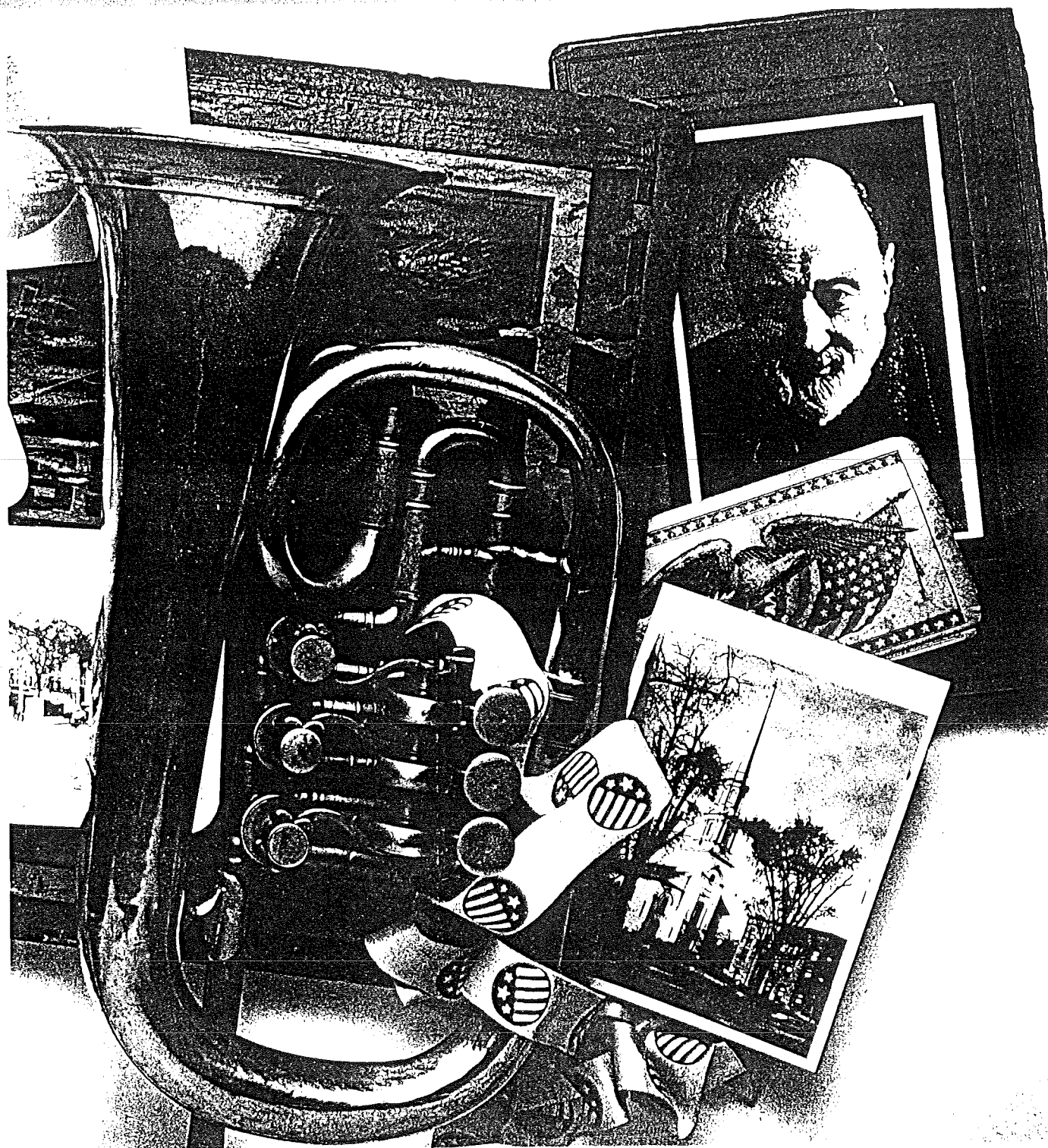


Carnegie Hall

NEW YORK

OCTOBER 1974



Onstage

MAGAZINE

AMERICA'S EDITORIAL MAGAZINE AND PROGRAM
FOR THE PERFORMING ARTS AND THEATRE

VOLUME 1 • BOOK 1

OCTOBER 1974

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THIS MONTH'S COVER: Design by Irwin Horowitz from the jacket for the book, *From the Steeples and Mountains* by David Wooldridge. Ives photo by W. Eugene Smith. Use by permission of Alfred A. Knopf, Inc.

ONSTAGE MAGAZINE AND PROGRAM

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I want her to live in a world without cancer.

SOPHIA LOREN AND VERONICA MAZZARINI.



PHOTOGRAPHED BY TAZIO SECCHIARDI

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Cancer Society**

Carnegie Hall

OCTOBER 1974 SCHEDULE OF EVENTS

Tuesday, October 1, at 8:00

VIRGIL FOX, Organist
First recital in the International Organ Series, featuring the new Rodgers-Carnegie Hall concert organ

Wednesday, October 2, at 8:00

CLEO LAINE and JOHN DANK-WORTH

Thursday, October 3, at 8:00

HERBIE HANCOCK

Friday, October 4, at 8:00

ROBERT KLEIN

Saturday, October 5, at 8:00

THE EARL SCRUGGS REVUE,
SONNY TERRY and BROWNIE
McGEE

Sunday, October 6, at 8:00

MUDDY WATERS, WILLIE DIXON

Thursday, October 10, at 8:00

LOS ANGELES PHILHARMONIC
ORCHESTRA

Zubin Mehta, Conductor

Isaac Stern, Violin

Works by Mozart, Bruckner (Symphony No 8)

Friday, October 11, at 8:00

LOS ANGELES PHILHARMONIC
ORCHESTRA

Zubin Mehta, Conductor

Andre Watts, Piano

Works by Gerhard Samuel, Beethoven, Dvorak

Saturday, October 12, at 8:00

LOS ANGELES PHILHARMONIC
ORCHESTRA

Zubin Mehta, Conductor

Jessye Norman, Soprano

Works by Schoenberg, Mahler, Strauss

Sunday, October 13, at 2:30

ISRAEL PHILHARMONIC
ORCHESTRA

Daniel Barenboim, Conductor

Claudio Arrau, Piano

Monday, October 14, at 8:00

GEORGE CARLIN

Tuesday, October 15, at 8:00

LEIPZIG GEWANDHAUS
ORCHESTRA

Kurt Maser, Conductor

Siegfried Lorenz, Baritone

Works by Reger, Mahler, Bruckner (Symphony No 7)

International Festival of Visiting
Orchestras

Wednesday, October 16, at 8:00

LEIPZIG GEWANDHAUS
ORCHESTRA

Kurt Maser, Conductor

Manfred Scherzer, Violin

Works by Schumann, Siegfried Matthus, Tchaikovsky

Thursday, October 17, at 8:00

NEW YORK JAZZ REPERTORY
COMPANY

Friday, October 18, at 8:00

DEODATO

Saturday, October 19, at 8:00

HAROLD MELVIN and THE BLUE
NOTES

Sunday, October 20, at 3:00

BELLA RUDENKO, Soprano

Sunday, October 20, at 7:30 and 11:00

THE STYLISTICS and EDDIE
KENDRICKS

Monday, October 21, at 8:30

MESSAGE TO DAMASCUS

Tuesday, October 22, at 8:00

PIERRE COCHEREAU,
Organist of Notre-Dame, Paris
International Organ Series

Wednesday, October 23, at 8:00

NEW JAPAN PHILHARMONIC

Kazuyoshi Akiyama, Conductor

Tsuyosho Tsutsumi, Cello

Works by Takemitsu, Dvorak, Berlioz
International Festival of Visiting
Orchestras

Thursday, October 24, at 8:00

BOSTON POPS

Arthur Fiedler, Conductor

Friday, October 25, at 8:00

FAIRPORT CONVENTION

Saturday, October 26, at 8:00

BOSTON SYMPHONY
ORCHESTRA

Seiji Ozawa, Conductor

Alex Weissenberg, Piano

Works by Ives, Chopin, Rachmaninoff

Sunday, October 27, at 8:00

AMERICAN SYMPHONY
ORCHESTRA

Kazuyoshi Akiyama, Conductor

Teiko Maehashi, Violin

Works by Schumann, Sibelius, Stravinsky (Sacre du printemps)

Tuesday, October 29, at 8:00

MYUNG WHUN CHUNG, Piano

Wednesday, October 30, at 8:00

RICHARD and JOHN

CONTIGUGLIA, Duo-pianists

Thursday, October 31, at 8:00

TOHO ORCHESTRA OF JAPAN
Tadaaki Odaka, Conductor

Carnegie Hall

1974-1975 SEASON NEW YORK

Tuesday Evening, October 1, 1974, at 8:00

INTERNATIONAL ORGAN SERIES

The Carnegie Hall Corporation
presents

VIRGIL FOX

Inaugurating the Rodgers - Carnegie Hall Concert Organ

BACH *Passacaglia and Fugue in C Minor, BWV. 582*
Chorale Prelude, "Praise to the Lord", BWV. 650 [Schubler No. 6]
Chorale, "Take Us, Lord, into Your Keeping", from Cantata No. 22 [tr. Fox]
Come, Sweet Death [arr. Fox]
Fantasia and Fugue in G Minor, BWV. 542

INTERMISSION

DUPRÉ *Prelude and Fugue in G Minor, Op. 7, No. 3*
VIERNE *Clair de lune, from "Pièces de fantaisie"*
FRANCK *Grande Pièce symphonique*
Andantino serioso
Allegro non troppo e maestoso
Andante; Allegro; Andante
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Tricks and Treats in Hallowe'en Music

by JOSEPH McLELLAN

Only one major composer, the American Charles Ives, has written a piece of music explicitly named for this month's distinctive holiday, Hallowe'en. But the holiday expresses an experience which is universal among human societies—awe and fear of the supernatural—and music on that subject is so abundant that an impresario trying to draw up a program of Hallowe'en music would have trouble only in trying to narrow down his choice to realistic dimensions. Witches and sorcerers ride in classical music as they never did in old Salem. And if they ride more often in opera and orchestral music than in chamber music, still there is hardly any branch of the art completely free of their spooky influence.

Space limitations forbid a treatment of the whole subject of malign supernatural forces in music, and we must regretfully leave to one side the whole Faust legend, the statue that came to dinner in Don Giovanni, the

assorted sprites of Mendelssohn's (and Shakespeare's and, for that matter, Purcell's) *Midsummer Night's Dream*. Schubert's Erl-King and all of Wagner's mythology, the curious creatures encountered by various operatic Orpheuses (Orpheus?) and even (much as I regret it) the wicked ghost-couple in Benjamin Britton's *Turn of the Screw*. Witches and perhaps an odd sorcerer or two will give us more than enough food for meditation in this ghostly season.

Let's begin with the sorcerers, since they are relatively rare compared to their sister-practitioners of the occult arts and, at least comparatively, a rather benign, sometimes comic group.

There are, of course, occasional identity problems. In Offenbach's *Tales of Hoffmann*, for example, there is no problem about Spalanzani, the first of the three villains; he is simply a mad scientist who has invented a coloratura soprano robot. But what about Dapertutto, who steals men's

shadows and their mirror-reflections—explicit symbols of their souls? It is never stated explicitly, but this seems more like the activity of a devil than of a sorcerer. The third villain, Dr. Miracle, acts more like a sorcerer; he walks through walls, he makes a portrait, hanging on a wall, break into song, and he tricks poor, consumptive Antonia into singing herself to death. These are the kind of thing you might expect a sorcerer to do. But at the climax, he dances around playing a fiddle, almost a sure sign that he is a devil.¹ And when he disappears through the floor, cackling with fiendish glee, there can be no further doubt that he is a devil. (The relationship between a devil and sorcerer or witch is something like that in music between a composer and a performer; sometimes a composer will play or conduct, but his chief concern is with more purely creative activities.)

In the case of Kastchei, the villain of Stravinsky's *Firebird*, there is a multiple identity; he is a king and an ogre as well as a sorcerer, but he is definitely a sorcerer and he engages in one of the characteristic hobbies of his kind: keeping beautiful young princesses in thrall with the aid of magic spells—13 of them at once! He illustrates quite well, incidentally, one of the nearly universal rules concerning music about sorcerers and witches: that it tends to be vividly orchestrated, highly accented in its rhythms and, more often than not, loud. He is a thoroughly bad person, but he deserves our attention and our gratitude for at least one service: he was the one who first showed the world conclusively the enormous potential that was being unleashed through the genius of Igor Stravinsky.

Before turning to the distaff branch of the sorcery industry, we will look at two more sorcerers whose sad stories both illustrate the same moral: that you shouldn't start anything you can't finish. Both, moreover, are rare among their colleagues in having a certain feckless charm; they are relatively nice sorcerers and both deservedly popular.

Strictly speaking, one of them, known through the beautifully constructed if too-often-heard tone poem of Paul Dukas, is not a full-fledged

¹ The author discusses the devil's violin virtuosity at greater length in the Winter issue of Stereo Quarterly magazine.

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PROGRAM NOTES By Paul Affelder

Passacaglia and Fugue in C Minor, BWV. 582/By Johann Sebastian Bach.

Born: March 21, 1685, Eisenach; died: July 28, 1750, Leipzig.

It is difficult to imagine that one of Johann Sebastian Bach's most monumental works, the *Passacaglia and Fugue in C Minor*, was originally written not for the organ but for the pedal-harpsichord, an instrument with two manual keyboards and a pedal-board similar to that used on the organ. These pedal-harpsichords could be found in the home of nearly every organist during Bach's time. They were seldom used in performance but were employed extensively as practice instruments. In the first place, they were far less expensive than the more complicated organs. Besides, if the organist did his practicing at home, he would not have to pay the wages of a bellows-blower to provide the necessary wind for the organ.

The terms *passacaglia* and *chaconne* have never been successfully distinguished from each other. In their present musical form, they denote a set of continuous variations on a simple tune or series of chords, the theme usually remaining in the bass, usually eight measures in length and usually in triple meter. Some authorities maintain that in the *passacaglia* the principal theme always remains in the bass, while in the *chaconne* it may appear from time to time in the other voices as well. Then there are other authorities who will insist with equal conviction that it is the *chaconne* in which the melody stays in the bass while in the *passacaglia* it is allowed to wander. In the case of the present *Passacaglia*, the theme is not confined to the bass.

The theme of this *Passacaglia* was not original with Bach; the first half of this noble eight-measure melody was derived from a *Trio en Passacaille* by one of his French contemporaries, André Raison. This theme is developed in twenty variations, in accepted *passacaglia* fashion. The last of these variations leads immediately into a double fugue, in which the first half of the *passacaglia* theme is combined with a short new thematic figure.

Chorale Prelude, "Praise to the Lord" [Schübler No. 6], BWV. 650/By Johann Sebastian Bach.

During the last years of his life, Bach prepared a set of six chorale preludes for publication by his pupil, Johann Georg Schübler, in Zelle. These works, generally referred to as the *Schübler Chorale Preludes*, are all transcriptions for organ by Bach of vocal numbers in his cantatas. *Lobe den Herren* ["Praise to the Lord"] is a transcription of the aria for alto in the Cantata No. 137, written by Bach in Leipzig in 1724 or 1725 for the twelfth Sunday after Trinity. In the cantata, the alto, singing the chorale melody, is supported by a solo violin and *basso continuo* (harpsichord reinforced by a solo cello). In transferring this to the organ, Bach has given the vocal line to the pedals, the violin solo to the right hand and the *basso continuo* to the left hand.

Chorale, "Take Us, Lord into Your Keeping", from Cantata No. 22/By Johann Sebastian Bach.

[Transcribed for organ by Virgil Fox]

Just as Bach himself transcribed arias, duets and chorales from his cantatas for organ, so Virgil Fox has followed his lead and arranged for organ the final chorale from Bach's Cantata No. 22, *Jesus nahm zu sich die Zwölfe* [Jesus called to Him the Twelve], for Quinquagesima Sunday. Bach composed this cantata in 1723 while he was still in Cöthen and performed it for the first time in Leipzig on February 7 of that year as his test-piece in the competition for the post of Cantor of St. Thomas' School. Originally, this chorale was a Christmas hymn by E. Kreutziger, *Herr Christ, der einig Gott's Sohn* [Lord Christ, the only Son of God].

"Come, Sweet Death"/By Johann Sebastian Bach.

[Arranged for organ by Virgil Fox]

Some of Bach's most deeply moving music deals with the subject of death. An outstanding example is the simple but affecting *geistliches Lied* (sacred song), *Komm, süßer Tod* [Come, Sweet Death], certainly the best known of the hymn tunes that Bach contributed to the hymn book published in Leipzig in 1736 by George Christian Schemelli, cantor at the Castle of Naumburg-Zeitz, and once a pupil at St. Thomas' School in Leipzig. The collection includes 954 hymn texts, which share among them sixty-nine different melodies. Though Bach provided the figured basses for all of them, recent research seems to indicate that he wrote the melodies of only three. He also served as editor of the book, preparing it for publication. As for the text of *Komm, süßer Tod*, it first appeared in the Dresden *Gesangbuch* of 1725, and has been attributed to Johann Christian Dietrich. Bach wrote the melody of his setting in the soprano clef, and indicated in the figures beneath the bass line the supporting harmonies he wished to be played in the accompaniment.

Fantasia and Fugue in G Minor, BWV. 542/By Johann Sebastian Bach.

In 1720, Bach visited Hamburg where, with several other candidates, he auditioned for the post of organist at St. Catherine's Church.

Although no record exists, authorities agree that the *Fantasia and Fugue in G Minor* was probably played by Bach at Hamburg; and Philip Spitta, who finds in the *Fantasia* "the imaginative style of the northern masters," believed that the work was composed especially for the occasion.

The *Fantasia*, which is in the style of a free but highly developed improvisation, is a polished and dramatic example of a form which, like the prelude, evolved from the preliminary flourishes employed, even today, by keyboard soloists as a

signal that they are about to begin. The subject of the lively but nonetheless powerful Fugue is one of Bach's finest and most familiar melodic inspirations. In order to distinguish it from a shorter and almost equally popular fugue in the same key, the present Fugue is known as the *Great G Minor*. Although the *Fantasia* and *Fugue* do not appear together in any of Bach's manuscripts, the subject of the Fugue was found on the back of a copy of the *Fantasia*, with an indication to the effect that it should follow that work.

Prelude and Fugue in G Minor, Op. 7, No. 3/By Marcel Dupré.

Born: May 3, 1886, Rouen; died: May 30, 1971, Meudon, near Paris.

The late Marcel Dupré was a man of many facets. As an organist, he won first prize at the Paris Conservatory, where he was a pupil of Alexandre Guilmant, Louis Diémer and Charles-Marie Widor. Later, he was Widor's successor as organist at St. Sulpice in Paris. He gave several cycles of the complete organ works of Bach, which he played from memory, and he made numerous tours of Europe and the United States. As a composer, he won the Prix de Rome in 1914 for his cantata *Psyché*, and in the years following wrote a quantity of interesting music, mostly for the organ, but also for other media. Many of these compositions evolved from improvisations at the keyboard, for Dupré was world-famous for the skill, formal proportion and artistry of his impromptu performances. As a teacher, he was the mentor of many fine pupils at the Paris Conservatory. As an administrator, he served as director both of the American Conservatory at Fontainebleau and of the Paris Conservatory. Finally, as an author, he wrote a treatise on the art of improvisation at the organ, as well as an organ method.

The *Prelude and Fugue in G Minor* is the last of three such works published as Dupré's Op. 7. Here is the composer's own description of it: "The *Prelude* is built on a Chorale played on the pedals over brilliant arpeggios on the manuals. In the *Fugue*, which is of a strong, rhythmic character, the subject of the Chorale is reintroduced and leads to a sonorous conclusion which combines both the themes of the *Prelude* and *Fugue* with full organ."

Clair de lune from Pièces de fantaisie, Second Suite, Op. 53/By Louis Vierne.

Born: October 8, 1870, Poitiers; died: June 2, 1937, Paris.

One of the most important organists and composers for the instrument in twentieth century France was the blind musician Louis Vierne. He entered the Paris Conservatory in 1890, studying briefly with César Franck, who died that same year, then with Charles-Marie Widor. After winning first prize for organ playing at the Conservatory in 1892, he became Widor's assistant at St. Sulpice in Paris. Eight

ABOUT THE ARTIST

years later, he was appointed organist at Notre Dame, where he remained literally until his death, dying suddenly while playing a service there. At Notre Dame he was quick to win renown for the high quality of his performances and the ingenuity of his improvisation. In 1912, he added to his other duties that of professor of organ at the Schola Cantorum.

Though he wrote a number of instrumental and vocal works, including a symphony, a Mass and some chamber music, Vierne is remembered chiefly for his organ compositions, particularly his symphonies. Among his smaller works for the instrument are four suites of *Pièces de fantaisie*, written 1926-27, each of the suites consisting of six pieces. The first suite, as a matter of fact, was given its premiere by the composer in New York on February 7, 1927. *Clair de lune* (Moonlight) is the fifth piece of the second suite; it is dedicated "to my friend Ernest Skinner, builder of organs in Boston." The music is lyrical and expressive, with a contrasting though equally lyrical middle section.

Grande Pièce symphonique, Op. 17/By César Franck.

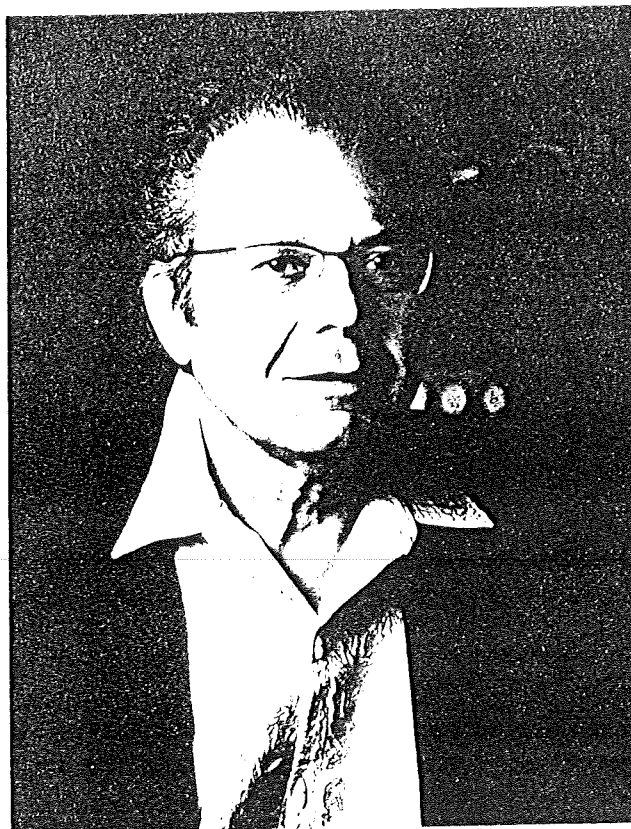
Born: December 10, 1822, Liège, Belgium; died: November 8, 1890, Paris.

When César Franck was appointed organist at Sainte-Clotilde in Paris in 1858, he was not only required to play the organ for the church services but had to compose the music, as well. Little of the choral music which he provided for these services has been considered worthy of survival; but most of his organ compositions—suitable for either religious or secular use—have found their way into the standard repertoire.

Between 1860 and 1862, not too long after assuming his new post at Sainte-Clotilde, Franck composed his *Six Pièces* for organ. He reveled in the magnificent new tone colors that he was able to produce from the organ built there by his friend Aristide Cavaille-Coll, and he took full advantage of its many possibilities in these organ works.

The *Six Pièces* comprise the *Fantaisie*, Op. 16; the *Grande Pièce symphonique*, Op. 17; the *Prélude, fugue et variation*, Op. 18; the *Pastorale*, Op. 19; the *Prière*, Op. 20 and the *Final*, Op. 21. Each of these works is dedicated to a friend, musician or organ builder. In the case of the *Grande Pièce symphonique*, the dedicatee was the brilliant pianist and composer, Charles Alkan.

Formally considered, the *Grande Pièce symphonique* is a three-movement sonata for organ; but Franck's pupil and biographer, Vincent d'Indy, together with other commentators, felt that because of the many different tone colorings it should be called an organ symphony: the first of a succession of such works by modern composers.



Virgil Fox gave his first recital at age 14 and three years later became the first organist to win the Biennial Contest of the National Federation of Music Clubs in Boston. He attended Baltimore's Peabody Conservatory, and was the first one-year student in the history of the school to graduate with the Artist's Diploma, equivalent of Summa Cum Laude. Mr. Fox went on to become head of Peabody's Organ Department six years later. Following concertizing in Europe and the United States, plus service in the U. S. Army Air Force during World War II, he was appointed organist of Riverside Church in New York City. He served there for 19 years, playing an organ especially designed for him and rated one of the five greatest in the world. The first non-German to play at the Thomaskirche in Leipzig (where J. S. Bach was organist), Virgil Fox has performed on most of the great organs in England and on the Continent, including Marienkirche in Lübeck, Notre Dame in Paris, Lincoln and Durham Cathedrals, the Kaiser's Church in Berlin and Westminster Abbey, Temple Church, Royal Albert Hall and Royal Festival Hall in London. He has appeared with New York Philharmonic, Philadelphia Orchestra, Boston Symphony, National Symphony and

the Orchestras of Baltimore, Rochester, Detroit, San Antonio, Los Angeles and Toronto, as well as with the Orchestra of the Paris Opera. Since 1965, Mr. Fox has concentrated on his concert and recording career. His recent innovation, "Heavy Organ", which incorporates a rear-projection light show, has become a nationally-acclaimed concert phenomenon. This evening Virgil Fox will play the inaugural recital of the newly installed Rodgers Carnegie Hall Concert Organ.

The next concert in the International Organ Series will take place on Tuesday, October 22, 1974, at 8:00 p.m., when Pierre Cochereau will perform Couperin's *Offertoire sur les grands jeux*; Franck's *Deuxième Choral*; Vierne's *Impromptu, Stèle pour un enfant défunt*, and Choral from *Symphony No. 2*. Dupré's *Final* from *Evocation*. In addition, Mr. Cochereau will perform improvisations on submitted themes.

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Bach Passacaglia and Fugue in C Minor/Three Chorale Preludes/Fantasia and Fugue in G Minor **Dupré** Prelude and Fugue in G Minor
Vierne Claire de lune **Franck** Grandé Piece Symphonique

October 22

PIERRE COCHEREAU

Francois Couperin Offertoire sur les Grands Jeux **Franck** Deuxieme Choral **Vierne** Impromptu/Steale pour un Enfant Defunt (from "Tryptique")/Choral from Symphony No. 2
Dupré Finale from "Evocation" (symphonic poem)

November 12

CLAIRE COCI

Bach Prelude and Fugue in A Minor **Haydn** Organ Concerto in C Major **Liszt** Fantasy and Fugue on the Chorale "Ad nos, ad salutarem undam" **William Bolcom** "Black Host" for Organ, Percussion and Tape **Barber** Adagio for Strings **Isadore Freed** Antiphonal Fantasy for Organ and Strings Assisting artists: members of the Orpheus Ensemble

December 3

FERNANDO GERMANI

Bach Concerto in C Major (after Vivaldi)/Sonata No. 6 in G Major/Prelude and Fugue in E Minor
Reger Variations and Fugue on an Original Theme

February 25

HERMAN BERLINSKI

Leon Algazi Kaddish **Bloch** "Nigun" (from "Baal Shem" Suite)/Psalm **Milhaud** Prière Universelle/Sortie de la Loi **Paul Ben-Haim** A Star Fell Down
Berlinski The Burning Bush/Sinfonia IX: "The Glass Bead Game" on the poems of Herman Hesse (World Premiere) Assisting artists: Charlotte Dixon, contralto; Jerold Siena, tenor; Ann Chodoff, narrator; Jerzy Sapieyevsky, conductor

April 1

GEORGE THALBEN-BALL

C. Hubert Parry Fantasia and Fugue in G Major
Matthew Camidge Gavotte **William Boyce** Voluntary in D Major **Johann Bernhard Bach** Partita
C.P.E. Bach Fantasia and Fugue in C Minor
Liszt Variations on "Weinen, Klagen, Sorgen, Zagen" **William Mathias** Invocations Op. 35
Thalben-Ball Toccata Beorma/Poema **Guy Weitz** Stella Maris

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Carnegie Hall's New Organ

by LEONARD RAVER

For more than ten years it has been the desire of The Carnegie Hall Corporation that a great organ be built which would do justice to the acoustics of the celebrated auditorium. Though most of the better organs throughout the world are in churches and cathedrals, late in the nineteenth century a few organs were installed in some of the concert halls of Europe and the United States. However, the prevailing lack of cathedral acoustics—that lively resonance which enhances organ tone—has caused the majority of organs in concert halls to be less than satisfactory. As a result the vast repertoire of great organ music is infrequently heard there. Now hopefully all that will change with the advent of a new organ at Carnegie Hall.

The desire a few years ago to install a tracker-action pipe organ in Carnegie Hall was frustrated when it was determined that the stage housing would have to be altered in order to accommodate it, which would have affected the famed Carnegie Hall acoustics. Thus, after discussions between Julius Bloom, Executive Director of the Corporation, and Virgil Fox, whose experience with electronic organs on tour had convinced him that the technology had developed sufficiently to build a truly great instrument, Mr. Bloom approached the Rodgers Organ Company of Hillsboro, Oregon, to see if it could measure up to the stringent demands required by such a project. The answer was a definite *Yes*.

The challenge has been eminently met with the completion of this custom-built electronic organ. The builders have devised a "comprehensive design" in their choice of stops and number of keyboards which is capable of realizing the full range of organ literature of all styles and periods. The International Organ Series of six concerts by world-famous artists will serve as a supreme test, given the wide scope of music programmed for the series.

It should be recalled here that this is the second organ to be installed in Carnegie Hall. The first one was built by the Kilgen Organ Company about 1930 at the behest of Pietro Yon, but it was soon considered inadequate due to the quality of the pipes and their unsatisfactory placement in a back-stage wing. It was removed early in the 1960's.

The new Rodgers organ benefits from the most advanced technology, employing the company's own unique

system of sound generation which uses discrete components that permit voicing of the stops and minute adjustments of volume and timbre similar to the techniques of voicing pipes. The elaborate five-manual console provides the ultimate in flexibility both for the execution of the music and placement on the stage. A complex series of high fidelity speakers are placed just under the proscenium; those for the pedal division are suspended at the back of the stage, and those for the echo division in the ceiling at the rear of the auditorium. These factors together with such further innovations as multiplex cabling from the console, bi-amplification and delay/reverberation circuitry make this instrument *sui generis*: no other concert hall in the world possesses one like it.

As a result, this instrument should be in constant demand, not only for the International Organ Series and other solo concerts but also for programs with symphony orchestras and choral groups. The flexibility of a movable console on a concert hall stage provides the ideal relationship between the audience and the organist with the other instrumental and/or vocal forces on stage. The visual excitement of watching an organist perform at an elaborate console is a most enjoyable part of such concerts, and the sight lines of Carnegie Hall will add this fascinating dimension to every program in which the organ is used.

Pipe organs in concert halls are notoriously expensive to maintain and difficult to keep in readiness, given the inordinate amount of time involved in tuning and servicing them. These problems are virtually non-existent in electronic instruments, one of the reasons why The Carnegie Hall Corporation made its decision to install a Rodgers organ. Specifications were drawn up by Virgil Fox as musical consultant, Christopher Jaffe as acoustical consultant and advisor on design and placement of speakers, John Grable as tonal designer, and Allan Van Zoeren as tonal finisher. John McNamara was the architectural consultant.

Organists performing at Carnegie Hall will find the instrument ready for use in a fraction of the time needed to prepare a pipe organ. But important as ease of maintenance and flexibility of use are, the most significant consideration is the tonal beauty of an organ: whether it is indeed a great musical instrument capable of bringing organ literature to its fullest realization. The concert world awaits the experience of hearing this superb new organ in all its

variety and diversity.

That such a truly modern instrument is now in one of the world's major concert halls is an exciting prospect. The Carnegie Hall Corporation, through the courage and insight of Mr. Bloom, may well be ushering in a new age, not only by causing such a revolutionary new electronic instrument to be built but also in providing the opportunity for more frequent use of the organ as a concert instrument. □

Leonard Raver, a frequent contributor to music publications, is well known among the professional organists in New York City.

IVES [Continued from page 13]

establishment, the uncloaking and exposure of its huge incompetence. It would have been like Germany after the first recognition of Bach in the 1830s and '40s: every intermediate German musical figure before Mendelssohn, Wagner, and Schumann ((Mozart and Haydn were Austrian/Hungarian, Beethoven went early to Vienna)) has been passed over, and posterity has forgotten them.

And what price posterity anyway? It is an establishment sop we use to save our consciences in, 99% lip-service, remembering genius for a day, in a year's time, in fifty years, a hundred. More than that is not possible, we live now and have all the problems, and what do we care about those who had them before? Genius is meaningful only if we see it happening, now, as it is supposed to happen, living, vital, vivid—not paid homage to, written about, stuck in a museum to atrophy and brought out once in a while for show. What homage can vindicate the actual anguish of genius unless we are exposed to that anguish, capable of sharing it? If as musicians, then constantly?

American posterity, it seems to me, is acutely embarrassed about Charles Edward Ives. He fits no convenient notion, no ready-made pigeon hole as to what genius and artistry are supposed to be like. He was not eccentric, except as posterity has chosen to portray him as eccentric. He was not Bohemian. He was not avant-garde—though years ahead of the avant-garde. He did not die young, or go deaf, blind, or insane. He did not go on composing till his dying breath. In every way except one, he was the stereotype of a gentle, genial, generous upper-middle-class American. □

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The Carnegie Hall Corporation
881 Seventh Avenue
New York NY 10019
212-397-8750

June 28, 1982

Mr. Steven P. Sidwell
Vice President and General Manager
Rodgers Organ Company
1300 N. E. 25th Avenue
Hillsboro, OR 97123

Dear Mr. Sidwell:

I would like to take this opportunity to write you concerning my thoughts on the Rodgers Carnegie Hall concert organ. As you know, this project has had my keen interest and enthusiasm since the installation of the instrument.

I can recall the first time the touring instrument was demonstrated for Stokowski and his delight in the sound and true organ-like qualities he heard. It was in no small measure his comment and support which made the Carnegie Hall installation a reality. From the opening concert with Virgil Fox to the present day usage with major symphony orchestras, the Rodgers has been, and is, a much needed and necessary part of our operations.

Carnegie Hall is fortunate in that we have such a fine organ to offer artists and attractions. Detractors notwithstanding, the organ has given me great personal satisfaction and has received praise from such conductors as Stokowski, Von Karajan, Maazel and Ormandy. Unfortunately, some members of the professional organ community will never accept the concept of an electronic instrument being called a true "organ". It is a pity that their narrow way of thinking lessens their enjoyment. However, these small comments aside, I cannot conceive of Carnegie Hall without a majestic instrument of this caliber for the highest level of artistic use.

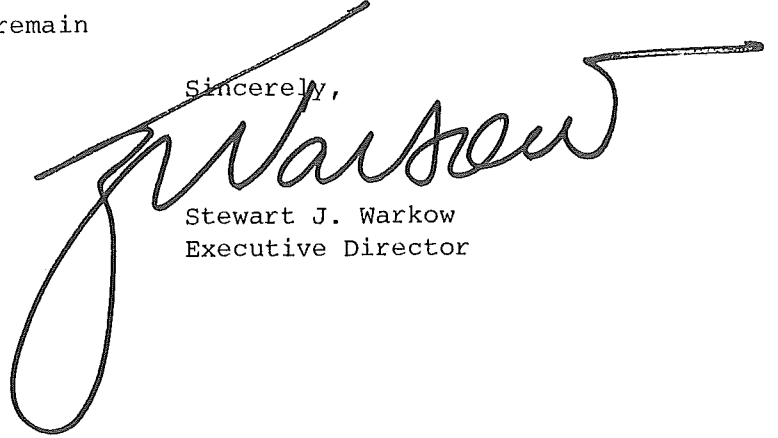
The Rodgers Company has my sincerest thanks and gratitude for their understanding of our needs and their generous support. I can see a long and glorious future for the Carnegie Hall Rodgers Organ, and can only

Stewart J. Warkow
Executive Director

hope that other major concert halls will consider a similar instrument.
It is indeed the organ of today and the future.

With warmest personal regards, I remain

Sincerely,

A large, stylized handwritten signature in dark ink, appearing to read 'Stewart J. Warkow'. The signature is written over the word 'Sincerely,' and extends downwards and to the left, ending in a large loop.

Stewart J. Warkow
Executive Director

SJW/mw