

THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS

Sixty-first Year, No. 6 — Whole No. 726

MAY, 1970

Subscriptions \$3.00 a year — 30 cents a copy

Werner Bosch in St. Louis Heard in Music Series

The new Werner Bosch organ, built in Kassel, West Germany, for Ladue Chapel, St. Louis, was opened mid-winter with a series of musical events. The first program used the new organ with instruments, with Charles Huddleston Heaton heard in the Handel Concerto 4 in F; S. William Aitken in Mozart Sonatas KV 329, KV 222 and KV 278; and Stephen McKersie in the Jongen Symphonie Concertante. Franklin E. Perkins, organist of the church conducted.

Frederick Swann played Feb. 23 and a choral service of dedication was heard March 8 which included the Dvorak Stabat Mater with Mr. Perkins conducting the choir and Douglas Breitmayer at the organ.

The three-manual Bosch contains 40 stops and 59 ranks. The key action is mechanical, the stop action electric. The gallery-positiv has its own keyboard but is also playable from the console. The organ bears the Bosch company's opus number 500. Manuals are 61-note, pedals 32.

GREAT

Quintaton 16 ft.
Principal 8 ft.
Rohrgedackt 8 ft.
Oktave 4 ft.
Flachflöte 2 ft.
Cornett 5 ranks
Mixture 4-6 ranks
Trompete 8 ft.
Zimbelstern

POSITIV

Metallgedackt 8 ft.
Koppelflöte 4 ft.
Prinzipal 2 ft.
Quinte 1½ ft.
Oktavlein 1 ft.
Zimbel 3-5 ranks
Krummhorn 8 ft.
Tremulant

SWELL

Grobgedackt 8 ft.
Viola 8 ft.
Viola Celeste 8 ft.
Praestant 4 ft.
Hohlfloete 4 ft.
Nasat 2½ ft.
Italian Principal 2 ft.
Terz 1½ ft.
Scharf 4 ranks
Fagott 16 ft.
Trompette 8 ft.
Clairon 4 ft.

GALLERY-POSITIV

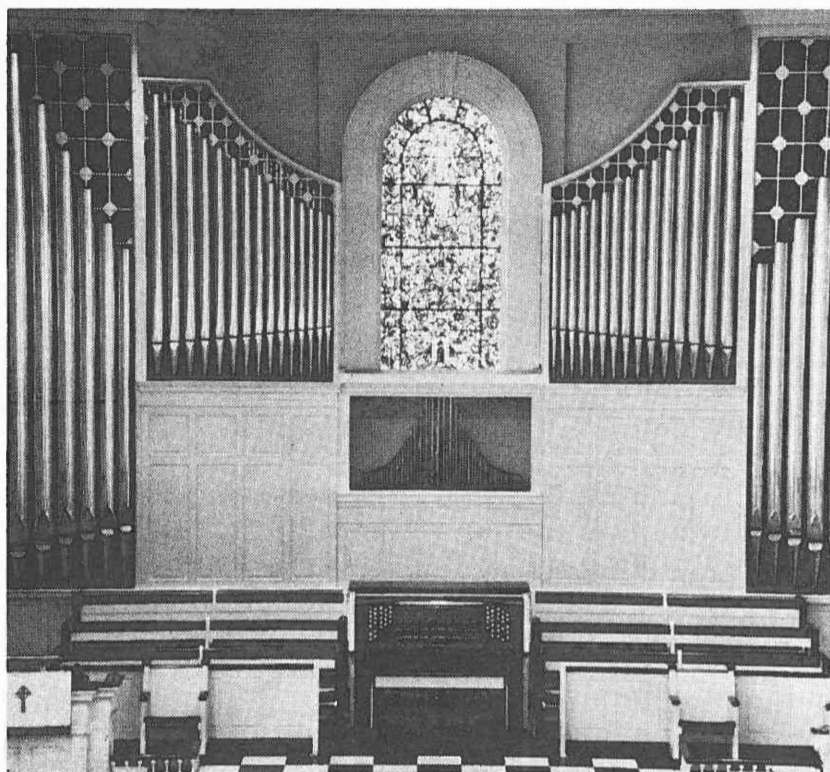
Rohrflöte 8 ft.
Gemshorn 4 ft.
Oktave 2 ft.
Quinte 1½ ft.
Musette 8 ft.

PEDAL

Principal 16 ft.
Subbass 16 ft.
Oktave 8 ft.
Pommer 8 ft.
Choralbass 4 ft.
Rauschbass 4 ranks
Pasaune 16 ft.
Schalmei 4 ft.

WAYNE CHORAL UNION HEARD IN POLISH CHORAL PROGRAM

The Choral Union of Wayne State University, Detroit, with Malcolm Johns conducting, was heard March 15 in a program of Polish music, traditional and modern, at St. Stanislaus Church, Detroit. The program, called A Musical Salute to Detroit's Polish Community, included a 13th century hymn, ancient chants, shorter choral works by Gomolka, Moniuszko, Gorczycki, Szymanowski, Staromieuski and Mielczewski, and two major works: a Requiem by 18th century Mateusz Zwierzchowki and a Stabat Mater by contemporary Krzysztof Penderecki.



NEW BOSCH IN ST. LOUIS

FESTIVAL OF FLANDERS OFFERS VARIED PROGRAM

The Festival of Flanders for 1970 covers much of August and early September. Opening simultaneously in several cities, it offers music for any kind of serious listener. At Brugge Aug. 15 to 22 is an Organ Week, with Kamiel D'Hooge playing the Bach Leipzig Chorales; Michel Chapuis playing French masters; Friedrich Höpner the Netherlands School, Bach and 20th century; Albert DeKlerk playing Spanish and English masters and improvising; and Peter Hurford and orchestra in Purcell, Handel and Arne. All these men will lecture in their special fields and serve on the jury for the organ competition.

The second week at Brugge is a week of English music featuring the choir of St. George's College, London, The Music Reservata of London under John Beckett, The Purcell Consort under Grayston Burgess, The Academy of St. Martin-in-the-Field with Neville Marriner and Helen Watts, and the Choir of King's College, Cambridge, under David Willcocks.

The emphasis at Brussels will be opera and the symphony and at Louvain chamber orchestra, quartet and ballet. Ghent will place considerable emphasis on the 20th century with the London Symphony, three Belgian orchestras and several opera and ballet companies. The cathedral will be used for the Beethoven Missa Solemnis, works by Kodaly, Hindemith, Stravinsky and Gabriel Verschagen.

Mechelen will have largely organ and choral music with recitals by J. J. Grünenwald, Paris, Michael Schneider and Flor Peeters and programs by the King's College Choir, the New York Chamber Soloists, the Early Music Consort of London and the Netherlands Choir. Dr. Peeter's Missa Choralis will be heard.

ROBERT SUTHERLAND LORD played the world premiere of Jean Langlais's Second Concerto for Organ and Strings March 23 at Heinz Chapel, University of Pittsburgh; Bernard Goldberg conducted members of the Pittsburgh Symphony Orchestra.

SMU STUDENTS TAKE PART IN MESSIAEN ORGAN SERIES

The organ works of Olivier Messiaen were heard in a series of four recitals at Caruth Auditorium, Southern Methodist University, Dallas. Students played the recitals March 31, April 5 and April 7, and guest recitalist Gillian Weir was heard April 3 in the Messe de la Pentecôte.

On the March 31 recital Wolfgang Rübsam played L'Ascension and Ron Lemmert Les Corps Glorieux. Livre d'Orgue was heard April 5 with Thom Robertson, Steve Seeley and Rebecca Alexander sharing the performance; David Isele closed this recital with Le Banquet Céleste and Apparition de l'Eglise Eternelle.

On April 7, Paul Laubengayer played the Diptque and Linda Felton the Verset pour la Fête de la Dedicace; George Baker and Carole Terry divided the responsibility for La Nativité. Mr. Rübsam, Mr. Lemmert, Mr. Robertson, Mr. Steely, Mr. Isele, Mr. Laubengayer, Miss Felton, Mr. Baker and Miss Terry are students of Robert Anderson. Miss Alexander studies with Barbara Marquart.

LIONEL ROGG WINS GRAND PRIX FOR NEW ART OF FUGUE

Lionel Rogg, already widely honored for his records of the organ works of Bach, has just won the Grand Prix du Disque for 1970 for his new record of The Art of Fugue. The annual award is given by the Academie du Disque Charles Cros.

The record, already released on EMA in Europe, will be available in the United States in October on the Capitol label.

THE GRUENSTEIN MEMORIAL COMPETITION for young women organists, sponsored by the Chicago Club of Women Organists, had to make a change of date and place due to unforeseen circumstances. The contest will take place May 24 at 3:00 p.m. at St. Luke's Lutheran Church, Belmont Avenue, Chicago. The public is invited to attend.

Casavant Is Installed in Jefferson, Wis.

A three-manual organ by Casavant Frères Limitée, St-Hyacinthe, Québec, has been installed in St. John's Lutheran Church, Jefferson, Wis.

Paul G. Bunjes, Concordia College, River Forest, Ill., acted as consultant and designed the instrument. The new organ is located in the rear gallery and makes a striking appearance with some of the façade pipes made of polished copper.

Edward Meyer is director of music at the church.

HAUPTWERK

Konisch Gedackt 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Metallgedackt 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Quinte 2½ ft. 61 pipes
Oktave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompete 8 ft. 61 pipes

CHOR

Musiziergedackt 8 ft. 61 pipes
Harfenprincipal 4 ft. 61 pipes
Schwebung 4 ft. 49 pipes
Spillflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Decimanona 1½ ft. 61 pipes
Scharf 183 pipes
Schalmei 8 ft. 61 pipes
Tremulant

POSITIVE

Rohrgedackt 8 ft. 61 pipes
Flachflöte 4 ft. 61 pipes
Nasat 2½ ft. 61 pipes
Principal 2 ft. 61 pipes
Terz 1½ ft. 49 pipes
Rauschzimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 12 pipes
Gedacktbass 16 ft. 32 pipes
Oktave 8 ft. 32 pipes
Gemshorn 8 ft. 32 pipes
Labial Dulzian 4 ft. 32 pipes
Auszug 2 ranks
Rauschpfeife 3 ranks 96 pipes
Bombard 16 ft. 32 pipes
Fagott 4 ft. 32 pipes

SWANN HONORED ON ALUMNI DAY AT NORTHWESTERN U

Frederick Swann, Riverside Church, New York City, Murtagh Management recitalist, was honored with a merit award medal at Alumni Day festivities April 11 on the Evanston campus of Northwestern University. Mr. Swann flew to the Chicago area to receive the honor.

Medals were awarded to 12 graduates engaged in fields as widely varied as college president and Hollywood comedian.

PIZARRO TO MAKE LONG TOUR OF EUROPE MAY-OCTOBER

David Pizarro, First Church and Longy School of Music, Cambridge, Mass. will leave for Europe in late May for his sixth recital tour which will extend through the first week in October. He will play in Denmark, England, France, Germany, Holland, Norway, Spain and Switzerland. Included are the Bergen Festival June 17, De Doelen, Rotterdam Aug. 1, Notre Dame, Paris, Sept. 6 and Amorbach, Germany Sept. 20.

THE AMERICAN LISZT SOCIETY has scheduled a festival Oct. 15-17 at Southern Baptist Seminary, Louisville, Ky. Write G. Maurice Hinson, Southern Baptist Theological Seminary 2825 Lexington Road, Louisville, Ky. 40206

Custom Allen Installed in Cranford, N.J.

A large three-manual Allen will be installed in the First Presbyterian Church, Cranford, New Jersey. Robert Grub is the organist and minister of music. The large specification is controlled from a drawknob console.

GREAT

Gemshorn 16 ft.
Principal 8 ft.
Dulciana 8 ft.
Bourdon 8 ft.
Lieblichflöte 8 ft.
Octave 4 ft.
Flute Harmonique 4 ft.
Twelfth 2 2/3 ft.
Fifteenth 2 ft.
Waldflöte 2 ft.
Octave Quint 1 1/3 ft.
Mixture 4 ranks
Cymbal 3 ranks
Trompet Harmonique 8 ft.
Harp
Celesta
Carillon

SWELL

Flute Conique 16 ft.
Geigen Diapason 8 ft.
Gamba Celeste 2 ranks
Gemshorn 8 ft.
Viox Celeste 2 ranks
Gedeckt 8 ft.
Flute Celeste 2 ranks
Octave Geigen 4 ft.
Flute 4 ft.
Nazard 2 2/3 ft.
Doublette 2 ft.
Blockflöte 2 ft.

Tierce 1 1/2 ft.
Plein Jeu 4 ranks
Contra Fagotto 16 ft.
Hautbois 8 ft.
Trompette 8 ft.
Clairon 4 ft.

CHOIR

Quintation 16 ft.
Viole 8 ft.
Viole Celeste 8 ft.
Aeoline 8 ft.
Unda Maris 8 ft.
Quintadena 8 ft.
Prestant 4 ft.
Quintade 4 ft.
Quinte 2 2/3 ft.
Principal 2 ft.
Spillflöte 2 ft.
Larigot 1 1/2 ft.
Siffelöte 1 ft.
Scharf 3 ranks
Dulzian 16 ft.
Krummhorn 8 ft.
Harmonic Trumpet 8 ft.
Krummregal 4 ft.

PEDAL

Contre Basse 32 ft.
Contre Dulciana 32 ft.
Principal 16 ft.
Gemshorn 16 ft.
Bourdon 16 ft.
Lieblich Gedeckt 16 ft.
Octave 8 ft.
Gedeckt 8 ft.
Choral Bass 4 ft.
Flute 4 ft.
Piccolo 2 ft.
Mixture 4 ranks
Contra Bombarde 32 ft.
Bombarde 16 ft.
Posaune 8 ft.
Clairon 4 ft.

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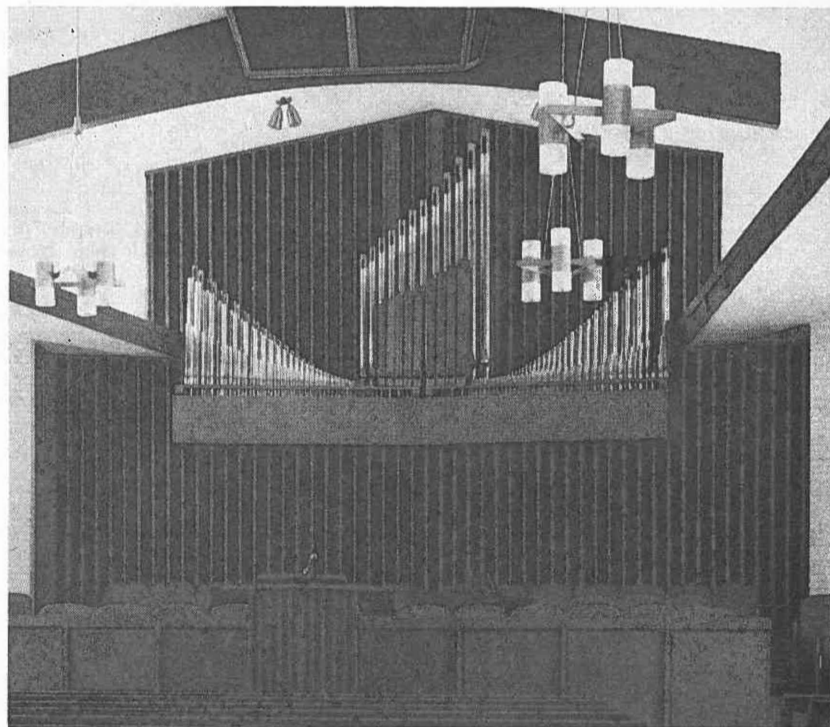
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Winners of Worcester Competition



The finalists in the second annual Worcester National Organ Playing Contest held April 4 at the First Baptist Church, Worcester, Mass., are shown above. Left to right: Sammie Hill, Jr., Northwestern University, Evanston, Ill., runner-up; John Kuzma, Jr., University of Illinois, Urbana, student of Gerald Hamilton, second place winner; James Higdon, Jr., Northwestern University, student of Karel Paukert, first place winner; and Timothy L. Zimmerman, Westminster Choir College, Princeton, N. J., runner-up.

Mr. Higdon received the cash prize of \$300 following his award recital April 6. From Colorado Springs, Colo., he earned his BMus in 1969 from St. Olaf College, where his study was with Robert Kendall. His award recital consisted of: Prelude and Fugue in B minor, Bach; Allegro, Symphony 6, Widor; Three Dances, Alain; Communion, Sortie, Pentecost Mass, Messiaen.

Judges for the competition, sponsored by the Worcester AGO Chapter were: Phillip Steinhaus, Church of the Advent, Boston; Jack Fisher, Boston University; and Carlton Russell, Wheaton College, Norton, Mass.

SMU CONTEMPORARY FESTIVAL; MUCH NEW MUSIC HEARD

David C. Isele, Harrisburg, Pa. won first prize in a concert-symposium March 19 at the 1970 Contemporary Music Festival at Southern Methodist University, Dallas. His Sanctus, sung by the University choir won the Phi Mu Alpha prize awarded by Dr. Samuel

Adler, lecturer at the festival. Mr. Isele's Disdainful Toil and Tribulation for chamber orchestra was programmed on the concert-symposium March 17. A candidate for the MSM degree, he studies with Robert Anderson.

Dr. Anderson played Improvisation Ajoutée by Mauricio Kagel on the March 18 event, with James Dickson and Mr. Isele as "performing registrants."

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3R SCHARF
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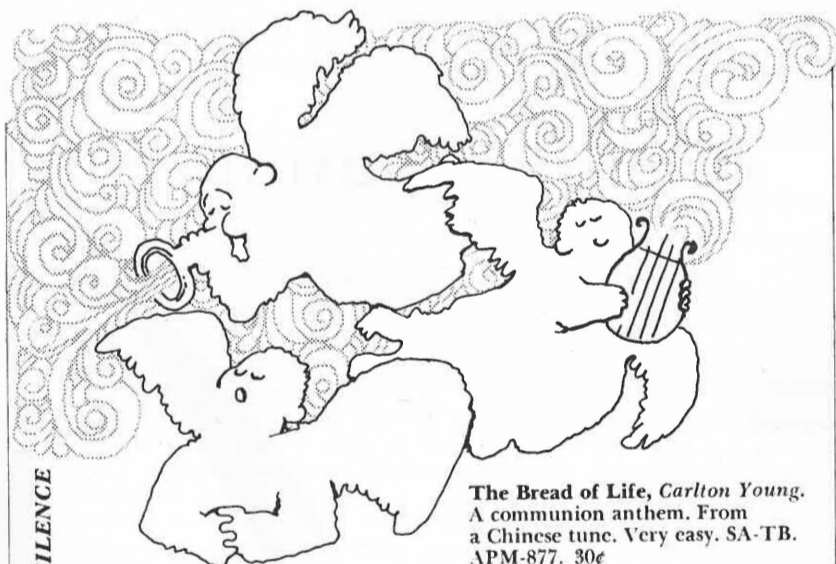
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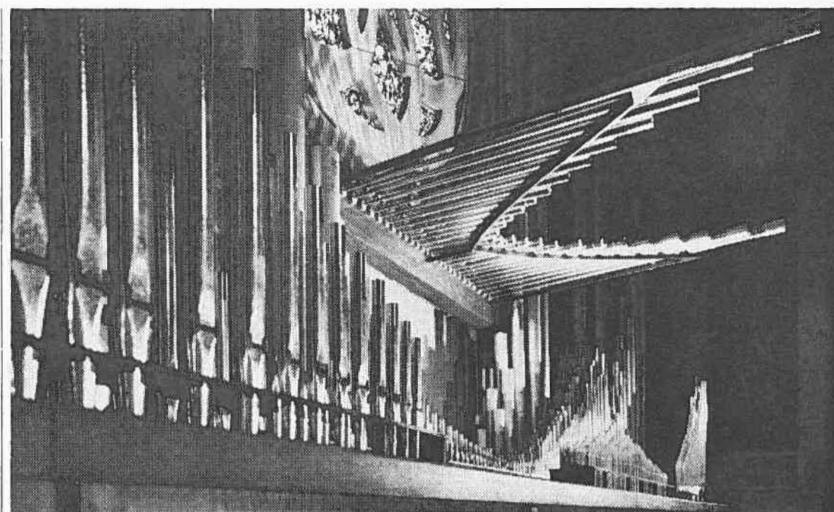
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The Central United Methodist Church, Phoenix, Ariz., has completed the installation of a new Reuter Organ. The three-manual instrument of 33 ranks includes preparations for an additional 20 ranks.

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Gordon A. McMillan, organist-director of the church, designed the instrument and supervised the installation. Justin Kramer was the tonal finisher.

GREAT

Violone 16 ft. 73 pipes
Open Diapason 8 ft. 61 pipes
Holzbordun 8 ft. 61 pipes
Cello 8 ft.
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trumpet 8 ft.
Trompette en chamade 8 ft.
Chimes

SWELL

Rohrflöte 16 ft. 73 pipes
Rohrflöte 8 ft.
Viola Pomposa 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes

Flauto Dolce 8 ft. (prepared)
Flauto Dolce Celeste 8 ft. (prepared)
Principal 4 ft. 61 pipes
Harmonic Flute 4 ft. (prepared)
Nasard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trumpet 16 ft.
Trumpet 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremolo

CHOIR-POSITIV

Gedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Principal 2 ft. (prepared)
Larigot 1 1/2 ft. (prepared)
Siffelöte 1 ft. (prepared)
Mixture 4 ranks (prepared)
Clarinete 8 ft. 61 pipes
Trompette en chamade 8 ft. 61 pipes
Tremolo

PEDAL

Principal 16 ft. 44 pipes
Bourdon 16 ft. 32 pipes
Violone 16 ft.
Rohrflötenbass 16 ft.
Octave 8 ft.
Rohrflöte 8 ft.
Cello 8 ft.
Choral Bass 4 ft. 32 pipes
Koppelflöte 4 ft. (prepared)
Waldflöte 2 ft. (prepared)
Mixture 4 ranks (prepared)
Posaune 16 ft. 73 pipes
Bombarde 16 ft. (prepared)
Posaune 8 ft.
Posaune 4 ft.

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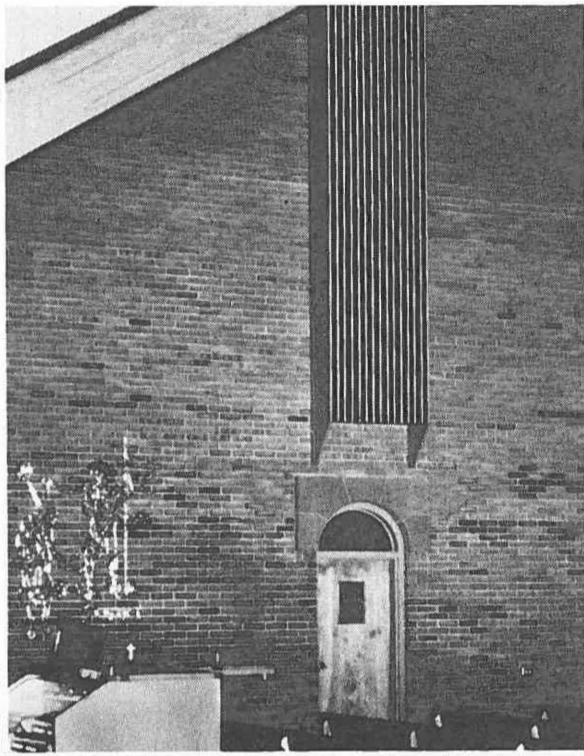


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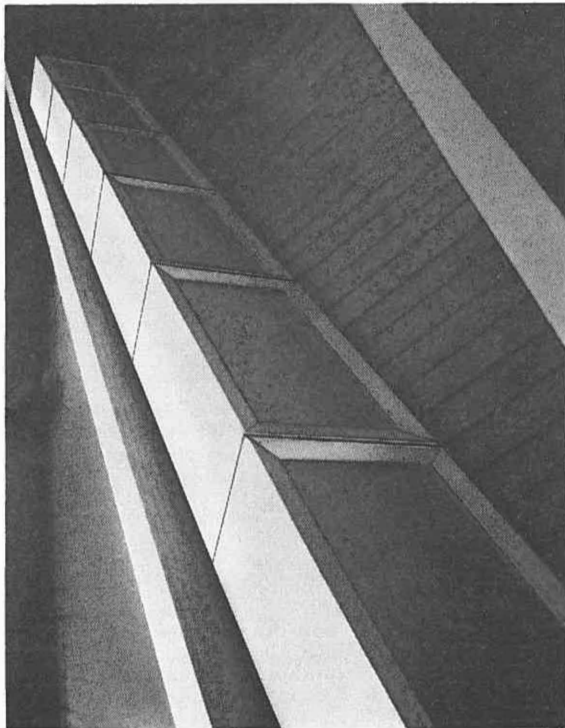
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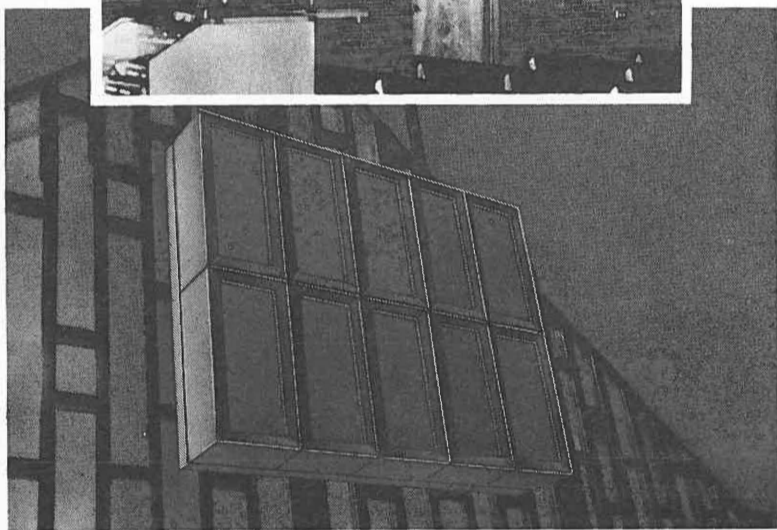
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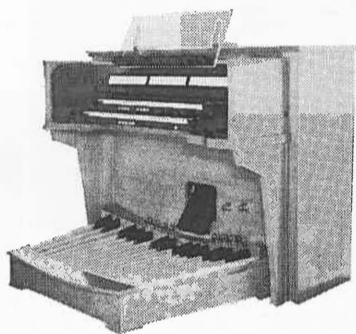
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Harpsichord News



Where Two or More are Gathered Together . . .

some contemporary chamber
music with harpsichord

By Larry Palmer

One surprising fact brought into prominence by Zuckermann's recent book *The Modern Harpsichord* is the hitherto largely-unsuspected range of harpsichord makers — the sheer numbers of people engaged in this profession. It stands to reason that contemporary composers are writing for this contemporary instrument, but these works are also often overlooked in the search for meaningful repertory. We list, therefore, some compositions for harpsichord and other instruments; in no way attempting to be complete, this list presents some representative works heard or performed by this writer.

Probably the first major work to take notice of the 20th century revival of interest in the harpsichord was Manuel de Falla's chamber opera *El retablo de Maese Pedro* (Master Pedro's Puppet-Show), first performed in 1923 with Wanda Landowska and her harpsichord in the orchestra. This artist then commissioned from Falla a concerto for her instrument. After three years of intense work on this powerful score (1923-26) the composer presented the work to Mme. Landowska, who performed the premier of Concerto for Harpsichord and Five Solo Instruments in Barcelona on the 5th of November, 1926.

The scoring is for harpsichord, flute, oboe, clarinet, violin, and cello. There are three movements: Allegro — rhythmic, driving, acerbic, polytonal at times, based in part on the 15th-century vill-

ancico "De los alamos vengo, madre"; Lento — a picture of the Corpus Christi Day procession — mystic, solemn, exultant, full of the bell sounds and religious fervor that is Catholic Spain, a *Lento* which has been called the most moving "religious" music to come from Spain since the masterpieces of Victoria; Allegro — a lilting, Scarlatti-like movement, alternating 3/4 and 6/8 accentuations.

Miniature score and harpsichord part, published by Editions Max Eschig, Paris, are available for sale from Associated Music Publishers, New York; the performance materials must be rented. The duration is about 13½ minutes.

Another three-movement concerto is that of Bohuslav Martinu (*Concert pour Clavecin et Petit Orchestra*, 1935). The scoring is, again, light enough to allow the harpsichord to be heard (flute, bassoon, piano, 3 violins, viola, cello, string bass). In this work, unlike the Falla, where the harpsichord is a supporting instrument which rarely rests, the soloist is treated in a more traditional manner; both harpsichord and orchestra have passages to themselves. The score is published by Universal Edition; duration is approximately 15 minutes.

Some passages in the Martinu will sound very familiar to those who have played his solo *Sonate* of 1958. A work we do not know, but one we hope to obtain soon, is Martinu's *Promenades* for flute, violin and harpsichord (1940).

Jacques Ibert wrote a charming set of *Two Interludes* (Deux Interludes) for this combination (flute, violin, harpsichord) in 1949. Here is music with a Spanish flavor, easy to hear, and a fine audience-pleaser. The first Interlude is an *Andante espressivo* with a breezy middle section; number two is an *Allegro vivo* with some very seductive moments. Alphonse Leduc (Paris) is the publisher; duration, less than 10 minutes.

For fanciers of Richard Strauss there is no independent harpsichord music; (Isolde Ahlgrimm has a Suite from Strauss' final opera *Capriccio*; the Suite is Mme. Ahlgrimm's property, presented to her by the composer, and is both unpublished, and — says she — nearly unplayable.) For a very light occasion one might try the *Three Dances* from *Capriccio*, the *Passepied*, *Gigue*, and *Gavotte* for Violin, Cello, and harpsichord. They are available in Germany from Schott; in all other countries from Boosey & Hawkes. These are definitely

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From Hans-Martin Linde comes a most interesting work in his *Trio* for alto recorder, flute, and harpsichord (1960). The five short movements are *Fantasia I*; *Capriccio*; *Pastorale*; *Rondo canonico*; and *Fantasia II* (on a theme by J. J. Quantz, flutist at the court of Frederick the Great). This work is idiomatically written for the instruments, and would not startle anyone familiar with the harmonies of Hindemith. Schott is the publisher.

For violin and harpsichord we note a *Capriccio* by the Dutch composer Henri Zagwijn, (1953), available from Donemus in Amsterdam. The work is quite sectional with many tempo changes and is a reproduction of the composer's manuscript. There is a highly-regarded *Sonatina* (1945) by Walter Piston, composed for the Schneider-Kirkpatrick duo, and, unpublished, the *Set of Two* (1955), one slow, one fast, by Henry Cowell, composed for Daniel Pinkham and Robert Brink.

The fine instruments produced by our American builders beginning with John Challis have encouraged our native composers. Such performers as the duos mentioned above, and even more, Sylvia Marlowe with her Harpsichord Quartet have given performance possibilities and many commissions — more than 30 from Miss Marlowe alone, for example.

Elliott Carter's *Sonata* for Flute, Oboe, Cello, and Harpsichord (1952) won the Naumberg Award in 1956, and is surely one of Miss Marlowe's most distinguished commissions. It is carefully registered for a Challis instrument. It is also an extremely difficult work, full of rhythmic complexities, with themes constantly evolving both melodically and rhythmically as is Carter's wont. The score and parts are available from Associated Music Publishers; duration, about 17½ minutes.

Two neo-Romantic composers who have contributed major works utilizing our instrument are Ned Rorem and Vittorio Rieti. Rorem's *Lovers*, a narrative in ten scenes for Harpsichord, Oboe, Cello, and Percussion was conceived as a shorter work while he was working on his opera *Miss Julie* (1964). The com-

poser calls his miniatures "songs without words," and supplies such descriptive titles as "53 Harp Street," "Before," "During," "After," or "The Bridge of Sighs." The utilization (by one player) of four tympani, vibraphone, xylophone, glockenspiel, and chimes adds unusual timbres, constantly changing. The publisher of this work is Boosey & Hawkes. When we once wrote the composer to learn of this work he mentioned in his reply the beautiful red of the cover; it is indeed "colorful" and looks well on a harpsichord music rack!

Rieti has contributed at least three works to Miss Marlowe's collection: *Sonata all'Antica* (solo); *Concerto* for Harpsichord and Orchestra (1955) — scored for full ensemble, including brass; and the choice *Partita* for Flute, Oboe, String Quartet, and Harpsichord *Obbligato* (1945). A work in five movements of great charm and diversity (*Introduzione e Pastorale variata* — five variations; *Scherzino* — a light movement in A B A form; *Andante mesto* — an oriental theme, connected to the *Fuga cromatica*, a double fugue in four voices; and the *Giga* — a rhythmical transformation of the fugue subject.)

Lester Trimble has composed a *Petit Concert* for Voice, Violin, Oboe, and Harpsichord, and a charming setting of *Four Fragments from the Canterbury Tales* of Chaucer for High Voice, Flute, Clarinet, and Harpsichord.

The *Fragments*, lasting 17 minutes, are conceived as a "narrative monodrama;" an opening movement based on the famous *Prologue* "When that Aprille with his shoures soote . . .;" *A Knyght* emphasizes the "mature" tones of the clarinet, while *A Yong Squier*, the knight's son, is represented by the jubilation of the flute; finally, *The Wyf of Biside Bathe* provides an aggressive finale as this worthy figure ruminates on her many husbands. Francis D. Perkins of the New York *Herald-Tribune* described this severally-honored and recorded work, "Both in his vocal line and in his instrumentation Mr. Trimble has been signally successful in suggesting a medieval atmosphere, without any excess of quaintness. There is sensitive-

ness and disclosure of mood, while the text is flexible and fluently set, and the varied rhythmic structure sometimes hints at the pace of the pilgrims' travel."

This delightful and delighting work is published by C. F. Peters, which also publishes the harpsichord works of Daniel Pinkham: the excellent solo *Partita*, or the *Concertante* for Guitar, Harpsichord, Organ and Percussion, available on rental.

We could go on and on: for instance, how about a really *avant garde* score? Try Giselher Klebe's *Römische Elegien* for Speaker, Piano, Harpsichord, and String Bass (text from Goethe). Here certain sections must be played with stop-watch, the melodic material is pointillistic, and the highly-unusual timbres of the instrumental ensemble make for extreme novelty of sound.

We would be happy to know whether or not the hilarious *Epstein Variations* of Joshua Rifkin (from the *Baroque Beatles Book*) are published! This captivating amalgam of Beatles tunes with the Goldberg *variata* of Bach could set an audience of sophisticates on its collective ear! "Epstein" appears on Elektra Record: EKL 306 (mono) or EKS-7306 (stereo).

"And so," as Gibbons so neatly put it in his *Street Cries of London*, "we make an end." From this wholly subjective list it is easy to gather that the harpsichord is anything but a museum instrument in the 20th century. It is alive and well, and available for chamber-musicking. Gather your talented friends and dig in.

For a discussion of one further chamber work, Hugo Distler's *Harpsichord Concerto*, we refer our readers to *THE DIAPASON* of May, 1969, pp. 12-13.

OFF THE SOUNDBOARD

Reuel Lahmer, composer-in-residence at the American College, Leysin, Switzerland, was harpsichordist, and Dave Clark, Los Angeles, Cal., a student at the College, was flutist in a program played on March 15: 16th century German dances; Early English dances; 16th century Spanish dances; *Sonata* in F, Handel; *Battaglia*, de Jimenez; *Mass Movements*, Cabanilles; *Sonata* in

B-flat, Telemann; *Variations*, Sweelinck; *Pavane & Fantasia*, Byrd; *Sonata* in C, Bach.

John Challis, maker of harpsichords and clavichords, has a new address: 133 Fifth Avenue, New York, New York 10003.

Larry Palmer played Couperin's *Les Folies Francaises* to open a program of "The French Masters" for the Norfolk Chamber consort on March 22.

A communication from Wallace Zuckermann (now in England) discloses that a second edition of *The Modern Harpsichord* is in the preparatory stage; both printers' errors which crept in since Mr. Zuckermann, on his way to England at the time of publication, did not see the final page proofs, and some altered judgements due to more information and co-operation after the book's appearance make a second edition desirable.

Heugel & Cie. (Paris) is publishing a fine series of scores sure to be in great demand among harpsichordists. In the collection "Le Pupitre" (The Music Stand) Kenneth Gilbert's edition of the complete Francois Couperin *Pièces de Clavecin* (4 vols.) is now in process of publication. Also announced is the first complete edition of Domenico Scarlatti's 555 sonatas in the Kirkpatrick chronology, again to be edited by Mr. Gilbert. This edition will be published in 9 volumes.

Isolde Ahlgrimm has been named "Extraordinary Professor" of Harpsichord at Vienna's Academy of Music. She plans her next U. S. concert appearances for Feb., 1971. For information write: Mariëdi Anders, 535 El Camino del Mar, San Francisco, Calif. 94121.

We welcome news and feature items for these pages. In particular we would like to hear of additional contemporary chamber works with harpsichord. Address: Dr. Larry Palmer, Professor of Music, Norfolk State College, 2401 Corprew Ave., Norfolk, Va. 23504.

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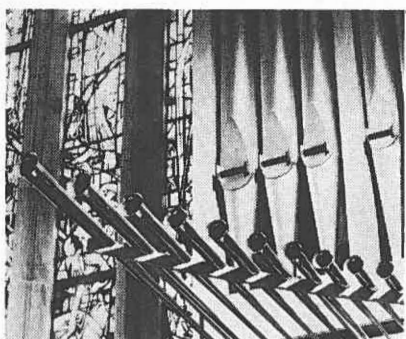
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Caspar Petrus Koch, long a leading organist, composer, teacher and writer, died April 3 in Pittsburgh, Pa. in his 98th year; he celebrated his 97th birthday last Nov. 25.

Dr. Koch retired in 1954 as organ recitalist of Pittsburgh's North Side Carnegie Hall in what was originally the separate city of Allegheny. In 50 years at this post he had played more than 2,000 recitals. Only one recital in that time was cancelled — by a snowstorm in 1950. Dr. Koch's international reputation as an organist was complemented by his fame as an editor of organ music, a composer and a writer on musical subjects. He won the DIAPASON prize of the National Association of Organists in 1926 for a paper on organ construction. A number of his texts for organ study have had wide use.

Born in Carnay, Rhine Province, Germany, Dr. Koch's family came to America when he was 9. He played his first church service at the age of 12. He served as organist and choirmaster at Holy Trinity Church, Pittsburgh for 33 years.

Dr. Koch studied widely in Europe, in Berlin with Hugo Riemann and at the Kirchenmusikschule in Ratibon. He was appointed to Carnegie Hall in 1904. Duquesne University awarded him honorary MusDoc in 1922. He served as private organist for the Emil Winter and R. B. Mellon families.

Dr. Koch's son Paul succeeded him at North Side Carnegie Hall in 1954.



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E. Shadley Belknap, organist of St. Patrick's Roman Catholic Church, Huntington, N. Y. died unexpectedly Jan. 12 at Huntington hospital. Born in Des Moines, Iowa Jan. 30, 1930 he attended Central College, Pella, Iowa, the University of Western Ontario, London, Ont. and graduated from the London School of Church Music there. He held a BA from Hofstra College and an MA from Teachers College, Columbia University. He taught at Eastside School, Cold Spring Harbor for the last 10 years.

Mr. Belknap is survived by his mother and two sons. Burial was in Knoxville, Iowa. A memorial fund has been established to build a collection of books and music around Mr. Belknap's personal library in the Huntington Public Library.

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DEADLINE FOR THIS CALENDAR WAS APRIL 10

- May 10
 Bach Cantata 44, Holy Trinity Lutheran, New York City 5:00
 Virgil Fox, First Congregational Church, Los Angeles, Calif. 8:00
 Dexter Bailey, St. Paul's United, Chicago 4:00
 John Rose, Sacred Heart Cathedral, Newark, N. J. 5:00
 Harlan Laufman, St. Thomas Church, New York City 5:15
 James Moeser, National Shrine, Washington, D. C. 7:00
 Arnold Sten, St. Mary's Cathedral, Ogdensburg, N. Y. 7:30
 Robert Glasgow, St. David's Episcopal, Southfield, Mich. 7:00
 Ritter Werner, Corbett Auditorium, Cincinnati, Ohio 4:00
 John Christian, Lakewood United Methodist, Lakewood, Ohio 8:00
 Handel Judas Maccabaeus, Virginia Heights Baptist Roanoke 7:30 and Christ Church, Cincinnati, Ohio 4:30
 Robert McDonald, St. George's Church, New York City 3:30
 Mendelssohn Elijah, St. George's Church, New York City 4:00
 Karel Paukert, Noriko Fujii, St. John the Divine, New York City 3:30
 Organ and Choral Music, St. Luke's Chapel, New York City 4:00
- 11
 Steven Denmark, First Baptist, Van Nuys, Cal. 8:15
- 12
 Gerald Bales, St. Mark's Cathedral, Minneapolis, Minn. 8:15
 Allan Birney, General Seminary, New York City 8:00
 Worth-Crow Duo, Grace Methodist, Alamogordo, N. M. 8:00
 Billy Nalle, Palace Theater, Canton, Ohio 8:15
 Francis Jackson, Boys Town, Neb.
 Gillian Weir, Newton, Mass., College of the Sacred Heart
 John Bart, Trinity Church, New York City 12:45
- 13
 Albert Russell, St. John's Episcopal, Washington, D. C. 12:10
 Virgil Fox, Christ Church, Oakbrook, Ill. 8:00
 Mendelssohn Elijah, Riverside Church, New York City 8:00
- 14
 Deanna Bowling, Corbett Auditorium, Cincinnati, Ohio 8:30
 Francis Jackson, St. George's Cathedral, Kingston, Ont.
 Alan Brown, Trinity Church, New York City 12:45
- 15
 William Whitehead, Bethlehem Bach Choir
- 16
 William Whitehead, Bethlehem Bach Choir
 Virgil Fox, Kathy Cashen Hall, Carrollton, Ga. 8:00
- 17
 Bach Cantata 172, Holy Trinity Lutheran, New York City 5:00
 Christopher Ramsay, St. Mary's Abbey, Morristown, N. J. 4:30
 Chamber orchestra, organ, harpsichord, St. Luke's Lutheran, Chicago 4:00
 Scott A. Trexler, Sacred Heart Cathedral, Newark, N. J. 1:00
 Kenneth Starr, St. Thomas, New York City 5:15
 Rosalind Rhoads, Seventh Presbyterian, Cincinnati, Ohio 7:00
 Rollin Smith, Philip James Music, Brooklyn Museum 3:15
 Clyde Holloway, National Presbyterian, Washington, D. C.
 William Whitehead, oratorio, Zion Mennonite Church, Souderton, Pa.
 J. David Hart, Glenshaw, Presbyterian, Glenshaw, Pa.
 Virgil Fox, Kathy Cashen Hall, Carrollton, Ga. 4:00
- Haydn Creation, Madison Avenue Presbyterian, New York City 3:00
 Vaughan Williams Dona Nobis Pacem, First Presbyterian, Englewood, N. J. 11:00
 Arnold Richter, Brick Presbyterian, New York City 3:30
 Mozart Coronation Mass, Brick Presbyterian, New York City 4:00
 Richard Felciano, St. John the Divine, New York City 4:00
 Kodaly Pange Lingua, Jesus and the Traders, Missa Brevis, Fourth Presbyterian, Chicago 6:30
 Ovid Young, dedicatory, Olivet Nazarene College, Kankakee, Ill. 4:00
 Gerre Hancock, Christ Church, Cincinnati, Ohio 4:30
 Michael Haass, Washington, Cathedral 5:00
- 18
 Pierre Cocherau, St. Thomas Church, New York City 8:30
- 19
 Poulenc Gloria, Haydn Lord Nelson Mass, Apollo Club, Orchestra Hall, Chicago
- 20
 Bach B minor Mass, Emory University, Atlanta, Ga. 8:15
 Francis Jackson, Church of St. David, Halifax, N. S.
 Virgil Fox, Lead, S. D. High School 8:00
 J. Franklin Clark, St. John Episcopal, Washington, D. C. 12:10
 Ann Labounsky, St. Mark's Lutheran, Butler, Pa. 8:30
- 21
 Larry King, Trinity Church, New York City 12:45
- 22
 Bach Mass in B minor, Emory University, Atlanta, Ga. 8:15
- 24
 Mendelssohn Elijah, La Jolla, Calif. Presbyterian Church, 8:00
 Baroque Music, First Presbyterian, Wilmington, N. C. 5:00
 Martha N. Folts, St. Thomas Church, New York City 5:15
 Wadhams Hall Seminary, Mater Dei College choirs, St. Mary's Cathedral, Ogdensburg, N. Y. 7:30
 Paul E. Koch, First Methodist Church, Springfield, Ill. 5:00
 Marianne Webb, Westminster Presbyterian, Oklahoma City 4:00
 Ray Ferguson, St. Paul's United Church, Warren, Mich. 8:00
 Virgil Fox, Salem United Church, Doylestown, Pa. 7:00
 Worth-Crow Duo, State Theater, Columbus, Ohio 2:00
 Robert Glasgow, First Congregation, Burlington, Vt. 8:00
 Gruenstein Playing Competition, CCWO, St. Luke's Church, Chicago 3:00
 Bernstein Chichester Psalms, Central Presbyterian, New York City 11:00
 Panufnik Universal Prayer, St. John the Divine, New York City 4:00
 Wallace Coursen, Christ Church, Glen Ridge, N. J. 4:00
 Rosamund Hearn, Pilgrim Lutheran Church, Chicago 4:30
 Robert Parkins, Christ Church, Cincinnati, Ohio 4:30
- 26
 Preston Rockholt lecture, Spartanburg, S. C.
 Edith Kraft, Trinity Church, New York City 12:45
- 27
 Frederick Swann, Jeffersonville United Presbyterian, Norristown, Pa.
 Virgil Fox, Our Lady of Consolation, Wayne, N. J. 8:00
 Albert Russell, St. John's Episcopal, Washington, D. C. 12:10
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 Gillian Weir, Scaritt College, Nashville, Tenn.

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Larry King, Trinity Church, New York City 12:40

30 McNeil Robinson, Juilliard School, New York City 8:00

31 Dennis Michno, St. Thomas Church, New York City 5:15

George Ritchie, Duke University Chapel, Durham, N. C. 4:30

Rollin Smith, Brooklyn Museum 3:15

Arthur A. Phillips, Lafayette Avenue Presbyterian, Brooklyn, N. H. 5:00

Elizabeth Stone, Christ Church, Cincinnati, Ohio 4:30

June 1

Hartmut Huschens, St. Paul the Apostle Church, New York City 8:00

2 Robert Sutherland Lord, Frick Fine Arts Building, Pittsburgh, Pa. 12:00

Virgil Fox, St. John the Baptist R. C. Church, New York City

4 Donald Books, Trinity Church, New York City 12:45

5 Virgil Fox, Iowa State University, Ames 8:00

7 Dale Higbee, Richard Peck, flute and harpsichord, Covenant Presbyterian Church, Charlotte, N. C. 4:00

Robert Pitman, St. Thomas Church, New York City 5:15

Philip Manwell, Temple Hill, Oakland, Calif. 4:00

Alexander Anderson, Bedford, Va. Presbyterian Church

Wilma Jenson Recital, Gammage Auditorium, Tempe, Ariz. and workshop through June 12.

8 Martha Farr scholarship winner, St. Luke's Church, Monrovia, Calif. 8:15

9 M. Searle Wright workshop, Drake University, Des Moines, Iowa

Debussy Prodigal Son, Trinity Church, New York City 12:45

ROBERT THOMPSON, St. Olaf College, Northfield, Minn. has joined the Phyllis Stringham Concert Management.

Schantz Goes to Gallery of Flint, Mich. Church

A new three-manual Schantz has been installed in St. Paul Lutheran Church, Flint, Mich. The entire instrument is installed in the rear gallery of this contemporary-styled church. The great and pedal are exposed in the center and the swell and choir divisions enclosed on either side, with all divisions speaking directly forward.

A. C. Strahle, district manager in the mid-west area for Schantz, handled all negotiations.

GREAT

Pommer 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompete 8 ft. 17 pipes

SWELL

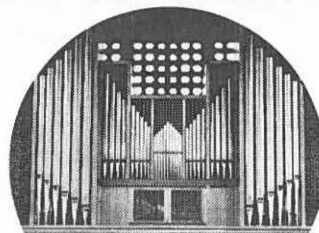
Geigen Principal 8 ft. 68 pipes
Rohrflöte 8 ft. 68 pipes
Viole 8 ft. 68 pipes
Viole Celeste 8 ft. 56 pipes
Prestant 4 ft. 68 pipes
Hohlfloete 4 ft. 73 pipes
Flute 2 ft.
Quinte 1 1/2 ft.
Mixture 4 ranks 244 pipes
Fagot 16 ft. 68 pipes
Trompete 8 ft. 68 pipes
Hautbois 4 ft. 68 pipes

CHOIR-POSITIV

Holzgedackt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Principal 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes

PEDAL

Principal 16 ft. 44 pipes
Subbass 16 ft. 56 pipes
Quintaton 16 ft.
Principal 8 ft.
Flute 8 ft.
Quintaton 8 ft.
Choralbass 4 ft. 32 pipes
Flute 4 ft.
Mixture 3 ranks 96 pipes
Posaune 16 ft. 56 pipes
Fagot 16 ft.
Trompete 8 ft.
Fagot 8 ft.
Klarine 4 ft.
Krummhorn 4 ft.



Organ Music

Abingdon Press has produced an especially attractive edition of Three Unfamiliar Organ Compositions by Mendelssohn, edited by Ludwig Altman. Mr. Altman's common-sense editorial preface explains the circumstances surrounding this music. One finds little here that expands the stylistic limits of Mendelssohn's organ music as a whole. Of the three items in this edition, the C minor Prelude is a genuinely fine piece.

Associated Music Publishers, Inc. sends Volume 7 from Heinz Lohmann's edition of the complete Bach organ works (Brietkopf, 9 vols.): Orgelbüchlein & 18 Great Chorales. This apparently supercedes the Brietkopf-Naumann edition, long a standard version. Professor Lohmann's revision emphasizes the Urtext approach. Variants are also included in full. Editorial interjection is minimal.

Carl Johnson's Four Biblical Antiphons for Organ (Associated-Bote & Bock) were composed for the 1967 Kassel Sacred Music Festival. These varied pieces will appeal to organists who have well-developed techniques and an interest in serially experimental devices.

A third publication handled by Associated is G. B. Lucchinetti's Concerto for Two Organs (Doblinger). Nothing more is known of the composer (ca. 1770), and judging from the remarkably inane musical style, there is ample cause for this neglect.

Finally, G. Schirmer has published several things of peripheral interest. Mark Laub's Standard Favorites for all Organs draws on the showtune repertory. Carl F. Mueller's Moments of Reverence falls into the sacred music

category by virtue of Biblical ascriptions and textbook harmony. Jean Pasquet's editing of Italian Baroque Music has unexpected crescendo and decrescendo markings, lush registrations, and independent pedal parts. Elinor Remick Warren's Processional March includes an *ad libitum* modulation which will connect it, if need be, with the Wagner standard. — WV

Additions to Checklist of Summer Workshops

We have a few additions to the list of summer workshops listed on page 1 of the April issue.

MAY

University of Iowa, Sacred Music Conference, Iowa City May 15-16. Everett Hilty, Rosella Duerksen, Paul Bunjes, Carl Schalk, James Wyly. Write to U of Iowa Conference, Iowa Memorial Union, Iowa City 52240.

JUNE

Ohio State University Organ Institute June 24, 25, 26. Catharine Crozier. Write School of Music CSU, 1899 North College Road, Columbus, Ohio 43210.

St. Joseph College Workshop in Liturgy and Music, June 29-July 3. Write College at Box 850, Rensselaer, Ind. 47978.

JULY

Cornell University Choral Institute July 12-25. Thomas Sokol. Write Dept. of Music, Cornell, University, Ithaca, N.Y. 14850.

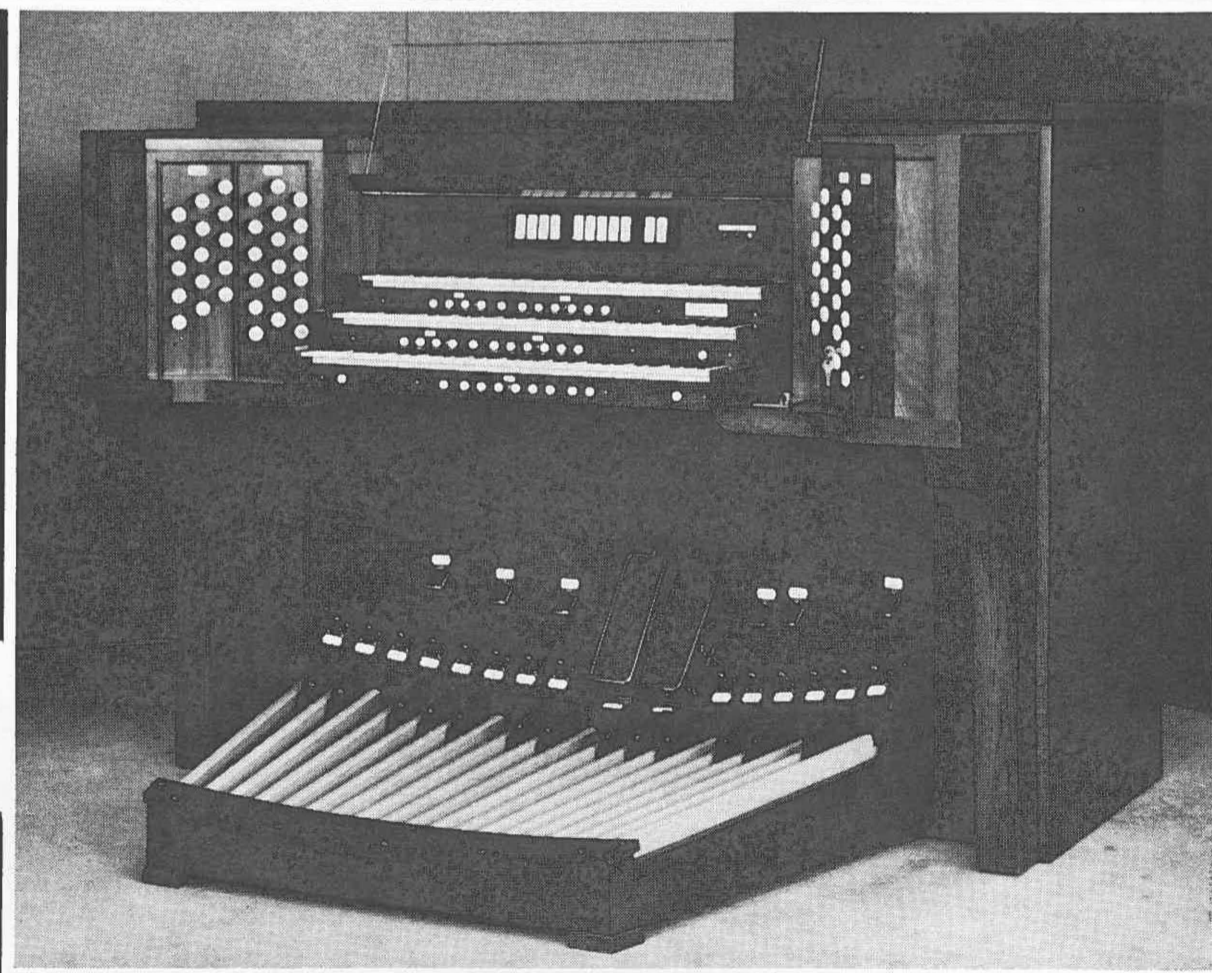
Temple University Choral Institute July 5-August 2. Margaret Hillis, Otto Werner Mueller, Harriet Wingreen. Write Robert Page, Temple U Institute, Philadelphia, Pa. 19122.

Huron Choir Camp, Five camps in July and August, Malcolm Wechsler, Gerald Fagan, Eric Dewdney, Norman Hurrle. Write St. Paul's Cathedral, 472 Richmond St., London 12, Ont., Canada.

AUGUST

Colby College Institute of Church Music. Thomas Richner, Phyllis Cobb, Adel Heinrich, William Tortolano, Allan Van Zoeren. Write Everett Strong, Colby College, Waterville, Maine 04901.

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PHILLIP STEINHAUS
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Balcom & Vaughan Build for Church in Seattle

Balcom & Vaughan, Inc., Seattle, Wash. has completed the new instrument for the First Presbyterian Church, Seattle, built on the site of the former 1907 building.

The organ comprises five divisions and is the second largest organ in the city. It comprises 54 voices, 70 ranks and 3,940 pipes. It stands behind a grille on two levels across the front of the church with the free-standing pipe-work of the antiphonal on the rear wall on each side of the North window.

The opening recital was played March 3 by the organist of the church, Frederick Shulze, and the dedication service was Feb. 22. The instrument was designed by William Bunch, president of the company in consultation with Eugene M. Nye, its tonal consultant. The console, a three-manual drawknob, stands at the right of the choir loft.

- GREAT**
 Quintade 16 ft. 61 pipes
 Prinzipal 8 ft. 61 pipes
 Holz Bordun 8 ft. 61 pipes
 Spitzflöte 8 ft. 61 pipes
 Oktave 4 ft. 61 pipes
 Flöte 4 ft. 61 pipes
 Superoktave 2 ft. 61 pipes
 Mixtur 4 ranks 244 pipes
 Scharf 3 ranks 183 pipes
 Trompette 8 ft. 61 pipes
 Krummhorn 8 ft. 61 pipes
 Chimes
- SWELL**
 Bourdon 16 ft.
 Flute a Cheminée 8 ft. 68 pipes
 Viola 8 ft. 68 pipes
 Viola Celeste 8 ft. 68 pipes
 Montre 4 ft. 68 pipes
 Cor de Nuit 4 ft. 68 pipes
 Nazard 2 2/3 ft. 61 pipes
 Flute à Bec 2 ft. 61 pipes

- Tierce 1 1/2 ft. 61 pipes
 Plain Jeu 4 ranks 244 pipes
 Fagott 16 ft. 68 pipes
 Trompette 8 ft. 68 pipes
 Hautbois 8 ft. 68 pipes
 Clairon 4 ft. 68 pipes
 Tremulant

- CHOIR**
 Singend Gedackt 8 ft. 68 pipes
 Kleine Erzähler 8 ft. 68 pipes
 Erzähler Celeste 8 ft. 56 pipes
 Prinzipal 4 ft. 68 pipes
 Koppelflöte 4 ft. 68 pipes
 Klein Prinzipal 2 ft. 61 pipes
 Quint Flöte 1 1/2 ft. 61 pipes
 Siffelöte 1 ft. 61 pipes
 Sesquialtera 2 ranks 122 pipes
 Mixtur 3 ranks 183 pipes
 Cor Anglais 8 ft. 68 pipes
 Trompette Harmonique 8 ft. Tremulant

- ANTIPHONAL**
 Prinzipal 8 ft. 61 pipes
 Rohr Gedackt 8 ft. 61 pipes
 Gemshorn 8 ft. 61 pipes
 Prinzipal 4 ft. 61 pipes
 Flach Flöte 2 ft. 61 pipes
 Mixtur 3 ranks 183 pipes
 Trompette Harmonique 8 ft. 61 pipes

- PEDAL**
 Bordun 32 ft. 12 pipes
 Kontra Bass 16 ft. 32 pipes
 Subbass 16 ft. 32 pipes
 Gedeckt 16 ft. 32 pipes
 Quintade 16 ft.
 Oktavbass 8 ft. 32 pipes
 Pommer 8 ft. 32 pipes
 Rohrpeife 8 ft.
 Korall Bass 4 ft. 32 pipes
 Nachthorn 4 ft. 32 pipes
 Mixtur 4 ranks 128 pipes
 Posaune 16 ft. 32 pipes
 Fagott 16 ft.
 Trumpet 1 ft. 32 pipes
 Clarion 4 ft. 32 pipes
 Rohr Schalmel 4 ft. 32 pipes
 Chimes

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Sacred Solos

A few sacred solos have accumulated, enough to make a paragraph. First we should mention three wedding songs for medium voice: Behold, How Fair and Pleasant by Howard W. Vogel (H. W. Gray); Set Me as a Seal by Joseph Clokey, from his Wedding Suite but now available separately from J. Fischer; and In His Care by Leland Sateran (Augsburg). These are all three simple, direct and dignified.

For next season are a Lenten Must Jesus Bear the Cross Alone? by John O. Schroeder, for high voice (H. W. Gray) and O Sing Unto the Lord a New Song, for Easter by Richard T. Gore, available either for high or low voice. These too are fairly simply and unpretentious. — FC

New Hymnal

New hymnals for different denominations come out fairly often and usually they are rather good, much better in their selection of material, quality of editing, type, paper and format than older editions. All these things are true of the highly acceptable *Hymnbook for Christian Worship* of which Charles Huddleston Heaton was editor and which is published by Bethany Press, St. Louis and Judson Press, Valley Forge, Pa. It bears the imprint of the Christian Church (Disciples of Christ) and of the American Baptist Convention. All the collateral material is good and would find a place in most middle-ground churches.



Choral Music

Not as many works for chorus reached our office this month as we usually expect for a May issue. This is probably explained by the unusually heavy amount which came in time for the April issue.

Associated Music Publishers sends a volume of contemporary settings of Psalm Texts by twelve familiar names. These are serious works most of which have appeared separately in these columns and which are still available separately. Directors should order the volume to determine which numbers are best suited to their situations. Walter Piston, one of the composers represented, is also composer of other Psalm settings, his setting of 96, O Sing unto the Lord, also being sent (published in 1959). Richard Slater has an unaccompanied Christ Hath Humbled Himself for consideration for next season. An extended Te Deum by Joseph Gregor Werner, with Latin text, is published by Editio Musica, Budapest and available from AMP.

Arthur Williams' Little Folk Mass of St. Philip, for unison singing, may have interest for liturgical churches. BMI Canada publishes it.

To add to the much-used carols of many lands program, Choristers Guild has Al-Le-Lu, a Hawaiian Carol by Jacqueline Hanna McNair, for two trebles, piano or guitar and native percussion.

J. Fischer has a couple of Christmas items: The Shepherds Went Their Hasty Way by August J. Huybrechts, with soprano solo, and Royal Stanton's Through the Night, largely for men vs. women two-part chorus with a three-staff organ part. Austin Lovelace has two hymn-anthems Have Faith in God, My Heart, on a König tune, and Prayer for Church Unity, on a Bourgeois tune. Don Standen has an unaccompanied Blest Be the Lord, God of Israel. Richard Purvis has a unison or two part setting, with a big organ part, of Joyce Kilmer's A Soldier's Prayer.

J. Fischer sends a cantata, Blest Be the Lord by Richard A. Monaco with string parts available on rental. Not overly difficult, it makes use of a soprano soloist. Two items of service

music are a largely unison The Liturgy of the Lord's Supper by Lindsay Lafford and another Sunday Parochial Mass by the indefatigable Carlo Rossini, printed from manuscript by a photographic process.

Hope Publishing sends a list varied as to style, length and difficulty. First the SATBs: Roberta Bitgood's Thy Temple Is Not Made with Hands, unison, block harmony, no problems; Gary Lanier's God So Loved the World, simple style; John F. Wilson's Redeemer, Come, with a rather monotonous syncopation; Walter Ehret's arrangement of the spiritual Somebody Talkin' 'bout Jesus, also available SSA; and a Ch. Ziemer editing of the Tschesnokov Angel's Song. With a short section also for solo or youth choir is Max Sinzheimer's Hilariter, Alleluia; with the SATB divided into SSAATTBB, George Scherer's arrangement of the spiritual, Let Us Break Bread Together; with double choir as speech choir and with

brass and percussion, Samuel Adler's How Long, O Lord; with men on one part, women on the other, Gordon Young's O My Saviour. For unison or two parts are Five Songs from Foreign Lands arranged by Florence Bush, useful for youth choir programs; for two parts with handbells is Sharon Ellery Rogers' Jesus is Born on This Happy New Day, for use at Christmas; and finally a curious Loud Roar of the Rocket by John F. Wilson, designed to be "contemporary."

Quite a bit of the Shawnee Press material is for the Christmas season. Hawley Ades has arranged for various voicings the 14 Alfred Burt carols which this publisher has introduced previously. Most directors will want to see all three sets. Mr. Ades also has arranged Christ Child, Christ Child by Marian Chaplin for SA and a 22-bell set of handbells. Roy Ringwald has made an SAB setting of Ballad of the Happy Christmas Wind by Sister Made-

leva Wolff. Richard Zgodava has made an SSA adaptation of a traditional Carol of the Italian Pipers, with flute, shepherd's drum and finger cymbals.

Some prominent Candian names are included in the music sent by Waterloo Music. There is a Violet Archer O Sing Unto the Lord for SA and two trumpets. Keith Bissell has a big morning anthem, Behold the Tabernacle of God. An Anthem of Praise by George Brandon is a strong a cappella item. There were also secular numbers in this and other stacks. — FC

DENISE PROUE and DENISE CAMERON, students of Louise Borak, placed in the finals of the Minnesota Music Teachers' Association organ contest, receiving certificates for outstanding work.

TOM VERNON RITCHIE's Ode to Music received its premier performance March 21 on the campus of the Northeast Missouri State College, Kirksville. The Upsilon Phi chapter of Pi Mu Alpha — Sinfonia was the sponsor.

Some immodest flag waving by Saville



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Longmont, Colorado

St. Andrew's Episcopal Church
Omaha, Nebraska

Southcliff Baptist Church
Ft. Worth, Texas

First Presbyterian Church
Cedar Falls, Iowa

Lutheran Church of the Good Shepherd
Duluth, Minnesota

Sacred Heart Catholic Church
Racine, Wisconsin

First Methodist Church
Hammond, Indiana

First Baptist Church
Booneville, Mississippi

Lake Vista Methodist Church
New Orleans, Louisiana

Hope Lutheran Church
Toledo, Ohio

Clague Road Congregational
North Olmstead, Ohio

St. Leo The Great Catholic Church
Rohrerstown, Pennsylvania

St. Luke's United Church of Christ
Lancaster, Pennsylvania

First Baptist Church
Jacksonville, Florida

St. James Episcopal Church
North Ridgefield, New Jersey

Union Temple
Brooklyn, New York

First Methodist Church
Laconia, New Hampshire

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THE DIAPASON

EDITORIALS



The opinions, ideas and suggestions on the editorial page are the responsibility of the editors of this publication.

Literacy Test

A college dean told us recently that the thing which worried him most about the present crop of college students was not their radical tendencies nor their militancy, not their appearance nor their personal habits, but quite simply their basic illiteracy. Many, he noted, could not write a simple English sentence, few spell accurately, and, though they may have a wide range of student jargon, their English vocabulary, even of a basic sort, is discouragingly limited. This dean, like many others, blames this on the primary and secondary schools, the home, and the generally phrenetic pace of life today.

We note in addition to this, the kind of illiteracy extending far beyond the entrance portals of any campus's University Hall. On spelling we have just about given up. We know that *names* in our field, coming from many countries and many languages, are difficult, but can an *organist* justify inability to spell the names of the very builders who build the instruments he plays? In a single day recently, we received these misspellings: Cassavant, Schilker, Hradetsky and Becherath. But it is not builder's names which lead the list. Apparently the use of German, French and Italian titles for music is *de regeur* or *modische* or *de bueno tono*, and with this we have no quarrel. But must the German have every word capitalized and all the umlauts missing (actually misspelling!)? And must *all* the French diacritical marks be confused and often added later in ink to a printed program and then actually placed above the wrong letters?

Where do these mild barbarisms come from? From modest grass-roots surroundings? Don't you believe it! The worst offenses come from the organ departments of major universities, and from schools of religious music, often sent in by faculty members themselves or "public relations offices." Small wonder that it is becoming a commonplace disparagement to say of an organist: "Well, what do you expect? He's a graduate of _____!"

On matters of musical illiteracy, it is shocking to go through almost any month's crop of new choral publications.

There are harmonic and rhythmic spellings in conventional idioms (and not many published choral pieces we receive breach those idioms!) which are as basic to music as C-A-T is to the English language, and matters of part-writing as basic as a simple declarative sentence. This fact will come as news to many "composers" of currently published church music.

So we wonder if the basic problem for organists in America today is really learning certain rules and practices outlined in some particular texts treating of strict counterpoint, orchestration, etc. Isn't this "busy work" rather a convenient means of avoiding having to face the real problems?

In Our Stars!

The fault, dear Brutus, is not in our stars, But in ourselves—

The newspapers and magazines report the striking spurt of interest which the average reader is showing in astrology. Most daily newspapers carry a horoscope in every issue; a series of horoscope or astrological phonograph records has been on the best seller list for several months now, especially in the so-called "Centers of Culture." The horoscope counter is a hive of activity in every book store these days and even in the dime store. (What can you buy for a dime anymore?)

Various people read signs differently, of course. Are we by nature a forward-looking people, with a healthy interest in the future? Or are we so uncertain and unhappy with the present that we are searching for any kind of reassurance?

The earliest beginnings of all cultures have shown an interest in predicting the future. Seers and oracles and prophets are to be found at the roots of every culture and at the beginning of every religion. The supernatural is intimately concerned with foreseeing the future.

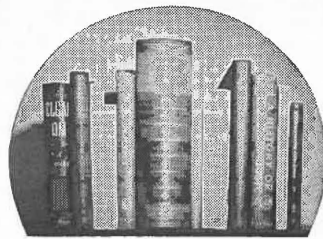
Graduating classes often select their member "most likely to succeed," and the now-computerized reports on students help college and university admittance officers choose the high school graduates which the computer predicts most likely to do well in college. Business men prepare their budgets on the basis of judging the future. Government foreign policy presumably looks far into the future.

Who hasn't tried his hand at the fine art of prediction? We have — and if you read the editorials in your back files of THE DIAPASON (and hundreds write us to say they keep such files) you will find our batting average a good deal higher than that of your local meteorologist. This is especially true of the crucial first half of 1967. Don't be surprised if we Second City prophets continue to try our hand at this sort of amateur palmistry. Perhaps you may want to compare our success along these lines with that of other prognosticators, especially those located in the so-called First City.

THE DIAPASON has prospered for more than 60 years under just two editors. Perhaps good predicting had something to do with it. Or perhaps it was just a matter of horoscopes: THE DIAPASON itself was born under the sign of Sagittarius; its founder was an Aries, and its senior editor is a Gemini. What do you think about that configuration?

A FEW ERRORS crept into the third installment of Marie-Claire Alain's article on Jehan Alain (The Diapason, March, 1970). In the discussion of *Deuils* (page 7), the entry for m. 18 should read: "Take out the 32nd-note flag" The entry for m. 27 is missing a second "slurred-five" group; the entry for m. 28 should read: "First beat . . . second beat . . . accelerating." At m. 64 "quarter-note equals 16th-note of preceding."

And on page 8, two insertions: between the entries for m. 108 and 109 insert "Pédale: the G should be a half-note" and between m. 63 and m. 65 (*Luttes*) insert "The last chord of the left hand should be played as written. Same thing in m. 64 and m. 65."



New Books

W. Apel, et al., ed., *Harvard Dictionary of Music* (Second Edition). Cambridge: Harvard University Press, 1969. xv, 935 pp., \$20.00.

BACH — *The Quarterly Journal of the Riemenschneider Bach Institute*, Baldwin-Wallace College, Berea, Ohio: Vol. 1, No. 1, Winter, 1970. 24 pp. (paperbound); \$9.00 annually (students, \$5.00).

John R. Bryden & David G. Hughes, comp., *An Index of Gregorian Chant*, Cambridge: Harvard University Press, 1969, 2 vols. xvii, 456 pp. (no price listed)

Jean Slater Edson, *Organ-Preludes, An Index to Compositions on Hymn Tunes, Chorales, Plainsong Melodies, Gregorian Tunes & Carols*, Metuchen, N. J.: The Scarecrow Press, Inc., 1970, 2 vols. 1169 pp. (no price listed)

John O. Ward, ed., *The Oxford Companion to Music* (Tenth Edition), New York: Oxford University Press, 1970. xliii, 1189 pp., \$25.00.

From "A." to "Zymbelstern" the second edition of HDM gives evidence of thorough revision, both in respect to addition and deletion. Comparison of any major entry reveals a re-working of both facts and prose. The general format is retained, including the use of asterisks for cross-reference. Since it first appeared in 1944, HDM has been established as one of the two or three indispensable music reference items in English. Avid readers will also welcome the finer paper and more legible type-face of this second edition.

Elinore L. Barber, Curator of the Riemenschneider Bach Institute and Library, is editor of this new quarterly. The Bach archive at Berea is an important one, and we are sure that this new publication will be of interest to a broad segment of the music world. Initial subscribers to the journal will also receive a copy of the catalogue of the Riemenschneider-Bach Library.

The Bryden-Hughes chant index, a truly monumental undertaking, will be welcomed both by those interested in the repertory itself and those concerned with chant-based polyphonic composition. Volume 1 is organized alphabetically, Volume 2 by incipit pitch structure. (The rationale for the organization of Volume 2 is explained in the preface to the first volume, page ix.) This index now makes it possible to identify and correlate a significant portion of the total Gregorian repertory — an opportunity which is fully appreciated only when it is utilized.

Mrs. Edson has created what is easily the most comprehensive listing of liturgically-related organ music. Volume

one is organized alphabetically by composer, volume two by tune-name.

There is really little to be said concerning this latest edition of the Oxford Companion beyond that which Mr. Ward points out in the Preface. The most significant fact is that the tenth edition is the first to be completely reset since the death of Dr. Scholes in 1958. However, the organization, style, and viewpoint have been carefully maintained from the previous editions, and the Companion continues to be the same kind of indispensable reference source as in the past — WV

Those Were the Days

Fifty years ago the May, 1920 issue published the following news of interest to readers —

David McK. Williams was appointed organist and choirmaster of St. Bartholomew's Church, New York City.

A large wood pedal pipe fell at the final Easter choir rehearsal at the Tabernacle Baptist Church, Utica, N.Y., injuring four singers in the back row, one seriously; Homer P. Whitford was organist and director.

A new Möller console, designed by George Ashdown Audsley for the organ in the West Point Chapel, was dedicated March 21 by Frederick C. Mayer.

The new home of the Reuter-Schwarz Organ Company at Lawrence, Kans. was described and pictured.

R. Huntington Woodman completed 40 years at First Presbyterian Church, Brooklyn, N. Y.

Twenty-five years ago this magazine carried these events in the organ world in its May, 1945 issue —

Richard Purvis, long reported missing in action in Europe, was found to be a war prisoner in Germany.

Clarence Dickinson was honored at a choral festival May 14; 70 choirs participated.

The War Production Board eased up slightly in its ban on critical materials but "no authorization will be given to make an organ containing more than 10% by weight of critical materials. A maximum of 50 pounds of critical materials is permitted. No new metal pipes may, in any event, be installed."

Fifty choirs in the Boston area cooperated in a festival April 22 at Trinity Church.

Ten years ago this magazine reported these events in the organ field in the issue of May, 1960 —

John Weissrock won the first organ competition held by the First Presbyterian Church, Fort Wayne, Ind.; Margaret McElwain (now Kemper) was second.

Thomas Matthews left Northwestern University and St. Luke's Episcopal, Evanston, Ill. to become organist and choirmaster at Trinity Episcopal Church, Tulsa, Okla.

The Organ Historical Society announced in June 20-22 convention in Philadelphia and Berks County, Pa.

NEWS OF CHAPTERS AND ORGAN GROUPS

Bridgeport

The March 3 meeting of the Bridgeport Chapter was held at the Greens Farms Congregation Church, Westport. Kenneth Dorsch was heard in a lecture demonstration of music for organ and instruments. Wind and string instruments were used to demonstrate the variety of music available.

LOIS BELTZ

Central Missouri

The Guild Student Group at Central Missouri State College, Marshall sponsored a recital March 10 in the college recital hall by Mary Ellen Sutton, of the college faculty. The program appears in the recital pages.

Central North Carolina

The Central North Carolina Chapter sponsored Vernon de Tar in recital April 7 at the First Presbyterian Church, Burlington. Dr. DeTar also conducted a master class for chapter members and their guests.

Cincinnati

The Cincinnati Chapter sponsored two master classes April 11 at the Church of the Redeemer by Arthur Poister. A reception for Dr. Poister followed the afternoon session.

RUBY STEPHENS

Chicago

Robert Lodine was sponsored in recital March 10 by the Chicago Chapter at the Seventeenth Church of Christ, Scientist on the new three-manual Aeolian-Skinner. The program appears in the recital pages.

EDNA M. BAUERLE

Cleveland

The March 17 meeting of the Cleveland, Ohio Chapter at Lakewood Congregational Church consisted of a panel discussion on Choral Rehearsal Techniques and Conducting from the Keyboard. The panel was: Donald Shelhorn, Trinity Cathedral; Henry Fusner, Church of the Covenant; and John Herr, Plymouth Congregational Church, who demonstrated and led the discussion.

WILMA SALISBURY

Dallas

The Dallas, Tex. Chapter held its dinner meeting March 17 at the Kessler Park Methodist Church. The program was a symposium on organ building, church architecture and acoustics. Participants were: Dr. Robert T. Anderson, Southern Methodist University; Dr. C. P. Boner, acoustics consultant; and architects Harold Bos and J. Murrell Bennett.

DOROTHY W. PEOPLES

Decatur

The Decatur, Ill. Chapter sponsored Paul S. Pettinga, University of Illinois, in recital Feb. 22 at Grace United Methodist Church. His program appears in the recital section.

ELOISE GREGORY

Freeport

The Freeport, Ill. Chapter cosponsored a spring concert by the chancel choir of the Second Presbyterian Church, of which Dean Robert F. Baker is choir director. Velma Wachlin was at the organ, playing *Cortège et Litanie*, Dupré, and *Meditation, Suite Médiévale*. Langlais, as well as accompanying the choir, Faye Seeman, harpist, was assisting artist.

The chapter also sponsored an organ and voice recital March 23 at Lena, Ill. United Methodist Church. Dean Robert Baker sang works from Handel to contemporaries and Velma Wachlin played the organ groups listed in the recital pages.

ROBERT F. BAKER

Fort Wayne

The Fort Wayne, Ind. Chapter met March 16 at St. John's Lutheran Church. The program featured a recital by Dale Caldwell, winner of the Young Artists' Competition sponsored by the Indianapolis Chapter and of the regional competition in Bloomington.

MARY ANNE ARDEN

Georgia College

The Georgia College Guild Student Group met March 25 at the Chapel of All Faiths at Central State Hospital, Milledgeville. Herbert Goldsmith, director of music therapy displayed frontal pieces made by patients in occupational therapy and explained the organization and purposes of his department. He displayed some of the music used by hospital choirs and showed a video tape of a service held in the chapel.

PHILIP SPIVEY

Lancaster

The Lancaster, Pa. Chapter met March 9 at the Millersville United Methodist Church. This was the third in a series dealing with Quality in Edition, Music and Text. Dr. Mary Schaeffer, English professor at Millersville State College, was chairman of the meeting. Some examples of songs were demonstrated by a singer and by group singing. Dr. Schaeffer also discussed good and bad texts through the use of hymns and other materials which were distributed. The group had an opportunity for discussion.

MARY B. CHOPLOSKY

Martinsville

The Martinsville, Va. Chapter met March 31 at the First Presbyterian Church. A program of music suitable for service playing was played by: Mrs. James A. David, Ferrum, Mrs. Edwin Strickland, Martinsville, Mrs. E. M. Hollandsworth, Collisville, Mrs. F. W. Mitchell, Bassett, and John Mason, Martinsville.

JUDITH R. STRICKLAND

Merrimack Valley

The Rev. John Chaisson, St. James Church, Haverhill, Mass. and a group from St. John's Seminary, Brighton, sang a votive mass for peace for the March 7 meeting of the Merrimack Valley Chapter. Accompanist was Gerard Donovan. The folk portion of the liturgy by the seminarians was under the leadership of Gregory McDermott.

DONALD E. GAGON

Metropolitan New Jersey

The First Presbyterian Church, Caldwell, N.J. was host to the Metropolitan New Jersey Chapter (date not given). Various chapter members volunteered to take make-believe exams — the work at the organ. George Powers moderated the meeting and commented and made evaluations of various tests — open score reading, accompaniment of a recitative with figured bass etc. Milton Ellison, organist of the host church, played a short recital on the church's new Austin organ following the exam session.

Members heard five young instrumentalists, The Festival Brass Quintet, March 7 at the Park Methodist Church, Bloomfield. Dean John R. Harley was host. Each player told listeners something about his own instrument and gave a short history of its development. The program demonstrated various styles and techniques of brass instruments and gave an insight into the use of brass in worship services.

PHYLISS VAN NEST

Northern Virginia

Members and guests of the Northern Virginia Chapter enjoyed a guided tour March 6 through the factory of the Möller Organ Company, Hagerstown, Md. The trip took the place of a regular meeting.

ANN ZIPP

Palm Springs-Coachella Valley

The Coachella Valley Church alliance and the chapter cosponsored a recital March 2 by Harry and Christine Tomlinson at St. Margaret's Episcopal Church, Palm Desert, Calif. The program appears in the recital pages.

BETTY LUDWICK

Oklahoma City

The March 16 meeting of the Oklahoma City Chapter was held in Smith Chapel, Oklahoma City University. The program consisted of music for organ and orchestra with Fred Haley at the organ assisted by members of the Oklahoma City Symphony, Don Mills conducting. A dinner and brief business meeting preceded the program.

MARIE MCCRARY

Portland

The Portland Maine Chapter heard a recital of contemporary French organ music March 16 at the Cathedral of St. Luke, Lota Curtiss Hogg played works of Dupré, Peeters, Langlais, Milhaud, Alain and Messiaen.

ZONA C. KING

Redwood Empire

The Redwood Empire Chapter met March 3 at ??, Santa Rosa. After the business meeting E. Helen Pendleton led a discussion on music for the service, making a number of suggestions.

E. HELEN PENDLETON

Richmond

Members of the Richmond, Va. Chapter had dinner March 10 at the Clover Room, then went to Reveille United Methodist Church for a program on Chancel Drama. Raymond Hodges spoke on the use of drama in the church and members of the drama department of Virginia Commonwealth University performed a portion of *Murder in the Cathedral* by T. S. Eliot.

ETHEL B. SEARS

San Francisco

The San Francisco Chapter sponsored an all-day conclave for its members Feb. 28. The morning was occupied with a panel of composers who are *not* writing church music: Lou Harrison, Howard Hersch and Theodore Antoniou — followed by a demonstration of improvisation using the organ and the electronic synthesizer.

After lunch a number of organs were seen and demonstrated: the new Hradetzky at Stanford University; the double organ installation by Swain and Keates at First Methodist, Palo Alto, with Ken Mansfield's Six Movements for Two Organs; the Flentrop at All Saints Episcopal; and the Casavant at St. Mark's Episcopal. After dinner Bedrich Janacek, Lund, Sweden, played a recital on the new Beckerath at St. Bede's Episcopal Church, Menlo Park.

PHIL KEIL

St. Louis

Henry Glass, Jr., Emmanuel Episcopal Church, Webster Groves, Mo., and Wilhelmina Nordman Clukies, Principia College, played a program of service music for the two-manual organ March 30 for the meeting of the St. Louis Chapter at Grace Episcopal Church, Kirkwood. The program appears in the recital pages.

Southern Arizona

Members of the Southern Arizona Chapter, and students and faculty of the University of Arizona collaborated March 21 in a program of instrumental and vocal music from the 15th through the 20th centuries. The musical evening at San Xavier del Bac Mission, Tucson, was open to the public. Ranging from Spanish Renaissance songs through Byrd, Telemann and Bach to Ibert and member Camil van Hulse, the program also included Stardust Johnson, soprano, Roy Johnson, harpsichord, and Carl Helmick, cello, in solo performance.

V. LOUISE PATTERSON

Springfield

The Springfield, Ill. Chapter sponsored an organ recital March 17 by Wayne Burcham, Christ Lutheran Church, Minneapolis. This program at Springfield's First Methodist Church appears in the recital section.

WAYNE B. BURCHAM

Spartanburg

The Spartanburg, S. C. Chapter sponsored a students' recital April 7 at the First Presbyterian Church. Rachel Pierce was chairman; the students were her students at Converse College except William Rainer, student of Thomas Lyles. The other participants were Julia Parker, Pamela Parker, Valinda Woods, Shelly McGeel, Jane McGoogan and Nana Eubanks.

JUDITH KLASEN

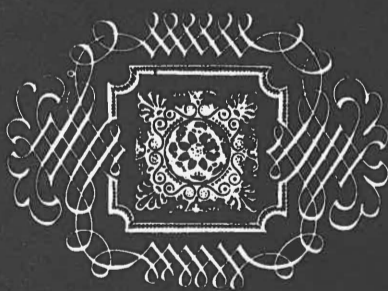
Western North Carolina

The Western North Carolina Chapter met March 24 at Brevard College, Brevard, N. C. Following dinner, a program was heard with wind ensemble, chamber ensemble, glee club, madrigal singers, and brass band. Mrs. Harvey Miller organist, and Virginia Tollitson and Joan Moser, conductors, all members of the college faculty, were in charge of the program.

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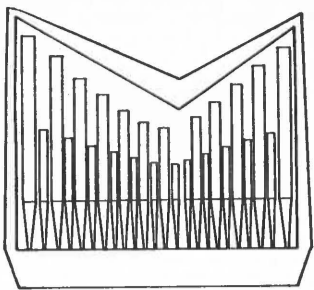


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Playing Around With Tempo

By Robert A. Schuneman

The above title captures the idea of it. Most music is mechanical without it in some form. On the other hand, the same music may turn into a crass caricature of its own intent and content with too much of it poorly applied. It is the most difficult of musical terms to describe in words, and it takes an extremely sensitive performer to use it well. "It" here is that well-known technique called *tempo rubato*. Or is it so well known? "Of course it is! It means playing around with tempo." And this "playing around with tempo" can be categorized easily into lots of different characteristics. Once the 20 or so categories are formalized, it is easy to go about using them in performances wherever the spirit so moves. Also, since the 19th century was the age of freedom and emotion, it follows that there should be lots of *tempo rubato* spicing the music of that century in liberal amounts. So goes the popular belief. But it just might be the case that our distance in time from the 19th century has lengthened to the point that our popular beliefs are no longer the same as those held then. It might just be a little more foreign to us than we think (when we do). What then was the case in the 19th century regarding *tempo rubato*? We hope that the following discussion will help to answer that question by starting with the ideas of the late 18th century and following them through most of the Romantic age.

The term *tempo rubato* means "stolen time". Therein is one of the most severe problems with the term. Time stolen from what, or where? If the time is stolen, must it be given back? If so, when and how? These questions were seldom answered adequately in past ages, as they also go unanswered today. But then, stolen things are seldom given back, and our attention is usually drawn to the stealer and the one who is stolen from. Sometimes, at least in the world of art (crime-fiction) the thief upstages the other principals by being ingenious, good-humoured, and entertaining.

Historically, the term has been used in two different ways, and the two have very little to do with each other. These might be characterized as 1) *bound tempo rubato*, and 2) *free tempo rubato*. The first is basically a shifting of the note values in a melody while the notes of the bass line under the melody remain strictly in time. The second, *free rubato*, is a technique of slowing down or speeding up the tempo in all the parts together in order to make a particular note, group of notes, phrase, section, or part of a piece stand out expressively. In keyboard playing, *bound tempo rubato* usually involves the right hand, but not the left hand. *Free tempo rubato* involves both hands together.

Agricola speaks in 1757 of "distorting the value of the notes, while the movement of the bass, however, must remain strictly measured." Quantz speaks of the same technique in his autobiography, as do Leopold Mozart in 1756 and his son Wolfgang Amadeus in a letter dated October 10, 1777.³ Johann Sebastian's son, Carl Philipp Emanuel Bach, does not mention the term *tempo rubato* in the first two editions (1753 and 1762) of his manual on keyboard playing. But by the time the third edition was printed in 1787 (with many additions to the original text), a paragraph is added on the specific use of this technique. The relevant

passage reads as follows:⁴

At this point, the matter of *tempo rubato* is also appropriate. According to the meaning of the term, the musical figures will have here more and there less notes than the division of the measure allows. One can, so to say, distort a portion of the measure, a whole measure, or several measures. The most difficult and most important thing is that all the notes of the same value must be played proportionately equal in the strictest manner. If the performance is such that one seems to play against the measure with one hand while the other hand plays the measure strictly in time, then one is doing all that is required of him. In this way, the voices will rarely be sounded together. If a section in *tempo rubato* ends with a caesura, this rest may be drawn into the *tempo rubato* somewhat. In that case, however, the final note must come together with the bass, as is generally the case in this tempo. Slowly played notes and caressing or sad melodies are the most appropriate for this technique. Dissonant harmony is more suitable than consonant phrases. Abundant good judgment and an especially high order of sensitivity are needed for the proper performance of this tempo . . . As soon as one binds the melody to the measure, this tempo loses its essence, since all the other voices must be performed in strictly measured time . . . Whoever is a master at the performance of this tempo will avoid binding himself to the indicated divisions of 5, 7, 11, etc. He will use more or fewer notes at various times as the spirit moves him, but all the time with appropriate freedom.

The subject is brought up again in Daniel Gottlob Türk's *Klavierschule* of 1789.⁵

§63. . . . even so, there remain special cases in which expression can be heightened through extraordinary means. To be counted with those above are also 1) playing without measure, 2) speeding up and slowing down, and 3) the so-called *tempo rubato*. These are three methods which can be used to great affect when they are seldom used and employed at the right time.

§72. The so-called *tempo rubato* or *robato* (literally, stolen time) is the method mentioned last in §63 whose use is left to the feelings and judgment of the performer. This expression is found with more than one meaning. Usually, it is understood to be a kind of shortening and lengthening of the notes, or a displacement (transferral) of these notes. It takes place when a note has some of its time taken away (stolen), and another note therefore given this much more, as in the following examples b. and c. (Ex. 1).



Example a. shows the simple notes, example b. shows the use of *tempo rubato* through *anticipation* (*anticipatio*) and example c. through *retardation* (*retardatio*). One may see in these examples that the time, or more importantly the measure, in its whole is not disturbed through this method of performing. The usual, but two-sided, German expression *displayed time* (*verrücktes Zeitmass*) is not appropriate here, for the bass voice goes its way in time (undisturbed). Only the notes of the melody are shoved to the side in appropriate places. Therefore, perhaps the term "displacement" (or "distortion") of the notes or organization of the measure might be more correct. Even if more notes are added to the melody, as in examples e. and f., certainly both voices must coincide again correctly at each bar-line. In this case there is also no actual displacement of the time (Ex. 2).



This distortion of the tones, as it is also

called, must be used very carefully, since mistakes in the harmony can easily happen as a result. The anticipations in example f. would be useful only in a somewhat slow movement.

Aside from the indicated meaning of *tempo rubato*, the term is also understood sometimes to mean a special kind of playing in which the accent which should come on strong notes is transferred to weak notes. In other words, one plays the notes of the weak part of the measure stronger than the others falling on the strong part of the measure (or beat), as in the example (Ex. 3).



Although Türk's idea of *tempo rubato* has the same essence as that of the above mentioned writers, the inclusion of *anticipatio* and *retardatio* cloud the issue, for they might be, strictly speaking, something other than *tempo rubato*. One must understand that the music of the "gallant style" is built in part on short melodic phrases called "figures". These figures and their construction help to determine the "affect" of the music. Knecht, in his *Katechismus* of 1816⁶ (which is a marvelous catalogue of the gallant style) lists *anticipatio* and *retardatio* among the types of melodic figures, and he mentions absolutely nothing about *tempo rubato*. It is important to remember that C. P. E. Bach's *tempo rubato* is an "affect" of a particular type in and for itself. Its purpose was to free the melodic figure from its normal metrical bounds in order to produce a free, caressing "affect". As in most attempts to notate rhythmic freedom, Türk's are less than successful if taken literally. However, they might suggest the freedom that he describes.

It is important to note that all of the previous writers do discuss the technique of speeding up or slowing down the tempo in all the parts together in particular instances, but never under the subject *tempo rubato*. In fact, slowing or speeding the tempo is a much older technique than the "gallant style". Frescobaldi, Mace, Froberger (with his term *con discretione*), and the French clavecinists all speak of these techniques. But this kind of technique (which comes to be called *tempo rubato* in the 19th century) is not called *tempo rubato*. C. P. E. Bach describes the use of *ritardando* as follows:⁷

§20. In slower or more moderate tempos, one will generally linger longer than usual at caesuras, especially when the bass is similar in notes and rests to the other voices, or, in a solo, when a solo voice alone has a caesura. Therefore one must be careful to play the voices together so that one does not proceed from the rest sooner or later than another. This happens frequently not only at caesuras, but also at fermatas, cadenzas, etc. One will be diligent in slowing down the tempo in these places, and one must depart somewhat from a strictly measured tempo in order to slow down gradually at the last note before the caesura and also at the caesura itself.

§28 Addition. One should beware of lingering too often or too severely in the affected manner of playing so that the tempo does not drag. This effect can deceive one easily. One must adhere to a most exact and equal performance of the measure at the end of a piece, as was done at the beginning, without regard for niceties. This is a difficult lesson in practice. We have many brave musicians, but there are only a few of whom it can be said rightfully in its most precise meaning, "He ended the same as he began." If there are melodies in a piece in a major key that are then repeated in a minor key, this repetition may be done a little bit slower because of the affect. Upon approaching a fermata which expresses languidness, tenderness, or sadness, one will also take care to broaden the tempo somewhat . . .

PORTER HEAPS

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Türk also describes freedom of tempo as follows:⁹

§60. The last and most indispensable requirement of good performance is, without a doubt, a correct feeling for all the expressive passions and sensations in the music. He who has this feeling not at all, or only to a very small degree, will find these tips for the most part unusable. A verbal explanation would be at least somewhat more fruitful, even though the most diligent and knowledgeable teacher will have difficulty in evoking a really good performance from the student who has little natural feeling.

§64. Aside from free fantasias, cadenzas, fermatas, and also those places designated with the word *recitativo*, among others, certain passages must be performed more according to feeling than strictly in time. One finds single instances of this here and there in sonatas, concertos, etc., for example, the first sonata by C. P. E. Bach dedicated to the King of Prussia. Such places would produce a bad affect if one were to play them exactly as the value of the notes indicate (measured). The more important notes, therefore, must be played somewhat stronger, the less important notes rather fast and weaker, as a very sensible singer would sing these notes, or as an orator would speak with good declamation.

§66. In pieces having the character of vehemence, anger, insistence, and rage, etc., the affect can be uncommonly strengthened through a gradually increasing *ritardando*. One may also slow down the tempo little by little on the notes approaching certain fermatas, as if strength is gradually being exhausted. Places toward the end of a piece (or section of a piece) which are marked *diminuendo*, *diluendo*, *smorzando*, etc., may be played in similar fashion with a slight bit of slowing down.

§68. A gently moving section between two lively, fiery sections (as in the first part of my easy keyboard sonata) may be performed somewhat hesitantly. In this case, however, one does not slow down the movement gradually, but rather suddenly a bit slower (but only a little bit). A suitable opportunity for *ritardando* happens particularly in pieces having two characteristics played in opposition to each other. Bach [C. P. E.] has written an excellent sonata "in which a conversation between Melancholy and Sanguinity takes place at the same time." (Sulzer's words in his article, *Sonata*). E. W. Wolf shows a similar kind in the Six Short Sonatas of the year 1779, with the breaking apart of a strife-filled married couple. — In general, slowing of the tempo can be most useful in a slow movement.

§69. Aside from those places indicated by small notes or *senza tempo*, etc., those with ornaments written above, and transitions, one may add to those instances which can be performed slower rather than in strict time similar introductions to chief phrases (example a.) even if the composer maintains the usual notation. Similarly, a prosaic melody may be played somewhat slower when it is repeated (example b.) — (Ex. 4).

§71. If a composer does not wish a piece to be played in strict time throughout, he indicates this by using the term *con discrezione*. In this case, it is left to the performer's discretion to slow down at particular

places and to speed up at others. That which I have pointed out in the preceding five paragraphs will be of excellent use in this case.

By the time of Beethoven, however, we find the term *tempo rubato* to describe *accelerando* and *ritardando* in musical expression. This *free tempo rubato* takes place in all voices together, in both hands in keyboard playing. It is a vital part of what is called *Declamation* in Beethoven's day. As a matter of fact, declamation is precisely what Anton Schindler is talking about in his description of Beethoven's piano performances of particular sonatas. The term *tempo rubato* becomes a synonym of *declamation*.⁹

What I personally heard of Beethoven's performance was always, with few exceptions, free of compulsive adherence to the measure. It was *tempo rubato* in the best sense of the term, used as the content and situation demanded, but without the slightest intimation of caricature. It was the most meaningful conceivable declamation, which can be found in this high a concentration only in his works. His older friends, who followed his creative development carefully through every turn, insured that he adopted this style of performance only in the beginning years of his third life-period, completely departing from his earlier style of few nuances.

With the emergence after 1830 of free forms, program music, salon music, the great virtuoso, and the seeking out of emotional content over form, declamatory expression (*free tempo rubato*) became much more indispensable to good performance. Indeed, *free tempo rubato* becomes the essence of some performer's art. It is noteworthy, however, that this freedom of tempo was not always called *tempo rubato*. It was more often described as "the art of expressive playing," "nuance," "accelerating and slowing the tempo," or "modification of tempo." Furthermore, as the 19th century progressed, *tempo rubato* became increasingly tied to dynamics. *Accelerando* means *crescendo* and vice-versa; *ritardando* means *diminuendo* and vice-versa. Carl Czerny, pupil of Beethoven and teacher of Liszt, lists the following in his piano method:¹⁰

The *ritardando* or *rallentando* may be used

- 1) at a transition to the repetition of the main theme;
- 2) if one wants to separate a phrase from the melody;
- 3) on long, strongly accented notes;
- 4) at a transition to another meter;
- 5) after a rest;
- 6) with the *diminuendo* in a lively and quick passage;
- 7) on ornaments in which a *tempo giusto* is impossible;
- 8) with firmly attacked *crescendos* which serve as the beginning or close of an important passage;
- 9) at places where the composer or the performer loses his humour;
- 10) if the composer specifies it by

writing *espressivo*;

11) at the end of running passages which are resolved by a trill or a cadence.

The *accelerando* is used in ascending passages and indicates passion and unrest.

The following quote from Oskar Bie's classic chronicle of 19th century piano playing is typical of the reports frequent at that time, and Liszt's description of *tempo rubato* is amusing.¹¹

Chopin's playing is the envy of his contemporaries . . . Chopin played gently and airily. His fingers, viewed from the side, seemed to slide as if all technique were a *glissando*. Even his *forte* was no absolute, but rather a relative *forte* in comparison to the softest voice in the whole texture. As he became older, it predominated less and less through power than through expressiveness of touch. All performance is dissolved in a certain kind of improvisatory poetry. *Rubato* blurs the bar-line and the vertical distances of the rhythmic lines. One recalls Liszt's famous definition of *rubato*: "You see this tree. Its leaves move back and forth in the wind as a result of the most gentle movement of the air. But the trunk, in its sturdy form, remains standing still. Chopin seems never to have used *rubato* to such an excess that this trunk also would have moved."

This freedom from the bar-line developed to such a point that late 19th century theoreticians, notably Hugo Riemann, tied it to a very elaborate theory of rhythm and phrasing which was applied to all music apart from style or period. Riemann's theories are much too complicated to examine in this article. One could write an entire book on them. Suffice it to say here that what we are calling *free tempo rubato* in this article is what Riemann first called *metrical rubato*, a term which he quickly abandoned for his favorite term — *agogic*.¹² Riemann is not the first 19th century theoretician to concern himself with a "scientific" study of rhythm and phrasing. He was preceded by two other studies by Hauptmann and Westphal.¹³ The works of these three men are very technical, highly academic in style, and very complicated in content.

Less complicated are books by Otto Klauwell and Mathis Lussy. They are more useful to this discussion because they attempt to describe musical expression for the student performer from the viewpoint of what they have heard performers actually do at that time. Their remarks regarding *tempo* and *tempo rubato* should be helpful to us.

Before discussing Klauwell and Lussy in detail, however, it would be wise to pause and consider musical styles of the 19th century. In respect to form and content, these styles were not as similar as we tend to hold them today. Three streams of style, none of them absolutely and clearly delineated from one another, struggle for our attention. Schubert, Schumann, Mendelssohn, Rheinberger, Brahms, Bruckner and, to some extent, Cesar Franck hold to the side of "classical" form with such forms as Lied, Sonata, Symphony, Variations, Prelude, Chorale, and Fugue. Chopin, Liszt, Reubke, Wagner, Berlioz, Saint-Saëns, the opera composers Weber, Meyerbeer, Gounod, Bizet, and Verdi leaned to the side of content over form, especially for the listener. Their compositions appear as Phantasia, Romance, Nocturne, dances (Waltz, Mazurka, Polka), Symphonic Poem, and such techniques as *idée fixe* and *Leitmotiv*. At the same time, the pure virtuosos of the day were producing display pieces embodied in the Etude, and carried forth in Variation, Concertos, and all of the other names already used above as well as prolific transcriptions. *Tempo rubato* must have been prolific and excessive with the virtuosos, at least from the complaints of the period.¹⁴ The second group above also used a good deal of expressive freedom, certainly more than the "classicalists." The point here is that *tempo ru-*

bato is not something which can be dashed liberally into the Romantic "salad." Style and taste determine the amount of spice one may use.

Otto Klauwell wrote a very good book called *Performance in Music* in 1883. It contains an entire section on "modifications of tempo" which is appropriate to our subject. Although he does not use the term *tempo rubato*, it is obvious that his discussion centers on what we are calling here *free tempo rubato*. The following is a translation of the chief rules which he gives.¹⁵

1) The beginning of a composition is always of an elevated distinctiveness and therefore sometimes to be performed somewhat broad . . . to the contrary, a broader tempo dare not be used in the beginning of a piece which has figures of very rhythmic character.

2) The so-called second theme in all sonatas and similar pieces should be somewhat slower when the second theme provides quiet contrast to a lively, rhythmic first theme. This is not the case when the second theme has a lively, excited character.

3) The so-called "passage-work" between the second theme and the close of a piece [i.e., the Development] must be performed with lively tempo in contrast to the first and second themes above.

4) The closing groups (phrases) in each section of a piece usually have a modified tempo — either *ritardando* or *accelerando*.

5) Sets of variations have each variation altered according to the character of the variation. (This is because, since Beethoven, variations are no longer an external re-working or re-figuring of the given tones, but they are a new production in each variation in order to exhaust the variety of characteristics in the musical content of the theme.)

6) Literal repetition of a passage must be done with modified tempo, with usually somewhat broader tempo (more expressive). Each repetition of a two-bar period must be somewhat broadened.

7) Every ascending passage, as well as each *crescendo*, is usually hurried; each falling passage, as well as each *decrescendo*, is usually slowed down. (There are some important exceptions to this rule.)

8) Strongly or fastly modulated passages demand a somewhat broader tempo.

9) The thicker the texture and the deeper the pitch of a passage is, the broader the tempo which it takes. To the contrary, the thinner the texture in a high pitch range, the more a slight hurrying can be used.

10) Surprising evasions, deceptive cadences, etc., should be prepared well by a slight *ritardando* in order to heighten the tension.

11) Meaningless filler-passages, short introductions, and short codas, etc., are not to be played with the broadness of the indicated tempo.

12) Use a *ritardando* before the repetition in all sonatas and other three-part forms.

13) All cadences are to be played *ritardando*.

14) The length of a fermata is definitely not free, but determined by the length of period which precedes it.

15) Most fermatas are prepared by a slight *ritardando* (even when it is not indicated by the composer), and separated from what follows by a slight rest.

16) *Appoggiaturas* and suspensions on the strong beat of the measure should be lengthened minimally at the cost of the following note.

17) The highest note of a melodic phrase or a melisma is generally lengthened a bit.

18) Notes of short time value that follow dotted notes in melodic lines are to be taken in their entire time value so that they cause a very minimal short-

(Continued, next page)

Ex. 4.

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ening of the dot.

19) Notes of melodic importance in broken chords are to be held a little longer rather than accented dynami-

cally.

20) It is necessary to shorten slightly the notes immediately preceding the entrance of an important melody or chord.

Ex. 371 MOZART. DON JUAN.

Ex. 373 DONIZETTI. FAVORITIN.

Ex. 376.

Ex. 379. WEBER. OBERON.

Ex. 381. BEETHOVEN.

Ex. 382. WEBER. OBERON.

Ex. 383. CHOPIN. OP. 7, 2.

Ex. 384. MOZART. FANTASIE.

Ex. 387. FIELD. 6. NOCTURNE.

Ex. 388.

Ex. 390. KUHLAU. OP. 82.

Ex. 392. CHOPIN. OP. 6.

Ex. 393. BEETHOVEN. C# MINOR SONATA.

Ex. 395. MOZART. F MAJOR SONATA.

Ex. 396. BEETHOVEN. SONATE PATHÉTIQUE.

21) In slow tempos, or when a ritardando has preceded them, long trills or ornaments are generally begun slowly and then gradually increased in speed.

One of the most exhaustive and practical performance manuals of the period is Mathis Lussy's Traité de l'Expression of 1873. It was so popular and useful that it could be found in English and German translations by 1886. It is even more interesting to us, for Lussy attempts to catalogue the practices and techniques which he had observed in the playing of the best performers of the mid-19th century. We might call it the predecessor of our modern phonograph record, although Lussy's ears and the limitations of words are admittedly less accurate. The reader should also be warned about some of Lussy's musical examples. As was typical then, there is no attempt to differentiate variances in style between pieces of the gallant style and the Romantic age. Lussy, therefore, shows Mozart's music as the Romantic would play it, not necessarily as the "gallant" player would do it. Even so, there is a remarkable carry-over of techniques from the gallant styles into the Romantic period according to Lussy. In fact, there is much more continuity than we have been blessed with in our day. We give here a translation of the bulk of Lussy's section on accelerando and ritardando, or tempo rubato. Lussy's numbering of the musical examples is retained here in order to show the extent and the exact numbers which have been omitted.¹⁶

We come now to the most difficult part of our task, for we stand here between two schools who hold diametrically opposing views. One of them demands a steadily formed tempo without speeding up or slowing down. The other, in contrary fashion is accustomed to hurrying or slowing down in every rhythmic motive¹⁷ and at every opportunity. The best advantage of the first is that one plays with the regularity and precision of a machine. For the latter, it is not unusual when the tempo for each rhythmic motive is altered, thus producing a limping performance. One method sacrifices detail for the whole, the other the whole for details. In any case, it is our belief from experience that there are no hot fanatics of an unalterable and equal general tempo except those who have no feelings for expressiveness in music . . .

. . . We will show simply the places and structures in which the most famous artists of our time slow down or speed up. Then the reader can decide if he wants to follow their example, or whether he wants to disdain systematically all tempo rubato.

. . . From these psychological analogies, one can draw the following principles:

ONE ACCELERATES:

- 1) On a series of several successive expressive notes, or on one note, which have exceptionally great value at the beginning or in the middle of a rhythmic motive.
2) On several notes or similar group of notes which, by exception, present an ascending or descending progression.
3) In exceptional instances which present a very simple structure in the middle of an andante or an adagio in order to evoke excitement or passion.

ONE SLOWS DOWN:

- 1) On one or more successive expressive notes which appear suddenly at the beginning of a rhythmic motive in which one has neither time nor space to begin a running passage.
2) In the midst of tiredness or exhaustion in a rising or falling passage of exhausted centrifugal force.
3) In exceptional places in which an expressive or complicated structure appears in the middle of an allegro in order to evoke stillness, gravity, or sadness.
4) On expressive notes and figures, repeated notes, and neighboring peak notes¹⁸ which appear at the end of a rhythmic motive.

I. Acceleration.

A. Accelerations which effect one or more successive expressive notes that have exceptionally great value.

- One accelerates:
1) On an exceptionally long time value (Ex. 371).
2) On a note which is, by exception, repeated several times at the beginning or in the middle of a phrase (Ex. 373).
3) On an exceptional group of notes which is repeated if the bass is an ascending or descending line. (One does not accelerate in the same case if the bass remains stationary. Ex. 370).
4) On repeated neighboring peak tones at the beginning of a rhythmic motive (Ex. 379).
5) At modulations which appear at the beginning or in the middle of a rhythmic motive (Ex. 381).
6) On falling passages of small note values at the end of a phrase, if the note which follows the passage has a long time value or if the following note is a peak note (Ex.

382, Ex. 383).

7) At the transition to a melody of the same structure [as a preceding melody], in which the transition consists of notes of short time values (Ex. 384).

B. Accelerations which effect similar notes or groups of notes which present, by exception, a rising or falling movement.

- One accelerates:
1) On notes which, by exception, ascend stepwise (Ex. 387).
2) On notes which, by exception, have a rising or falling direction at the beginning of a phrase and which proceed from a stationary note (Ex. 388).
3) If the melody and the bass, by exception, move in contrary directions from each other at the beginning of a phrase, be it away from or toward each other (Ex. 390).
4) On short rhythmic figures (similar groups) which, by exception, are repeated in rising or falling movement. (Ex. 392).
5) At the end of a piece in lively tempo on a short figure which is repeated over a stationary bass. (Ex. 393).
6) On rising or falling, similarly formed running passages and figures at the end of a period in lively tempo. (Ex. 395).

C. Accelerations which effect places which, by exception, produce a structure that evokes excitement or passion.

- One accelerates:
1. At places in which small note values and similarly formed groups of notes play the role of a Scherzo in the middle of expressive phrases or phrases of long note values. (Ex. 396).
2. At phrases, which, by exception, are accompanied by fully attacked chords and which follow phrases in which the chords are arpeggiated or in which the accompanying voices have a consistent movement. (Ex. 398).
3. At phrases and running passages which are syncopated or interrupted by rests. (Ex. 399. Ex. 400).
4. At phrases and running passages with exceptionally syncopated structure. (Ex. 401).
5. At phrases which, by exception, are accompanied with rising or falling arpeggios. (Ex. 402).

II. The Rallentando or ritardando.

A. Slackenings which effect one or more successive expressive notes at the beginning of a rhythmic motive in pieces having slow or moderate tempo.

- One slows down:
1. On the rest which follows the first note of a staccato rhythmic motive if this note is the peak note of the rhythmic figure and if it is followed by another lower note of the same value. (Ex. 403).
2. On the beginning note of a legato rhythmic motive if it is, by exception, the peak note and if the preceding rhythmic motive began with low notes. (Ex. 404).
3. On the rest which follows the first note of a rhythmic motive, if the first note is a repeated note, if it is approached with a large interval or leap upwards, and if it is followed by a lower note.
4. On the rest which follows the highest note of a stepwise rising running passage, and which is followed by lower notes. (Ex. 405).
5. On a neighboring peak note found at the beginning of a rhythmic figure in a group of up-beat notes.¹⁹ (Ex. 406).
6. On the first note of a rhythmic motive when it appears within a remote modulation, change of key, or change of mode, etc. (Ex. 407).

B. Slackenings which affect one or more expressive notes in the middle of a rhythmic motive.

- One slows down:
1. On an exceptionally high peak note which forms opposition to a low note. (Ex. 410).
2. On a note which, by exception, replaces a higher or lower one and therefore changes the preceding direction of the rhythmic figure. (Ex. 414).

C. Slackenings which affect the end of a rising or falling movement out of tiredness, or out of relaxation of exhausted strength.

- One slows down:
1. At the end of a rising or falling movement, especially when a change in the figuration takes place. (Ex. 415. Ex. 416).
2. On a series of stepwise rising notes, if they are followed by a low note reached by a large leap. This rallentando is especially needful when each of the high notes precede a rest or when the highest note is repeated. (Ex. 417).
3. On falling figures which directly follow rising figures. (Ex. 421).
4. On a group of low notes which follow high notes. (Ex. 423).

D. Slackenings which, by exception, affect newly entering structures.

- One slows down:
1. At expressive, richly singing places that present long note values and richer harmony if they interrupt an Allegro of one unified structure and are built out of short note values. (Ex. 424).
2. At expressive places that evoke dreaminess and appear in the middle of a lively place. (Ex. 425. Ex. 427).
3. At places that appear in a minor key after they have been previously presented in a major key. (Ex. 428).

E. Slackenings which affect one or more

expressive notes at the end of a rhythmic motive or phrase.

One slows down:

1. On a note of long time value when it precedes the last note, especially when it has a trill on it. (Ex. 429).

2. On a repeated note which, by exception, is repeated several times. (Ex. 431. Ex. 432).

3. On a peak note at the end of the penultimate measure, especially when it is syncopated, lengthened, or chromatic. (Ex. 433).

4. On a neighboring peak note at the end of the penultimate measure. (Ex. 437).

5. On repeated notes in the penultimate measure. (Ex. 439).

6. On the penultimate note when the final note repeats it, that is, when it is an anticipation of the last note. (Ex. 440).

7. On a repetition of a short figure in the penultimate measure, especially when it includes neighboring peak notes. (Ex. 443).

8. On quarter-notes which, by exception, appear in the penultimate measure. (Ex. 444).

9. On notes or groups of notes of short time value which, by exception, include repeated notes, neighboring peak notes, and which are placed at the end of a phrase. If they are notes of ornamentation that replace others of longer value in the penultimate measure, one does not slow down. (Ex. 445. Ex. 446. Ex. 448).

10. On the last notes of a stepwise descending rhythmic motive which proceeds from a peak note. (Ex. 449).

(To be concluded)

Ex. 398. FIELD. NOCTURNE 5.

Ex. 399. MOZART. D MINOR FANTASIE

Ex. 400. MOZART. F MAJOR SONATA.

Ex. 401. BEETHOVEN. OP. 26.

Ex. 402. MENDELSSOHN. RONDO, OP. 14.

Ex. 403. DELIUX. CARNIVAL ESPAGNOL.

Ex. 404. MOZART. DON JUAN.

Ex. 405. CHOPIN. OP. 7, 4.

Ex. 406. CHOPIN. OP. 7, 3.

Ex. 407.

Ex. 410.

Ex. 414. CHOPIN. OP. 64, 2.

Ex. 415. CHOPIN. OP. 30, 2.

Ex. 416. CHOPIN. OP. 7, 2.

Ex. 417. BEETHOVEN. OP. 49.

Ex. 421. BELLINI. NORMA.

Ex. 423. MEYERBEER. ROBERT.

Ex. 424. MOZART. F MAJOR SONATA.

Ex. 425. MENDELSSOHN. OP. 14.

Ex. 427. CHOPIN. OP. 18.

Ex. 428. MOZART. FANTASIE - SONATA

Ex. 429. TRAD. SONG.

Ex. 431. BEETHOVEN. SERENADE.

Ex. 432.

Ex. 433. LINDPAINTER.

Ex. 437. CHOPIN. OP. 55, 1.

Ex. 439. CHOPIN. OP. 64, 2.

Ex. 440. CHOPIN.

Ex. 443. DONIZETTI. LUCIA.

Ex. 444.

Ex. 445. BELLINI. LA SONNAMBULA.

Ex. 446. MEYERBEER. LES HUGUENOTS.

Ex. 448. BEETHOVEN. OP. 27.

Ex. 449. MOZART. DON JUAN.

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New Records

As usual our supply of new records this month covers a wide variety of interests, all within the general limits of our restricted field.

We don't know whether there are at present other records available of that stainer's perennial of the Lenten season, Stainer's *The Crucifixion*. The new Argo release (ZRG 5320) gives us the choir of St. John's College, Cambridge with George Guest conducting and with Richard Lewis, tenor, and Owen Branigan, bass. Brian Runnett is at the organ, which has what seems to us a very suitable English sound. With as good a performance as this, it is not difficult to understand the long popularity this work has enjoyed with choirs and congregations of many faiths. (Many will recall the traditional Riverside Church performances in New York with Lawrence Tibbett and Richard Crooks as soloists). This fine record may well assist in the resurgence of popularity for this more than 100-year-old work.

An Argo record of Benjamin Britten's *Noye's Fludde* (ZNF 1) gives us a valuable performance of this work, a century younger than the Stainer but based on a *Miracle Play* nearly a millenium older. A sense of space relationships seems to have been caught very well on this record; whether a person who had not seen a performance would feel this so strongly is an unanswered question. With the booklet furnished (and perhaps with the score at hand, too) one should be able to imagine a performance in considerable detail. The work is so popular partly because of the opportunity it gives for creating an all-congregation project; it is good to have a model record to aid both director and cast in learning the work more quickly and more thoroughly. This record was taped at the 14th Aldeburgh Festival with Norman del Mar conducting.

Not quite so old as the *Chester plays*, in fact only about 600 years old, is the music of that musical giant of his period, Guillaume de Machaut. A new L'Oiseau-Lyre record (SOL 310) gives us some of his work recorded by the Purcell Choir and instrumental ensemble directed by Grayston Burgess. Probably as authentic as current research makes possible, we are prepared to comment only as a listener. This music has great charm and style; it is far from a mere museum piece. We should be grateful to groups who become so immersed in the great music of the past that they can make it not just intelligible but actually enjoyable to us run-of-the-mill musicians.

Certainly our "harpichord record of the month" must be Argo ZRG 632, *La Reine des Coeurs* — the 18th, 14th and 21st orders of Francois Couperin played with wit, sparkle and musical and technical expertise by George Malcolm. This is perhaps the most universally accessible of all French music and, in the kind of performance which this record gives us, should "get through" even to the rankiest amateur listener.

We have heard many programs based on the music of the Bach family but never one with quite the music or composers represented in the most recent of the *Das alte Werk* historical organ series: *Organ Works of the Bach Family* (SAWT 9551-B Ex). Wilhelm Krumbach gives a stylish performance on the "Bach organ" of the Schlosskirk at Lahm, Itzgrund, Upper Franconia. The organ sound is good and the music, by three predecessors and one contemporary of J. S., and a cousin contemporary of his sons, has a good deal of interest and always a faint family resemblance. Like all the other records in this series, this one, with its notes indicating exact re-

registrations and giving just the right historical notes, is indispensable for organ department record libraries and highly worth the cost to the average serious organist. Argo, *Das alte Werk* and L'Oiseau-Lyre records are distributed by McGraw-Hill.

Reader's Digest has made a good deal of money for its owners and backers in the last half century by gauging accurately the tastes, capacities and opinions of its large and special clientele. We imagine that it is right again in its "pleasure programmed" four record set called *The Organ Plays Golden Favorites*. Since there is no music included in this nearly four hours duration which was originally intended for organ, and the whole intention has been to provide "our song" for just as many middle-aged people as possible, it is presumptuous of us to express any opinion on it at all. But since it was sent to us for review, we heard it from beginning to end and have a few strictly personal things to say. First, the engineering is beautifully done and on any good set will sound downright voluptuous. As far as the instruments are concerned, the Wurlitzers come off far the best in this category of music. Record 1 is Dick Liebert on the Palace Theater Wurlitzer, Rochester (Tom Grierson's old organ!) and the Radio City Music Hall organ. Record 2 is Billy Nalle on the Strand Theater Wurlitzer, Plattsburgh, N. Y. and on the Orbits Wurlitzer, Senate Theater, Detroit. Record 3 is Paul Mickelson on the Cathedral of St. John the Divine organ in New York and the Wanamaker in Philadelphia. Record 4 is Richard Purvis on the Aeolian-Skinner at Symphony Hall, Boston and on his own instrument at Grace Cathedral, San Francisco. Comparisons are odious but here goes. We found Billy Nalle consistently good listening, always fresh and unexpected with a contemporary feel for harmony and rhythm. Dick Liebert seemed to us bogged down in exactly the same spot we remember him about a generation ago at the Music Hall. He always does the predictable, though too often with harmonic and rhythmic choices that are not only "old hat" but not always very musical.

Mr. Mickelson and Mr. Purvis play in a more "legit" style, using pretty straightforward transcriptions of music which usually sounds much better in the orchestra or in whatever its original medium was. Mr. Mickelson let the St. John acoustics defeat him completely instead of being able to take advantage of them. And his ideas of rubato are at best maudlin. Mr. Purvis always sounds the genuine musician he is, usually surmounting the handicaps which this level of music poses.

We suppose' all those "beautiful music" local radio stations will wear these four disks out in short order. But you won't get to see that pink water lily on the jacket that way. — FC

YALE HOST TO SYMPOSIUM ON AMERICAN ORGAN MUSIC

The American Organ, Old and New, was the title of the Symposium to which Yale University was host March 30-31. The opening lecture on *The Roots of American Organ Building* was by Barbara Owen and was illustrated with slides. William Osborne played his *Five New England Gentlemen* program which has been listed several times in recent issues of this magazine, playing the organ in Woolsey Hall.

The following day Mr. Osborne lectured on the same group of composers. Charles Fisk gave the final lecture *An Organ Builder Looks at Recent Organ History*, and the final recital in Battell Chapel included: Donald Books playing *Prelude and Toccata*, Alvin Etlar; Patricia Huffman playing *Three Pieces for Organ*, L. D. Nuernberger; Barbara Harbach playing the *Persichetti Sonata*; John Kiser in *Intersections*, Richmond Browne; and Wendell Piehler playing *Flourish and Fugue*, John Cook.

MALCOLM JONES will conduct the Wayne State University band, orchestra and choral union June 11 in an All-Zimmermann concert June 11 at the Grosse Pointe, Mich., South High School Auditorium; The composer, Dr. Heinz Werner Zimmermann, will fly from Berlin a week before the concert to assist in rehearsals.

Programs of Organ Recitals of the Month

Recital programs for inclusion in these pages must reach **THE DIAPASON** within six weeks of performance date.

Vernon de Tar, New York City — First Presbyterian Church, Burlington, N. C. April 7: Prelude and Fugue in E minor, Buxtehude; Trio Sonata 3, Bach; Triptych of Fugues, Near; Chorale in A minor, Franck; Postlude for the Office of Compline, Alain; Fantasie and Fugue in G minor, Bach. Church of the Ascension March 8: Prelude and Fugue in E minor, Buxtehude; Trio Sonata 3, Bach; Gloria, Mass for Parishes, F. Couperin; A Triptych of Fugues, Near; Drop, drop, slow tears, Persichetti; Chorale in A minor, Franck.

George Baker III, Dallas, Tex. — First Methodist Church, Houston March 17, Holy Cross Episcopal Church, Paris, Tex. Feb. 22: Prelude and Fugue in C major, Nun freut lieben Christen g'mein, Bach; Suite, Duruflé; Prelude and Fugue in E minor, Bruhns; Voluntary in G major, Walond; Fantasy for Flute Stops, Sowerby; Introduction and Passacaglia in F minor, Reger.

David Dunkle, Oberlin, Ohio — Our Lady of Bethlehem Convent, La Grange Park, Ill. April 3: Four Verses on Ave Maris Stella, Titelouse; Fugue in A flat minor, Brahms; Toccata and Fugue in F major, Bach; Messa della Madonna, Frescobaldi; Ricercar in Six Voices, Bach.

Dennis Michno, New York City — Trinity Church April 9: Christ ist erstanden, Bach; L'Ascension, Messiaen. April 30: Prelude and Fugue in A minor, Bach; Offertoire, Communion, Sortie, Messe de la Pentecôte, Messiaen.

Joan Ringerwole, Sioux Center, Iowa — Grace Church, New York City April 2: Concerto 1, Walther; O Lamm Gottes unschuldig, Bach; Sonata 2, Mendelssohn; God Among Us, Messiaen.

Byron Blackmore, LaCrosse, Wis. — Holy Cross Seminary March 15: The Stations of the Cross, Dupré.

David Craighead, Rochester, N. Y. — First Presbyterian Church, Buffalo May 15: Sonata 3, Mendelssohn; Four Orgelbüchlein Chorales, Sonata 4, Prelude and Fugue in A minor, Bach; Three Chorale Preludes, Walcha; Fantasies on Wie schön leuchtet, Buxtehude, Reger.

Richard Mathews Watson, Birmingham, Ala. — Samford University Feb. 2: Agincourt Hymn, Dunstable; Fantasie for double organ, Gibbons; Voluntary on 100th Psalm Tone, Purcell; Flute Solo, Gavotte, Arne; Introduction and Toccata, Walond; (4 for harpsichord): Variations Loth to Depart, Farnaby; The Primrose, Fall of the Leaf, Peerson; Variations on Goe from my Window, Munday; Concerto 2, Handel; Rhosymedre, Vaughan-Williams; Melcombe, Murrill; Chorale and Toccata, Francis Jackson.

Jerome Butera, Chicago — SS. Faith, Hope and Charity Church, Winnetka, Ill. May 3: Grande Jeu, DuMage; Basse et Dessus de Trompette, Clérambault; Prelude and Fugue in E minor, Buxtehude; In dir ist Freude, Nun komm', der Heiden Heiland, Prelude and Fugue in G major, Bach; Emperor's Fanfare, Soler; Toccata in F major, Bach; Requiescat in Pace, Sowerby; Transports de joie, Messiaen.

Margaret Wilson, Oberlin, Ohio — Senior student of Garth Peacock, Warner Concert Hall March 21: Force et agilité, Joie et clarté, Combat de la mort et de la vie, Les Corps Glorieux, Messiaen; Prelude and Fugue in E minor, Bach; Fantasie on Wacht auf, Reger.

Terrence Fullerton, Calgary, Alta. — Redeemer Cathedral, March 24: Of the Glorious Body Telling, Victoria; Kyrie, Missa sine Nomine, Palestrina; Sacerdotes Domini, Byrd; Mass in Honor of Pope John XXIII, Zaninelli (with the choir of St. Anthony's R. C. Church).

Fred Brumbaugh, Schenectady, N. Y. — All Saints Cathedral, Albany April 26: Prelude, Fugue and Chaconne, Buxtehude; Praise to the Lord, Bach; Sonata 2, Hindemith.

Beverly Ratcliffe, Buffalo, N. Y. — St. Paul's Cathedral April 3: Toccata and Fugue in D minor, Bach; Sonata 6, Mendelssohn.

Larry King, New York City — Trinity Church April 2: Saraband for the Morning of Easter, Howells; Partita on Christ ist erstanden, Purvis; Passacaglia, Sonata 8, Rheinberger. April 16: Variations on Mein junges Leben, Sweelinck; Vater unser, Böhm; Prelude and Fugue in D major, Bach. April 23: Prelude and Fugue in F sharp minor, Buxtehude; Voluntary on Old 100th, Purcell; Diversion, Mader; Prelude on Marion, Sowerby.

Raymond Chenault, Richmond, Va. — Student of Lawrence Robinson, Virginia Commonwealth University, Church of the Holy Comforter, Feb. 20: Von Gott will ich nicht lassen, Erhalt uns Herr bei deinem Wort, Puer natus in Bethlehem, Prelude and Fugue in G minor, Buxtehude; Shabuothe, Berlinsky; Fantaisie in A major, Franck; Salve Regina, Widor; Le Banquet Celeste, Messiaen; Finale, Symphony 1, Vierne.

Edward E. Clarke, Farmington, Conn. — Christ Church Cathedral, Hartford April 7: Voluntary in D minor, Stanley; Prelude: Praise God in the Dance, Robert Jones; Offertoire on O Filii, Dandrieu; Christ Lay in the Bonds of Death, Bach; Praise be God on His Highest Throne, Pepping; Up, Up my Heart, Walcha; Arisen is the Holy Christ, Bach; Incantation for a Holy Day, Langlais.

St. Louis, Mo. Chapter members — Grace Episcopal Church, Kirkwood, Mo. March 30: Suite, Near; Fantasie on How Bright Appears the Morning Star, Müller-Zurich — Henry Glass, Jr. Litany, Roberts; Prelude and Variations on a 16th Century Moravian Hymn, Lataize, Venie Creator Spiritus, Benoit — Wilhelmina Nordman Clukies.

Beverly A. Ward, Interlochen, Mich. — St. Philip's Cathedral Atlanta, Ga. March 22: Grand Choeur Dialogue, Gigout; Herr Gott, dich loben alle wir, Oley; Toccata, Muffat; Prelude on Down Ampney, Ward; Prelude on St. Patrick, Sowerby; Aus der Tiefe rufe ich, Bach; Introduction and Passacaglia in D minor, Reger.

John M. Hart, Glenshaw, Pa. — Glenshaw Presbyterian Church May 17: Allegro, Concerto in B flat major, Handel; Improvisation, Langlais; Prelude and Fugue in C minor, Bach; Two Trumpet Tunes and Air, Purcell; Sonata 2, Mendelssohn; Toccata, Dubois; Fantasie and Fugue in A minor, Bach.

Clyde Holloway, Bloomington, Ind. — Dedicator, Wayland Bible College, Plainview, Tex. Feb. 19: Sonata de Primero Tono, Lidon; Prelude and Fugue in A minor, Bach; Noël sur les Flutes, Noël étranger, Daquin; Fantasie in F minor, K 608, Mozart; Joie et Clarté, Messiaen; Sonata on Psalm 94, Reubke.

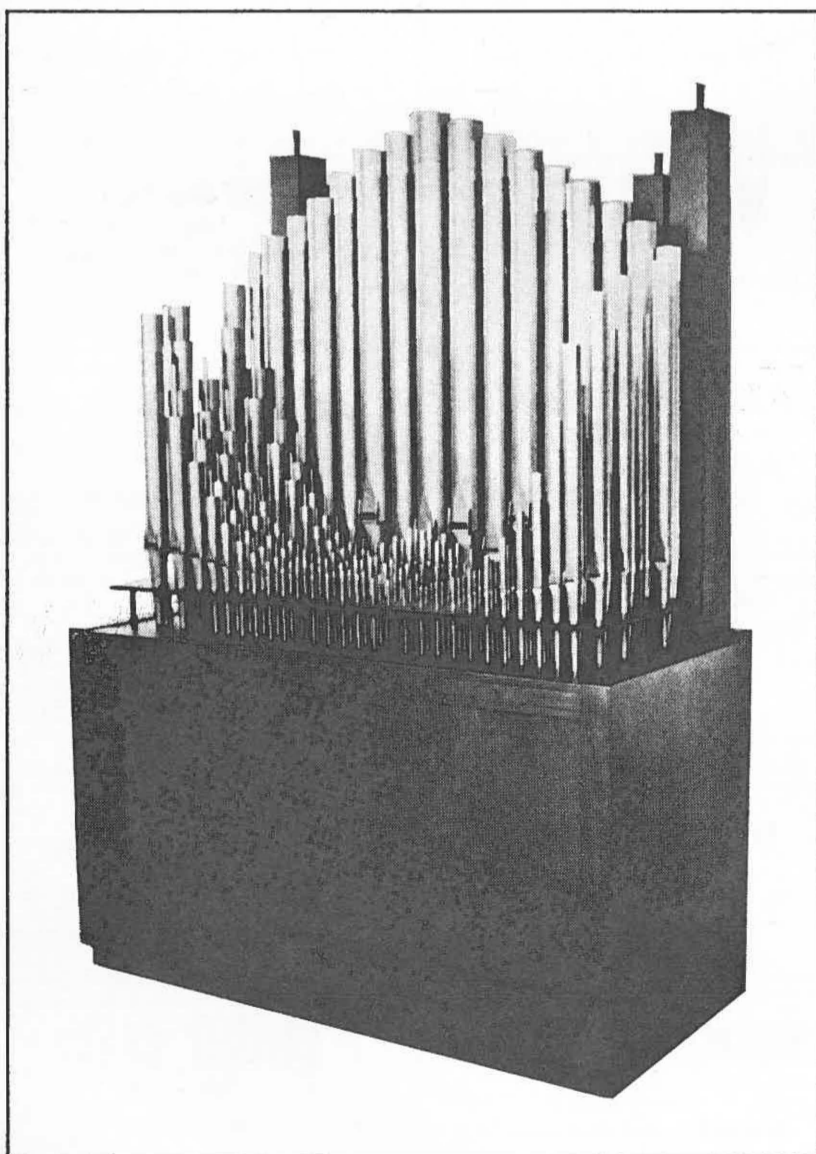
Charles E. Moore, Evanston, Ill. — Northminster Presbyterian Church April 5: Chorale in E major, Franck; Trio Sonata 1, Bach; Litanies, Alain; Prelude and Fugue in G minor, Dupré; Trio Sonata 2, Bach; Fantasie and Fugue on B-A-C-H, Liszt. April 12: Suite, Near; Trio Sonata 3, Bach; Chorale in B minor, Franck; Trio Sonata 4, Bach; Concerto in G minor, Handel. April 19: Sonata 3 in A major, Mendelssohn; Trio Sonata 5, Bach; Prelude and Fugue in G minor, Buxtehude; Fugue and Chorale, Honegger; Chorale in A minor, Franck; Trio Sonata 6, Bach; Finale, Symphony 1, Vierne.

Vaughan Ramsey, Brooklyn, N. Y. — Flatbush-Tompkins Congregational Church March 15: Dialogue, Bass de Cromorne, Récit de Nazard, Caprice, Clérambault; The Emperor's Fanfare, Soler; O Man, Bewail, Prelude in B minor, Bach; Toccata, Mushel; In Quiet Joy, Fugue in G minor, Dupré; Variations on America, Ives; Humoresque, Yon; Carillon-Sortie, Mulet.

H. Winthrop Martin, Syracuse, N.Y. — Church of the Saviour April 26: Cebell and Trumpet Tune (Ayre), Purcell; A Telemann Suite; Allegro moderato, Trio Sonata 1, Two Schübler Chorales, Fugue in G major, Bach; Musical Clocks, Haydn; Scherzo, Gigout; Rhythmic Trumpet, Bingham; Allegro cantabile, Toccata, Symphony 5, Widor.

Carolyn Jane McGoogan, Spartanburg, S.C. — Junior student of Rachel Pierce, Converse College, March 26: Jesus Christus, unser Heiland Erbarm dich mein, Bach; Prelude and Fugue in D major, Buxtehude; Herzliebster Jesu, was hast du verbrochen, Zu Bethlehem geboren, Walcha; Berceuse, Vierne; Carillon Sortie, Mulet.

Christina McLean, Calgary, Alta. — Redeemer Cathedral March 17: Adagio, Sonata 3, O Whither Shall I flee, Sinfonia: We thank Thee, O God, Bach; Jesu, O Bridegroom of Souls, Karg-Elert; Scherzetto, Carillon, Vierne.



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Programs of Organ Recitals of the Month

Joan Lippincott, Princeton, N. J. — Russell auditorium, Georgia College, Millersville Feb. 6: Prelude, Fugue and Chaconne, Buxtehude; Four Schübler Chorales, Prelude and Fugue in E flat, Bach; Fons Amoris, Williamson; Canon in B minor, Schumann; Prelude, Duruffé; Prelude and Fugue on B-A-C-H, Liszt.

Karen Albers, Ann Arbor, Mich. — doctoral recital, Hill Auditorium March 24: LaRomanesca, Valente; Variations on Mein junges Leben, Fantasie in Echo Style, Sweelinck; Christ, unser Herr, zum Jordan kam; Aus tiefer Not, Toccata, Adagio and Fugue in C major, Bach; Priere, Franck; Dieu parmi Nous, Messiaen. Outer Drive Faith Lutheran Church, Detroit March 31, same program plus Partita on Christ ist erstanden, Ahrens.

Robert Baugh, Petersburg, Va. — Student of Clarence Whiteman, Virginia State College Feb. 15: Grand Jeu, DuMage; Basse and Dessus de Trompette, Clérambault; Trio Sonata in C minor, Ich ruf zu dir, Vater unser, Dorian Toccata, Bach; Pastorale, Milhaud; Prelude for Yom Kippur, Berlin; Two Spirituals, Eugene Hancock; Pièce Héroïque, Franck.

Joanne Koerber, Arthur Halbardier, Chicago — Two organs, Evangelical Lutheran Church of St. Luke April 12: Gloria, Symphonie Sacra, Pinkham; Canzon noni toni, Gabrieli; Unter dem Linden, Sweelinck; Two Chorales for Eastertide, Walcha; Concerto 3, Soler; Concerto del Sigr. Meck, Walther; Trio Sonata 2, Distler; Signs in the Sun, Pinkham.

David Gooding, Cleveland, Ohio — Trinity Memorial Church, Warren, Pa. March 8: Magnificat primi toni, Buxtehude; Trio in C minor, Prelude and Fugue in C major, Krebs; Prelude and Fugue in E major, Bach; Suite on Tone 5, Jullien; Carillon de Westminster, Vierre.

George L. Jones, Jr., Potsdam, N. Y. — All Saints Cathedral, Albany April 12: Theme and Variations, Hommage a Frescobaldi, Langlais; Scherzo in E, Gigout; Pastorale, Roger-Ducasse.

Frederick Burgomaster, Buffalo, N. Y. — St. Paul's Cathedral April 10: Five Orgelbüchlein Chorales for the Easter season, Bach; Toccata on O Filii, Farnam.

John Obetz, Independence, Mo. — St. Paul's Episcopal Church, Kansas City, Kans. March 27: Voluntary in D, Stanley; Fantasie in G major, Bach; Partita on Jesus was upon the Cross, Scheidt; Death and Resurrection, Langlais; Prelude and Fugue on a Theme of Vittoria, Britten; Brother James's Air, Wright; Four Organ Psalms, Zimmermann.

Eileen Coggin, Kenneth Mansfield, California — Lafayette-Orinda Presbyterian, Lafayette, Calif. March 20: Wacht auf, Nun komm, der Heiden Heiland, Nun freut euch, In dir ist Freude, Toccata, Adagio and Fugue in C major, Bach — Mrs. Coggin. Fantasy for Trumpet and Organ, Sowerby (with John Carr, trumpet); Sinfonia for Easter Morning, Kenneth Mansfield (with string quartet); Two Sonatas, Mozart (with chamber ensemble) — Mr. Mansfield.

Mary Ellen Sutton, Marshall, Mo. — Central Missouri State College March 10: Prelude and Fugue in D major, Buxtehude; Come Saviour of the Gentiles, Rejoice Christians, Sonata 3, Bach; In dulci júbilo, In stiller Nacht, Schönster Herr Jesu, Schroeder; Wondrous Love, Barber; Scherzo, Duruffé; Introduction and Passacaglia in D minor, Reger.

Frederick B. Schulze, Seattle, Wash. — U of Washington student of Walter Eichinger, First Presbyterian Church March 23: Prelude in D minor, Durch Adams Fall, Wie schön leuchtet, Pachelbel; Prelude and Fugue in E minor, Bach; Le Monde dans l'attente du Sauveur, Passion Symphony, Dupré; Sonatine, Doppelbauer, Rhythmic Trumpet, Bingham; Suite, Duruffé.

Edwin Clark, Greenville, S. C. — First Presbyterian Church, Wilkes-Barre, Pa. April 3: Fantasie and Fugue in G minor, Deck Thyself, Bach; Deck Thyself, Brahms; Sketch in F minor, Canons in B major and B minor, Schumann; Variations on a Noël, Dupré; St. Francis Preaching to the Birds, Liszt; Saint-Saëns; Carillon of Westminster, Vierre.

Ralph Ware, Albany, N. Y. — All Saints Cathedral April 5: Agincourt Hymn, Dunstable; Pavane, Gibbons; Adagio, Golden Sonata, Purcell; Voluntary in D, Stanley; Largo, Wesley; Psalm Prelude 3, Set 1, Howells.

Squire Haskin, Buffalo, N. Y. — Dedicatory, First Presbyterian Church March 22: Prelude and Fugue in E minor, Buxtehude; We believe in one God, Toccata and Fugue in D major, Walther — Gordon Beaver. Intrada and Suite on Tone 1, Clérambault; Chorale in E major, Franck; Song of Peace, Langlais; Toccata, Duruffé.

Chapter members, Columbia, S. C. — St. John's Episcopal Church March 9: Partita on Christ der ist mein Leben, Pachelbel; Magnificat in D minor, Dandrieu; Mediant-Largo, Elmore; Prelude and Fugue in A major, Walther — Gordon Beaver. Intrada and Pastorale, Monnikendam; Vivace and Adagio-Allegro, Telemann; Chorale in A minor, Franck — Isabelle H. Mauterer. Fugue in E flat, Bach; Even Song, LaMontaine; Dialogue for Mixtures, Langlais — Sam Taylor.

William Schaffer, Miami Beach, Fla. — St. John's United Methodist Church March 23: Largo, Handel; We All Believe in One God, O Man, Bewail, Bach; Top and Bottom of the Trumpet Stop, Clérambault; Chorale in A minor, Franck; Maryton, Gordon, Rene Frank; Pavane, Rhythmic Suite, Elmore; Suite Médiévale, Langlais.

Deanna Bowling, Cincinnati, Ohio — Corbett Auditorium, doctoral student of David Mulbury May 14: Offerte sur Tone 5, Raison; Prelude and Fugue in D minor (Dorian), Bach; Sonata 4, C.P.E. Bach; Sonata 6, Mendelssohn; Mir Freuden Zart, Walcha; Carnival, Crandell.

Bruce Gustafson, Mishawaka, Ind. — First United Methodist Church, South Bend March 6: Chaconne in D minor, Couperin; Prelude and Fugue in C major (9/8), Bach; Prelude Adagio and Chorale Varié on Veni Creator, Duruffé.

Margaret Robson, Calgary, Alta. — Redeemer Cathedral March 3: Herzlich thut mich verlangen (both settings), Brahms; Prelude and Fugue in F flat major, Bach; Magnificat 6, Finale, Dupré.

William Peterson, Oberlin, Ohio — Senior student of David Boe, Warner Concert Hall March 16: Partita on Sei gegrüßet, Sonata 1, Contrapuncti 1, 4, 9, 14, 16, 17, 11, The Art of Fugue, Bach.

Robert Anderson, Dallas, Tex. — St. John's Windish Lutheran Church, Bethlehem, Pa. March 1: Prelude on Fugue in G major, Bach; Chorale in B minor, Franck; Fantasie in F minor K 608, Mozart; Introduction, Variations and Fugue on an Original Theme, Reger.

C. Harold Einecke, Spokane, Wash. — St. John's Cathedral March 22: Sonata 4, C.P.E. Bach; The Walk to Jerusalem, Prelude and Fugue in E minor, Bach; Flute Solo, Arne; Adagio, Suite for Mechanical Organ, Beethoven; Prelude on The King's Majesty, Sowerby; Intermezzo, Nancy P. Faxon; Toccata in G minor, Pierre. March 23: O Lord to me, poor sinner, Buxtehude; Ave Maria, Bossi; Jesu, Joy of Man's Desiring, Bach; Solemn Melody, Davies. March 24: Et in Terra Pax, Parish Mass, F. Couperin; Priere a Notre Dame, Boëllmann; I stand at the threshold, Bach; Improvisation on Rathbun. March 25: Herzliebster Jesu, Cruger-Wyton, The Walk to Jerusalem, Bach; Elegy, Willan; Voluntary on Adoro Devote, Edmundson. March 26: Schönster Herr Jesu, Schroeder; Station 5, Dupré; The Last Supper, Weinberger; Toccata on Passion Chorale, Martin.

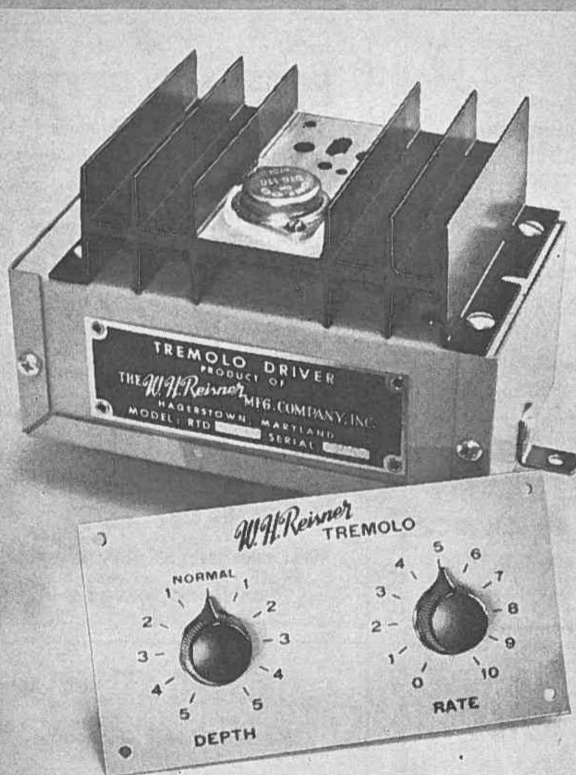
Robert Lodine, Chicago — Seventeenth Church of Christ, Scientist March 10: Prelude and Fugue in E minor, Bach; O Traurigkeit, Brahms; Passacaglia, Symphony in G, Sowerby; Scherzo, Litaize; Joie et Clarté and Le Mystère de la Sainte Trinité, Les Corps Slorieux, Messiaen; Prelude and Fugue on A-L-A-I-N, Duruffé.

William D. Peters, Latrobe, Pa. — First Presbyterian Church, Wilkes-Barre March 9: Prelude and Fugue in G minor, Buxtehude; Liebster Jesu (two settings), Sonata 5, Bach; Chorale in A minor, Franck; Sonata 3, Franck; Alleluys, Preston.

Judson Rand, Albany, N. Y. — All Saints Cathedral April 19: Partita on Jesus, priceless treasure, Walther; Sheep may safely graze, I call to thee, Prelude and Fugue in E minor (Cathedral), Bach; Prelude, Fugue and Variation, Chorale in A minor, Franck.

Robert Ellis, Cincinnati, Ohio — Corbett Auditorium, doctoral student of Roberta Gary May 5: Commotio, Nielsen; Prelude, Fugue and Quadrupelum, Reda; Messe de la Pentecôte, Messiaen.

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Programs of Organ Recitals

Gillian Weir, St. Hyacinthe, Que. — Caruth Auditorium, SMU, Dallas April 3: Chaconne in D minor, Pachelbel; Basse de Trompette, Récit de Nazard, Dialogue sur les Grands jeux, Marchand; Messe de la Pentecote, Messiaen; Sonata 1, Hindemith; Allein Gott in der Höh, Passacaglia and Fugue in C minor, Bach.

Thomas M. George, Murray, Ky. — Inglewood Baptist, Nashville, Tenn. March 22: Carillon de Longpont, Vierne; Grand Choeur Dialogué, Gigout; The Cuckoo, Daquin; Antiphon 3, Dupré; Toccata, Symphony 5, Widor; Offertoire sur les Grands Jeux, F. Couperin; Herzlich thut mich verlangen, Jesu Joy of Man's Desiring, Bach; Ite, Missa est, Kodaly; Forest Green, Greensleeves, Purvis; Prelude 6, Schroeder. United Church of Christ, Tell City, Ind. March 8: Above plus Liebster Jesu, wir sind hier, Bach; Capel, Sowerby; Suite, Creston.

Kenneth Hart, Cincinnati, Ohio — U of Cincinnati doctoral student of Wayne Fisher, Seventh Presbyterian Church May 3: Passacaglia and Fugue in C minor, Bach; Concerto in B minor (after Meck), Walther; The Burning Bush, Berlinski; Chromatic Study on B-A-C-H, Piston; Resurgence de Feu, Williamson; Sonata on Psalm 94, Reubke.

Donald H. Beddingfield, Quincy, Ill. — Vermont Street United Methodist March 15: Prelude and Fugue in F major, Lübeck; Chorale in B minor, Franck; Sonata on Tone 1, Lidon; Prelude and Fugue in D major, Bach; Chromatic Fantasie on B-A-C-H, Piston; The Trophy, F. Couperin; Epilogue, Langlais.

Frederick Marriott, Detroit, Mich. — Sacred Heart Church, Windsor, Ont. March 18: Prelude, Stanley; Benedictus, F. Couperin; Prelude and Fugue in A major, O Man Bemoan, Come, Blessed Rest, Bach; Chorale in B minor, Franck; Etude, Marriott; Tumult in the Praetorium, Malingreau; Improvisation.

Delbert Disselhorst, Ann Arbor, Mich. — Doctoral recital, Hill Auditorium March 23: Prelude and Fugue in E minor, Buxtehude; Trio Sonata 3 in D minor, Bach; Fantasie on Vom Himmel hoch, Wallace Berry; Trio Sonata 5 in C, Bach; Fantasie on Wachet auf, Reger.

Jerald Hamilton, Urbana, Ill. — First Baptist Church, Austin, Tex. April 5: Prelude in E minor, Bruhns; Suite on Tone 2, Guilain; Prelude, Scherzo and Passacaglia, Leighton; Prelude and Fugue in B minor, Bach; Four Pieces for a Musical Clock, Haydn; Variations on a Noël, Dupré.

Robert A. Luther, Evansville, Ind. — U of Evansville faculty recital Wheeler Hall March 6: Prelude and Fugue in D minor, Lübeck; Aria con Variazione, Martini; Jesus Christ Our Lord and Saviour, By the waters of Babylon, Prelude and Fugue in B minor, Bach; Chorale in A minor, Franck; Scherzetto, Vierne; Fugue, Honegger; The World Awaiting the Saviour, Dupré. St. Michael R. C. Church, Brookville, Ind. March 20: Same Franck, Honegger, Martini and Bach Prelude and Fugue.

Thomas Peelen, Bethlehem, Pa. — St. Mafy's Abbey, Delbarton, Morristown, N.J. March 7: Improvisation on Dies Irae, Ahrens; Dialogo, Suite in modo conjuncto, Van der Horst; Eripe me, Domine, Peelen; Fugue sur le Chromorne, Trio, Récit de tierce, Dialogue, F. Couperin; Passacaglia and Fugue in C minor, Bach; Improvisation.

R. Cochrane Penick, Georgetown, Tex. — Lois Perkins chapel, Southwestern U faculty recital March 19: Voluntary in G, Stanley; Prelude and Fugue in C major, Seven Passiontide Chorales, Bach; Canzona Sesta, Frescobaldi; Three Preludes on Welsh Hymn Tunes (St. Denio, Aberstwyth, Blaenhafren), Penick; Veni Creator Spirit, Schroeder.

David Foster, Evanston, Ill. — Northwestern U doctoral recital, Alice Millar chapel March 31: Works of Ernst Pepping: Partita on Wie schön leuchtet; Concerto 2, Three settings of Wie soll ich dich empfangen; Fugue in C sharp minor; Partita on Ach, wie flüchtig.

Darrell Orwig, Long Beach, Calif. — St. Paul's Cathedral, Los Angeles April 17: Offertoire sur les Grands Jeux, F. Couperin; My Jesus Calls Me, Deck Thyself, Brahm; Priere du Christ, Messiaen; Toccata, Sowerby.

Elfrieda Baum, Los Angeles, Calif. — St. Paul's Cathedral April 24: Sonata 2, Bach; Thee Will I Love, O World I Hate to Leave Thee, Karg-Elert; Partita on Sleepers Wake, Distler.

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Organ Recitals of the Month

Alan Birney, Bethlehem, Pa. — General Seminary, New York City, Bach series April 21: Concerto 3 in C; Fugue in B minor; Dürck Adams Fall (two settings); Toccata in E; Allein Gott in der Höh'; Prelude and Fugue in E minor; Herr Jesu Christ, dich zu uns wend (two settings); Liebster Jesu, wir sind hier (two settings); Prelude and Fugue in B minor. May 12: Trio Sonata 1 in E flat; Komm heiliger Geist (two settings); Fugue in G major; Von Gott will ich nicht lassen; Toccata and Fugue in D minor; Canonic Variations on Vom Himmel hoch; Komm, Gott Schöpfer; Wo soll ich fliehen hin; Passacaglia.

Karl W. Kinard, Jr., Newberry, S. C. — Newberry College faculty recital Wiles Chapel Feb. 16: Grand Jeu, DuMège; Basse et dessus de trompette, Clérambault; Benedictus, Chrom-horne en taille, Fugue sur les jeux d'anches, F. Couperin; In dir ist Freude, Nun komm, der Heiden Heiland, Wir glauben all', Bach, Chorale in B minor, Franck; Rhythmic Trumpet, Bingham; La Nativité, Langlais; Entrata Festiva, Peters (with brass quartet and timpani).

Mt. Pleasant Lutheran Church, Saluda, S. C. March 22: Toccata in E minor, Pachelbel; Bass et dessus de trompette, Clérambault; Fugue in C major (Gigue), Buxtehude; Echo Fantasia, Sweelinck; In Thee is Joy, Come, Saviour of the Nations, We All Believe in One God, Prelude and Fugue in C major, Bach; Berceuse, Vierne; Praise the Almighty; Bender; Ah, Holy Jesus, Walcha; Toccata on Praise to the Lord, the Almighty, Michelsen; Partita on All Glory Laud and Honor, Piet Post.

Margaret Kautz, Buffalo, N.Y. — Randall Memorial Baptist Church, Williamsville, N.Y. March 8: Festival Prelude on Old 113th, Lloyd Pfausch (with brass quintet); Offertoire sur les grands jeux, F. Couperin; In dir ist Freude, Ach bleib bei uns, Prelude in C major, Bach; Sonata 6, Mendelssohn; Prelude, Fugue and Variation, Franck; Partita on A Mighty Fortress, Cor Kee, Prelude and Fugue in G minor, Dupré. Community School faculty recital, Westminster Church March 15: same Couperin, Franck, Dupré plus: Nun bitten wir, Buxtehude; Prelude and Fugue in E flat, Bach; Jesus Christus, unser Heiland, Gelobt sei Gott, Pepping.

To restrict these pages to programs of general interest, recitals engaging more than three organists will hereafter not be included.

Robert Sutherland Lord, Pittsburgh, Pa. — Fisher Auditorium, Indiana U of Pennsylvania Feb. 12: Song of Peace, Langlais; Prelude and Fugue in E minor (Wedge), Bach; Concerto 4 in F minor, Handel; The Ecumenical Book, Langlais; Prelude and Fugue in G minor, Dupré. Frick Fine Arts Building, U of Pittsburgh May 5: Voluntary on Old 100th, Purcell; Voluntary for Double Organ in D minor, Purcell; Voluntary 4, Stanley; Fugue 1, Concerto 2 in B flat, Handel. June 2: Fantasia and Fugue in G minor, Bach; Modal Fugue, Tournemire; Allegro Vivace, Finale, Symphony 1, Vierne.

Clarence Whiteman, Petersburg, Va. — First Baptist Church Feb. 22: Fantasia on Holy, Holy, Post; Prelude for the Day of Atonement, Berlinski; Concert 5 in F, Handel; I call to Thee, O Sacred Head, Prelude and Fugue in B minor, Bach; Prelude, Hymn Tune and Variations on Maryton, Noel George Da Costa; Yoruba Lament, Go Down Moses, Sowande; Swing Low, Sweet Chariot, I'm Troubled, Eugene Hancock; Prelude and Fugue on B-A-C-H, Liszt. Washington Cathedral Feb. 1: Berlinski, Sowande and Hancock from above plus: Agincourt Hymn, Dunstable; Psalm 103, Jaap Dragt; Passacaglia and Fugue in C minor, Bach; Chorale in G minor, Franck; Incantation pour un Jour Saint, Langlais. St. Paul's College, Lawrenceville, Va. Feb. 11: Dragt, Berlinski, Handel, Bach Chorale, Sowande from above plus: Herzlich tut mich verlangen, Kirnberger; Chorale in A minor, Franck.

Wayne Burcham, Minneapolis, Minn. — First Methodist Church Springfield, Ill. March 17: Prelude and Fugue in C minor, Bach; Ciacona in D minor, Pachelbel; Magnificat, Scheidt; Nun bitten wir, Prelude and Fugue in D major, Buxtehude; Eternal Destinies, Messiaen; Sonata 3, Hindemith; O Traurigkeit, Brahm; Benedictus, Reger; Prelude and Fugue in B minor, Bach.

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