

# THE DIAPASON

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

Sixty-Eighth Year No. 6 — Whole No. 810

ISSN 0012-2378

MAY, 1977

## Benjamin Britten's Choral Works Surveyed

### Britten's Music for Voices and Organ

by James McCray

To fully examine and discuss all of Britten's music for chorus and organ would require more space than is available within the scope of this article. His contribution in this genre is considerable, both in quantity and in quality. Several of his works will continue to be performed as part of the choral heritage.

This survey will attempt to show the breadth of his writing and will point out several consistent style characteristics. Britten's interest in music for voices and organ stimulated creativity throughout most of his compositional life. Whereas his interest in solo organ music seems to be reprehensible, it abounds when used in combination with chorus. Britten associated the organ with the church rather than as an autonomous instrument, and he therefore returned to that instrument as a sound source when writing music to be performed in church. Not all of his choral music for the church employs organ, but its use in conjunction with music having a sacred text is frequent.

The works of Britten fall into two general categories — those with and those without opus number. This lack of organized chronology was not peculiar to the early years, but continued throughout his lifetime.

The earliest example of music for voices and organ dates from 1935, when Britten was 22. The work, *Te Deum in C Major*, was first performed in January 1936 and was reviewed in *The Sunday Referee* by Constant Lambert, who was one of England's leading composers at the time. Lambert said, "Mr. Britten is, I admit, rather a problem to me. One cannot but admire his extremely mature and economical methods, yet the rather drab and penitential content of his music leaves me quite unmoved. At the same time he is the most outstanding talent of his generation and I would always go to hear any first performance of his." This is a remarkable statement because of Britten's youth and lack of recognized or frequently performed compositions.

There was an earlier work, *A boy was Born*, Op. 3, which used the organ *ad libitum*, but it should not be considered as a work conceived for voices and organ. One setting of the *Corpus Christi Carol* from that opus employs unison voice(s) and organ, but that "arrangement" is beyond the plan of this article.

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### Britten's Five Canticles

by Louard E. Egbert

It is with solemn respect that this writer examines some of the religious-dramatic works of Benjamin Britten. A general study such as this can hope to illuminate only some of the more obvious features of his vocal works, and therefore has been limited to a survey of the five *canticles*, published in 1949, 1953, 1956, 1971, and 1975.

Unexcelled as style studies, Britten's canticles span his life and creative output and show an increasingly dramatic penchant, an important aspect of his style. One is almost alarmed at the variety of expression Britten was capable of achieving with such an amazing economy of means. Thus, his music may well represent the most feelingful of this century. In avoiding the irony of Stravinsky, the abruptness of Berg, and the starkness of Schoenberg,

he wrote with constant and subtle references to expressive and structural devices of the past in a way all his own. Peter Pears' remark that "Britten doesn't care for Counterpoint" accounts only for his expediency in departing from the complete contrapuntal process if it best suited his purpose. It neglects to suggest that in the final analysis Britten was usually tuneful. Perhaps at the bottom of that remark lies the notion that he always seemed anxious to compromise device for the sake of sonority or to avoid any confines of key or mode. His pervasive use of melodic and rhythmic fragmentation was brilliant, but a fine sense of proportion and continuity was maintained. Out of this fluency also came

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### Britten's Short Choral Works

Without Organ  
Accompaniments

by Robert E. Snyder

The significant musical contribution that Benjamin Britten made by his compositions of all types can hardly be overestimated. He was one of the giants of the twentieth century, and was recognized during his life not only in England, but throughout the world, for his achievements. Among his compositions for chorus there are a sizeable number for performance unaccompanied or with piano. This article will discuss the sacred works from this body of choral literature.

*Hymn to St. Cecilia*, Op. 27, written at sea to a text by W.H. Auden, was completed on April 2, 1942. Compositions honoring the patron saint of music (Britten was born on St. Cecilia's Day) seem to have a special spirit about them, no matter who the composer may have been; Britten's is no exception and has been performed with regularity. Scored for SSATB soli, small SSATB chorus unaccompanied, with *divisi* in the male sections on the last page, this stunning twelve-minute work can be effectively performed by five solo voices.

The texture of this work demands clear, transparent voices that at times need to be dance-like, and at other moments, rich and opulent. A complete range of dynamics is required, plus a full vocal range. The soprano soloists soar to a high A and B flat and the work ends with the second basses on a low E for four and a half measures. Excellent intonation is a necessity in the soft sections.

With the exception of the second section, "I cannot grow, I have no shadow to run away from", where Britten vividly depicts the text with an ascending and descending scale that employs imitation between the two soprano voices and later in the tenor part, *Hymn to St. Cecilia* is fairly homophonic. The voices consistently move rhythmically from chord to chord at the same time. The women's voices in the opening section, and whenever the text, "Blessed Cecilia . . ." appears, frequently sing a series of first inversion chords at the same rhythmic speed. This work is so ethereally beautiful that one can sing or listen to it repeatedly.

*The Oxen* is the first of four short Christmas pieces by Britten that Faber Music Ltd. (G. Schirmer) published from 1966-1968. The first three are for women's voices, and fourth for SATB. *The Oxen* is a carol setting of a poem by the well-known Thomas Hardy, whose texts Gerald Finzi employed in several of his song cycles.

(Continued, page 14)

## Back to School?

Summer provides many people with a little more time than usual and the opportunity to undertake projects for which there isn't time during the usual workaday schedule. For organists, this may include catching up on back issues of the journals, planning next season's music, reading books that have been put aside, learning some new music, travelling, and recovering from the proverbial month of Sundays. Probably no one needs a list of ways to spend summer leisure time — we all have more we'd like to do than we can ever get around to.

Nevertheless, a reminder is in order: there are many special and wonderful events in the world of music scheduled for this summer — workshops, concerts, festivals, summer schools, regional conventions, etc. Our column of summer activities has been full of such listings for the past several months, and there seems to be something for every taste, schedule, and budget. Most combine a reasonable amount of education and listening with pleasant surroundings and leisure activities. So, why not consider attending an event or two? It might be well worthwhile — and fun. Let the pile of books and weeds grow a little longer!

—AL

## In This Issue

The late Benjamin Britten was one of the great composers of our time. Few would contest this statement, but many organists and church musicians might wonder what Britten's music could have to do with them. After all, he wrote only one organ piece and it is not a very interesting one. He wrote little that could be considered strict church music. However, he did write a great deal of vocal and choral music which has some application to church use and it is mostly set with remarkable sensitivity. He also wrote very effectively for the organ as an accompanying instrument. It is this music which is examined in the feature articles of this issue, and we hope that many readers will be interested in it. We also hope that some will gain new insights into interesting music within their performing abilities and that others will be spurred to investigate further these works of a twentieth-century master. A special acknowledgement is in order for Contributing Editor James McCray and his colleagues, for the research and writing they have done on this subject.

In order to give a fairly complete survey of Britten's music of certain types (works with organ, short works without organ, and the canticles), we have included mention of works which are secular, as well as the sacred ones. We trust that such pieces may be useful for occasions other than services. It should be noted that the majority of Britten's works were published by Boosey and Hawkes, his exclusive publisher for almost thirty years; a few of the early works were published by Oxford University Press, while ones since 1965 were issued by Faber Music Ltd (agent for the United States: G. Schirmer).

Perhaps it is not inappropriate to note that Britten was born on the name day of St. Cecilia, patron saint of music. When we hear this composer's music for voice — the medium in which he was so uniquely successful — we may recall the words of his friend, W. H. Auden:

*Blessed Cecilia, appear in visions  
to all musicians, appear and inspire;  
Translated Daughter, come down and startle  
Composing mortals with immortal fire.*

## Music for Voices and Organ

by James McCray

The music reviewed this month concentrates on works using brass and percussion instruments in addition to the organ and voices. Four new choral works are discussed and one work for brass and organ without chorus is also included.

*Up Through & Endless Ranks of Angels.* Walter Pelz, 45¢, Concordia 98-2324; SATB, two trumpets, organ and optional timpani (E).

Although this work arrived too late for use during this current Easter season, it is one which could be used for Ascension Sunday, and has a character yet simplicity that will make it a favorite with the choir. There is a festive spirit in each of the four verse settings. The last verse is an Alleluia in which the congregation is urged to join, adding to the celebrative personality. The trumpet parts are not difficult and often the choir is in unison; the organ music is also simple in construction and easily read at one rehearsal. The harmony uses an alternating combination of Dorian and Ionian modes and is uncomplicated yet attractive. The trumpet parts are included in C in the choral score, but are available in B-flat from the publisher.

*Where Cross the Crowded Ways of Life.* David Stanley York, 45¢, Carl Fischer CM 7952; SATB, three trumpets, organ and timpani (M).

There are four verses set in variation form, with the first using unison men's chorus and the second, unison women.

The third verse disguises the melody somewhat, and the last verse modulates to a higher key. The trumpet music serves more as a connection for the choral phrases rather than as soloistic music. The organ music is quite simple and often merely reinforces the chorus. The choral score includes separate music (transposed) for the trumpets and timpani, so there is no need to buy extra parts. The slow tempo and wide dynamic contrast helps to build the intensity for the final climactic statement on "the City of our God." This anthem would be good for most church choirs and could be brought to performance level with a minimum of rehearsal time.

*Gloria.* John Rutter, \$7.70, Oxford University Press; SATB, four trumpets in C, two tenor trombones, bass trombone, tuba, organ, timpani and percussion (2 or 3 players), (D).

This is an extended work of 17 minutes requiring accomplished musicians in all performing areas. Not intended as the usual church choir repertoire, this piece would be best suited in a concert situation. The text is in Latin with an extensive closing Amen. There are three main movements; the middle one features the organ in delicate melodic flourishes. The element of rhythmic vitality is ever present and Rutter freely uses dissonances and constantly changing meters. There are divisi areas for all sections, wide vocal ranges and solo passages for two sopranos and one alto. With the full sounds of the brass and the divisi areas, this would be best suited for a large choir of at least 50

# THE DIAPASON

Established in 1909

An International Monthly Devoted to the Organ, the Harpsichord and Church Music  
Official Journal of the American Institute of Organbuilders

MAY, 1977

Editor

ARTHUR LAWRENCE

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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)

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THE DIAPASON  
Office of Publication  
431 South Wabash Avenue,  
Chicago, Ill. 60605. Phone (312) 427-3149  
Second-class postage paid at  
Chicago, Ill., and at additional  
mailing office.  
Issued monthly.

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

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 advertising copy, the closing date is the 5th. Materials for review should reach the office by the 1st.

This journal is indexed in The Music Index, annotated in Music Article Guide, and abstracted in RILM Abstracts.

## RSCM Materials

Some interesting materials have been received from the Royal School of Church Music. The school has issued a handsome 30-page booklet in observance of its Golden Jubilee which describes the founding, history, and work of the institution. Information on Addington Palace, the present headquarters, is also included, as are messages from the Queen, the Queen Mother, the Archbishop of Canterbury, and other distinguished persons. It is available for \$1.33 from the RSCM at Addington Palace, Croydon, CR9 5AD, England.

Two publications of music are also available. The first is *Two Anthems for Communion* by Sydney H. Nicholson (\$6.4, less 50% to affiliated churches). Nicholson (1875-1947) wrote in the fluent church style common at the beginning of this century, and it is good to have these gracious works available again; they were first published in 1930. *O Salutaris Hostia* is scored for S solo and SATB, with organ accompaniment that largely doubles and supports the vocal lines. *Tantum Ergo* follows the same scheme without the treble solo. Both anthems have Latin and English texts; neither is difficult.

A different and simpler sort of piece is *A Hymn for the Nation* by Walford Davies (1869-1941), set to words by F. Pratt Green (\$1.18 single copy; \$9.09 each for 10 or more copies). This is a rousing unison setting with organ accompaniment and optional harmony version for verse 2 and 3. The tune is entitled "Vision."  
—Arthur Lawrence

Interested readers are invited to send in programs of recitals played in memory of E. Power Biggs, through the month of June. This material will be compiled and published at a later time. In order to be accepted, all programs must reach the editor no later than July 1.

# Letters to the Editor

E. Power Biggs

April 5, 1977

To the Editor:

These words of dedication to the memory of the late E. Power Biggs appeared on the program played by Charles Krigbaum on the new Flentrop organ at Duke Chapel, March 27, 1977. They were written by a person who, like many others, was profoundly influenced by Mr. Biggs' life of unerring devotion to the organ movement: "His personal interest in the Duke University organ programs as well as his tireless crusade for integrity in organ building have left a legacy which will insure the nurturance of a musical renaissance."

In truth, without E. Power Biggs we would still be bogged down in a morass of electrical cables. It was he who spread the word far and wide and he, more than any other, who gave energy and force to the tracker revival. May his message live with us as long as organ music endures.

Sincerely,  
Fenner Douglass  
Durham, N.C.

Perhaps some of us organists are just worried about how old or young the music we play is! After all, it is all MUSIC, and we are musicians (aren't we?), and what should be important in the choice of literature, if I am not mistaken, is the INTEGRITY of the music which we play, is it not?

Mind you, my congregation isn't unusually scholarly or culturally enlightened; they strike me as being a really rather typical bunch of Seventh-Day Adventists. What is ironic, however, is that the instrument on which they hear all this *Musica Antiqua* is a slowly decomposing 2-8 Robert Morton theatre organ. Someday soon, I hope that we'll get some fine new mechanical-action organ on which I can finally play some *Franck*, or, who knows, even Purvis?

Sincerely yours,

Timothy J. Tikker  
Acting Organist,  
S.F. Central S.D.A. Church  
San Francisco, California

## Duke University Flentrop

March 25, 1977

To the Editor:

Those of your readers interested in more than mere speculation about the Skinner Organ in Cleveland's Severance Hall (March issue, page 5) will be disappointed to learn that it is completely bottled up behind a steel-and-concrete acoustical shell. For this reason it has not been possible to obtain an accurate impression of this instrument since the summer of 1958, when the shell was constructed.

One of the very few remaining Skinner concert organs preserved intact, the Severance Hall organ occupies a loft immediately above the stage. An ingenious tone-chute directs all sound downwards towards the stage apron (certainly not towards the back rows of the balcony) where it was the intention that the organ and orchestra would blend together and be heard in proportion by conductor, organist, and audience alike.

The organ was not "installed late in the 1920's" for ground-breaking ceremonies for Severance Hall did not take place until November, 1929. Opus 816 was inaugurated with the hall on February 5, 1931. As a matter of interest, the blower for this organ has been located these past forty-six years in the loft with the pipes, not in the basement as erroneously stated.

Since the cause for historical accuracy does not stop with the year 1800, we should note that the inventor of the pneumatic lever was Charles Spackman Barker. I'm not sure Mr. Barker would have answered to the name "George."

Very sincerely,

Joseph Dzeda  
New Haven, Conn.

Mr. Douglass replies: Thanks to Mr. Dzeda for correcting the goof on Barker's first name.

As to the organ in Severance Hall, it was an old and valued friend, the late Walter H. Holtkamp, Sr., who told the story of the dedication concert, when "only the people in the back row of the balcony could hear." Later, in the early '50's, I played the organ with a group from the Cleveland Orchestra. As Mr. Dzeda says, the "intention" may well have been to provide a perfect blend of organ and orchestra for the audience by means of "an ingenious tone-chute." Pity that the idea was a failure. The instrument was seldom used and more seldom heard. Acoustical improvements have intervened for the hall. Like King Tut's tomb, the organ is now sealed and protected until some day thirty centuries hence, when a curious archaeologist may discover its long-hidden treasures — treasure for the eye, perhaps, but what of the ear?

March 14, 1977

To the Editor:

As I was reading the article on the Duke University Flentrop, I was mentally composing a "Letter to the Editor", but as I neared the end of the article, I discovered your words about the inevitable irritation American builders

would experience that a foreign builder should install such an auspicious instrument here nearly exactly matched mine. However, somehow, something should still be said!

There can be no question that such an instrument could have only come from Europe a few years ago, but by now a handful of American builders have not only learned "how" to build organs, they do it decidedly better than any in Europe, both in terms of tonal and technical matters. Perhaps it was felt at the time that negotiations for this instrument were begun that no U.S. builder had matured or arrived capable of such a task, and perhaps this is so. However, it is very easy for one's emotions to overtake one's intellect and for one to become very "irritated" that so much could be spent abroad, when now, a few U.S. builders are easily capable of exceeding the job done by the Flentrop firm (and I am sure it is a fine job).

All will surely agree that the education of the American public about organ-matters is a very difficult task, and the sooner the public is made to realize that, finally, the finest organs in the world are built in America—as it should be—the better-off the organ-world will be!

Sincerely,

Jan Rowland  
Vice President,  
Visser-Rowland Associates  
Charter-member:  
American Institute of Organ Builders  
Houston, Texas

March 10, 1977

To the Editor:

I do hate to tackle the redoubtable Fenner Douglass on some matters in his article, "A Historical Perspective" but there are a few rather sweeping statements in there which do need, if nothing else, a bit of toning down. It is, of course, possible that the proper qualifications were in the original article, from which yours was abridged.

One must, for example, be exceedingly cautious when using the "reductio ad absurdum" type of argument, to be sure that you are really reducing the situation in question to the desired absurdity. Mr. Douglass, in his argument against electric action, asks, with huge scorn, if one can imagine a violin with electric action, or a piano with electric coupling between key and hammer, and—soaring into cloudbuckooland—with the keyboard and pedals on stage and the rest of the instrument out of sight. The examples in question are indeed absurd, and nobody has ever suggested any such thing. But that has nothing to do with the organ.

The point is, of course, that the piano and violin are touch-responsive instruments; the organ is not. The author uses quite a proper term in his description of the Barker Lever—"pneumatic motors, tripped by the player in depressing the keys, etc." In short, once activated, the Barker lever is no longer under the control of the player, and since the electro-pneumatic action is a simple outgrowth of the Barker Lever, one is as legitimate as the other. Note, please that only in last month's DIAPASON, there was a reference to the fact that Rudolf von Beckerath considered the Barker Lever quite legitimate.

But, we have a group of persons who passionately believe that one can control the speech of the pipes in fingering a tracker organ, as there are pianists who think they can control the tone of their piano in the same way. It is strange, indeed, that this discovery occurred so recently — one would imagine that all the old time writers on organ playing, who had only trackers at their disposal, would have discoursed at length on how to control the speech of the pipes by fingering. Yet, when we go to find any such, we usually run into something like this (the quote is from Sir John Stainer): "But the object of the player, when playing on either of these two kinds (i.e. pure tracker or Barker lever) remains the same, namely, to throw open the pallets in true response to the finger as regards time, and also, to throw them open so thoroughly and rapidly, that the wind shall not, as it were, sneak into the pipes and spoil the tone."

Mr. Douglas implies rather broadly, that all the shoddy organ building arose after the introduction of tracker action. Audsley, writing in the age of the tracker, though, has positively sulfurous

words for some organ builders of his period. Personally, I think there is, and always has been, good and bad.

As an example, I have run across, here in Western Pennsylvania, a little tracker action church organ of 9 stops, built about 1905 by Voteller & Hetttschke, of Cleveland. I never heard of the builder, and none of my books even mention the name. The instrument, though, is a veritable jewel as small church organs go, and luckily, has been given tender loving care and is in mint condition. On the other hand, I have played some trackers in Massachusetts, built by the renowned Jesse Woodbury, and found them heavy and unresponsive in touch, thick and muddy in tone. I would not, though, generalize from these two experiences and say that all V&H trackers were great, all Woodburys poor.

And by the same token, Mr. Douglass' example of the Skinner organ in Severance Hall can hardly be taken as an indictment of all Skinners, or for that matter, all electric action organs, or all eclectic organs. I can think of a fine electric action instrument, with the console and pipes placed in the very best possible relationship, across the nave from each other; it was built by Walter Holtkamp for General Theological Seminary, in New York. I think, as eclectic type instruments go, the one in Symphony Hall, Boston, is tonally excellent, and well suited to its function.

I am not, in short, ready to scuttle the eclectic instrument totally, as Mr. Douglass seems ready to do. I do not think that Donald Harrison was a total dunce, nor tone-deaf either. I think there are justifications for electric action, and some of Holtkamp's instruments prove that.

There are still opportunities for advancement in the organ action; the tracker has always had a major weak point in the slider stop action. But an ingenious organ builder, I think, might just be able to make a tracker operated chest based on Ernest Skinner's "pitman" principle, and thus get a simple, fast, reliable stop action. Another idea might be to make a hybrid chest with tracker pallets for the manual playing, plus direct electric valves in the same channels, for the couplers.

All this is fun to think about. But while we are thinking, let us not throw the baby out with the bath water. I find it hard to believe that one cannot possibly build an organ that will play Bach and Reger, Frescobaldi and Hindemith and Liszt and Franck. That it has not yet been successfully done (according to Mr. Douglass, though others disagree) does not mean that it can never be done in the future.

Sincerely,

John S. Carroll  
Emlenton, Pa.

Mr. Douglass replies: As Mr. Carroll has ornamented my name with the adjective "redoubtable," comparable perhaps to the rhythmic accent of the pincé, I am moved to respond, hopefully with characteristic trenchancy.

The central issue is defined by Mr. Carroll himself in his third paragraph when he states: "The point is, of course, that the piano and violin are touch-responsive instruments, the organ is not." (emphasis my own) Herein lies the ultimate absurdity. We are not debating on the alleged "legitimacy" of the Barker lever vs. electro-pneumatic key action, nor are we comparing the merits of this or that organ builder. The question seems to be whether the organ is or is not a legitimate musical instrument.

When electrical cables and contacts replaced the traditional mechanical connections in organs, the opportunity was open for gross transmutation and abuse. The organ was no longer a "touch-responsive" instrument. Is there a place, Mr. Carroll, in the world of music, for a keyboard instrument that is NOT "touch-responsive"? Have you not heard how much the ancient fingerings have already taught us about how "one can control the speech of the pipes?" Until we are inspired to revive the complete organ works of Sir John Stainer, let us not use his words out of context to argue an irrelevant point.

"Sweeping" as my statements may appear to you, none can compare in devastation with your own when you rule the organ out of the realm of music-making. Where did you say this place is that you call "cloudbuckooland?"

To the Editor:

During the past month, the world has lost one of its greatest performers of organ music. I refer, of course to E. Power Biggs. In October, 1976, Lilian Murtagh was taken from our midst. I realize that Mrs. Murtagh had a large amount of influence on the world of the concert artist in the United States, and to a limited extent abroad. Mr. Biggs, on the other hand, performed widely both here and abroad, producing authentic music, and has left us with a legacy, by recording, of the finest music ever written, performed on some of the most beautiful instruments ever built. Mr. Biggs did a great deal for the cause of the organ, at a time when every man with a tuning fork and a new innovation for the organ was an organ builder, and mass slaughter of the instrument was the topic of the day. It deeply upsets me that he should be given a pat on the back and sent into the next life, especially when Lilian Murtagh went out with a three-quarter page fanfare. You have betrayed a trust which I put in you, and I am disappointed.

Very truly yours,  
Luke E. Falkenstein  
Westminster, Md.

The editor replies: I appreciate your sentiment but beg your patience; securing articles and material takes time, no matter how worthy the subject. You will find more material on the late Mr. Biggs in this issue. Incidentally, that "three-quarter page fanfare" for Lilian Murtagh appeared the month after the obituary for her. Thus, appreciations of Mr. Biggs appear the month after his obituary, and there will be more to come.

## Musical Integrity

March 30, 1977

To the Editor:

I am intrigued by Randolph Blake-man's letter in the January issue. I am quite confident that his statements on the need for the consideration of practicality in our business are greatly appreciated by all, or at least by most.

However, I feel that I must take exception to his implication that a church congregation probably wouldn't enjoy a "steady diet" of organ literature that is at least two and a half centuries old. I keep the congregation of my home church (where I am acting as organist) on just such a diet. For at least a year all they've heard from me is J.S. Bach and his contemporaries, Sweelinck, Frescobaldi, and various early French and Iberian composers. As far as I can tell, my congregation is quite pleased with the results. (They just love Telemann! And would you believe that I once got a hearty "Amen!" from the pastor after finishing a "Hymno a 3" of A. de Cabezoni!)

Frescobaldi is said to have played his first recital in St. Peter's great church in Rome to 30,000 people. Viewed from the distance of almost 370 years the legend seems to represent an exaggeration. One wonders how effective the limited size of the organ of his time would have been for the crowd in the enormous nave, and one is tempted to speculate on whether that many people really could have been sandwiched into a church even as large as St. Peter's. Yet figures estimating the number of people reached by E. Power Biggs in his CBS broadcast recitals are more incredible and certainly would be subject to skepticism were it not for the testimony of the many persons still living who knew of their spectacular success.

Biggs arrived in America in 1930, a young man of twenty-four armed with a British education and the zeal and confidence of a pioneer seeking his fortune in the new world. If he had any doubt about the direction of his career, it was dispelled quickly. He once mentioned that during the depression when jobs were scarce he asked his friend G. Donald Harrison for advice and was told: "If you want to play the organ, spend all your time working at it." Once determined he seems never to have wavered, and he possessed the qualities — talent, tact, vision and perseverance — to guarantee success. It is no exaggeration to say that he was able to popularize (I use the word in its best sense) the organ and its literature to an extent unrivaled in history.

It was in the mid-1930s that Biggs and G. Donald Harrison, then the tonal director for the Aeolian-Skinner Organ Company, conceived the idea of creating a "baroque" type instrument for the Germanic (now the Busch-Reisinger) Museum at Harvard University. The shape of the room and the splendid acoustics were ideal for the experiment and in 1937 Harrison installed an organ, constructed mainly from second-hand and reconditioned parts, in the gallery over the entrance way. It was a revolutionary instrument for the twentieth century. It was on low wind pressure with a specification approximating that of Bach's organ in Weimar, and it did not have a swell box. Because of the lack of funds, or perhaps because it was not thought necessary at the time, it did not have a case either. The action was an electric one because Harrison was familiar with it and favored it. The eight and two-foot flutes, patterned after flutes by Gottfried Silbermann, were particularly beautiful. In hindsight, it is easy to say that it was not a very good instrument, but it sounded grand in the building and for those fortunate enough to play and hear it, it was a revelation. Biggs' recitals and recordings

# A Tribute to E. Power Biggs

by Lawrence Moe

at the museum began to attract attention and by 1942 he had a contract to play weekly half-hour recitals for the CBS national network, recitals that were heard in every part of the United States and Canada. Even now I am astounded when I think of the vast literature he covered in sixteen years of broadcasting. Series of programs including the entire works of Bach, all the concertos by Handel, ensemble and concerted music of every kind involving the organ, great swaths of solo literature from the sixteenth and seventeenth centuries, works by classic, romantic and contemporary composers were heard week after week. He commissioned works from American composers Walter Piston, Roy Harris, Howard Hanson and Leo Sowerby, to name but a few, and he revived interest in countless composers of the past. He played early performances of Hindemith's three sonatas and *Kammermusik op. 46, no. 2*, of Sowerby's *Symphony for Organ*, of Poulenc's *Concerto*, and many other contemporary pieces. For ensemble and concerted music, players from the Boston Symphony were employed. Standards of performance were very high and his style was refreshing. Admirers on the west coast had to tune in at 6:15 a.m. on Sunday morning to hear the program played in Cambridge at 9:15, and his west coast listeners were legion. No one really knows how many persons were reached by a single CBS recital. Certainly it was in the multiple-thousands and at times in the hundred-thousands. Over the years he touched millions of music lovers.

But, if his exploration of the literature was characterized by indefatigable enthusiasm, his approach to the improvement of organs had the zeal of a missionary. One can easily trace the evolution of his interest as his career unfolded. It began with the innovative concepts realized in the instrument in the Busch-Reisinger Museum and developed further as he toured Europe and England recording literature of the past on appropriate historic organs. As he played great instruments by various builders in Germany, Holland, Italy, France, Austria, Spain, England, and the Scandinavian countries, he became convinced of the greater sensitivity of

mechanical actions, of the value of enclosed organs and of cases that are free-standing. With articles in journals, record jacket notes, and television programs, he began to espouse these causes, to support builders who incorporated such ideas in their modern organs, and to encourage others to experiment. But his great joy was always in discovering instruments with better sounds. In the early days, I remember his infectious enthusiasm for the tonal experiments of Donald Harrison and later for the voicing concepts of Herman Schlicker. From the beginning he was an admirer of the pioneer work of Walter Holtkamp. Then he began to support builders who took bolder steps in applying more of the great principles of the past to their instruments. He followed with interest the organ brought to Cleveland by Beckerath in 1957 and he was responsible for the first Flentrop that came to America, the one that replaced Harrison's instrument in the Busch-Reisinger Museum. He was tireless in his efforts to help churches, colleges and civic centers attain organs of the very best quality and, in recent years, it must have been the source of great satisfaction to know the movement he helped shape had taken such a strong hold in America. He was quick to express enthusiasm for the work of Charles Fisk and others of the new generation of builders in Boston area and he was proud of the tremendous strides taken by organ builders in this country.

One of the touching aspects of his personality was his devotion to his adopted country. Born in England, he immigrated to America and became a naturalized citizen in 1937. From the very beginning he was an avid student of American history and he had an interest in American philosophers, Emerson in particular. He went out of his way to find early American music to play and he ferreted out historical instruments for recording it. When the music proved to be naive, he still played it with good humor and affection. One remembers with glee his bicentennial performances of "The Battle of Trenton" and his transcriptions of the band music played by the British on their retreat from Lexington. At one time he

became interested in Benjamin Franklin, perhaps because Franklin invented the glass harmonica, an instrument for which Mozart wrote some pieces. In 1956, to celebrate Mozart's 200th birthday and the 250th anniversary of Franklin's birth, Biggs organized a concert at the Massachusetts Institute of Technology in Cambridge in which the Mozart pieces and a quartet composed by Franklin for open strings were programmed. A glass harmonica after Franklin's model was constructed for the occasion. Unfortunately it did not work very well but, with his usual ingenuity and in a spirit of fun, Biggs played one of the pieces on a hastily improvised instrument composed of a set of crystal goblets.

For those of us fortunate enough to have him as a friend, he is remembered as a gentleman of integrity, a man of contagious enthusiasm, puckish humor and elegant taste. In recent years when health problems plagued him, a characteristic that always must have been present came to the fore, that of an undaunted spirit. He was generous toward colleagues and particularly to organists young in their careers. Before concluding my remarks I want to express my deepest appreciation for the many manifestations of his friendship and those of his wife Peggy, for the many opportunities he provided for performances of significance, and for advice and encouragement offered through the years.

During his lifetime, E. Power Biggs unquestionably played more organ recitals to larger audiences, performed on the organ with more symphony orchestras, played a more extensive repertory and recorded more organ music than anyone else in history. Perhaps of greater and more lasting importance was his influence on the movement to restore the organ to some of the grandeur it enjoyed in the 17th and 18th centuries. The late Ole Rølvaag named what has become a very important novel for our age, "Giants in the Earth," a title he extracted from a passage in the book of Genesis. As we view the life and work of E. Power Biggs from the vantage point of time, we can all echo the sentiment of the verse in Genesis: "And there were giants on the earth in those days . . ."

Lawrence Moe, formerly organist and choirmaster of St. Paul's Episcopal Cathedral in Boston, is Professor of Music and Organist at the University of California in Berkeley. In the late 1940's and the early 1950's, he, Mary Crowley Vivian and Daniel Pinkham, served as substitutes for E. Power Biggs on a number of the radio broadcasts from the Busch-Reisinger Museum.

The death of E. Power Biggs was for me a great loss both personally and professionally, for he had helped my own career more than any other performing musician.

I first met Mr. Biggs almost 40 years ago when I was an organ student at Phillips Academy. Dr. Carl Pfatteicher, the head of the music department at Andover and my teacher, included a few of his pupils as guests at a supper party for the British-born organist following a notable recital given at the Academy. I recall at the time finding Biggs' playing remarkably unlike the reverend and churchy legato playing then considered the decent way to play the organ.

In 1942 the CBS Network inaugurated a series of weekly organ programs originating in Cambridge from Harvard's Germanic Museum (now known as the Busch-Reisinger Museum). These broadcasts, which continued until 1958, made the name of Biggs a household word. Most of the concerts were devoted to solo organ literature but on occasion, with the addition of a chamber orchestra usually conducted by Arthur Fiedler, we would hear works for organ and orchestra. We heard, of course, all the 16 Handel Concertos and the 8 Bach cantata movements with obbligato. At that era, however, there was little contemporary literature for organ and instruments. Biggs' program proved to be the inspiration for an extraordinary number of American composers both

## Favorite Memories of a Great Organist

by Daniel Pinkham

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March 20, 1977

young and old who composed and submitted scores for performance. Best of the batch, I felt, was the *Prelude and Allegro* by Walter Piston. Biggs and Fiedler also premiered my own *Sonata Number One for Organ and Strings* in February 1944. We also heard concertos by Roy Harris, Quincy Porter, Howard Hanson and the American premiere of the enduring Poulenc *Concerto*.

The following year I went to have a few lessons with Biggs. That was at the Longy School. He was a fine teacher but realized it dissipated his energies. He didn't enjoy teaching any more than he liked choir-training, which he compared to "whipping a dead dog," but he did give me a systematic approach to pedal technique. He was, more importantly, a gold-mine of information on repertoire and was always generous about lending his own personal copies of hard to find scores and parts.

During the 1940's I was chiefly known as a harpsichordist. The first time I played on his show we played the third Soler *Concerto*. We could not get the music for this piece but Biggs had an old 78 rpm Pathé recording which had been made in Paris just before the war. Walter Piston took one side down by dictation and I the other, and that's how we arrived at our performing edition. Biggs played the organ and I played harpsichord. Many years later, when he got the music from Spain, we recorded all of the six Soler *Concertos* for Columbia on two organs.

In later years I frequently performed on the broadcast while he was away on tour and always he encouraged me to include my own music.

In the 1950's he became fascinated with tracker-action and the resulting touch controls afforded the sensitive organist. He was as passionate a "tracker-

backer" as he was an opponent of electronics, which he called "cheap imitations".

He was enormously supportive of the local organ-building scene and it was initially from him that I learned of Charles Fisk, who in 1964 built the organ for King's Chapel. Biggs was not on the official "organ committee" but privately gave his invaluable advice. When we were projecting a stop-list, I irreverently remarked that every organ should have a useful stop called "Pulpit Cancel". Biggs quickly replied, "Why not just label it 'Rector Ejector'?"

He had a great wit and delighted in recounting the funny things that could happen on tour. Once he telephoned to say that he had played a work of mine in Grace Cathedral in San Francisco, where there are two organs and two consoles. Both organs can be played from either console. He had hardly begun when he stopped, got up and addressed the audience to inform them that the composer's music was not as discordant as it was sounding and if the person playing the other organ would wait for 3 minutes he would be happy to give equal time.

Perhaps his greatest legacy was that he restored the organ to a position of respect among serious musicians so it could once again regain its former place as "King of Instruments". Biggs certainly polished up the crown.

# Hail and Farewell: the Biggs Memorial Service by Barbara Owen

*"It is easy in the world to live after the world's opinion; it is easy in solitude to live after our own; but the great man is he who in the midst of the crowd keeps with perfect sweetness the independence of solitude."*

Ralph Waldo Emerson, from *Self-Reliance*

It was a gathering of friends and a celebration. "My Spirit be Joyful" from Bach's *Cantata No. 146*, played from the rear gallery of Harvard's Memorial Church by a small orchestra, set the mood for this bittersweet occasion. Bitter, because we mourned a friend taken too quickly from us; sweet, because all present cherished warm memories of a valiant, enthusiastic, and gifted artist.

The congregation rose and sang with conviction Vaughan William's "For All the Saints," caught up and transported on the last verse by a soaring descant from the choir, which followed the hymn with the same composer's moving "Lord, Thou hast been our Refuge." Scripture verses were read by University Preacher Peter Gomes, well-remembered for his convocation address at the 1976 A.G.O. Convention. Then all sat quietly as the orchestra played "Sheep may safely graze" from Bach's birthday

*Cantata No. 208*. Of all the many works performed by E. Power Biggs during his long and eventful career, surely none is more ineradicably associated with his name than this gentle pastorate.

Murray Biggs, a Shakespeare scholar and the organist's cousin, read eloquently from three disparate but pertinent sources — a passage on music from Shakespeare's *Merchant of Venice*, Wordsworth's *Character of Happy Warrior*, and a paragraph from Ray Bradbury's *Fahrenheit 451* in which a man assesses the influence of another man's life upon his own. These readings led naturally into the orchestra's performance of Telemann's *Heroic Music*, with its appropriate subtitles: Honor, Charm, Bravery; Quietness, Vigor, Love; Vigilance, Playfulness, Gentleness; Generosity, Hope, Joy.

A prayer that verged upon a reminiscence was offered by the Rev. Edward O. Miller of St. George's Church, New York City. In the same prayerful spirit the choir followed with Bach's final chorus from the *St. Matthew Passion*, sung from Appleton Chapel. *Ruhe sanfte, sanfte Ruh!* . . .

Rev. Gomes pronounced a brief benediction, and the large congregation broke

into two verses of "Now Thank we all our God." This was immediately followed by the orchestra's playing of the same chorale (arranged by Biggs, as were all the other instrumental pieces) from Bach's *Cantata No. 79*, ending the observance on the same note of restrained gladness with which it had begun.

It was a gathering of friends who came to share a final farewell to a friend. Old students who had studied with him back when he taught at the Longy School and young students to whom he was already a legend, Cambridge neighbors, former choir singers, recording engineers from Columbia Records, organ-builders and organists, A.G.O. dignitaries from New York and associates from the Boston Chapter, kids from the Harvard-Radcliffe Organ Society and players from the Boston Symphony Orchestra, and plain people who just liked to listen to his recordings. They filled the large church to overflowing and taxed full organ in their hymn-singing.

It was for friends and also by friends: Dan Pinkham who directed the orchestra, Tom Dunn who played continuo for it; John Ferris who directed the

choir, and Lenora McCroskey who accompanied it. Old friends, like Symphony musicians Louis Speyer, Roger Voisin, and Alfred Zighera, who had taken part in many a Biggs broadcast and recital. Young friends, like the people from the Harvard-Radcliffe Organ Society and the Fisk organ firm who ushered. The young students in the choir and the greying "ringers" who joined them. And behind the scenes Peggy Biggs, who alone was responsible for the well chosen sequence of music and readings which made up this meaningful tribute to her husband.

It was a celebration. For more than forty years E. Power Biggs loved us — enlightening, scolding, entertaining, teaching, and above all challenging us. While he lived, he never stopped growing, never stopped generating fresh and wonderful and sometimes startling ideas. Now he is gone from us. On March 27 we gathered to affirm his vital spirit and pay him homage. The organ in Memorial Church, used on this occasion, as tradition dictates, only for accompaniment, is but one of the countless tangible reminders of his far-reaching influence. Long may that influence continue.

There will be an organ concert in memory of E. Power Biggs at the Methuen Memorial Music Hall on Sunday, May 15, 1977 at 4:00 pm; the hall is located at 192 Broadway (Route 28) in Methuen, Massachusetts.

Five organists, all of whom are members of the Music Hall's Board of Trustees, have contributed the following program for the concert. Ivar Sjöström: *Royal Fireworks Music* by George Frideric Handel (arranged by E. Power Biggs); John Skelton: *Sonata No. 5 in F-Sharp Major* by Josef Rheinberger; Lorene Banta: *Choral No. 3 in A minor* by César Franck; Jack Fisher: *Requiescat in Pace* by Leo Sowerby; and Max Miller: *Fantasia and Fugue in G minor* by Johann Sebastian Bach.

In announcing the concert, Music Hall president Edward J. Sampson Jr. said: "Mr. Biggs' enthusiasm for the King of Instruments, through concert performances, broadcasts and recordings, created a renaissance of interest in organ music. His association with the Methuen Memorial Music Hall included numerous concert appearances, broadcasts over the CBS Radio Network and recordings. A member of the Music Hall's Advisory Council, he had most recently presented a lecture on historic organs of Europe and America with tape-recorded examples as part of our Variety Series last fall. The Board of Trustees, in presenting this memorial organ concert, joins music-lovers everywhere in honoring the life and accomplishments of E. Power Biggs."

On March 11 four artists of the late Lilian Murtagh paid tribute to their former manager in a concert at First Presbyterian Church in Dallas, Texas.

The first half of the all-Romantic program began with Willan's *Introduction Passacaglia and Fugue*, played by William Teague, organist/choirmaster of St. Mark's Episcopal Church in Shreveport where he also serves as head of the organ department of Centenary College. Charles Benbow, head of the organ department of the University of Oklahoma at Norman followed with *Tierces* from the *Six Etudes, Op. 5* of Demessieux and the Franck *Choral in A minor*.

The second part of the Lilian Murtagh Memorial recital began with the *Gortege et Litanie, Opus 19* of Dupré, the Schumann *Canon in B Major* and the Liszt *Prelude and Fugue on BACH*, all played by Wilma Jensen. Ms. Jensen is a member of the organ faculty at Oklahoma City University.

Concluding the concert, Robert Anderson, professor of organ at Southern Methodist University and organist of the University Chapel in Dallas, played the Reger *Chorale Fantasia, Opus 52, Number 3 (Halleluja! Gott zu loben, bleibe meine Seelenfreud!)*

Proceeds from the recital were donated to the Lilian Murtagh Memorial Prize, which is to be awarded to future

winners of the biennial organ playing competition of the American Guild of Organists.

In honor of the 75th birthday of Sir William Walton, one of Britain's foremost composers, Chicago's William Ferris Chorale will present an all-Walton concert Thursday, May 19, at St. James Cathedral, Huron Street and Wabash Avenue. Special guest artists for the 8 p.m. program will be the Chicago Symphony String Quartet, guitarist David Perry, tenor John Vorrasi and organist Elizabeth Paul Chalupka.

The 40-member chorale will perform the *Jubilate Deo* for chorus and organ, plus the unaccompanied pieces, *A Litany*, *Missa Brevis*, *Where Does the Uttered Music Go*, *Set Me As A Seal Upon Thine Heart*, and *The Twelve*, an anthem with text by W. H. Auden. Also on the program are the *String Quartet in A minor (1947)*, *Five Bagatelles for Guitar*, and *Anon. in Love*, for tenor and guitar.

Sir William Walton, born March 29, 1902, has proved one of the most versatile of British musical artists. Largely self-taught, the composer has produced a variety of works for instrumental and vocal combinations. In 1953, his *Coronation Te Deum* was sung for the coronation of Queen Elizabeth II.

The Organ Historical Society's first midwestern convention in twelve years has been scheduled for June 28, 29, and 30, at Detroit, Michigan. The location of this convention, away from the Eastern Seaboard, makes possible a whole new range of performers, organs, and organbuilders.

The convention will be headquartered at the Detroit-Cadillac Hotel, and will be held in conjunction with the Regional Convention being sponsored by the Detroit Chapter of the AGO. This arrangement offers those attending the OHS convention the opportunity to participate in AGO activities on Sunday the 26th and Monday the 27th, prior to the opening of the OHS convention. A good number of AGO members are likewise expected to participate in the Thursday activities of OHS, after the regional is officially over.

For further information, please write William M. Worden, OHS Convention, 1427 Burns Avenue, Detroit, MI 48214.

## Here & There



An organ to be featured at the forthcoming OHS Convention is the 1973 Worden instrument, in a case built by Wilhelm Mayer of J.H. & C.S. Odell's opus 121. The location is St. Joseph's Roman Catholic Church in Detroit, where Thomas M. Kuras will present a recital. Other organists featured at the convention will be Kim Kasling, Huw Lewis, Kent McDonald, Anne Parks, and Carol Teti. A performance of Rheinberger's *Great Mass in C* will also be heard.

# Felix-Alexandre Guilmant

by Calvert Johnson

It is ironic that the late nineteenth-century champion of Baroque and Renaissance music has been virtually forgotten by most organists who became advocates of his cause to revive old music. If remembered at all, Félix-Alexandre Guilmant is given credit only for scholarly editions of compositions by classic French organists. However, the man who revived Bach's music in France was important in his own right as a composer influential in the development of the French organ symphony. As far as it has been possible to ascertain, there has never been a thorough study of either Guilmant or his works. Other than the typically brief remarks in music encyclopedias and biographical dictionaries, there are a few magazine articles in the past fifty years devoted to Guilmant, most of which are superficial.

Félix-Alexandre Guilmant was born March 12, 1837, at Boulogne-sur-mer, France. His parents were Jean-Baptiste Guilmant (1793-1890), organist of St-Nicolas of Boulogne and occasional organ builder, and Marie-Therese Poulain (1798-1867). Music study began early with his father, and his progress was such that he was able to substitute for his father at St-Nicolas at the age of twelve. At the same age Guilmant entered the *collège Mariette* of Boulogne where Gustave Carulli taught him harmony, counterpoint and fugue. In addition to the organ, he also studied piano, violin, and viola.

The organ increasingly attracted Guilmant's attention. He helped with the last known organ built by his father in 1850: a four-rank instrument which Guilmant used as a studio teaching organ later in Paris. In 1853, he became organist of St Joseph in Boulogne. And in 1857, he succeeded his father as organist of St-Nicolas. In the same year he began to teach at the Boulogne Conservatoire, and to conduct choral concerts of the Boulogne *Société Orphéonique*. A turning point in his career came during a trip to Paris in 1860, when he heard an organ concert given by Jacques Nicolas Lemmens, the Belgian virtuoso and self-proclaimed guardian of the "Bach tradition." As a result of Lemmens' impressive playing, Guilmant went to the Brussels Conservatoire to improve his own playing and returned after a few months of practicing eight to ten hours daily as an accomplished virtuoso and interpreter of Bach's music, and also as an excellent improviser.

The return to France initiated a career of concerts and dedicatory recitals. Included among these dedications were Arras Cathedral, St-Sulpice, Notre-Dame-de-Paris, and St-Vivien of Rouen. In 1871, Guilmant became organist of Ste-Trinité in Paris, a post he would hold for thirty years, but his duties did not prevent further concerts and tours. He played for the Paris Exhibition (1872) and for the *Exposition Universelle* at the Trocadero Palace (1878), where he later gave a series of historical recitals.

Foreign concert tours became an important aspect of Guilmant's career at this time. England was one of the most often visited countries because Guilmant played a recital every year at the Sheffield Albert Hall, after he dedicated its Cavaillé-Coll organ. Other English recitals included the Crystal Palace, Manchester University, and a concert with the Scottish Orchestra playing his First Symphony, op. 42 (actually an organ concerto). He also performed before Queen Victoria at St. George's Chapel, Windsor Castle. He made three concert tours of the United States in 1893, 1898, and 1904. The first tour included the Chicago World's Fair and several New York recitals. The second was largely in the East, while the third centered on a series of forty different recitals for the St. Louis Exposition, as well as twenty-four other recitals, including Yale's Woolsey Hall, the Guilmant Organ School in New York, and Boston Symphony Hall (an all-Guilmant program), which was his final American performance.

He played other concerts in Belgium (for the King), Canada, Holland (dedication of the Cavaillé-Coll in the Amsterdam



Félix-Alexandre Guilmant

Industrial Palace), Italy (Pope Leon XIII made him Commander of the Order of St. Gregory), Russia (dedicatory recital in Riga, Latvia), Spain, and Sweden (on the occasion of his admission to the Royal Academy).

Anecdotes of his playing ability abound. At a Brooklyn concert on his first American tour, there was a cipher early in the program: he improvised over one hour, treating this pedal point in every possible way for a capacity audience. He often improvised double Fugues for postludes at La Trinité, as his students eagerly awaited their chance to assist with registration or turn pages. At the rehearsal for the Scottish performance of his First Symphony the conductor embraced Guilmant, exclaiming "You are the first organist able to play with our orchestra, for you play on the beat! Never before have I heard such absolute rhythm, accent, nuance and color as you have demonstrated. It is colossal!"

Concerts were only one aspect of Guilmant's busy musical career. In addition to performing, he also taught, composed prolifically, and edited and published organ works by early composers from all countries. He founded the Schola Cantorum with Charles Bordes and Vincent d'Indy. In 1896, he succeeded Widor as organ professor at the Paris Conservatoire while retaining his post as organ professor at the Schola. In 1899 he became President of the new Guilmant Organ School in New York City, founded by some of his American pupils. In addition, he always had private students.

Upon return from his second United States tour, Guilmant discovered that the Merklin firm had altered the Cavaillé-Coll organ of La Trinité upon orders of the priest, without the consent or knowledge of Guilmant. The results were so bad and the situation so unacceptable that he resigned immediately. Through the efforts of his pupil and former assistant, Louis Vierne, Notre-Dame-de-Paris elected Guilmant as honorary organist in 1902.

In 1909, Guilmant's wife died, leaving him a son and three daughters. Finally, Félix-Alexandre Guilmant died of the "grippe" on March 29, 1911.

Among the posts and honors he received are: Chevalier of the Legion of Honor (1893), Commander of the Order of St. Gregory, Knight of the Order of St. Sylvestre, professor of organ at the Paris Conservatoire and the Schola Cantorum, organist of the Trocadero Palace and La Trinité, president of the Guilmant Organ School, honorary Doctor of Music (University of Manchester), foreign member of the Royal Swedish Academy, and outside examiner of the Royal College of Music (1890-94).

The scope of Guilmant's influence can scarcely be appreciated today. It is largely due to his efforts as performer, editor, and teacher that much early

music and information concerning performance practices first became widely available to organists. He played as much "old music" as possible, especially Bach's; the St. Louis series (forty recitals) included pieces from all periods and countries without any repetition. Some of the music he played in the Trocadero recitals were edited and published as *Repertoire des Concerts du Trocadero* (1892-1897). His other anthologies are *L'Ecole classique de l'orgue* (1893-1903), *Concert historique d'orgue* (1892), and the monumental edition *Archive des maitres de l'orgue* (1892-1910).

Guilmant also produced materials related to performance practices in his article "La Musique d'Orgue" for Lavignac's *Encyclopédie de la musique et dictionnaire du conservatoire*. Quotations and summaries from various Renaissance and Baroque treatises concerning ornamentation, diminution, rhythmic alteration, registration, etc., are included, with numerous musical examples.

As a teacher, Guilmant was highly influential, especially in France and the United States. In fact, his American recitals turned the flood of American students to Paris and away from Leipzig, Munich, and Berlin. His basic premise was to extend the "Bach tradition," of which the most important tenets were maintaining a perfect legato, on both pedals and manuals, and an advanced pedal technique.

Any one who has ever watched Alexandre Guilmant, the master who attained the most perfect legato we have known in organ playing, could not fail to be struck by the manner in which his hands seemed to creep over the keys, as it were, weaving in and out. The foregoing principles were the secret of that wonderful legato, which he maintained with unremitting care. Other players there were who were at times his equal in this regard and who might be even more brilliant in inspired moments, sweeping the listener along with them with irresistible power, yet, when they were indisposed and "didn't feel like it" their technique suffered a lapse and their playing was of comparatively little interest; but so unflinchingly had Guilmant observed all these points of technique, never permitting himself an instant's carelessness, that they had become second nature to him, so that even when he was indisposed or uninspired—as every human artist must be at times—he never failed to maintain interest by the revelation of perfect technique, and, in numbers in which it was demanded, that exquisite legato which was the admiration of all.

Guilmant abhorred excessive movement and unnecessary gestures. His ideal was a simple playing style without artifices, an approach in which all details were determined and in which the rhythm was maintained inflexibly. These attributes, in addition to an impeccable technique, full of clarity, are invariably included in descriptions of Guilmant's own playing by his students and admirers. Among technical advances in organ playing, to Guilmant are attributed thumbing-down from one keyboard to another and the consequent uses of many themes on different keyboards at the same time (*Allegretto in b* and *Cantilene Pastorale*), and the use of double pedalling in the Romantic period (*Funeral March and Hymn of the Seraphs*, 1868). In addition, he had an instinct for registrations that met the composer's intentions and provided clarity of all voices. That many of his pupils benefited from their study may be observed by the large number of his students who were first prize winners at the Conservatoire. Louis Vierne wrote this description:

Good old Guilmant was indeed a teacher in the true sense of the word; integrity, conscience, love of a finished job—he had these master qualities which make a true pedagogue, together with an unquestionable devotion to his profession and a deep affection for his pupils. Certainly the

greatest thing he did for us was to draw our attention to the study and rational use of the different timbres. He was a "colorist" of the first water. He knew with infallible certainty the properties of each stop in the organ and the resulting sound of their combinations. I accompanied him often, after a class, to the Gare Montparnasse, where he took his train for Meudon, and on these trips to the station he discoursed endlessly on the all absorbing question of color.

Vierne's assessment of Guilmant as a teacher is verified by Albert Schweitzer who regarded him as one of the leading musicians of the time, the most universal teacher with an outstanding pedagogical talent and music historical culture. Even German critics emphasized how much German organ music could benefit from Guilmant's sense of form and construction.

Guilmant's students included Augustin Barié, Joseph Bonnet, Nadia Boulanger, Alexandre Cellier, Marcel Dupré, Alphonse Schmitt, Louis Vierne, William C. Carl, Clarence Dickinson, Clarence Eddy, Charles Galloway, Harvey B. Gaul, Albert Riemenschneider, James H. Rogers, Frederick B. Stiven, and Everett E. Truette.

## NINETEENTH CENTURY FRENCH ORGAN CULTURE

The revolution of 1789-1792 was disastrous for French organs and organ music. Because of the collusion between church and monarchy, it was natural that both should be targets of the people, whose interest was destroying the old order, including many fine organs. Most surviving instruments were preserved because of their application to secular, patriotic, popular purposes. The *Marseillaise* and *Ça ira* were favorite organ pieces of revolutionary citizens. At Rouen Cathedral, Charles Broche (1752-1803) was praised by the authorities for his patriotic zeal expressed in such works as *Invocation à la Liberté*. Theatrical effects provoked public admiration as the abbey organist of Marmoutier set off a firecracker at the peak of a crescendo during a "storm" improvised for the Gloria Patri of the Magnificat.

Music of such questionable quality was perpetuated well into the nineteenth century. Emotion, expression, and striking imagery were the goals. The widely used *Ecole d'orgue* of Jean-Paul Schwarzenord included a *Resurrection* by Justin-Heinrich Knecht. Under such an influence, Conservatoire students could only excel at mediocrity. Typical of indiscriminate public-pleasing composers was Louis-James-Alfred Lefébure-Wely (1817-1869), whose *Scene pastorale avec orage pour une inauguration d'orgue* (Pastoral scene with storm for an organ dedication) could also be played for a midnight mass. This was not a French phenomenon—George Sand recounts a similar stormy rendition at Fribourg, Switzerland in a letter of possibly September, 1835.

Lefébure-Wely's music was intended for Parisian churches, but it is more like salon music. His music is melodic (in order to speak to the heart), not polyphonic (pedantic). He preferred romances, valse, and tarantelles. Similar pieces which were pianistically or orchestrally inspired appear among the compositions of the greater French organ symphonists (Widor, Guilmant, and Vierne). Even Franck wrote early works of this genre, dedicated to Lefébure-Wely and others. Transcriptions of symphonic and operatic works, such as Edward Batiste's transcriptions of Beethoven symphonies, were also popular.

In opposition to the popular trend was Alexandre-Pierre-François Boëly (1785-1858), a composer in the French Classic tradition, whose music was characterized by an academic and liturgical approach. Later, strong forces developed for the return to French Classic and German Baroque organ music and ideals; among the earliest was Louis Niedermeyer (1802-1861), who founded the *Ecole de musique religieuse et classique*, dedicated to the revival of sacred music. He also collected a large library of classical organ music as early as 1830.

A potent influence in the restoration of excellent quality organ playing came from Jacques Nicholas Lemmens (1823-1881), teacher of both Guilmant and Widor. Lemmens claimed to pass on the Bach tradition of organ playing from his teacher Hesse. His *Ecole d'orgue* was significant for its emphasis on pedal technique and a legato playing style.

Undoubtedly the greatest impetus behind the revival of standards in organ playing and composition was Aristide Cavallé-Coll's work as an organ builder. Beginning with his earliest masterpiece at St-Denis (1841), Cavallé-Coll (1811-1899) stood apart from the builders of mediocre instruments. After the decadence of organ building following the Revolution, this man established a solid new tradition, based, at least partially, on the ideals of Dom Bedos' *L'Art du facteur d'orgues*, a copy of which was in his possession.

This organ was symphonic and gave birth to concert rather than strictly liturgical music. Both Guilmant and Widor emphasized the role of the organ apart from the orchestra. The former wrote that the organ was not intended to imitate the orchestra because its stops don't have the same suppleness and accent as orchestral instruments:

Organ-playing may be divided generally into two schools. In one, the organ is treated as an orchestra, the production of orchestral effects being sought; while the other holds that the organ has so noble a tone quality, and so many resources of its own, that it need not servilely imitate the orchestra. I belong to the latter school.<sup>7</sup>

The mutation ranks particularly distinguish the organ from the orchestra:

I believe that on the organ, the mutation ranks correspond to the colors on a painter's pallet, and that all are necessary on a very large instrument. The "seventh" ranks complete the harmonic series and provide a great energy above the reinforcing basses. I find on modern organs that the mutation ranks are omitted too often; they are indispensable if one wishes to understand old works, which are ineffectual unless played with the color appropriate to them.<sup>8</sup>

Widor elaborated on the effect of Cavallé-Coll upon the new style of organ composition:

It is he [Cavallé-Coll] who imagined a variety of wind pressures, divided windchests, pedal systems, and combination pistons. It was he who applied Barker's pneumatic motors for the first time, created the families of harmonic pipes, perfected mechanical action to the point that all pipes, low or high, loud or soft, instantly obeyed the call of the fingers, so that the touch became as light as that of a piano, thus, with resistance eliminated, rendering the concentration of the forces of the instrument practical. This has resulted in the possibility of containing an organ within a sonorous prison, open or closed at will, freedom to mix colors, the means of reinforcing or tempering them gradually, independence of rhythm, security of attacks, equilibrium of contrasts and finally, a blossoming of admirable colors, a rich palette of the most diverse sounds, flutes harmoniques, gambes, the basson, the cor anglais, trompetes, voix celestes, foundation stops and reed stops of a quality and variety previously unknown.

Thus, the modern organ is essentially symphonic. The new instrument has a new language, another ideal from that of the polyphonic scholastic period.<sup>9</sup>

Louis Vierne attributed important roles in beginning this new symphonic school to only Widor, Guilmant, and himself.<sup>10</sup> Yet it is impossible to ignore César Franck. This organist-composer was among the first to write for the new Cavallé-Coll and the first to write for it symphonically. Judging from Widor's description and by actual practice, an "organ symphony" refers more to the treatment of the organ than to manipulation of thematic material. As for formal procedures in the organ works, Franck was consistent with his other compositions; influence from Beethoven's style is clearly evident in Franck's cyclic technique: motivic development, and the inclusion of canon, fugue, and variation within a sonata-allegro structure. Although many of these are also character-

istic of Guilmant's music (except the use of cyclic themes), Franck was less interested in form than in the use of form as a cover for a musical idea ("the soul of music").<sup>11</sup> This is unlike Guilmant, whose forms are fairly strict and nearly pedantic at times. Structurally, Franck's *Grand pièce Symphonique* with its three movements in a continuous format bears little relation to the multi-movement compositions of the later symphonists. However, in the use of the organ for color, expression, and emotion, Franck was an important precursor to Widor's Symphonies and Guilmant's Sonatas.

The early French organ symphony is best observed by comparing Widor's and Guilmant's treatments of structure and uses of the organ. Guilmant represents the more classical approach to organ composition, and Widor the more modern symphonic approach during the turn of the century period. The difference is largely structural. Curiously, each wrote the earliest example of an organ piece entitled "sonata" or "symphony" in France (Guilmant's First Sonata, 1874; and Widor's First Symphony, 1876).<sup>12</sup> The typical pre-twentieth century French organ sonata had three to four movements with at least one sonata-allegro movement, normally the first. The typical symphony had four or more movements, the later ones usually with a sonata-allegro movement (frequently a toccata), although Widor's first six symphonies have no sonata-allegro movements. The title "sonata" gradually declined in France by 1900 in favor of "Symphony," and at the same time the symphony definitely acquired the sonata-allegro movement, thus incorporating into itself the sonata.<sup>13</sup>

It may be further observed that whereas Guilmant's sonata movements adhere to classical sonata format and structures, the great majority of Widor's symphony movements are variants of ternary structures. For Widor, ternary format, variations, and free forms were the best vehicles for symphonic use of the organ, with contrasts of color, sonority, and expression.<sup>14</sup>

(to be continued)

#### FOOTNOTES

<sup>1</sup> The French school claims to maintain the correct manner of playing Bach's music by the following succession: Bach, Kittel (1732-1809), Rinck (1770-1846), Hesse (1809-1863), Lemmens (1823-1881).

<sup>2</sup> William C. Carl, "Alexandre Guilmant; Noted Figure Viewed 25 Years After Death," *The Diapason*, XXVII (June, 1936), p. 4.

<sup>3</sup> Clarence Dickinson, *The Technique and Art of Organ Playing* (New York: H. W. Gray Co., 1922), p. 14.

<sup>4</sup> "Reminiscences of Louis Vierne; His Life and Contacts with Famous Men," *The Diapason*, XXX (January, 1939), p. 9.

<sup>5</sup> Charles R. Joy, *Music in the Life of Albert Schweitzer* (New York: Harper & Brothers, 1931), p. 173.

<sup>6</sup> *Lettres d'un Voyageur, Oeuvres de George Sand*, X (Paris: Jules Claye, 1864), pp. 306-08. A description by Lascoux of the methods used to improvise a storm can be found in André Pirro, "L'Art des Organistes," *Encyclopédie la Musique et Dictionnaire du Conservatoire* (Paris: C. Delagrave, 1925), II, p. 1364.

<sup>7</sup> Alexandre Guilmant, "Organ Music and Organ-Playing," *Forum*, XXV (March, 1898), p. 88.

<sup>8</sup> Norbert Dufourcq, "Coup d'oeil sur l'Histoire de la Facture d'Orgues modernes en France," *La Revue Musicale*, X (March, 1929), p. 130.

<sup>9</sup> Charles Marie Widor, *Symphonies* (Paris: J. Hamelle, 1901), Preface.

<sup>10</sup> Vierne, "Reminiscences," (February, 1939), p. 8.

<sup>11</sup> Vincent d'Indy, *César Franck*, trans. by Rosa Newmarch (London: John Lane, The Bodley Head Ltd, 1909), p. 134.

<sup>12</sup> Interestingly, Guilmant renamed his two *Symphonies* for organ and orchestra *Sonata* in the organ transcription (*Sonatas One and Eight*).

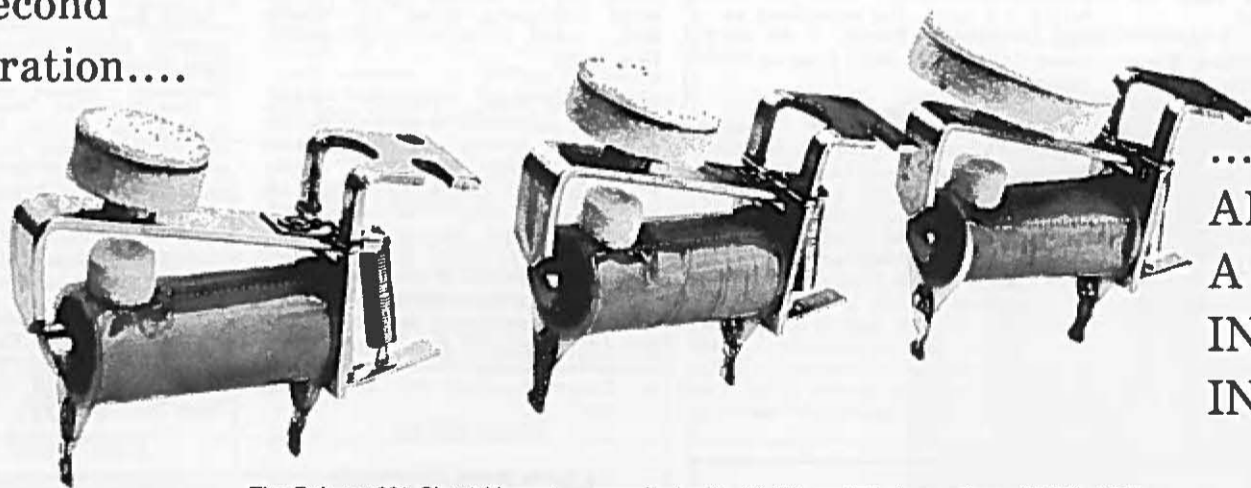
<sup>13</sup> Rudolf Kremer, *The Organ Sonata since 1845*, PhD dissertation, Washington University, 1963 (Ann Arbor: University Microfilms), pp. 111, 112, 118, 121.

<sup>14</sup> John Russell Wilson, *The Organ Symphonies of C. M. Widor*, PhD dissertation, Florida State University, 1966 (Ann Arbor: University Microfilms), pp. 58-60.

Calvert Johnson received master's and doctoral degrees from Northwestern University, where he studied with Karel Paukert. During 1974-75 he studied with Xavier Darasse at the Toulouse Conservatoire on a French Government Fellowship. He is currently director of music at First United Methodist Church, El Dorado, Arkansas.

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# Harpischord News

Victor Hill played the following program on the 1975 Dowd (Taskin copy) at Amherst College in January: Toccata 12, Suite 12, Tombeau/Blancrocher, Froberger; Suite in G, Jacquet de la Guerre; Prelude, Fugue and Postlude, Böhm; Toccata 24, Pavane Lachrimae, Toccata 20, Fantasia 10, "Est-ce Mars?", Sweelinck; Adagio in G (S.968), Prelude and Fugue in E (WTC-2), Toccata in D, Bach. He played the same Froberger on his 1968 Schütze (Dulcken copy) at Williams College in March, along with: Preludes and Fugues in F# minor (WTC-1) and A minor (S.894), Bach; Suite 2, Purcell; Ordre 11, Couperin. For his February concerts at Williams, Mr. Hill programmed: Partite on "Was Gott tut," Ciacona in F minor, Pachelbel; Suites 2 and 8, Prelude and Postlude, Böhm; La Superbe (ou la Forqueray), F. Couperin; La Rameau, La Boisson, La Montigni, La Sylva, La Portugaïse, La Couperin, Forqueray; La Forqueray, Duphy. At Springfield College (Mass.) in March, he played: "French" Suite in G, Bach; Sonatas K.206-207, 302-303, 227, Scarlatti; Toccata 11/1, Capriccio di durezza, Five Galliards, Frescobaldi; Suite in A minor (1728), Rameau.

Thomas Marshall played this program for the St. Martin's Concerts, Main Street Methodist Church, Suffolk, Virginia, on February 16: Souair Monique, Les Barricades Mysterieuses, Les Moissonneurs, F. Couperin; "French" Suite in G, Bach; Sonata for Harpsichord, Persichetti; Sonata in E, Samuel Arnold; Minuet, Peter Pelham; Cannonade at Yorktown, Bolling; Yankee Doodle Variations, James Hewitt; Suite in E minor, Loillet.

James Darling, harpsichord, and Dora Short, violin, gave this program at the College of William and Mary, Williamsburg, on February 20: Sonatas for violin and Harpsichord (No. 4 in C minor, No. 6 in G), Sonata in G minor for unaccompanied violin, "Italian" Concerto for harpsichord, J. S. Bach.

Karel Paukert was harpsichordist for a program of 20th-century chamber music at the Cleveland Museum of Art on March 11. The program: Pentaphonium, op. 164 (for flute, oboe, viola, cello, and harpsichord, 1964), Norbert Rousseau; Autumn Journal (for soprano, violin, and harpsichord, 1973), Rudy Shackelford; Sonata da camera (for flute, oboe, cello, and harpsichord, 1953), Ilya Hurnik.

The Te Deum Consort, Richard Birney Smith, harpsichordist and director, gave this program at St. James' Cathedral, Toronto, on March 14: Sonata 6 in E (for two flutes) Telemann; Sonatas in C, K. 132, 133, Domenico Scarlatti; Trio Sonata continuo, Quatz Suite en la mineur (3e Livre) for Gamba and Continuo, Marais; Trio Sonata in G (two flutes and continuo), Bach.

Michele Delfosse, French harpsichordist, played two recitals at Western Michigan University, Kalamazoo, on March 16. On her evening program she presented works by Bach, Handel, Leclair, Robert Ballard, Purcell, Rameau, Duphy, and Soler.

Peggie Sampson, viola da gamba, and Richard Birney Smith, harpsichord, played this program for the Hamilton (Ontario) Chamber Music Society on March 19: Sonata in D for gamba and continuo, Buxtehude; Folies en couplets for gamba and continuo, Marais; Sonatas in C, K. 132, 133, Scarlatti; Sonata in D for gamba and continuo, C. P. E. Bach; Lotho depart, Giles Farnaby; Pavan and Galliard for gamba solo, Tobias Hume; Sonata in G for gamba and obligato harpsichord, Bach. The harpsichord was by William Post Ross, 1969.

Frederick Burgomaster, St. Paul's Cathedral, Buffalo, and Lionel Party, New York, were among harpsichord artists invited by Karl Münchinger to appear with his Stuttgart Chamber Orchestra during its recent American tour.

Edward Parmentier played this recital at the University of Michigan on March 21: Sonatas, K. 544, 545, 513, 490, 491, 491, Scarlatti; Varieties Onder een linde groen, Sweelinck; Partite in C minor, S. 997, Bach; Allemande Courante La de Croissy, A. L. Couperin; La Pantomime, Les Tendres Plaintes, Les Niais de Sologne, Rameau. His harpsichord is by William Dowd (after Blanchet), 1975.

Deborah K. Triplett, student of Larry Palmer, played this graduate recital in Caruth Auditorium, Southern Methodist University, on March 21: Prelude a l'imitation de Mr. Froberger, Louis Couperin; Suite XXX in A minor, Froberger; Barofostus Dreame, Thomas Tomkins; Sonatas in C, K. 460, 461, Scarlatti; Sonate pour Clavecin, Deux Impromptus pour Clavecin, Martinu; "Italian" Concerto, S. 971, Bach. The harpsichord was the University's 1969 Schuetze.

William Heiles played the "Goldberg" Variations (Bach) as well as Ordre 23, F. Couperin, and five Scarlatti Sonatas in his harpsichord recital at Krannert Center of the University of Illinois at Urbana-Champaign on March 25.

Joseph Stephens, Baltimore, played the 12th of his 14-concert series comprising the complete harpsichord music of J. S. Bach at Goucher College on March 26. The program: Toccata in C minor; 5 Two and Three-Part Inventions in pairs; "English" Suite in F; Prelude and Fugue on a Theme by Albinoni; "Italian" Variations; Partite in E minor. The harpsichord was a copy of the 1745 Dulcken in the Smithsonian Collection by Mark Adler of Washington, D.C.

John Brock, University of Tennessee, Knoxville, played this program on March 27: Suite in G, D'Anglebert; Toccata in E minor, S. 914, Bach; Sonata in F for Flute and Continuo, Locatelli; Sonata in B-flat for Flute and Continuo, Loillet (assisted by John Meacham, flute); Ordre 17, Passacaille in B minor, F. Couperin. The instrument was a French double constructed last year from a Hubbard kit by Mr. Brock. He has received a grant from the University to construct a similar instrument during the summer of 1977 as part of a class in harpsichord-kit assembly.



A fourth annual Harpsichord Workshop, with Susanne Shapiro and Wm. Neil Roberts as co-directors, will be held July 25-31 in Santa Barbara, California, at La Casa de Maria. There will be sessions on literature survey, performance practices, and figured bass, as well as master classes and private lessons. Guest faculty member will be Lorette Goldberg of San Francisco. Further information is available from Harpsichord Workshop, Attention: Shapiro-Roberts, c/o Immaculate Heart College, 2021 Western Avenue, Los Angeles, CA 90027.

North Texas State University School of Music announces a workshop "The Harpsichord — An Instrument for Today" to be offered July 11-14, 1977. The workshop, directed both toward harpsichordists and toward pianists and organist with no previous harpsichord experience, will consist of master classes, lectures, films, and recitals on a variety of topics related to harpsichord history, technique, literature, and maintenance. Workshop leaders include Dr. Larry Palmer, harpsichord builder Richard Kingston, and North Texas faculty members Dr. Charles Brown, Dale Peters, and Dr. Michael Collins. For detailed information write: Dr. Charles Brown, School of Music, NTSU, Denton, Texas 76203.

Wolfgang Kater, Ormstown, Quebec, has been appointed harpsichord builder in residence for the Organ/Harpischord Seminars '77, Paul Mellon Arts Center, Wallingford, Ct., June 12-25. He has been building harpsichords since 1967, including one for Bernard and Mireille Lagacé, featured artists of the seminars. He will have several of his instruments at the seminar, along with a film on his building a harpsichord. He will be available for consultation. For further information contact: Duncan Phyo, Seminar Director, Choate Rosemary Hall, Wallingford, Ct. 06442.

The New Baroque Trio (Penelope Crawford, harpsichord and fortepiano) played this program at St. Mary's College, Notre Dame, on April 5: Sonata in D (violin, viola da gamba, continuo), Leclair; Sonata in G, S. 1027 (gamba and harpsichord), Bach; Sonatas K. 208, 209, 119, 120, Scarlatti; Sonata in E minor, K. 304 (violin and fortepiano), Mozart; Trio in E-flat, op. 1 no. 1 (violin, cello, fortepiano), Beethoven. Harpsichord by William Dowd, 1970; fortepiano by Thomas McCobb, Grand Rapids, Michigan, 1976.

February and March were busy months in London. Among the concerts heard: Kenneth Van Barthold's recital on three fortepianos at Queen Elizabeth Hall, Feb. 3 (works of Mozart, Beethoven, Field, Chopin, and Schumann); Christopher Herrick's harpsichord program in the Purcell Room, Feb. 8 (all-Bach: Preludes and Fugues 9-16 from WTC. II, "French" Suite in D minor, Toccata in C minor); the Bach Orchestra of the Gewandhaus of Leipzig with Hannes Kaestner, harpsichord, Feb. 11 (including the fifth Brandenburg Concerto); Christopher Kite's program on Feb. 15 (Suite 9 in D minor, Louis Couperin; pieces by Rameau); a program by Jane Clark on Feb. 22 (Rowland, Gipsies Round, Byrd; Ordre 11, Couperin; Partite Romanesca, Frescobaldi; 11 Sonatas, Scarlatti); Blandine Verlet's recital on March 25 (Tombeau Blancrocher, Suite in D minor, L. Couperin; Ordre 7, F. Couperin; Rondo, La Médée, Chaconne, Duphy; 3 Sonatas in D, Scarlatti; Partite 6, E minor, J. S. Bach); and a program by John Henry on March 29 (Preludium, Pavane, Galliarda, The Bells, Byrd; Suite XII, Froberger; Toccata in D, Bach; Ordre 26, F. Couperin; La Lazare, La Pothouin, Chaconne, Duphy).

Lisa Goode Crawford and James Weaver are the harpsichord faculty members for the Oberlin College Baroque Performance Institute, June 26-July 17, 1977. August Wenzinger serves again as musical director for this sixth annual workshop. For information, write or call Professor James Caldwell, Conservatory of Music, Oberlin College, Oberlin, Ohio 44074; telephone 216-775-8211.

A Harpsichord School will be held at Put-in-Bay Island, Lake Erie, from August 14 to 20th. David Schultenbergh, of Harvard, Stanford and Ohio State, will be the director. The school will take place in connection with the "Early Music House Party" week on the Island. For information, write Dr. Theron McClure, The Ohio State University School of Music, 1899 N. College Road, Columbus Ohio 43210.

Virgil Fox, the well-known showman and organist, added the harpsichord to his Bach Gamut programs on April 17 and 24 at the Church of St. Ignatius Loyola in New York City. Program one included Bach pieces in the tonalities from A through D; program two, from E through G minor. Some of the pieces were written for harpsichord, and these programs mark the first time that Fox has ever played a harpsichord publicly. He will give this same performance at Washington's Kennedy Center on May 6.

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



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## Summer Activities

### UNITED STATES

**New England Conservatory of Music, Organ Workshops, Boston, Massachusetts, July 11-22.** Fritz Noack will conduct a workshop on "Classic Organ Technology and Design," discussing all technical aspects of tracker organs of various periods. Robert Schuneman's "Seminar in the 19th Century Organ Music" will survey structure and style of the 19th century organ, performance practices, the relationship of piano technique to organ playing, and various approaches to tempo rubato. Each workshop will meet three hours per day, but scheduling will permit attendance at both. For further information, write Bob Annis, New England Conservatory, 290 Huntington Ave., Boston, MA 02115.

**Choral Associates, Choral Workshops; University of South Florida, Tampa, and University of Tucson, Arizona, June 26-July 1; University of Nebraska, Lincoln, and University of Washington, Tacoma, July 24-29.** Clinicians will include Norman Luboff, Paul Salamunovich, Walter Ehret, and others; study will include choral and rehearsal techniques, literature, reading sessions, and other topics. Further information on all four workshops may be obtained from Choral Associates, 17 West 60th Street, New York, NY 10023.

**University of Kentucky, Lexington, Kentucky; Keyboard Institute, June 12-30; Choral Institute, July 5-9.** Offered to outstanding high-school students, the keyboard sessions will feature guest artist David Craighead, together with Arnold Blackburn. The choral institute is open to high-school and college students, as well as to teachers and choristers; Robert DeCormier, Sara Holroyd, Eva Mae Struckmeyer, and The Western Wind will be featured. Further information may be requested from Office of Fine Arts Extension, School of Music, University of Kentucky, Lexington, Kentucky 40506.

**University of Arizona, Young Voice Workshop, Tucson, Arizona, June 19-24.** Clinicians will be Jeffrey Haskell, Douglas Neslund, and Frederick Swanson; resident choir will be the Tucson Boys Chorus. Write Young Voice Workshop, Conferences and Institutes, 1717 E. Speedway Blvd., University of Arizona, Tucson, Arizona 85719 for further information.

**Wittenberg University, "Experience '77," Springfield, Ohio, June 26-July 1.** Workshops will deal with organ music, hymnology, sacred dance, and choral music; Roberta Gary and Donald Busarow will be organ clinicians. Further information is available by writing William K. Miller, Director of Music, First Presbyterian Church, 201 Wick Avenue, Youngstown, Ohio 44503.

**Texas Woman's University, Workshop for Church Musicians, Denton, Texas, June 18.** This will be the seventh annual presentation of the one-day event. Further information is available from Dr. Thomas K. Brown, Department of Music, Texas Woman's University, Denton, Texas 76204.

**Southwest State University, Church Music Workshop, Marshall, Minnesota, June 13-17.** Thomas Jenrette and Charles Kauffman will present sessions on music for organ, choir and congregation. Information will be available about organizations and periodicals devoted to church music. For further information, write Prof. Charles Kauffman, Department of Music, Southwest State University, Marshall, Minnesota 56258.

**Endless Mountains Organ Camp, June 27 — July 3; Workshop for Church Musicians, June 27 — July 1.** The first of these sessions held in northern Pennsylvania is for high school students; the second is for church musicians and will feature Dale Wood as guest clinician. For further information, write to Dr. Kent Hill, Music Department, Mansfield State College, Mansfield, Pa. 16933.

**Advanced Keyboard Musicianship and Organ, Pittsburgh, Pa., June 13 — 30.** Donald Wilkins will lead sessions on sol-fège and dictation, keyboard harmony, continuo and figured bass, score reading, improvisation, and organ masterclasses. Housing and practice facilities will be available. For information, write Donald Wilkins, Music Department, Carnegie-Mellon University, Schenley Park, Pittsburgh, Pa. 15213.

### CANADA and EUROPE

**Ontario Ladies' College, Summer Institute of Church Music, Whitby, Ontario, July 3-9.** Paul Manz will teach organ and service playing, and Réal St. Germain will play a recital; work in harmony, hymnology, and choirs will also be available. For further information, write Kenneth W Inkster, director, 110 Wellington St. W., Alliston, Ont., Canada L0M 1A0.

**International Course for Organists, Romainmôtier, Switzerland, July 17-31.** Guy Bovet and Lionel Rogg will teach again this year for the seventh annual presentation of this study course. Selected works of Bach, Alain, Cabezon, Cabanilles, Clerambault, and Frescobaldi will be studied and performed. The events are sponsored by the Association des Amis de Romainmôtier. For further information, write Cours d'interprétation de Romainmôtier, LaMaison du Prieur, 1349 Romainmôtier, Switzerland.

**Zurich International Master Classes in Music, Zurich, Switzerland, May 23-July 23.** Zuzana Ruzickova will teach harpsichord, and Jean Guillou and Jiri Reiberger will teach organ. Further information is available from Stiftung für Internationale Meisterkurse für Musik, P.O. Box 647, 8022 Zurich, Switzerland.



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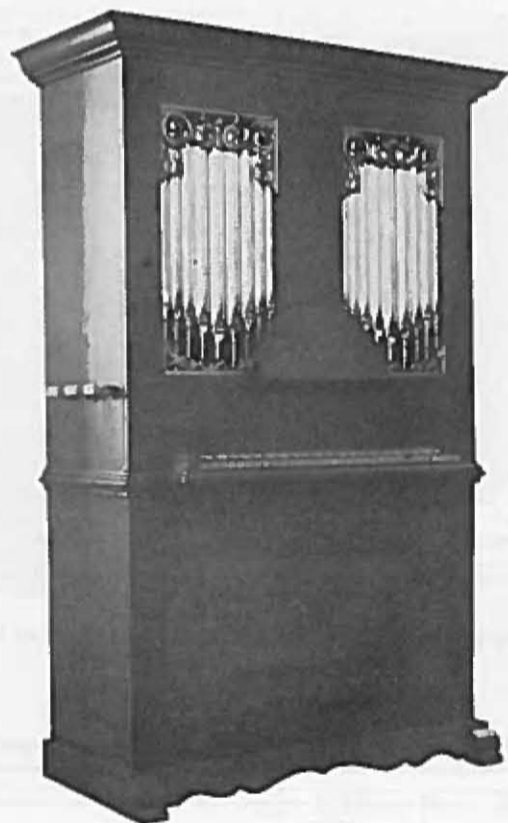
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## Britten's Music for Voices and Organ

(Continued from p. 1)

Britten did not return to this genre until 1943, when he wrote *Rejoice in the Lamb*, Op. 30, commissioned to celebrate the 50th anniversary of the consecration of St. Matthew's Church, Northampton. Britten created here a festival cantata for SATB chorus, SATB soli, and organ, with text by the 17th-century poet Christopher Smart. The poetry was written while its author was an inmate in an asylum, but Britten's choice of text reveals a literary and visionary acumen.

The work is in ten sections and follows a three-part structure, with the chorus movements framing the middle solo sections. The textual setting is brilliant and shows that the composer was already assuming a position of leadership with regard to the setting of texts in English.

The organ is treated as an equal partner with the chorus and soloists, a characteristic of much of his music for voices and organ. The organ does not merely accompany the chorus, but retains its own identity and at times has an improvisatory spirit. Particularly effective are the vocal solos, with busy runs, ornamentations and accelerated rhythmic motives which free the static flow of meter.

Sophisticated rhythmic involvements are developed in the changing meters of the vigorous "Nimrod" section. Here the chorus moves in unison above a driving, syncopated accompanimental pulse. A successful performance of this section is achieved only if the conductor, organist and singers are able to maintain rhythmic stability and precision. This stands as a testy challenge for any aspiring conductor.

Opus 32, *Festival Te Deum*, moves rhythmic configurations even further, by simultaneously combining different meters in the organ and chorus. The organ moves in a consistent 3/4, with regular chord patterns, while the chorus proceeds in varying meters of continually changing patterns, such as 5/8, 7/8, 2/4, etc., which accommodate the word-stresses. The independence of the two provides a unique problem for the conductor: does one conduct a strict 3/4 pattern and mold the choral lines to it, or does one follow the changing metric patterns of the chorus and adapt the organ to it? This interest in rhythmic inventiveness attracted many to Britten's works.

Although there is only a nine-year difference between the two *Te Deums*, the contrast in writing skill is striking. The second setting is a marvelous work which had been commissioned for the centenary festival of St. Marks in Swindon. It was successfully performed there by a rather unsophisticated yet earnest church choir, which further points out Britten's ability to write complicated, yet easily performable music.

In 1947, acting on a commission from the same church that had commissioned *Rejoice in the Lamb*, Britten composed an organ work, which was destined to be his only contribution in this genre. The *Prelude and Fugue on a Theme of Vittoria* is also Britten's only work involving organ without voices.

The next year Britten premiered his cantata *Saint Nicolas*, which did employ the organ. Here the organ was treated as a strictly accompanimental instrument, rather than as an equal partner; it is used sparingly, as a small part of the total timbre palette. The relationship of organ and church is further defined in this cantata, for it is usually

when the text is about the church that the organ performs. The most extensive use of the organ is in the fifth movement, which concerns the choosing of Nicolas as the Bishop of Myra. Here and in the other brief appearances, the organ music is quite simple and is employed more for the association of the instrument with the church than as an integral contribution to the musical content. Although the cantata is of about 40 minutes duration, the organ is employed in only 4 minutes of it, and much of that is to accompany the hymns sung by the congregation and choir.

A *Wedding Anthem (Anno Ergo Sum)*, Op. 46, was written in 1949 for mixed chorus, soprano and tenor soli, and organ. The text by Ronald Duncan is macaronic and employs frequent unison choruses; the organ is treated as a solo instrument. Although not as difficult rhythmically as *Rejoice in the Lamb*, there are certain compositional traits which overlap. Often the character of the organ material is reminiscent of that found in solo movements of the earlier cantata. The sustained chords which permit new harmonies to evolve while holding common tones and slowly substituting other tones above a pedal line may be seen as a process which will be used in later works. Rarely performed today, this work is worthy of more frequent hearings. The level of difficulty is more taxing for the organist than for chorus or soloists, and clearly shows Britten's organ style.

In 1955, after a lapse of six years, Britten returned to the organ in his *Hymn to Saint Peter*, based on words from the gradual for the Feast of St. Peter and St. Paul. Although not indicated in the early editions, this work is known as Op. 56a, and stands as one of his easier works for chorus and organ. Here there is frequent doubling of the choral parts by the organ, and the keyboard material is more accompanimental than solo.

Op. 56b, written in 1956 to words of George Herbert, is called *Antiphon*. In addition to the choir and organ, there are optional solo passages which should be sung by three separate trebles in a gallery apart from the choir. This work is more dissonant and difficult than Op. 56a; even though the chorus has unison material, the rhythmic and melodic elements demand more advanced performers. *Antiphon* is not a composition that will be immediately accepted, but is one on a different level from much of Britten's other sacred music. The composer's dramatic flair is in evidence and each fragment of the text is treated with its own tempo and material. The work strikes one as overly sectional on first reading, but later one realizes that many events have been condensed into a short amount of time, and that there is balance. Similarities to the *Festival Te Deum* with regard to structure and thematic ideas are hidden, since the harmonic palette had been greatly enlarged in the intervening years.

The use of the organ in *Noye's Fludde*, Op. 59, is similar to that in *Saint Nicolas*. Here, in this 1957 dramatic work for church performance based on the episode of Noye's Ark taken from the Chester Cycle, the organ music is treated as part of the orchestra or as an accompaniment for the singing congregation. Performance of this work involves at least 156 actors and instrumentalists, plus audience. There is music for beginners or inexperienced young musicians, and for professionals; the delightful joining of children and adults blends masterfully into this theatre piece for the church.

When George Malcolm retired as organist of Westminster Cathedral in 1959, Britten wrote a *Missa Brevis*, Op. 63, as a parting gift. The Credo is omitted, reflecting the thinking of the late medieval period in England when incomplete mass settings were common. Although only ten minutes in length, the work is tightly conceived and uses plainchant as its basis. The organ is once again used as an equal partner with the treble chorus. There are some brief vocal soli in each of the movements; the Benedictus is for soloists throughout. There is a directness about this work which imparts an unforgettable and haunting quality, particularly when the listener has heard the clarity of boys' voices.

*Jubilata Deo* for mixed chorus and organ has no opus number. Written at the request of H.R.H. The Duke of Edinburgh, for St. George's Chapel, Windsor, it often employs the chorus in an antiphonal fashion. The lively tempo and joyous thematic ideas create an attractive choral gem. The organ music is taxing but not unnecessarily difficult; the chorus also has interesting yet easily singable music. This anthem serves well for both church and concert hall performances.

Perhaps Britten's most profound choral work is the *War Requiem*, Op. 66. So much could be written about this large-scale composition that it alone deserves a separate article. The brief comments included here are not meant to reflect its equality with the other choral contributions discussed in this article.

The organ is used with the boys' voices and while it has certain solo qualities in it, the function is more as an orchestral color, and as a link to the church. The blending of secular poems by Wilfred Owen describing the agony of war with the liturgical texts of the Latin Requiem Mass resulted in a creation of uncommon beauty and poignant grief.

The first performance took place in Coventry Cathedral as part of a special arts festival held when the newly-constructed church was dedicated. The cathedral was originally built in the Middle Ages, but was totally destroyed by bombs in World War II and then built anew. Britten's work thus suggests to future generations the futility of war. It has come to be one of his most popular works, even though it requires enormous forces for performance. The *War Requiem* received immediate acknowledgement as a work of quality and the original Decca recording sold over 200,000 sets in the first five months of its availability.

A *Hymn of Saint Columba (Regis regum rectissimi)* was written in 1962 and has no opus number. Composed to mark the fourteenth centenary of St. Columba's missionary journey from Ireland to Iona, it is based on words attributed to the saint and is scored for mixed chorus and organ. The current edition of Boosey and Hawkes does not include a translation of the Latin text, which would be helpful. The organ part is repetitive and will need an organist with a penchant for pedal endurance. As with many of Britten's works, the chorus begins in unison, moves to imitative counterpoint and develops some of the material in harmony. This format is coupled with yet another of his traits, that of ending a work quietly, with a feeling of disappearance. Moments of this motet are very chromatic. Although not as difficult as the *Antiphon*, there is a stylistic similarity to it and the *Wedding Anthem*.

The organ part in *Voices for Today*, Op. 75 is *ad libitum* and is to be used when the resonance of the building is inadequate. There are two choruses: the main chorus of men and women is complemented by a smaller chorus of boys placed separately (if possible in a gallery), with its own conductor. The choruses sing at different metronomic speeds but are instructed to coincide at points where a long barline extends across both parts. Britten uses a curlew sign ( $\approx$ ) over a note or rest and the conductor must wait at that point to adjust the material. Written for the 20th anniversary of the United Nations in 1965, the work is ten minutes in duration. The texts vary, from Virgil and Tennyson to Jesus Christ and Sophocles, and are in Latin and English. The organ music is a condensation of the choral parts, and is extremely difficult and highly contrapuntal. With this work Britten came full circle in his use of the organ, in that he returned to using the organ to support the voices.

Even though this has been only a surface examination of Britten's works for chorus and organ, certain somewhat consistent characteristics may be described. Although not all of these style traits have been discussed, the following list is a compilation based on the works described above.

1. The organ is usually treated as a solo instrument and an equal partner with the chorus.
2. The organ is associated with music for the church.
3. In extended works involving other instruments, the organ is treated more as accompaniment than solo.
4. Generally, few indications for the organ registration are supplied by the composer.
5. Great portions of the choral material are in unison.
6. Choral textures often begin in unison, then move to contrapuntal material that has a jagged rhythmic motive and eventually evolve into homophony.
7. Both Latin and English texts are employed and certain works use them together (macaronic).
8. Some works do not have an opus number, by design.
9. Certain gestures are used throughout his organ/choral music and include:
  - a. sustained chords with contrasting repetitive rhythms on the pedals or secondary manual;
  - b. running passages which often repeat material exactly or sequentially;
  - c. harmonic rhythm which is often static and frequently uses pedal tones;
  - d. frequent ornamentation;
  - e. harmony which often expands progressively into more dissonance from a static consonance; and
  - f. antiphonal elements between the chorus and organ, and internally between factions of the chorus alone or organ alone.
10. There are detailed articulation and expression marks in both chorus and organ.
11. There is generally a full but not excessive range for the voices.
12. Vocal soloists are often used.
13. The music often shows rhythmic complexity on paper, but is simple to actually perform, and sounds uncomplicated.

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## Britten's Five Canticles

(Continued from p. 1)

a preference for and peculiar use of ostinato figures, canonic devices used most every conceivable way, and a capacity for combining themes and fragments in a logical, compact, yet often complex-sounding texture. Uses of such devices as augmentation, diminution, retrograde, and inversion, however, did not deny him real melody; often these devices served more as motivic sources of energy rather than prescription for predictable turns of phrase, thus allowing him the pursuit of drama inherent within the text. He was able to write fairly long passages in one central key or tonality without loss of expression from fragmentation.

Even in later works, including the canticles, a slight encroachment of seriality only enriched melody chromatically. Cadences are always recognizable and most often approached melodically. In spite of the tendency toward general disguise of elements that highlights his vocal works (such as rhythmic displacement and harmonic distension), melodies emerge from the over-all structure as real and singable, as if singers had written them. In that respect, Britten was typically English in his love and skill in writing for voices. His songs allow an even greater freedom of linear and textual expression than his choral works, and a more subtle integration of thematic and textual expression of voice and piano appears. These are works worthy of study and performance.

Britten's *Canticle I* set for high voice and piano (Op 40), is titled "My Beloved's Mine and I am His." The work was first performed by Peter Pears and the composer in 1947 for the Dick Shepherd Memorial Concert. Britten fashioned four loosely knit sections which, each having its own characteristic melodic interest and rhythmic figurations, are concluded (except for the third) with the coda-like phrase, "So my best beloved's am; so he is mine." In contrast to the employment of more obvious canonic devices used in, say, "This Little Babe" (from *A Ceremony of Carols*) or "Death Be not Proud," his can-

ticles show a subtle handling of thematic fragments to the extent that, as he moved away from a previously stated theme or motive, he piled up fragments from that theme around the new one. It is all very effective and usually injected with a rhythmic life of such lean proportions that the text is seldom muddled. It should also be noted that Britten's rhythmic fragments seldom remain within the confines of the barline. This lends to the entire texture a mobility and rhythmic freedom that adds dramatic power. And, a cursory glance will show that Britten felt no obligation whatsoever to set any text in a natural or correctly accented way. The urgency and sense of excitement of the 6/8 section of "Abraham and Isaac," for example, contain obviously misaccented syllables and words. And, like many of his better known choral compositions and songs, the canticles hold to no traditional structural patterns. The selectivity of style and degree of thematic manipulation seem to protect him from pursuing a particular vein past the point from, say, logical thematic or dramatic consummation to any sort of tired diatonic anticipation.

The setting of *Canticle I* is not too lengthy; because neither text nor music is overly compressed, the work still does not suffer from its own sectionalization. The first section begins with a barcarolle movement (*Andante alla barcarola*) in the left hand against a highly florid right hand passage (Ex. 1). The voice asserts itself with repeated, almost pedal-like notes. Later at the text, "Ev'n so we joined," the voice assumes the earlier right hand passage in a controlled yet melismatic and moving line. Each of the three lines is thematic in its own right; Britten corroborated this by refusing to dilute them. Before ending the first section, the voice returns to its repeated note motive. The work is cleverly built on the pervading interval of a sixth; once defined melodically, the interval is inverted while its melodic rhythm becomes subject to variations of augmentation and diminution. A return of incipit piano material rounds off the section in a clear tripartite organization.

The following section (recitative), in fast declamation and in contrast to the previous, consists of an arpeggiated major 6/4 chord which is transposed from G to A major. This section concludes with more frequency, higher leaps of a sixth and meshes into the middle presto section with a modality unusual for Britten. Flanked on both sides by slow movements, the following presto is built on and contains the most obvious and frequent use of the characteristic sixth; as if to direct attention to that interval, Britten created dramatic movement and excitement by building the section on a rhythmic *dux* whose *comes* is answered in that same voice. The text — "Nor time, nor place, nor chance, nor death can bow my least desires" — is set in continued leaps of sixths or scalar passages. While the voice line is suggestive of a canonic imitation of the right hand accompanimental line, the left hand plays an inversion of the other two. It is remarkable how with such limited, yet obviously potent material, each line can retain such individuality. The accompaniment tends to resemble the character of that in one of his folk songs (of British Isles), *The Ash Grove*. Here again, it would be arbitrary to define the function of this motive as

Example 1.

either melodic or rhythmic. The final measures of this section consist still of leaps of sixths, yet they are set in augmentation to prepare for the more settled *lento* which follows. Set in 4/4, the accompaniment throbs in Lombardic choral rhythms which, as in *Canticle V*, lay down a sustained chord over which the voice moves. This final section concludes with a beautiful, expansive melodic line full of unfulfilled skips, which not only utilizes the sixth again, but also makes reference to the opening left hand passage. Tonally the work travels from G minor to D minor (*presto*) and comes to rest in G major. The entire work is quite vocal and is cast in a cordial twentieth century idiom; declamatory settings never become overly busy, and reveal Britten's ability to make melody of almost anything. Of those elements most elusive in describing Britten's melody and harmony (which tend to identify his style but make it most difficult to imitate), perhaps attention should be drawn to the quite unpredictable way he introduced the rising or fading half-step into chord members of fairly distant harmonies. The result is a disguised key or mode, strong enough to gain immediate aural appeal.

(Continued, page 12)

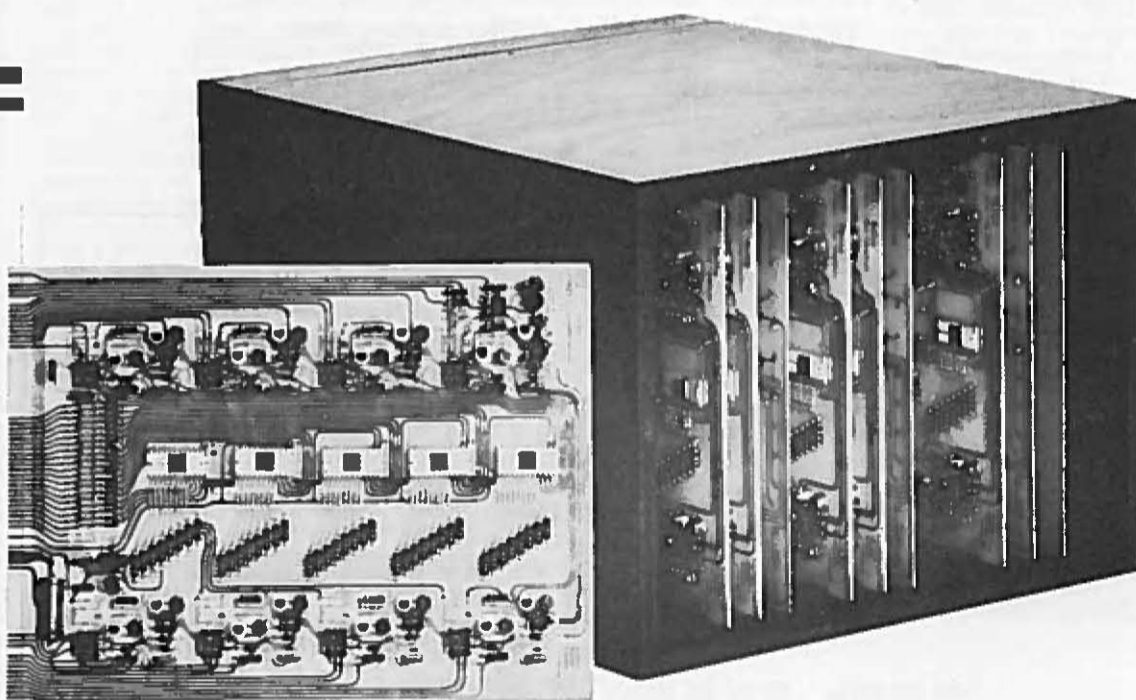
Andante alla barcarola (J. 80)

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## Britten's Five Canticles

(Continued from p. 11)

Where *Canticle I* is primarily of a lyric nature although not devoid of dramatic expression, *Canticle II*, (Op. 51), by contrast, is a powerfully dramatic work. The story of Abraham and Isaac, it was composed in 1952, set for tenor, alto, and piano. The text is taken from the Chester Miracle Play and was first performed by Kathleen Ferrier, Peter Pears, and the composer. Britten set the work in three broad sections,<sup>2</sup> based primarily on the dramatic events of the story: (1) God commands Abraham's sacrifice of his son, Isaac; (2) Abraham's hesitancy but final obedience, and Isaac's innocence, fear, and, finally, dutiful resignation to God's will; (3) God's intervention. The series of dramatic events inherent in the story of Abraham and Isaac produced a quite sectionalized setting by Britten; but for all the sectionalization, his use of recurring themes and the text's natural three-part structure make it quite compact. To label this canticle as being merely of a normal three-part structure would ignore Britten's ingenuity in organization and his solution to what might have been a technical problem: too many sections. In relating the three sections by either thematic or intervallic means, he avoided the monothematic sectional structure of the first canticle.

The first events consist of God's commandment that Abraham sacrifice Isaac, Abraham's resolution to not defy God, the preparation to ascend the hill for the sacrifice (which Isaac does not readily comprehend), Abraham's wail of mourning for the task he must perform, and Isaac's slow realization that Abraham's drawn sword is not intended for any beast. In this first section, two dramatic and musical ideas appear. To open the work, Britten ingeniously solved the problem of depicting the voice of God by setting both the voices of Abraham and Isaac in a compelling, recitative-like announcement (Ex. 2. A). The interval of the third permeates the entire *Canticle II* and, in the fashion of *Canticle I*, provides the interval for structural unity. Set in ascending thirds, the text "Upon that hill there besides thee," brings Abraham's task into sharp focus and establishes the importance of the third. Desperate, Abraham dares not refuse God and sings, "Thy bidding done shall be;" beneath this, the accompaniment is relatively static with thirds — E flat and G. The theme is set in 6/8 meter, but contains intentionally uneasy textual misaccents which suggest Abraham's agonizing deception. Here the accompaniment lends to the feeling of instability by undermining the easy 6/8 with its own 2/4 setting. The theme, repeated by Isaac, is interrupted by Abraham's recitative, "O! My heart will break in three" (Ex. 2. B). Real melodic power of Britten

is evident here, as dramatic intensity is increased by the use of jagged fourths to set Abraham's agony and conflict within himself. The accompaniment, set in thundering arpeggios, consists of descending chords. In a return of thematic fragments from both the recitative and 6/8 theme, Isaac queries Abraham's dark mood.

The middle section, set in D minor, 2/4, consists of Isaac's resignation to sacrifice, Abraham's blessing upon Isaac, the farewells of Abraham and Isaac to one another, and Isaac's request that the deed be done hurriedly without telling his mother. Isaac and Abraham sing related themes built on the fourth; the themes are both tuneful and strong. Beneath it the accompaniment is fast-moving, with scalar passages in contrary motion which give a frantic character to the entire section. With the descending, syncopated rhythms of Isaac who stutters, "For I am but a child," the section settles and gains controlled drive from the half-notes of a stern Abraham. The entire section possesses a rugged and straightforward quality which centers on the characters and their conflicts.

Laid upon the altar, Isaac sings sweetly in falling thirds, answered by Abraham. Isaac implores Abraham (very slow and solemn) to perform the sacrifice (quickly, to an accompaniment of thirds). Quick dotted rhythms increase the excitement; both voices leap agitatedly in octaves. God's intervention, in the combined voices of Abraham and Isaac, is signaled by a return of original material, now characterized by a descending passage in thirds, in contrast to the former ascending commandment for sacrifice. A corresponding, thematically related section in 6/8 returns, but the accompaniment now forgives in simple yet poignant dominant-tonic chords. It is amazing how devices such as the

Example 2.A.

Musical score for Example 2.A. It features two vocal staves: Alto and Tenor. The tempo is marked 'Slow recitative' and the dynamics are 'pp'. The lyrics are 'A - bra - ham!...' and 'My servant A - bra - ham,'. The score shows a recitative-like setting with a focus on the interval of a third.

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Example 2.B.

Musical score for Example 2.B. It shows a vocal line (Tenor) and piano accompaniment. The tempo is 'Recitativo' and 'pp'. The lyrics are 'O! My heart will break... in three,'. The piano part features tremolos and a 2/4 setting.

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depiction of the voice of God become and sound functional. Inner thematic organization abounds in both subtle and obvious strands in *Canticle II*, but is not overdone. Perhaps more important than Britten's structural genius is the singability of both vocal lines. They are not merely synthetic derivatives; each is imbued with a dramatic power of simple passages that nevertheless are fulfilling to sing. The work is only medium difficult.

*Canticle III*, Opus 55, for tenor, horn and piano, was written in 1954 and performed in 1955 by Peter Pears, Dennis Brain, and Benjamin Britten for a memorial concert given at Wigmore Hall. The poem, "Still Falls the Rain" (*The Raids*, 1940; "Night and Dawn"), by Edith Sitwell, contrasts with the more comfortable "Abraham and Isaac." The use of the horn gives a prophetic, somewhat forbidding quality to the setting. The poem itself is bleak, making commentary upon the world of man with dark and open remorse; the meter is irregular, making its setting problematic. Britten grouped the text into seven verses and seven variations. The horn figures prominently in the musical vocabulary as it introduces a typical Britten device: the use of only the first ten tones in a tone row. As Brown noted,<sup>3</sup> the initial phrase shapes of the horn are significant to phrase derivations which follow. Phrase shapes of the initial theme consist of seconds. The first five notes of the row appear in ascending notes (6-10), then follow in a transposed inverted version; the last phrase consists of tonal derivations of the first two phrases in a highly compressed manner. The horn begins a long held B-flat and ends with the same long-held note; it thus establishes the tonality for the following Verse I, in which the voice vacillates between E-flat and F, against a solid harmony.

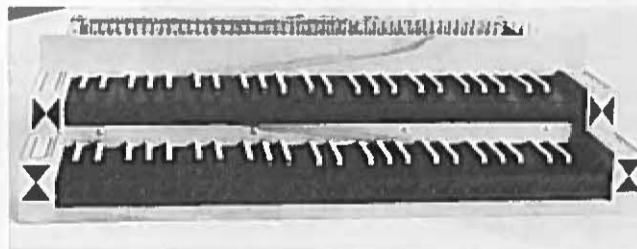
Britten has again used a pervading characteristic interval. It is important to recall the basic shape of the original theme stated by the horn: ascending, descending, and combination fragments. In variations I, II, III, V, and VI, that basic shape is retained; only the interval is changed, from seconds to thirds, fourths, half-steps, and fifths. The basic number of notes used in each phrase (six in the first and four in the second) is retained. Variations I (Gently moving), III (Lively) and IV (Quick and agitated) are for piano and horn; Variations II (Moderately quick) and VI (Slowly as at the start, for voice), horn and piano.

Verse I has a melismatic voice part; Variation I, constructed on the third, retains the basic thematic shape. Set in 6/8, its accompaniment contains percussive chords. The vocal part of Verse II is remarkably similar to that of Verse I; the accompaniment retains a pedal point. Verse III stays in B-flat; Variation III has the basic theme shape altered somewhat. It is interesting that the accompaniment moves in imitation of the horn, transposed up one half-step. Verse IV changes to 6/8 and remains melismatic; over dissonant chords in the piano, the horn plays five-note figures for Variation IV. Verse V (free recitative) carries much of the text ("The blind and weeping bear!") in similar five- and six-note series and has a yearning quality. Variation V is set in double-dotted rhythms for both horn and piano. The basic interval is that of a fifth, the largest used thus far in a structural way. Verse VI return to B-flat, where the voice repeats the initial melisma. A spoken, declamatory passage resembles the previous variation. Variation VI is set in quarter-notes for both horn and voice, without an initial piano part. The horn repeats the theme, to which the voice sings in contrary motion. A unison B-flat is reached at the conclusion.

*Canticle IV*, "Journey of the Magi," (Opus 86), is set for countertenor, tenor, baritone, and piano; the poem is by T. S. Eliot. *Canticle IV* was first performed at the Maltings, Snape, in 1971 by James Bowman, Peter Pears, John Shirley-Quirk, and the composer, at the 24th Aldeburgh Festival. Although Eliot's poem is cast in three general sections, Britten's design does not coincide with these divisions; it is a musical rather than poetic design. For the most part, the three voices sing in either homophonic textures, obviously imitative ones, or in a broken homophonic texture which is more harmonic than thematic in function. The opening chord by the Magi is prepared by the same right hand accompaniment, over an energetic ostinato figure in the left hand. Because of an added-note chord and its resistance to diatonic movement, no one voice of the Magi is subservient to a sound-or tone-ideal; the Magi represent a unity of purpose, yet each carries his own individuality and strength. That they are unified in their search is depicted by frequent crossing of lines and changing inversions. The accompaniment does not detract from the strength of the Magi, but adds harmonic derivatives of the added-note chord, and a rather fast yet transparent left-hand movement. Although Britten responded to various poetic suggestions (the Magi's hard times, journey by camel, cold winter, travel by night, dawn, and arrival), it is the intertwining, imitative, and crossing of vocal parts that draws attention to the Magi. Their lines seldom lapse into the harmonic framework of the accompaniment, but present a formidable block of sound that is powerful and irresistible. The voices often sound stacked upon the accompaniment because of an internal pedal, which creates a static effect. After presenting the sound-ideal in the added-note chord, imitative passages are created by breaking up chordal formations. By his chromaticizing of pseudo-whole tone and other similarly constructed scalar passages, Britten made a primarily static harmony mobile.

The opening thematic material contained in both accompaniment and voices returns twice in rondo fashion, no doubt because of the need for organizing a fairly lengthy text. But more than lengthy, Eliot's text is devoid of obvious seams, requiring a superimposed organization. The setting is brilliant because, in spite of textual repetition through imitative and repeated chord

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means, there is little polytext. A clear texture is thus achieved. While the voices interchange to the extent that they appear to interfere with each other tonally, the inherent quality of each helps retain linear individuality. Seldom does the piano interfere with the voices because of the wide spacing between accompaniment and voices. Midway in the first section, Britten freed the Magi from their rather static harmonic stance by the introduction of two consecutive one-measure twelve-note rows. The character of the difficult journey by camel is humorously suggested (in imitation) by the scalar use of the opening chord, with added whole tones. Just before the return of the final Tempo I, Britten introduced in the piano the antiphon, *Magi videntes stellam*, another ingenious and felicitous device used to solve problems of unity and diversity. It is notable that following the statement of this tune, the Magi sing in unison as they describe the difficulty of birth. Following the return of original material, *Magi videntes stellam* returns for a final nine-measure restatement.

The inner organization of *Canticle IV* is subtle and complex. There is a certain alternating character to the work which relates to the traditional method of composing canticles: homophonic passages of the Magi alternate with two inverted chords; sections tend to alternate between homorhythmic and imitative-like passages; the Magi alternate between imitative subjects and are only part of the total texture. The static and pandiatonic character of the initial section becomes more chromatic in the middle section, and then returns. The settling effect of the antiphon adds a melodic and hopeful touch that contrasts greatly with earlier sections, and its length gives appropriate importance to the Birth.

Britten's setting of T. S. Eliot's "The Death of Saint Narcissus," or *Canticle V* (Op. 89), was first performed on January 15, 1975, at Schloss Elmau, upper Bavaria, by Peter Pears and Osian Ellis. The work is for tenor and harp, and is Britten's last canticle before his death December 4, 1976. The narrative setting responds to minute and specific imagery, and sections are more apparent through accompanimental changes than thematic metamorphoses. The work seems troubled, since it seldom comes to rest tonally or thematically. As he did in previous canticles, Britten returned to the original material for the final section. Ostinatos are transposed freely, and an ambivalent allegiance to C major and E major occurs throughout the work. Excursions to the key-areas of D major and A<sub>b</sub> major perhaps accommodate the harpist; a final return to the original signature of no flats, nor sharps brings a more compressed version of the incipit material. The first ostinato passage (at the text, "He walked once between the sea and high cliffs") is referred to by its dotted rhythms; from this germ rhythm, of C major and altered chords, emerge repeated E octaves, a thinly disguised pedal throughout much of the work.

The introduction is characterized by a bitonal harp accompaniment; the voice line combines elements of both E major and C major in a very singable section. Melodically, there appears a distinctive jump of an ascending octave followed immediately by a descending leap of a sixth (Ex. 3). Later inverted and transposed, this incipit material returns at the end of the work. The second section, marked slow, contains a smoothly flowing vocal line accompanied by an ostinato-like passage. A pedal E in arpeggiated figures is subtle yet tonally apparent. The section remains tonally

Example 3.

NOTES

<sup>1</sup> Mitchell, Donald and Hans Keller, Benjamin Britten: *A Commentary* (London, 1952), p. 72.

<sup>2</sup> I am indebted to the fine article of David Brown, "Britten's Three Canticles," *The Music Review*, Volume 21, 1960, pp. 55-65. The

ambiguous. Slow-moving yet driving, this section's vocal line is much more stepwise in character than the opening. Beneath this vocal line is an ostinato written effectively in Lombard rhythm. Throbbing chords continue, suggesting Narcissus' self-awareness until, after a passage in triplets, he becomes accountable as a "dancer before God." Frequent meter changes accommodate the irregular narrative of text, presenting little real difficulty to the singer. The middle section contains four subsections, which refer to the metamorphoses of Narcissus. The ripples of the pool reflecting his transformations are depicted by accompanimental figures which, slow-moving and deliberate at first, gain speed and intensity through pedal-like three-note clusters of half-steps. In these sub-sections, Britten has cleverly set themes successively derivative of one another; in contrast to a more sweeping melody in the opening line, themes suggested by "tree," "fish," "young girl," and "drunken and old," are sinewy and stepwise in nature. The setting is predominantly syllabic; the melody is easily sung but complexities in sonority arise in integrating voice with accompaniment. Occasional large melodic leaps become again trapped by the static accompaniment. It is important to mention the skill with which Britten wrote for harp; while at no time is its rhythmic identity compromised by the voice line, the relentless jagged rhythms fully support the smoother vocal line. In closing, the composer returned to the earlier dotted rhythms of the ostinato, but with an unmistakable predominance of triplets in the vocal line. The work is not terribly difficult and contains unusual but essentially tonal turns of phrase. Once learned, one is pleased with the unpredictable yet singable manner in which the vocal line touches marvelously on strands of stable tonal grounds. It seems that while the vocal line never overpowers the accompaniment, the accompaniment does not lose its own identity. The easy manner in which Britten eased by half-step into seemingly distant tonal grounds is pleasing to sing. The work could effectively be accompanied by piano.

Prominent twentieth-century "isms" can be seen in the canticles as well as the later religious dramas, or "parables for church performance." Britten's own peculiar brand of synthesis is attractive and unpredictable, and, happily, never really synthetic (to the dismay of those who claim his so-called eclecticism has been a deterrent to any real stylistic maturation). He is usually either strikingly original or strikingly almost-familiar. Sometimes it is difficult to distinguish between a rhythmic and melodic motive; one emerges into or from the other in a way which makes defining the real function of either both difficult and arbitrary. Perhaps it is the extensive intertwining of these elements which accounts for the impression one often gets, that no one, clear, distinct structural pattern regularly emerges as victorious over its various parts. Yet in spite of all this, Britten's musical point is communicated without distracting elaboration. Even though history undoubtedly will be more thorough in its assessment than any such analysis as this, it will nevertheless probably have no choice but eventually to revere the vocal works of Britten. The test of programming will add yet another dimension to this appraisal. A greater understanding of Britten's rhythmic and harmonic language, in comparison to others of this century, someday will help elucidate not only the genuine and ingenious simplicity of his expression, but the hope he seemed to offer for the injustices bestowed on the world's innocents.

author has organized *Canticle II* into the following events: God, Abraham, The Journey, The Arrival (upon the hill), The Agony, The Blessing (by Abraham upon Isaac), The Farewell, The Sacrifice, God's Intervention, and Envoi (Britten's own marking).

<sup>2</sup> *Ibid.*, p. 67.

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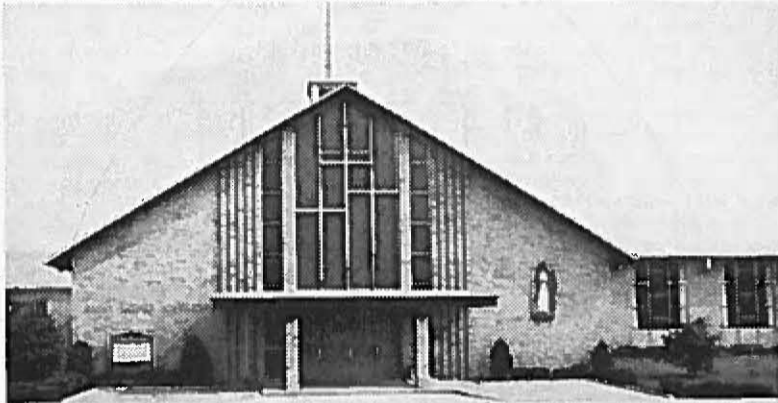
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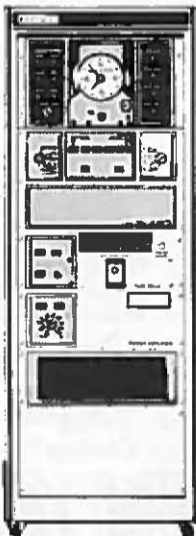
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### Britten's Short Choral Works

(Continued from p. 1)

The sopranos and altos sing in unison the first half of the piece, and then in two parts for nine measures; the last nine measures return to unison. The piano part adds considerable interest and color to the work, and consists mainly of a repetitious series of four chords that vary some in pitch from measure to measure, with the other hand either playing a "ground" C, staccato 16ths, or filling in the harmony during the two-part singing. Neither the SA chorus parts nor the piano accompaniment is difficult. The piece was composed in 1967.

The last three pieces in this group are unaccompanied and were written in 1929, 1931, and 1930, respectively. *A Wealden Trio*, a setting of the poem "The Song of the Women" by Ford Madox Ford, was originally intended for three solo voices. The piece can be performed by three soloists with chorus, or by one soloist (mezzo-soprano) with chorus, or by *tutti* chorus. The dialect in the text suggests a certain roughness of language, as reflected in the lines "It's warm in the heavens, but it's cold upon the earth, and we ain't no food at table nor no fire upon the hearth; and it's bitter hard a-Christmas-sing." The long-short rhythmic pattern of the 12/8 and occasional 6/8 and 15/8 meters is varied by the use of the duplet rhythm.

*Sweet was the Song*, for SSAA chorus, is a setting of an early 17th-century *Lute Book* text of William Ballet. Written in 3/4, this quiet work may be sung either with an alto soloist or the first alto section singing the text, and the other three female parts filling in the harmonies while singing the words, "lulla, lullaby."

*The Sycamore Tree*, based on a traditional text, is a lively piece, having a strophic setting with the melody changing within parts. This piece makes a fine group "closer" for a Christmas program at church, but the "three ships" sailing to Bethlehem may preclude its use in some church services.

One of Britten's miniature choral gems is *Jesu, as Thou art our Saviour*, from *A Boy was Born*, Op. 3. Based on an anonymous old-English Christmas text, this piece is set for SATB chorus and boys chorus, soprano solo, or semi-chorus. The chorus sings the text homophonically, with the solo entering near the end of each section of text on a melismatic passage, singing the word "Jesu". While the choral parts are not difficult, they require excellent vocal control and sensitivity within the dynamic range that is mostly *p* to *ppp*. The obligato solo line requires fine breath control and a high A. An optional piano part that doubles the voices could be used, but the work is more effective without accompaniment or with organ, as indicated in the vocal score of *A Boy was Born*.

Another very sensitive piece is *A Hymn to the Virgin*, composed in 1930 and revised in 1934. Based on an early 14th-century text, this work is scored for SATB chorus plus a second SATB semi-chorus or a solo quartet. The two choirs sing antiphonally throughout the composition, with the exception of two measures when both groups overlap; Choir I sings in English, Choir II in Latin. The notes are not difficult and the texture of each choir homophonic. Sensitive expression is again in order for an effective performance. The text "Lady, pray thy Son for me that I may come to thee" may make this lovely piece inappropriate for use in some Protestant churches.

Another of Britten's Christmas compositions is an arrangement of *The Holly and the Ivy* for unaccompanied SATB chorus and SATB soli or semi-chorus. This arrangement is an "arch-form" in that verses 1 and 7 are for SA, 2 and 6 for TB, 3 and 5 for AT, and 4 for BS (solo voice listed first). The melody is in the soprano for the refrain sung after the first six verses. After the final verse the melody switches to the bass, with the sopranos singing an F for almost five measures, until this more climactic refrain brings the piece to its conclusion.

Benjamin Britten's compositional techniques are as naturally present in his secular choral music as they are in his sacred writings. His idiom is conservative, yet refreshing in its harmonic and rhythmic features. Care has been exercised in every detail. This can be observed in the manner Britten treated his texts, the way he responded to the meaning and mood of the text, the vocal quality of the voice parts, the freshness of the harmonies, the variety of rhythms, and the care he paid to indicate articulation and dynamics. The choral writings of the '50's show a higher degree of sophistication than those of the late '20's and early '30's. They require greater vocal and musical competence on the part of the performers, and are less simple in style, as would be expected of any composer as he refines his skills.

This maturation can be observed in the *Five Flower Songs* Op. 47, a set of songs written for a wedding anniversary in April, 1950, which consists of *Two Daffodils* and *The Succession of Four Sweet Months*, (texts by Robert Herricks), *Marsh Flowers* (words by George Crabbe) *The Evening Primrose* (words by John Clare), and *Ballad of Green Broom* (anonymous text). All are unaccompanied.

In *Two Daffodils* Britten brings variety to the basically homophonic texture of the four parts by having the AT parts answer the SB a beat later for the first half of the piece. The upper three voices sing the text simultaneously in the second half, while the basses sing a different portion of the text as the upper voices are sustained. Again Britten adds interest by varying the basic duplet rhythm with occasional triplet figures. This piece is marked *allegro impetuoso* and contains several instances of a dynamic change from *ff* to *pp*.

*The Succession of the Four Sweet Months* begins imitatively, with each voice stating the text of a successive month; sopranos, April; altos, May; tenors, June; and basses, July. The same imitative order occurs again, this time at a higher pitch level, before the piece comes to a very soft ending with each voice stating its month again.

*The Evening Primrose* is a soft, sensitive setting, mainly homophonic, about this evening flower. Britten varies the homophonic texture with two short instances of imitation. This piece sets up the more rhythmic *Ballad of Green Broom*, which provides a fine example of rhythmic interest, with a Spanish flavor. In the opening section, the voices sing "Broom, green Broom," word by word; juxtaposed against this rhythmic background, sung by three of the four choral parts, in the text, first in the tenor, then bass, then soprano and, finally, alto part. The rhythm of each entrance is a duplet that not only provides contrast to the triplet pattern inherent in the 6/8 meter, but which gives opportunity for the performers to fulfill the initial tempo indication of *Commincando hesitando*, which itself suggests the Spanish flavor. The piece increases in tempo and dynamic level near the end and comes to an ending dynamic level of *ff*. All of these five songs can be performed separately (*Marsh Flowers* was not available for examination).

At least nine of Britten's secular octavos are extractions from his operas. *Old Joe Has Gone Fishing* and *Song of the Fishermen* are from *Peter Grimes*. Although not a pure round, the former relies on canonic imitation until the final few measures, and is one of Britten's liveliest choral works. Much of the charm of *Song of the Fishermen* comes from the appoggiated chords of the piano accompaniment that intersperse the homophonic choral texture. While the opening and closing sections are sung by all four choral parts, the center portion is sung by male voices in unison followed by the women's voices singing in thirds.

*The Little Sweep* contains four unison songs that are intended for audience participation within this opera. One, *The Night Song* is published for piano and unison voices. The sounds of the various night birds as sung by voices add special interest.

From *Gloriana* come six *Choral Dances* with words by William Plomer. They are *Time* (SATB), *Concord* (SATB), *Time and Concord* (SATB).

*Country Girls* (SA), *Rustics and Fishermen* (TTBB), and *Final Dance of Homage* (SATB). In *Time*, Britten shows his adroitness at varying a simple rhythmic pattern, such as in a  $\frac{3}{4}$  meter, by employing *hemiola* in the inner two voices, with the same rhythmic pattern appearing in the soprano a measure later; further variety is added to the ABAB form by having the "B" section change from the  $\frac{3}{4}$  meter to  $\frac{4}{4}$ .

*Concord* is also homophonic and quite slow. In *Time and Concord*, the male voices imitate the two parts in gently swaying  $\frac{6}{8}$  meter. *Country Girls* is a lively two-part song that employs a dotted rhythmic pattern in the soprano line. *Rustics and Fishermen* was not available for examination.

*Final Dance of Homage* is marked "Smooth and gracious," indicating the spirit of this piece in  $\frac{3}{4}$  meter. Diatonic vocal lines produce a number of dissonances, while the harmony is fairly chordal. There are carefully-conceived imitative passages within the thirty-five measures of this short composition.

In 1932 three two-part songs for boys' or female voices were published. The first two were available for examination and are settings of texts by Walter de la Mare. The first is *The Ride-by-nights*, for piano and two voices. Though not as rapidly paced, the *Rainbow* is another fine composition for young voices, whose parts are independent from the piano.

*Fancie* is set to words by Shakespeare for piano and voices (boys' or female). This rapid-paced piece is mostly unison, with the piano part having an arpeggiated chord in the left hand throughout.

*Advance Democracy* was composed for unaccompanied SATB chorus. With words by Dandall Swingler, this is a patriotic piece that was published during the early part of World War II. The steady march-like tempo emphasizes the text. "Time to arise Democracy, before our lives and liberties are powder'd into dust." Less dissonance appears in this work, which is very stirring in spirit. This piece is rarely performed today.

The last group of compositions that fall within the scope of this article may be termed narrative because of their texts. The first is Britten's setting for unison voices and piano of the Irish tune *The Sally Gardens*. This arrangement of the melody that is so useful because of its limited range of a simple octave is familiar to practically all musicians. Britten's simple, yet expressive piano accompaniment, with the steady succession of eighth notes in the right hand and frequently appearing arpeggiated quarter notes in the left hand, delicately supports the tune as it is independently sung by the voices.

*Lift Boy*, for SATB voices and piano, is a through-composed, rapidly-moving piece that tells the story of a boy who had nothing in his pockets but a jack-knife and a button.

From among the fine folk song arrangements for solo voice, Imogen Holst has arranged for piano and SSA voices *O can ye sew cushions*. The homophonic vocal parts provide little difficulty in this song that contains some dialect in the text. As in *Sally Gardens*, Britten has achieved a freshness in the accompaniment, while employing simple harmonic and rhythmic materials, and yet the basic integrity of the original tune is preserved.

With words by George Withers, *I Lou'd a Lass* is scored for SATB chorus and piano. Britten employed numerous meter changes that include not only  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{5}{4}$ ,  $\frac{5}{8}$ , and  $\frac{7}{8}$ , but also an  $\frac{11}{8}$  measure. This work requires a more mature choir than the previous three narrative pieces.

The words of W. H. Auden's *A Shepherd's Carol* provide the text for a secular carol for unaccompanied SATB chorus and SATB soli. Between the five homophonic choral sections that repeat

the text, "O lift your little pinkie, and touch the winter sky, love's all over the mountain where the beautiful go to die," Britten interspersed the four solo voices, each with its own idiomatic melody, and used a rhythmic pattern in the choral refrains that was not observed in any of the other works examined for this article.

*A Tragic Story*, with text by Thackeray, is scored for unison voices and piano. Britten used a very simple melody and accompaniment to tell the tale of the young lad who decided he would rather have his pigtail hanging in his face, rather than behind him. Unfortunately he is unable to bring the change about. This piece comes from *Friday Afternoons*.

Also extracted from *Op. 7, Friday Afternoons*, two volumes containing twelve songs for children for voice and piano, comes *A New Year Carol*. Two settings are based on this piece that contains three short verses plus a refrain. The first is for unison voices, the second is for SSA. The simple quiet chordal accompaniment is in keeping with the spirit of this work.

The third piece available from *Friday Afternoons* is the final song of the twelve, *Old Abram Brown*, which is available both for SATB and piano or SSA and piano. The steady quarter note rhythm of the piano accompaniment depicts the funeral march of Abram Brown, now dead and gone. To further set the solemn tone, there is steady eighth-note rhythm in the vocal parts that remain on an E for a whole measure as each voice enters. A dirge feeling is intensified shortly thereafter by a descending four-note imitative scale pattern that encompasses the octave. In the final verse, there is augmentation as the eighth note becomes a quarter note in the two upper voices, while the lower voices continue with the original material.

The final narrative piece to be examined is *The Ballad of Little Musgrave and Lady Barnard*, with anonymous words from the *Oxford Book of Ballads*. It is scored for TBB and piano, with an effective accompaniment independent of the vocal parts.

This article would not be complete without at least a brief reference to Britten's *Ceremony of Carols*, scored for treble voices and harp or piano. This work, with its beautiful medieval carol settings and its opening and closing unison processional and recessional movements and harp interlude, has given both singers and audiences some of the most satisfying moments of twentieth century choral literature. The harp timbre provides a marvelous texture within the total work. Although a certain degree of etherealness is lost in the transcription for mixed voices by Julius Harrison, in the opinion of this writer, the *Ceremony of Carols* still offers much in this voicing.

In all of the choral compositions examined, Britten displayed excellent knowledge of the capabilities of human voices, be they boys, female, or male, young or mature. His accompaniments do not obliterate the vocal parts, but they are mainly independent and enhance the total effect by their inobtrusiveness. Of the works covered in this article, it seems that the composer had some penchant either for employing very rapid tempi and text declamation or very quiet and sensitive settings of the poets' words. The music is serious, but always has a freshness to it. Certainly, there can be lasting assurance for continued performance of a goodly portion of Britten's choral output. Anything less will not do justice to this musical master of our time.

Robert E. Snyder is associate professor of music and choral conductor at Eastern Illinois University, Charleston. He holds the Ph.D. degree from the University of Iowa and is Illinois president of the American Choral Directors' Association.

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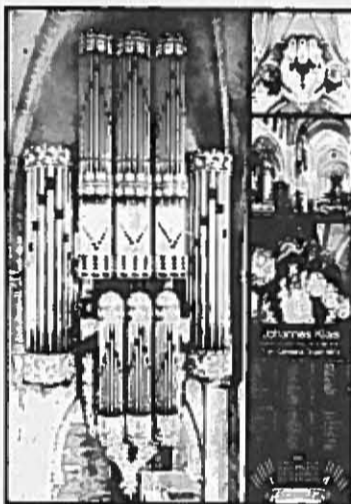
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## Competitions



Todd R. Wilson, 22, a native of Toledo, Ohio, was named winner of the 18th National Organ Playing Competition at the First Presbyterian Church, Fort Wayne, Indiana, on March 26. He competed against seven other finalists, a number which had been reduced from fifty seven original contestants. He won a cash prize of \$500 and the opportunity to perform a recital at the church on April 26. Mr. Wilson is a graduate of the College-Conservatory of Music at the University of Cincinnati, where he is currently studying for a master's degree in organ performance. He is a student of Wayne Fisher and has twice before been a finalist in the Fort Wayne competition. He has previously won two AGO regional contests, as well as the National Competition sponsored by the First Congregational Church of Los Angeles and the Strader National Scholarship Competition at the University of Cincinnati. He is organist-choirmaster of Calvary Episcopal Church in Cincinnati.

First runnerup was Michael Keeley, a senior at Lawrence University, Appleton, Wisconsin, where he is an organ student of Miriam Clapp Duncan; he was awarded a \$300 cash prize. Third place was awarded to Ford Lallerstadt, a graduate of New York's Juilliard School, where he studied with Vernon de Tar.

Other finalists in the competition were Timothy Albrecht, doctoral student at the Eastman School of Music where he studies with David Craighead; Robert Delcamp, doctoral student at Northwestern University and student of Richard Enright; W. Dan Hardin, formerly a student at Northwestern and currently of Asheville, N.C.; J. Thomas Mitts, doctoral candidate at

Louisiana State University under Richard Heschke; and Wayne Slater, master's student under Robert Town at Wichita State University.

Judges for the contest finals were Philip Gehring, Valparaiso University; Clyde Holloway, Indiana University; Wilma Jensen, Oklahoma City University; and James Moeser, University of Kansas. Contestants were chosen from entries covering 24 states and Canada. The competition is partially underwritten by a grant from the First Presbyterian Church Foundation. Members of the music staff at the Fort Wayne church include Lloyd Pinkerton, minister of music, and Jack Ruhl, organist and theater manager.

Diana Hansbrough, a high school senior from St. Mary's, Ohio, has been named recipient of a \$500 scholarship in the third annual organ competition at Bowling Green State University. She is organist of the Wayne Street Methodist Church in her hometown and will attend the university's College of Musical Arts in Bowling Green, Ohio.

Robert Adrian Smith has been announced winner in the Sixth National Organ Competition held at the First Presbyterian Church of Fort Lauderdale, Florida, on March 6. He is a sophomore music major at Lenoir Rhyne College, Hickory, N.C., where he is an organ student of Larry H. Lowder, and is organist of Corinth United Church of Christ.

Other finalists in the contest were James Russell Brown, graduate student at the New England Conservatory in Boston, and Henry Richard Ramirez, graduate student at Southern Methodist University. Judges were Reginald Foot, Loretta Scherperel, and George Wm. Volkol.

## Here & There

A Bach Festival will be held May 6-8 in Hagerstown, Maryland, by the St. Cecilia Choral Society under the leadership of founder-conductor Clair A. Johannsen. Programs include organ and harpsichord recitals, a chamber-music program, and a cantata concert. A grant from the Maryland Arts Council will help finance the festival.

Haig Mardirosian, faculty member at American University and music director for the Lutheran Church of the Reformation in Washington, has been invited to play two organ recitals in the Philharmonia Festival of Poland in August, where he will be the only American artist. Dr. Mardirosian recently performed for the International Organ Week in Bonn, Germany.



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Gillian Weir played a fourteen-recital series during March devoted to the organ works of J.S. Bach. The programs took place at the University of Western Australia in Nedlands, where Miss Weir also taught masterclasses and gave lecture demonstrations. She returned to the United States late in the month to begin a brief tour of this country.

Haskell Thomson directed a performance of Honegger's "King David" at the Church of the Covenant in Cleveland, Ohio, March 13. The oratorio was performed by soloists, choir, and an instrumental ensemble.

A program of French choral music, directed by Robert Luck, was given at the North Yonkers Community Church, Hastings-on-Hudson, New York, on March 20. Included were the Fauré Requiem and the Cum Jubilo Mass of Durufle; DeWitt Wasson was the organist.

According to area press reports, the Jacksonville AGO Chapter has taken the initiative in promoting the return of the pipe organ to church use in northern Florida. J. Donald DeLong, chapter sub-dean, has estimated that only one-fifth of the churches in his area have pipe organs, so he and his colleagues are arguing for both the superiority and longevity of instruments with pipes.

Noel Goemanne, organist and choir director at Christ the King Catholic Church, Dallas, Texas, has received the "Pro Ecclesia et Pontifice" medal from Pope Paul for outstanding service to the church. The presentation was made by the Rt. Rev. Thomas Tschoepe, bishop of Dallas. The medal was instituted by Pope Leo XIII some 70 years ago.

The Stations of the Cross, written in 1932 by Marcel Dupré, has received several recent performances. Verle Larson played portions of the work at Emmanuel Episcopal Church, Baltimore, on April 8, Gunther Kaunzinger and Robert Grogan performed it on the same date at the National Shrine in Washington, D.C., with narration of the text by Claudel. Douglas Butler was the organist for this work when it was heard on March 13 at All Saints Church, Pasadena, California, with dance interpretation by the All Saints Dance Troupe under the direction of Tedd Welsch.

The American Musical Instrument Society had its sixth annual national meeting in Winston-Salem, N.C., April 22-24. Of particular interest to organists was a session presenting papers on keyboard instruments: Rudolph Kremer spoke on "The Rationale of Keyboard Construction viewed Historically," David Sutherland devoted his attention to "The Restoration of the 'Giusti' Harpsichord," and Walter E. Mann presented "Charles Tows: an Early Philadelphia Piano Maker." John Mueller played a recital on the Flentrop at Salem College, and Margaret Mueller played a concert on the Tannenberg at the Brothers' House.

## Retirement



Rayner Brown will retire at the end of the spring semester as a faculty member at Biola College, La Miranda, California, where he has served for 28 years. He will also retire as organist at Wilshire Presbyterian Church in Los Angeles, a position he has held since 1940. A concert was given at Biola in his honor on March 29.

Mr. Brown is well-known for his numerous organ compositions as well as for chamber and orchestral works. He will be listed in the new edition of Baker's Biographical Dictionary and in the International Who's Who of Musicians. He has been the recipient of three Ford Foundation grants and several ASCAP awards for his activity in promoting the compositions and performance of contemporary music in America.

Mr. Brown received the BMus degree from the University of Southern California, where he also earned his masters degree. He is a past dean of the Los Angeles AGO chapter.

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# CALENDAR

The deadline for this calendar is the 10th of the preceding month (May 10 for June issue). All events are assumed to be organ recitals, unless otherwise indicated, and are grouped from east to west and north to south within each date. Calendar information should include artist name or event, date, location, and hour. Incomplete information will not be accepted. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of information in the calendar.

## UNITED STATES East of the Mississippi River

**5 MAY**  
Quadrivium, Marleen Montgomery, dir; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12 noon  
John Bertollette; St Thomas Church, New York, NY 12:10 pm

**6 MAY**  
Dan Locklair; First United Methodist, Oneonta, NY 8 pm  
Robert Griffith, Bach festival; Trinity Lutheran, Hagerstown, MO 8 pm  
Virgil Fox, 50th season gala; Kennedy Center, Washington, DC 8 pm  
John Rose; St Philips Cathedral, Atlanta, GA 8 pm

**7 MAY**  
Dan Locklair, workshop; First United Methodist, Oneonta, NY 10 am  
Chamber concert, Bach festival; St Johns Episcopal, Hagerstown, MD 8 pm  
Lutheran Choir of Chicago; Grace Lutheran, River Forest, IL 8 pm

**8 MAY**  
Cantabrigia Trio, Eric Herz, dir; Fogg Museum, Harvard U, Cambridge, MA 3 pm  
Guy Bovet; Old West Church, Boston, MA 3:30 pm  
Britten Missa Brevis; St Thomas Church, New York, NY 4 pm  
Performing Arts Quartet; Immanuel Lutheran, New York, NY 5 pm  
Idabelle Gay; St Thomas Church, New York, NY 5:15 pm  
John A Davis Jr; Cadet chapel, West Point, NY 3:30 pm  
Albert Ludecke; First Presbyterian, Trenton, NJ 4 pm  
Brahms Requiem; Trinity Church, Princeton, NJ 8 pm

Solo voices & organ; Grace Presbyterian, Jenkintown, PA 3:30 pm  
Eugene Belt; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Robert Jensen, Bach festival lecture; Trinity Lutheran, Hagerstown, MD 9:30 am  
Clair A Johannsen, harpsichord, Bach festival; Washington County Museum, Hagerstown, MD 3 pm  
Bach Cantatas 106 & 11, Ronald Jenkins, cond; Trinity Lutheran, Hagerstown, MD 8 pm  
Bruce Stevens; Hampton Baptist, Hampton, VA 8 pm  
J Marcus Ritchie, with Jacquelyn Turner, mezzo; Cathedral of St Philip, Atlanta, GA 5 pm  
Choral concert; Second Presbyterian, Indianapolis, IN 8 pm  
Oberlin Collegium Musicum; St Paul Lutheran, Skokie, IL 3 pm

**9 MAY**  
Guy Bovet; Church of St John Evangelist, New York, NY 8 pm  
Peter Schwarz; Fairmount Presbyterian, Cleveland Heights, OH 8:30 pm

**10 MAY**  
Beethoven Mass in C, Gerre Hancock, dir; St Thomas Church, New York, NY 7:30 pm  
Virgil Fox; Methodist Church, Haddonfield, NJ 8 pm  
Paul Henry, classical guitar; Christ Church Chapel, Cincinnati, OH 12:10 pm

**11 MAY**  
Jacqueline Ridenour, soprano; South Congregational First Baptist, New Britain, CT 12:05 pm  
Music of Thomas Tomkins; St Thomas Church, New York, NY 12:10 pm  
Samuel Porter; St Johns Church, Washington, DC 12:10 pm  
Karel Paukert; Museum of Art, Cleveland, OH 12:15 pm

**12 MAY**  
Marion Anderson; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12 noon  
Richard Konzen; St Thomas Church, New York, NY 12:10 pm  
Richard Geschke; W Georgia College, Carrollton, GA 8:15 pm  
Terry Charles; Kirk of Dunedin, FL 8:15 pm

**13 MAY**  
Frederick Hohman; St Pauls Cathedral, Buffalo, NY 12 noon  
Marilyn Mason; Kenmore Presbyterian, Buffalo, NY 8:15 pm  
Durufle Requiem; Cathedral of Mary Our Queen, Baltimore, MD 8 pm  
Terry Charles; Kirk of Dunedin, FL 8:15 pm

**14 MAY**  
Ann L Vivian; Church of the Advent, Boston, MA 3 pm  
Stravinsky Mass, James Johnson, dir; First Church Congregational, Cambridge, MA 8 pm  
David Pizarro, with brass Cathedral of St John the Divine, New York, NY 4 pm  
Hurd Swingin' Samson; Cathedral of Mary Our Queen, Baltimore, MD 8 pm  
Virgil Fox, with Baltimore symphony; Lyric Theatre, Baltimore, MD 8:15 pm  
Community Renewal Chorus; Orchestra Hall, Chicago, IL 8 pm

**15 MAY**  
Biggs Memorial concert; Music Hall, Methuen, MA 4 pm  
Stravinsky Mass, James Johnson, dir; First Church Congregational, Cambridge, MA 5 pm  
\*Vocal recital; Center Church, Hartford, CT 3:30 pm  
Evensong & Jersey City Orthodox Choirs concert; Cathedral of St John the Divine, New York, NY 4 pm  
Britten Rejoice in the Lamb; St Thomas Church, New York, NY 4 pm  
Edward A Wallace; St Thomas Church, New York, NY 5:15 pm  
Vaughan Williams Mass in g, Holst Hymn to Jesus; Church of the Ascension, New York, NY 8 pm  
Roger Ruckert; Hartwick College, Oneonta, NY 7:30 pm  
John Pagett, with orch; Presbyterian Church, White Plains, NY 8 pm  
Princeton Collegium Musicum; All Saints Church, Princeton, NJ 8 pm  
Music of Bach, Vivaldi, Britten; Tenth Presbyterian, Philadelphia, PA 5 pm  
Mendelssohn Elijah; Salem United Church of Christ, Dolyestown, PA 7 pm  
Festival evensong; Cathedral of Mary Our Queen, Baltimore, MD 4 pm  
Mozart Regina Coeli, Bruckner Te Deum, Frederick Monks, dir; All Saints Church, Chevy Chase, MD 5 pm  
Serafina DiGiacomo, soprano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Bach Cantata 11; Vivaldi Gloria; Reformation Lutheran, Washington, DC 3 pm  
Stanley H Cox; Cathedral of St Philip, Atlanta, GA 5 pm  
Sophie Albrecht; Lakewood United Methodist, Lakewood, OH 4 pm  
Music of Handel; Christ Church, Cincinnati, OH 5 pm  
Bach Mass in B-Minor, Dayton Bach Society; Seventh-Day Adventist Church, Kettering, OH 7:30 pm  
Handel Messiah; First United Methodist, Ashland, KY 5 pm  
Huw Lewis; St Johns Episcopal, Detroit, MI 3 pm  
Donald W Williams; 1st Church of Christ Scientist, Ann Arbor, MI 7:30 pm  
Mendelssohn Elijah; Carmel United Methodist, Carmel, IN 4 pm  
Respighi Laud to Nativity, Kodaly TeDeum; Second Presbyterian, Indianapolis, IN 8 pm  
Bach Cantata 80, Kodaly TeDeum, Morgan Simmons, dir; Fourth Presbyterian, Chicago, IL 6:30 pm

\*previously announced for a different date or time

**16 MAY**  
David McVey; Alice Tully Hall, Lincoln Center, New York, NY 8 pm  
Bruce Stevens; St James Episcopal, Richmond, VA 8 pm  
Marilyn Keiser; First Baptist, Nashville, TN

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**17 MAY**  
Virgil Fox, with Springfield Symphony; Symphony Hall, Springfield, MA 8 pm  
Don Smithers, trumpet; William Neil, organ; Rockefeller Chapel, U of Chicago, IL 8 pm

**18 MAY**  
Britten Rejoice in the Lamb; St Thomas Church, New York, NY 12:10 pm  
Sharon Ollison; St Johns Church, Washington, DC 12:10 pm  
Karel Paukert; Museum of Art, Cleveland, OH 12:15 pm

**19 MAY**  
Harvard Choir; John Ferris, dir; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12 noon  
Roger Ruckert; Grace Church, New York, NY 12 noon

**20 MAY**  
John Rose; Cathedral of St Philip, Atlanta, GA 8:30 pm

**21 MAY**  
David Pizarro, with Janis Klavins, bass-baritone; Cathedral of St John the Divine, New York, NY 4 pm  
Bach Missa Brevis in G, Cantata 4; Baltimore Bach Soc; Cathedral of Incarnation, Baltimore, MD 8 pm

**22 MAY**  
Samuel Carabetta; Church of the Advent, Boston, MA 4 pm  
Fred Sirasky, tenor; Trinity Church, Newport, RI 4 pm

Arthur A Phillips; St Thomas Liberal Catholic, New York, NY 3:30 pm  
Elgar Dream of Gerontius, Frederick Bell, cond; Lafayette Ave Presbyterian, Brooklyn, NY 4 pm

Wesley Ascribe unto the Lord; St Thomas Church, New York, NY 4 pm  
Karl E Moyer; St Thomas Church, New York, NY 5:15 pm

Wallace M Coursen; Christ Church, Glen Ridge, NJ 4 pm  
Frederick Swann; Union Presbyterian, Carneys Point, NJ 7:30 pm

Kenneth K Livingston; Church of the New Jerusalem, Philadelphia, PA 4 pm  
Phyllis Vogel, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Craig Campbell; Cathedral of St Philip, Atlanta, GA 5 pm  
Metropolitan Chorus; Fairmount Presbyterian, Cleveland Heights, OH 7:30 pm

Annual choir festival; Zion Lutheran, Ann Arbor, MI 10:30 am  
Brahms Requiem; Zion Lutheran, Ann Arbor, MI 4 pm

Erven Thoma; First Congregational, Royal Oak, MI 7 pm  
Chicago Chamber Choir, Handel program; St Pauls United Church of Christ, Chicago, IL 7 pm

**23 MAY**  
Richard Morris, with Martin Berinbaum, trumpet; Sandusky HS, OH 8 pm

**24 MAY**  
Music of Britten; St Luke Cathedral, Orlando, FL 8 pm  
Samuel Porter; Christ Church Chapel, Cincinnati, OH 12:10 pm

**25 MAY**  
Wesley The Wilderness; St Thomas Church, New York, NY 12:10 pm  
Herbert Dimmock; St Johns Church, Washington, DC 12:10 pm

Karel Paukert; Museum of Art, Cleveland, OH 12:15 pm

**26 MAY**  
Belmont Wind Octet; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12 noon  
W Elmer Lancaster; St Thomas Church, New York, NY 12:10 pm

**27 MAY**  
Virgil Fox, with Milwaukee Symphony; Perf Arts Center, Milwaukee, WI 11 am

**28 MAY**  
David Pizarro; Cathedral of St John the Divine, New York, NY 4 pm  
Virgil Fox, with Milwaukee Symphony; Perf Arts Center, Milwaukee, WI 8:30 pm

**29 MAY**  
Robert Smart; St Thomas Church, New York, NY 5:15 pm  
Charles Moore; Cathedral of St Philip, Atlanta, GA 5 pm

Virgil Fox, with Milwaukee Symphony; Perf Arts Center, Milwaukee, WI 7:30 pm

**1 JUNE**  
Leonard Raver; Music Hall, Methuen, MA 8:30 pm  
Albert Russell; St Johns Church, Washington, DC 12:10 pm

**2 JUNE**  
James Christie; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12 noon  
Regniold Lunt; St Thomas Church, New York, NY 12:10 pm

**3 JUNE**  
David Craighead; First Presbyterian, Binghamton, NY pm  
William Aylesworth; Fourth Presbyterian, Chicago, IL 12:10 pm

**4 JUNE**  
David Craighead, workshop; First Presbyterian, Binghamton, NY

**5 JUNE**  
John W Ferreira; First Congregational, Waterbury, CT 4 pm  
RSCM 50th anniversary festival; Cathedral of St John the Divine, New York, NY 4 pm

John Gearhart; Grace Presbyterian, Jenkintown, PA 8:15 pm  
Music for soloists, chorus, organ; Emmanuel Episcopal, Baltimore, MD 4:30 pm

Herbert L White Jr 1st Church of Christ Scientist, Oak Park, IL 5 pm  
Donald S Wright; Sherman Park Lutheran, Milwaukee, WI 3 pm

**8 JUNE**  
David Gallagher; Music Hall, Methuen, MA 8:30 pm  
Dale Krider; St Johns Church, Washington, DC 12:10 pm

**10 JUNE**  
Kirsten Synnestvedt; Fourth Presbyterian, Chicago, IL 12:10 pm

**12 JUNE**  
Bernard & Mireille Lagacé, organ & harpsichord; Mellon Arts Center, Wallingford, CT 8 pm  
Arthur A Phillips; St Philip Episcopal, New York, NY 3 pm

Silver Jubilee service for Queen Elizabeth; Cathedral of St John the Divine, New York, NY 4 pm  
Alvin Lunde; St Thomas Church, New York, NY 4 pm

Gwen Gould, with percussion; Immanuel Lutheran, New York, NY 5 pm  
Music for harp, organ, viola; Downtown United Presbyterian, Rochester, NY 3:30 pm

**13 JUNE**  
Bernard Lagacé, articulation lecture; Mellon Arts Center, Wallingford, CT 8 pm

**14 JUNE**  
Bernard & Mireille Lagacé, Buxtehude lecture; Mellon Arts Center, Wallingford, CT 8 pm  
Helen Penn; St Johns Church, Washington, DC 12:10 pm

**15 JUNE**  
Will Headlee; Music Hall, Methuen, MA 8:30 pm  
Roberta Gary, contemporary music lecture; Mellon Arts Center, Wallingford, CT 8 pm

UNITED STATES  
West of the Mississippi River

**6 MAY**  
Robert Cundick; First Congregational, Los Angeles, CA 8 pm

**8 MAY**  
Music for Royal Festivities, Michael Chibbett, dir; Graham Chapel, Washington U, St Louis, MO 8 pm  
Saint-Saëns Symphony 3, Burton Weaver, organ; Old First Presbyterian, San Francisco, CA 4 pm

Richard Morris, with Martin Berinbaum, trumpet; Modesto JC aud, Modesto, CA 8 pm

**13 MAY**  
Robert Kenneth Duerr; All Saints Church, Pasadena, CA 8 pm

**15 MAY**  
Melvin K West, Green Lake Seventh-day Adventist, Seattle, WA 4 pm  
Works of Haydn & Mozart, chorus & orch, Douglas L Butler, cond; St John the Baptist Cathedral, Portland, OR 7 pm

John Renke; Lakeshore Baptist, Oakland, CA 5 pm  
Robert Glasgow; St James by the Sea Church, La Jolla, CA 4 pm

Mendelssohn Elijah, L Robert Slusser, cond; La Jolla, CA Presbyterian 7:30 pm  
Ladd Thomas; La Crescenta Presbyterian, CA

**17 MAY**  
Peter Schwarz; Cathedral of St John, Spokane, WA 8 pm

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## CALENDAR (Cont. from p. 19)

**20 MAY**  
John Obetz; First Presbyterian, Lafayette, LA 8 pm

**22 MAY**  
Frederick Hohman; Christ Church Cathedral, St Louis, MO 4:30 pm  
Handbell festival; Westminster Presbyterian, Lincoln, NE 4 pm  
David S Harris; St Johns Cathedral, Denver, CO 4 pm  
Douglas L Butler, all-Messiaen; First Unitarian, Portland, OR 8 pm  
J Thomas Strout, Bach Clavierübung III; First United Methodist, Whittier, CA 7:30 pm  
Donald Vaughn; Seventh-Day Adventist, La Mesa, CA 7:30 pm

**23 MAY**  
John Obetz; First Methodist, Midland, TX 8 pm

**24 MAY**  
Marilyn Keiser; St Marks Cathedral, Minneapolis, MN

**28 MAY**  
John Obetz; University Church, Loma Linda, CA 4 pm

**3 JUNE**  
Lloyd Holzgraf, all-Bach; First Congregational, Los Angeles, CA 8 pm

**4 JUNE**  
Junior Bach festival; First Congregational, Los Angeles, CA 3 pm  
Britten War Requiem, with combined choruses & orch; Auditorium, Oxnard, CA 8 pm

**5 JUNE**  
Frederick Hohman; Cathedral of the Risen Christ, Lincoln, NE 4 pm  
Music for an English Summer; St Bedes Episcopal, Menlo Park, CA 8 pm  
Harpichord recital; First Congregational, Los Angeles, CA 8 pm

**6 JUNE**  
AGO festival service; St Francis Church, Palos Verdes Estates, CA 8:15 pm

**7 JUNE**  
Bach Musical Offering; First Congregational, Los Angeles, CA 8 pm

**10 JUNE**  
Bach Festival; Cantatas 16, 50, Motet 2, Suite 4; Clapp Hall, U of Iowa, Iowa City, IA 8 pm

**11 JUNE**  
Bach Festival; Cantata 21, arias; Clapp Hall, U of Iowa, Iowa City, IA 8 pm  
Bach B-Minor Mass, Lauris Jones, cond; First Congregational, Los Angeles, CA 7:30 pm

**12 JUNE**  
Catharine Crozier; U of Kansas, Lawrence, KS 8 pm  
George H Pro; Grace Cathedral, San Francisco, CA 5 pm  
Festival of Choirs; Garden Grove Community Church, CA 9:30 & 11:15 am

**13 JUNE**  
James Moeser; U of Kansas, Lawrence, KS 8 pm

## INTERNATIONAL

**5 MAY**  
John Tuttle; St Pauls Anglican, Toronto, Ontario 12:05 pm

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8 MAY  
Albert Greer, tenor; St Georges United Church, Toronto, Ontario 4 pm

10 MAY  
Susan Ferré; Evangelical Lutheran, Oldenburg, Germany  
Frank Iacino; St Andrews Presbyterian, Port Credit, Canada 8:30 pm

12 MAY  
Graham Griggs; St John Chrysostom Church, Victoria Park, Manchester, England 8 pm  
Nora Easton; St Pauls Anglican, Toronto, Ontario 12:05 pm

13 MAY  
Music of Heinrich Schütz, Richard Birney Smith, dir; St Christophers Church, Burlington, Ontario 8:15 pm

15 MAY  
T Wollard Harris; St Georges United Church, Toronto, Ontario 4 pm  
Music of Heinrich Schütz, Richard Birney Smith dir; St Pauls Church, Dundas, Ontario 7:30 pm  
Timothy Zimmerman; Aeolian Town Hall, London, Ontario 8:30 pm

17 MAY  
Susan Ferré; Ste-Clotilde, Paris, France 9 pm

19 MAY  
Nicolas Kynaston; All Souls, Langham Place, London, England 8 pm  
Sydney Birrell; St Pauls Anglican, Toronto, Ontario 12:05 pm

26 MAY  
Thomas F Froehlich, all-Bach; St Michaels Anglican, Paris, France 8:30 pm

John Tuttle; St Pauls Anglican, Toronto, Ontario 12:05 pm

28 MAY  
Albert Bolliger; Heiliggeist Church, Berlin, Germany 6 pm

29 MAY  
Albert Bolliger; Heilsbronnen Church, Berlin, Germany 8 pm

2 JUNE  
Thomas F Froehlich, Arthur Lawrence, Music for the Queen; St Michaels Anglican, Paris, France 8:30 pm

5 JUNE  
Albert Bolliger; Chiesa dei Teatini, Ferrara, Italy 9:15 pm  
Stephen Crisp; St Matthews Church, Ottawa, Ontario 8:30 pm  
Gordon Jeffery & Alan Barthel; Aeolian Town Hall, London, Ontario 8:30 pm

8 JUNE  
Monteverdi: 1640 Vespers; Wells Cathedral, Somerset, England 7 pm

10 JUNE  
Sir James Jeans' favourite music; Boxhill Music Festival, Dorking, Surrey, England 8 pm

11 JUNE  
Musica mundana et musica instrumentalis; Boxhill Music Festival, Dorking, Surrey, England 8 pm

12 JUNE  
Baroque vocal & instrumental music; Boxhill Music Festival, Dorking, Surrey, England 8 pm

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