. 5. *Andante tranquillo in E-flat on the Hymn Tune "Bedford,"* op. 15, no. 6. *Capriccio*, op. 16. *Two Sketches in A and F*, op. 18, nos. 1, 2. *Three Cathedral Preludes*, op. 25. *Sonata No. 2* in F-sharp minor. *Christmastide (Fantasia)*, op. 34. *Rhapsody*, op. 38. *In an Old Abbey*, op. 32. *Wedding March*, op. 40. *Three Preludes on Anglican Chants*, op. 42. *Voluntary in D-flat*, op. 43. *Processional*, op. 44. *Three Short Pieces*, op. 45. *In Exitu Israel*, op. 46. *Toccata*, op. 49. *Lullaby*, op. 50. *Prelude, Larghetto, and Finale*, op. 51. *An Album of Eight Pieces*, op. 58. ORG. & ORCH.: *Concerto in D*, op. 25. Additional publications by Oxford University Press (London) (now out of print).

Hodkinott: ORG. & ORCH.: *Organ Concerto* (1967), London, Oxford University Press, 1968.

Howells: Publications by Novello (London), unless otherwise indicated. *Three Psalm-Preludes*, Sets I and II, op. 32. *Sonata. Six Pieces (Sine Nomine; Sarabande for the Morning of Easter; Master Tallis' Testament; Fugue, Chorale and Epilogue; Sarabande; Paeon)*. *Siciliano for a High Ceremony*. *Partita* (1971). *Rhapsody No. 1 in D flat*, London, Stainer and Bell. *Rhapsody No. 2 in E flat*, London, Stainer and Bell. *Rhapsody No. 3 in C sharp minor*, London, Stainer and Bell.

Hurford: *Five Short Chorale Preludes*, London, Oxford University Press, 1958. *Five Verses on a Melody from the Pad-*

erborn Gesangbuch, London, Oxford University Press, 1960. *Suite: Laudate Dominum*, London, Oxford University Press, 1961. *Two Dialogues*, London, Novello. *Passingala*, London, Novello.

Ireland: *Elegiac Romance*, Novello. Plus other publications by Novello and by Stainer & Bell which are out of print.

Jackson: Publishers are Novello (London) and Oxford University Press (London). *Division on "Nun danket,"* Nov. *Three Pieces (Procession; Arabesque; Pageant)*, Nov. *Toccata, Chorale and Fugue*, Nov. *Toccata-Prelude on "Wachet auf,"* Nov. *Impromptu for Sir Edward Baird on his Seventieth Birthday*, OUP. *Sonata in G. Minor*, op. 35, OUP, 1971. *Sonata Giocosa*, OUP, in preparation.

Leighton: *Et Resurrexit*, London, Novello. *Festival Fanfare*, New York, Carl Fischer. *Improvisation*, London, Novello. *Prelude, Scherzo and Passacaglia*, London, Novello, 1964.

Mathias: Publisher is Oxford University Press (London). *Partita*, op. 19, 1962. *Variations on a Hymn Tune ("Brait")*, 1963. *Invocations*, op. 35, 1967. *Toccata Giocosa*, op. 36, no. 2, 1968.

Maw: *Essay for Organ*, London, Boosey & Hawkes.

McCabe: *Dies Resurrectionis*, London, Oxford University Press, 1964. *Johannis-Partita* (1964), London, Novello, 1965. *Sinfonia* (1961), London, Novello, 1966. *Elegy* (1965), London, Novello, 1967.

(Continued, page 8)

(Continued from p. 7)

Oldroyd: *Three Liturgical Preludes*, London, Oxford University Press, 1938. *Three Liturgical Improvisations*, London, Oxford University Press, 1948. *Two Evening Responses*, London, Oxford University Press, out of print. Additional publications by Augener (London) are out of print.

Parry: Publisher is Novello (London), unless otherwise indicated. *Elegy. Seven Chorale Preludes* op. 186 & 205, in 2 sets, 1912/1916, copyright renewed 1940/1944. *Fantasia and Fugue* (G Major), 1913. *Bridal March and Finale. Scherzo in F, London*, E. Ashdown. *Three Chorale Fantasies* (1915). *Toccata and Fugue (The Wanderer)*, 1921.

Preston: *Fox Dicentis*, London, Novello, 1973.

Ridout: *The Seven Last Words*, London, Oxford University Press, 1968. *Two Pictures of Graham Sutherland*, London, Oxford University Press, 1970.

Routh: *The Manger Throne (A Meditation on the Divine Mystery of the Incarnation)*, op. 3, London, Boosey & Hawkes. *Fantasia*, London, Hinrichsen. *Five Short Pieces (Prelude; Compline Hymn; Chorale and Variation; Voluntary; Fantasia on an Easter Alleluia)*, London, Hinrichsen.

Rowley: Major publishers are Novello (London) and Edw. Ashdown (London). *Benedictus*, Nov. 2. *Paeon*, Nov. *Second Benedictus*, Nov. *Christmas Suite*, Nov. *Fantasia on "Veni Emmanuel"*, Nov. *Five Improvisations*, Nov. *Sonatina*, Nov. *Symphony in B Minor*, Nov., out of print. *Symphony No. 2 in F*, Nov., out of print. *Toccata (Moto Perpetuo)*, Nov. *Triptych*, Nov. *Triumph Song. Chorale Preludes on Famous Hymn Tunes*, 5 vols., E. Ash. Vol I: Lent; II: Easter, Ascension; III: Christmas, Advent, Passion, Whitsuntide, Harvest; IV: General; V: Various Occasions, including Saints' Days and Weddings. *A Book of Voluntaries*, E. Ash. *A Fantasy of Happiness*, E. Ash. *Keltic March*, E. Ash. *Pavan*, E. Ash. *Rhapsody*, E. Ash. *Heroic Suite*, E. Ash. *Suite*, E. Ash. *Chorale Preludes* (4 Seasonal Improvisations), London, Hinrichsen. *The Sixty-fifth Psalm* (Thanksgiving), New York, H. W. Gray. ORG. & ORCH: *Concertina* for organ and string orch., London, United Music Publishers. *Meditation* for organ and string orch., London, Hinrichsen. Additional publications by Joseph Williams (London) are out of print.

Russell: *Voluntaries (Tallis to Wesley series, XVI)*, London, Hinrichsen, out of print.

Stanford: *Fantasia and Toccata in d*, London, Stainer & Bell. *Six Occasional Preludes*, 2 bks., London, Stainer & Bell. *Six Short Preludes and Postludes*, 2 sets, op. 101, 105, London, Stainer & Bell. Numerous additional publications by Stainer & Bell, by Novello (London), by G. Schirmer (New York), by Breitkopf & Härtel (Leipzig), and by Augener (London) are now out of print, including the sonatas.

Thiman: Major publishers are Novello (London), J. Curwen & Sons (London), and G. Schirmer (New York). *Canzona*, Nov. *Eight Interludes*, 3 sets, Nov., 1946, 1948, 1952. *Four Choral Improvisations*, Nov. *Four Quiet Voluntaries*, 2 sets, Nov. *Improvisation on "Crimond"*, Nov. *March for a Pageant*, Nov. *Postlude on "Adeste Fideles"*, Nov. *Postlude on Harwood's "Thornbury"*, Nov. *Three Pieces (Meditation on "Stane"; Pavan; Postlude a la Marcia)*, Nov. *Times and Seasons*, 2 sets of 5 pieces each, Nov. *A Tune for a Tuba*, Nov. *Four Improvisations*, J. Cur. *Preludes and Volun-*

taries, 3 bks, J. Cur. *Six Pieces in Various Styles*, 2 sets, J. Cur., 1960. *Four Offertories Founded on "The Modes,"* J. Cur., 1965. *Four Miniatures*, G. Sch. *Four Occasional Pieces*, G. Sch. *Three Meditations*, G. Sch. Additional publications by G. Schirmer are out of print. *Pastorale in E*, London, Hinrichsen. *Varied Accompaniments*, London, Oxford University Press. *By Verdant Pastures*, New York, H. W. Gray. *Sequence in Miniature*, New York, H. W. Gray. *Varied Harmonizations of Favorite Hymn Tunes*, New York, H. W. Gray. *Interludes in Miniature*, London, Ascherberg, Hopwood & Crew (now Chappell), 1963.

Tippett: *Preludio al Vespro di Monteverdi*, London, Schott, 1947.

Vaughan Williams: Publisher is Oxford University Press (London), unless otherwise indicated. *Three Preludes Founded on Welsh Hymn Tunes (Bryn Galfara, Rhosymedre, Hyfrydol)*, London, Stainer & Bell. *Prelude and Fugue in G Minor* (1921), 1930 (rental). *Two Preludes on Welsh Hymn Tunes* (1956), 1964. *Variations on "Aberystwyth"*, arr. Byard. *A Vaughan Williams Organ Album*, 1964. Contents: 8 pieces, including arrangements. Some of these pieces, such as the *Greensleeves* arrangement, are also published separately by OUP.

Wesley, Samuel: 12 *Short Pieces (Tallis to Wesley series, VII)*, London, Hinrichsen. *Air and Gavotte* from 12 *Short Pieces* have also been published separately as Vol. XVIII of the *Tallis to Wesley series*. *Voluntary (D)*, London, Hinrichsen. *An Old English Melody*, London, Hinrichsen. *Three Short Pieces: Air and Gavotte*, ed. Ramsey, London, Novello, 1961. *Two Short Pieces in A Minor*, ed. Ramsey, London, Novello, 1961. TWO ORGANS: *Duet for Organ*, ed. Emery, London, Novello. Additional publications by J. B. Cramer (London). Plus numerous old publications, no longer available.

Wesley, S. S.: Publications by Novello (London) unless otherwise indicated. *Fourteen Organ Pieces* by S. Wesley and S. S. Wesley, ed. Marchant, London, Wickins, 1909, out of print. *Andante in E Minor (Tallis to Wesley series, XIII)*, London, Hinrichsen. *Andante (C)*, London, Hinrichsen. *Choral Song and Fugue in G*, ed. Emery. *Air Composed for Holy-worthy Church Bells, and Varied. Introduction and Fugue in c#*, ed. Ley. *Larghetto in f#*, ed. Chambers. *National Anthem with Variations. Selection of Psalm Tunes with Pedal Obligato*, ed. West.

Whitlock: Publisher is Oxford University Press (London). *Five Short Pieces (Allegretto, Folk Tune, Andante tranquillo, Scherzo, Paeon)*, 1930/1958. *Four Extemporizations (Carol, Divertimento, Fidelis, Fanfare). Reflections (After an Old French Air, Pazienna, Dolcezza). Seven Sketches on Verses from the Psalms*, 2 bks. *Six Hymn Preludes*, 2 bks. *Salix. Toccata* (from "Plymouth Suite"), 1939. A *Sonata*, the complete *Plymouth Suite*, and *Two Fantasy-Chorals* are out of print.

Williamson: *Vision of Christ-Phoenix*, London, Chappell, 1962. *Resurgence du Feu*, London, Chappell. *Elegy - J.F.K.*, London, Jos. Weinberger, Ltd., 1964. *Fons Amoris*, London, Novello, 1965. *Epitaphs for Edith Stillwell*, London, Joe. Weinberger Ltd., 1968. *Symphony*, London, Novello, 1971. *Peace Pieces* (1971), London, Jos. Weinberger, 1972.

Wood: *Sixteen Preludes Founded on Melodies from English and Scottish Psalters*, 2 vols., London, Stainer & Bell, 1912. *Prelude on "Carey's"*, London, Stainer & Bell, out of print.

COLLECTIONS

Collections are important in English organ literature, especially modern, since the best pieces of certain composers have

sometimes been published in collections together with compositions of other composers, rather than separately. As Oxford University Press (London) has published a large number of collections, the abbreviation, OUP, will be used for their publications. Many more English collections could be cited, but the following are some of the best.

An Album of Postludes, OUP, 1964. 7 pieces by Englishmen and others: R. Douglas, P. Van de Weghe, A. Cooke, D. Johnson, F. Jackson, C. S. Lang, Wm. Mathias.

An Album of Praise, OUP. 6 pieces by Peeters, G. Jacob, G. Dyson, N. Gilbert, H. Willan, P. Hurford.

An Album of Preludes and Interludes, OUP, 1961. 8 pieces by A. Cooke, Wm. Hunt, Chr. Morris, Tomlinson, Hurford, G. Phillips, P. de Maleingreau, C. S. Lang.

A Book of Hymn Tune Voluntaries, OUP. Works by Ley, Murrill, Slater, Rowley, Oldroyd, Coleman.

A Book of Simple Organ Voluntaries, OUP. Works by Oldroyd, Sumsion, Ley, Darke, Murrill, Coleman.

A Christmas Album, OUP. 6 pieces by Burton, Thiman, Jackson, Gibbs, Bush, Campbell.

A Festive Album, OUP. 6 pieces by Jackson, Armstrong, Gibbs, Coleman, Guest, Bush, Campbell.

An Easy Album, OUP, 1956. 6 pieces by Willan, Gibbs, Coleman, Darke, Watson, Thiman.

A Second Easy Album for Organ, OUP, in preparation. Contents: pieces by Harris, Drayton, Ridout, Rutter, Sumsion, Lord.

Ceremonial Music, 2 bks., OUP Bk. 1: Pieces by Willcocks, Hurford, Jackson, Purcell, Clarke, Stanley. Bk. 2, ed. by Dearnley, contains nothing but arrangements.

Easy Modern Organ Music, 2 bks., OUP, 1971. Bk. 1: Hoddinot, *Intrada*; Leighton, *Fanfare*; Mathias, *Chorale*; Brown, *Nocturne*; McCabe, *Pastorale*; Cooke, *Impromptu*. Bk. 2: Ridout, *Processional*; Jonbert, *Prelude on Picardy*; Orr, *Elegy*; Fricker, *Trio*; Gardner, *Prelude in G Minor*; Forbes, *Ite, missa est, Deo gratias*.

Festal Voluntaries, 6 vols., London, Novello. Vol. I: Works for Advent; Vol. II: Christmas & Epiphany; Vol. III: Lent, Passiontide & Palm Sunday; Vol. IV: Easter; Vol. V: Ascension, Whitsuntide & Trinity; Vol. VI: Harvest. Composers represented: Rowley, Jackson, Langstroth, Thiman, Gilbert, Slater, Ratcliffe, etc.

3 Meditations for Organ, London, Hinrichsen. Works by Brydson, Marshall, Middleton.

Lombard, III. May 27, 1975
To the Editor:

I appreciate very much the helpfulness of you and your staff in giving me information about Peter Christian Lutkin. In earlier years of THE DIAPASON, Dean Lutkin was a prominent figure. Articles by him as well as about him were printed. He was Dean of the School of Music at Northwestern University until his death in December, 1931, founder of the A Cappella Choir (one of the first in this country) and also the famed North Shore Music Festival. He was well known nationally. He had a strong concern for church music

Modern Organ Music, 3 bks., OUP, 1965-1974. Bk. 1: Kelly, *Exultate*; McCabe, *Nocturne*; Hoddinot, *Toccata*; Preston, *Alleluys*; Whettam, *Fantasia*; Mathias, *Processional*. Bk. 2: 5 pieces by composers from various countries: Leighton, *Paeon*; Roberts, *Dialogue*; Langlais, *Prelude on "Coronation"*; Heiller, *Ecce lignum crucis*; Mushel, *Toccata*. Bk. 3: Brown, *Scherzo*; Forbes, *Tocbeau*; Hoddinot, *Sarum Fanfare*; Johnson, *Trope on "Cante Tuba"*; Mews, *Gigue de Pan.*

Music Before Service, London, Novello. Contents: Barlow, *Passion Music*; Dickinson, *Dirge*; Leighton, *Elegy*; McCabe, *Prelude*; Ratcliffe, *Threnody*.

Preludes - Interludes - Postludes, 9 vols., ed. Phillips, London, Hinrichsen. Works by 20th c. English composers and others: Willan, Andriessen, Peeters, Reger, Campbell, Milner, Phillips, Arnell, etc.

Samuel Wesley and Dr. Mendelssohn: 3 Organ Fugues (Tallis to Wesley series, XIV), London, Hinrichsen.

Selected Pieces for the Organ, 2 vols., London, Novello. Vol. I: Works by Stewart, Faulkes, Ross, Meale, Waters, Foster, Hailing, S. Wesley, Higgs, Wadely, Blair. Bk. II: Hollins, Higgs, Greenhill, Rowley, Darke, Brewer, Lemare, Fletcher, Coleman, Stanford.

The 3 Wesleys: 3 Pieces, Set I (Tallis to Wesley series, V), London, Hinrichsen.

The 3 Wesleys: 3 Pieces, Set II (Tallis to Wesley series, XXIV), London, Hinrichsen.

Two-Staff Voluntaries by Modern Composers, 2 bks., London Novello. Vol. I: Works by Coleman, Lang, Rowley, Ratcliffe, Statham. Vol. II: Eldridge, Harker, Harris, Hutchings, Thiman.

NOTES

¹Clutton and Niland, *The British Organ*, London, Batsford, Ltd., 1969, p. 106

MUSICAL SOURCES

- Ex. 1. Samuel Wesley: 12 *Short Pieces (Tallis to Wesley series, VIII)*, p. 16.
Ex. 2. W. T. Best: 12 *Short Preludes*, Kalmus Ed., p. 50.
Ex. 3. Elgar: *Sonata*, p. 3.
Ex. 4. Parry: *Toccata and Fugue (The Wanderer)*, p. 1.
Ex. 5. Howells: *Saraband (Six Pieces for Organ, No. 5)*, p. 1.
Ex. 6. Downes: *Paraphrase on "O Filii et Filiae"*, p. 1.
Exs. 7a & 7b. Hamilton: *Paraphrase of the Music for Organs in "Epitaph for this World and Time"*, pp. 8, 9.
Exs. 8a & 8b. Williamson: *Symphony*, mov't 6: *Paeon*, pp. 47, 53.
Ex. 9. *Modern Organ Music*, Bk. 3 (OUP), p. 24.
Ex. 10. Mathias: *Invocations*, p. 2.
Ex. 11. Fricker: *Toccata: "Gladius Domini"*, p. 8.
Ex. 12. *Modern Music*, Bk. 1, p. 17.
Ex. 13. McCabe: *Dies Resurrectionis*, p. 1.

Letter to the Editor

and conducted workshops and hymn festivals all around the country. And, of course, he is well known for his compositions, both choral and organ.

I am writing the story of Dean Lutkin's life and work as my doctoral dissertation in the School of Music at Northwestern University, and I wonder if readers of THE DIAPASON have any recollections or experiences with this man which they could share with me? I would be very happy to receive any information anyone can give.

Sincerely yours,

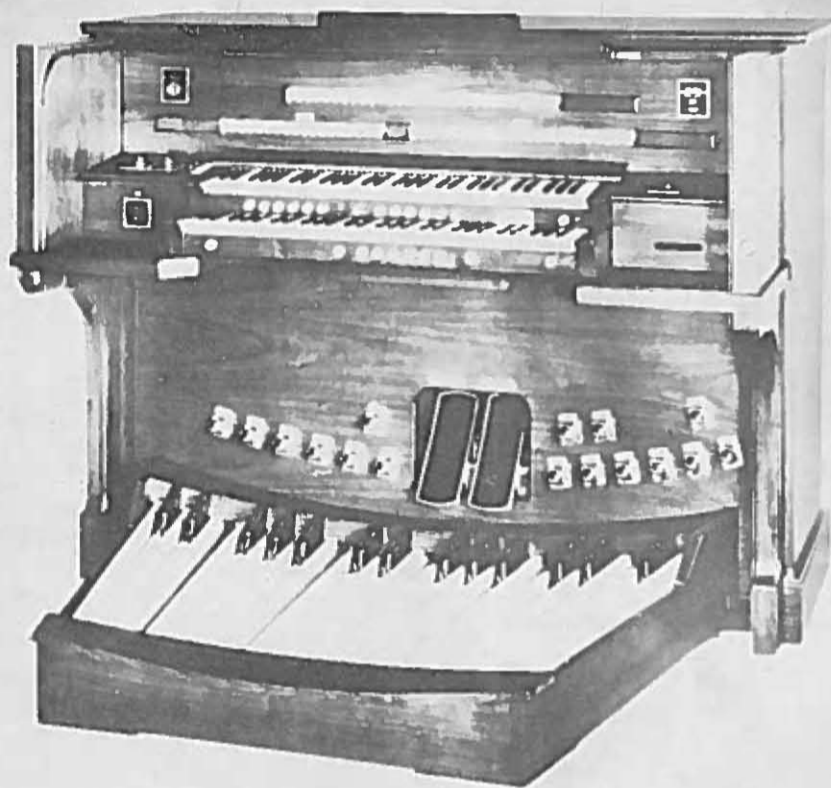
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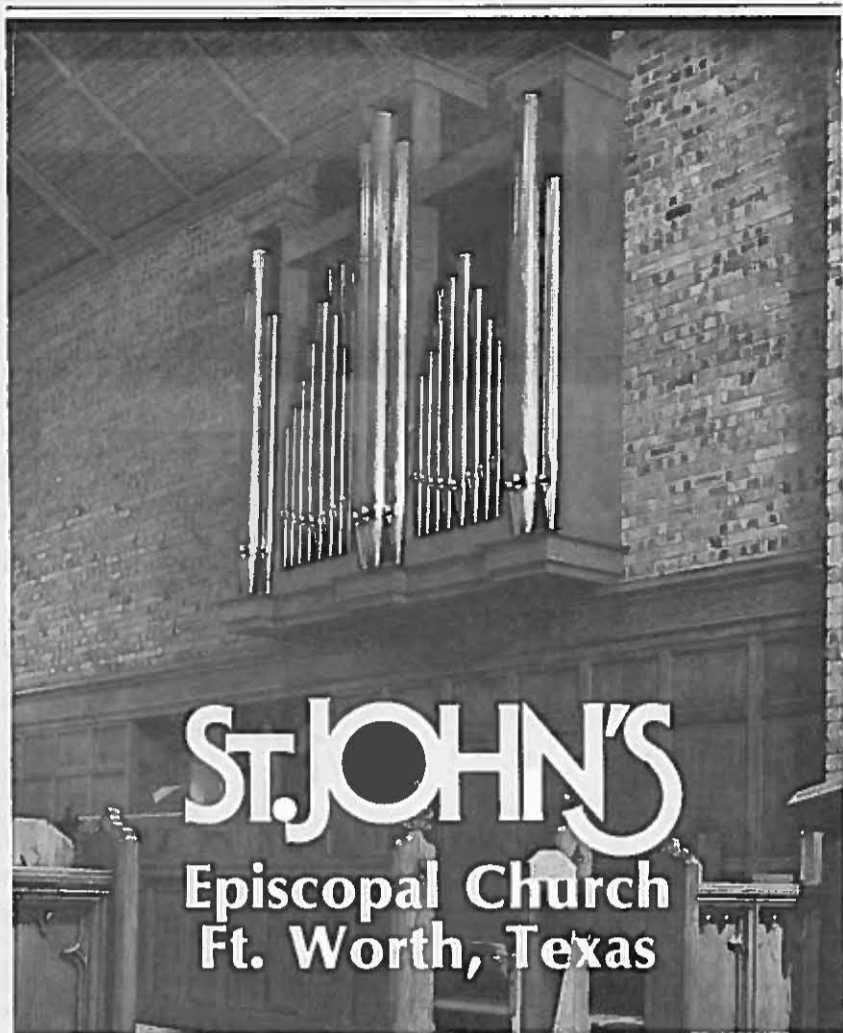
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Competitions



Bruce A. Bengtson was the recipient of the \$1000 scholarship award for the 1975 national organ playing competition sponsored by the Ruth and Clarence Mader Memorial Scholarship Fund. The student competition was held at the First Baptist Church, Santa Ana, California on May 3. Mr. Bengtson will be presented in recital under the auspices of the Ruth and Clarence Mader Memorial Scholarship Board at a future date. This is the second important national organ playing contest which Mr. Bengtson has won this year. He was winner in the First Presbyterian Church National Organ Playing Competition in Fort Wayne, Indiana in March. Mr. Bengtson is a native of Salem, Oregon and presently a music major at Southern Methodist University where he studies with Robert Anderson. His earlier organ study was with William Falk of Salem. He is also organist and director of music at Oak Cliff Lutheran Church, Dallas, Texas. He has accepted a graduate assistantship at Valparaiso University for next year.

Other finalists in the competition were Robert Bates, who received his BMA in June, 1974 at Wayne State University, Detroit, a student of Roy Ferguson; Martha Koon, a June, 1975 graduate with the MusB

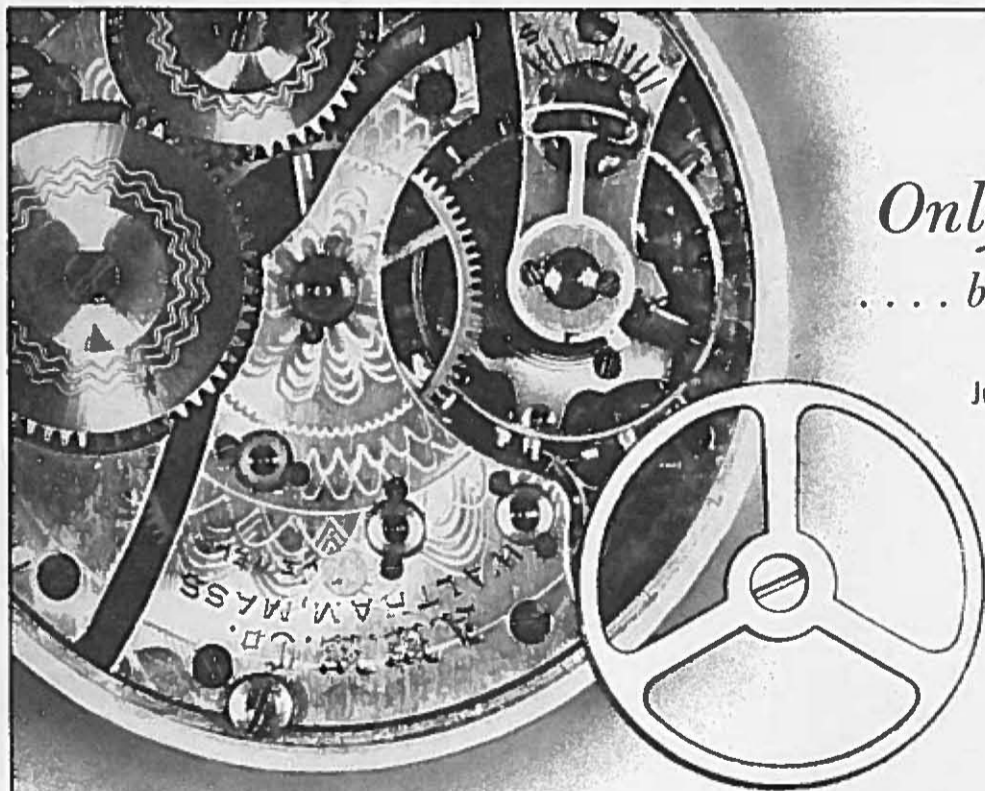
degree at University of Southern California under Ladd Thomas; Joseph Schenk, currently a student at the University of Nebraska, Lincoln, where he studies with George Ritchie; and James Welch, a DMA candidate at Stanford University under Herbert Nanney.

Each contestant was required to perform one of the six trio sonatas by Bach, a major solo organ work from any period, and a major solo work by a contemporary composer written or published in the last ten years.

Judges for the competition were Irene Robertson, professor emeritus at the University of Southern California; Thomas Harmon, university organist and assistant professor of music at UCLA; and Robert Prichard, organist and music director at Pasadena Presbyterian Church and faculty member of Long Beach City College and Occidental College.

The Ruth and Clarence Mader Memorial Scholarship Fund was established in 1971 in appreciation for the high ideals and artistic accomplishments of the Maders. The purpose of the fund is to encourage and recognize outstanding achievement through a dynamic scholarship program. This was the second contest sponsored by the fund. Prospective donors to the scholarship fund are encouraged to write the Ruth and Clarence Mader Memorial Scholarship Fund, P.O. Box 94-C, Pasadena, California 91104.

Mr. Bengtson was also the first prize winner in the Fifth Annual Pipe Organ Competition sponsored each year by the University Presbyterian Church, San Antonio, Texas. He received the \$1,000 first prize award from the Minnie Stevens Piper Foundation on April 5 when a capacity audience heard twenty students compete for the prize. Second prize of \$500 was awarded to Lew Williams of Texas Christian University, a third prize of \$200 went to Chris Hathaway of North Texas State University, a \$150 fourth prize was given to John Tarver of North Texas State University, and the \$100 fifth prize was won by David A. Tidyman of North Texas State University.



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Michael Krentz is the winner of the organ section of the 1975 Young Artist Contest sponsored by the Society of American Musicians in Chicago, Illinois. Mr. Krentz is a sophomore student of Richard Enright at Northwestern University. He receives the Talman cash award as winner of the contest in addition to being sponsored in recital next season.

Lindsay Lafford, professor of music at Hobart and William Smith Colleges, Geneva, New York, was the winner of the anthem competition sponsored by the Ministerial Association of Kent, Ohio. His winning anthem for children's unison voices was premiered at the Children's Choral Festival in Kent, Ohio on April 13, and it will be published in the children's choral series of the Ludwig Publishing Company.

Barbara A. Raedeke, a student of Russell Saunders at Eastman School of Music, won the 1975 Gruenstein Award Contest in organ playing sponsored by the Chicago Club of Women Organists. She will be presented in a recital in Chicago in the spring of 1976. Second place winner was Marcia G. Fagle, a student of Eugene Wickstrom at Ohio University. Other finalists were Nina

E. Woomert, student of Edmund Wright at Wheaton College; and Mary F. Conley, student of Clyde English at West Virginia University. Judges for the contest were Richard Billingham, Benjamin Hodley and Lloyd Liese. Chairman for the contest was Edna Jilbert.



Arlene Schneider-Hanson, an American student at the Berlin School of Church Music, Germany, was the first prize winner in the biennial organ competition sponsored by the Association of German Schools of Church Music, held this year in Stuttgart from May 20-23. She was awarded the first prize in both divisions of the competition: organ literature, and improvisation. Serving as judges for the competition were Gisbert Schneider of Essen, Viktoria Renz of Stuttgart, and Herbert Liedecke of Stuttgart.

Mrs. Schneider, whose husband is a German church musician, presently studies organ with Karl Hochreiter and improvisation with Renate Zimmermann. She began her organ studies in Wisconsin with Loui Novak, and continued at Wartburg College, Waverly, Iowa, as a student of Warren Schmidt. She received her bachelor's degree in 1971. Her junior year in college was spent at the Berlin School of Church Music, and she returned there in 1972 to prepare for the German examinations in church music. Having completed the "B" level examinations, she is now working toward the highest degree in the field of church music, the "A" examinations.

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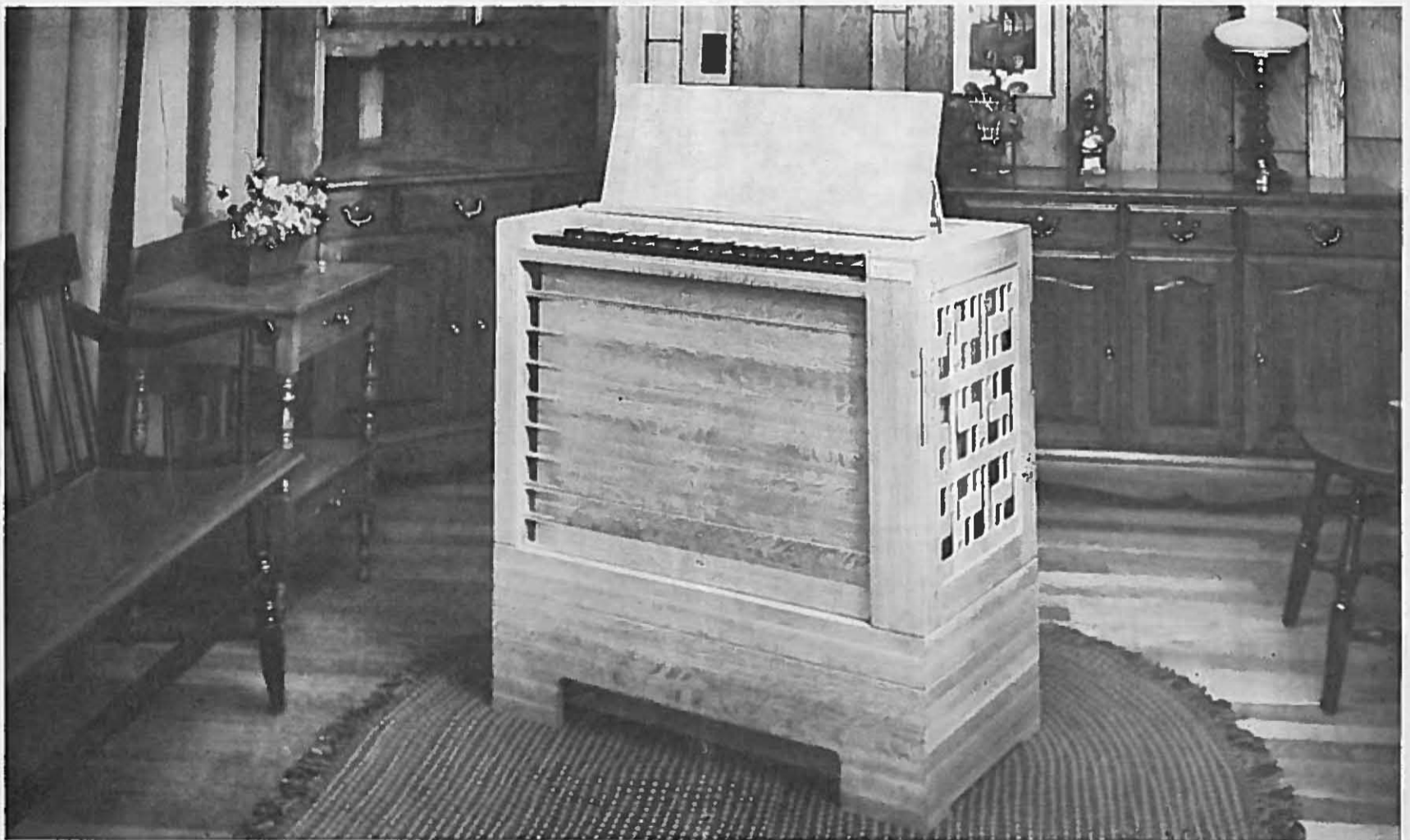
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New Recordings

A Quadraphonic Spectacular. The four antiphonal organs of the cathedral of Freiburg (Freiburg i/Br., Germany) played simultaneously by E. Power Biggs. (The four "Great" Toccatas and Fugues by Bach.) Columbia Quadraphonic, MQ 32933.

Bach Organ Favorites, Vol. VI. Played by E. Power Biggs on the Flentrop organ at Busch-Reisinger Museum, Cambridge, Mass. (Concerto in G after Johann Ernst BWV 592, Trio Sonata V in C BWV 529, Trio Sonata I in E-flat BWV 525, Concerto in A minor after Vivaldi BWV 593.) Columbia, M-32791.

The Bach Collection. Rollin Smith playing the 1876 Jardine organ at Sacred Heart Church, Brooklyn, N.Y. (Pascaglia and Fugue in C minor, Pastorale in F, Toccata and Fugue in D minor, Prelude and Fugue in E-flat.) Repertoire Recording Society, RRS 14.

Bach. Michael Murray playing the von Beckerath organ (1972) at the First Congregational Church, Columbus, Ohio. (Toccata and Fugue in D minor BWV 565, Concerto II in A minor after Vivaldi BWV 593, Sinfonia from Cantata 29, Prelude and Fugue in B minor BWV 544, Prelude and Fugue in D BWV 532.) Advent Records, 5010.

Johann Sebastian Bach. Wolfgang Rübsum at the Rieger organ (1970) of Marienstatt Abbey Church (Germany). (Toccata, Adagio and Fugue in C BWV 564, Sonata II in C minor BWV 526, Sonata III in D minor BWV 527, Pastorale in F BWV 590.) Das Orgelwerk (available only in Germany), R-500.

Widely differing interpretations and sonic experiences come our way this month, all riding upon the name Bach. Although Bach's music is the apogee of historical music for the organ, it continues to be the supreme vehicle for the delivery of a performer's ego, and yet it still endures as organ music. These

recordings prove the fact, for Bach survives being played on four organs at one time in a room as long as a football field, he survives two modern "eclectic" organs, he survives being played on a 19th century American Romantic organ, and he survives very well indeed upon a delightfully sparse and restrained "organ reform" instrument. More than that, Bach emerges from the hands and feet of these performers with a smile on his face (we imagine).

Hidden beneath the staid surface of most classical organists is usually an extrovert ego struggling to get out. When it does, it usually produces something interesting and dramatic. Mr. Biggs' hidden extrovert obviously has a mammoth personality with great visions of grandeur. Surfacing on his recording of all four organs of the Freiburg Cathedral, the giant has a field day with Bach's Toccatas. Somehow we secretly imagine that Mr. Biggs was not just playing the notes while all this was going on, but that he was shouting "Wow" and "Whoopee" at the same time while listening to what his hands and feet were producing on the monitor — and this with great gesticulations of joy. All four organs of the cathedral (the Rieger organ in the choir, the Rieger organ in the north transept, the Marcussen organ in the nave swallow's nest, and the Spaeth organ in the rear gallery) are used at once, each separated into one channel of the quadraphonic disc. It is indeed a sound spectacular, separating Bach's antiphonal ideas not only among divisions of one organ, but among four widely separated organs. It is of course a fine idea for a recording, and untenable in actuality in the cathedral, for recording can narrow the separation of such a large space, and balance one organ against the other. Needless to say, Mr. Biggs has a grand and dramatic time with it all — and the musical result is not all that bad either.

More in the intimate vein, and with Mr. Biggs' "giant" more under control, is his recording of the Bach organ favorites. In the same spirit of freshness and sprightliness as the first five volumes of Bach favorites recorded on the Busch-Reisinger Flentrop, this recording is more down to earth. As usual, the organ is recorded well, and still remains as one of the most delightful of all Flentrop organs in its simplicity. Mr. Biggs' interpretations and playing are up to his previous high standards.

Then there is Bach played on the 1876 Jardine organ by Rollin Smith. The recording is poor, with the organ lacking presence, and the surface of our sample was noisy. But listening to Rollin Smith play Bach has its own kind of peculiar fascination. Playing it authentically is impossible. I get the impression that Mr. Smith decided consciously to attempt playing the pieces with the best kind of common sense possible, to let the organ do its thing. In so doing, one is inclined to arrive at an interpretation that might have been very close to what an organist in 1880 might have done with Bach's music on this same organ. Thus, Mr. Smith's interpretations take on a 19th century atmosphere about them, and we are momentarily

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taken back to the time when every organist played Bach's music, but on instruments that were widely different than what Bach had in mind. Further, Rollin Smith is somewhat conversant with 19th century Americana, and lurking behind his facade might be a hidden Dudley Buck — at least it might seem that way from this recording. The playing is full of interest from this aspect.

Along comes Michael Murray, the young gentleman from Cleveland who has played French Romantic and modern music so well on previous recordings. Lurking inside him is a brilliant and flashy showman, and it emerges here with an unrestrained and impetuous recording on the large Beckerath organ in Columbus. The big danger of unleashing such a show on such a large organ, of course, is the temptation to overdo it all. What would be natural for Liszt and Paganini can ruin Mozart and Bach. What is natural for Michael Murray is not altogether wholesome for Bach, at least on repeated hearing. Much of the detail of Bach's music is lost in the massive registrations with unrestrained use of Spanish trumpets (horizontal) and blazing mixtures. Michael Murray has marvelous facility, and his manner with Bach's music is essentially late Romantic virtuosity. In small doses, it is exciting; on the long haul it does not wear easily. Advent's engineering on this recording is generally good, but we found the tutti sections to be slightly over-recorded and distorting. Incidentally, the Sinfonia from Cantata 29 was recorded on a different organ — that of St. Meinrad Archabbey in Indiana.

As for Wolfgang Rübsam, his Bach arrives with careful control and obvious concern for an interpretation which strays not too far from the authentic Bach, in the historical sense. There is careful detail in evidence, very subtle articulation, not much "bend" in the rhythm, and an approach that tends to let the notes themselves profile the piece. It is very polished playing, clearly registered on the somewhat steely and cold Rieger organ. And after listening to all the "heated up" versions in previous recordings, this presents a rather cool view of Bach's music. But as one listens further one is forced to admit that Rübsam brings "spit and

polish" to these works. Not ravishing, but very clean and bright. And the recording of the instrument is good, with excellent surface and fine presence to the organ's sound.

Cesar Franck, Wolfgang Rübsam playing the Rieger organ of the Abbey Church, Marienstatt, Germany. (Three Chorals, Fantaisie in A, Grande Pièce Symphonique, Pièce Héroïque, Cantabile, Prière.) Das Orgelwerk (WR Records, not available outside Germany), R 510/20.

Robert Noehren plays Marcel Dupré. Robert Noehren performs on the Robert M. Turner organ (1974) of the First Presbyterian Church, Trenton, N.J. (Carillon, Fileuse, Prelude and Fugue in B, Prelude and Fugue in F minor, Prelude and Fugue in G minor, In dulci júbilo, Cortège et Litanie). Delos, DELS-24201.

Virtually all the large works of Franck are included on two discs played credibly well by Wolfgang Rübsam. As in the previous recording reviewed, Mr. Rübsam displays formidable technique which is put to very careful service in the playing. He is, moreover, conversant with Romantic style, handling rubato and harmonic movement in a sensible and musical fashion. He is prone to a bit of youthful impatience in regard to tempo, leading to some lack of breadth in letting the long dynamic curves unfold. The chief problem with this recording, however, is the organ itself. The large 1970 Rieger organ in this very resonant abbey church is just not the same kind of thing as the Cavaille-Coll instrument. In fact, the two are at opposite ends. While the Rieger is coldly brilliant, crystal clear, exceedingly assertive, and boldly rock-hard in character, the music of Franck would seem, in my opinion, to want Cavaille-Coll's warmer, exceedingly fluid Diapasons, the richer reeds with less brilliance, and an ensemble with more gravity. Maybe part of the problem is in the way that Rübsam handles the Rieger, using generous amounts of mixtures and upperwork in the fortissimo

sections. But not even the sound of the "Fonds" in the opening of the E major Choral, for instance, contains that fluid warmth produced by the Romantic French organ. The Rieger is simply too assertive and crystalline in quality. Aside from this, the recording is competent.

Robert Noehren, however, is wedded to a fine organ for the works of Dupré on the new Delos release. This is one of those performances on record to rave about. Turner's organ is capable of doing everything that one would want for Dupré's music, and the French qualities of the instrument are shown to their best on this disc. Robert Noehren has produced over 35 recordings in a long and respected career as a performer. This is one of his very best. The playing is exciting, stylistically true to the music according to Dupré's intentions without being slavish. Moreover, this recording is one that can be listened to in its entirety and still leave the listener craving to hear it again. The sound of the organ is captured well by the engineers, the pressing is excellent, the surface good. If you like the music of Dupré, this recording is to be highly recommended.

David McVey — Organist. Recorded on the von Beckerath organ (1972) at Pomona College, Claremont, California. (Toccata and Fugue in F, Buxtehude; Voluntary in A, Stanley; Sonata II, Mendelssohn; Joie et Clarté, Messiaen; Fantaisie II, Alain; Toccata, Sowerby.) Orion, ORS 74161.

David McVey, organist and lecturer in music at Pomona College, here demonstrates ably the new Beckerath instrument at his college. His playing is stylish and competent in all ways, and the general recital program shows the organ as an eclectic instrument to good advantage. Although there is nothing of exceedingly great excitement, it is good workmanship and sturdy performing. Mr. McVey provides brief notes on the music and a list of registrations used for all the pieces. The recording itself is technically adequate, with the organ lacking some presence, undoubtedly due to the difficult room in which it is located. McVey's playing in some ways compensates for the dry character of the recorded sound.



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CALENDAR

Deadline for this calendar was June 10

5 JULY

Kent Ashley, Cathedral of St John the Evangelist, Spokane, WA 2 pm

6 JULY

Bernard Lagacé, Lawrenceville School, Lawrenceville, NJ 8 pm
George H Pro, Shrine of the Immaculate Conception, Washington, DC 7 pm
Karel Paukert, Cleveland Museum of Art, Cleveland, OH 8:30 pm
Arthur Poister, masterclasses, Oberlin Conservatory, Oberlin, OH (thru Jul 13)
Choristers Guild Summer Workshop, Huron College, Huron, SD (thru Jul 12)
Summer Academy for Organists, Haarlem, Holland (thru July 26)

7 JULY

1975 National Convention, Royal Canadian College of Organists, Toronto, Ontario (thru Jul 10)
Master Classes: Catharine Crozier, Harold Gleason, Donald McDonald, Joan Lippincott, Bernard Lagacé; Westminster Choir College, Princeton, NJ (thru Jul 11)
Diane Bish, First Congregational, Traverse City, MI 8 pm
Kathleen Thomerson, Coventry Cathedral, England

8 JULY

David Pegg, piano, Immanuel Congregational, Hartford, CT 7:30 pm
Joan Lippincott, Westminster Choir College, Princeton, NJ 8 pm
Robert MacDonald, Riverside Church, New York, NY 7 pm
Pocono Boy Singers, Bynden Wood Music Festival, Wernersville, PA 8 pm
Dexter Bailey, masterclass, St. Joseph's College, Rensselaer, IN (also Jul 9)
William H Weinmann, Christ United Methodist, Rochester, MN 12:20 pm
Charles Benbow, Jesuit Church, Mannheim, Germany
Monika Henking, Erlöserkirche, Copenhagen, Denmark

9 JULY

Arnold and Frances Kelley, Adrienne Tangway, piano; Ivar Sjoström, organ; Music Hall, Methuen, MA 8:30 pm
Harold Wills, St John's Episcopal, Washington, DC 12:10 pm
Emily Cooper-Gibson, Christ Church, Alexandria, VA 12:45 pm
John Searchfield, St Michael's Church, Lewis, England 8 pm

10 JULY

David Lester, piano, South Congregational, New Britain, CT 7:30 pm
Donald McDonald, Westminster Choir College, Princeton, NJ 8 pm
Dexter Bailey, St Joseph's College, Rensselaer, IN 8 pm

12 JULY

David Dahl, Cathedral of St John the Evangelist, Spokane, WA 2 pm

13 JULY

Ann Labounsky, Shrine of the Immaculate Conception, Washington, DC 7 pm
1975 Presbyterian Conference "Worship and Music," Anderson College, Montreat, NC (thru July 19)
Mark Adams, U S Air Force Academy, Colorado Springs, CO 8 pm
Duo Trompeta Real, First Unitarian, Portland, OR 8 pm
James Welch, Grace Cathedral, San Francisco, CA 5 pm
Guy Bovet, Town Church, Westerland/Sylt, Germany

14 JULY

Peter B Beardley, First United Methodist, Pittsfield, MA 8 pm

15 JULY

Thomas Schmutzler, ragtime piano, Immanuel Congregational, Hartford, CT 7:30 pm
Rollin Smith, Riverside Church, New York, NY 7 pm
Robert Carwithen, Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Arthur Poister, masterclass, Bryn Mawr College, PA
Margaret Clyde, Christ United Methodist, Rochester, MN 12:20 pm
Charles Benbow, Concert Hall, Graz, Austria

16 JULY

Carolyn Skelton, Music Hall, Methuen, MA 8:30 pm
Robert L Acton, St John's Episcopal, Washington, DC 12:10 pm
Joann Raulin, Christ Church, Alexandria, VA

17 JULY

Thomas Schmutzler, piano, South Congregational, New Britain, CT 7:30 pm
Workshop for Church Musicians, Association of Disciples Musicians, Drake U, Des Moines, IA (thru Jul 22)
Guy Bovet, St Bavo Church, Haarlem, Holland

19 JULY

Conference for Church Musicians, Green Lake, WI (thru Jul 26)
Jordis Larson, Cathedral of St John the Evangelist, Spokane, WA 2 pm
Guy Bovet, Cathedral, Utrecht, Holland
Charles Benbow, Church of Our Savior, Bad Wörishofen, Germany

20 JULY

William W Neil, Shrine of the Immaculate Conception, Washington, DC 7 pm
Choristers Guild Summer Workshop, Wittenberg U, Springfield, OH (thru Jul 26)
Presbyterian Conference "Worship and Music," Colorado Women's College, Denver, CO (thru Jul 26)
George H Pro, Air Force Academy, Colorado Springs, CO 8 pm
Guy Bovet, Cathedral, 's Hertogenbosch, Holland

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21 JULY
 Organ Workshop for High School Students, Westminster Choir College, Princeton, NJ (thru Jul 25)
 Organ Workshop on 19th Century Music, Northwestern U, Evanston, IL (thru Jul 25)
 George Baker, St Mark's Basilica, Venice, Italy
 Monika Henking, A Heiller, Elly Kooiman, Clavierübung III by Bach, Laurenskerk, Rotterdam, Holland

22 JULY
 Peter Becker, countertenor, Immanuel Congregational, Hartford, CT 7:30 pm
 Frederick Swann, Riverside Church, New York, NY 7 pm
 Virgil Fox, Revelation Lights, Temple U Music Festival, Ambler, PA 8:30 pm
 Joylin Cambell-Yukl, Christ United Methodist, Rochester, MN 12:20 pm
 Charles Benbow, Cathedral, Freiburg i/Br, Germany

23 JULY
 Earl Barr, Music Hall, Methuen, MA 8:30 pm
 Fred Scott, St John's Episcopal, Washington, DC 12:10 pm
 Neal Campbell, Christ Church, Alexandria, VA 12:45 pm
 Igor Kipnis, harpsichord, Rackham Aud, U of Michigan, Ann Arbor 8:30 pm
 Southern Cathedrals Festival, Winchester, England (thru Jul 27)
 George Baker, San Vitale Basilica, Ravenna, Italy
 Monika Henking, Stadtkirche, Norden, Germany

24 JULY
 Gordon Dean, South Congregational, New Britain, CT 7:30 pm
 Terry Charles, "The Sound of a Great Amen," Kirk of Dunedin, Dunedin, FL 8:15 pm
 Monika Henking, Baltrum, Germany

26 JULY
 Gordon McMillan, Cathedral of St John the Evangelist, Spokane, WA 2 pm

27 JULY
 Conrad Bernier, Shrine of the Immaculate Conception, Washington, DC 7 pm
 Linda Walters, First United Methodist, Perry, IA 4 pm
 Derrien Symonds, Grace Cathedral, San Francisco, CA 5 pm
 International Organ Days 1975, Gesellschaft der Orgelfreunde, Zurich, Switzerland (thru Aug 2)

28 JULY
 Rodney L Barbour, First Presbyterian, Huntington, WV
 Arthur Poister, masterclasses, U of Alabama, Tuscaloosa, AL (thru Jul 30)

29 JULY
 Daniel Roth, Riverside Church, New York, NY 7 pm
 Marilyn Mason, U of Wisconsin, Madison, WI 8:15 pm
 Phyllis Lutter, Christ United Methodist, Rochester, MN 12:20 pm

30 JULY
 Linda Whalon, Music Hall, Methuen, MA 8:30 pm
 Region 1 AGO Convention, Burlington, VT (thru Aug 2)
 Jonathan Dimmock, St John's Episcopal, Washington, DC 12:10 pm

Michael Heintz, Christ Church, Alexandria, VA 8:45 pm
 Virgil Fox, Wolf Trap Farm, Vienna, VA 8:30 pm
 Marlon Scott, Second Presbyterian, Huntington, WV
 Marilyn Mason, masterclass, U of Wisconsin, Madison, WI

31 JULY
 George Price, tenor; Penney Kimbell, soprano; South Congregational, New Britain, CT 7:30 pm
 Gillian Weir, St Margaret's Church, King's Lynn, England

1 AUGUST
 Warren R Johnson, City Hall, Portland, ME 8 pm
 Organ Concerto by Poulenc, Gillian Weir, New Philharmonia Orchestra, King's Lynn Festival, England

2 AUGUST
 Fred B Binckes, Cathedral of St John the Evangelist, Spokane, WA 2 pm
 George Baker, St Germain-des-Pres, Paris, France

3 AUGUST
 Randall Mullin, Shrine of the Immaculate Conception, Washington, DC 7 pm
 Renaissance '75, Worship Convocation of Fellowship of United Methodist Musicians, West Virginia Wesleyan College, Buckhannon, WV (thru Aug 3)
 Jerald Hamilton, Air Force Academy, Colorado Springs, CO 8 pm
 Guy Bovel, Lionel Rogg, masterclasses, Romainmotier, Switzerland

4 AUGUST
 Arthur Poister, masterclasses, Syracuse U, NY (thru Aug 8)

5 AUGUST
 Elsie Naylor, Christ United Methodist, Rochester, MN 12:20 pm

6 AUGUST
 Andrew Clarke, Music Hall, Methuen, MA 8:30 pm
 Alvin T Lunde, Christ Church, Alexandria, VA 12:45 pm
 Marcia Perry, St John's Episcopal, Huntington, WV

9 AUGUST
 G Leland Ralph, Cathedral of St John the Evangelist, Spokane, WA 2 pm

10 AUGUST
 Richard Anderson, Shrine of the Immaculate Conception, Washington, DC 7 pm
 George H Pro, Air Force Academy, Colorado Springs, CO
 Marie-Claire Alain, masterclasses, Colorado State U, Fort Collins, (thru Aug 16)
 Aran Vartanian, Grace Cathedral, San Francisco, CA 5 pm

12 AUGUST
 Larry Reynolds, Christ United Methodist, Rochester, MN 12:20 pm

13 AUGUST
 Victoria Sirata, Music Hall, Methuen, MA 8:30 pm
 James Dale, Christ Church, Alexandria, VA 12:45 pm
 Harriet Tucker, Beverly Hills United Methodist, Huntington, WV

15 AUGUST
 Douglas L Butler, Americana and Military-Battle Music, First Unitarian, Portland,

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ORGAN RECITALS

William Aylesworth — Doctoral recital, North-western U, Evanston, IL Apr 21: Fantasy V, Finney; Sonata III, Hindemith; Volumina, Ligeti; Drop drop slow tears, Persichetti; Alleluias sereneis, Transports de joie, Messiaen.

J Michael Bart — St Thomas Church, New York, NY Apr 27: Dialogue in C, Marchand; Allein Gott in der Höh S 675, Christ unser Herr S 684, Bach; Prelude and Fugue in F-sharp minor, Buxtehude; Scherzo opus 2, Toccata opus 5, Duruflé.

Richard Billingham — Michigan State U, East Lansing, MI May 13: Sonata IV, Mendelssohn; Verbum Supernum, de Grigny; Fantasia in Echo Style, Sweelinck; Partita on Wie schön leuchtet, Pepping; Prelude and Fugue in F S 534, Bach; Triptyque opus 58, Vierne; Toccata, Sowerby.

Linda Bliven student recital, Western Illinois U, at First Methodist, Rushville, IL May 4: Prelude and Fugue in e, Buxtehude; Christ ist erstanden S 627, Wenn wir in höchsten Nöthen sein S 641, Prelude and Fugue in G S 541, Bach; Sonata V, Mendelssohn; Suite Brève, Langlais.

G Nicholas Bullat — Grace Church, Oak Park, IL May 18: Prelude and Fugue in f-sharp, Buxtehude; Suite du huitième ton, Nivers; An Wasserflüssen Babylon S 653B, Prelude and Fugue in a S 543, Bach; Veni creator, Ahrens; Prelude and Fugue on ALAIN, Duruflé; Hommage a Josquin, Grunenwald; Final opus 21, Franck.

Mary Ellen Burgomaster — St Paul's Cathedral, Buffalo, NY May 30: Revelations, Pinkham; Prelude, Stevens; Trumpet Tune, Johnson; The Primitive Organ, Yan; The Prophecy, Pinkham; Dialogue, Roberts.

James D Christie — Cathedral of St Joseph the Workman, La Crosse, WI Apr 20: Magnificat primi toni, Buxtehude; Herr Jesu Christ dich zu uns wend S 655, Bach; Chromhorne sur la Taille (Convents Mass), Couperin; Dialogue, Marchand; Sonata III, Mendelssohn; Pasticcio, Prélude au Kyrie, Langlais; Transports de joie, Messiaen.

John Corrie — graduate recital, Yale U, at Center Church on the Green, New Haven, CT Apr 9: Fantasia in a, Poolsche dans, Sweelinck; Fantasia on Jesus Christus unser Heiland, Scheidemann; 2 settings Dies sind die heil'gen zehn Gebot, Prelude and Fugue in e, Bach.

John Drew — Christ United Methodist, Rochester, MN Jun 17: Praise to the Lord, 2 settings Oh that I had a thousand voices, Manz; Prelude and Fugue in C, Bach; 4 Chorale Improvisations, Drew.

Dana Dumas — student recital, North Texas State U, Denton, TX May 3: Prelude and Fugue in D, Buxtehude; Jesus Christus Herrsch, Nun freut euch, Sollt ich meinem Gott nicht singen, Pepping; Fantasy and Fugue in c S 537, Bach; Noël sur les flutes, Daquin; Carillon-Sortie, Mulet.

Carl Gilmer — Central Christian, Warren, OH May 19: Sonata de primo tono, Lidon; Prelude and Fugue in e, Bruhns; 2 Noels, Daquin; Passacaglia and Fugue in c S 582, Bach; Choral in a, Franck; Prelude for Organ and Tape, Stewart; Jesus accepte la Souffrance, Desseins eternels, Dieu parmi nous, Messiaen.

Terri Harbin — senior recital, North Texas State U, Denton, TX Apr 21: Pièces d'orgue, Marchand; Gelobet seist du, Böhm, Buxtehude and Bach; Prelude and Fugue in c S 546, Bach; Trio, Langlais; Consecration, Messiaen; Sonata II, Schroeder.

Walter F Herold — Christ Lutheran, Staten Island, NY Apr 27: Prelude in Classic Style, Young; Variations on Now thank we all our God, arr. Quesnel; Voluntary in C, Stanley; Gavotte, Wesley; Gavotte, Martini; Baroque Suite, Wolff; Fanfare, Ganz; Jubilate Deo, Silver; Trumpet Toccata, Martini; Concert Caprice, Taylor; Festival Toccata, Fletcher.

Joanna Hollenbeck — St Paul's Cathedral, Buffalo, NY May 9: Sonata I, Hindemith; Benedictus, Reger; Final (Sym I), Vierne.

Jared Jacobsen — Trinity Presbyterian, Tucson, AZ May 11: Fantasia and Fugue on BACH, Liszt; Toccata, Adagio and Fugue in C S 564, Bach; For Eliza, Bäck; The Way to Emmaus, Weinberger (assisted by Susan Lauher, soprano); Final in B-flat, Franck.

Robert E Jacoby II — St John's Lutheran, Salina, KS May 11: Prelude and Fugue in G, Come creator Spirit blest, Bach; Domine Deus, Agnus Dei, Couperin; Chorale Improvisations, Manz; Prelude on Brother James' Air, Wright; Variations on a Noel, Dupré.

Lee Jessup — St Paul the Apostle Catholic Church, Los Angeles, CA May 5: Prelude for Rosh Hashana, Berlinski; Tumult in the Praetorium, Maleingreau; Even Song, La Montaine; Prelude and Fugue in D, Bach; Intermezzo (Sym III), Vierne; Carillon, Dupré; Landscape Mist, Karg-Elert; Fantasy on A mighty fortress, Reger.

Joyce Jones — The Cathedral, Morelia, Mexico May 18: Passacaglia and Fugue in c, Werde munter mein Gemüte (Cantata 147), Nun freut euch, Bach; Nova, Roberts; Fast and Sinister, Sowerby; Variations on America, Ives; Choral in b, Franck; Crucifixion, Fileuse, Dupré; Last Judgment, Van Hulst.

James Kibbie — University Presbyterian, San Antonio, TX Jun 1: Fantasy and Fugue in g, Kyrie-Christe-Kyrie, Bach; Sonata III, Schroeder; Priere, Franck; Westminster Carillon, Vierne.

W Elmer Lancaster — St Thomas Church, New York, NY May 1: Toccata XI, Muffat; Basse et dessus de trompette, Clérambault; Noel-Joseph est bien Marié, Balbatre; Toccata and Fugue (Sym IX), Widor.

Mary E Larson — Christ United Methodist, Rochester, MN Jul 1: Sonata III, Mendelssohn; Morcean Concert for horn and organ, Saint-Saëns (Peter Schiefelbein, horn); Trois Mouvements for lute and organ, Alain (Vicki Bigley, flute); Prelude, Adagio and Choral on Veni Creator, Durullé.

Jeanne Lawless — St Paul's Cathedral, Buffalo, NY May 2: Triumph Song, Rowley; Improvisation on Crimond, Thiman; Westminster Suite, Purcell; Rhosymedre, Hyfrydol, Vaughan Williams.

Joel G McKay — graduate recital, North Texas State U, Denton, TX Apr 27: Prelude and Fugue in a S 543, Bach; 8 Preludes on Old Southern Hymns opus 90, Read; Deuxième Symphonie opus 20, Vierne.

Janet Macleod — student recital, U of Wisconsin, Superior May 6: Trio Sonata II S 526, Bach; Sonata II, Mendelssohn; Scherzetto, Vierne; Le jardin suspendu, Alain; Te Deum, Langlais.

Michael R Mayo — student recital, North Texas State U, Denton, TX May 2: Concerto in a, Vivaldi-Bach; Partita on Freu dich sehr, Böhm; Prelude and Fugue in G S 541, Bach; Pastorale and Aviary, Roberts; Variations on a Theme of Jannequin, Le jardin suspendu, Litanies, Alain.

Karol Mueller — senior recital, U of Wisconsin, Superior Apr 22: Chaconne in E minor, Nun bitten wir, Buxtehude; Toccata, Adagio and Fugue in C S 564, Bach; Requiescat in pace, Sowerby; Wake awake, God the Father be our stay, God of grace, Manz; Prelude and Fugue in B, Dupré.

Martha Mutch — Jamestown College, ND May 11: Toccata and Fugue in F, Buxtehude; Variations on Veni Creator, Durullé; Prelude and Fugue in E-flat S 552, Bach; Partita on O nostre Dieu, van der Horst; Prelude on Placare, Verschraegen; Toccata (Sym V), Widor.

Gerald Near — Christ United Methodist, Rochester, MN Jun 10: Rhapsody, Howells; Andante sostenuto (Gothic Sym), Widor; Fugue in D, Bach.

B Andrew Osborne — senior recital, Wayland Baptist College, Plainview, TX May 13: Psalm 19, Marcello; Wacht auf, Prelude and Fugue

in D, Bach; Es ist ein Ros, Brahms; Carillon, Sowerby; Carillon, Vierne; Pastorale, Franck; Litanies, Alain.

Ronald E Ostlund — Christ United Methodist, Rochester, MN June 3: Prelude, Fugue and Chaconne, Buxtehude; How brightly shines the morning star, Pachelbel; Sonata I, Hindemith; Come Holy Spirit S 651, Bach.

Jeanne Rizzo — Bethesda-by-the-Sea Episcopal, Palm Beach, FL Apr 20: Prelude and Fugue in e, Bruhns; Suite du premier ton, Boyvin; Fantasy and Fugue in g S 542, Bach; Sonata II, Hindemith; Sonata II, Mendelssohn; Deux danses a Agni Yavishla, Alain; Dieu parmi nous, Messiaen.

Lawrence Robinson — St Andrew's Episcopal, Richmond, VA Apr 13: Sonata II, Mendelssohn; Wie schön leuchtet, Karg-Elert; Siciliano, Reger; Fugue on BACH opus 60/3, Schumann; Choral in b, Pièce Héroïque, Franck; Divertissement, Vierne; Adagio, Final (Sym IV), Widor.

David Stinson — student recital, Hamlin U, St Paul, MN Apr 27: Sonata II, Hindemith; Come Savior of the Gentiles, Rejoice Good Christians, Prelude and Fugue in D S 532, Bach; Variations on America, Ives; Pastorale, Franck; Fatnays KV 608, Mozart.

Benjamin Van Wye — Skidmore College, Saratoga Springs, NY May 9: Offertoire (Parish Mass), Couperin; 6 Schübler Chorales, Prelude and Fugue in e S 584, Bach; Choral in b, Franck; Scherzo Opus 2, Durullé; Carillon de Westminster, Vierne.

Arthur A Vidrich — First Baptist, Detroit, MI May 4: Canzona on Christ ist erstanden, Schilling; Sonata for Trumpet and Organ, Hovhannes; God of the Expanding Universe, Felciano; The Other Voices of the Trumpet, Pinkham; Jesu joy of man's desiring, My heart is filled with longing, Bach; Three Movements for Organ and Brass, Nelhybel. Assisted by trumpeter William B. Dederer (soloist), trombonists Charles Dalkter and David Finlayson, and trumpeter Melvin Harsh.

Joanne Werner — junior recital, North Texas State U, Denton, TX Apr 12: Suite du premier ton, Clérambault; Toccata in C S 564, Bach; L'Ascension, Messiaen; Pièce Héroïque, Franck.

Robert F Wollersteig — Cathedral of St Philip, Atlanta, GA Apr 27: Exultate jubilate KV 165, Mozart; Toccata in c, Pachelbel; Capriccio Cucu, Kerll; Prelude and Fugue in E, Buxtehude; Four Serious Songs opus 21, Brahms; With tender joy, Come Christians and rejoice, Pepping; Fugue in g, Dupré. Assisted by Eloise S Wollersteig, soprano.

Margaret Anna Wood — graduation recital, Meredith College, Raleigh, NC May 2: Passacaglia in c S 582, Bach; Choral in b, Franck; Variations on America, Ives; Allegro (Sym VI), Widor.

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