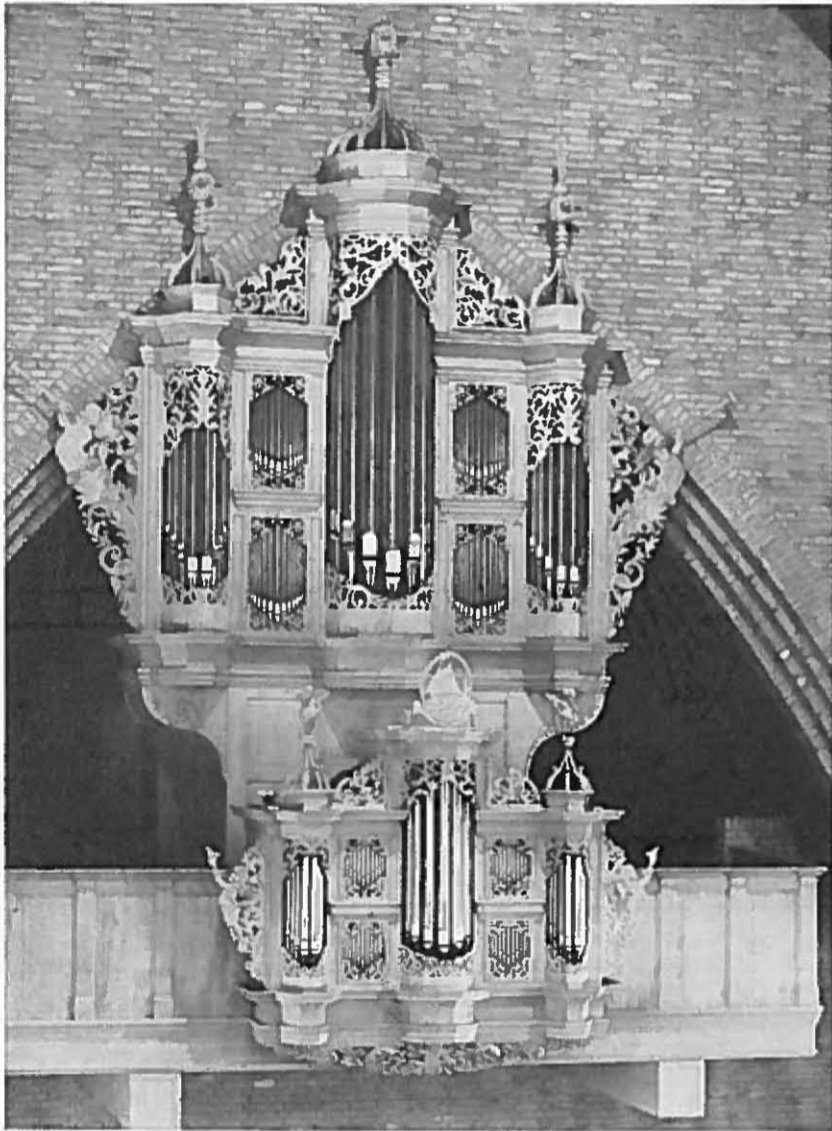


THE DIAPASON

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

Sixty-Fifth Year, No. 6 — Whole No. 774

MAY, 1974



The new organ, Princess Juliana Church, Scheveningen, Holland.

What has been a normal practice for a long time in the manufacture of various "historical" keyboard, wind and other instruments (harpsichords, clavichords, recorders, German flutes, etc.), namely the copying of historical examples, has till now hardly or not at all applied to the building of organs. It is true that since the post-war development of the mechanical action organ, various stops of old instruments were occasionally copied more or less exactly (many neo-baroque organs have a "Schnitger" Posaune or a "Spanish" trumpet, for example), but not even the organ builders who regularly were engaged in restoring important historical organs in their own workshops attempted to copy them in their new instruments. This was true in spite of the fact that an exact copy of a masterpiece from former times yields a better musical result than does the present-day builder's own design, even though the beautiful sound of the original is never realized completely in the copy.

The generally prevailing satisfaction with organ developments of the last few decades on the part of organ advisers, organists, and organ builders has probably tended to contribute to this situation. But one must also add to this satisfaction with the modern instrument a great amount of unfamiliarity with the nature of the sound of old organs, the early methods of playing them, and the requirements for accompaniment which a good instrument must fulfill.

In the last few years, however, a turn of the tide has been noticeable in this regard. It seems to announce the end of the uniform international predilection

for neo-baroque organ building, as well as the end of the universally accepted 19th century manner of virtuoso playing at the organ, especially when it is applied to old music. This has resulted from a closer and more thorough study of extant old organs — not only a study of some of the main scaling of the pipework, but also the action, tuning and temperament, wind supply, outward design, and even regional features. All of these things have more recently come under discussion and extensive study. A logical consequence from this study and discussion is that the copying of important examples of instruments of the past has grown.

It is self-evident that this copying should not be an end in itself. Rather, it should be only a phase and a means to get at the essence of organ building and to regain as much as possible the qualities of the old instruments. Understanding, rather than copying, must be the ultimate purpose and result, as clavichord and harpsichord builder Frans Lengemann has once said. To date in organ building, we have only reached the first stage — the stage of exact copying.

At my instigation as consultant, the organ builders Gebr. Reil of Heerde, Holland, have now been the first to make a copy of a historical organ. In 1971 the church wardens of the Princess Juliana Church at Scheveningen contracted with Gebr. Reil to build a new organ of 23 stops consisting of a *Hoofdwerk*, *Rugpositief*, and a free standing pedal mounted behind the *Hoofdwerk*. When the actual construction of the instrument was to be begun a year later,

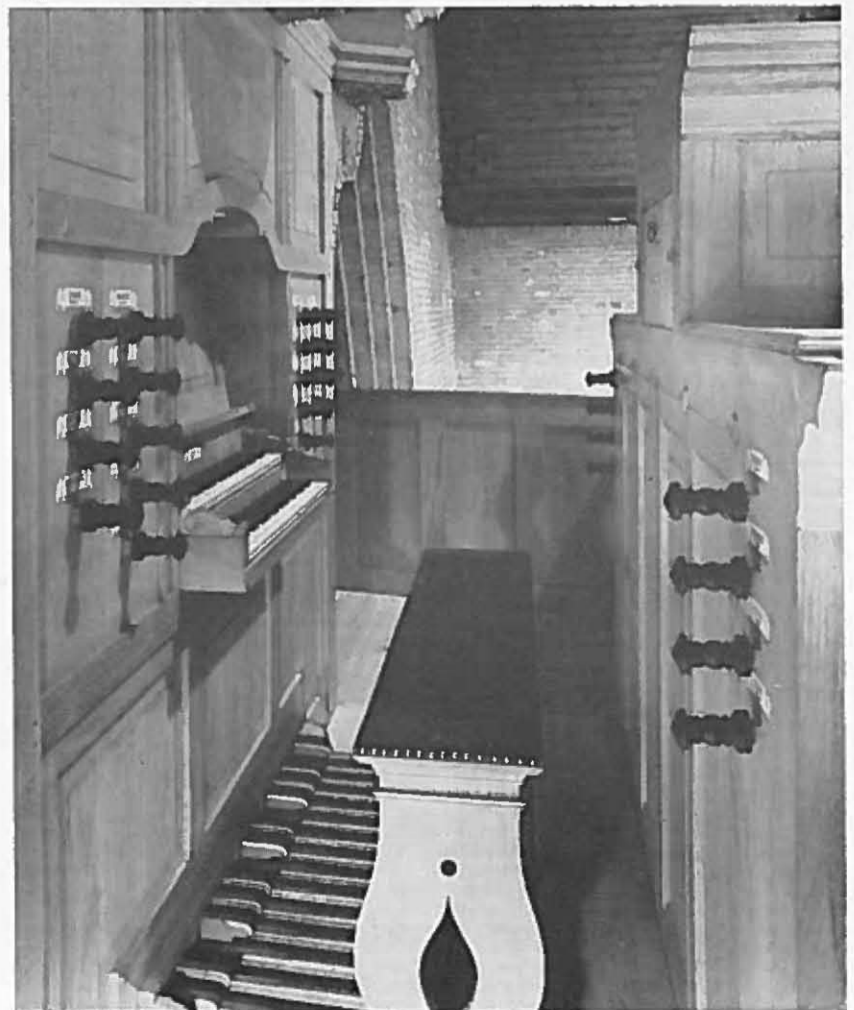
(Continued, page 3)

A New Organ for Scheveningen

A description of the new organ in the Princess Juliana Church, Scheveningen (The Hague), Holland, built in 1973 by Gebr. Reil, organ builders of Heerde, Holland, with the advice of the Organ Committee of the Dutch Reformed Church and consultant Klaas Bolt, organist of the St. Bavo Church, Haarlem, Holland.

by Klaas Bolt

The console, showing *Manuaal* and *Pedaal* stopknobs to either side of keyboards, *Rugpositief* knobs to sides behind player.



I Hear America Singing—Badly?

Almost every month, various publicity releases from commissions and committees come across an editor's desk. Most of them aren't worth reading, but once in a blue moon, something interesting pops of the voluminous pages of these reports, striking the editor with something interesting. The following report was released under the above title, and we think that it is worth printing in its entirety here. What it has to say speaks for itself, and points out the need for better musical training of our young people. Ears that are either not opened or dulled to music are generally not receptive ears for music, and every church musician must be concerned about the ears and musical sensibilities of our young people. If nothing else, this study report does show that there is a need for our church music programs to supply a training and musical experience for everyone that cannot be gotten in the usual educational establishments. We know many churches are doing just that. And it would be interesting to test children who are brought up in church choirs in the same way that the children in this report were tested. We know that the results would be far brighter. Here is the report.

—Robert Schuneman

Brahms. Boogie-Woogie. Brubeck. Singing. Humming. Tapping. When it comes to overall ability to perform musically, Americans score low, results from the national survey of music performance indicate.

Conducted by the National Assessment of Educational Progress (NAEP), the report, released recently, was not the traditional paper-and-pencil exercise. It was a study of broadly defined musical performers ranging from high school concerts to 9-year-olds singing in the classroom to the unrehearsed natural reaction of young adults tapping in rhythm to music.

Based on a random sampling of the entire population — ages 9, 13, 17 and young adults 26 up to 35 — regardless of musical background, the music exercises measured skills such as the ability to sing familiar songs, repeat unfamiliar musical material, improvise, perform from notation and perform a prepared piece. Some of the findings:

Fewer than 15 per cent of any age group could sight-read even the simplest line of music.

The highest results involved singing the familiar song "America." Seventy per cent of the adults sang with taped accompaniment acceptably; fewer were able to sing acceptably when singing alone.

Less than half of the participants were able to sing one part in a familiar round acceptably.

The use of unfamiliar musical material was designed to test perception of rhythm, melody and harmony. Individuals were presented short musical lines: a simple rhythmic pattern, a melodic pattern and a harmonic pattern.

About half of the participants in the three older age groups were able to repeat an unfamiliar rhythmic pattern acceptably, but only one American in 10 was able to repeat acceptably a simple melodic phrase.

Repetition of a harmonic pattern was considered more difficult, and 9-year-olds were not tested. Acceptable ratings were scored by only 8 per cent of the 13-year-olds and adults; 15 per cent by the 17-year-olds.

In performing prepared pieces, if an individual played any instrument, that student was asked to bring the instrument to school and play a selection of his/her choice.

Twenty-five per cent of the 9-year-olds, 35 per cent of the 13-year-olds, 25 per cent of the 17-year-olds and 15 per cent of the young adults claimed to play an instrument. About half of them actually played during the assessment. At least half of those who played performed an easy piece acceptably.

All individuals were asked to sing a selection of their own choice. Again the results were low. Only 20 per cent of the 9-year-olds, 30 per cent of the 13-year-olds, 25 per cent of the 17-year-olds and 45 per cent of young adults made acceptable vocal performances.

As in other NAEP assessments, the results were reported for the nation by geographical region, community type, sex, color and level of parental education. No results are reported for individual schools, districts, states or individuals.

Generally, in all age groups females did better than males. The separation of the scores was not pronounced, however.

Nine-, 13- and 17-year-old blacks attained percentages seven to eight points higher than whites on exercises that involved repeating and improvising rhythmic patterns. Black adults were even or above the national performance level on the familiar song, rhythm, melody and harmony exercise.

Individuals whose parents have some post-high school education tended to attain percentages of success from 5 to 20 points greater than did respondents with parents who have no high school education.

Graphically, the Central region produced slightly higher percentages than the rest of the country. However, on most exercises regional performances did not differ from the national level by more than five percentage points.

Of the community types tested, individuals in rural communities showed only a slight disadvantage when compared to the nation. Nine- and 13-year-olds in the low metropolitan area (inner core cities) scored as much as 12 points below the nation on singing familiar songs but 7 to 8 points higher than the nation on exercises that required tapping out a rhythmic pattern. The high metropolitan group (largely suburban areas) performed consistently well on almost all exercises at every age level.

The NAEP report released recently deals with only music performance. Other areas of music assessment — musical notation and terminology, instrumental and vocal media, music history and literature, and attitudes toward music — will be released later in 1974. Standards for assessing music were developed by a panel of music experts under the aegis of Educational Testing Service, Princeton, N.J.

NAEP is funded by the U. S. Office of Education. The project provides education policymakers with information on how successfully young Americans have mastered subjects traditionally emphasized in school programs, and what approaches in research and curriculum reform are likely to provide the public with full value for its education tax dollar.

NAEP is a project of the Education Commission of the States (ECS), a coalition of 45 states, Puerto Rico and the Virgin Islands. The Denver-based education organization was formed in 1966 to promote cooperative action among governors, legislators and educators in improving education at all levels — preschool through postsecondary.

A BASEBALL GAME was included in the activities of the Seventh Annual Contemporary Music Festival at Indiana State University, Terre Haute, in cooperation with the Indianapolis Symphony Orchestra under its associate conductor, Oleg Kovalenko. The baseball game between members of the Indianapolis Symphony Orchestra and Indiana State University Musicians was not yet played (April 23) as this item went to press, so we can't say who was the winner, if anyone. And we can't predict whether the performers can lick the academics, either. The editorial staff of THE DIAPASON has not yet been asked to umpire the game.

JOSEPH WAGNER's "Twelve Concert Preludes for Organ" (1969-70) was given its first performance by organist James Bossert at the Church of the Blessed Sacrament, Hollywood, California on Feb. 17. Also included on the program were contemporary works by Ronald Sindelar, Richard Donovan, John Adams, James Hopkins, Daniel Pinkham and Herman Berlin-ski. Commissioned by Pepperdine University, Wagner's new work was also given performances at the University, at all Saints' Church, Beverly Hills, and at First Congregational Church in Long Beach during May. A commercial recording will be made in June.

THE DIAPASON

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SPOKANE CATHEDRAL

SPONSORS PROGRAM

FOR EXPO '74

The Cathedral of St. John the Evangelist, Spokane, Washington will sponsor a summer-long series of special programs for visitors to Expo '74, the international exposition being held in Spokane this summer. Featuring guest speakers, organists, and carillonists, the programs will be given throughout May, June, July, August and September.

Included on the "distinguished organists program" will be Paul Callaway (Washington, D.C.), John Vandertuin (Brantford, Ontario), Barry Waterlow (Lethbridge, Alberta), Harry Wells (Pullman, Washington), Raymond Keldermans (Springfield, Ill.), Bruce Bengtson (Dallas, Tex.), Arthur Lawrence (Notre Dame, Ind.), Bruce Gustafson (Ann Arbor, Mich.), Claire Coci (Tenafly, N.J.), George Fiore (Seattle, Wash.), Alec Wyton (New York City), Richard Unfried (Garden Grove, Calif.), Gerre Hancock (New York City), Gordon Zeller (Salem, Ore.), David Bond (Northfield, Minn.), Larry King (New York City), Witham League (Shreveport, La.), J. S. Darling (Williamsburg, Va.), Tim Howard (La Mirada, Calif.), Hans Hielscher (Bielefeld, Germany), Herman Bergink (Victoria, B.C.), Robert Lodine (Chicago, Ill.), Oswald Ragatz (Bloomington, Ind.), John Fenstermaker (San Francisco, Calif.), and Ronald Arnatt (St. Louis, Mo.).

Carillonists to play programs include C. Harold Einecke (organist and choirmaster of the Cathedral), Jordis Larson (assistant to Dr. Einecke), Beverly Buchanan (Bloomfield Hills, Mich.), Raymond Keldermans, Robert Donnell (Ottawa, Ontario), Milford Myhre (Lake Wales, Fla.), Marjorie Tibbets Cooke (Sandpoint, Idaho), Andre Wagemans (Tienen, Belgium), Marilyn Anderson (Ames, Iowa), Frank Law (Valley Forge, Pa.), Leen t'Hart (Delft, Holland), Hudson Ladd (Ann Arbor, Mich.), James Lawson (New

York City), Margo Halsted (Stanford, Calif.), Herman Bergink, Robert Lodine, Jacques Lannoy (Douai, France), and Piet van den Broek (Mechelin, Belgium).

All events, which are listed in the calendar pages, are free and open to the public. Further information may be obtained from Dr. C. Harold Einecke, Organist and Choirmaster, Cathedral of St. John the Evangelist, Grand Blvd. at Twelfth St., Spokane, WA 99202. Phone (509) 838-4277.

NEW MUSIC PREMIERED

BY LOS ANGELES A.G.O.

The New Music Project Committee of the Los Angeles Chapter of the A.G.O. held a "premiere performances program" on April 1 at Herrick Chapel, Occidental College. The program featured two organists and instrumentalists playing works by five Los Angeles area composers.

Claire Hendrix was the organist for the performances of *Lorelei* for organ and recorder quartet by Richard Grayson, *Sonatina No. 23* consisting of *Double Passacaglia* and *Triple Fugue* by Rayner Brown, and *Sinfonia Sacra* for organ and brass quartet by Frank Campo.

Walter Whipple was the organist for the performances of *Passacaglia* for organ and violin by Robert Gross, and *Dialogues* (3 movements) for organ, brass quartet and timpani by Guinaldo.

Instrumentalists included Carla Mortensen, Ellen Lohneis, Ruth Gerberding, Richard Grayson (recorders), Russell Kidd and Anthony Plog (trumpets), John Daley and Joseph Alan Johnson (trombones), Thomas Raney (timpani), and Robert Gross (violin).

Notes on the works presented were included on the reverse side of the program as the April issue of NEW MUSIC NOTES (published by the Los Angeles A.G.O.) by Robert L. Tusler.

(Continued from page 1)

the organ builders and I visited various historical organs for orientation purposes in order to investigate the possibility of making a new or partial copy of one of them. Since the size and disposition of the new organ was so similar to that of the Arp Schnitger organ of 28 stops, built in Uithuizen in 1701, it was decided that the new organ should be a copy of this Schnitger instrument. The point was not that it had to be an organ of the North German type, but that a higher quality in general would be hoped for as a result.

Thus, the new organ in this form presented all kinds of problems mainly produced by two circumstances: a very limited budget for the new organ; and the various changes over the years which the Uithuizen organ had undergone, including the disappearance of some Schnitger registers. The church wardens of the Princess Juliana Church agreed to the proposal to model the new organ on the Schnitger organ provided that the available budget would not be exceeded. Since a complete copy would have exceeded the budget, two original Schnitger stops, namely the Vox Humana and the Flute 2' in the Pedal, ultimately had to be omitted. Further, the price of the new organ was also based on the use of a lower tin content for the fluework (8% tin and 92% lead) than Schnitger used in his pipe-metal, which contained 28.5% tin. The financial problem resulting from this was largely solved by using a high lead content for the Quintadena 16' and the five longest pipe of the largest flue stops.

The fact that the Uithuizen organ was altered in various respects during

the 19th century also provided numerous problems with regard to the copy. Should the shifting of pipework (re-scaling) effected in the 19th century be used in the copy? Should the Schnitger stops which had been removed be reconstructed? Should the Hoofdwerk chest, made in 1865 by Van Oeckelen, be copied, or should a Schnitger chest be reconstructed? If the chest of Van Oeckelen was chosen as prototype, would it not be better to arrange the treble pipes in thirds, considering the annoying interfering tones which were now heard? Should the changes in the main casework and console made by Van Oeckelen be copied or restored to the original? Should the original manual compass with a short octave be chosen (C-c'') or should the new compass existing in the organ be used (C-f'')? If it would be agreed upon to accept the scaling changes of the 19th century with the changes in pitch resulting from the cutting of new tuning rolls, would it not be better to choose the present-day usual pitch which is more than 1/4 tone lower than in the Uithuizen organ? Should equal temperament be used? Should the too short distance between the manuals and the pedals (due probably to a mistake in design or building originally) be corrected? How far would it be possible and necessary to make the windchests withstand the unfavorable effects of modern heating methods without compromising the essence of a historical construction?

All these, and many more, questions were taken into mature and careful consideration and intensive consultation. It was decided as a starting point that the primary object of the new organ would not be reconstruction of the ori-

ginal Uithuizen instrument, but the copying of the existing beautiful instrument. Therefore, the rescaled stops, with the exception of the Octave 2' of the Hoofdwerk, were copied unchanged. So were the Hoofdwerk chest, the action and the wind supply built by Van Oeckelen in the 19th century.

In addition, some corrections in the stoplist, the wind chest, the action, and the outward appearance were deemed desirable and necessary to complete the new organ. In the stoplist for the Scheveningen church there was originally no Cornet 2' in the Pedal. After the windchest had already been made, it was resolved to add this register on an offset channel to the chest. The range of the manuals remained at C-f''; blind compartments were used to supply the lacking tones in the great octave and for the supplement to the treble. The Hoofdwerk chest of Van Oeckelen was copied, but the treble was arranged in thirds, as Schnitger had done, in order to prevent resonance clashes in the high mixture. Oak plates were attached to the bottom and the top of the chest, and thin fiber slider seals were added to the chest to help it withstand the unfavorable effects of modern church heating. In order to eliminate the annoying noise of metal on metal, Van Oeckelen's metal stickers and squares were replaced by oak ones of the same weight. The existing wind conductors, largely by Van Oeckelen, were copied, but arrangement was made to make the new extra conductor to the Rugpositief unusable if so desired. Hinsz's manual from 1785 was copied with ivory coverings on keys fixed with ebony pins. The incorrectly short distance between the manuals and the pedal was corrected. The organ is tuned in a temperament by Werk-

meister of about 1700, with slight variation by the German organ scholar Harald Vogel. The original slim form of the lower portion of the case was restored by the installation of supports to the upper case. Carvings were made by Mr. Middendorp and Mr. Dijkstra (Tolé firm) of Elspeet. The cost of the entire organ was approximately \$73,000.00, including carvings, consultant's fees, and Dutch taxes.

Before showing the stoplists of Schnitger's original organ of 1701 and the present disposition of the Uithuizen organ, as well as the stoplist of the new Scheveningen organ, it is worthy to note the evolution of the Uithuizen instrument. It was built in 1701 by Arp Schnitger, the case and balustrade were done by Allert Meijer. In 1785 A. A. Hinsz built a new manual. N. A. Lohman shifted the scale and added tuning rolls in some open fluework, and tuned the organ to equal temperament in 1830. In 1856 P. Van Oeckelen again made a new chest and action for the Hoofdwerk, adding C-sharp, D-sharp, F-sharp, and G-sharp; he made some changes in the stoplist (see stoplist below); unsoldered capped pipes so that the caps were moveable; he rescaled some of the pipework and added new facade pipes; added a pedal coupler; added a new wind supply and made some changes in the case. In spite of the many changes which were made by Van Oeckelen, C. H. Edskes has said, "... this instrument still possesses proportionately more pipes made by Arp Schnitger than the other organs which he built in Holland. Because Van Oeckelen made few essential alterations, much is left of the old remarkable sound characteristics of Schnitger. Sound comparisons with other Schnitger organs prove this."

UITHUIZEN INSTRUMENT, built by Arp Schnitger, 1701. Manual compass: C-D-E-F-G-A-A-sharp-B - c''. Pedal compass: C-D-E - d'.

UITHUIZEN INSTRUMENT, as standing in 1973. Manual compass: C - C''. Pedal compass: C-D-E - d'. Main chest by Van Oeckelen, 1856.

SCHEVENINGEN INSTRUMENT, built 1973 by Gebr. Reil. Manual compass: C-f''. Pedal compass: C-d'.

IN 'T MANUAEL
 Praestant 8' (Tin)
 Holpijp 8' (Soldered caps)
 Octavo 4'
 Floyt 4' (Conical)
 Quinto 3'
 Süper Octavo 2'
 Süflet 1 1/2'
 Mixtuur IV-V (200 pipes)
 Trompet 8'
 Vox Humana 8'

MANUAAL
 Bourdon 16' (Wood, 1856)
 Prestant 8' (Facade, 1856; inner pipes rescaled 1/2-tone wider)
 Holpijp 8' (Moveable caps, 1856, rescaled 1/2-tone wider)
 Octaaf 4' (From c; 1/2-tone wider)
 Quint 3' (1/2-tone wider)
 Fluit 2' (1856)
 Mixtuur IV 3/4' (Irregular rescaling)
 Trompet 8' (1856, metal boots)
 Vox Humana 8'

MANUAAL
 Quintadena 16'
 Prestant 8'
 Holpijp 8' (Soldered caps)
 Octaaf 4'
 Spitsfluit 4'
 Quint 3'
 Super Octaaf 2'
 Mixtuur IV 3/4'
 Trompet 8' (Patterned after 1696 stop by Schnitger)

IN 'T RUGH POSITIEF
 Praestant 4'
 Gedekt 8' (Soldered caps)
 Quintadena 8' (Soldered caps)
 Holpijp 4' (Soldered caps)
 Sexquialter II (90 pipes)
 Octavo 2'
 Walt Floyt 2'
 Quinto 1 1/2' (Added later by Schnitger)
 Scharp IV
 Dulciaan 8'

RUGPOSITIEF
 Prestant 4' (Facade C-b', 1856)
 Gedekt 8' (Moveable caps, 1/2-tone wider)
 Gamba 8' (1856)
 Holpijp 4' (Moveable caps, 1/2-tone wider)
 Sexquialter II (1/2-tone wider)
 Octaaf 2' (From c; eight 1/2-tones wider)
 Woudfluit 2' (1/2-tone wider)
 Flageolet 1' (Cut down from Quint 1 1/2')
 Carillon III (Pipework from both Hinsz and Van Oeckelen)
 Dulciaan 8'

RUGPOSITIEF
 Prestant 4'
 Gedekt 8' (Soldered caps)
 Holpijp 4' (Soldered caps)
 Sexquialter II
 Octaaf 2' (Rescaled according to Schnitger)
 Woudfluit 2'
 Quint 1 1/2'
 Dulciaan 8'

IN 'T PEDAEL
 Bourdon 16'
 Octavo 8'
 Octavo 4'
 Nachthoorn 2' (Capped, with chimneys)
 Mixtuur IV
 Bastijn 16'
 Trompet 8'
 Cornet 2' (Inverted conical)

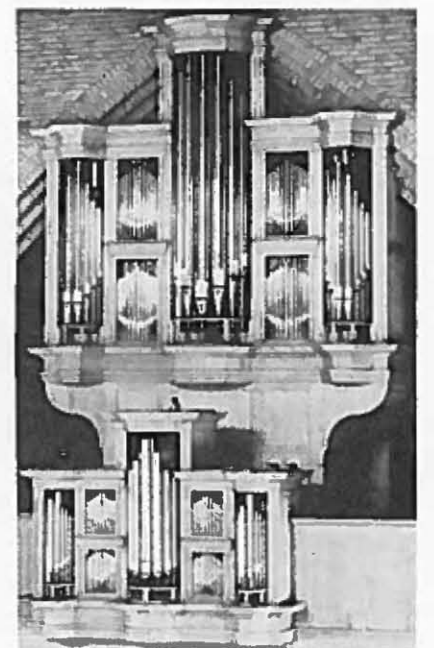
PEDAAL
 Subbas 16' (Wood, 1856)
 Octaaf 8'
 Octavo 4' (From c 1/2-tone wider)
 Nachthoorn 2' (Chimneys widened, 1/2-tone wider)
 Bourdon 8' (1856)
 Bazuin 16'
 Trumpet 8'
 Cornet 2' (New reeds)

PEDAAL
 Subbas 16' (Wood)
 Octaaf 8'
 Octaaf 4'
 Bazuin 16'
 Trompet 8'
 Cornet 2'

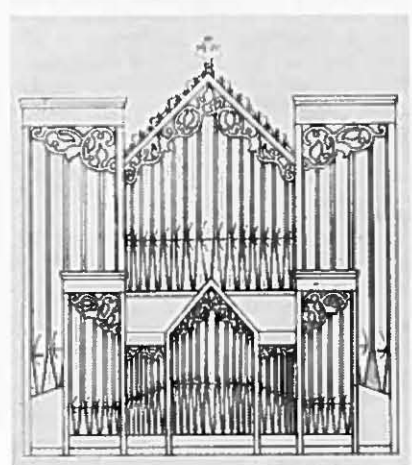
No Pedal couplers.
 Inner pipes: 1000 lbs. lead, 400 lbs. tin.
 4 wedge-shape feeder bellows, 8' length, 4 1/2" width.

Pedal coupler and magazine bellows, 1856.

Except where noted, all present-day scalings of Uithuizen were used. Pedal coupler; magazine bellows with 81 mm. wind pressure.



The organ facade before the addition of carved pipe shades and decorations which were executed by Middendorp and Dijkstra of Elspeet, Holland. The case is expressive of the layout and location of pipework behind the facade Prestants.



Lansing, Mich. Couple Build Own Residence Organ

Carl and Karen Parks of Lansing, Michigan are presently building their own residence organ. The 2-manual tracker organ continues the tradition of a family which played an active role in the beginnings of the organ reform movement in Europe.

Mr. and Mrs. Parks designed the gothic facade after those of 14th and 15th century instruments, but scaled and arranged it to meet space limitations of a house. When completed, the instrument will contain 13 ranks encased in three divisions. In its present location, the Rückpositiv and part of the Pedal cannot be installed. Completion of the

instrument will be a key factor when the couple selects another home.

Mrs. Parks' great uncle was Karl Mehrkens, organist of Hamburg's St. Jacobi church during the 1920's when the church's famous Schnitger organ was first restored. Karl Mehrkens had succeeded his uncle, Adolph Mehrkens, in 1899 at a time when the St. Jacobi organ was considered unimportant and antiquated.

Mrs. Parks is an artist and interior designer; Mr. Parks is an organist and builder for the White Organ Company.

HAUPTWERK
 Spitzgedekt 8'
 Koppelflöte 4'
 Prinzipal 4'
 Rauschmixture II
 Krummhornregal 8'

POSITIV
 Rohrflöte 8'
 Quintadeena 4'
 Prinzipal 2'
 Schalmei 8'
 Cimbelstern

PEDAL
 Subbas 16'
 Oktav 8'
 Gedackt 8'
 Sordun 16'
 Sordun 8'
 Singend Kornett 4'

THE HARVARD UNIVERSITY CHOIR and early instrument ensemble under the direction of John Ferris performed Monteverdi's 1610 "Vespers" on March 24 at Memorial Church, Harvard Yard, Cambridge, Massachusetts.

"Any tone can succeed any other tone, any tone can sound simultaneously with any other tone or tones, and any group of tones can be followed by any other group of tones, just as any degree of tension or nuance can occur in any medium under any kind of stress or duration. Successful projection will depend upon the contextual and formal conditions that prevail, and upon the skill and the soul of the composer" (Vincent Persichetti, *Twentieth-Century Harmony*, p. 13).

"All the contrasts in a masterpiece are foreground projections of a single background idea. On the foreground level is contrast, on the background level unity. The primary aim of analysis is to work back from the manifest contrasts toward the latent unity, just as the primary (albeit unconscious) aim of composition is to express the latent unity in the form of manifest contrasts" (Alan Walker, *A Study in Musical Analysis*, p. 43).

From the 20th-century repertoire for organ it would be difficult indeed to select one work which more aptly demonstrates the "aim of composition," as Alan Walker has defined it, than does Vincent Persichetti's *Sonata for Organ*, Op. 86. The work was commissioned by the St. Louis, Mo., chapter of the American Guild of Organists for the celebration of its 50th anniversary and was given its first performance on 28 December 1960 at Washington University. The executant was Rudolph Kremer. In his brief article, "First Performer Views Sonata by Persichetti" (*THE DIAPASON*, 1 March 1961, p. 35), Kremer remarks that only one restriction was placed upon the composer by the committee in charge of the commission: "that the work be at least seven minutes long, so that it could be featured as a work of significant proportions on a program." A letter from Persichetti, quoted in Kremer's article, is evidence of the composer's enthusiasm for his project at the end of August, 1960: "I have been working for the past two weeks on an organ sonata. I have dropped other work for the moment so that I can concentrate solely on this. It will be slightly longer than seven minutes and certainly ready well before November."

The *Sonata for Organ* which emerged is almost twice the minimum duration specified by the committee. It is in three movements: the first, an *allegro* with slow introduction; second, a *larghetto*; and a *vivace* finale. It was the third composition by Persichetti to be written for St. Louis. Earlier, the interest of teachers at Washington University in his works for band led to the University's commission of the *Symphony for Band* (*Symphony No. 6*), Op. 69. The first work ever commissioned by the St. Louis Symphony Orchestra was Persichetti's *Seventh Symphony*, Op. 80, subtitled "Liturgical" and based entirely upon material from his *Hymns and Responses for the Church Year*, Op. 68. "St. Louis, like Louisville, Rochester, Tuscaloosa, and Berea, is a smaller city which, over a period of time, has evidenced real interest in my music," Persichetti relates in a fascinating essay on his music for orchestra (Chapter IX, *The Orchestral Composer's Point of View*, pp. 175-176). "In such towns

there is usually a nucleus of people interested in the literature; they introduce it publicly and it catches hold, resulting in performances and commissions by various groups throughout the city." In a letter to Rudolph Kremer dated 7 August 1960, Persichetti corroborates this: "I feel very close to the musical life of St. Louis and am happy that I will be able to do the work for you." Perhaps the character of the *Sonata for Organ* is a reflection of that attitude, for, as Kremer describes it, "The melodies throughout the work are delightfully tuneful and the Sonata as a whole is alive with rhythmic interest."

If the composer's goal is, as Walker believes, "to express the latent unity in the form of manifest contrasts," the means by which this end is achieved are the techniques of what Persichetti himself has termed "successful projection." Certainly not to be slighted is "the soul of the composer." As the soul of Persichetti's music is so manifestly evident to any listener, however, we shall turn our attention in this paper exclusively to the elements of "the skill." "Our basic attitude towards music is achieved in a single intuitive step," Walker goes on to say. "Once we have taken it we know instinctively whether we are dealing with something which is artistically meaningful or something which is trivial. Criticism is an attempt to prove the truth of our intuition. Analysis here comes into its own by offering the objective means whereby this can be attempted" (*A Study in Musical Analysis*, pp. 22-23).

If the design of the Persichetti *Sonata for Organ* is projected against the background of academic sonata form, it will be found to be a very classically proportioned work. The three movement fast-slow-fast sequence of the Haydn and Mozart *fortepiano* sonatas is retained, as are the *sonata-allegro* lineaments of the first movement, the freely adapted binary plan of the second, and the rondo scheme of the finale. Even more Haydnesque is the introduction to the *allegro*, although in few Classical sonatas is the material stated in the introduction so rigorously carried through not only the first movement, but the second and third as well. The relationship among the movements of the *Sonata for Organ* is cyclical, in the sense of that term as it is more properly applied to 19th-century than to 18th-century sonatas, concertos, quartets, and symphonies. Both the string quartets of Debussy and Ravel, for example, are cyclical, as are the "Faust" symphony of Liszt and many works of César Franck. While the technique may be observed in such earlier works as Beethoven's fifth symphony, the Schumann piano quintet, Op. 44, and Schubert's *Fantasy in C*, Op. 15, it is certainly not the norm.

A case has been made for the interchangeability of movements in Classical works, for instance of the third movements of Haydn's symphonies numbers 101 and 104, both in D. Wallace Berry, in his treatise *Form in Music*, argues: "Given the important aesthetic conditions of surface unity, especially of tonality and style, and those of contrast, especially of tempo, an appropriate balance among these factors, and the obvious requirement that two movements of the same work not be so contradictory as to be mutually defeating, there are certainly many instances in which two movements of similar nature from two multi-movement works of the same style (hence, probably of the same composer) might be convincingly interchanged" (p. 172). While the position taken here strikes this author as more than a little arbitrary, it is an idea which can be entertained in the discussion of 18th-century form and style. Its application to 19th- and 20th-century music is untenable. None of the movements of Persichetti's *Sonata for Organ* could be replaced by a movement from another work by this, or any other, composer without doing extreme violence to the structural integrity of the whole. That this should be due more to thoroughgoing motivic stamping than to lock-step tonal strategies merely attests to the erosion of tonality as a shaping force in the music of the late 19th and 20th centuries. In his capsule definition

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

An Analysis, Part I

By Rudy Shackelford

of *sonata form*, Berry enumerates the essential features of the form: "the statement of themes or thematic complexes at contrasting tonal levels (exposition), development of some or all of the exposition material, and its re-statement (or recapitulation)" (*Form in Music*, p. 173). For this prescription to apply correctly to sonata movements written in, say, the past century, the phrase "at contrasting tonal levels" would need to be omitted or, at the very least, seriously qualified. Even in Beethoven, as Walker points out, "Tonal continuity often goes hand in hand with thematic change, and thematic continuity with tonal change" (*A Study in Musical Analysis*, p. 28).

Persichetti's *Sonata for Organ* is based upon three motivic kernels, the rhythmic and intervallic properties of which are separable and capable of being developed independently. In Ex. 1, these mottoes have been designated x, y, and z. All three occur in the first measure of the *Sonata's* introductory *andante*, m. 1-8. The three germs are not so atomically irreducible as they might, at first glance, appear. If the mordent of motif x is written out (Ex. 1-a), the kinship of its 32nd-note gesture to the 32nd triplet of motif z is immediately obvious, so that z becomes rhythmically an extension of x. Intervallically, z is a development of y: the major seventh that counts as the prime characteristic of y becomes the boundary interval of z (the undifferentiated 8th-note rhythm of y is such a metric commonplace of both the prevailing 4/4 and 6/8 time signatures of the first movement that it fails to operate as an individuating factor). The interpolated minor third and minor sixth generate tertian vertical structures and, horizontally, account for the Italianate "sweetness" and clarity of much of the melodic writing. At the same time, they mask effectively the family relationship of motives y and z.

Already by m. 3 the basic elements have begun to be subjected to developmental transformation. Motif z is contracted, its boundary interval becoming a perfect fifth, rather than the major seventh borrowed from motif y. At the end of m. 3, y itself is narrowed to a minor seventh, although a balancing expansion of the motif to a minor ninth ensues in m. 5 (Ex. 2-a). Octave displacement and interchange of voices animate the sequentially extended motif z in m. 3 (Ex. 2-b and 2-c), where the two parts travel at a distance of the tritone.

The question of tonal relationships in the *Sonata for Organ*, as in many other compositions by Persichetti, is considerably clarified by a statement made in Chapter XII of *Twentieth-Century Harmony*, pp. 257-258: "Those keys that are not closely related according to the circle of fifths will more easily set apart the tonal key spheres. The tritone as a basis for key coalition forms a prime polytonal relationship because it is the most resonant of the dissonant combinations of keys." Polytonal combinations of major keys are shown in Ex. 3, reproduced from Persichetti's text. In the *Sonata for Organ* as a whole, however, Persichetti does not avail himself of the tritone relationship of keys nearly so much as

of that based upon the minor second. The pitch content of the introduction, m. 1-6, has been set out in Ex. 4 so that each staff represents a discrete tonal or modal plane. Metric values and immediate note repetitions have been excised, but the pitches at their original registral (octave) levels are kept intact. Lines and brackets connect and set off related groups of notes. This method of presentation permits a number of observations to be drawn which may be obscured by going directly to the score itself:

First, many of the pitches are open to interpretation as members of more than one scale or mode. Such ambiguity is a decided advantage in music of rapidly fluctuating tonal centres. In the functional harmony of Rameau, a foreign key can be established and affirmed only by a strong *V-I* cadence, properly prepared by one or more "pivot" chords. This process in Persichetti's music has been radically telescoped to the point where an entire key area may be represented solely by its tonic triad, a pivotal relationship only by a single note. "Atonality" is but a step away. Of course, Persichetti is not the first theorist to have noted that "Tonality does not exist as an absolute. It is implied through harmonic articulation and through the tension and relaxation of chords around a tone or chord base. A particular style or period is not always limited to a predilection for a single kind of tonality. Twentieth-century music makes use of many degrees of tonality and employs many means for establishing them." Some of the techniques Persichetti then mentions are these: "A succession of chords at an opening may, in microcosm, suggest the tonal shape of the entire work. An insistent chord may establish a center by resisting pressures from various tonalities. Tonality may be established through contradictory tonal elements or through a streamlined drive to the tonic. In equidistant rootless harmony, any note may be made the tonal center through melodic insistence, spacing, or instrumentation" (*Twentieth-Century Harmony*, pp. 248-251).

A second conclusion to be drawn from Ex. 4 is that Persichetti's harmonic materials embrace "conventional" major and minor as well as modal scales, and synthetic formations based upon unique distributions of half- and whole-steps and containing one or more intervals of the augmented second. By far the most pervasive relationship is the juxtaposition of major and minor. For the "atomic bond" of major and minor thirds in music Persichetti has coined the term *mijor*, a portmanteau of "minor" and "major." The effect of this doubly exacerbated tension — of clashing thirds mounted upon secondarily warring roots — is one of acrid solidity.

Finally, it is apparent from the enharmonic equivalents shown in Ex. 4 that Persichetti's music can often appear to be more "polytonal" than it really sounds. Much has been made of the impossibility of maintaining truly polytonal harmonic relationships. Persichetti himself concedes that, "Although each tonal plane has its own organizational center, a single over-all tonic structure is usually felt from the

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Recent compositions by Rudy Shackelford are *Canonic Variations on "Vom Himmel hoch, da komm ich her,"* for organ; a setting for double chorus, soloists, and percussion of "The Leaden Echo and the Golden Echo" by Gerard Manley Hopkins; and *Autumn Journal for soprano, violin, and harpsichord*, to be performed by Larry Palmer and the *Dallas Musica da Camera*. Mr. Shackelford spent February and March, 1974, at the MacDowell Colony, as guest poet and composer.

EXAMPLE 1 - Basic Motivic Materials

EXAMPLE 1-a - Atomization of Basic Motives

EXAMPLE 2-a Transformation of Basic Motives

EXAMPLE 2-b - Octave displacement

EXAMPLE 2-c - Interchanged voices

EXAMPLE 3 - Polytonal combinations of major keys

(* adapted from *Twentieth-Century Harmony* by Vincent Persichetti, p. 258; used by permission, W. W. Norton, Inc.)

EXAMPLE 4 - MODAL-HARMONIC ANALYSIS OF INTRODUCTION (continued in Example 6)

bass." Moreover, "Polytonality is effective as such only when each tonal plane is kept within a clear scale formation. Shifting of modality through chromatic alteration clouds the texture or simply produces miscellaneous polychords. For maximum clarity in the projection of different tonalities, one key is introduced and as the next key is added, the preceding key, having been established, becomes less obvious" (*Twentieth-Century Harmony*, pp. 255-256). This process of tonal montage can be exfoliated in a leisurely manner or subliminally accelerated. Its pace may be described, in Walter Piston's useful phrase, as the "harmonic rhythm." One would naturally expect the harmonic gait of an introductory section to be more relaxed than that of the main *allegro* of a sonata movement, and such is indeed the case in the first movement of Persichetti's *Sonata for Organ*. In Ex. 6, the "spectral analysis" of the harmony of the exposition proper is continued from the end of the introduction (Ex. 4) through five phrases of the first (or "principal") theme,

m. 9-20. In attempting to trace the origins of the theme, however, it will be necessary to return momentarily to the introduction, m. 7, where it is adumbrated in the upper voice. This harbinger of the principal theme of the first movement is shown, in Ex. 5-a, to be derived from an inversion of motif *z* with its first note omitted. A fund of motivic variants is generated, in mm. 5-6, by the *intervallic* inversion of motif *y*. Its major seventh is made to yield the minor second. This, pair-bonded with the minor third of *z*, forms a compact melodic molecule that can be easily accommodated to diverse textural situations - particularly when transformed by inversion, retrogradation, and intervention: Ex. 5-b.

The formal design of the exposition (m. 9-81) is quite Classical, consisting as it does of Principal Theme (m. 9-47), Bridge (m. 47-56), Subordinate Theme (m. 57-74), and Codetta or Closing Theme (m. 74-81). Such labels can become meaningfully academic if blindly insisted upon, and yet the ap-

(Continued, page 6)

EXAMPLE 5-a - Thematic Genesis

EXAMPLE 5-b

EXAMPLE 6 - MODAL-HARMONIC ANALYSIS OF PRINCIPAL THEME (first five phrases only)



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(Continued from page 5)
 parent paradox of Persichetti's *Sonata for Organ* is that with all the harmonic flux, structural sectioning should emerge so clearly delineated. One answer, suggested by composer-critic Robert Evett, lies in "a sort of over-all texture control" ("The Music of Vincent Persichetti," *Juilliard Review*, Spring 1955, p. 23). Another, implied in the composer's discussion of dissonance, is the architectonic potential of the less-than-consonant cadence: "Consonant-dissonant relationship may be reversed by starting and ending with a dissonant chord as the norm; consonance may then resolve to dissonance. Extremely dissonant chords are kept in check by sequential patterns, overbearing melodic lines, and characteristic melodic intervals. A dissonant chord might represent a tonality and generate ideas that suggest the form and content of a large work" (*Twentieth-Century Harmony*, p. 195). The dissonance-consonance dichotomy itself is the centre of much debate, but one thing remains true: "our attitude towards dissonance habitually 'mellows' with time; the field of consonance is continually enlarging at the expense of dissonance" (Walker, *A Study in Musical Analysis*, p. 40).

From the standpoint of textural manipulation alone, it is quite evident that the statement of the first theme is a ternary substructure:

- A - m. 9-23
- B - m. 23-38
- A' - m. 38-17

The central section is marked by a cessation of the *staccato* pedal interjections of motif *y*, contracted progressively from a minor seventh to a major sixth, minor sixth, perfect fifth, and tritone in section *A*. Their absence in *B* lends it a more reflective, placid cast without robbing it of momentum. Two *legato* pedal comments, m. 31-32 and 35-36, contract motif *y* even further, to a perfect fourth - a provisional resolution of the tritones in m. 22-23 and 31-32. As if to compensate, *y* is immediately restored to a minor seventh with the reappearance of *A* in m. 38, and to its original major seventh in m. 44-45: its final appearance in that part of the exposition devoted to the statement of the first theme (Ex. 7-a, Fig. 1). At the end of the bridge section, m. 54-56, *y* is returned to its initial pitch-class, *C-B*, though in register it has significantly been shifted one octave lower, in preparation for the second theme of the exposition.

The bridge itself - or transition, as it is often called - is heralded by the first instance in the movement of three-voiced chords. These are easily shown to be vertical projections of the melodic part which they sustain: Ex. 7-b. This thickening of texture, nevertheless, is signal, especially as it is balanced by the stripping-away, in the second half of the transition (m. 51-56), of all but one or two voices steadily descending in register to the bottom of the organ compass (note the registration direction here: "add 16-foot").

Another aspect of what Evett has termed "over-all texture control" is the contrapuntal relationship of the voices, the degree of importance each part assumes at any given moment. Rudolph Kremer characterized the work as being "in a predominantly contrapuntal style with much imitation" ("First Performer Views Sonata by Persichetti," *THE DIAPASON*, 1 March 1961, p. 35). The second part of Mr. Kremer's statement is incorrect. As Robert Evett goes on to say: "While Persichetti's music is by no means exclusively homophonic, it is essentially so, and the devices of imitative counterpoint are rarely found in his work. There are a few strict canons - the *Second Sonatine* begins with a long one; but very few fugues as such, and no strictly worked-out passacaglias. Intellectual contrivances more often have to do with textural inventions" ("The Music of Vincent Persichetti," p. 22). The *Sonata for Organ* contains only two brief passages in strict canon, which will be discussed in context. For the most part its contrapuntal textures are distinctly *non-imitative*. Persichetti's approach to polyphony, as Evett rightly points out, precludes extended use of determined-response patterns.

Looking once more at m. 9-56, the illusion of three part texture as a norm

is dispelled by the many instances of long-held notes and rests when the activity of one voice is to be highlighted at a particular point: i.e., m. 9-10, outer voices important, inner part subservient; m. 17-18, both manual parts quiescent allowing pedal syncopations to stand out; m. 24 ff, the role of the lower of two manual parts consistently more substantial in *B* than in *A*, having no pedal part with which to compete. This procedure recalls the mediaeval *hocquet*, an impression reinforced by a comparison of the phrase structure of section *A* with that of *A'*: the fragmentation of reprise phrases is further impelled by the performance direction *incalzando*.

The second theme set forth in the exposition, m. 57-74, is perhaps adequately described by the standard academic terminology "subordinate theme." Wallace Berry, in Chapter VI of *Form in Music*, contends that "it is meaningless to assign any sort of comparative rank of significance to the ideas stated in the exposition" (p. 177), and further, that "One should dismiss the observation sometimes made that the first complex is more 'noble,' 'masculine,' or 'rigorous' than the second, or that it is in any expressive quality predictably or commonly distinctive in any particular way." He does admit that "some form of contrast, apart from tonal, is usual between the two groups" (p. 179). In Persichetti's *Sonata for Organ*, nevertheless, one does find a second theme - or, as Berry would prefer to call it, "complex of ideas" - the melodic profile of which is plainly less arresting than that of the "principal theme." Its structural dimensions, too, are considerably slighter: 17 measures, as compared to the 36 of the first theme. Its bipartite design parallels that of the introduction, though a clearer relationship of antecedent and consequent phrases, separated by the first instance of silence in the movement (m. 65, 8th-rest), make it more nearly an incipient binary form. The more loosely organized "phrase groups" of the introduction are there appropriately anticipatory. Its sense of tonal adventure is strikingly curtailed, confined by the insistence of the bass upon a *B* tonal centre, with centrifugal perturbations from *F* (Ex. 8). Finally, the melody itself is almost prim in its tiny orbital motions about motif *x* (the mordent in augmentation here) and its mechanical doubling in thirds, hinting at cliché: is Persichetti satirizing Milhaud?

Obviously, the traditional tonal polarities of first theme/second theme are no longer operative. Clearly, though, Persichetti's first group is tonally much less settled than his second. In the first movement of Beethoven's "Waldstein" sonata, Op. 53, the tonal restlessness of the first theme is counterbalanced by the stability of the second, and the two are related not at the tonic and dominant, nor at the minor and relative major, but at the mediant. This confirms Walker's statement that, "As a rule, the sonata structure becomes more stable as it approaches the end of the exposition. It is then moving away from the crisis which impelled it to go on to a new stage in its development" (*A Study in Musical Analysis*, p. 30). The exposition of the Persichetti first movement is stabilized, as well, by an eight-measure codetta or closing theme, m. 74-81. Prominent here is the interval of the perfect fourth, the only component of the principal theme not derived from one of the three germinal motives of the introduction: Ex. 9. Its presence, both vertically and horizontally, is not as one might expect indicative of any outstanding use of quartal materials to follow in the development section. Rather, the congeries of fourths is deployed cadentially: "The perfect fourth sounds consonant in dissonant surroundings and dissonant in consonant surroundings" (*Twentieth-Century Harmony*, p. 15).

The proportions of the development itself are surprisingly limited for a post-Beethoven movement in sonata form: 33 measures, all but four of them in 2/4, as compared to 73 in the exposition and 82 in the reprise and coda. This would appear to reinforce the idea that Persichetti has fashioned his *Sonata* after Classical models. Without respect to proportions, m. 82-114 do

EXAMPLE 7-a - Contraction and Expansion of Motif *y*

m. 9 - 12 13 - 15...17 - 19 20 21 22-23...31-32...35-36...39-41 44-45

Min. 7th Maj. 6th Min. 6th Perf. 5th Aug. 4th Perf. 4th Min. 7th Maj. 7th

FIGURE 1 (Graphic interpretation of Example 7-a)

EXAMPLE 7-b - Verticalization of Motives

m. 47 m. 50 (adapted)

EXAMPLE 8

m. 54 - 73

B MAJOR
F MAJOR

EXAMPLE 9 - Quartal Motif

m. 9 m. 74 m. 78

EXAMPLE 10 - HARMONIC ANALYSIS OF DEVELOPMENT SECTION (m. 82 - 95 only)

m. 82

D MAJOR
D MINOR
Neapolitan sixth
(Melodic minor)
C: I
(Natural minor)

m. 87

D MINOR
D MAJOR
E MINOR
A MINOR
B MINOR
Lydian Mode

m. 91

G MINOR
D-FLAT MAJOR
Phrygian Mode
Aeolian Mode

EXAMPLE 11

Lento, con tenerezza

(PIANO) pp

Robert Schumann: "Vogel als Prophet," Op. 82, No. 7

m. 94

(MAINBALS) (f: con fuoco)
(PEDALS) motif *y* expanded

Vincent Persichetti, *Sonata for Organ*, first movement



115
Y
E
A
R
S

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conform to the academic definition of a development, stated by Berry: "What is usually found here . . . is a working out (German *Durchführung*) of the themes and motives of the exposition — not necessarily all of them — in a section which is tonally unstable to a much higher degree than anything which has occurred before, excluding the transition sections, which are normally of much smaller size" (*Form in Music*, p. 190). The question is resolved when one realizes that, in fact, the whole of the introduction and the exposition from m. 2 forwards has been developmental in its constant transformations of the three basic motivic elements. This process of pervasive development, so characteristic of 20th-century music in general, was first instigated by Beethoven, who, in the "Eroica" symphony for example, made of the coda virtually a second development section.

The *Durchführung* of the Persichetti *Sonata for Organ* may be subdivided as follows:

A		m. 82-104 [dotted qtr. = 120]
	a	— 82-87 [<i>agitato</i>]
	b	— 87-98 [<i>con fuoco</i>]
	c	— 98-104 [<i>preciso</i>]
B		104-114 [quarter = 92]
	d	— 104-107 [<i>diminuendo</i>]
	e	— 107-109 [<i>calmato</i> (quarter = 80)]
	f	— 109-114 [quarter = 69, <i>molto rit.</i>]

A harmonic analysis of m. 82-95, Ex. 10, is a fever-chart of tonal maneuvers. From the standpoint of texture control, tension is heightened by densities increasing to seven voices, where two polytonally clashing triads — usually found in second inversion ("the most resonant chordal unit upon which polyharmony

can be erected" — *Twentieth-Century Harmony*, p. 138) — or seventh chords are mounted upon a bass tone with which most, if not all, chord members are dissonant. The phraseology is dictated by sequentially propelled extensions of motif *z*, arriving at a melodic climax in m. 94-97 . . . a configuration curiously reminiscent of Schumann's haunting piano piece "Vogel als Prophet," Op. 82, No. 7, though completely different in character! This configuration is counterpointed by the most far-flung expansion of motif *y*, beginning in the manuals and continuing to the lowest point of the organ compass (Ex. 11).

The real climax of the development section is reserved for m. 100-101, where the pedal takes on a virtuoso role, culminating in a small cadenza, m. 101-103, which at the same time acts as a transition to the quieter *B* section of the development, m. 104-114. Here the relaxed tempo, the reduced organ regis-

tration, the textural transparency, and the relative consonance of the harmony prepare the way for the recapitulation beginning in m. 115. Subsections *e* and *f* are limpidly imitative: interesting, that a device so useful in building tension should be employed here to atten-

uate it. The return of the mordent as an ornament in this passage is the final portent of developmental dissolution and recapitulatory regrouping.

A formal plan for the remaining measures of the first movement is the following:

RECAPITULATION	m. 115-167
REPRISE OF PRINCIPAL THEME	115-151
A [6/8; a tempo (dotted qtr. = 120)]	115-129
B	129-144
A' [<i>incalzando</i>]	144-151
BRIDGE [<i>crescendo</i>]	151-154
REPRISE OF SUBORDINATE THEME [<i>più f, pesante</i>]	155-162
CLOSING THEME [<i>poco accel.</i>]	163-167
CODA [<i>Più mosso</i> (dotted qtr. = 136-144); <i>ff, agitato</i>]	168-196
A	168-181
B	182-196

It has been argued by scores of 20th-century composers and theorists, in their prose as well as their music, that the recapitulation is no longer a necessary or desirable structural element; that even the larger "principle of returns" is anachronistic and superfluous. The traditionalist position is well put by Wallace Berry: "It is questionable whether convincing form is possible in a work which proceeds tonally, motivically, dynamically, and dramatically from a certain point and is then simply left in flux, without some reference to the original conditions. The sense of return, of restoration, may of course be achieved in other ways than by the complete and literal restatement of the original themes" (*Form in Music*, p. 199). Has Persichetti, in his *Sonata for Organ*, discovered these "other ways" to which Berry alludes?

A cursory examination of the recapitulation would suggest that the principal theme has been literally restated. Actually, almost the entire second half has been transposed a perfect fifth lower: cf. m. 131-151/m. 25-45; Ex. 12-a. The bridge, originally 10 measures long, has been artfully truncated to four concise measures, packed with suggestive reference: cf. m. 151-154/47-56; Ex. 12-b. The reprise of the subordinate theme has likewise been abridged (eight measures from the original 17), leaving no suggestion of an incipient binary structure. In texture, the fluctuation of density from seven parts to only one within the space of three measures (m. 158-160) is developmental. In m. 163-167 Persichetti is somehow able to recall the closing theme of the exposition even as he suppresses its most salient feature, the interval of the perfect fourth. That could well steal the cadential "thunder" of the ensuing coda and may, in any case, justify labelling the passage "codetta" in the exposition and "closing theme" in the recapitulation. It is important to observe that the alterations of the bridge section were not made for the traditional reason in sonata movements: to connect the statement of the principal theme in the tonic key with the tonic statement of the subordinate theme, transposed from the dominant (or the relative major) of the exposition. In the Persichetti *Sonata*, the reprise of the subordinate theme enters, as it did in the exposition, on a *B* tonal centre. It is, therefore, the transposition of the second part of the principal theme a fifth lower in the recapitulation (m. 131-151) that necessitates some tonal adjustment in the bridge (m. 151-154).

Twenty-nine measures long, the coda is a substantial section in itself. The first part of two, m. 168-181, is an extension of an idea presented in the development, m. 83-86: the simple arpeggiation of the *D-Major* and *d-minor* triads. The pedal figure is based, as it usually is in this movement, on motif *y*. The second part of the coda (m. 182-196) is the most extended presentation of a purely harmonic texture encountered so far in the *Sonata*, though of course, "When melodies sound together chords are formed, and when

chords follow each other melodic motion is involved" (*Twentieth-Century Harmony*, p. 189). Textural density reaches its maximum — ten parts — in the final vertical aggregate at m. 190. The pedal's "jig" figure is perhaps the

most radical development of motif *y*, controlling completely as it does one's harmonic interpretation of the massive sustained chord in the manuals (an inverted pedal-point), teasing its *E* major ambiguity with side-slip digs at *F*, *A*, *C*, and *D*: Ex. 13. Berry could almost be describing the quality of Persichetti's closing gestures when he writes: "Frequently the coda is sectional in structure, each small division adding momentum and drive to the pace of the preceding, and each cadence having more emphatic effect than the preceding, the cumulative effect becoming progressively more resolved and definite. . . . Even though the coda is often of somewhat developmental character it does not actually, except in very rare instances, seriously contend with the development section itself. It could not, for if it were to constitute a second, restless departure equal to that of the development, it would defeat its purpose, which is, after all, to close the movement, not to lead it into further untraveled regions" (*Form in Music*, pp. 206-207).

(To be continued)

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EXAMPLE 12-a

EXAMPLE 12-b

EXAMPLES 13



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Carthage College to Get 4-Manual Casavant Tracker

Carthage College, Kenosha, Wisconsin, has recently contracted with Casavant Frères of St. Hyacinthe, Quebec for a new 4-manual mechanical action organ. The organ will be placed in a new chapel, now under construction, which will seat close to 2,000. The new organ will have both mechanical key and stop actions, casework of oak, and the console will be attached to the case. The design of the organ was worked out by Gerhard Brunzema of the Casavant firm in consultation with William Roth, professor of organ at the college. The manual compass will be 56 notes, the pedal 32 notes.

HAUPTWERK

Praestant 16' (TF) 51 pipes
Oktave 8' 56 pipes
Hohlfloete 8' 56 pipes
Oktave 4' 56 pipes
Quinte 2 2/3' 56 pipes
Oktave 2' 56 pipes
Mixture V 280 pipes
Scharf IV 224 pipes
Trompete 16' 56 pipes
Spanische Trompete 8' 56 pipes

OBERWERK

Praestant 8' (TF) 51 pipes
Gedackt 8' 56 pipes
Oktave 4' 56 pipes
Spitzfloete 4' 56 pipes
Nasat 2 2/3' 56 pipes
Floete 2' 56 pipes
Terz 1 1/2' 56 pipes
Scharf IV 224 pipes
Dulzian 8' 56 pipes
Tremulant

SCHWELLWERK

Gedackt 16' 56 pipes
Rohrfloete 8' 56 pipes
Spitzgamba 8' 56 pipes
Querfloete 4' 56 pipes
Flachfloete 2' 56 pipes
Kornett III (TC) 2 2/3' 132 pipes
Mixture V 280 pipes
Oboe 8' 56 pipes
Tremulant

BRUSTWERK

Holzgedackt 8' 56 pipes
Rohrfloete 4' 56 pipes
Oktave 2' 56 pipes
Nasat 1-1/3' 56 pipes
Zimbel II 112 pipes
Regal 8' 56 pipes

PEDAL

Praestant 16' 32 pipes
Oktave 8' 32 pipes
Gedacktfloete 8' 32 pipes
Oktave 4' 32 pipes
Mixture VI 192 pipes
Posaune 16' 32 pipes
Trompete 8' 32 pipes
Trompete 4' 32 pipes

THE BOSTON CHAPTER had a "first" on Jan. 6: a "Twelfth Night Happening" at the Church of the Covenant, with Steve Long as host. Led by the Greenwood Consort, members and guests enjoyed madrigals by candlelight as well as bread, cheese and wine and some good listening to organ rolls made by some of the great organists on the 77-rank Welte-Tripp organ. The Washington's birthday program of the chapter was an all-day workshop on early American music led by Alan Buechner at Park Street Church.

THE CINCINNATI CHAPTER AGO co-sponsored an organ recital and choral program at St. Mary's Cathedral Basilica, Covington, Kentucky. The recital was played by Robert Schaffer on the restored Matthias Schwab organ of circa 1860, an instrument formerly in St. Joseph's Church of Covington. Choral music was performed by the Bishop's Choir of St. Mary's Cathedral.

A MIGHTY FORTRESS was the theme of a program of organ compositions based on Luther's chorale on March 31 at Illinois Wesleyan University. Students of David Gehrenbeck played 21 settings for organ based on the chorale, and the program concluded with Günther Raphael's "Concerto for Organ, 3 Trumpets, Tympani, and Strings, Opus 57" with the University Orchestra conducted by Richard Hishman and Dale Rogers as soloists.

ALAN HOVHANESS was honored by the University of Bridgeport, Conn., in a series of nine programs from March 31 to April 4 featuring his vocal, orchestral, chamber and solo works. Mr. Hovhaness was in residence at the university for the entire week, the fourth Contemporary Composer Festival sponsored by the school.

THE UNIVERSITY OF TAMPA has received as a gift the Schulmerich Flemish-style carillon from the Tampa Federal Savings and Loan, owner of the carillon for the past 15 years. It will be located in one of the tall unobstructed minarets of the University.



Hill, Norman & Beard Restore London Organ

Hill, Norman and Beard, organ builders of London, England, have restored the 1848 organ in the Parish and Ward Church of St. Mary-at Hill, Eastcheap, London, England. The Eastcheap organ is the last surviving example of William Hill's early work. As he left it originally, the organ had 2 manuals and 30 speaking stops of which three formed the Pedal organ of 29 notes. Manual departments were laid out one above the other in the classical manner, and the Pedal organ was divided on each side. This disposition still survives, as does the handsome case in 17th century style built in oak.

In 1880 a Choir organ and Bourdons to the Pedal were added, all outside the case. The console was enlarged, still in the antiquarian style of the 1848 work, with black naturals and white sharps for the manual keyboard and superbly engraved stopknobs.

The present restoration was undertaken in consultation with Michael Gillingham on behalf of the Diocesan advisory committee. The restoration concept was utterly conservative — even to the retention of the straight pedalboard and lever swell pedal. The Swell and Great remains as before, with the 1848 Krum Horn reinstated in the Great. The Choir organ is new since the old department was a hotch-potch, out of scale visually and musically. Now it is mostly placed within the case. The Pedal remains as before with new upper-work in the case, and the Bourdons are laid down below the parapet on the south side. The new Choir has been designed and voiced to blend with the old work, amplifying the musical resources without introducing those extremes which would disturb the restraint and balance of this noteworthy organ.

The Great and Swell divisions have a 54-note compass, the Choir 56 notes, and the Pedal contains 30 notes.

BRIAN JONES of Boston played four recitals in England in March. Two were at Queen's College, Oxford, another at St. Mary's Church Pulborough, Sussex, and one at Birmingham Town Hall.

GREAT

Double Open Diapason 16'
Open Diapason 8'
Gemshorn 8'
Stopped Diapason 8'
Quint 5 1/2'
Oktave 4'
Wald Flute 4'
Oktave Quint 2 2/3'
Super Oktave 2'
Flageolet 2'
Sesquialtera (17-19-22/15-19-22)
Mixture III (24-26-29/19-22-26)
Cornet (Tenor G) (8-12-15-17)
Krummhorn 8'
Posaune 8'
Clarion 4'

SWELL

Double Diapason 16'
Open Diapason 8'
Stopped Diapason 8'
Keraulophon 8'
Oktave 4'
Suabe Flute 4'
Quint 2 2/3'
Super Oktave 2'
Sesquialtera (17-19-22/15-19-22)
Double Trumpet 16'
Cornoepan 8'
Oboe 8'
Clarion 4'

CHOIR

Chimney Flute 8'
Principal 4'
Nason Flute 4'
Nazard 2 2/3'
Oktave 2'
Recorder 2'
Tierce 1 1/2'
Quint 1 1/2'
Cymbel III (29-33-36)
Tremulant

PEDAL

Contra Bourdon 32'
Open Diapason 16'
Bourdon 16'
Oktave 8'
Super Oktave 4'
Mixture IV 2 2/3'
Trombone 16'
Shalmei 4'

Austin to Build for New Jersey Church

On January 20, 1972, a disastrous fire completely destroyed the First United Methodist Church of Morristown, New Jersey, long a landmark "on the Green" in this historic town. Built in 1870, all that was left of the original building following the fire were the stone walls and the front facade. The large 1924 Austin organ was also destroyed. After four months of discussion and study, the congregation decided to rebuild on the present downtown location rather than to move to a suburban site. The new Austin organ will be located above the sacristy in the new building on one side of the multi-purpose sanctuary. A speaking facade of Principals will be provided, and the console will be moveable. The specifications were drawn up by Austin Organs, Inc., in consultation with the organ committee headed by Mr. John Herbst, Mrs. Alan Schattschneider, choir director, and Mr. James Rooker, organist. Mr. Charles L. Neill handled the contract negotiations for Austin.

GREAT

Quintaten 16' 61 pipes
Principal 8' 61 pipes
Rohrfloete 8' 61 pipes
Oktave 4' 61 pipes
Rohrfloete 4' 61 pipes
Superoktave 2' 61 pipes
Furniture IV 244 pipes

SWELL

Gedackt 16' 12 pipes
Rohrgedackt 8' 61 pipes
Viola 8' 61 pipes
Viola Celeste 8' 49 pipes
Dolcan 8' 61 pipes
Dolcan Celeste (Prepared)
Principal 4' 61 pipes
Waldfloete 2' 61 pipes
Spillfloete 2' 61 pipes
Mixture II 244 pipes
Fagot 16' 61 pipes
Trompete 8' 61 pipes
Clarion 4' 61 pipes
Tremulant

CHOIR-POSITIVE

Nasongedackt 8' 61 pipes
Spitzfloete 8' 61 pipes
Erzahler 8' 61 pipes
Erzahler Celeste 8' 49 pipes
Spitzprincipal 4' 61 pipes
Koppelfloete 4' 61 pipes
Sesquialtera II 122 pipes
Principal 2' 61 pipes
Larigot 1 1/2' 61 pipes
Siffloete 1' 24 pipes
Cymbal II 122 pipes
Krummhorn 8' 49 pipes
Trompete 8' 61 pipes (unenclosed)
Tremulant

PEDAL

Resultant 32'
Principal 16' 32 pipes
Quintaten 16' (Great)
Gedackt 16' (Swell)
Dolcan 16' 12 pipes (Swell)
Oktave 8' 32 pipes
Spitzfloete 8' 32 pipes
Rohrgedackt 8' (Swell)
Oktave 4' 12 pipes
Spitzfloete 4' 12 pipes
Mixture III 96 pipes
Posaune 16' 12 pipes
Fagot 16' (Swell)
Trompete 8' (Choir)
Krummhorn 4' (Choir)

THE NATIONAL SHRINE OF THE IMMACULATE CONCEPTION sponsored a series of "1974 Lenten Christian Culture" programs which included a performance by the Catholic University of America's opera department of Britten's "The Burning Fiery Furnace," organ recitals by Daniel Roth and Marilyn Mason, a medieval play performed by the Dupont Circle Consortium, a choral concert by the Prince George Senior High School Choirs, and a performance of Irish composer Sean O'Riada's gaelic language mass, "The Irish People's Mass."

WESTMINSTER CHOIR COLLEGE is about to embark on a building program which will encompass the construction of four new buildings, relocation of parking facilities, and expansion of some presently existing buildings. A new student center, a recital hall, an applied music center, and a music center-concert hall will be the four new buildings.

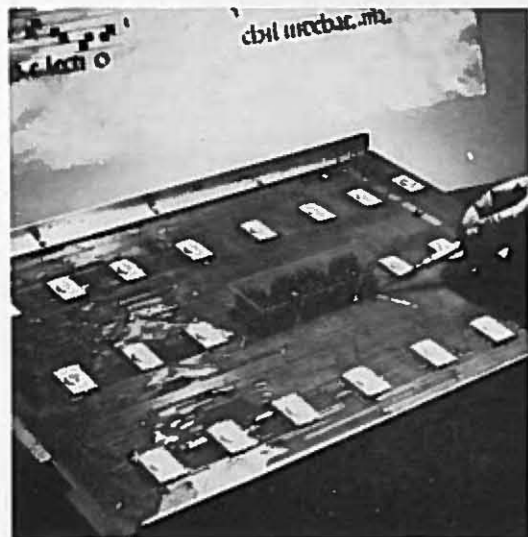
TOM ROBIN HARRIS of Augustana College, Rock Island, Ill., gave a lecture-recital on 19th century French organ music for the River Valley Chapter of the AGO at St. Mary's Catholic Church, Iowa City, Iowa on April 2. The organ used is an 1883 3-manual tracker by the Moline Organ Company, and Dr. Harris performed works by Franck, Boëly, Guilman and Saint-Saëns.



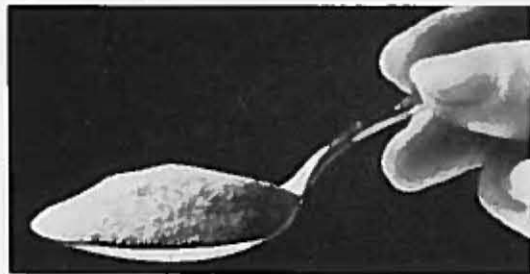
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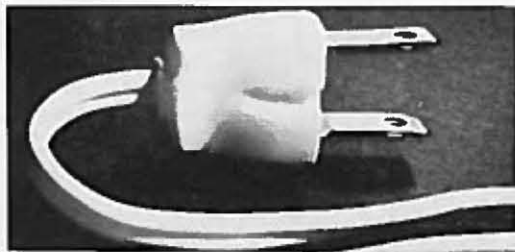


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The primary raw ingredients of this amazing system are silicon, small amounts of lead, tin, aluminum, copper and gold, plus traces of other elements. A modest list of materials indeed. To make the Allen Computer Organ out of them, however, requires vast infusions

of human ingenuity, among fields as diverse as crystal growing, microphotography and, of course, musical math.

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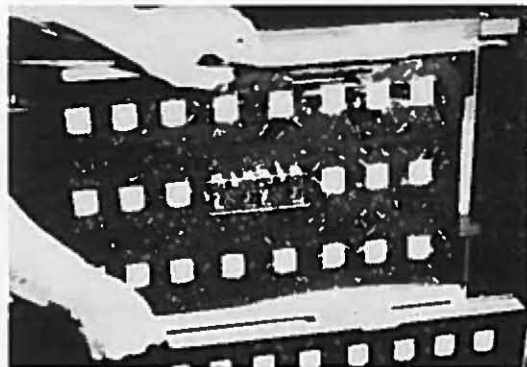


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Ecology alone, of course, does not make an organ. The truth is, if the Allen Computer Organ sounded ordinary, then few people—ourselves included—would be impressed by ecological advantages. In fact, the Computer Organ sounds distinctly superior. It is an instrument clearly ahead of its time, yet splendidly in tune with them. For additional information, including where you might try one, return the coupon below.

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California Church Gets New Wicks Organ

A new 22-rank Wicks organ has been installed in Bethany Lutheran Church, Menlo Park, California. The new instrument is the result of painstaking work on the part of Prof. Donald Knuth of Stanford University and music director Fred Krueger. Prof. Knuth, a computer scientist, is also organist for the choir at Bethany Church, and it was he who participated in the design of the instrument. The organ is located in the rear gallery of the modern church. Prof. Knuth inaugurated the new organ on March 26, 1973, and a dedicatory recital was played on April 16, 1973 by Herbert Nauney.

HAUPTWERK

Prinzipal 8' 56 pipes
Holzgedackt 8' 56 pipes
Quintadena 8'
Oktave 4' 56 pipes
Spillpfeife 4' 56 pipes
Gemshorn 2' 56 pipes
Blockflöte 2'
Auszug 1 1/2' 12 pipes
Mixtur III 168 pipes
Fagott 8'

SCHWELLWERK

Rohrflöte 8' 56 pipes
Quintadena 8' 56 pipes

Kleinprinzipal 4' 56 pipes
Nachthorn 4' 56 pipes
Nasat 2 2/3' 56 pipes
Blockflöte 2' 56 pipes
Terz 1 3/4' 44 pipes
Fagott 8' 56 pipes
Holzregal 4' 56 pipes
Tremulant
Zimbelstern

PEDAL

Prinzipalbass 16' 32 pipes
Gedacktbass 16' 32 pipes
Oktavbass 8' 32 pipes
Rohrflöte 8'
Superoktave 4' 12 pipes
Choralflöte 4' 24 pipes
Rauschpfeife 11 64 pipes
Contrafagott 16' 12 pipes
Clarin 4'

EASTERN ILLINOIS UNIVERSITY, in celebration of its 75th anniversary, presented Daniel Pinkham in a concert of his own works on the Charleston, Ill. campus March 6. The University Mixed Chorus and the Concert Choir performed the "Easter Cantata," "The Lament of David," and "Daniel in the Lion's Den," and Gary Zwicky performed "The Seven Deadly Sins" for orchestra, organ and electronic tape in its premiere performance. The new work was commissioned by the School of Music of the university.

THE MENDELSSOHN CLUB OF PHILADELPHIA, celebrating its 100th anniversary during 1974, has commissioned Alberto Ginastera, Argentinian composer, to compose a choral-orchestral work to celebrate its centennial birthday. The work will be premiered by the Mendelssohn Club and the Philadelphia Orchestra at the Academy of Music on Nov. 29, and in New York's Avery Fisher Hall on Dec. 2. The Club will be prepared by its music director, Robert Page, and the performance will be conducted by Eugene Ormandy.

THE VERMONT COLLEGIATE CHORALE, including students from Trinity College, Burlington and St. Michael's College, Winoski under the direction of William Tortolano, premiered a new choral work by Canadian composer M. Massimo Rossi at their Montreal concert on March 22. Mr. Rossi's contemporary setting of "Alma Redemptoris Mater" is dedicated to the Chorale.

THE CHURCH OF THE ASCENSION, New York City, included "Four Motets for a Time of Penitence" and "Stabat Mater" by Poulenc in an evening program on March 3 under the direction of Vernon deTar. Margaret Kalil was the soprano soloist.

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James Fenimore Gets Noack House Organ

The Noack Organ Company of Georgetown, Mass., has installed a 1-manual and pedal organ in the residence of Dr. James Fenimore, M.D., of Houston, Texas. Dr. Fenimore is a trained organist who has also built several organs of substantial size. Some ranks of a previous house organ built by Dr. Fenimore were modified and used in the new instrument. The instrument is a complete positive with a pull-down pedal. All stops are divided into bass and treble. The manual contains 56 notes, and the pedal contains 30 notes playable from a straight pedal-board (which in turn allowed for the narrow lower case portion).

MANUAL AND PEDAL

Gedackt 8' (wood)
Principal 4'
Chimney Flute 4'
Nazard 2 3/4'
Octave 2'
Scharff III
Krummhorn 8'

Peterson Rebuilds Texas Kilgen

J. T. Peterson, organbuilder of Fort Worth, Texas, has completed the rebuilding of the 2-manual Kilgen organ located in St. Andrew's Lutheran Church, Hurst, Texas. The instrument is located high above the narthex door in the very reverberant room and speaks unobstructed down the nave. The old organ's ventill chests responded favorably to a lower wind pressure which permitted nickless, open toed voicing.

MANUAL I

Metalgedackt 8' 61 pipes
Praestant 4' 61 pipes
Spitzflöte 2' 61 pipes

MANUAL II

Holgedackt 8' 61 pipes
Rohrflöte 4' 61 pipes
Prinzpal 2' 61 pipes
Quinte 1 1/2' 61 pipes
Krummhorn 8' 61 pipes

PEDAL

Subbass 16' 32 pipes
Prinzpal 8' 12 pipes

COBURN PRESS, publishers of sacred music, is looking for fresh, modern sacred vocal solos with scriptural texts for future publication. The Press states that "serious composers should not be misled by what many church music publishers bring out. Coburn Press is truly interested in fine, modern songs for solo voice that can be used in church services." Songs should be in a medium vocal range, suitable for either male or female voices and with an accompaniment easily transferable to either organ or piano. Composers whose work is of a professional quality are invited to send their music to: The Editor, Coburn Press, Sherman, CT 06784. Composers will be paid on the usual royalty basis.



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2162b — —Same. Medium in C	1.25
2162c — —Same. High in Eb	1.25
2162d — —Same. Low in Bb	1.25
N253a Hildach — Where'er thou goest (Wo du hingehst) (Eng-Ger). Wedding song for High Voice with Pf(Org or Harm)	1.25
N253b — —Same. Medium	1.25
N253c — —Same. Low	1.25
N357 — —Same. Soprano and Baritone, with Pf(Organ or Harm)	1.50
H259 Mansfield — Wedding Processional (Grand Choœur Nuptiale). Organ Solo	2.50
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JOHN H. HOSE

John H. Hose, vice president and tonal director of M. P. Möller, Inc., Hagerstown, Maryland, died in Hagerstown on March 10, 1974. Mr. Hose was well known in the organ world as the man responsible for the tonal planning and scaling of more than 4000 Möller organs since the end of World War II.

Mr. Hose came to Möller as a youthful apprentice in 1921, remaining with the firm for the rest of his life. By the time he was 18 years of age, he was "on the road" assisting with tonal finishing. In 1940, following a stint in sales and service for Möller in Philadelphia, he was appointed superintendent of the Hagerstown factory.

With the death of Richard Whitelegg and the end of World War II, John Hose assumed responsibility for the tonal planning of Möller organs, being named vice president in 1967. Among the organs executed to his plans include the National Shrine of the Immaculate Conception in Washington, D.C., The Cathedral of Mary Our Queen in Baltimore, Maryland, the Church of St. Paul

the Apostle at Lincoln Center in New York City, and others too numerous to mention.

Mr. Hose was the compleat organ-builder: engineer, designer, mechanic, voicer, and finisher. From his humble origins through dint of much personal study and examination of organs all over the world, he rose to a position of prominence in the organ world.

LELA W. CULLIS

Lela W. Cullis (Mrs. Arthur M.) died Feb. 23, 1974 in Morehead, Kentucky following a long musical career. She was 89.

A pupil of Harvey Gaul in Pittsburgh, Pa., Mrs. Cullis served as organist at the Church of the Epiphany, Bellevue, Pa. from 1910-1917. She then moved to Lexington, Ky., where she became widely known as an organist, pianist and teacher. When the Lexington Chapter of the A.G.O. was organized in 1945, she was elected its first dean. Through the years she was organist for a number of churches in Lexington, including Methodist, Baptist and Presbyterian. At the time of her retirement in 1954, she had been instructor in organ at the University of Kentucky for 25 years, and organist at the Central Christian Church of Lexington for 21 years.

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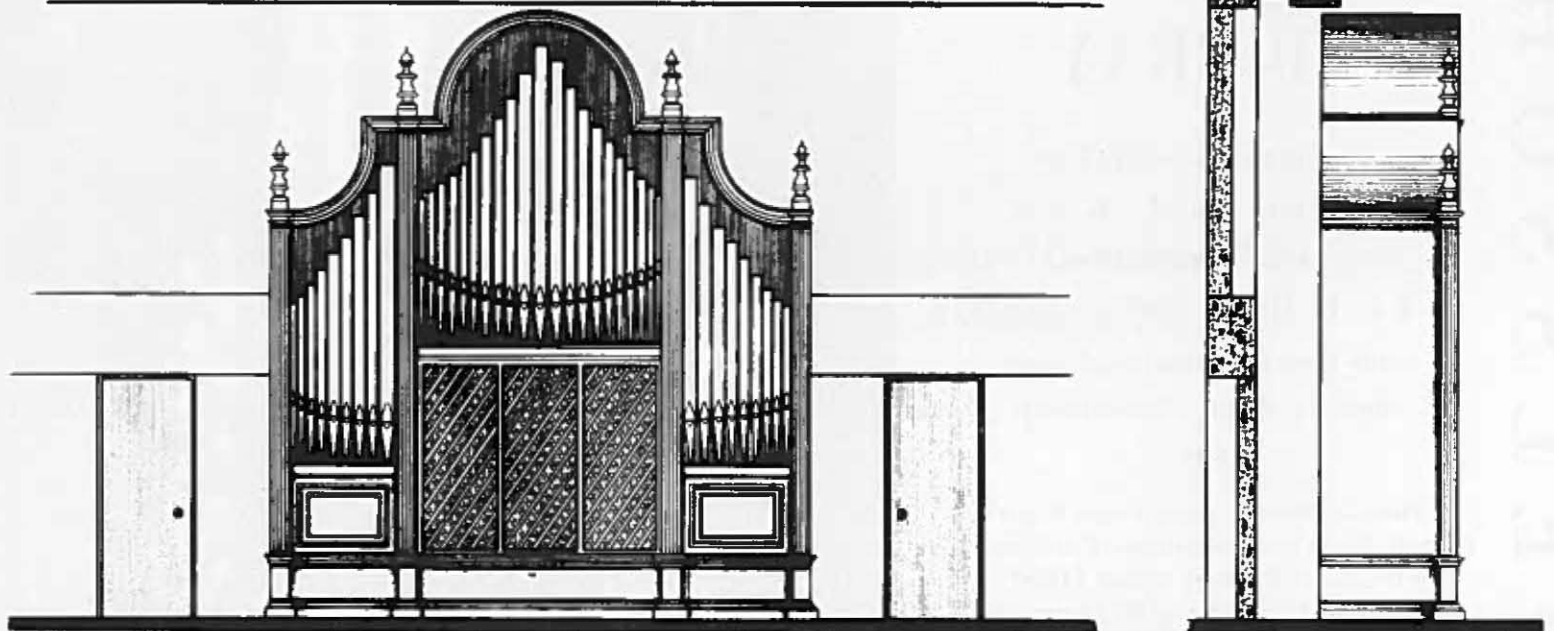
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In a series of twelve concerts spread throughout February-May, Biola College, La Mirada, California is devoting its spring series to American music. The concerts, including music for soloists of all kinds, chamber music, orchestra, hand, choir, and opera, are embracing representative music of Dominick Argento, Samuel Barber, Jan Bender, Robert Berglund, Rayner Brown, Elliott Carter, Richard Cumming, Aaron Copland, Ingolf Dahl, Stephen Daltrymple, Norman Dello Joio, Celius Dougherty, Cecil Effinger, Alvin Etler, Larry Fleming, John Garmo, George Gershwin, Charles T. Griffes, Howard Hanson, Charles Ives, Donald Johns, M. William Karlins, Ulysses Kay, William Locke, Norman Luboff, Don McAfee, Clarence Mader, Thomas Matsumara, Lowndes Maury, Gian-Carlo Menotti, Douglas Moore, Gerald Near, Lloyd Pfautsch, Boris Pillin, Walter Piston, Wallingford Rieger, Ned Rorem, Peter Sacco, William Schmidt, Leo Sowerby, Neil Stipp, Randall Thompson, Michael Wagner, Beverly Ward, and Keith Weathers.

Students Neil Stipp, Debbie DeGrado, Phil Browning, David Milligan, Tim Harvey and Tim Howard played an organ recital on March 20 which included the first performance of Neil Stipp's *Sonata*, as well as *Three Invitations* and *October Interlude* by Mader and the *Variations on "America"* by Ives.

Rayner Brown was organist, with tenor Peter Sacco, soprano Carolyn Butterfield, and trumpeter Tony Plog on March 29 in a program which included *Three Affirmations* by Lowndes Maury, *Three Pieces* by William Schmidt, *Cantata for Two Voices and Organ* (first performance) by Peter Sacco, *Prelude, Aria and Finale for Trumpet and Organ* (first performance) by Donald Johns, and Mr. Brown's own *Sonatina No. 31* in its first performance.

On April 19, a concert of the works of Rayner Brown included, among other works, his *Sonata for Clarinet and Organ* (1965); *Chorale Partita for Organ, Two Trumpets and Two Trombones* (1970); and *Organ Sonata for Two Players*.

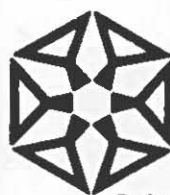
On May 17, Ladd Thomas will be joined by Victor Morosco (alto saxophone), Tony Plog (trumpet), John Daley (trombone), and a string orchestra conducted by William D. Hall in the final concert of the series. The program will include *Sonatina No. 22 for Organ* by Rayner Brown, *Variations for Alto Saxophone and Organ* by William Schmidt, *Variations on a Theme by Rayner Brown* by Keith Weathers, *A Triptych of Fugues* by Gerald Near, *"The Conversion of Paul"* from *Paul of Tarsus* by Cecil Effinger, and the *Concerto for Organ, Strings and Harp*, Opus 22, No. 3 by Howard Hanson.

**MEXICAN FESTIVAL INCLUDES
LATIN AMERICAN CONVOCATION**

The 8th International Organ Festival will be held at the Cathedral of Morelia, Michoacan, Mexico from May 10 through May 18. The annual festival will feature this year five programs played by John Marberry and Calvert Johnson (U.S.A.) on May 10; Manuel Zacarias (Mexico) on May 12; Robert Cavarra (Colorado State U., U.S.A.) on May 14; Angelo Camin (Brazil) on May 16; and John Grady (New York City, U.S.A.) on May 18. The festival is under the direction of Alfonso Vega Núñez, organist of the Morelia Cathedral.

During this year's festival, the First Convocation of Latin American Organists will be held in Morelia on the 16, 17 and 18 of May. Delegates to the convocation will be various concert organists and representatives from various Latin American countries. The purpose of the convocation will be to share impressions and problems among organists of the various countries, to explore the possibility of creating a professional course of study for organists at a university or school of higher learning, to make an analysis of the activities of organists in the various countries represented, to seek ways in which the organ can be furthered through the media, and for the creation of an Association of Latin American Organists.

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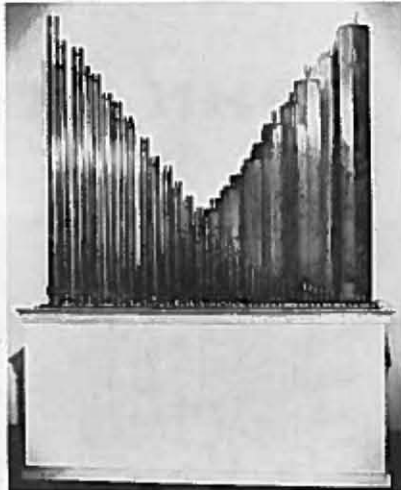
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**Huw R. Lewis Wins
Fort Wayne Competition**

Huw R. Lewis, 22, a native of South Wales, Great Britain, was named winner of the 15th National Organ Playing Competition in the finals March 9 at First Presbyterian Church, Fort Wayne, Indiana. Mr. Lewis competed against seven others in the finals, which had been reduced from an original field of 51 contestants. He was awarded a cash prize of \$500 and a recital at First Presbyterian Church on April 30 as one of the artists in the Church Music Series.

Mr. Lewis is presently a music student at the University of Michigan in Ann Arbor, studying towards an MM degree in organ under Robert C. Clark. He intends to continue his studies there and eventually receive a DMA degree in organ. In England Lewis studied organ with John Birch and Ralph Downes. He obtained the teaching and performing diplomas of the Royal Academy and Royal College of Music (LRAM, ARCM), and won Limpus Prize (highest marks in playing) for both diplomas of the Royal College of Organists (ARCO, FRCO). He has given recitals in Cambridge, Monmouthshire and London, and has recorded at Westminster Cathedral for the BBC. In 1974 he will appear in Kennedy and Lincoln Centers as accompanist for the 1974 Lincoln Center International Choral Festival, at Michigan State University's annual Workshop as recitalist, and he will return to England to record once more for the BBC.

Mr. Lewis was first influenced to attend the University of Michigan following the recital of Dr. Marilyn Mason at Westminster Abbey in London in 1957, the first woman to present a public recital in that hall. Dr. Mason is the head of the Organ Department at the University of Michigan. As a student at Michigan U., Lewis holds a Teaching Fellowship in Music Theory. It is his intent to become an American citizen in the near future.

Runner-up in the competition was Dr. Harold Fabrikant, a native of Melbourne, Australia, who is spending a year as Visiting Fellow in Radiology at Milwaukee County General Hospital, Wisconsin. Dr. Fabrikant put aside his early musical training to concentrate in medicine and was graduated from the University of Melbourne with the degrees of Bachelor of Medicine and Bachelor of Surgery. In 1971 he was admitted to membership of the Royal Australian College of Radiologists.

Third place in the competition was awarded to Todd R. Wilson, a student at the College Conservatory of Music at the University of Cincinnati, studying organ with Wayne Fisher. Wilson was also a finalist in the Fort Wayne Competition last year.

Other finalists in the competition included Lawrence Allen, Jr., of Farmington, Connecticut, a graduate of the School of Sacred Music, Union Theological Seminary, New York City; LornaLee Curtis of West Orange, N. J., a student of Vernon DeTar at The Juilliard School, New York; Sandra Fleming of Charlotte,

North Carolina; Ernie Hoffman, a student of Robert Anderson at Southern Methodist University, Dallas; and Donna Whited, a candidate for bachelor of organ degree at the University of Kansas, Lawrence, studying with James Moeser.

Judging the contest finals were Jerald Hamilton, professor of organ at the University of Illinois; Clyde Holloway, professor of organ at Indiana University; and Leonard Raver, professor of organ at Hartt College of Music and the University of Hartford, Connecticut.

The contestants were chosen from entries covering 27 states, Canada, Great Britain, and Australia. Each contestant was required to perform a composition of the Baroque or pre-Baroque era, a composition from the Romantic era, and a work by a contemporary composer. Lewis's winning selections were J. S. Bach's *Fugue*, from the *Tocatta in F*; the *Allegro* movement of the *Sixth Symphony* by Widor; and the *Danse Funebre* by Alain.

The internationally known competition has been a part of the Music Series of First Presbyterian Church for the past 14 years and is partially underwritten by a grant from the First Presbyterian Church Foundation. Members of the music staff include Lloyd Pinkerton, minister of music, and Jack Ruhl, organist.



Huw R. Lewis



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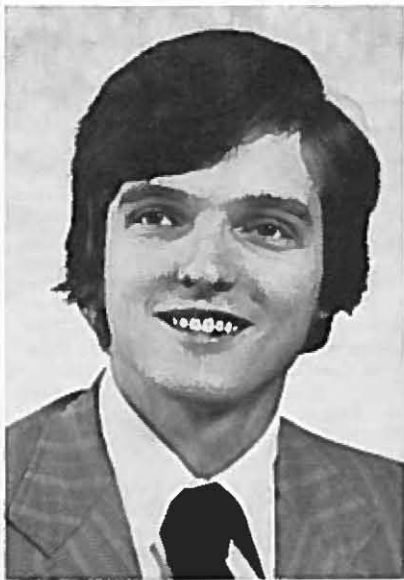
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Finalists: (back row) Harold Fabrikant, Huw Lewis (winner), Sandra Fleming, Todd Wilson; (front row) Donna Whited, Larry Allen, LornaLee Curtis, and Ernie Hoffman.



Terry Yount, a recent graduate of the University of Alabama where he studied with Warren Hutton, has been named winner of the Music Teachers National Association national collegiate organ competition. Mr. Yount represented Alabama and the Southern region of MTNA in the competition, held March 18 in Los Angeles. There was a cash prize of \$500.00. He is currently working toward the MM degree at Eastman School of Music in Rochester, New York, where he studies with Russell Saunders.



Harry C. Ingling has been appointed to a new position with Newport Organs, Newport Beach, California, where he will specialize in designing and constructing new and rebuilt instruments and pipe voicing. Mr. Ingling brings 18 years of experience with him from his previous work in rebuilding and maintenance work in the San Francisco Bay Area of California.

Yuko Hayashi, chairman of the organ department of the New England Conservatory of Music, assumed the position of music director-organist at Old West Church, Boston, on February 1. Ms. Hayashi, who has been a faculty member of New England Conservatory since receiving her Artist's Diploma there, travels annually to her native Japan to give master classes and recitals. Old West Church, founded in 1727, figured prominently in events leading to the American Revolution. Old West was re-established as a United Methodist Church in 1963 and is known for its creative worship and variety of urban ministries. The C. B. Fisk organ in the church was built in 1971, and has been much used for recitals and recordings.

David S. Boe, associate professor of organ and harpsichord at Oberlin College Conservatory of Music, has been appointed associate dean of the Conservatory, effective July 1, 1974. Mr. Boe succeeds Sylvan Suskin. His primary responsibilities will be to counsel students, help the dean of the Conservatory prepare and administer the budget, and to act as the dean's liaison with the teaching faculty and staff. He will devote one-third of his time to teaching. Mr. Boe joined the Conservatory faculty in 1962. He holds the AB degree from St. Olaf College, and the MMus degree from Syracuse University where he was a University Fellow. He studied for one year in Frankfurt, Germany under a Fulbright scholarship. His current research concerns early keyboard tuning and temperaments. He is also organist of First Lutheran Church, Lorain, Ohio.



Wayne G. Nagy was named the winner of the National Organ Competition held on March 10 at the First Presbyterian Church, Ft. Lauderdale, Florida. The competition is sponsored by the First Presbyterian Church as part of their Sacred Music Concert Series.

Mr. Nagy graduated from Ft. Lauderdale High School, and has received a MusB degree from the University of Miami. He is presently a student of Albert Russell in Washington, D.C., where he is Specialist 4th Class in the U. S. Army, serving as assistant organist at Ft. Meyer Post Chapel, Virginia.

Other finalists in the competition included James Mismas, a private student at Oberlin, Ohio; and Charles Edward Murray, assistant organist at First Presbyterian Church, Norman, Oklahoma, and a freshman at the University of Oklahoma.

Judges for the contest were Reginald Foart, George William Volkel, and Kathryn P. Stephenson, organist of the church.



David Engen has been appointed organist of First Lutheran Church, and instructor in organ and voice at Gustavus Adolphus College, both in St. Peter, Minnesota. Mr. Engen holds degrees in organ performance and pedagogy from the University of Iowa, and in church music from St. Olaf College. He has served as organist at Gloria Dei Lutheran Church, Iowa City. His teachers have been Gerhard Krapf, Robert Kendall, Kenneth Jennings, and Charles Anders. Mr. Engen is also employed by the Hendrickson Organ Co., Inc. of St. Peter.

Thomas M. Kuras has been appointed director of music at St. Joseph's Catholic Church, Detroit, Michigan. Formerly organist of Blessed Sacrament Cathedral, Detroit, Mr. Kulas will direct the parish's choral activities as well as to preside at the parish's new 38-rank mechanical action instrument.

Roger W. Roszell has been appointed organist and choirmaster of Saint Robert Bellarmine's Catholic Church, Detroit, Michigan, effective March 1, 1974. He will direct the entire music program of the large parish, including five choirs and the choral activities in the parish's elementary and secondary schools. For the past five years, Mr. Roszell has been director of music at Calvary Lutheran Church, Chicago, Ill., and organist of Congregation Beth Shalom in Park Forest, Illinois. He has been accompanist for the Chicago Choral Society, and staff organist of The Beautiful Sound Organ Company.



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The Harpsichord World

New Music

Vincent Persichetti, *Sonata for Harpsichord*. Elkan-Vogel, Inc., Bryn Mawr, Pennsylvania. \$3.50.

Although it was composed circa 1960, Persichetti's *Sonata* (opus 52) has just been published. In the composer's manuscript it has already had several hearings around the country: we know of performances by Leonard Raver, Joseph Stephens, and the undersigned. The *Sonata*, a significant and ingratiating work from a major American composer, satisfies requirements for the instrument very neatly. There are no registration suggestions, only suggested dynamics (which do not require kaleidoscopic changes, and are therefore possible to execute, for the most part). The work, in three movements, has a cyclic unifying theme which is heard at the outset of the introduction. Desired articulations have been well-indicated by the composer.

The movements are marked *Andante sostenuto* — *Allegro*; *Adagio*; and *Vivace*. The *Vivace* will require some quick repeated notes — a technique not always required of a harpsichordist. The *Sonata* is tonal, or even bitonal part of the way. I wonder if others will find the second theme of the last movement reminiscent of a theme from Poulenc's *Concert Champêtre* as I do?

Antonio Valente, *Intavolatura de Cimbalo* (Naples, 1576), edited by Charles Jacobs. Oxford University Press, New York. \$35.25.

Yes, \$35.25! A beautiful job of printing, but not bound in half-leather, as the price might indicate. Libraries will doubtless be the major purchasers of this volume; it's rather a pity that a paperbound edition was not issued jointly with the linen hardbound one, since this book and its music has more than just historical curiosity and interest for the harpsichordist. Valente's tablature is, of course, the earliest attributable Italian harpsichord music; the composer is already known to players through two of his pieces which have appeared in anthologies: the *Torch Dance* (*Lo Ballo dell' Intorcchia*) and the five variations on *Romanesca*.

Charles Jacobs has contributed a fine introduction in which he discusses the notation (a unique form of Spanish organ tablature where the keys of the harpsichord, pictured in the volume, are numbered) and its transcription. One page of the original tablature has been presented in facsimile.

The music consists of 21 compositions by Valente (a blind Neapolitan musician) — *Fantasia in the First Mode and Ricercare* in modes 3, 6, 7, and 8; a *Salve Regina*, variations on the *Tenor of Zefiro*, of *Passo e mezzo*, and others; and several small dance pieces. The 167 pages of the *Intavolatura* end with choral works: *Salve Regina* by Rocco Rodio; two *Salve Reginae* of Diego Ortiz; Thomas Crecquillon's *Pis ne me peut venir*; Adrian Willaert's *Qui la dira*; and Philippe de Monte's *Sortez mes pleurs*.

P. D. Q. Bach, *Notebook for Betty-Sue Bach*. Gingerly edited by Professor Peter Schickele (S. 13 going on 14). Theodore Presser Co., Bryn Mawr, Pennsylvania. \$2.50.

Not strictly for harpsichord (after all, P.D.Q. Bach lived in the twilight, or perhaps we should say the *Klavierdämmerung* of the harpsichord) but of genuine value to all who have played everything else in the repertoire, the *Notebook* is most recommended as an antidote for jaded minds, tired fingers, or overworked piano and organ teachers. It demonstrates once again in eight selections (*Allemande Left, Oh Courante!, Two- and Three-Part Contraptions, Andre Gigue*, etc., etc.) the truth of those immortal words of Oscar Wilde, "Nothing succeeds like excess."
— Larry Palmer

News

LESLIE KONDOROSSY'S *Harpsichord Trio* was played in the Candlelight Concert series at the Church of the Master (Baptist), Cleveland Heights, Ohio, on December 8. The performers were Marilyn Cumming, flute, Perry Hamilton, recorder, and Dr. William S. Cumming, harpsichord. Kondorossy's work has been published by Hermes Music Publisher, and is available from this firm at P. O. Box 5503, Cleveland, Ohio 44101.

VICTOR HILL played the following program on January 29 at Carleton College in Northfield, Minnesota: *Suite in D minor*, Chambonnieres; *Suite 12, Tombeau (Blancrocher)*, Froberger; *Suite 8 in F minor*, Handel; *Ordre 13 in B minor*, Couperin; *Partita in B-flat*, Bach. On his Griffin Hall Concerts at Williams College, Dr. Hill played the following program, using his Dulcken copy by Rainer Schuetze: January 4, 5, 6: *Four Canons from The Art of Fugue, Fifteen Inventions, Fifteen Sinfonias, Concerto in D Major*, Bach. March 16, 17: *Fantasia in C minor* (S. 906), *Adagio in B Major, English Suite in E minor*, Bach; *Suite in E minor*, Rameau; *Sonatas K. 428, 429, 430, 426, 427*, Domenico Scarlatti.

BARRY WATERLOW played this program at the University of Lethbridge, Canada, on February 19. The instrument was a two-manual Sabathil. *Toccata, Paradies; Lo Ballo dell' Intorcchia, La Romanesca*, Valente; *Partite sopra la Aria della Folia da Spagna*, Pasquini; *Differenzia sobre la Galliarda Milanese*, Cabezon; *Sonata de Primo Tono*, Lidon; *Worster Braules*, Tomkins; *Variations on O Mistrays Mine*, Byrd; *Variations, Mein junges Leben hat ein End*, Sweelinck; *Suites pour le Clavecin, I, Capriccio sopra la Lontananza del suo Fratello Diletissimo*, J. S. Bach.

LLOYD BOWERS played this recital at the Cathedral of Mary Our Queen, Baltimore, Maryland, on March 3: *Allemande, Courante, La Favo, La Victoire*, Duphy; *Ordre 18*, Francois Couperin; *La Lugeac*, Balbastre; *Suite du Concert des Muses*, Dandrieu; *Nouvelles Suites de Pieces de Clavecin*, Rameau.

NAOMI ROWLEY was assisted by Gordon Rowley and three instrumentalists in her program for the University of Victoria, B. C., Canada, on March 5. The program: *Chaconne, Chambonnieres; Les Baricades misterieuses*, Couperin; *Les Tenres Plaintes*, Rameau; *La Piemontoise*, Louis Couperin; *Pavan and Galliard "The Earle of Salisbury"*, Four Variations on "The Carman's Whistle", Byrd; *A Fancy for Two to Play*, Tomkins; *Tombeau, Froberger; Suite 6 in D minor*, Telemann; *Concerto in F Major* for two harpsichords, Wilhelm Friedemann Bach.

JOSEPH STEPHENS, Baltimore, gave the ninth of his projected fourteen recitals covering the complete harpsichord music of J. S. Bach for the Baltimore Bach Society on March 24. Program nine included *Preludes and Fugues in C minor and E-flat Major* from the WTC, II; *French Suite in D minor; Prelude, Fugue, and Allegro in E-flat; Fantasy in C minor; Partita in B-flat; Chromatic Fantasy and Fugue in D minor*.

VICTOR WOLFRAM, Oklahoma State University, Stillwater, played this program on March 28: *First Book of Pieces for Harpsichord*, Rameau; *Six Variations on Mein junges Leben hat ein End*, Sweelinck; *Sonatas in D, K. 443, 444, D. Scarlatti; Sonata 33 in C minor*, Haydn; *Fantasia in C and Fantasia and Double Fugue in A minor*, J. S. Bach.

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

BOOK REVIEW

by Antone Godding, assistant professor of organ,
Oklahoma City University, Oklahoma

Routh, Francis: *Early English Organ Music from the Middle Ages to 1837*. New York: Barnes & Noble, 1973. 305 pp., \$17.50.

1973 was a good year for organists with respect to new books examining the literature for their instrument. Corliss Arnold's recent volume, *Organ Literature: A Comprehensive Survey*, makes available the first major survey in English of the entire body of literature for the organ. And now, in the present book, Francis Routh probes even more deeply into the specific area of music for the organ by English composers up to 1837.

Mr. Routh has confined his work to an examination of music by composers extending from the middle ages to the death of Samuel Wesley — "from the stark but exuberant grandeur of the mediaeval church, and the monarch's itinerant Household Chapel" to the "gradually encroaching stranglehold of that urban, industrial society, which marked the accession of Victoria."

Mr. Routh follows a chronological organization, opening the book with preliminary material examining the medieval organ, its liturgical role, and literature up to 1400. Subsequent chapters divide the remaining 437 years of the book's scope into four periods: 1400-1558 (pre- and early Tudor music); 1558-1656 (accession of Elizabeth I to the death of Thomas Tomkins); 1656-1759 (the Restoration, beginnings of the 18th-century voluntary, to the death of Handel); and 1759-1837 (continuation of the voluntary literature to the death of Samuel Wesley).

Each of the four chapters in the main body of the work is developed in a similar fashion. The stage is set for each era with a brief background including mention of many secondary composers. Then, more important composers are discussed individually in detail — Redford, Tallis, Byrd, Bull, Orlando Gibbons, Tomkins, Christopher Gibbons, Locke, Blow, Purcell, Roseingrave, Travers, Greene, Handel, Stanley, Keeble, Boyce, Russell, and Samuel Wesley. Fifty-five musical examples illustrate the works of these composers. Included with each chapter is an extensive (presumably exhaustive) list of the extant repertoire appropriate to that chapter. These lists include manuscript sources and printed editions identifiable through the use of an intricate code system. Brief biographical notes on nearly every composer mentioned are also appended to each chapter (this amounts to some 117 thumbnail sketches), together with a brief examination of the organ of each period.

The bibliography consists of an extensive number of entries — books, periodicals, catalogs, dictionaries, encyclopedias, and works of reference. The key to manuscript sources and printed editions mentioned earlier is impressive:

125 manuscripts are shown with their present geographical location and specific library number (a real boon to those who wish to do further research). The 213 items in the list of printed editions include publications dating from 1673 to the present decade — all publishers are given and many editors as well.

Mr. Routh's handling of his subject is always lucid and often quite enthusiastic. I found his excitement for the music contagious. Shortcomings in the book are few. Misprints are infrequent — a few obvious misspellings and omitted umlauts. This reviewer wished for more material concerning that English innovation, the organ concerto. There are brief references to concertos by Handel, of course, and Samuel Wesley, but no mention of similar works by Arne, Avison, Camidge, Felton, Stanley, and Charles Wesley.

The bibliography and list of printed editions, though extraordinarily extensive, do lack several entries which were available at the time of writing, and which, it seems to me, ought to be there. (Admittedly, the author does not claim to have compiled complete lists — but they almost are!)

The Peter Williams dissertation from St. John's College, Cambridge University, on "English Organ Music and the English Organ Under the First Four Georges," appears to be a natural item for such a bibliography. The omissions from the list of printed editions are more numerous: the Oxford University Press facsimile edition of the Stanley voluntaries, edited by Denis Vaughan; selected John Bennett voluntaries from Novello, edited by H. Diack Johnstone and a similar collection available from A-R Editions, Madison, Wisconsin, edited by Gwilym Beechey (this latter edition also contains the Hine voluntary); *Old English Organ Masters*, Vol. X of *Liber Organi* (Schott); *Twelve Voluntaries for Organ or Harpsichord* by Boyce or Greene, edited by Peter Williams (Galaxy); selected Stanley voluntaries edited by Johnstone (Novello); a *Voluntary XIII* by Greene, edited by Walter Emery (Novello); *Ten Eighteenth-Century English Voluntaries* by an anonymous composer, edited by Richard Peek (Concordia); *Three Eighteenth Century Voluntaries* by various composers, edited by Sidney S. Campbell (Oxford); *English Keyboard Music Especially for Organ*, edited by William Tubbs (J. Fischer). However, these are merely a handful excluded from among Mr. Routh's formidable catalog of over 200 editions — an invaluable reference list.

Francis Routh, M.A., F.R.C.O., L.R.A.M., A.R.C.M., is founder/director of the Redcliffe Concerts of British Music and is organist at St. Philip's, Earl's Court. His book is an excellent exposition of the subject — well-organized, authoritative, a pleasure to read, and filled with information available nowhere else. I recommend it heartily for both institutional and private libraries.

ADVENT RECORDS ANNOUNCES DUPRE BENEFIT PROJECT

Advent Records, Inc. has announced a special fund-raising project to benefit l'Association des Amis de l'Art de Marcel Dupré. The AAAMD, founded in Paris in 1970, is a non-profit society whose sole purpose is the releasing of recordings of Marcel Dupré's works and improvisations and the documenting in other appropriate ways the life and work of Dupré.

A radio interview of Dupré, taped by Michael Murray in Meudon in 1969, plus three of Dupré's previously unreleased improvisations at St. Sulpice, is being issued by Advent records as a 12-inch, long-playing record, Advent No. 5011. In the interview, Dupré discusses his career, his improvisations, his teachers, the Bach and French traditions, and recounts some of his famous anecdotes.

The interview is in French with simultaneous English translation.

The purchase price of the record is \$10, of which \$8.50 will accrue directly to the AAAMD in Paris to support and further their important work. The remainder of the price is to cover the cost of issuing the record. The recording may be ordered from Advent Records-Dupré Fund, 23366 Commerce Park Road, Cleveland, OH 44122.

LEE HASTINGS BRISTOL, JR has recently been active as an Episcopal lay preacher as well as a musician. He was invited to preach five Lenten noon-day services at St. Bartholomew's Church, New York City in March, and five sermons at the Church of the Epiphany, Washington, D.C. in April. On May 12, Dr. Bristol has been invited to preach at Evensong at Westminster Abbey, London, England, and he will lead a hymn-sing at Westminster Abbey on May 15, using "More Hymns and Spiritual Songs," of which he is the editor.

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SUMMER, 1974

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

(Continued from April Issue)

11th International Congress of Northern
Church Music
Lund, Sweden
June 24-28

The Northern Council of Church Music, the joint committee for church musicians in Denmark, Iceland, Finland, Norway, and Sweden, associated with the International organization Ecclesia Cantans, will hold their congress in Lund. The program includes services in traditional and experimental form, concerts with mainly modern Northern music, lectures on current theological, liturgical and church music topics, and individual seminars. Gerhard M. Cartford of Texas Lutheran College, Seguin, will contribute a paper on modern American liturgies, and Philip Gehring, Valparaiso University organist, will present modern American organ music at St. Peter's Church in Malmö. Lectures will be given in Scandinavian languages, but English summaries of the papers may be given.

Write: Secretary of the Council, Mr. Harald Göransson, Director of Music, Frimuravägen 2, S-181 41 Lidingö, Sweden.

Conferences on Worship and Music
Colorado Women's College
Denver, Colorado
July 14-20

Montreat, N.C.
July 21-27

Faculty for the conferences sponsored by the Presbyterian Association of Musicians in cooperation with the UPUSA and the PCUS will include David Lumsden (choir), Joan Lippincott (organ), Louis Patrick (worship), Austin Lovelace (hymnology), Donald Jensen (church and the arts), Charles Stites (Orff-Schulwerk), Stanley Powell (youth choirs), Robert Powell (youth choirs), Horace T. Allen (worship leader), Walter Funk (youth coordinator), Lucile Hudson (editor of "Music Notes"), and Joseph Schreiber (conference director).

Write: Joseph Schreiber, Conference Director, Independent Presbyterian Church, 3100 Highland Ave., Birmingham, Ala. 35205.

11th Moravian Music Festival
and Seminar
St. Norbert College
De Pere, Wisconsin
June 19-23

The 1974 festival offers a balanced program of early American Moravian music and contemporary worship approaches. Held on the campus of St. Norbert College in De Pere, near Green Bay, Wisconsin, the festival is under the direction of Thor Johnson. Featured soloists will include Ilona Kombrink (soprano), Seoung Lee Wilson (alto), Jerry Jennings (tenor), and Marshall Moss (bass-baritone). The orchestra will be made up of musicians from regional and national orchestras, and the chorus will consist of festival registrants who will rehearse daily with Dr. Johnson. Four worship labs on "Music in Worship," "Animated Arts," "Art and Media," and "Worship and Liturgical Principles" will be offered. The lab and seminar faculty include Karl Kroeger, John Ylvisaker, Beverly Smith, Arthur Becknell, Mrs. Marian Johns, and Malcolm Johns. Daily seminars will consider the history of Moravian music and hymnody, the role of the musician and pastor in planning worship, creating and playing new music, contemporary hymns, the use of the organ in worship, choral music, and other subjects.

Write: Moravian Music Festival and Seminar, Box 3749, Green Bay, WI 54303.

Chautauqua Summer School
Chautauqua, N.Y.
July 1-Aug 23

The Chautauqua summer school offers a large variety of workshops and private study in all instruments, voice, orchestra and choral work in a resort community offering many recreational facilities. Special workshops are as follows:

Choral Workshops with Elaine Brown (July 15-21), and Paul Christiansen (Aug. 18-23);

Organ Workshop with Frederick Swann (Aug. 21-23);

Workshop in Writing for Voices with Alice Parker (July 15-20).

Frequent concerts by faculty and students groups are included in the program.

Further information: Chautauqua Summer School, Chautauqua Institution, Box 28, Dept. 500, Chautauqua, NY 14722.

Festivals of Flanders
Bruges, Belgium
July 27-Aug. 10

The 11th Fortnight of Music in Bruges will have three themes. During the first week, the harpsichord will be the main subject. Included will be an international competition for harpsichord soloists and basso continuo players, lectures by Gustav Leonhardt, Kenneth Gilbert and Colin Tilney, courses in basso continuo by Alan Curtis, H. Bilgram and C. Jaccottet, exhibitions of new instruments, visits to the instrument collections of local museums, and evening concerts by members of the competition jury with the Paris Chamber Orchestra.

"Musica Polyphonica" is the title of the second week. Performing groups are the "Fistulatores et Tubicinatores Varsovienses (Poland), the Ulsamer Collegium of Würzburg, King's College Choir of Cambridge (England), and the Pro Cantione Antiqua Consort of London.

The final week will be given over to the cantatas of Bach. Noted soloists, the King's College Choir with the Thames Chamber Orchestra conducted by Philip Ledger, the Parnassus-Ensemble, and the South German Madrigal Choir with the Festival Orchestra of Ludwigsburg conducted by Wolfgang Gönnenwein will be presented in concerts.

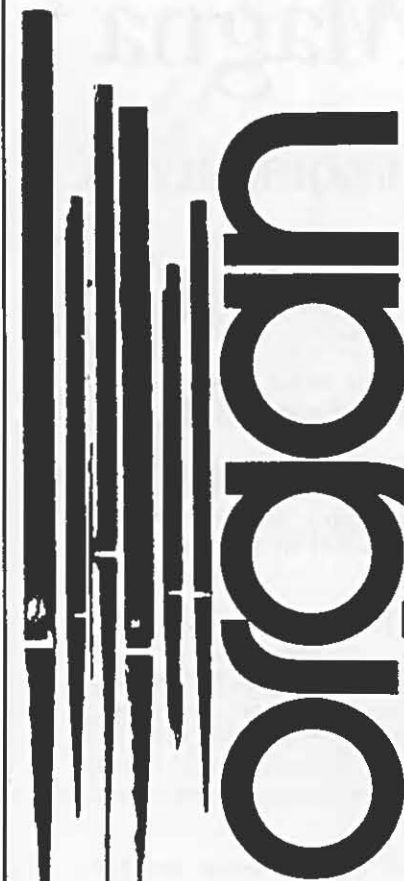
Write: Tourist Office, Markt 7, B-8000 Bruges, Belgium.

Stanford Summer Workshops
Stanford University
Stanford, Calif.
June 24-July 5

California's Stanford University announces two workshops in early music for the period June 24-July 5. Wendy Hilton from the Juilliard School will lecture on the technique and style of European court dance from late 16th century Italy and early 18th century France. Meredith Ellis Little, musicologist, dance historian and harpsichordist will be co-director of this session.

Joan Benson will direct an intensive course for keyboard players. It will be centered around Ms. Benson's specialties, the clavichord and early piano.

Write: Department of Music, Stanford University, Stanford, CA 94305.



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19th Annual Organ Historical Society Convention
Keene, N.H.
June 25-27

Despite uncertainties occasioned by the energy crisis, plans are going ahead for the 19th Annual OHS Convention to be held in the beautiful Monadnock Region of southwestern New Hampshire with headquarters at the Unitarian-Universalist Church in Keene. A number of interesting old, new, and rebuilt instruments exist in a relatively small geographical area, and schedules are being arranged to minimize travel and thus conserve gasoline. A leisurely gathering is planned, with ample time for hearing and seeing the organs to be visited and for enjoying the rural attractions of this lovely section of New England.

Following the annual business meeting on Tuesday morning, registrants will see and hear various instruments in Keene, with a major recital by Max Miller of Boston in the evening on a 2/22 1869 Steere and Turner organ at Grace Methodist Church. Wednesday, conventioners will travel by bus to hear recitals in outlying churches on organs built by such builders as Marklove, Hutchings, Ryder, Stevens, Hook, and Johnson. In the evening, the men and boys choir of St. Peter's Church in Worcester, Mass. will present a concert at St. Bernard Church in Keene. On Thursday the tour will be by auto, and will include visits to two Hook organs of the 1840's, and to the home and grave of Henry Pratt, an 18th century New Hampshire builder. Another stop will feature the studio organ of S. B. Whitney, a prominent 19th century Boston organist. The final recital will be presented by Thomas Murray of Boston on the 1970 37-rank Andover organ at the Northfield Mount Hermon School, Mass.

Other recitalists include Raymond Ackerman, John Dunn, Frederick Grimes, Yuko Hayashi, Stephen Long, Charles Page, Albert F. Robinson, and Rollin Smith.

Write: Alan Laufman, English Dept., Clark University, Worcester, Mass. 01610.

Organ and Choral Workshops
Lewis and Clark College
Portland, OR
June 11-15, July 8-15

Catharine Crozier will present an organ recital and 20 hours of master classes at the organ workshop (June 11-15). Morning and afternoon classes will cover a variety of styles and periods with ample opportunity for participants to perform for the class. All sessions conducted in the Agnes Flanagan Chapel using the 88-rank Casavant organ.

The Choral Workshop (July 8-15) will feature Robert DeCormier, director of choral activities at the Eastman School of Music. Music selected for the workshop will be suitable for school, church and civic groups of various sizes. Mr. DeCormier will be assisted by L. Stanley Glarum, director of the Lewis and Clark Choir, in a daily reading session of new choral music.

Write: Dr. Lee Garrett, School of Music, Lewis and Clark College, Portland, Ore. 97219.

Summer Organ Study
Illinois Wesleyan University
Bloomington, Ill.
June 3-July 12

Six weeks of intensive study designed to meet the special needs of all who participate, available for two or more weeks at a time. Open to high school, college students, and church musicians, participants may seek individual coaching in hymn-playing, service music, accompanying, and general repertory. For teachers, special emphasis can be placed on organ pedagogy, technique, repertory, and interpretation. Taught by Dr. David Gehrenbeck of the IWU faculty.

Write: William Hipp, Director, School of Music, Illinois Wesleyan University, Bloomington, Ill. 61701.

European Seminar Tour
Fellowship of United Methodist Musicians
July 12-Aug. 1

For organists and/or choir directors, the tour will visit Paris, Vienna and environs, Salzburg, Schwangau, Bregenz, Interlaken, Amsterdam, Rotterdam, London, Chichester and environs. Tour will include special concerts, recitals, festivals, operas, meetings with foreign musicians, choir directors and organists. Leader will be Dr. and Mrs. Robert E. Scoggin.

Write: Dr. Robert E. Scoggin, Christ United Methodist Church, Fourth St. and Fifth Ave. Southwest, Rochester, Minn. 55901.

4th International Masterclass
Freiburg/Breisgau, W. Germany
Aug. 27-Sept. 14

Includes masterclasses in violin with Wolfgang Marschner, and organ with Michael Schneider. There will also be a course in electronic music under the direction of Hans-Peter Haller and with percussionist Bernard Wulff. The latter are in cooperation with the Heinrich-Strobel Foundation of the Southwest German Radio. Concerts by course participants and the teachers will be featured during the meeting.

Write: Sekretariat der Internationalen Meisterkurse für Musik, D-7801 Freiburg-Horben, West Germany.

Shawnigan Lake Summer School of the Arts
Shawnigan Lake School
British Columbia, Canada
July 29-Aug. 28

The school offers summer courses in music (composition, strings, classical guitar, piano, flute, and harpsichord and organ with Harmon Lewis), contemporary dance, and pottery.

Write: Shawnigan Lake Summer School of the Arts, No. 3307-1733 Coniox Street, Vancouver, B.C., Canada V6G-1P6.

Middle Ages and Early Renaissance Music
Eduard Van Beinum Foundation
Breukelen, Holland
June 27-July 3

The ensemble "Les Ménestrels" of Vienna will lead a seminar engaging in the various aspects of the music of the middle ages and renaissance under the sponsorship of the Eduard Van Beinum Foundation.

Write: Eduard Van Beinum Foundation, c/o "Queekhoven," Breukelen, Holland.

8th Summer Fine Arts Festival
University of Maryland
College Park, Md.

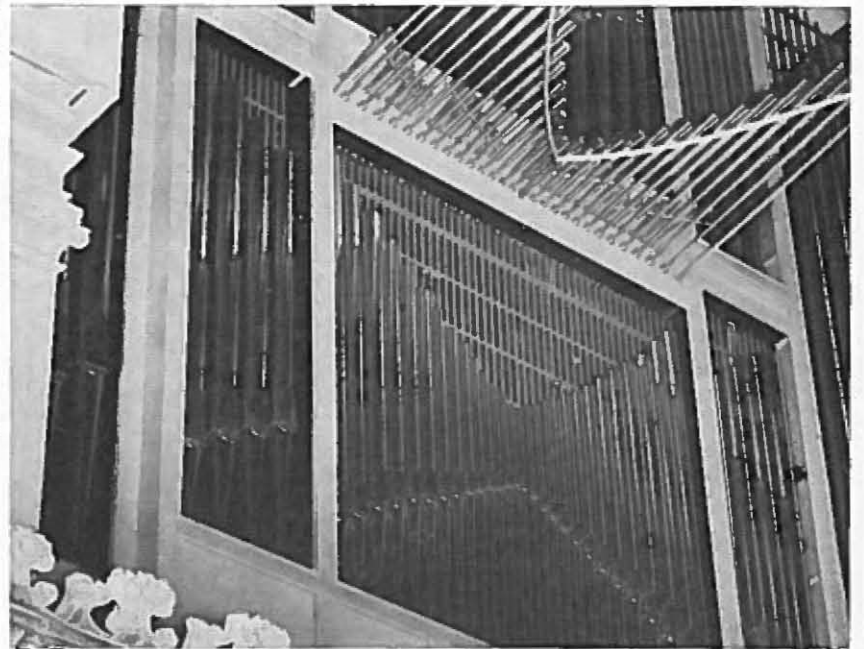
Plans for the summer-long festival include musical programs of all kinds. Singers Marilyn Horne and Phyllis Bryn-Julson will be featured in several programs. Other performers include Hans Richter-Haaser, Dan Wagoner and Dancers, Jorge Bolet and Agustin Anievas.

Write: Summer Fine Arts Festival, Paul Traver, Director, University of Maryland, College Park, Md. 20742.

Contemporary Organ Music Workshop
Northwestern University
Evanston, Ill.
July 8-12

Gerd Zacher, director of the Institute for Evangelical Church Music at the Volkswang Institute of Essen, Germany, will be featured in a one-week workshop dealing with new techniques, notation and interpretation of contemporary organ music. Mr. Zacher will also present a recital on July 8.

Write: Concert Manager, School of Music, Northwestern University, Evanston, Ill. 60201.



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DEADLINE FOR THIS CALENDAR WAS APRIL 10

5 May
Messe Modale, other works by Alain, Lee Ridgeway, Trinity Episcopal, Topshfield, MA 10 am
 Elizabeth Sollenberger, Wheaton College, Norton, MA 8:30 pm
Requiem by Verdi, Universalist Unitarian Church, Brockton, MA 4 pm
 Warren R Johnson, Village Congregational, Whitinsville, MA 4 pm
 Karl Moyer, St Paul's Cathedral, Burlington, VT 8 pm
 Annual Jr Choir Festival, Hartford AGO; Alec Wyton, guest dir; South Congregational, New Britain, CT 5 pm
Mass in G by Schubert, St George's Church, New York City 10:30 am
Stabat Mater by Rossini, Psalm 150 by Edwards; Byrne Camp Chorale and Orchestra; Riverside Church, New York City 2:30 pm
 Calvin Hampton, Calvary Episcopal, New York City 4 pm
 Bernard Riley, St Thomas Church, New York City 5:15 pm
 7th Annual Concert, Trinity Choir of Men and Boys, James Litton, dir; Trinity Church, Princeton, NJ
 Elaine Richey, violin; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Akiko Baggs, mezzo-soprano; Holy Trinity Lutheran, Buffalo, NY 5 pm
 Spring Festival Concert, music by Holst; Christ Church, Cincinnati, OH 8 pm
 Ray Ferguson, Epiphany Lutheran, Detroit, MI 7:30 pm
 Eastertide Choral Vespers, Concordia Senior College, Ft Wayne, IN 8 pm
 Spring Choral Concert, Valparaiso U, Valparaiso, IN 4 pm
 Music of St Mark's Venice; choir and brass; Church of the Holy Spirit, Lake Forest, IL 5 pm
 Alexander Boggs Ryan, St Procopius Abbey, Lisle, IL 3 pm
 James Moeser, Our Saviour's Lutheran, Milwaukee, WI 3:30 pm
 Merrill N Davis III, Emmanuel Lutheran, Racine, WI 3 pm
 Rodney A Giles, First Baptist, Kansas City, MO 4 pm
 Colorado State U Singers and Brass Choir, St John's Cathedral, Denver, CO 4 pm
 Yreka H S Choir, Thomas Candlish, dir; Grace Cathedral, San Francisco, CA 5 pm
 Lord Nelson Mass by Haydn, Cantata 147 by Bach; C Thomas Rhoads, dir; St Bede's Episcopal, Menlo Park, CA 8 pm
 Ann L Goodman, LA AGO Young Artists Series; First Baptist, Los Angeles, CA 3 pm
 Loyola U and Mt St Mary's Choirs, Paul Salamunovich, dir; St Mark's Episcopal, Glendale, CA 4 pm
 Worth-Crow Duo, Municipal Aud, Riverside, CA
 6th Annual Festival of Choirs, La Jolla Presbyterian, La Jolla, CA 9:30 and 11 am
 Marie-Madeleine Duruflé, First Presbyterian, San Diego, CA

6 May
 Robert MacDonald, Central Congregational, Providence, RI 8:15 pm
 The Delbarton Baroque Ensemble, St Mary's Abbey, Morristown, NJ 8 pm
 Dwight Oarr, Church of the Ascension, Rochester, NY
 Richard Gayhart, Independence Blvd Christian, Kansas City, MO

Te Deum Singers and Instrumentalists, Richard Birney Smith, dir; St James Church, Dundas, Ontario 8:15 pm

7 May
 Richard Westenburg, Fifth Ave Presbyterian, New York City 12:10 pm
 Erianda B Salazar, piano, Trinity Church, New York City 12:45 pm
 Robert Roubos, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Kathy McEroy, organ; David Blackinton, trumpet; Loudis Recital Hall, Newark, DE 8 pm
 William MacGowan, St John's Cathedral, Jacksonville, FL 8 pm
 Oswald Ragatz, First Presbyterian, Joliet, IL 8 pm
 David Craighead, St Luke's United Methodist, Oklahoma City, OK
 Marie-Madeleine Duruflé, for Phoenix, AZ AGO
 Ted Alan Worth, Glendale H S, Glendale, CA
 Jennifer Bale, City Hall, Brisbane, Australia 8 pm

8 May
 Central Connecticut State College Choir, Henley Denmeade, dir; South Congregational, New Britain, CT 12 noon
 Missa Brevis by Britten, St Thomas Church, New York City 12:10 pm
 William Crosbie, St John's Church, Washington, DC 12:10 pm

9 May
 Consort Hodie of the Quadrivium Collegium, Busch-Reisinger Museum, Cambridge, MA 12:15 pm
 Meditations on the Mystery of the Holy Trinity by Messiaen, Jon Gillock; Memorial Church, Harvard U, Cambridge, MA 8:30 pm
 Harold Pysker, St Thomas Church, New York City 12:10 pm
 Larry King, Trinity Church, New York City 12:45 pm
 Harrison Walker, First and Central Presbyterian, Wilmington, DE 12:30 pm
 Bach Festival, Bethlehem, PA (also May 10-11 and 17-18)
 C Harold Einecke, carillon recital, Cathedral of St John the Evangelist, Spokane, WA 8 pm
 Jennifer Bate, U of Sydney, Australia 1:10 pm

10 May
 The New Black Eagle Jazz Band, South Congregational, New Britain, CT 8 pm
 St Matthew Passion by Bach; Trinity (Princeton) Choir of Men and Boys, Bethlehem Bach Choir and Orchestra; Bethlehem Bach Festival, PA (also May 17)
 Paul Callaway, Cathedral of St John the Evangelist, Spokane, WA 8 pm
 Marie-Madeleine Duruflé, First United Methodist, Palo Alto, CA
 Ted Alan Worth, Methodist Church, Oroville, CA
 John Marberry and Calvert Johnson, Cathedral, Morelia, Mexico

11 May
 Merrill N Davis III, workshop, First United Methodist, Clarksburg, WV 9:30 am
 Virgil Fox, Exhibition Hall-Century II, Wichita, KS

John Vandertuin, Cathedral of St John the Evangelist, Spokane, WA 2 pm

12 May
 Worcester Concert Choir, Henry Hokans, dir; Trinity Lutheran, Worcester, MA 8 pm
 Dance of Death by Distler, Church of the Ascension, New York City 11 am
 Sidharta, Riverside Church, New York City 2:30 pm
 Joy by Gerre Hancock (premiere), St Thomas Church, New York City 4 pm
 Calvin Hampton, Calvary Episcopal, New York City 4 pm
 Festival of Choirs, Clarence Snyder, guest dir; Tenth Presbyterian, Philadelphia, PA 5 pm
 Psalm of a Pilgrim People, Bryn Mawr Presbyterian, Bryn Mawr, PA 9:30 and 11 am
 David Kreider, piano, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Mozart Festival, Chancel Choir and Chamber Orchestra, Donald S Sutherland, dir; Bradley Hills Presbyterian, Bethesda, MD 4 pm
 Cherry Rhodes, St James Episcopal, Richmond, VA 4:30 pm
 Choral Concert, Cathedral of St Philip, Atlanta, GA 8 pm
 Evensong and Concert, Choir of St John's Cathedral (Jacksonville), Thomas Foster, dir; at St Paul's by the Sea, Jacksonville Beach, FL 4 pm
 Coronation Mass by Mozart, Church of the Assumption, Pittsburgh, PA 3 pm
 Merrill N Davis III, First United Methodist, Clarksburg, WV 8 pm
 Festival of French Choral Music, First Congregational, Columbus, OH 8 pm
 Choir of St Aiden's Church (Boulder); at St John's Cathedral, Denver, CO 4 pm
 Samuel John Swartz, Grace Cathedral, San Francisco, CA 5 pm
 Requiem by Duruflé, Marie-Madeleine Duruflé; First United Methodist, Palo Alto, CA
 Richard D Heckman, LA AGO Young Artists Series, First Congregational, Long Beach, CA 4 pm
 King David by Honegger, La Jolla Presbyterian, La Jolla, CA 4 pm
 Manuel Zacarias, Cathedral, Morelia, Mexico

13 May
 Catharine Crozier and Harold Gleason, workshop, Eastman School of Music, Rochester, NY (thru May 25)
 William MacGowan, Bethesda by the Sea Episcopal, Palm Beach, FL 8 pm
 William Teague, Trinity Episcopal, Baton Rouge, LA
 Kathleen Thomerson, Southern Illinois U, Carbondale, IL 8 pm
 Ted Alan Worth, Lebanon Union H S, Lebanon, OR

14 May
 Paul Blockhaus, Fifth Ave Presbyterian, New York City 12:10 pm
 Theresa D'Aiuto, soprano, Trinity Church, New York City 12:45 pm
 Archdiocesan Festival Chorus, Fr Joseph Flusk, dir; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Meditations on the Mystery of the Holy Trinity by Messiaen, Jon Gillock; Davidson College, Davidson, NC
 Claire Coci, West Georgia College, Carrollton, GA
 Robert Cavarra, Cathedral, Morelia, Mexico

15 May
 Stephen Long, Trinity Lutheran, Worcester, MA 7:30 pm
 Edward Clark, South Congregational, New Britain, CT 12 noon
 Rejoice in the Lamb by Britten, St Thomas Church, New York City 12:10 pm
 Rollin Smith, all-Liszt, Frick Collection, New York City 5:15 pm
 Carol Gilmore, Albert Russell, St John's Episcopal, Washington, DC 12:10 pm
 Marie-Madeleine Duruflé, First United Methodist, Corpus Christie, TX
 Jennifer Bate, lecture-recital on music of Flor Peeters, St James Church, Sydney, Australia 8 pm

16 May
 Herbert Burtis, Busch-Reisinger Museum, Cambridge, MA 12:15 pm
 Art of Fugue by Bach, Charles Krigbaum; Memorial Church, Harvard U, Cambridge, MA 8:30 pm
 Wayne G Nagy, St Thomas Church, New York City 12:10 pm
 David Hurd, Trinity Church, New York City 12:45 pm
 The Telephone by Menotti, First and Central Presbyterian, Wilmington, DE 12:30 pm

Tulip Time Organ Recitals, Hope College, Holland, MI 10 am-4 pm
 Jordis Larson, carillon recital, Cathedral of St John the Evangelist, Spokane, WA 8 pm
 Worth-Crow Duo, Queen Elizabeth Theatre, Vancouver, BC
 Angelo Camin, Cathedral, Morelia, Mexico
 First Convocation of Latin American Organists, Morelia, Mexico (thru May 18)

17 May
 Victor Hill, harpsichord, Art Center, Albany, NY 8 pm
 Elijah by Mendelssohn; Horace Mann and Hunter College High School Choirs, Johannes Somary, dir; Riverside Church, New York City 8 pm
 Tulip Time Organ Recitals, Hope College, Holland, MI 10 am-4 pm
 Requiem by Duruflé, Marie-Madeleine Duruflé; Plymouth Congregational, Lincoln, NE
 Ladd Thomas, Biola College, La Mirada, CA

18 May
 Quadrivium Collegium, Marleen Montgomery, dir; First Congregational, Cambridge, MA 8:30 pm
 Victor Hill, harpsichord workshop, Art Center, Albany, NY 10 am
 Riverside Youth Choir, Riverside Church, New York City 7:30 pm
 Mozart organ works & church sonatas, Donald S Sutherland, Kennedy Center, Washington, DC 6 pm
 Tulip Time Organ Recitals, Hope College, Holland, MI 10 am-4 pm
 Barry Waterlow, Cathedral of St John the Evangelist, Spokane, WA 2 pm
 Worth-Crow Duo, Community Theatre, Kelowna, BC
 John Grady, Cathedral, Morelia, Mexico

19 May
 Thomas Murray, Congregational Church, Auburndale, MA
 Canticum Novum Youth Chorale, Riverside Church, New York City 2:30 pm
 Calvin Hampton, Calvary Episcopal, New York City 4 pm
 Rejoice in the Lamb by Britten, St Thomas Church, New York City 4 pm; followed by Hinson Mikell, 5:15 pm
 Mark Adams, Cultural Center, New York City 3 pm
 Choirs of Bernards H S, Robt T Volbrecht, dir; St Mary's Abbey, Morristown, NJ 4:30 pm
 Music by Early American Composers, Old North Reformed Church, Dumont, NJ 4 pm
 Mark Brombaugh, organ; Susan Brombaugh, oboe and English horn; St Stephen's Lutheran, Wilmington, DE 7 pm
 Duncan Stearns, piano, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Chilean Folk Music Drama; Erika Thimey Dancers, All Souls Choir and Instrumentalists; All Souls Unitarian, Washington, DC 4 pm
 Shirley Smith, Bethesda by the Sea Episcopal, Palm Beach, FL 4 pm
 John Rose, St Peter's Cathedral, Erie, PA
 Virgil Fox, Metropolitan United Methodist, Detroit, MI
 Requiem by Duruflé, Marie-Madeleine Duruflé; Central United Methodist, Lansing, MI
 Corliss R Arnold, Memorial Presbyterian, Midland, MI 8 pm
 Linda Crisafulli, flute; Anne Eagleton, bassoon; Peter Crisafulli, chamber organ and regal; Epiphany United Church of Christ, Chicago, IL 7 pm
 Allan Moeller, First Presbyterian, Deerfield, IL 4 pm

Theodore W Ripper, First United Methodist, Decatur, IL 8 pm
 AGO Choir Festival, Madison, WI 4 pm
 Carlene Neihart, Cherokee Christian, Shawnee Mission, KS 7:30 pm
 Solemn Vespers KV 339 by Mozart, Trinity Episcopal, Portland, OR 4 pm
 Paul Rosas, Trinity Episcopal, San Francisco, CA 4 pm
 Third Annual Chestnuts Recital; Wm Charles Beck, Frank C Brownstead, Harold A Daugherty, Burton A Garlinghouse, Thomas F Harmon, James F Hopkins, Lee Jessup, Richard Kirtland, James Lewis, Bob Mitchell, Frank K Owen, Darrel Orwig; Church of the Blessed Sacrament, Hollywood, CA 4 pm
 James C Walker, LA AGO Young Artists Series; Christ the King Lutheran, Torrance, CA 4 pm

20 May
 AGO Guild Service, Church of the Ascension, Pittsburgh, PA
 AGO Student Organists, St John's Episcopal, Huntington, WV 8 pm
 Frederick Swann, First Baptist, Natchez, MS
 Mary Ellen Sutton, Independence Blvd Christian, Kansas City, MO

21 May
Wall St Choral Society, Trinity Church, New York City 12:45 pm
Virgil Fox, Revelation Lights, Calderone Theatre, Hempstead, NY
Marilyn Keiser, St John's Episcopal, Roanoke, VA
Rosamond Hearn, Cathedral of Christ the King, Kalamazoo, MI 4:30 pm

22 May
Hear My Prayer by Mendelssohn, St Thomas Church, New York City 12:10 pm
Helen Penn, St John's Episcopal, Washington, DC 12:10 pm
Worth-Crow Duo, Central H S, Devil's Lake, ND
Marie-Madeleine Duruffé, Yorkminster Baptist, Toronto, Ontario
Jennifer Bate, St Paul's Cathedral, Melbourne, Australia 8 pm

23 May
Ascension Day Tower Concert, Cambridge Symphonic Brass Ensemble, Busch-Reisinger Museum, Cambridge, MA 12:15 pm
Thomas Faracco, First and Central Presbyterian, Wilmington, DE
Beverly Buchanan, carillon recital, Cathedral of St John the Evangelist, Spokane, WA 8 pm

24 May
Lee Dettra, St Augustine's Episcopal, Chesapeake City, MD 8 pm
Marie-Madeleine Duruffé, National Shrine of the Immaculate Conception, Washington, DC
Thomas Foster, Jacksonville U, FL 8:30 pm
Virgil Fox, Bismarck Theater, Chicago, IL
Worth-Crow Duo, Pershing Memorial Aud., Lincoln, NE

25 May
Harry Wells, Cathedral of St John the Evangelist, Spokane, WA 2 pm
John Obetz, St Albans Cathedral, St Albans, Herts, England

26 May
Calvin Hampton, Calvary Episcopal, New York City 4 pm
The Wilderness by S S Wesley, St Thomas Church, New York City 4 pm; followed by Gerald McGee, 5:15 pm
Requiem by Duruffé, Marie-Madeleine Duruffé, First Presbyterian, Lancaster, PA
David Burton Brown, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Choral Concert, Cathedral of St Philip, Atlanta, GA
Theodore W Ripper, Peachtree Christian, Atlanta, GA 7:30 pm
Fred W Gaul Jr, Christ Church, Point Pleasant, WV 8 pm
Music by Bach, The Cathedral Singers, Robert M Finster, dir.; St John's Cathedral, Denver, CO 4 pm
Robert Roubos, Temple St Jean, Mulhouse, France

28 May
Edward Polidi, violin, Trinity Church, New York City 12:45 pm

29 May
William Partridge, St John's Church, Washington, DC 12:10 pm

30 May
James Johnson, Busch-Reisinger Museum, Cambridge, MA 12:15 pm
James Chiappini, St Thomas Church, New York City 12:10 pm
James Higbe, Trinity Church, New York City 12:45 pm
Raymond Keldermans, carillon recital, Cathedral of St John the Evangelist, Spokane, WA 8 pm

1 June
Raymond Keldermans, Cathedral of St John the Evangelist, Spokane, WA 2 pm

2 June
Cantata 34 by Bach, Hymn of Jesus by Holst, O Sing Unto the Lord by Handel; St George's Church, New York City 4 pm
Calvin Hampton, Calvary Episcopal, New York City 4 pm
Musical Vespers, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Carol Teti, Grasse Ile Presbyterian, Grasse Ile, MI 7:30 pm
Petite Messe Solenne by Rossini, Chicago Chamber Choir, Church of Our Saviour, Chicago, IL 7 pm
Catharine Crozier, First Presbyterian, Santa Barbara, CA
Robert Roubos, Paisley Abbey, Scotland

3 June
4th Annual International Contemporary Organ Music Festival, Hartt College of Music, Hartford, CT (thru June 7)
Los Angeles AGO Festal Choral Evensong, St Mark's Episcopal, Glendale, CA 8:15 pm

4 June
Debbi Awner, piano, Trinity Church, New York City 12:45 pm

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

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

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

9 June
Walter Hiise, Cultural Center, New York City 3 pm
Calvin Hampton, Calvary Episcopal, New York City 4 pm
Victor Hill, harpsichord, Rider College, Lawrenceville, NJ 7:15 pm
Baltimore Percussion Ensemble, Emmanuel Episcopal, Baltimore, MD 4:30 pm
Carol Teti, Westminster Presbyterian, Cedar Rapids, IA 3 pm
Robert Anderson, Presbyterian Church, Glendale, CA
Requiem by Mozart; Choirs of St Mark's Glendale and St Francis, Palos Verdes Estates; soloists and orch, Richard W Slater, dir.; Wm. Beck, org; at St Mark's Episcopal, Glendale, CA
Jelil Romano, LA AGO Young Artists Series, Church of the Blessed Sacrament, Hollywood, CA 4 pm
Brett Hauser, La Jolla Presbyterian, La Jolla, CA 4 pm

11 June
Youth Choir of Church St United Methodist (Knoxville); at Trinity Church, New York City 12:45 pm
Church Music Workshop, Drake U, Des Moines, IA (thru June 15)
Arthur Lawrence, Cathedral of St John the Evangelist, Spokane, WA 8 pm
Catharine Crozier, masterclasses, Lewis and Clark College, Portland, OR (thru June 15)

12 June
Bruce Gustafson, Cathedral of St John the Evangelist, Spokane, WA 8 pm

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

14 June
Choral Study Tour in England, sponsored by Westminster Choir College, Princeton, NJ (thru July 1)

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

16 June
Calvin Hampton, Calvary Episcopal, New York City 4 pm
Festival of Children's Choirs, Fairmount Presbyterian, Cleveland Heights, OH 4:30 pm

17 June
Harpsichord Festival Week, Westminster Choir College, Princeton, NJ (thru June 21)
AGO National Convention, Cleveland, OH (thru June 21)

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Timothy E Albrecht, Rochester, NY — Busch-Reisinger Museum, Cambridge, MA Mar 7: Lobe den Herren, Reger; Consecration (Messe de la Pentecote), Messiaen; Prelude and Fugue in B minor BWV 544, O Lamm Gottes unschuldig BWV 656, Bach; Melisma (Organbook I), Albright; Veni Creator, Vom Himmel hoch, Lobe den Herren, Albrecht.

Richard A Anderson, Ferndale, MI — Church of the Saviour United Methodist, Canton, OH Mar 26: Sanctus, Benedictus, Agnus Dei, Deo gratias (Parish Mass), Couperin; 2 Noels, Dandrieu; Fantaisie, Franck; Pastorale, Roger-Ducasse; Chants d'oiseaux, Messiaen; Trois danses, Alain.

Robert Anderson, Dallas, TX — First and Second Church, Boston, MA Mar 18: Dorick Music-A Prelude, Prelude and Carol on Laetans met herten reijne, Bull; Three Dances, Tablature of Johannes of Lublin; Pange Lingua Verses, de Grigny; Prelude and Fugue in G minor, Bruhns; Fantasia on Halleluia Gott zu loben, Reger; Recitative, Interlogue and Torque, Isele; Toccata and Fugue in D BWV 538, Bach.

Ronald E Ballard — First Christian, Little Rock, AR Mar 10: Toccata in A minor, Reger; Trumpet Voluntary in D, Stanley; Pange Lingua, de Grigny; Fugue in E-flat, Bach; Nun danket alle Gott, Karg-Elert; Variations on an American Hymn, Young; When the Morning Stars Sang Together, Pinkham; Choral in A minor, Franck.

Kenneth Beck — Cathedral of St John the Evangelist, Spokane, WA Mar 17: Emperor's Fanfare, Soler; Ich ruf zu dir, O Mensch bewein, Toccata in D Dorian, Bach; Adagio for Musical Clock, Mozart; Adagio and Allegretto, Schroeder; Sonata II (2nd movement), Hindemith; Rigaudon, Campra.

George Black — First-St Andrew's United, London, Ontario Mar 17: Sailing to Byzantium (1972, organ and tape), Alden Ashforth; Black Host (1967, for organ, percussion and tape), William Bolcom; Seven Things from the Box of Magic (1973, organ, percussion and tape), Edward Diemante; Anthem-There is one Body (premiere, voices and synthesizer), Derek Healey; Sensitive Chaos (premiere, organ, synthesizer, tape and voices), Phillip Ross. Assisted by Robert Hughes, percussion; Phillip Ross, synthesizer; First-St Andrew's Choir. Tape by creative electronics dept, Fanshawe College.

David Bowman, Montgomery, AL — St John's Cathedral, Milwaukee, WI Mar 10: Stations of the Cross (complete), Dupré.

David Britton — First United Methodist, Santa Monica, CA Mar 3: Partita on Was Gott tut, Pachelbel; Récit de Tierce en taille, de Grigny; Sonata in D, Carvalho; Give ear O Lord, Krebs; Prelude and Fugue in A minor BWV 543, Bach.

J Griffith Bratt, Boise, ID — Church of the Ascension, Chicago, IL Apr 23: Clavierübung, Part III, Bach.

John Christian, Cleveland, OH — Brecksville United Methodist, Brecksville, OH Feb 17: Offertory (Parish Mass), Couperin; Toccata in F, Bach; Thou man of grief remember me, Reed; Partita on O God our help in ages past, Van Denman Thompson; Dialogue for the Mixtures, Langlais; Toccata, Gigout; Fantasy in A, Franck; God Among Us, Messiaen.

Franklin G Coleman, Kent, CT — Christ Church, Bloomfield Hills, MI Mar 18: Magnificat primi toni, Buxtehude; Prelude and Fugue in C (9/8), Bach; Sonata IV, Mendelssohn; Benedictus, Reger; Symphony in G (1st movement), Sowerby; God of the Expanding Universe, Felciano; Paeon, Leighton.

James A Dale — U S Naval Academy, Annapolis, MD Mar 31: Trumpet Voluntary; O sacred head, Prelude and Fugue in D minor, Bach; Tambourin, Rameau; Chant de paix, Langlais; Sarabande, Litany, Roberts; Rhosymedre, Vaughan Williams; Concert Variations, Bonnet.

Kenneth Danchik and John Romeri — Church of the Assumption, Pittsburgh, PA Mar 31: Improvisation on Victimae Pas-

chali, Tournemire; Poem of Peace, Langlais; Fantasy and Fugue in G minor, Concerto IV, Bach; Fantaisie in A, Franck; Benedictus, Reger; Carillon de Westminster, Vierne.

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

Mark Davis — Church of the Holy Faith, Santa Fe, NM Feb 24: Eclogue III, de Lamarter; Will o' the wisp, Nevin; Toccata or Vom Himmel hoch, Edmundson; Voluntary I, Greene; Voluntary in D, Adams; Prelude on a Theme of Tallis, Darke; Basse et dessus de trompette, Récit, (Suite on the First Tone), Clérambault; Rose Window, Tu es Petra, Mulet.

Merrill N Davis, Rochester, MN — Emmanuel Lutheran, Racine, WI May 5: Concerto in A minor, Vivaldi-Bach; Praise to the Lord, Let heaven and earth rejoice (Cantata 129), Toccata and Fugue in D minor BWV 565, Bach; God of the Expanding Universe, Felciano; Flute Tune, Arne; Poco adagio (Symphony III), Saint-Saëns; Postludium (Slavonic Folk Mass), Janacek.

Roger Davis — Hope College, Holland, MI Mar 17: Prelude and Fugue in G, Bach; Sonata I for Trumpet and Organ, Viviani; Sinfonia for Trumpet, Torelli; Sonata VIII, Rheinberger; Harmonies du Soir, opus 72/1, Karg-Elert; Incantation pour un jour Saint, Langlais.

George Decker — St Paul's Cathedral, Syracuse, NY Mar 3, 12, 19: Music Suitable for Weddings: Trumpet Tune, Trumpet et Voluntary, Purcell; Toccata in F, Buxtehude; Bridegroom of our soul, Blackburn; Come Holy Ghost, Armsdorf; If thou but suffer God to guide thee, Fantasy in C, Our Father in heaven, Sleepers wake, Bach; Rigaudon, Campra; Chromatic Fugue, Pachelbel; Prelude in D, Fischer; Trumpet Tune, Stanley; Aria, Koraal, Peeters; Lord Jesus Christ be present now, Walther; Toccata (Symphony V), Widor.

Robert Delcamp — Buena Vista College, Storm Lake, IA Mar 3: Improvisation on Victimae Paschali, Tournemire; Grande Pièce Symphonique, Franck; Stations I, VIII and IX (Stations of the Cross), Dupré; Ach Herr mich armen Sünder, Buxtehude; Herzlich tut mich verlangen, Brahms; O Haupt voll Blut und Wunden, Pepping; O Golgotha (Passion Symphony), Maleingreau; Toccata (opus 5), Duruflé.

John Ditto — Twelve Corner's Presbyterian, Rochester, NY Apr 21: Toccata Quinta, Frescobaldi; Partita on Wer nur den lieben Gott, Böhm; Prelude and Fugue in E minor, Bach; Reverberations, Perera; Suite opus 5, Duruflé.

John C Ellis, Missoula, MT — Grace Cathedral, Topeka, KS Mar 19: Prelude and Fugue in C BWV 547, Bach; Prière, Franck; Tanz-Toccata, Heiller; Sonata on the 94th Psalm, Reubke.

David Engen — Gustavus Adolphus College, St Peter, MN Mar 10: Prelude and Fugue in F, Buxtehude; Jesu dine dype vunder, Havland; Vom Himmel hoch, Walcha; Wie schön leuchtet, Drischner; Herzlich tut mich verlangen, Stout; Sonne der Gerechtigkeit, Pepping; Choral in B minor, Franck; Processional, Mathias; Sonata 1964, Barbe; Prelude for organ and tape, Stewart; Andante sostenuto (Gothic Symphony), Widor; Prelude and Fugue in E minor, Bach.

Robert M Finster, Denver, CO — St Mark's Episcopal, Casper, WY Mar 26: Prelude, Fugue and Chaconne in C, Buxtehude; Variations on Mein junges Leben, Sweetlinck; Partita on Lobe den Herren, Ahrens; Choral in B minor, Franck; Le banquet celeste, Messiaen; Toccata in F BWV 540, Bach.

Wayne Fisher, Cincinnati, OH — for Richmond Chapter AGO Repertoire Series, Richmond, VA Mar 5: Prelude and Fugue in D, Bach; Concerto V in F, Handel; Noel VI, Daquin; Sonata on the 94th Psalm, Reubke; Scherzo (Symphony IV), Widor; Berceuse (Suite médiévale), Langlais; La vierge et Temps de Paques, Demessieux; Prelude et Danse Fuguee, Litaize.

Gay Freeman — senior recital, Oklahoma City U, OK Mar 15: Suite Brève, Langlais; Schubler Chorales BWV 645-650, Bach; Prelude and Fugue in G minor, Buxtehude; Symphony I, Vienne.

Deborah Batten Garner — student of W David Lynch, Meredith College, Raleigh, NC Mar 22: Prelude and Fugue in E minor, Bruhns; Toccata in F BWV 540, Bach; Tiento (Suite médiévale), Langlais; La vierge et l'enfant, Messiaen; Introduction and Passacaglia in D minor, Reger.

Lee Garrett — Lewis and Clark College, Portland, OR Mar 10: Prelude, Fugue and Chaconne, Buxtehude; Pastorale, Pasquini; Partita on Oh how cheating, Böhm; All glory be to God on high BWV 664, Deck thyself my soul BWV 654, Prelude and Fugue in G BWV 541, Bach; Introduction and Passacaglia in D minor, Reger; Entree, Communion, Sortie (Pentecost Mass), Messiaen.

Thomas George, Denver, CO — Independent Presbyterian, Memphis, TN Mar 10: Fanfare, Schroeder; Gothic Suite, Boellmann; Contemplation, Purvis; Middleberry, Wood; Trumpet Tune in D, Johnson; Prelude and Fugue in G, Bach; Processional, Shaw; Wondrous Love, Young; Jesus makes my heart rejoice, Elmore; Antiphon III, Dupré; Carillon Sortie, Mulet.

James W Good, Louisville, KY — Memorial United Methodist, Elizabethtown, KY Mar 10: Voluntary in D, Stanley; Wir glauben all BWV 680, Wo soll ich fliehen hin BWV 646, Prelude and Fugue in G minor BWV 535, Bach; 3 settings Herzlich tut mich verlangen, Kirnberger, Brahms and Stout; Transports de joie, Messiaen; Variations of Fairest Lord Jesus, Drischner; Clair de lune, Vienne; Choral in E, Franck.

Russell Green — Third Ave United Church, Saskatoon, Saskatchewan Mar 15: Fantasia and Fugue in G minor, Bach; Duet for Flute Stops, Krebs; Sonata in A, Naumann; Partita for Organ, Howells; Pastorale, Summison; Sonata opus 28, Elgar.

Stephen Hamilton, Bristol, VA — St Thomas Church, New York, NY Mar 24: Allegro (Symphony VI), Widor; Noel I, Daquin; Wacht auf BWV 645, Fantasia and Fugue in G minor BWV 542, Bach; Andante (Sonata VI), Mendelssohn; Prelude and Fugue in B, Dupré.

Susan Hegberg — Annunciation Priory Chapel, Bismarck, ND Mar 3: Fantasia on Wie schön leucht uns der Morgenstern, Reger; Sonata in G BWV 530, Bach; Stations XI, XIV (Stations of the Cross), Dupré; Scherzo (Suite), Alain; Dieu parmi nous, Messiaen.

Claire Hendrix, Los Angeles, CA — St Mark's Episcopal, Glendale, CA Mar 17: Passacaglia in D minor, Buxtehude; Give ear O Lord, Krebs; Fantasia in G BWV 572, Bach; Sonata V, Mendelssohn; Fantasy for Organ, Near; Quodlibet SF42569, Bielawa; Paraphrase on Sine nomine, Guinaldo.

David Herman, Des Moines, IA — Congregational Church, Ames, IA Mar 24: Prelude and Fugue in G, O Mensch bewein, Bach; O Taurigkeit, Brahms; Rhasymedre, Vaughan Williams; Sanctus (Missa pro Organo), Bender; Dialogue sur les trompettes, Récit de cornet, Benedictus (Parish Mass), Couperin; Preludes for Epiphany and Pentecost XVI, Duruffé and Fleury; Postlude for Compline, Alain.

Arlene Hilding — Grace Lutheran, Mankato, MN Apr 2: Ciacona, Buxtehude; Partita on O Gott du frommer Gott BWV 767, Bach; Concerto III, Walther; Toccata II, Monnikendam; Suite du deuxième ton, Guilain; Prelude et danse fuguée, Litalze; Choral in A minor, Franck.

Andrew A Huntington — Christ Church Cathedral, Hartford, CT Mar 6: Fantasia in C minor BWV 562, Fugue in C minor BWV 575, Bach; If thou but suffer God to guide thee, Wolcha; Cantilène, Langlais; Choral in B minor, Franck.

David J Hurd Jr — Chapel of the Intercession, New York, NY Mar 6: Concerto del Sigr Meck, Walther; Voluntary VIII, Stanley; Concerto in A minor, Vivaldi-Bach.

Audrey Bartlett Jacobsen, Los Angeles, CA — St Mark's Episcopal, Glendale, CA Mar 3: Suite du deuxième ton, Clérambault; Prelude and Fugue in A minor BWV 543, Bach;

Te Deum, Arabesque (Suite Française), Langlais; Sonata VI, Mendelssohn; Thou art the Rock, Mulet.

Gene Janssen, Albert Lea, MN — Wartburg College, Waverly, IA Mar 24: Veni Creator Verses, de Grigny; Trumpet Tune in F, Johnson; Du meine Seele singe, Stockmeier; Prelude, Fugue and Chaconne in C, Buxtehude; Fantasia and Fugue in G minor BWV 542, Bach; A Triptych of Fugues, Near.

Marie-Louise Jaquet — First United Methodist, Santa Monica, CA Feb 17: Suite on the First Tone, Guilain; Fantasy in G, Vienne; Big Texas, He was, Storm in Florida, Langlais.

Brian Jones — Old West Church, Boston MA Mar 3: Fantasy and Fugue in C minor, C P E Bach; Second Fantasy, LeJeune; Noel Ou s'en vont, Balbastre; Fugue on the Magnificat BWV 733, Ach bleib bei uns, Fantasy and Fugue in G minor, BWV 542, Bach; Divertissement opus 31/11, Vienne; Prelude and Fugue in G, Mendelssohn; Allegro vivace (Symphony V), Widor.

George L Jones Jr, Ogdensburg, NY — Cathedral of All Saints, Albany, NY Apr 28: Toccata and Fugue in F, Buxtehude; Partita on Was Gott tut, Pachelbel; Canon in B minor, Schumann; Pastorale, Roger-Ducasse.

Martin Kehe — Bethlehem Lutheran, Lakewood, OH Mar 12: Chaconne in D minor, Couperin; Solemn Melody, Davies; Prelude and Fugue in D, Bach; Toccata for Flute, Yon; Prelude and Fugue in G minor, Buxtehude; Les petites cloches, Purvis; Choral in A minor, Franck; Emperor's Fanfare, Soler; Clair de lune, Karg-Elert; Ave Maris Stella, Dupré.

Christopher King, Winchester, MA — Grace Church, Salem, MA Mar 10: Toccata and Fugue in F, Buxtehude; He shall feed His flock, Come unto him, Handel; Fantasia in F KV 608, Mozart; Benedictus (Little Organ Mass), Haydn; Choral in B minor, Franck; Hear ye Israel, Mendelssohn; Sonata III, Hindemith; Carillon de Westminster, Vienne. Assisted by James Saakvitne, treble.

Sharon Kleckner, St Paul, MN — First Presbyterian, Mankato, MN Mar 3: O Lamm Gottes unschuldig BWV 656, O Mensch bewein BWV 622, Toccata in E BWV 566, Bach; Toccata and Fugue opus 59/5-6, Reger; Grande Pièce Symphonique, Franck.

Irmengard Knitl, Vienna, Austria — St Paul's Cathedral, Buffalo, NY Mar 22: Toccata I, Muffat; Fantasy in G BWV 572, Bach; 5 Pieces for Clock Organ, Haydn; Toccata, Fugue and Hymn on Ave Maris Stella, Peeters.

John Kuzma, San Diego, CA — St Mark's Episcopal, Glendale, CA Mar 24: Sonata III, Mendelssohn; Toccata in F, Canzonas in D minor and G, Buxtehude; Dorian Toccata and Fugue BWV 538, Bach; Sonata II in D minor opus 60, Reger.

Nicolas Kynaston, London, England — St Mary's Cathedral, Peoria, IL Mar 24: Prelude and Fugue in E minor, Bruhns; Kyrie Gott Vater, Christe aller Welt Trost, Kyrie Gott heiliger Geist BWV 669-671, Prelude and Fugue in D BWV 532, Bach; Fantasia in F KV 608, Mozart; Fantasia II in D flat opus 101, Saint-Saëns; Toccata, Guillou.

Aldis Lagzdins — Asbury United Methodist, Crestwood, NY Apr 3: 4 Chorale Preludes, Toccata and Fugue in F, Bach; Pastorale, Roger-Ducasse; Fantasy and Fugue on Ad nos, Liszt.

W Elmer Lancaster — First Presbyterian, Orange, NJ Mar 10: Psalm 150, Pièce Héroïque, Franck; Caprice sur les grands jeux, Clérambault; Benedictus, Couperin; Noel Joseph est bien marié, Balbastre; Andante sostenuto (Gothic Symphony), Widor; Elevation in E, Dupré; Mass in C-sharp minor, Vienne. Assisted by soloists and choir of First Church.

Arthur Lawrence, Notre Dame, IN — Grace United Methodist, South Bend, IN Mar 31: Sonata III, Mendelssohn; Toccata in C minor, Muffat; Deck thyself my soul BWV 654, Prelude and Fugue in C BWV 547, Bach; Noel grand jeu et duo, Daquin; Sonata in F, Pergolesi; 3 Antiphons from opus 18, Dupré; Litanies, Alain.

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Myron Leet - Westminster Presbyterian, Wilkes-Barre, PA Mar 31: Fanfare, Cook; 2 Pieces for Musical Clock, Haydn; Sketch in D-flat, Schumann; Tumult in the Praetorium, Maleingreau; Scherzo (Symphony I), Vierne; 3 Pennsylvania Dutch Chorale Preludes, A Johnson; Prelude and Fugue in G minor opus 7/3, Dupré.

Ivan R Licht - St Martin of Tours Church, Valley City, OH Apr 7: Prelude and Fugue in G minor, Buxtehude; Herzlich tut mich verlangen, Wo Gott zum Haus, Warum betrübst du dich, Pachelbel; Prelude and Fugue in E minor, Bruhns; O man bemoan thy grievous sin, Prelude and Fugue in A minor, Bach; Toccata in B minor, Gigout. Also choral works by Bach, Fast, Bortniansky, Handel, Dubois, Peeters, and Walff.

Betty Louise Lumby, Montevallo, AL - Westminster Presbyterian, Greenville, SC Mar 15: Prelude and Fugue in E. Lübeck; 3 Kyrie couplets, 3 Gloria couplets, Offertoire (Mass for Convents), Couperin; Concerto del Signor Meck, Walther; Toccata in F, Bach; Fantasia and Fugue on Ad nos, Liszt.

Robert Luther - University of Evansville, IN Apr 7: Chaconne in F, L Couperin; Von Gott will ich nicht lassen BWV 658, Toccata and Fugue in F BWV 540, Bach; Concerto II in B-flat, Handel; Choral in E, Franck; Prelude and Fugue in G minor, Dupré; also Mörke Lieder by Hugo Wolf, arranged by Max Reger with Dennis Sheppard, tenor.

Robert Mahaffey - Christ Episcopal, Manhasset, NY Mar 10: Voluntary in G, Waland; Komm heiliger Geist BWV 651, Wo soll ich fliehen hin BWV 646, Schmücke dich BWV 654, Prelude and Fugue in G minor BWV 535, Bach; Fantasy in F KV 608, Mozart; Sonatina, Fast and Sinister (Symphony in G), Sowerby.

Norman McBeth - St Barnabas' Anglican Church, London, Ontario Mar 24: Voluntary in C, Stanley; An Old English Melody Wesley-Floyd; Magnificat on the Ninth Tone, Scheidt; Prelude and Fugue in A minor BWV 543, Kropffreiter; Sonata II, Mendelssohn.

Charles McDermott - University of Oregon, Eugene Mar 30: Toccata, Adagio and Fugue in C BWV 564, Canzona in D minor BWV 588, Bach; Magnificat on the VIIIth Tone, Scheidemann; Choral in E, Franck; Fantasia and Fugue in C minor, C P E Bach; Black Host, Balcom.

Stephen McKersie, St Louis, MO - Valparaiso U, Valparaiso, IN Feb 10: Carillon Sortie, Mulet; Transforms I, Wykes; Prelude and Fugue in f-sharp minor, Buxtehude; Tanz-Toccata, Heiller; Prelude and Fugue in A minor, Bach; Chants d'oiseaux, Messiaen; Allegro (Symphony VI), Widor.

James R Metzler, Toledo, OH - All Saints Church, Worcester, MA Mar 18: Prelude and Fugue in B minor BWV 544, Bach; Andante sostenuto (Gothic Symphony), Widor; Final (Symphony I), Langlais; Introduction and Passacaglia in D minor, Reger; Prelude, Adagio and Variations on Veni Creator, Durufle.

Donald G Moe, Salem, VA - First Lutheran, Galveston, TX Mar 10: Fantasia Chromatica, Sweelinck; Sonata III, Genzmer; Litanies, Alain; 6 Hymn Preludes opus 36, Rene Franck; Verset pour la dedication, Messiaen; Toccata in C BWV 564, Bach.

John Obetz, Independence, MO - First Presbyterian, Oklahoma City Feb 24: Komm heiliger Geist BWV 651, Wachtel auf BWV 645, Bach; Fantasy on Wachtel auf, Reger; First Light and the Quiet Voice, Kemner; Aria, Alain; Incantation pour un Jour Saint, Langlais.

Richard N Palmquist - North Broadway United Methodist, Columbus, OH Mar 3: Baroque Prelude and Fantasia, Arnell; Cantabile (Symphony VI), Widor; Prelude and Fugue in G, Bach; Fantasy in F minor, Mozart; 2 settings O Sacred Head, Brahms and Langlais; Prelude and Fugue in G minor,

Dupré; When the morning stars sang together, Pinkham.

George H Pro, Cedar Rapids, IA - Cornell College, Mt Vernon, IA Mar 5: Prelude and Fugue in A minor, Nun komm der Heiden Heiland, Kommst du nun, Bach; Theme and Variations on Christmas Night, Monnikendam; Sonata III, Hindemith; Herzliebster Jesu, O Gott du frommer Gott, Brahms; Prelude and Fugue in C minor, Vaughan Williams.

Peter Ramsey - Cathedral of All Saints, Albany, NY Apr 21: Concerto in A minor BWV 593, Vivaldi-Bach; Toccata and Fugue in D minor BWV 565, Bach.

Leonard Raver, New York, NY - Ascension Church, Chicago, IL Mar 19: When the morning stars sang together, Pinkham; Prelude and Fugue in F-sharp minor, Buxtehude; Pneuma, Albright; Fantasia in F KV 594, Mozart; Reverberations, Perera; Trio Sonata V in C, Bach; Meditation on Psalm 138, Helmschrott.

George Ritchie, Lincoln, NE - Dundee Presbyterian, Omaha, NE Feb 24: Nova, Roberts; Chaconne in F minor, Pachelbel; Three for Organ and Two Horns, Roberts; Prelude, Fugue and Variation, Franck; Final (Symphony I), Vierne.

Timothy Robson - Drake U, Des Moines, IA Feb 24: Partita on Wachtel auf, Distler; Pastorale, Roger-Ducasse; Toccata, Adagio and Fugue in C, Bach; Variations on Under the Linden Green, Sweelinck; Volumina, Ligeti.

Larry R Rootes, Chicago, IL - Grace Church, New York, NY Mar 28: Herzliebster Jesu, O wie selig, Brahms; Plein jeu, Fugue sur les trompette, Récit de tierce, Grand plain jeu (Mass for Convents), Couperin; Passion, Reger; Prelude, Sarabande and Fugue, Jennings.

Wilbur F Russell, San Anselmo, CA - Palm Desert Community Presbyterian, CA Mar 17: Concerto in F, Handel; 3 Pieces for Musical Clock, C P E Bach; Prelude and Fugue in G, Prelude and Fugue in E-flat, Bach; 2 Fugues, Handel; Toccata (Symphony V), Widor; 3 settings O Mensch bewein, Bach, Pachelbel and Walcha; 6 settings Herzlich tut mich verlangen, Bach, Zachau, Brahms, Reger, Langlais and Muller.

René Saorgin, Nice, France - Michigan State University, East Lansing, MI Feb 26: Pange Lingua, de Grigny; Grand Dialogue in C, Marchand; Toccata and Fugue in F, In dulci jubilo, Herr Jesu Christ der einiges Gottes Sohn, Prelude and Fugue in D minor, Buxtehude; Toccata, Adagio and Fugue, Trio Sonata VI in G, Allein Gott in der Höh, Prelude and Fugue in G BWV 541, Bach.

Kenneth Saslaw - senior recital, Wilkes College, Wilkes-Barre, PA Mar 10: Chaconne, L Couperin; Passacaglia, Bach; Basse de trompette, du Mage; Fantaisie opus 110, Glazounov; Lebhaff (Sonata II), Hindemith; Variations on Est ce mars, Sweelinck; Procession, Mulet; Scherzo opus 2, Durufle; Cloches dans le ciel, Bannal.

John F Schuder - student of Vernon de Tar, Juilliard School, at Church of the Ascension, New York, NY Mar 8: 4 Verses on Veni Creator, Titelouze; Récit de tierce en taille, de Grigny; Noël sur les jeux d'anches sans tremblant, Daquin; Passacaglia in C minor BWV 582, Bach; Deuxieme Fantaisie, Alain; Sonata in C minor, Reubke.

Allen Sever, New York, NY - St Mary's Church, Sparta, NJ Feb 24: Concerto II in B-flat, Handel; Toccata and Fugue in D minor, Jesu joy of man's desiring, Bach; Sonata I, Mendelssohn; In memoriam, Festive Prelude, Benediction, Storer; Choral in A minor, Franck; Clair de lune, Vierne; Carillon-sortie, Mulet.

Charles Shaffer - University of California, Los Angeles Mar 8: Concerto del Sigr Meck, Walther; Voluntary, Travers; Courante met variations, Cornet; Erbarm dich mein BWV 721, Prelude and Fugue in B minor BWV 544, Bach.

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Allan Slovenkoy — First United Methodist, Bradford, PA Mar 24: Concerto del Sigr Torelli, Walthers; Fantasia in C minor, Prelude and Fugue in G, Bach; A Sad Pavan for These Distracted Times, Tompkins; Trois Méditations sur la Sainte Trinité, Langlais; Canons in A-flat, B minor, and B, Schumann; Tu es Petra, Mulet.

Annette Holm Smith — student of Delbert Disselhorst, U of Iowa, Iowa City Feb 28: Prelude and Fugue in E minor, Buxtehude; 6 Schübler Chorales, Prelude and Fugue in C BWV 541, Bach; Jésus accepte la souffrance, Les anges, Messiaen; Prelude and Fugue on BACH, Liszt.

David Lennox Smith — Whittier College, CA Mar 29, all-Bach: Toccata, Adagio and Fugue in C BWV 564, Partita on Sei gegrüßet BWB 768, Canonic Variations on Vom Himmel hoch BWV 662, Prelude and Fugue in E minor BWV 548.

Larry H Smith, Spartanburg, SC — Lynchburg College, VA Mar 26: Passacaglia and Fugue in C minor, Concerto in G, Bach; Partita on Wachet auf, Distler; Suite opus 5, Durullé.

Linda Smith — student of Antone Godding, Oklahoma City U, OK Mar 21: Litanies, Deux danses a Agni Yavishita, Alain; Sonata II, Hindemith; Clair de lune, Vierne; Fantasia and Fugue in C minor BWV 537, Bach; Variations on a Theme of Paganini, Thalben-Ball.

Donald Spies, Ripon, WI — Congregational Church, Naugatuck, CT Mar 17: Magnificat tertii toni, Titelouze; 2 settings Vom Himmel hoch, Pachelbel; Canonic Variations on Vom Himmel hoch, Bach; Canonic Variations on Vom Himmel hoch, Shackleford; Symphonie gothique, Widor.

Samuel J Swartz, Palo Alto, CA — Church of the Ascension, Rochester, NY; Toccata and Fugue opus 59/5-6, Reger; In Memoriam Regis, Jongen; Scherzo a la Fugue, Swartz; Prélude et Fugue sur le nom d'Alain, Durullé; Sonata on the 94th Psalm, Reubke.

Dana Teske — graduate recital, Northern Michigan U, Marquette Mar 3: Concerto del Sigr Albinoni, Walthers; Noels XI, X, Daquin; Prelude et fugue en sol mineur, Dupré; Prelude and Fugue in E minor, Bach; Litanies, Alain.

Betty Valenta — Cathedral of All Saints, Albany, NY Apr 7: Marche Religieuse, Guillemant; Celestial Banquet, Jesus Accepts Sorrow, Messiaen; Victimae Paschali, Ropok.

Lucille H Webb — U of Wisconsin, Superior Mar 5: Toccata in F BWV 540, Bach; Suite du deuxième ton, Clérambault; Sonata on the 94th Psalm, Reubke.

Marianne Webb, Carbondale, IL — Lindenwood Christian, Memphis, TN Mar 8: Fantasy in F KV 608, Mozart; Tierce en taille, du Mage; Prelude and Fugue in D BWV 532, Bach; The Burning Bush, Berlinski; Sketch in D-flat, Schumann; Sonata I, Mendelssohn.

Richard Webb — U of Tennessee, Chattanooga, TN Apr 16: Festival Fanfare, Leighton; O man bemoan thy grievous sin BWV 622, My all to God I do submit BWV 707, Prelude and Fugue in F minor BWV 534, Bach; Variations on Wandrous Love, Barber; Pieta opus 50, Nystedt; Vox dicentis, Preston; Nine Preludes, Milhaud; 3 Organ Psalms, Zimmermann.

J Clifford Welsh — St James Episcopal, Muncy, PA Feb 17: Prelude and Fugue in G minor, Buxtehude; The walk to Jerusalem (Cantata 22), Jesu joy of man's desiring (Cantata 147), Bach; Concerto del Sigr Meck, Walthers; Variations on America, Rinck; Intermezzo, Boelmann; Antiphon-Nigra sum sed formosa, Dupré; The Shepherds, Messiaen; An Old Irish Air, Clokey; Toccata in A, Sowerby.

Anita Eggert Werling — Western Illinois U, Macomb Mar 3: All' Offertorio, Pastorale, Canzona II in B minor, Zipoli; Choral in B minor, Franck; O Mensch bewein BWV 622, Prelude and Fugue in A minor BWV 543, Bach; Sonata III, Mendelssohn; Danse funèbre, Alain; Variations sur un Noël angevin, Litaize.

W Gerald White, E Greenwich, RI — St Stephen's Episcopal, Providence, RI Mar 27: Voluntary in A minor, Stanley; Adoration, Bingham; Scherzo (Miniature Suite), Willan; excerpts from Vepres du Communion, Dupré; Contrapunctus I (Art of Fugue), Bach.

Todd Wilson — College Conservatory of Music, U of Cincinnati, OH Apr 1: Concerto in D minor, Vivaldi-Bach; 2 settings Allein Gott in der Höh, Bach; Lamento, Deux esquisses, Dupré; Toccata, Guillou; Cantilene (Suite Breve), Langlais; Fantasy and Fugue on BACH, Reger.

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

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