

# THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
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## ORGAN BY NOEHREN HAS COMPLETE PEDAL

### CALVARY LUTHERAN CHURCH

Lincoln Park, Mich., Instrument Is  
Exceptionally Full — Convenient  
Console — Designed Especially  
for Lutheran Liturgy

The organ by Robert Noehren installed in the Calvary Lutheran Church, Lincoln Park, Mich., is an example of a large, complete two-manual instrument. The pedal division is especially extensive. The builder has attempted to create a design to suit the traditions of the Lutheran liturgy.

The console has tilting tablets on the side jambs and the music rack is located immediately above the top keyboard to enable the player to see over the console; the music scores are thus at eye level.

The disposition:

#### GREAT

Principal, 8 ft., 51 pipes  
Rohrflöte, 8 ft., 56 pipes  
Traverse Flute, 8 ft., 37 pipes  
Octave, 4 ft., 56 pipes  
Spitzflöte, 4 ft., 56 pipes  
Nasat, 2½ ft., 37 pipes  
Octave, 2 ft., 56 pipes  
Waldflöte, 2 ft., 56 pipes  
Terz, 1½ ft., 37 pipes  
Mixture 3-4 ranks, 244 pipes  
Trumpet, 8 ft., 56 pipes

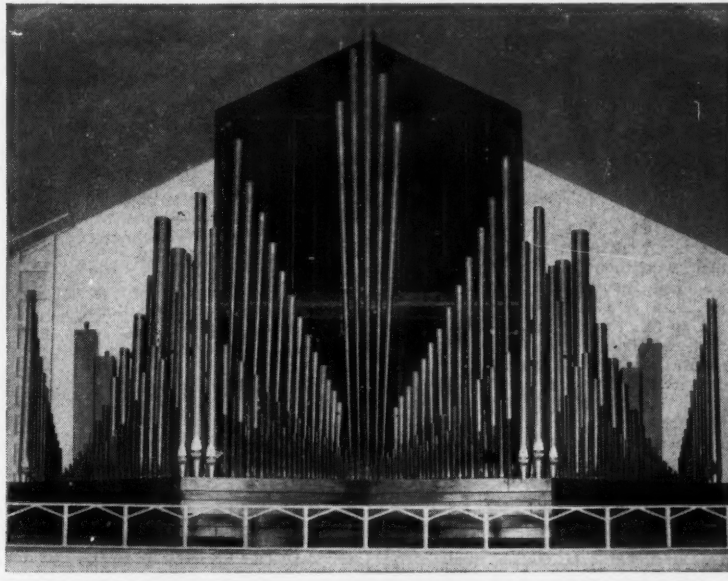
#### POSITIV

Gedeckt, 8 ft., 56 pipes  
Quintadena, 8 ft., 56 pipes  
Gambe, 8 ft., 44 pipes  
Voix Celeste, 8 ft., 44 pipes  
Rohrflöte, 4 ft., 56 pipes  
Principal, 2 ft., 56 pipes  
Quint, 1½ ft., 56 pipes  
Sesquialtera, 2 ranks, 74 pipes  
Scharf, 3-4 ranks, 212 pipes  
Dulcian, 16 ft., 56 pipes  
Krummhorn, 8 ft., 56 pipes  
Tremulant

#### PEDAL

Subbass, 16 ft., 32 pipes  
Principal, 8 ft., 32 pipes  
Gedecktbass, 8 ft., 12 pipes  
Quint, 5½ ft., 32 pipes  
Octave, 4 ft., 32 pipes  
Octave, 2 ft., 12 pipes  
Mixture, 3 ranks, 96 pipes  
Posaune, 16 ft., 32 pipes  
Trumpet, 8 ft., 12 pipes  
Trumpet, 4 ft., 12 pipes

## STRIKING BALCONY INSTALLATION IN FORT WAYNE



### SENATOR RICHARDS NAMED ORGAN PLAYERS HONORARY

Emerson Richards was awarded an honorary membership certificate at the seventieth annual meeting of the American Organ Players' Club held May 23 in the ballroom of the Longwood Gardens estate, Kennett Square, Pa. The certificate cited Senator Richards untiring efforts in the development of the American classic organ. President Frank W. Harvey reviewed the senator's studies in Germany, his many writings and his close association with G. Donald Harrison.

The senator gave a brief talk on the subject of the baroque organ. He will address the club and its friends on the subject in the fall.

Preceding the presentation, officers were elected as follows: Mr. Harvey, president; George F. Dorrance, vice-president; Bertram P. Ulmer, secretary; Edna J. Hemingway, treasurer, and Catherine Stocquart, librarian. Francis Murphy, Jr., Forrest Newmeyer, Emily D. Pearce and George R. Mitchell, Jr., were elected to the executive committee.

Clarence Snyder played the following on the famous Longwood organ: Carillon, Verne; French Rondo, Boëllmann, and "Chinoiserie," Swinnen. Robert Elmore played: "Thanks Be to Thee," Handel; "Lord Jesus Christ with Us Abide," Bach; Roulade, Bingham; "Hymn of Glory," Yon, and Rhumba, Elmore. Sixty-five attended dinner at the Chadds Ford Hotel.

The club was organized in Philadelphia Sept. 29, 1890, with Dr. David D. Wood as first president. Honorary members elected through the years have been: Joseph Bonnet, Marcel Dupré, Charles Heinroth, Alfred Hollins, T. Tertius Noble, Fernando Germani and now Senator Richards. The club's aim is to help fellow members in their musical careers through aid in sponsoring recitals, lectures, tours of well-known organs and guidance and counseling when desired.

### BELGIAN CRITICS HAIL MAEKELBERGHE RECITALS

August Maekelberghe returned in early August from a successful concert tour. In his native Belgium he played at St. Baafs Cathedral, Ghent, as part of a summer festival and he gave several recitals for the Belgian national broadcasting institute in Brussels.

### RAY BROWN HEADS NORTH CAROLINA MUSIC MEETING

Dr. Ray F. Brown was the leader of the fifth annual conference of church music held July 25-27 by the commission on church music of the Episcopal diocese of North Carolina at Vade Mecum, diocesan camp and conference center. Sixty interested clergy, organists, choirmasters and choristers attended the conference and participated in the services held each day. The Rev. John Chilton Mott, Greensboro, preached at the opening service citing the privileges and responsibilities of church musicians.

Other leaders who led discussions or lectured included: Mrs. William J. Britton, Jr., Charlotte, junior choirs; Mrs. George C. Eichhorn, Greensboro, rehearsal techniques, and Arthur C. Clifford, Wilson, who conducted a supplementary rehearsal. The Rev. Claude E. Guthrie, Wadesboro, was chaplain.

A capacity registration of members of junior choirs attended the junior choir conference June 21-25. Mrs. Britton led the conference and was assisted by Mrs. Herbert S. Siskron, Charlotte, and Mr. Clifford.

The final session of the conference was given over to an evaluation of the study, work, worship and fellowship of the conference with those in attendance asked to make written, unsigned evaluations to be used in future plans.

### CHARLES McMANIS BADLY INJURED IN MOTOR CRASH

Word reaching the office of THE DIAPASON just before press time for this issue tells of the critical injury of Charles McManis, organ builder of Kansas City, Kans., whose article on two-manual organs appears on page 8.

The accident occurred Aug. 7 on the Kansas turnpike twenty miles east of Emporia, Kans., when a blowout on the station wagon, in which Mr. McManis and his family were driving to a Colorado vacation, caused the smashup. Mrs. McManis was seriously hurt and their daughter suffered fractures.

Mr. McManis' received a depressed skull fracture. At press time his condition was described as satisfactory.

## INSTALL PELS ORGAN IN INDIANA CHURCH

### GREAT IS FREE-STANDING

Instrument in the Emmanuel Evangelical  
Lutheran Church in Fort Wayne Was  
Completed Early in 1959—  
Erich Schmidt Is Organist

Installation of a Pels pipe organ in the Emmanuel Evangelical Lutheran Church, Fort Wayne, Ind., was completed early in 1959. The two-manual instrument is installed in the rear balcony of the church. The great is free-standing and the pipes are placed in a beautiful symmetric pattern around the swell which is enclosed in its own box. Erich R. Schmidt is organist and choirmaster.

The stoptist is as follows:

#### GREAT

Prinzipal, 8 ft., 61 pipes  
Gedeckt, 8 ft., 61 pipes  
Octav, 4 ft., 61 pipes  
Rohrflöte, 4 ft., 61 pipes  
Blockflöte, 2 ft., 61 pipes  
Mixture, 4 ranks, 244 pipes  
Trompete, 8 ft., 61 pipes  
Chimes, 25 notes

#### SWELL

Rohrflöte, 8 ft., 68 pipes  
Gambe, 8 ft., 68 pipes  
Gambe Celeste, 8 ft., 56 pipes  
Flauto Dolce, 8 ft., 68 pipes  
Flauto Dolce Celeste, 8 ft., 56 pipes  
Spitzflöte, 4 ft., 68 pipes  
Nasat, 2½ ft., 49 pipes  
Principal, 2 ft., 61 pipes  
Scharf, 3 ranks (prepared for)  
Dulzian, 16 ft., 68 pipes  
Schalmel, 8 ft., 68 pipes  
Tremulant

#### PEDAL

Subbass, 16 ft., 32 pipes  
Gemshorn, 8 ft., 32 pipes  
Choralbass, 4 ft., 32 pipes  
Rauschpfeife, 2 ranks, 64 pipes  
Fagot, 16 ft., 32 pipes  
Schalmel, 4 ft., 32 notes  
Chimes, 25 notes

## SUMMER SERIES AT CHAPEL LISTS CONTEMPORARY WORK

Five evenings of music within the summer session were scheduled at St. Paul's Chapel, Columbia University, New York City. The first in the series July 8 was a concert of contemporary music for organ and brass at which Ralph Kneeream, summer session organist-choirmaster, and the Claremont brass quartet were heard in the following program with George Powers, F.A.G.O., conducting: Concerto for organ and brass, Lockwood; Pastorale, Adler; "Mobile," Welsh; Passacaglia, Freed; "Doxologia," Crandell; "The Hollow Men," Persichetti; Lyric Rhapsody and Fantasy on "Wareham," Wright.

Marilyn Mason was heard July 15 with Everett Anderson, bass-baritone, assisting. Miss Mason's organ numbers were: London Suite, Stanley-Chase; Fantasia, Creston, and "Carillon de Westminster," Verne.

The summer session choir was heard July 22 with soli, harpsichord and strings under Mr. Kneeream's direction. Music by Arne, Scarlatti, Schütz, Holst and Britten was heard.

Claire Coci was assisted by violin and timpani July 29 in a program which featured music by contemporary Dutch composers Jacob Bijster and Henk Badings.

Wilmer Hayden Welsh closed the series Aug. 5, playing the Bach Clavierbung, part 3.

## FIRST WOMAN F.A.G.O. DIES; HOME WAS INDIANAPOLIS

Elsie E. MacGregor, one of only three Indiana fellows of the A.G.O., died June 28 in the Methodist Hospital, Indianapolis.

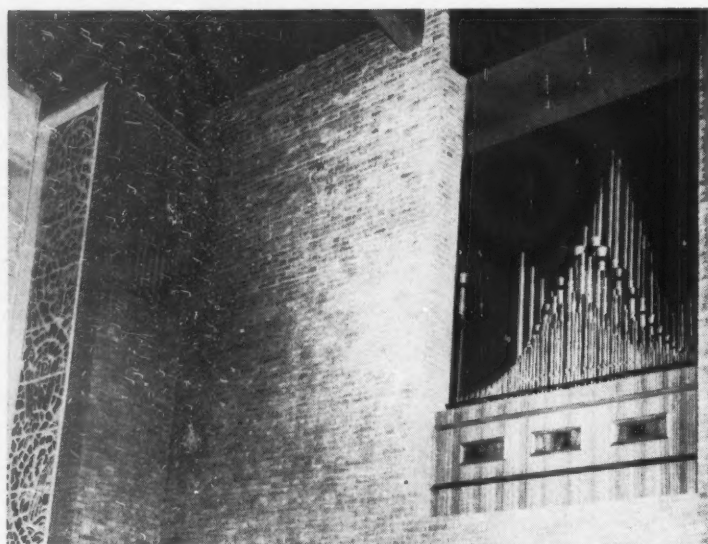
Born in Bluffton, Ind., Miss MacGregor had lived in Indianapolis for forty years. She had headed the music departments of Franklin and Indiana Central Colleges and had served as organist and choir director at many prominent Indianapolis churches.

She was a graduate of the Marion Conservatory of Music and studied at Columbia University. Among her teachers were William Middelshulte, Adolf Weidig and Frank Wright.

For many years Miss MacGregor had the distinction of being the only woman in the nation to attain the F.A.G.O. certificate. She had served the Indianapolis Chapter as sub-dean.

HERMAN PEDTKE played Duprés "The Stations of the Cross" in a De Paul University faculty recital July 24 in the university's Center Theater in Chicago.

## LITTLE ORGAN BY BIG BUILDER SHOWS POSSIBILITIES

SMALL MÖLLER ORGAN  
SERVES AS EXAMPLE

## WESLEY SEMINARY CHAPEL

Instrument of Size and Cost Suitable for Average Modest Church Is Installed in Institution in Washington, D.C.

The M.P. Möller Company selected as its representative for this two-manual instrument the installation in the chapel of the Wesley Theological Seminary, Washington, D.C. The small size of the instrument makes it a good example of what is being built within the resources of the average small church. Considerable tonal variety is possible.

The specification:

## GREAT

Bourdon, 8 ft., 61 pipes  
Dulciana, 8 ft., 61 pipes  
Principal, 4 ft., 61 pipes  
Grave Mixture, 2 ranks, 122 pipes  
Tremulant

## SWELL

Rohrflöte, 8 ft., 61 pipes  
Viola de Gambe, 8 ft., 61 pipes  
Viola Celeste, 8 ft., 49 pipes  
Nachthorn, 4 ft., 61 pipes  
Blockflöte, 2 ft., 61 pipes  
Trompette, 3 ft., 61 pipes  
Tremulant

## PEDAL

Bourdon, 16 ft., 12 pipes  
Rohrgedeckt, 16 ft., 12 pipes  
Spitzprincipal, 8 ft., 32 pipes  
Bourdon, 8 ft.  
Octave, 4 ft., 12 pipes

WILLOWDALE, ONT., CHURCH  
WILL GET WALCKER ORGAN

St. Luke's Lutheran Church, Willowdale, Ont., will have a new organ built by the German firm of E. F. Walcker & Cie. The instrument will be installed by the Knoch Organ Co., London, Ont.

The essentially "classic style" specification is as follows:

## GREAT

Principal, 8 ft., 61 pipes  
Hohlfute, 8 ft., 61 pipes  
Octav, 4 ft., 61 pipes  
Gemshorn, 4 ft., 61 pipes  
Mixture, 3 ranks, 183 pipes

## SWELL

Gedeckt, 8 ft., 61 pipes  
Salicional, 8 ft., 61 pipes  
Rohrfute, 4 ft., 61 pipes  
Principal, 2 ft., 61 pipes  
Larigot, 1½ ft., 61 pipes  
Stilltrompette, 8 ft., 61 pipes  
Tremolo

## PEDAL

Subbass, 16 ft., 32 pipes  
Zartbass, 16 ft.  
Bassfute, 8 ft., 32 pipes  
Octavbass, 8 ft., 32 pipes  
Choralbass, 4 ft., 12 pipes

## THE DIAPASON

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UNION ALUMNI WORKSHOP  
IN JUNE ATTRACTS 100

Nearly 100 alumni of the school of sacred music attended the second annual alumni workshop held at the Union Theological Seminary, New York City June 22-24. A variety of events geared to the special interests and needs of organists and choirmasters filled the three-day workshop. Dr. Charlotte Garden gave a demonstration recital at St. George's Episcopal Church using music for organ, strings, brass and timpani. The General Theological Seminary was host to a program by the Oratorio Society of New Jersey under the direction of Peter Sozio which performed a Banchieri Mass for men's voices interpolated with a Frescobaldi Organ Mass played by John Ferris, and a Monteverdi Magnificat with Herbert Burtis as organist. John Huston in an organ recital at the Riverside Church played a program of Variants of the Variation Form and Dr. and Mrs. Hugh Porter gave an illustrated talk on the new *Pilgrim Hymnal* of which they are the musical editors. A reception was held for Dr. Clarence Dickinson, founder of the school, at which time he gave an interesting and humorous talk on some of his experiences as an organist and choirmaster the last fifty years.

The culmination of the three-day meeting was a choral program directed by Earl Berg and Dr. Porter with Allen Sever as organ accompanist and Charlotte Garden as organ soloist. Dr. Garden performed Sowerby's "Festival Musik" for organ, brass, and timpani and the chorus sang Psalm 150, Schütz; "Rejoice in the Lamb," Britten, and a new anthem by Seth Bingham, "Sing to the Lord," commissioned by the class of 1958 for the thirtieth anniversary of the school. A brass quartet was used in the Schütz and Bingham numbers.

100 alumni attended the annual alumni banquet at which new officers of the alumni association were introduced. They include Charles Hickman, president; Samuel Walter, vice-president; Karen Beghtol, secretary, and Katharine Rodgers, treasurer. The workshop concluded with a reception at the home of Dr. and Mrs. Porter.

SEWANEE CONFERENCE  
ATTRACTS 88 DELEGATES

The ninth annual Sewanee summer conference on church music was held at Dubose conference center, Monteagle, Tenn. Eighty-eight organists, choirmasters and choristers from twenty-four states attended. Courses of study were concerned with the selection and performance of music for the liturgy of the prayer book. Leaders of the conference were the Rev. Massey R. Shepherd, Jr., Church Divinity School of the Pacific, Berkeley, Cal.; David McK. Williams; Ronald Arnatt, and the Rev. Benjamin Harrison, Mexico, Mo.

The committee on arrangements was Dr. Adolph Steuterman, F.A.G.O., Memphis, chairman; Thomas Alexander, Chattanooga, registrar and bursar, and Richard T. White, F.A.G.O., Memphis, secretary.



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A Rouen Melody (general use) III  
Bristol: Hark! The Glad Sound! II  
Cape Town: Fold Us in the Peace I  
Christ ist erstanden (Easter) III  
Deo Gracias II  
Ebenezer (Ton-y-Botel):  
Once To Ev'ry Man and Nation II  
Gibbons' "Song 22" III  
Gibbons' "Song 24":  
Lighten the Darkness I  
Hyfrydol: Hark the Songs I  
Iste Confessor (Fughetta) III  
Martyrdom: As Pants the Hart II  
Melcombe:  
Fit Us for Perfect Rest Above I  
Newbury (Christmas) III  
Nun lasst uns Gott (Praise) III

## O Filii et Filiae:

On This Most Holy Day I  
Old Hundredth: Enter His Gates I  
Old 104th II  
Old 124th: Turn Back, O Man II  
Richmond (Chesterfield):  
One Holy Church I  
St. Columba: The King of Love I  
St. Flavian [Partita] I  
St. Philip: Lord, In This Thy Mercy's Day II  
St. Thomas (Lent) III  
St. Venantius (Christmas) III  
Tallis' Ordinal ("9th Tune") II  
This Endris Nyght:  
Behold the Great Creator II  
Tunbridge (Lent) III  
Wareham: O Wondrous Type II  
Windsor (Holy Communion) III

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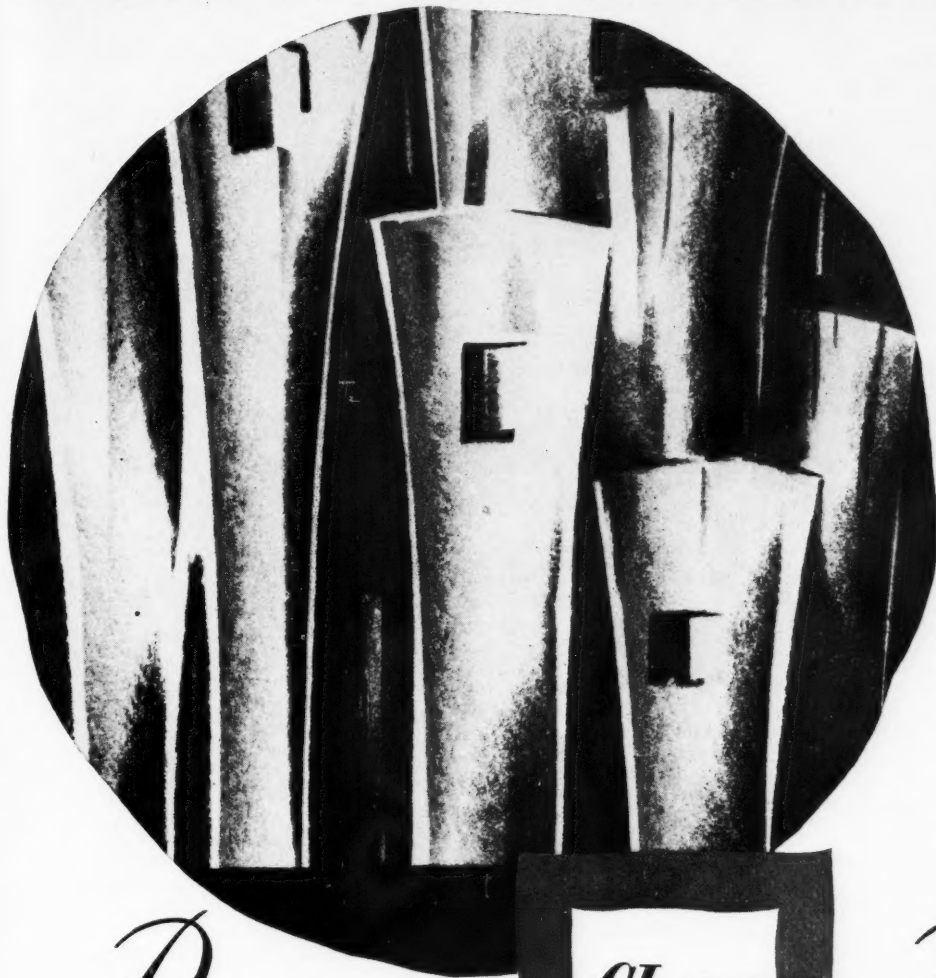
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**TELLERS COMPANY BUILDS**

**Organ in Park Methodist in Northern New York Town Is Built by Erie, Pa., Firm—Po-Chedley Assists in Recent Installation**

The Tellers Organ Company, Erie, Pa., has provided a two-manual organ for the Park Methodist Church, Pulaski, N. Y. The Po-Chedley Company co-operated on the installation.

The stolist:

**GREAT**

- Double Dulciana, 16 ft., 12 pipes
- Spitzprincipal, 8 ft., 61 pipes
- Hohlflöte, 8 ft., 61 pipes
- Dulciana, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Koppelflöte, 4 ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes
- Grave Mixture, 2 ranks, 122 pipes
- Krummhorn, 8 ft., 61 pipes
- Chimes, 25 tubes

**SWELL**

- Viola Pomposa, 8 ft., 68 pipes
- Gedeckt, 8 ft., 68 pipes
- Viole Sourdins, 8 ft., 68 pipes
- Viole Celeste, 8 ft., 56 pipes
- Flute Harmonique, 4 ft., 68 pipes
- Quinte, 2 1/2 ft., 7 pipes
- Doublette, 2 ft., 5 pipes
- Plein Jeu, 3 ranks, 183 pipes
- Contra Fagotta, 16 ft., 12 pipes
- Trompette, 8 ft., 68 pipes
- Hautbois, 8 ft., 68 pipes
- Clairon, 4 ft., 12 pipes

**PEDAL**

- Double Diapason, 16 ft., 32 pipes
- Bourdon, 16 ft., 12 pipes
- Dulciana, 16 ft., 32 notes
- Quinte, 10 1/2 ft., 32 notes
- Principal, 8 ft., 32 pipes
- Gedeckt, 8 ft., 32 notes
- Dulciana, 8 ft., 32 notes
- Choral Bass, 4 ft., 12 pipes
- Fifteenth, 2 ft., 12 pipes
- Mixture, 2 ranks, 32 notes
- Fagotto, 16 ft., 32 notes
- Trompette, 8 ft., 32 notes

**CAMPANOLOGY SCHOOL GRADUATES THIRTEEN**



THE ELEVENTH class of the Schulmerich school of campanology, held at the Westminster Choir College, Princeton, N.J., completed its final sessions June 19. Students and instructors pictured above are: seated, left to right: Mrs. George Wilson, Worthington, Ohio; Mrs. C. H. Mosbach, Naples, Fla.; Shirley Cutler and Florence Hale, Euclid, Ohio; Peggy Sheffield, Glendale, Cal.; Mrs. Purnell Payne, Hershey, Pa.; standing, left to right: John Klein, instructor; Reuben Johnson, Flint, Mich.; Dr. Harry D. Spangenberg, Jr., Worthington, Ohio; Herbie Koch, Louisville, Ky.; Ned Wilson, Naples, Fla.; Purnell Payne, Hershey, Pa.; Kenneth D. LaRowe, Abilene, Tex.; David A. Wehr, Boise, Idaho; Thomas Roberts, Oregon State College, Corvallis, Ore.; James R. Lawson, instructor, and Ronald O. Beach, president, Schulmerich Carillons, Ind.

**BELL SUCCEEDING BALES AT CALGARY CATHEDRAL**

Robert Bell, A.R.C.O., A.C.C.O., who won the Canadian Council fellowship in 1958, has been appointed organist of the Cathedral Church of the Redeemer, Calgary, Alta., Canada. He succeeds the eminent Gerald Bales in the post.

Mr. Bell has just returned from his study at the Royal School of Church Music in England. He won the R.C.O. "Limpus prize" for highest marks in tests at the organ for his A.R.C.O. examination. He has been very active in C.C.O. affairs having served as chairman of the Bay of Quinte Centre and on the executive of the general council of the College.

His Canadian training was with Eric Dowling in St. Catharines and with Muriel Gidley Stafford at the Royal Conservatory of Music, Toronto. He received his bachelor of music degree from the University of Toronto in 1953.

**BIRMINGHAM, MICH. CHURCH GETS NEW FOUSER ORGAN**

The Fouser Pipe Organ Company has built a new organ for the Lutheran Church of the Shepherd King, Birmingham, Mich. This instrument has an exposed great organ and enclosed swell organ.

The stolist is as follows:

**GREAT**

- Principal, 8 ft., 56 pipes
- Zartflöte, 8 ft., 44 pipes
- Octave, 4 ft., 56 pipes
- Octave, 2 ft., 56 pipes
- Mixture, 2 ranks, 100 pipes

**SWELL**

- Gedeckt, 8 ft., 56 pipes
- Salicional, 8 ft., 56 pipes
- Celeste, 8 ft., 44 pipes
- Nachthorn, 4 ft., 56 pipes
- Nasat, 2/23 ft., 44 pipes
- Nachthorn, 2 ft., 12 pipes

**PEDAL**

- Subbass, 16 ft., 32 pipes

**KNEY & BRIGHT BUILDERS OF TILLSONBURG ORGAN**

The London, Ont. firm of Kney and Bright is building a two-manual organ for St. John's Anglican Church, Tillsonburg, Ont. The entire organ will be placed on a platform cantilevered from the rear wall, with the console in the chancel.

The stolist of the instrument, being installed this month, is as follows:

**GREAT**

- Quintaton, 16 ft., 61 pipes
- Principal, 8 ft., 61 pipes
- Quintaton, 8 ft., 12 pipes
- Octave, 4 ft., 61 pipes
- Koppelflöte, 4 ft., 61 pipes
- Blockflöte, 2 ft., 61 pipes
- Larigot, 1 1/2 ft., 61 pipes
- Mixture, 4 ranks, 244 pipes

**SWELL**

- Gedeckt, 8 ft., 61 pipes
- Salicional, 8 ft., 61 pipes
- Celeste, 8 ft., 49 pipes
- Rohrflöte, 8 ft., 61 pipes
- Nazard, 2 1/2 ft., 61 pipes
- Principal, 2 ft., 61 pipes
- Tierce, 1 3/4 ft., 61 pipes
- Scharff, 3 ranks, 183 pipes
- Dulzian, 16 ft., 61 pipes
- Oboe, 8 ft., 61 pipes
- Krummhorn, 4 ft., 61 pipes
- Tremulant

**PEDAL**

- Bourdon, 16 ft., 32 pipes
- Quintaton, 16 ft.
- Principal, 8 ft., 32 pipes
- Quintaton, 8 ft.
- Gedeckt, 4 ft., 32 pipes
- Nachthorn, 2 ft., 32 pipes
- Mixture, 4 ranks, 128 pipes
- Fagotto, 16 ft., 32 pipes
- Schalmel, 4 ft., 32 pipes

**JOHN KLEIN IS FEATURED AT FESTIVAL IN SALZBURG**

John Klein played the Schulmerich carillon "Americana" at the six-week Salzburg festival July 26-Aug. 31. Mr. Klein was a student in the Austrian city twenty years ago; he returned as a concert artist for the festival.

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**ORGAN IN NEW BREMEN  
IS BUILT BY REUTER**

**INSTALLED BEHIND ALTAR**

St. Paul's Evangelical & Reformed in Ohio Town Has Instrument Finished by Homer Frank—Good Acoustics Enhance Sound

St. Paul's Evangelical and Reformed Church, New Bremen, Ohio, has installed a two-manual Reuter organ. Placed directly behind the altar area of the church, the pipework of the instrument speaks into the room in a free and unhindered manner. The excellent acoustics of the building will enable all the inherent color to be heard clearly and distinctly in every part of the edifice.

The design of this instrument provides adequate resources for service requirements as well as recital work. Tonal finishing was under the supervision of Homer A. Frank, special representative and consultant for the Reuter Company. The stoplist is as follows:

**GREAT**

- Diapason, 8 ft., 73 pipes
- Hohl Flute, 8 ft., 73 pipes
- Dulciana, 8 ft., 73 pipes
- Unda Maris, 8 ft., 61 pipes
- Octave, 4 ft., 73 pipes
- Zauberflöte, 4 ft., 73 pipes
- Twelfth, 2 2/3 ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes
- Mixture, 3 ranks, 183 pipes
- Chimes
- Tremolo

**SWELL**

- Rohrbourdon, 16 ft., 12 pipes
- Geigen Diapason, 8 ft., 73 pipes
- Rohrflöte, 8 ft., 85 pipes
- Viole de Gambe, 8 ft., 73 pipes
- Viole Celeste, 8 ft., 61 pipes
- Flauto Dolce, 8 ft., 73 pipes
- Geigen Octave, 4 ft., 73 pipes
- Flute Harmonic, 4 ft., 73 pipes
- Rohrnat, 2 2/3 ft., 61 notes
- Rohrflöte, 2 ft., 61 notes
- Plein Jeu, 3 ranks, 183 pipes
- Trumpet, 8 ft., 73 pipes
- Hautbois, 4 ft., 73 pipes
- Chimes
- Tremolo

**PEDAL**

- Principal, 16 ft., 32 pipes
- Bourdon, 16 ft., 32 pipes
- Lieblich Gedeckt, 16 ft., 32 notes
- Rohrquinte, 10 1/2 ft., 32 notes
- Octave, 8 ft., 32 pipes
- Bourdon, 8 ft., 12 pipes
- Rohr Flute, 8 ft., 32 notes
- Super Octave, 4 ft., 12 pipes
- Flute, 4 ft., 32 notes
- Fagotto, 16 ft., 32 pipes
- Fagotto, 8 ft., 12 pipes
- Fagotto Clarion, 4 ft., 12 pipes

CORLISS R. ARNOLD



CORLISS R. ARNOLD, D.S.M., A.A.G.O., will assume new duties in September on the faculty of the Michigan State University and as director of music of the Peoples Church, East Lansing, Mich. He leaves the posts of director of music of the First Methodist Church, Oak Park, Ill., which he has held for five years, and organist-choirmaster at the Temple B'nai Abraham Zion, also in Oak Park, where he has served for two years.

Dr. Arnold received his bachelor of music degree, summa cum laude, from Hendrix College, Conway, Ark., his master of music degree from the University of Michigan and his doctor of sacred music degree from the school of sacred music of the Union Theological Seminary, New York City. In 1956-57 he was a Fulbright Fellow studying in France with André Marchal and Nadia Boulanger. Other organ instructors have been Vernon de Tar, Dr. Robert Baker, J. Glenn Metcalf, Dr. Marshall Bidwell, Dr. Charles Peaker and Arthur Poister. His composition study has been with Dr. Seth Bingham, Normand Lockwood and Dr. Leo Sowerby. Other positions he has held have been at Hendrix College, the First Methodist Church, El Dorado, Ark., the Reformed Church, Closter, N.J., and assistant to the director, school of sacred music, Union Seminary.

Dr. Arnold has written a number of published articles and compositions for chorus and for organ. He is a member of the executive board of the Chicago Chapter of the A.G.O., Phi Mu Alpha Sinfonia and the Hymn Society of America.

# MORE ABOUT SOUND.....

In our continuing effort to learn more about sound—so we can develop improved ways to produce it, treat it, receive it—we learn some interesting facts that are not generally known. Knowing some of these — and the additional ones to be learned—can make the difference between a triumphant organ installation and a poor one.

Here for example is a group of statements that tell something you may not have known.

1) The wave length of a sound is twice the length of the vibrating column of air that produces the sound. (16' C produced by air column length of 16' has a wave length of 32').

2) Wave lengths that are somewhat larger than the obstacles they encounter will flow around those obstacles like water. (The bass note 16' C with 32' wave length will flow around the edges of a tone opening only 6' square—or around display pipes—so that the sounds can be heard clearly all around the face of the opening).

3) Therefore: bass pipes (4' and longer) will be heard to some extent no matter where they are placed in the organ, or where tone openings are located, or where the listener stands—and with little regard for the kind of material covering the grille openings.

4) But—wave lengths smaller than obstacles they encounter are shaded by those obstacles just as light waves would be. Small pipes sounding in an organ will have their sounds heard fully only by a listener on straight line with the pipe.

5) So—the sound from pipes 2' and smaller will strongly be affected by their placement in the organ room, by the kind of obstructions placed in the path (grille coverings, display pipes) and by closeness to tone openings.

Next month in this space, we will reproduce a diagram of a simple piece of laboratory mechanism used to test these principles, together with some of the interesting results.

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The Road to Bethlehem.....	William B. Giles	.18
Carol of the Star (Swedish).....	Arr. R. H. Fryxell	.22
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O Little Town of Bethlehem.....	Charles D. Smith	.22
Sweet Holy Child (Unison).....	Mary E. Caldwell	.22
Tell Us, Shepherd Maids (S.S.A.).....	Mary E. Caldwell	.22
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Brightest and Best (Kentucky) (Unison).....	Arr. Helen Lipscomb	.18

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I Will Lift Up Mine Eyes.....	Kenton Parton	.22
Fairest Lord Jesus.....	W. Glen Darst	.22
Communion in E flat (Unison).....	J. W. Clokey	.25
Magnificat and Nunc Dimittis in E minor.....	Leo Sowerby	.50
O Jesus, Lord of Heavenly Grace.....	M. C. Whitney	.22
My Master Hath a Garden (S.A. or Unison).....	Leo Sowerby	.22
Let the Words of My Mouth.....	Everett Titcomb	.18
Rejoice We All and Praise.....	Everett Titcomb	.22
Sing We Merrily.....	Everett Titcomb	.18
Come Thou Fount of Every Blessing.....	D. H. Williams	.18
Guide Me O Thou Great Jehovah.....	D. H. Williams	.22
King of Love.....	D. H. Williams	.22
When I Survey the Wondrous.....	D. H. Williams	.18
O Praise the Lord (Thanksgiving).....	John Rodgers	.25

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## BILINGUAL CHURCH GETS NEW ORGAN

BAYARD ST., NEW BRUNSWICK

New Jersey Presbyterian Instrument  
Built by Church Organ Company,  
Nixon, N. J.—Evelyn Orlich is  
Organist and Director

The Church Organ Company, Nixon, N. J., has installed an organ in the Bayard Street Presbyterian Church, New Brunswick, N. J. The instrument will be dedicated Sept. 20.

The Bayard Street Church is bilingual, having a service each Sunday in Hungarian as well as one in English. Mrs. Alexander Orlich is the organist and choir director; Mrs. Joseph Rasky plays for the Hungarian service.

The stoplist is as follows:

#### GREAT

- Principal, 8 ft., 1
- Rohrflute, 8 ft., 2
- Viola, 8 ft., 3
- Principal, 4 ft., 1
- Rohrflute, 4 ft., 2
- Twelfth, 2 ft., 3
- Fifteenth, 2 ft., 1
- Fourniture, 3-4 ranks, 5
- Trompette, 8 ft., 6
- Clarion, 4 ft., 6
- Chimes (prepared)

#### SWELL

- Contra Viola, 16 ft., 3, 1
- Rohrflute, 8 ft., 2
- Viola, 8 ft., 3
- Viola Celeste, 8 ft., 4
- Rohrflute, 4 ft., 2
- Viola, 4 ft., 3
- Nazard, 2 1/2 ft., 3
- Rohrflute, 2 ft., 2
- Plein Jeu, 3-4 ranks, 5
- Trompette, 8 ft., 6
- Tremulant

#### PEDAL

- Bourdon, 16 ft., 7
- Lieblich Gedeckt, 16 ft., 7, 2
- Principal, 8 ft., 1
- Bourdon, 8 ft., 1
- Flute, 4 ft., 2
- Mixture, 3-4 ranks, 5
- Clarion, 4 ft., 6

#### DISPOSITION

- 1. Principal, 8 ft., 85 pipes
- 2. Rohrflute, 8 ft., 85 pipes
- 3. Viola, 8 ft., 68 pipes
- 4. Viola Celeste, 8 ft., 49 pipes
- 5. Mixture, 3-4 ranks, 221 pipes
- 6. Trompette, 8 ft., 73 pipes
- 7. Bourdon, 16 ft., 44 pipes

JERALD HAMILTON



JERALD HAMILTON has been appointed assistant professor of organ, university organist and director of the university choir at Ohio University, Athens.

Since 1949 Mr. Hamilton has been organist and choirmaster at Grace Cathedral, Topeka, Kans., and a member of the faculty of Washburn University where he taught organ, theory and counterpoint and was director of the university choir and the Washburn Singers.

A native of Wichita, Kans., Mr. Hamilton earned his bachelor and master of music degrees at the University of Kansas, where he was an organ student of Laurel Everette Anderson. Later study was done at the Organ Institute with André Marchal and Catharine Crozier.

As recipient of a Fulbright scholarship, Mr. Hamilton spent the year 1954-55 in Paris as a student of Marchal. He was invited to play the organ mass at both St. Eustache and Ste. Clotilde and served as supply organist at the American pro-Cathedral and the American Church of Paris. In 1954-55 he was organist for the Choeur Philharmonique de Paris. He spent the summer of 1955 in England at King's College, Cambridge, and later at the Royal School of Church Music, Croydon.

Since his return from Europe he has appeared extensively in recital in churches throughout the country and at the Organ Institute, Rollins College and Winthrop College.

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**SILVER SPRING GETS AN AEOLIAN-SKINNER**

**PRINCIPALS PUT ON WALL**

**Grace Episcopal in Maryland Suburb of Washington Given a Progressive Tonal Design—Swell and Choir Open into Chancel**

The Aeolian-Skinner Company has designed a two-manual organ for Grace Episcopal Church, Silver Spring, Md. The principal stops of the great are functionally mounted on the chancel wall in full view of the congregation. The enclosed great, swell and choir divisions are in spaces opening into the chancel. The acoustics of the church and the nature of the music indicated the need for a more "progressive" tonal design.

The stoplist is as follows:

**GREAT**

- Quintade, 16 ft., 68 pipes
- Principal, 8 ft., 56 pipes
- Bourdon, 8 ft., 68 pipes
- Erzähler, 68 pipes
- Kleine Erzähler, 68 pipes
- Octave, 4 ft., 56 pipes
- Twelfth, 2 2/3 ft., 56 pipes
- Fifteenth, 2 ft., 56 pipes
- Plein Jeu, 3-5 ranks, 189 pipes
- Cromorne, 8 ft., 68 pipes
- Tremulant

**SWELL**

- Rohrflöte, 8 ft., 68 pipes
- Viola Pomposa, 8 ft., 68 pipes
- Viola Celeste, 8 ft., 68 pipes
- Koppelflöte, 4 ft., 68 pipes
- Nazard, 2 3/4 ft., 61 pipes
- Blockflöte, 2 ft., 61 pipes
- Tierce, 1 3/4 ft., 61 pipes
- Cymbel, 3 ranks, 183 pipes
- Contre Hautbois, 16 ft., 68 pipes
- Trompette, 8 ft., 68 pipes
- Rohr Schalmel, 4 ft., 68 pipes
- Tremulant

JAMES A. THOMAS



JAMES A. THOMAS assumed the post of director of music at the First Presbyterian Church, LaGrange, Ill., Aug. 15. He comes to the Chicago suburb from a similar post at Woodlawn Immanuel Lutheran Church on Chicago's south side where he has served for three years. A graduate of the American Conservatory, Mr. Thomas has studied with Dr. Leo Sowerby and Dr. Robert Lodine. He is a member of the executive board of the Chicago Chapter of the A.G.O. and is publicity chairman for the chapter's recital series.

**PEDAL**

- Contre Basse, 16 ft., 32 pipes
- Quintade, 16 ft.
- Rohr Bass, 16 ft., 12 pipes
- Spitzprinzipal, 8 ft., 12 pipes
- Rohrflöte, 8 ft.
- Choral Bass, 4 ft., 12 pipes
- Fourniture, 2 ranks, 64 pipes
- Contre Hautbois, 16 ft.
- Hautbois, 8 ft.
- Hautbois, 4 ft.

**Organ Records**

A recording of the mammoth organ at St. Matthew's Church, Hanover, Pa., is a kind of collector's item. Organs of this size (the stoplist is on the jacket) and this kind of sound are not in high fashion today and this is the only record we know which gives a comparatively faithful account of just this category of organ. The sound will arouse nostalgia in some, anathema in others, we suspect. But even those who do not fancy this kind of instrument should welcome a record which gives an honest basis of comparison with more contemporary sounds. Such an enormous instrument—one of the largest church organs in this country—must have been difficult to record. The engineering is fairly good though without the bright definition of some recent organ records.

The performance of J. Herbert Springer is very much of a piece with the organ, as it should be: the instrument has been his personal project from its beginnings. His playing is on the romantic side rather than being crisp and rhythmic. His style and the organ sound was most effective in the Andriessen Chorale 3 and in the familiar Edmundson "Now Woods and Fields Are Sleeping." There will be reservations about the Pachelbel (Toccatas in E minor and F major) and the Bach (two chorale preludes and the St. Anne Fugue). In the fugue there are some pretty muddy moments. These do not change our opinions that the record has genuine documentary value in a collector's library as an authentic representative of a period. It is available from the church.

An entirely different period in building and playing is represented in the first of a new series projected by the Schantz Organ Company and produced by Mirrosonic Records. The organ is a new one in St. Mary's Episcopal Cathedral, Memphis, Tenn., and its transparency and brightness are realistically caught by the engineers. Much of Marilyn Mason's playing is delightful. The Haydn Musical Clock pieces are charming and the jacket notes, besides giving the stoplist, detail the exact registrations used; there is a lot of "presence" in these little numbers. More distance and building resonance are

heard in the Suite by Paul Creston; this music grows with rehearing.

We were not entirely happy with Dr. Mason's Bach G major Prelude and Fugue. The prelude's registration seemed to us contrived and the fugue lacked the kind of poise which has nothing to do with tempo. Reger's "Ein feste Burg" Fantasie—not one of our favorite Reger pieces—is a first-rate performance.—F.C.

**Books for Organists**

A beautiful book by Erik Routley, "The English Carol" (Oxford University Press) will be irresistible to lovers of carols (and who isn't?). The volume is full of historical interest and serves as a perfect complement to the standard Oxford Book of Carols. It is generously illustrated and has appendix material which includes some interesting orders of service and an annotated bibliography. There is a fine index.

Those familiar with Harry Robert Wilson's choral work at Teachers College, Columbia University, and at choral festivals throughout the country for a generation will be interested in his detailed, specific and inclusive "Artistic Choral Singing" (G. Schirmer). There is no practical phase of the choral art which Dr. Wilson does not explore and suggest solutions for. There are musical and line-drawing illustrations and appendix lists of recordings and choral literature.

C. S. Lang's "Harmony at the Keyboard" (Novello) should be in the hands of all who teach this important subject. Largely examples and exercises it wastes no time and minces no words. We should like to find time to work our way straight through this book; it would be time well spent.

THE MUSIC COMMISSION of the diocese of western New York will sponsor its annual fall meeting Oct. 5 at St. Paul's Cathedral, Buffalo. The theme of the seminar will be "work with youth and junior choirs" and will be under the direction of John Hodgins, Toronto, Ont.



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## Builder's 2-manual Designs Stress Tone & Mechanism

By CHARLES W. McMANIS

Congratulations to THE DIAPASON on its establishment of September of this year as "Be Kind to Small Organs Month." It adds weight to the recently developing notion, un-American and subversive as it is, that size isn't everything—that life can be beautiful with less than four manuals and 150 stops.

Some of us have come to the conclusion, even, that a dozen stops can make more genuine music than ten dozen. Coming from an organ builder this admission is rather in a class with sawing the limb off next to the tree trunk. But the fact remains that the average well-trained organist is more likely to unearth more actual music from the pile of notes in playing a small or moderate size instrument than on an outside monster with all the gadgetry of an IBM computer. "Music," used in this sense, implies a sensitivity for nuance, to subtle inner stresses and their resolutions, and the intelligible and intelligent application of varying touch techniques. These matters of touch and timing are more easily controlled on the small organ whose console is apt to be close at hand.

This is not to pooh-poo the virtues of the large concert instrument or the rather muddled but thrilling sound of the immense cathedral organ. The purpose is but to point out that the parish organist need not fuss and fume because he presides at less than a cathedral size instrument.

The small organ (from three to thirty-three ranks, let's say) offers the organ builder a challenge in scaling and voicing. Multiple function of stops can give tremendous flexibility with relatively few ranks. A so-called "foundation stop" can serve as a solo stop. A solo reed can do double duty as a chorus voice. Ensemble stops often make good color stops. The challenge to the organist is to discover the large variety of registrations available.

Reduced to the bare minimum, the basic requirements of the organ are: color, ensemble and contrast—contrasts in color and contrasting ensembles. It is in the telescoping of needs for color and ensemble that the small organ avoids inadequacy due to size. Most organists in planning a stoplist assume that an ensemble to be a true ensemble must contain principals at all known pitches, practically. And, that in addition to the principal chorus it must have a complete flute chorus or at least nine stops (with twelve ranks) in the great and perhaps as many in the swell. A curious characteristic of principal tone, however, makes some of these stops unnecessary: No matter how many color stops (i.e., flutes of all breeds) have been drawn, if the top voice is a principal the entire group becomes, in effect, a principal chorus, assuming proper voicing, of course. Thus the colorful 8 ft. rohrflöte when a 4 ft. principal is added is practically indistinguishable as a flute color. The harmonic series of the 4 ft. principal has latched

onto the 8 ft. series of the rohrflöte and homogenized them into one new harmonic structure. Similarly if a 4 ft. flute of any description (capped, open or tapered) is added to the 8 ft. rohrflöte the texture is changed but the sound would not be described as ensemble tone. Add to the two flutes a 2 ft. principal and a rich ensemble results. As in the case of the 4 ft. principal the harmonic structure of the flutes 8 ft. and 4 ft. tie into that of the 2 ft. principal and establish the sound of the ensemble as principal tone. A seeming contradiction but really quite a logical phenomenon is the fact that an 8 ft. principal added to an 8 ft. flute or an 8 and 4 does not produce an ensemble quality, in fact, it produces hardly anything. The 8 ft. rohrflöte is producing as much fundamental and twelfth as the principal 8 ft. The 4 ft. flute if properly voiced for color will produce approximately as much fundamental at the 4 ft. level as the second harmonic of the 8 ft. principal, thus cancelling anything it otherwise might add at that pitch and at several higher harmonic pitches. Interesting to note too is the fact that a 2 ft. flute, unless it possesses something of principal harmonic development, will add nothing above a 4 ft. principal because the weaker harmonic structure of the 2 ft. is swallowed up in that of the stronger 4 ft. Often a hybrid rank partaking both of flute and string (or principal) quality is useful at 2 ft., serving well as a color stop with the 8 ft. rohrflöte or as a topping for the 4 ft. principal. Thus if a division is designed on the basis of superimposing contrasting harmonic structures at several pitch levels an extremely flexible ensemble can be built with as little as three or four stops. Bearing in mind the description above, consider how much of the contrapuntal literature would come through clean and clear played on a division consisting of (a) 8 ft. rohrflöte, 4 ft. principal, 2 ft. flageolet (or gemshorn), or (b) 8 ft. rohrflöte, 4 ft. spitzflöte, 2 ft. principal.

Comes the problem of mutations in a small organ—and today's organists are mutation conscious as never before! (And that is good.) It must be established at the outset that mutations are intended for color and not for ensemble brilliance—nor for aggressing against the congregation with a weird sort of organum at the twelfth and seventeenth. As color stops they must be in one of the flute families and quite "selfless" in character. They must add to the intensity of the 8 ft. (and 4 ft.) harmonic structure already present, but which is at a lower dynamic level than the mutation(s). In the small organ, mutations are a luxury seldom to be included unless the instrument has over fifteen voices (unless the organist insists, of course!) The compromise solution is to voice the individual ranks with sufficient color that they don't need a 2½ ft. or a 1½ ft. to make the 8 ft. rohrflöte or quintade or gedeckt interesting, or a 1½ ft. to make a 4 ft. koppel-flöte colorful. (A flute need not sound like an ocarina.) Since a small organ usually is installed in a fairly small setting, the colorful harmonic structure of the voicing should carry well throughout the room.

Naturally, the principle of terraced mixture pitch levels for different manuals cannot be carried through fully in the small organ. However, three-rank mix-

ture or scharf whose lowest pitch at CC is 1 ft. can give a swell flute chorus good contrast to either of the three-rank great stoplists previously mentioned. As in the case of the 4 ft. and 2 ft. superimposing their harmonic structures on the 8 ft., the scharf (1-¾-½) adds its harmonic structure on top of the great 2 ft. (Incidentally, the mixtures break to lower pitches regularly, in case anyone is worried about too hi-fi.) Then, to complete the thrilling chorus, add a bright but not too aggressive 8 ft. reed.

For the sake of contrast with the great, the swell 8 ft. ranks might well be open and/or tapered ranks. The 4 ft. might be a semi-capped rank of ample scale. As in the case of the individual principal rank, the mixture or scharf with its three principal ranks transforms the 8 ft. open flute and 4 ft. semi-capped flute into a bubbly-tinkly type principal chorus that seems to dance for joy. Addition of the reed to the flute chorus turns the division into a fiery little French recit.

The pedal division of a small organ is usually the one that suffers when funds run short since couplers can cover the deficiency. The real problem is to get a 16 ft. voice that has enough body to support full organ without standing out like a sore toe (not thumb) at mp. A capped rank carefully scaled and voiced will turn the trick. In the stoplists below, two solutions for the pedal division are shown. In the one stoplist an 8 ft. gedeckt was used in the pedal because an 8 ft. principal could be coupled from the great. In the other a principal 8 ft. was included in the pedal because there is no 8 ft. principal in the manuals. In both cases the 4 ft. ranks permit completeness without couplers in all divisions.

♦ ♦ ♦

In recent years much breath, ink and typewriter ribbon have been devoted to pros and cons of organ mechanism and its effect on tone production, especially T-R-A-C-K-E-R action. The "cons" complain about heavy, noisy key action and sticking or leaky sliders. The pros extol the merits of controlling the attack sounds of pipe speech and the feeling of intimacy with the instrument. With low wind pressures, clever levering and application of a little twentieth century modification the complaints against mechanical action can be invalidated. As for the pros, they didn't tell all the story. Not only is the attack of the tone affected by the chest but also the release. In certain types of individual valve mechanism in use today (i.e., electro-pneumatic and electro-magnetic) the wind is introduced into the pipe with a squirt and shut off so fast that the listener has the vaguely unpleasant feeling that the tone didn't just stop—it was choked to death. The tracker chest with its single pallet for each note of the division and its long keychamber (providing a pneumatic cushion) permits the tone to start and stop more normally. Paradoxically, a pipe will speak faster if the wind isn't forced into it too rapidly. It can be voiced with a higher languid, thus increasing the harmonic development, without taking away from the rich body of tone. In the small organ every effort must be made to obtain as much color and harmonic richness as possible and

tracker action seems to be the solution. Further, the sound of any well-voiced rank of pipes on a tracker chest is so pleasurable and interesting that the urge to fiddle with stops and change to something else for no reason at all is not present. In a small organ too the setting is usually so intimate that the sensitive musician feels his lack of complete control over electrically operated mechanism more than he might in a large building.

With the advent of the modern tracker organ in America a new dimension in sensitive playing may develop as a new generation develops subtleties of touch control not easily achieved on electrically controlled action.

Below are two contrasting stoplists of tracker organs now under construction at the McManis plant showing what variety can be achieved in the 11 to 13 voice bracket (14 and 15 ranks, respectively):

Central Missouri State College, Warrensburg, Mo.; on stage of Arts Building.

### GREAT

(exposed 56 notes)

Rohrflöte, 8 ft.  
Principal, 4 ft.  
Nazard, 2½ ft.  
Mixture, 3-4 ranks, 1½ ft.

### SWELL

(enclosed in free-standing box)

Gemshorn, 8 ft.  
Koppelflöte, 4 ft.  
Principal, 2 ft.  
Krummhorn, 8 ft.  
Tremolo

### PEDAL

(exposed)

Quintaton, 16 ft.  
Principal, 8 ft.  
Nachthorn, 4 ft.

St. John's Unitarian Church, Cincinnati, Ohio; free-standing at rear.

### GREAT

(exposed 56 notes)

Spitzprincipal, 8 ft.  
Rohrflöte, 8 ft.  
Octave, 4 ft.  
Flageolet, 2 ft.

### SWELL

(enclosed in free-standing box)

Stillflöte, 8 ft.  
Gemshorn, 8 ft.  
Gemshorn Celeste, 8 ft.  
Koppelflöte, 4 ft.  
Scharf, 3 ranks, 1 ft.  
Hautbois, 8 ft.  
Tremolo

### PEDAL

(exposed)

Quintaton, 16 ft.  
Gedeckt, 8 ft.  
Principal, 4 ft.

Each organ was designed for a specific purpose. For other needs still other stoplists of similar size could be designed. But the important considerations are color, ensemble and contrast—and tracker action.

### ORGANIST IN WISCONSIN ENDS QUARTER CENTURY

Mrs. Milton R. Pfau, Walworth, Wis., has completed twenty-five years as organist of the Delavan, Wis., Congregational Church. She was a member of the class of 1933 at Oberlin Conservatory.



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**PEDAL**

1.	16' PRINCIPAL	32
2.	16' SOUBASSE	32
	16' <i>Quintadena</i>	#10
3.	8' OCTAVE	32
4.	8' GEDACKT	32
5.	4' CHORALBASS	32
6.	4' NACHTHORN	32
7.	3R MIXTURE	96
8.	16' POSAUNE	44
	16' <i>Bombarde</i>	#35
	8' <i>Trumpet</i>	#8
9.	4' SCHALMEY	32

**GREAT**

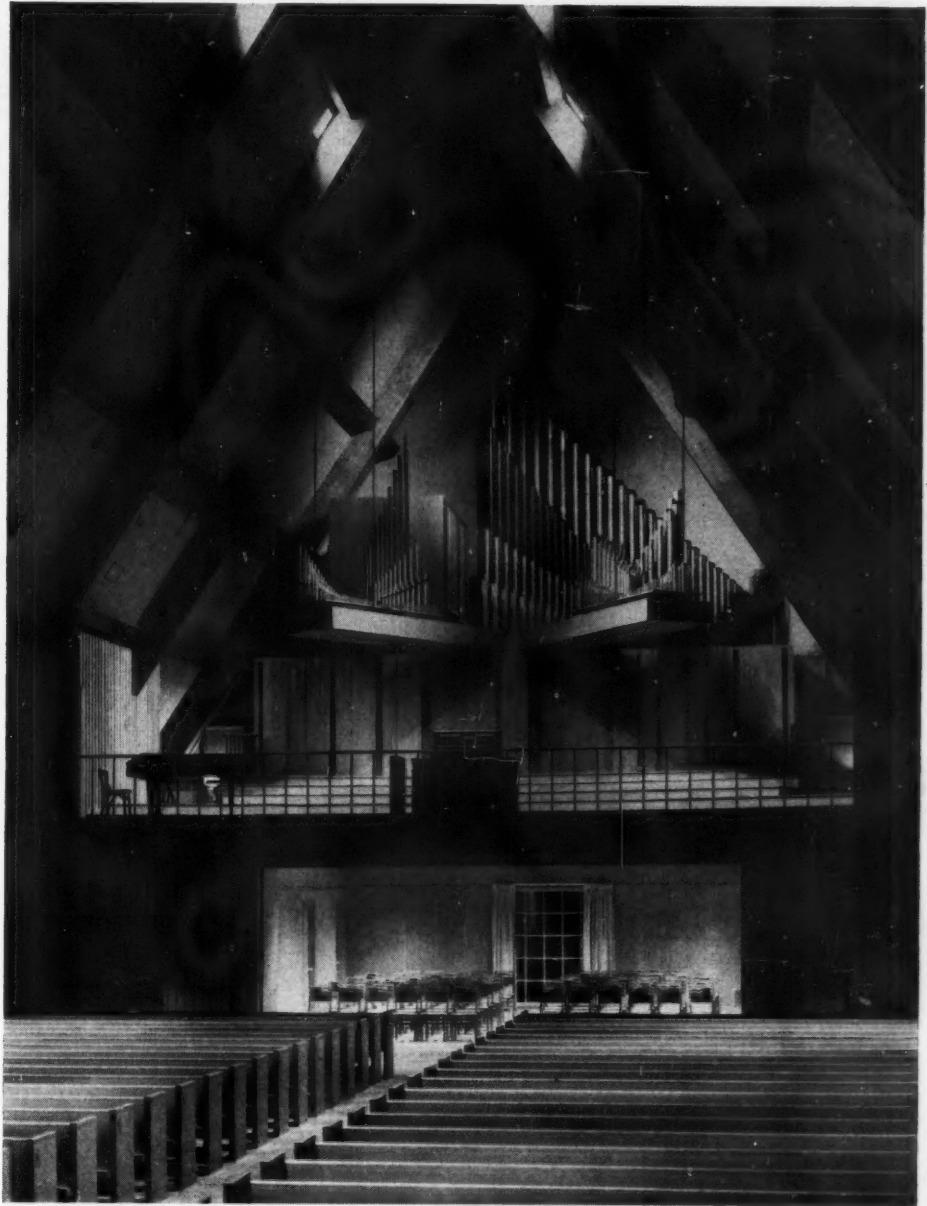
10.	16' QUINTADENA	61
11.	8' PRINCIPAL	61
12.	8' GEDACKT	61
13.	4' OCTAVE	61
14.	4' SPITZFLÖTE	61
15.	2' DOUBLETTE	61
16.	1-1/3' QUINTE	61
17.	4R MIXTURE	244
18.	8' TRUMPET	73

**SWELL**

19.	8' ROHRFLÖTE	61
20.	8' GAMBE	61
21.	8' VOIX CELESTE	56
22.	8' LIEBLICH GEDACKT	61
23.	4' GEMSHORN	61
24.	2' FLAUTINO	61
25.	3R CYMBAL	183
26.	8' FAGOTT	73
27.	4' ROHRSCHALMEY	85

**POSITIV**

28.	8' COPULA	56
29.	4' PRAESTANT	56
30.	4' ROHRFLÖTE	56
31.	2-2/3' NAZARD	56
32.	2' OCTAVA	56
33.	1-3/5' TIERCE	56
34.	3R FOURNITURE	168
35.	16' BOMBARDE	56
36.	8' CROMORNE	68



Hollins College  
Virginia

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Edmund Wright—Organist

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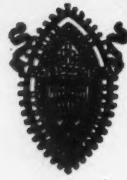
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 June 17, 1909  
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## The President's Column

"The best is the enemy of the good" and this is often unfortunate. One might add "the large is the enemy of the small" and this is sometimes disastrous. Size in art has its place but not even with regard to that characteristically largest of all musical instruments it is necessarily a criterion.

The two-manual organ should be, within the scope of its own design, a complete organ and not an apology for a three- or four-manual, or a mere concession to acoustics. Curt Sachs, the late pre-eminent authority on musical instruments—and much more—said to the writer: "Organ music is architecture." The organist must "play the building."

The chamber orchestra in the symphony concert hall is no more out of place than the symphony orchestra in the chamber music hall, though the latter case presents the advantage of the exclusion, for lack of space, of the audience.

To the organist who is a true musician, an effective two-manual organ is as delectable as smaller combinations of instruments are to orchestral players, whose predilection for such combinations during "off-hours" is well known.

There are many more small than large buildings housing organs, and the overall adequacy of the two-manual organ is a matter of no small importance to our profession.

Those fortunate enough to enjoy as a matter of course the tonal luxury of the large organ should be careful not to stray beyond the attraction peculiar to the basic "two-manual," for if they do they will have lost something very near the inner-spring of the genuine organist.

### St. Louis

The final meeting of the St. Louis, Mo., Chapter's season was held May 25 at the Grace Lutheran Church with Herbert Toensing host for the evening. The church was recently erected and boasts a new Möller organ installed on the rear gallery. The installation includes trumpets on chamade of solid brass suspended over the gallery. Dr. Robert Lodine, Chicago, played the following program: Introduction and Fanfares, Stanley; "Ein feste Burg ist unser Gott," "Non komm, der Heiden Heland," and Prelude and Fugue in C major, Bach; Dialogue, Recit de Tierce en Taille and Recit de Basse de Trompette, de Grigny; Offertoire sur les Grand Jeux, Couperin; Arioso and Prelude on "Deus Tuorum Militum," Sowerby; "Les Bergers," "Les Oiseaux et les Sources" and "Transports de Joie," Messiaen.

DOLPHINE WAIBEL

### Suffolk

The annual picnic of the Suffolk Chapter was held at the Madsen home July 11. It was a beautiful day and all enjoyed the cordial hospitality. After a business meeting the dean called for suggestions for next season's program and many were offered for the program committee's consideration. At a potluck picnic supper Robert Madsen superintended the cooking of hamburgers and franks on the large outdoor fireplace.

ERNEST A. ANDREWS

### Mobile

The Mobile, Ala., Chapter met July 5 at Trinity Episcopal Church for a lecture on church music by Dr. William Lemonds, Kansas City, Mo. The three phases of the lecture were: "The Place of Music in the Life of the Contemporary Church," "Youth Chords in Church" and "Service Music in Its Place with Our Worship." Twenty-seven members and guests enjoyed the lecture.

ROSA ADAIR BROWN

## THREE SPECIAL GUESTS AT SACRAMENTO REGIONAL



ALEXANDER SCHREINER and Marilyn Mason, prominent domestic recitalists, share the spotlight with Julian Zuniga, organist of the Basilica of Guadalupe, Mexico City, in this picture taken at the Far Western A.G.O. convention.

## Requirements for the Service Playing Certificate

### HYMNS FOR TRANSCRIPTION

Not more than a major second above or below (two required)

From the Episcopal Hymnal 1940

- 154 Come, My Soul (tune 1)
- 163 O Blessed Creator (tune 2)
- 176 O Gladness Light
- 181 The Duteous Day Now Closeth
- 190 Let Thy Blood in Mercy Poured
- 205 Wherefore, O Father
- 210 Deck Thyself, My Soul
- 253 Spread, O Spread, Thou Mighty Word
- 258 Christ Is the World's True Light
- 265 Eternal God, Whose Power Upholds
- 283 Our God to Whom We Turn
- 295 Lord of All Majesty
- 296 For the Beauty of the Earth
- 303 We Come unto Our Father's God
- 312 The Lord Will Come (tune 1)
- 314 We Sing of God
- 329 How Bright Appears the Morning Star
- 338 Behold the Lamb of God
- 354 And Have the Bright Immensities (tune 2)
- 356 At the Name of Jesus (tune 1)
- 376 Come Down, O Love Divine
- 380 Put Forth, O God
- 424 I Heard the Voice of Jesus Say (tune 2)
- 429 Day by Day, O Lord (tune 1)
- 442 O Very God
- 453 Jesus, All My Gladness
- 470 Where Is Death's Sting
- 501 O Lord and Master of Us All
- 503 Non Nobis Domine
- 522 Lord Christ, When First Thou Cam'st

### ANTHEMS

- Two anthems or canticles required or one of each
- Hymn to St. Peter, Benjamin Britten (Boosey & Hawkes)
- Psalm 150, Cesar Franck (any edition)
- Thou Visiteth the Earth, Maurice Greene (Novello)
- Awake, My Soul, Jane Marshall (H. W. Gray)
- Rejoice in the Lord Alway, Henry Purcell (Novello)
- I Was Glad (Psalm 122), Leo Sowerby (H. W. Gray)
- O, How Amiable Are Thy Dwellings, Ralph

- Vaughan Williams (Oxford)
- Wash Me Thoroughly, S. S. Wesley (Novello)
- The King's Highway, David McK. Williams (H. W. Gray)
- With a Voice of Singing, Martin Shaw (Curwen-G. Schirmer)

### CANTICLES

- Te Deum in C, Benjamin Britten (Oxford)
- Nunc Dimittis, Second Service, William Byrd (Oxford)
- Benedictus Es in F sharp minor, Robert C. andell (Canyon Press)
- Magnificat in F, Harold Friedell (H. W. Gray)
- Magnificat in E minor, Daniel Purcell (Novello)
- Christ Our Passover, Easter Anthems, Martin Shaw (Oxford)
- Benedictus Es in C (unison) Leo Sowerby (H. W. Gray)
- Jubilate Deo in B flat, Charles V. Stanford (Novello)
- Benedicite in E flat, David McK. Williams (H. W. Gray)
- Jubilate in A flat, Charles Wood (Birchard)

### CHANTS

- Any chant from the Hymnal 1940 (one Anglican and one Gregorian required)

### PRELUDES AND POSTLUDES

- Any two of the following required; candidates will make their own selection:
- Any chorale prelude with pedals by Buxtehude, Pachelbel or Scheidt
- Any prelude from the *Orgelbüchlein* by Bach
- Any organ work by Mendelssohn
- Any chorale prelude by Brahms with pedals
- Any of the 79 chorale preludes with pedals by Dupré
- A short sight reading test will be given.

ALEC WYTON

Examination Committee Chairman

### Kinston-Rocky Mount

The May 13 meeting of the Kinston-Rocky Mount, N.C., Chapter featured a recital by Arthur Honeychurch, dean. The following officers were elected: Dean, Emily Putnam; sub-dean, Mrs. Richard Brown; secretary, Mrs. Robert Taylor; treasurer, Addie Wooten. A dinner followed the business meeting.

JESSIE W. MOSELEY

## Winter Vacation Meet

There is room this month for only a brief reminder that the midwinter conclave Dec. 28-30 will center about the beautiful campus of Rollins College, Winter Park, Fla. Watch these pages for the unfolding of program detail.

MILDRED LANG GEISLER

### Pittsburgh

The Pittsburgh, Pa., Chapter met June 15 at the Emanuel Lutheran Church in Bellevue. Walter James was host. Following dinner and the business meeting Dean James W. Evans installed the new officers. Franklin T. Watkins, A.A.G.O., played the following program: Canzona, Gabrieli; Ricercare, Tone VI, Palestrina; "Credo in Unum Deum," Titcomb; "Cortège et Litanie," Dupré; "Epiphania Domini," Tournemire; "Ein feste Burg," Praetorius; "Kommst du nun, Jesu, von Himmel" and "Komm, heiliger Geist," Bach; "Wachet auf," Krebs (oboe solo by James Evans, Jr.); "Herzlich thut mich verlangen," Brahms; "Bevan" and "On a Melody by Vulpius," Willan; Eight Psalm Preludes, Simon Jansen.

LILLY S. MCGREGOR

### San Jose

The San Jose, Cal., Chapter met in Palo Alto June 6 at the home of Charles Moser. After an outdoor supper a letter signed by all sixty members was given to the Mosers in appreciation of their hospitality over the years. This state of officers was installed: Dean, Mary Gillespie; sub-dean, Donald McHenry; registrar, Lila LeVan Loadwick; secretary, Kathleen Bergerson; treasurer, Charles Sayers; financial secretary, Iva Rodgers; board members, Richard Jesson, Ruth Monsen and Stephen Janzen; auditors, Grace Denman and Marion Fraser. Outgoing Dean Herbert Nanney who was to leave for Germany in August was given film for his camera by the chapter. A welcome was extended to several new members. The new dean outlined next year's program.

LILA LEVAN LOADWICK

### Daytona Beach

E. Clark Weeks was installed June 15 for his second term as dean of the Daytona Beach, Fla., Chapter. The meeting was the annual picnic in the form of a covered dish supper at the Westminster Presbyterian Church. The program was on the lighter side with a group of members putting on a melodrama in pantomime with Mrs. Parker as narrator and Helen Edmiston furnishing background music reminiscent of the silent movies. J. Donald Rubie played excerpts from twenty songs, old and new, and awarded a prize to Miss Edmiston who guessed the most titles correctly.

JEAN MACDUFFY

### Miami

The Miami, Fla., Chapter enjoyed its annual banquet June 13 at the Miami women's club where officers for the new season were installed and all new members this year were recognized. Sigmund Spaeth's parody on "The Adventures of Jack and Jill" was enacted by Ralph Martin, Ethel Tracy, Edith Martin, Mary Lenander, Gertrude Ellis and Minna Hoffman with Edna Burnside at the piano and Mrs. Grady Norton as narrator. Mr. Martin also performed selections on the musical saw followed by a soft-shoe dance by Gustav Kloehs. Dr. Bertha Foster was toastmistress for the evening, Mrs. R. B. Ralley banquet chairman and Miss Burnside program chairman.

PATRICIA HILL

### Sarasota

The regular monthly meeting of the Sarasota, Fla., Chapter was held July 14 at the home of the sub-dean, Mrs. Boyd A. Limmer. Devotions were led by the dean, Mrs. Arthur Grossman, after which Evelyn Landers sang three solos with Mrs. Limmer at the organ. A reading of a new constitution and bylaws was followed by discussion and adoption. Mrs. Limmer outlined an interesting program for next season which was approved.

EMILY I. SIMPSON

# News of the American Guild of Organists—Continued

## OHIO VALLEY REGION HOLDS BIG MEETING

### CINCINNATI HOST CHAPTER

**Craighead, Ferguson, Fisher, Biggs in Recitals — Catholic Emphasis — Many Churches Visited in Variety of Bus Tours**

The Cincinnati Chapter was host to the Ohio Valley A.G.O. regional convention June 22-24. A total of 150 was present from West Virginia, Kentucky and Ohio. Registration was held Monday morning at the Terrace-Hilton Hotel. Buses took delegates to the Plum Street Temple to inspect the tracker-action Koehnkin organ built in 1874. Next on the tour was a visit to the Mother of God R.C. Church, Covington, Ky. Harold S. Frederic played Fugue in E flat, Bach, and Prelude on Song 46, Sowerby, on a Koehnkin organ. Robert J. Shaffer played the Wicks organ in the magnificent St. Mary's Cathedral Basilica in Covington, being heard in: Basse et Dessus de Trompette, Clérambault; Grand Choer Dialogue, Gigout, and "Veni Creator," Duruffé.

Returning to Cincinnati, the group viewed a showing of the famous Lehman art collection at the Cincinnati art museum arranged by the Baldwin Piano Company and enjoyed a luncheon in the museum gardens. Delegates then went to the Eden's Park conservatory for a brief stop to view the beautiful display of orchids, tropical plants and unusual flowers.

At Wilson auditorium, University of Cincinnati, Robert Read played this recital on the Baldwin electronic organ, model 10-A: Introduction and Allegro, Concerto 13 (Cuckoo and Nightingale), Handel; Adagio, Bach; Canon in B minor, Schumann; "Liebster Jesu," Purvis; Scherzo, Symphony 2, Vienne, and

Tocatta, Symphony 5, Widor.

### Craighead Recital

The first major recital of the convention was played on the large new three-manual and antiphonal Austin organ in the Cathedral of St. Peter in Chains with David Craighead as recitalist. He demonstrated facile technique in this program: Dialogue and Quatuor, Marchand; "Meditation," Suite "Médiévale," Langlais; Three Preludes on Old Southern Hymns, Read; Psalm Prelude 2, Howells, and "Veni Creator," Duruffé.

Following Mr. Craighead's recital the Archbishop's Choir, directed by John J. Fehring with Mary K. Carlton at the organ, sang: "Sicut Cervus," Palestrina; "O Salutaris," Perosi; "Laudate Nomen Domini," Tye, and "Tantum Ergo," traditional. A conducted tour of the cathedral followed.

• • •

The recital by Parvin Titus consisted entirely of music suitable for church services. Three numbers were composed by members of the host chapter: Elvera Thompson, J. Alfred Schehl and Price Hill. Christ Church's new Holtkamp organ was used for this recital.

The combined choirs of Christ Church, a brass choir of symphony musicians and Ronald Rice at the organ led the people in evensong. Psalm 121 was sung to Anglican chant; the Magnificat and Nunc Dimittis in David McK. Williams' setting in A minor; two anthems led to Vaughan Williams "Old 100th" setting. The Rev. George A. Marshall, chaplain of the host chapter, addressed the large audience.

Early Tuesday morning Dr. C. Hugo Grimm lectured on modulation, a refresher course for conventioners. Preceding the lecture Dr. Grimm played his new composition written especially for the convention, Prelude to the Book of Job.

### Baroque Music

Following a brief intermission an exciting concert of music of the baroque period was played by a string ensemble from the Louisville Philharmonic Orchestra with organ and soprano directed by Robert F. Crone. Leon Raper was trumpet soloist and Jean Cassidy soprano in the program which included: "Lo the Heaven Descended Prophet," "Der Tod Jesu," Graun; Trio-sonata in D, Corelli; Three Songs in Classic Style for Nuptial Low Mass, Crone; Trio-sonata in A, Albinoni; Cantata 51, "Jauchzet Gott in allen Landen," Bach.

Luncheon at Immanuel United Church of Christ was followed by a brief meeting with Regional Chairman Edwin D. Anderson presiding. Deans of visiting chapters and other guests were introduced.

### Ferguson Program

Ray Pylant Ferguson played one of the most stimulating recitals of the convention. His program included: Prelude and Fugue in D and Three Chorale Preludes, Bach; Variations on a Noël, Dupré; "Elegie," Peeters, and "Nun komm der Heiden Heiland," Distler. He played the three-manual Hillgreen-Lane organ at the Odeon.

The Skyline ballroom at the Hilton-Terrace was the setting for the banquet. An amusing program was supplied by Charlotte L. Shockley and her cast: "The Musical Adventures of Jack and Jill."

• • •

Lectures were given Wednesday morning with George Higdon, South Fort Mitchell, Ky., conducting the discussion group for the Roman Catholic seminar; Vincent Slater, Fort Wayne, Ind., demonstrating with a children's choir, and Robert Stofer, Dayton, Ohio, discussing problems in adult choirs. The delegates sight-read several anthems.

### Wayne Fisher Recital

Another bus trip brought the conventioners to the Rockdale Temple where Wayne Fisher, A.A.G.O., M.M., College-Conservatory of Music, played an excellent recital on the four-manual Möller. His selections were: Tocatta, Adagio and Fugue, Bach; "A Fancy," Stanley; Fantasia on "Ad Nos," Liszt; "Nocturne at Twilight," DeLamarter; Scherzo, Symphony 5, Vienne, and Carillon, Opus 4, Dupré.

### Biggs' Closing Recital

One of the most anticipated events of the convention occurred when E. Power Biggs performed to a near-capacity audience in Christ Church. His program included works of: Pasquini, Valente, Soler, Sweelinck, Handel, Bach, Alain, Vaughan Williams and Elgar.

Once again delegates gathered in the Skyline ballroom for an informal reception given in honor of guest artists.

Acknowledgements for the success and enthusiasm of the convention are given to Harold S. Frederic, general chairman, and Walter M. Brunsmann, program chairman, and to the untiring efforts and cooperation of committees and members of the host chapter.

MRS. CARL H. HEIMERDINGER

### Alexandria Chapter

After a busy spring the Alexandria, Va., Chapter elected these officers for next season: Dean, Margaret Garthoff; sub-dean, Betty Ward; secretary, Mary McCall; treasurer, Edward Van Sant; registrar, Helen Hardy, and member-at-large, Anna Marie Herfindahl.

ELBA D. CAMPBELL

### Galveston

Members of the Galveston, Tex., Chapter and their guests enjoyed a party June 8 at Kempner Camp on Offat's Bayou. Games were played and a hamburger supper was served. The party was in charge of Mrs. William H. Benson whose planning and work made the evening such a success.

URSULEE T. RARE

## CHURCH

OF THE

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# ESTEY ORGAN CORPORATION

BRATTLEBORO, VERMONT

SINCE 1846

## GREAT ORGAN

PRINCIPAL	8'
ROHRFLOTE	8'
OCTAVE	4'
WALDFLOTE	4'
MIXTURE	11 RKS

## SWELL ORGAN

GEDECKT	8'
SALICIONAL	8'
PRINCIPAL	4'
BLOCKFLOTE	4'
OCTAVE	2'
OBOE	8'
TREMOLO	

## PEDAL ORGAN

BOURDUN	16'
GEDECKT	16' 32 Notes
OCTAVBASS	8' 32 Notes
FLUTE	8' 12 Pipes
CHORALBASS	4'

Provisions are made for the addition of one stop in each division.

# News of the American Guild of Organists—Continued

## KANSAS CITY ACTS AS REGIONAL HOST

### FULL PROGRAM ARRANGED

Howerton, Andrews Give Workshops—  
Visit to Reuter Factory—Coci, Fisher,  
Gayhart, Heaton, Saunders, Par-  
rigin, Teague Heard

The midwest regional convention of A.G.O. opened June 21 with a choral evensong at Grace and Holy Trinity Cathedral preceded by a short organ recital on the 1929 Austin organ by Herbert Harris, student of Edna Scotten Billings. Mrs. Billings played the service which was sung by the cathedral choir augmented by members of the Kansas City Chapter of the A.G.O.

The Monday program opened with a recital by Perry G. Parrigin, Missouri University, played on the new three-manual Austin in the First Lutheran Church in Kansas City, Kansas. The program included the following: "Auf meinen lieben Gott," Buxtehude; Sonata 2, Bach; and Kleine Preludien und Intermezzi, Schroeder. The recital was characterized by clarity and accuracy.

A choral workshop followed under the leadership of Dr. George Howerton, Northwestern University, Evanston, Ill. Choral literature from the renaissance to the present was covered and helpful hints on style and rehearsal techniques were demonstrated.

Following the first session of the workshop Dorothy Rumbeck Addy, Friends University, Wichita, Kans., played a recital at the First Lutheran Church which consisted of the following: Prelude and Fugue in E major, Luebeck; "Schmuecke dich, O liebe Seele," Bach; "Fantomes," opus 54, Vierne; Pastorale, James; and Fantasie and Fugue in C major, David.

♦ ♦ ♦

The busy day continued with a trek to St. Paul's Episcopal Church, Kansas City, Kansas where Russell Saunders, Drake University, Des Moines, Iowa, played the following program: Prelude and Fugue in G minor, Buxtehude; Ballade for Viola and Organ, Sowerby (assisted by Margaret Davis Kew, violist); "The Rhythmic Trumpet," Bingham; and Three Stations of the Cross, Dupré. Mr. Saunders' playing was sensitive, accurate, brilliant in technique and imaginative in registration. He played on perhaps the finest organ heard at the convention—a beautifully voiced, recently installed McManis three-manual.

Following the second session of the choral workshop, Richard Gayhart, College of Emporia, Kans., played the following program particularly notable because of unfamiliar works included: Deux Pieces sur les Psaumes Huguenots, Gagnebin; Præliudium, Kodaly, and Orgelkonzert: "Es Sungen Drei Engel," Micheelsen.

Following a dinner at St. Paul's Episcopal Church in Kansas City, Mo., at which the featured entertainment was a performance of the Brahms "Liedeslieder" Walzes by the Cantata Singers under the direction of Dr. William W. Lemonds, the following program was played by Claire Coci at the First Lutheran Church: Concerto in A minor, Vivaldi-Bach; Three Schübler Chorales, and Passacaglia and Fugue in C minor, Bach; Toccata, Monikendam; Adagio, Andriessen; Capriccioso, Bijester; Three short pieces, Langlais; Cantabile, Franck; Sonata 3, movement 1, and Prelude and Fugue in C minor, Bach. Although the organ was a small and undistinguished Austin of 1957, Mr. Fisher's playing was expressive and clean.

After the final choral workshop session Dr. Charles Huddleston Heaton, St. Louis played the following program: Introduction and Fanfare, Stanley; Sonata 1, Bach; Canon in B minor, Schumann; Fantasy for Flute Stops, Sowerby; Finale in B flat, Franck. Although the reviewers felt that the phrasing in the Bach trio was inappropriate, it was a well-played recital.

The evening was spent at a performance of "Firefly" at the Starlight Theatre after a picnic supper in Swope Park. Wednesday morning was devoted to a superb organ workshop conducted by Mildred Andrews, University of Oklahoma, one of the convention's high spots. Following a box lunch delegates boarded busses for Lawrence, Kans., for a visit to the Reuter Organ Co. and the beautiful and perfectly equipped Fine Arts and Music Building at the University of Kansas. Here we heard a most impressive display of virtuosity on the fifty-three-bell Taylor carillon.

The convention came to a grand climax in the recital at Trinity Church, Lawrence, by William Teague. One does not often hear such rhythmic, brilliant playing. The organ was a two-manual Reuter which included a cymbelstern and exposed pipe-work. The program follows: Rhythmic Suite, Elmore; "Kommst du nun, Jesu" and Prelude and Fugue in A minor, Bach; Sonata 3, Hindemith; Scherzo, Symphony 2, Vierne; "Iam Sol Recedit Igneus," Simonds, and Toccata, Durufé.

The officers of the Kansas City Chapter, Jack R. McCoy, dean, who also served as convention chairman and Dr. Lemonds who served as program chairman are to be congratulated on a stimulating and inspiring convention which was thoroughly appreciated by all who attended.

WILLIAM J. MAUL  
ERVEN THAKE THOMA

## NORTHEAST REGION HOLDS CONVENTION

### NEW HAMPSHIRE IS HOST

Panels, Workshops, Tours, Interspersed with Programs by Johnson, Richardson, Smith, Butler and Young Student Players

Good weather for all of the three days helped to make the sixth biennial north-eastern regional convention of the A.G.O. June 29 to July 1 a most successful occasion. Registration took place in Concord, N. H., Monday morning. A panel discussion was held after lunch at the First Congregational Church with these panelists: Irving D. Bartley, University of New Hampshire; Francis Weinrich, University of Vermont; Robert Smith, Bates College, Lewiston, Maine, and Harriette S. Richardson, Springfield, Vt.

A young organist recital followed at the same church with Albert Gerkin, Bradford, N. H., and Don Kerr, Burlington, Vt., playing. A get-acquainted hour was held following this with entertainment by the Pilgrim handbell choir of Concord directed by Trevor Rea.

David Johnson, D.M.A., A.A.G.O., Cambridge, Mass., played a recital in the evening in the chapel of St. Paul's School, Concord, followed by a get-together at the Highway Hotel.

### Richardson Recital

Tuesday began in the First Congregational Church, Manchester, N. H., with a lecture by Charles Fisk, Methuen, Mass., on organ pipes after which Harriette Slack Richardson played an organ recital. Luncheon followed in a Manchester restaurant.

An illustrated talk, "Design for Worship," by Ray Berry was concluded with a question period. After a brief business meeting members proceeded to the Redeemer Lutheran Church, Lawrence, Mass., for a concerted program sponsored jointly by the Organ Historical Society and the A.G.O. featuring Melville Smith, organist; Eric Herz, flutist, and Judith Rosen, cellist.

♦ ♦ ♦

A Wednesday morning choral workshop in the First Congregational Church, Manchester, N. H., was in charge of Warren E. Adams, Boston University. After luncheon the group went to Methuen for a tour of famous nearby organs.

Returning to the music hall, visitors heard an illustrated talk on organ cases by Thomas Eader, Baltimore. A picnic was enjoyed on the lawn behind the music hall bordering on the Spicket River. A recital by George Butler, Pawtucket, R. I., on the Seales organ in the music hall rounded out the three days of activity.

Robert K. Hale, Short Falls, N. H., was general chairman for the convention.  
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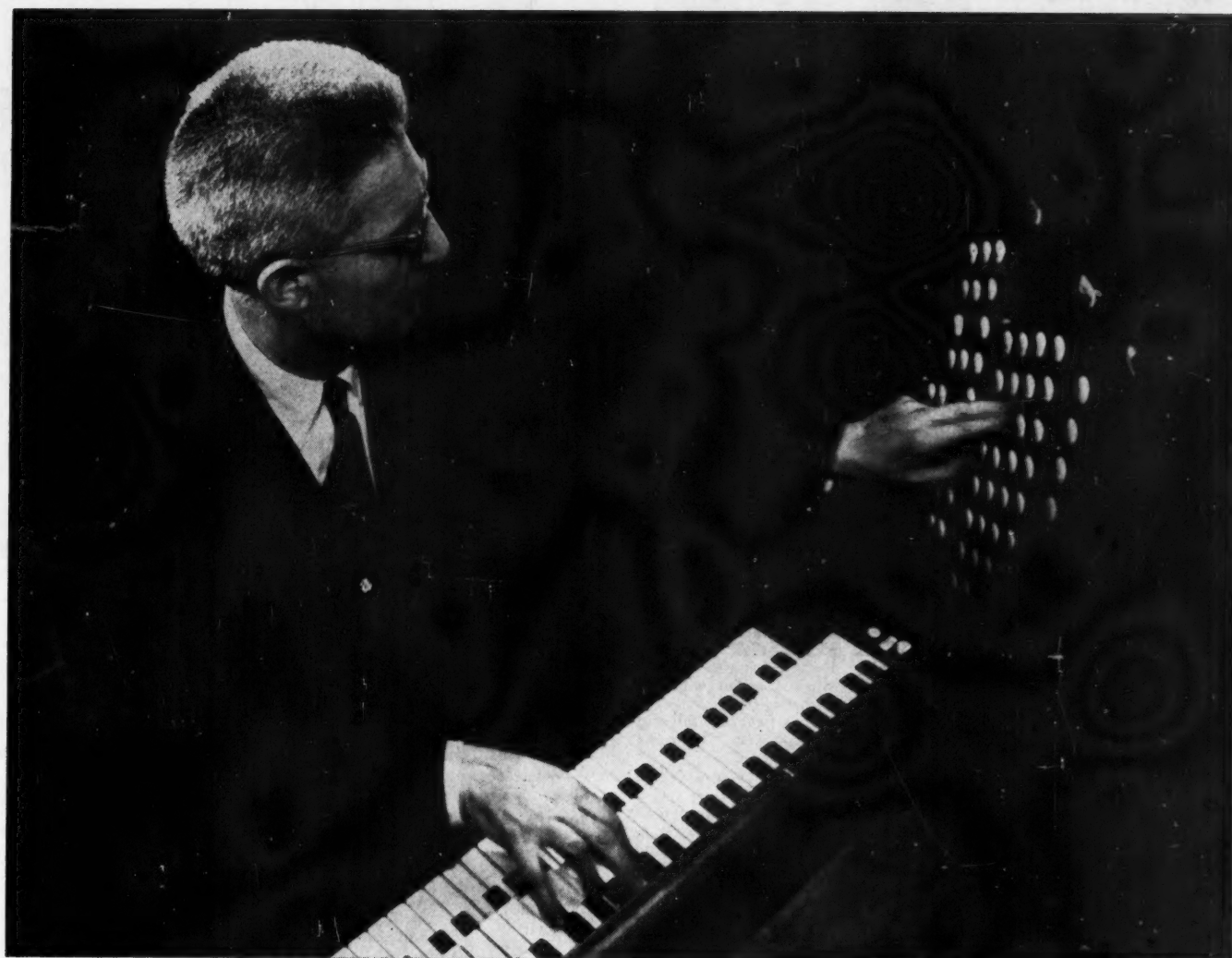
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**ST. MARK'S, MECHANICSBURG**

Present Lutheran Organist, Isabel Ibach, Is Daughter and Granddaughter of Former Organists—Third Organ in Edifice

The third organ in the history of St. Mark's Evangelical Lutheran Church, Mechanicsburg, Pa., is a recent installation of the Mudler-Hunter Company. The present organist, Isabel R. Ibach, is the daughter of Mrs. Mark Ibach, first organist to play the church's 1913 Möller instrument, and the granddaughter of J. D. Raffensberger, organist on the original three-stop, single-manual hand-pumped instrument. Seven ranks of the Möller were incorporated in the new instrument.

The disposition of the instrument is as follows:

**GREAT**

- Diapason, 8 ft., 73 pipes
- Melodia, 8 ft., 73 pipes
- Viol D'Gamba, 8 ft., 73 pipes
- Dulciana, 8 ft., 73 pipes
- Octave, 4 ft., 73 pipes
- Twelfth, 2 2/3 ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes
- Chimes, 21 notes
- Tremolo

**SWELL**

- Lieblich Gedeckt, 16 ft., 73 pipes
- Violin Diapason, 8 ft., 73 pipes
- Salicional, 8 ft., 73 pipes
- Vox Celeste, 8 ft., 73 pipes
- Gedeckt, 8 ft., 12 pipes
- Gedeckt Flute, 4 ft., 12 pipes
- Principal, 4 ft., 12 pipes
- Flute Twelfth, 2 2/3 ft.
- Flautina, 2 ft.
- Trompette, 8 ft., 73 pipes
- Oboe, 8 ft., 73 pipes
- Clarion, 4 ft., 12 pipes
- Plein Jeu, 3 ranks, 183 pipes
- Tremolo

**PEDAL**

- Bourdon, 16 ft., 32 pipes
- Lieblich Gedeckt, 16 ft.
- Octave, 8 ft., 32 pipes
- Bourdon, 8 ft., 12 pipes
- Still Flute, 8 ft.
- Quint, 5 1/2 ft.
- Choral Bass, 4 ft., 12 pipes
- Lieblich Flute, 4 ft.
- Trompette, 8 ft.

**CHURCH MUSIC DISCUSSED  
ON TELEVISION SERIES**

A series of four television programs was conducted the week of July 27 by Robert J. Powell, M.S.M., A.A.G.O., organist, and the Rev. James R. Crowder, rector of St. Paul's Episcopal Church, Meridian, Miss. The program titles were: History of Church Music, History of American Church Music, the Place of Music in Worship and What is Good Church Music.

LILIAN CARPENTER played a recital July 21 at the First Presbyterian Church, Albuquerque, N.M., and Aug. 9 at St. John's Presbyterian Church, Berkeley, Cal. The latter program appears on the recital page.

**WILLIAM E. SOULE**



THE REV. WILLIAM E. SOULE, for eleven years priest in charge of St. Peter's Episcopal Church in Oxford and Christ Church in Quaker Farms, chaplain of the New Haven Chapter of the A.G.O. and chairman of the music commission of the diocese of Connecticut, is retiring from the active ministry Sept. 1 and moving to Waterbury, Conn., where he will be organist and choirmaster at Trinity Church. He was born in Worcester, Mass., in 1890, was educated at the Phillips Exeter Academy, Harvard College, the Episcopal Theological School, Cambridge, Mass., and in 1935 was the first person to receive the bachelor of music degree from Boston University with a major in church music. In his college days he studied organ with the late Walter N. Kilburn of Boston and served as organist at several different churches in the Boston area. Later he studied with E. Power Biggs.

Ordained in 1916 he has served Episcopal churches in New Hampshire, Massachusetts, Rhode Island and Connecticut and has been organist and choirmaster at several churches and boys' schools, among them St. Andrew's, Longmeadow, St. John's, Northampton, and St. John's, Jamaica Plain in Massachusetts, St. George's School, Newport, R.I., and the Wooster School, Danbury, Conn. He was for three years the official chime ringer of the city hall in Springfield, Mass. As a member of the music commission of the diocese of western Massachusetts and chairman of the music commission of the diocese of Connecticut he has organized and directed many choir festivals and church music conferences. He assisted Gordon Hutchins in the editing of the 1936 Hutchins edition of the Episcopal hymnal and was on the advisory committee for the Hymnal of 1940. His arrangement of the "Benedictus es, Domine" to the tune "O quanta qualia" has a wide use. In 1958 the national council of the Episcopal Church published his essay, "Music in the Town and Country Church."

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**THREE-MANUAL STOP LIST**

GREAT ORGAN	PEDAL ORGAN	SWELL ORGAN	CHOIR ORGAN
8' Principal	16' Major Bass	8' Geigen Diapason	8' Gemshorn
8' Concert Flute	16' Bourdon	8' Rohr Flute	8' Dulciana
8' Violine	16' Gedeckt	8' Viole De Gamba	8' Unda Maris
4' Octave	16' Dulciana	4' Geigen	8' Melodia
4' Flute	8' Octave	4' Flute	8' Flute Celeste
4' Violine	8' Flute	4' Gamba	8' Viola
2' Super Octave	8' String Bass	8' Krummhorn	8' String Celeste
2' Piccolo	16' Tuba	8' French Horn	8' Oboe
2' Violine		8' Orchestral Oboe	8' Tromba
Tremulant		8' English Horn	
Great Unison Off	8' Great to Pedal	8' Trumpet	
16' Great to Great	4' Great to Pedal	4' Clarion	Tremulant
4' Great to Great	8' Swell to Pedal	Tremulant Flutes	
16' Swell to Great	4' Swell to Pedal	Tremulant Reeds and Strings	Sustain Long
8' Swell to Great	8' Choir to Pedal		Sustain Short
4' Swell to Great		Swell Unison Off	
8' Choir to Great		16' Swell to Swell	Choir Unison Off
4' Choir to Great		4' Swell to Swell	16' Choir to Choir
2-2/3' Choir to Great			4' Choir to Choir
Great			2-2/3' Choir to Choir
2' Choir to Great	<b>PISTONS</b>		2' Choir to Choir
1-1/3' Choir to Great	<b>CAPTURE SYSTEM</b>		1-3/5' Choir to Choir
Great	5 General	<b>EXPRESSION PEDALS</b>	1-1/3' Choir to Choir
	6 Swell	Great	16' Swell to Choir
	6 Choir	Swell	8' Swell to Choir
	6 Great and Pedal	Choir	4' Swell to Choir
<b>EXPRESSION PEDAL COUPLERS</b>	Sforzando	General Crescendo	
Choir to Great	(with indicator)	(with indicators on stop board)	
Swell to Great	1 Cancel		

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**SALISBURY, CONNECTICUT**

New St. John's Episcopal Organ Will  
Replace 1891 Jardine—Rear Balcony  
Installation—Albert Sly Prepares  
Stoplist

The Schantz Organ Company has been selected to build a two-manual organ for historic St. John's Episcopal Church, Salisbury, Conn. The new organ will replace an 1891 Jardine and will be placed in a newly-prepared rear balcony with pipes of the great and pedal exposed to view.

The stoplist was written by Albert C. Sly, the Hotchkiss School for boys, in collaboration with the rector, the Rev. James W. Hyde, and the Schantz staff. Negotiations were handled by D. R. Salisbury, eastern representative.

The specification:

**GREAT**

- Bourdon, 8 ft., 61 pipes
- Spitzflöte, 8 ft.
- Principal, 4 ft., 61 pipes
- Octave, 2 ft., 61 pipes
- Fourniture, 4 ranks, 244 pipes
- Trompette, 8 ft.

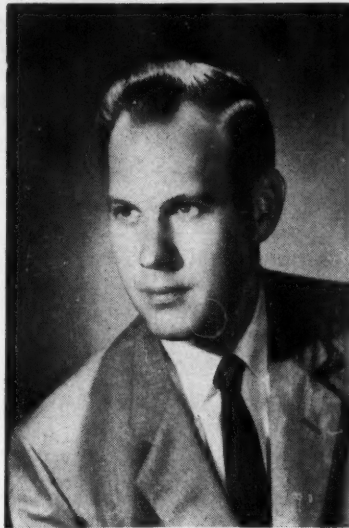
**SWELL**

- Gedackt, 8 ft., 61 pipes
- Spitzflöte, 8 ft., 61 pipes
- Flute Celeste, 8 ft., 49 pipes
- Gemshorn, 4 ft., 61 pipes
- Nazard, 2 2/3 ft., 61 pipes
- Tierce, 1 3/4 ft., 61 pipes
- Blockflöte, 2 ft., 61 pipes
- Trompette, 8 ft., 61 pipes
- Krummhorn, 4 ft., 61 pipes
- Tremulant

**PEDAL**

- Subbass, 16 ft., 32 pipes
- Quintaton, 16 ft., 12 pipes
- Spitzprincipal, 8 ft., 32 pipes
- Gedackt, 8 ft., 32 notes
- Gedackt, 4 ft., 32 notes
- Clarion, 4 ft., 32 notes
- Super Octave, 4 ft., 12 pipes

**WILLIAM LEMONDS**



DR. WILLIAM W. LEMONDS has resigned as minister of music at the Second Presbyterian Church, Kansas City, Mo., to assume duties as director of music at the Pembroke Country Day School for boys Sept. 1. He will also serve as chairman of the church music department at the conservatory of music of the University of Kansas City and organist and choir-master of St. Paul's Episcopal Church, Kansas City, Kans.

Dr. Lemonds came to the Second Presbyterian Church Jan. 1, 1956, from the Westminster Presbyterian Church, Oklahoma City, Okla. He is a graduate of the University of Oklahoma and the Westminster Choir College, Princeton, N. J., and has studied with Mildred Andrews, Claire Coci, Dr. Alexander McCurdy, James Lawson, Robert Shaw and Julius Herford. Missouri Valley College, Marshall, Mo., conferred upon him the honorary degree of doctor of music in 1958.

At Second Church Dr. Lemonds conducted annual festivals of music of Brahms (1957), Bach (1958) and Handel (1959). He founded the Cantata Singers group and the Kansas City Recorder Society in addition to a twelve-choir program. He serves as president of the Kansas City Chapter of the National Association of Teachers of Singing, state chairman of the A.G.O., area chairman of the National Choristers Guild and on the national committee for church music of the Music Teachers National Association. He will serve as assistant conductor and chorus master for the Kansas City Lyric Theater which will stage four operas in October.

This summer Dr. Lemonds is serving as guest consultant for organ and choral workshops at Cornell College, Mount Vernon, Iowa, the University of Alabama, Tuscaloosa, Ala., and the Presbyterian Church music conference, Montreat, N. C.

**FLORIDA ORGANIST DIES;  
HAD BEEN CHAPTER DEAN**

Irene Gardner Schrecongost, organist of the First Presbyterian Church, Dunedin, Fla., died June 29 after a short illness. She came to Dunedin five years ago from Indiana, Pa., where she had been organist at the First Presbyterian Church for sixteen years. She was a member of the Pittsburgh Chapter of the A.G.O. and a charter member of the Delta Omicron sorority at State Teachers College, Indiana.

Mrs. Schrecongost was active in the musical life of Dunedin and served as dean of the Upper Pinellas Chapter of the A.G.O. in 1956-57; in this period the chapter was host to the Florida state convention in Clearwater.

Survivors include her husband, a son and a daughter.

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Dedication

All Saints' Catholic Church, Chicago, has contracted with Audet Organs, Chicago Heights, for a new organ. The organ will be placed in an exposed position along the rear wall of the west gallery. The instrument will be installed in a new sanctuary to be dedicated Nov. 1. Arrangements were carried out for Audet Organs by Joseph Willis.

The stoplist is as follows:

**MANUAL 1**

- Flute a Cheminée, 8 ft., 41 pipes
- Principal, 4 ft., 61 pipes
- Gemshorn, 4 ft., 41 pipes
- Flute Creuse, 2 ft., 12 pipes
- Mixture, 4 ranks, 19 pipes
- Trompette, 8 ft., 61 pipes

**MANUAL 2**

- Flute a Cheminée, 8 ft.
- Flute Creuse, 4 ft., 61 pipes
- Principal, 2 ft., 12 pipes
- Larigot Harmonique, 1 1/2 ft., 61 pipes
- Clairon, 4 ft., 12 pipes

**PEDAL**

- Gedecktbas, 16 ft., 32 pipes
- Gemshorn, 8 ft., 32 pipes
- Flute a Cheminée, 4 ft.
- Choralbass, 2 ranks
- Trompette, 8 ft.

**GARTH PEACOCK**



GARTH PEACOCK has been appointed to the organ faculty of Oberlin, Ohio, College. He goes to Oberlin from the staff of Knox College, Galesburg, Ill. He holds both bachelor and master degrees from Oberlin. He has also become director of music at the Rocky River, Ohio, Methodist Church.

A CONCERT of sacred music for recorders, voice, violins, choir and organ will be heard Sept. 20 at St. John's Lutheran Church, Lincolnwood, Ill.

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Give Ear Unto the Word of the Lord	Paul F. Laubenstein	.30
O Little One	W. Glen Darst	.25
All My Heart This Night Rejoices	Robert Graham	.25
(NEW) The Oxen	Richard Winslow	.25
(NEW) Jesus' Christmas Lullaby	Walter Ehret	.25
(NEW) What Star Is This	Robert Graham	.25
(NEW) Songs of Praise the Angels Sang	Matthew Lundquist	.22

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THE STORY OF SILENT NIGHT (A Christmas Choral Program for Treble Voices with Descants)	Marie Westervelt	.60
Can You Hear The Christ Child	Carol Milyko	.18
He Came All So Still	Harry R. Wilson	.22
The Time of Christmas	Lois Rhea	.20
Jesus' Christmas Lullaby	Walter Ehret	.25
Susani	Philip Gordon	.25
(NEW) Once in Royal David's City	Matthew Lundquist	.22

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for all makes of organ*



## Sonata by Bingham Is Big Addition to Repertory

Seth Bingham's major new Sonata of Prayer and Praise, which Leonard Raver has introduced both in America and in Europe, has just been issued by H. W. Gray. We wish we might have heard Mr. Raver's performance, for here is a work of large proportions, lyric sweep and scholarly construction which needs to be heard. Its four movements (a strong, well-knit Prelude to Worship; a Rapid Lyric with a rolling accompanying figure throughout; "Christmas Meditation" in which optional soprano, alto and tenor solo passages are based on a carol, and finally a short, brilliant, toccata-like idea combined with chordal and lyric ones in a big Finale) create some genuine excitement and some moving moments. We shall look forward to hearing it; we expect some foreseeable opportunities.

Marius Monnikendam's Toccata has had many performances by Claire Coci in recent seasons. It is a pleasure to report that this short showpiece has been issued by H. W. Gray. Langlais' "Miniature," commissioned by Marilyn Mason and played frequently by her in the last few months, also comes from Gray, with lyric charm it presents few difficulties. Ivan Langstroth's Toccata in A which won the 1958 A.G.O. organ composition contest is another interesting and welcome addition likely to receive many performances.

From Hinrichsen in London and available through C. F. Peters is a majestic Toccata alla Marcia by Robin Orr especially for nimble-footed organists and a well-made and traditional Introduction and Passacaglia by Robert Graves. Stainton Taylor has made a very workable

transcription of Henry Purcell's Second King Arthur Suite.

E. B. Marks publishes a pleasant and usable set (or petite suite) of Seven Pieces for the Service by Camille van Hulse. These are highly playable; they reflect the composer's individual harmonic idiom. Marks also sends some useful reprints: Three Chorale Preludes by Roger Sessions were first published by, we seem to remember, Cos Cob Press. We played them some twenty-odd years ago and still find them original and stimulating. An old Karg-Elert Fantasy and Fugue, opus 39, has perhaps less reason for reissue. The Dubois Twelve New Pieces is decidedly familiar fare but the Gigout Gregorian Album in two volumes is less familiar and contains a wide variety of small interludes in modes, which some organists will surely find helpful.

The music of Yury Arbatsky has so far elicited very little response from this reviewer, who assumes personal blame since this composer enjoys high regard among some highly respected musicians. So Arbatsky's partita on "Jesu, meine Zuversicht" (Merseburger, Berlin) deserves a careful perusal by those more receptive to the style.

Harald Rohlig's Eight Intradas and Chorales for organ and trumpet (Concordia) will reveal immediate festival possibilities to many organists; the tunes are familiar.—F.C.

### LADY SUSI JEANS HEARD IN MAY FESTIVAL PROGRAM

The 1959 Mickleham and Westhumble music festival took place May 29 at Cleveland Lodge, Westhumble, England. Lady Susi Jeans was chairman of the festival and organ soloist in a program which included concertos by Benjamin Cooke, William Herschel and Handel, songs by Dowland, Jones, Hilton and Purcell, a cantata, "The Reconciliation," by John Galliard and a sonata for flute and harpsichord by Quantz.

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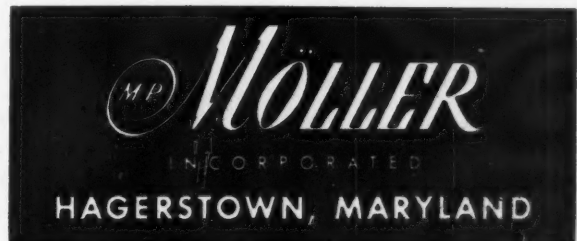


M. P. Möller proudly announces the installation of this outstanding three Manual organ in St. James' Episcopal Church, Greenfield, Massachusetts.

Dedication was made Sunday, April 26, 1959, by the Rt. Rev. Robert McConnell Hatch, Bishop of the Diocese of Western Massachusetts.

Leslie Jones, organist and choirmaster, played the inaugural recital Sunday, May 24, 1959.

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## THE DIAPASON

ESTABLISHED IN 1909

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of Organists

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

CHICAGO, SEPTEMBER 1, 1959

## Voluntary for Double Organ

This month's issue of THE DIAPASON is devoted to the two-manual organ—or in the language of an earlier century the "double organ." It is an outgrowth of long planning and a good deal of thought. We have no figures on the exact ratio of two-manual organs to the multi-manual variety but we suspect that the proportion is a very one-sided one.

Why then, you ask, does THE DIAPASON publish only three- and four-manual stoplists? The simplest answer is that with a magazine four times our thickness we could not find space for all the two-manual instruments installed. And picking and choosing or playing favorites is out of the question. We suspect, too, a broader general interest in the glamor instruments of considerable size installed in larger edifices.

But from time to time we shall try to temper that emphasis with a full issue devoted to smaller, more usual instruments. In this way more modest builders who install so many fine small organs can be represented. And the larger companies, much of whose effort also goes into small instruments, may then select organs with special qualities to represent their output. Each company has been invited to describe its one favorite recent two-manual installation.

Though the written specification does not necessarily express a tonal design with unerring accuracy, our readers should enjoy the wide variety of small organs included in this issue—a representative cross section of contemporary small and medium-sized instruments.

We hope this experiment will elicit your enthusiastic response. But don't hesitate to tell us if you don't like it.

## Adages Notwithstanding

There has been a libelous adage going the rounds for generations to the effect that "those who can, do; those who can't, teach." Though there is bound to be a smattering of the blind leading the blind, of charlatanry and insincerity in any

generation (and this is no exception) a careful study of the facts exposes the truth that the great teachers ("by their fruits ye shall know them") of any generation have been expert practitioners of the art they have imparted.

Karl Straube, for example, whose musical descendants dominate the organ consoles of Central Europe, was primarily a great organist. His superior scholarship illumined his fine performance and made possible his eminence and influence as a teacher.

So it is heartening to be able to quote Mildred Andrews, whose students have managed to win, place or show in more national organ playing steeplechases than you can "shake a stick at." Miss Andrews' first point in the organ workshop at the Kansas City regional was: "You can never give to a student what you do not have yourself."

Some of her other points would make good framed mottoes too: "The secret of good teaching is discipline," "you can never play the organ better than you play the piano," "ninety per cent of the mistakes in recitals are due to faulty fingering," and "the organ is a rhythmic instrument if the organist is rhythmic."

## Ringing Changes

We cannot recall a summer in which so many church and college musicians have changed their positions. Our classified pages have carried more than the usual number of "position wanted" advertisements; but the number of "wanted—organist and/or choirmaster" notices has been proportionately very much greater. And many of these latter have been for very good posts.

Several learned writers in various periodicals have speculated that a period in good times when people are making many changes of job and residence is usually a period reflecting great optimism and confidence in the future. This is quite a different momentum than created the waves of so-called "Okies" and "Arkies" in the thirties—people moving from starvation conditions toward what they were sure at least couldn't be worse. Today's movers are among people in upper salary brackets. In our own field (see recent issues) there are men leaving one high college post for another still higher, one distinguished church for another even more influential.

Most of us reach the point in our lives at least once or twice when we feel we have "grown stale" in our work or have "worn out our welcome" or (cliché 3) have "lost our effectiveness." Lucky are they, then, who reach such a firm conviction at a time when changes can be made and are being made advantageously.

Personality sometimes erodes when conditions demand that we "sit tight" when our whole inner being cries out for change. We hope those economists are right and that all these changes presage a bright future.

## Hands Across the Seaway

Just as this issue reaches its readers in two great North American countries the Royal Canadian College of Organists is holding its golden anniversary convention. The staff of this periodical is personally represented in Toronto and a full reporting of the memorable meeting can be expected in THE DIAPASON for October.

We think, perhaps, we can make the stay-at-homes envious; we certainly plan to try.

## What America Needs

[Reprinted from the March, 1958, issue]

Nearly half a century ago an obscure vice-president of these United States assured for himself at least a small piece of immortality with his facetious "What

America needs is a good five-cent cigar." A few years afterward, the first great war indicated that America's needs were a great deal more complex; they have not tended to simplify as the century has grown older.

Organists attending conferences and conventions about the nation are constantly hearing that what America needs most is a good, inexpensive two-manual organ. Two obvious bases for these discussions are (1) the apparent fact that at least eighty per cent of all organ installations are of two-manual instruments and (2) the reluctance of at least several highly regarded builders even to bid on small installations. This second matter is easy to understand in prosperous times when many large churches are able to finance great organs which enhance a builder's prestige and reputation.

Twenty-five years ago the American Guild of Organists completed a study out of which grew standard measurements for American organ consoles. THE DIAPASON would like to suggest that the "inexpensive two-manual organ" in all its ramifications is another subject in need of Guild study.

HADLEY LEAVES DIAPASON;  
ASSUMES ASCENSION POST

Benjamin Hadley has withdrawn from the staff of THE DIAPASON and has become organist and choirmaster of the Episcopal Church of the Ascension on Chicago's near north side. He begins his duties there Sept. 1 succeeding Willard Groom who is retiring.

Serving the magazine as associate editor and later as publisher, Mr. Hadley's four years of service bridged the period of transition following the illness and passing of Siegfried E. Gruenstein, who founded the periodical. That the quality and standards of the international organ journal were maintained throughout this changing era redounds very largely to the credit of Mr. Hadley.

He is the sub-dean of the Chicago Chapter of the A.G.O. and has been the concert manager for the chapter's successful subscription series.

NEW LUTHERAN MAGAZINE  
RELATES ARTS TO WORSHIP

Volume 1, number 1 of the new magazine, *Response*, published by the Lutheran society for worship, music and the arts, has reached the office of THE DIAPASON. With Walter E. Buszin as editor and Johannes Riedel as associate editor with emphasis on musicology, the staff contains many names well known in various artistic fields.

The periodical has a liberal supply of pictures, book and music reviews and several articles relating various arts to worship. The format is attractive.

Our copy had a number of pages blank.

REEDS AND SOPRANO SOLO  
ON SAN ANTONIO PROGRAM

George Gregory was at the organ July 20 at the Central Christian Church, San Antonio, Tex., for a program featuring the instrument in combination with the oboe and English horn, played by William Herrod, and Eva Jo McIntyre, soprano. The program included arias from Bach Cantatas 51 and 93; Pepping's "Nicht so traurig;" Koetsier's Partita for English horn and organ; Fauré's "En Prière;" Meyer's "I Once Believed the God-head Dwelt Serenely on a High Throne," and Sowerby's "O God of Light."

CHAPMAN TO SPRINGFIELD—  
LEAVING PHILADELPHIA

Robert Knox Chapman will become organist and choirmaster of Christ Church Cathedral, Springfield, Mass., Sept. 15. He goes to Springfield from the Church of the Holy Trinity, Philadelphia, Pa. Previous to that he was at Christ Church, Baltimore, Md.

In Philadelphia he was on the faculty of the Philadelphia Conservatory of Music.

## Looking Back into the Past

Forty-five years ago the following news was reported in the issue of Sept. 1, 1914—

The National Association of Organists in convention at Ocean Grove, N. J., Aug. 5 to 12 protested the selection of an English organist (Edwin H. Lemare) to give more recitals than any American at the Panama-Pacific Exposition. Samuel B. Whitney, Boston organist, died Aug. 3.

Ralph Kinder played four recitals in the amphitheater at Chautauqua, N. Y. An article on "tone colors in the organ" by Clifford Demorest praised the movement in the United States to "abandon noisy topwork and put in useful, artistic foundation work."

Twenty-five years ago these occurrences were recorded in the Sept. 1, 1934 issue—

The NRA code for pipe organ builders was printed in detail.

A four-manual Aeolian-Skinner in All Saints' Church, Worcester, Mass., was completed just in time for the N.A.O. convention.

The Willis modernization of the Salisbury, England, Cathedral organ was described in detail.

Tour dates for Gunther Ramin were announced.

Ten years ago the following events were published in the issue of Sept. 1, 1949—

The design for the Aeolian-Skinner organ in Symphony Hall, Boston, Mass., was given.

William Watkins was seriously injured in a fall from a ledge on the bank of the Potomac River.

A record list of successful candidates for Guild degrees was announced.

Robert Noehren was appointed successor to the late Palmer Christian as university organist of the University of Michigan.

Arnold Blackburn was appointed head of the organ department of the University of Kentucky.

VETERAN N.J. ORGANIST  
AND DIRECTOR DEAD AT 89

Mrs. Ralph T. Jefferson ended a sixty-nine year career as organist and choir director July 16 when she died in the Presbyterian Hospital, Newark, N.J., at the age of 89.

Eleanor Jefferson began playing the organ as a young girl. She was organist for forty-eight years at St. Paul's Episcopal Church serving also as choir director in the last decade of her tenure. She served other churches in the Newark area before St. Paul's and played six years each in the Central Presbyterian and St. Mary Magdalene's Episcopal Churches since completing her near half-century at St. Paul's.

She is survived by a son and a sister. She was an A.G.O. member for many years.

MONTREAL CHOIR HEARD  
AT OTTER LAKE FESTIVAL

The Montreal Bach choir directed by George Little sang a concert July 25 in the high school auditorium at Arundel, P. Q., in the series of programs given by the Otter Lake music festivals.

Featured were a group of part songs by Canadian composers Violet Archer, Jean Coulthard, Robert Turner and Kelsey Jones. Bach's "Singet dem Herrn" and motets, chansons and psalms from the Franco-Flemish Renaissance were heard as well as Italian and English madrigals and French-Canadian folk songs.

LICHT APPOINTED TO POST  
IN SUBURB OF HARTFORD

Kenneth B. Licht has been appointed organist-choir director of the Bloomfield Federated Church, Bloomfield, Conn., a suburb of Hartford. He comes from posts of minister of music of the Edwards Congregational Church and organist of the Temple Beth Am, both of Framingham, Mass.

## Variety of Choir Material Starts Flowing

Two excellent settings of the order of Holy Communion authorized by the Missouri Synod Lutheran Church are issued by the Concordia Publishing House. One is by Healey Willan, the other by Jan Bender. Both come (1) in the full musical setting such as would be used by the organist and director, perhaps the choir and a *singing minister*, a breed just reappearing in churches of the more Protestant persuasion, and (2) in a slender congregational "melody" edition designed, apparently, to fit into a hymnal. Both these services are designed for full and continuous congregational participation. Willan also should be credited with a fine little book of Carols for the Seasons. This will be especially useful in the increasingly popular "service of nine lessons and carols," an outline of which precedes the musical portion of the little book. The arrangements are for one and two parts.

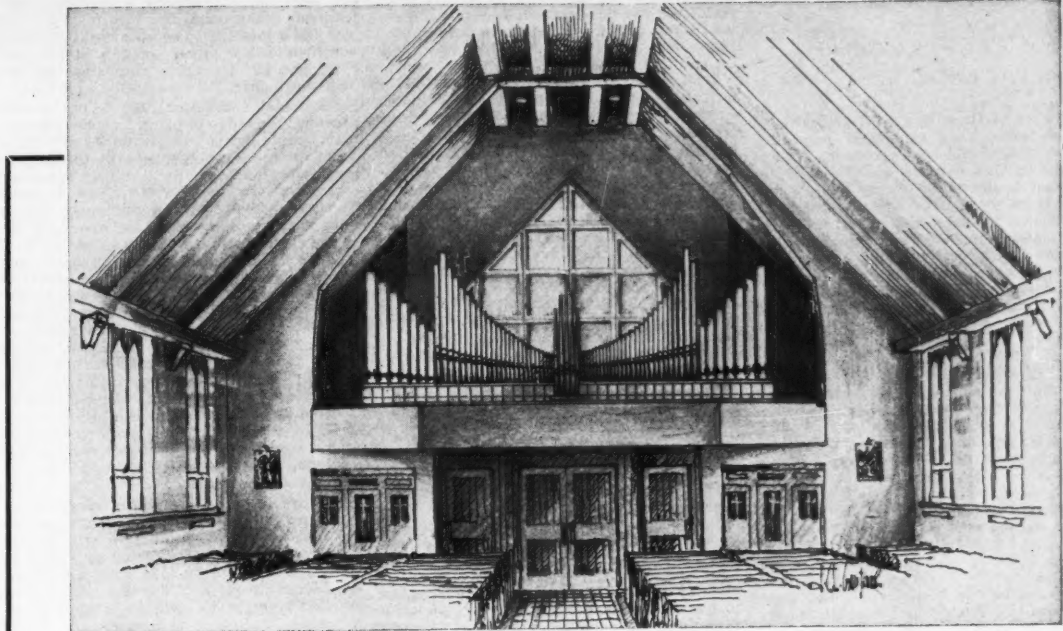
Though the Church Choir Book compiled and edited by Paul Thomas (also Concordia) contains a good bit of material many choir libraries already have, it is nevertheless a collection of good quality simple material at a reasonable cost.

As would be expected at this time of year, music for the season from Advent through Epiphany is appearing again in quantity. H. W. Gray sends some interesting traditional carols as well as some original ones. Charles Black bases "O'er Peaceful Judea" on an English carol and uses soprano solo or youth choir plus SATB. Mary E. Caldwell's "Jesu, My Son" has an old Chilean lullaby as its tune; it is fully arranged. Helen Lipscomb uses a Kentucky folk hymn for her "Brightest and Best." Charles Black puts an introductory section containing solo voices before his arrangement of "We Three Kings;" descants abound. John Leo Lewis' simple and suitable setting of "To Bethlehem Shepherd-Brethren Ran" heightens its effect with a small contrast of mode. William B. Giles' essentially attractive "The Road to Bethlehem" might have profited by weeding out such disparate elements as an oriental flavor in a solo bit and the determined parallels of stanza 2. George Fox' curious and fairly pleasant attempt to write a chorale with ritornello after such a model as "Jesu, Joy of Man's Desiring" should work rather well in many choirs. H. Alexander Matthews' "The Holy Birthday" would be good choir fare especially if a director had two or three extra low basses to spare for the ostinato.

Gray has two new communion services, a unison one in E flat by Joseph Clokey and an SATB in G minor by Claude Means. Mr. Means also has an attractive Epiphany anthem "God Anointed Jesus of Nazareth" which has a baritone solo. Choirs should like Stanley Ledington's "Let All the World." Goldsworthy's "Stir Up, O Lord" is short, strong and easy. Leo Sowerby's "I Sing a Song of the Saints of God" is an arrangement from John Henry Hopkins; it is a simple tune in a straightforward version. Alec Wyton's unaccompanied "Come, Holy Ghost, Creator Blest" offers no problems to choirs accustomed to free rhythm. John Rodgers' "O Praise the Lord" is a festival item with baritone solo. Richard Warner's SA "The Sun Shines in Splendor" is essentially a hymn anthem on an English tune. A new setting by H. G. Langlois of "Souls of the Righteous" is very practical.

Everett Titcomb has three new ones in Gray's list; a jolly "Sing We Merrily unto God;" a useful introtit "Let the Words of My Mouth," and a big festival "Rejoice We All and Praise the Lord" with soprano solo. David H. Williams has four; melodically these seem to us to show a tendency toward triteness which we have not observed before in this composer's work. Nevertheless he shows his skill in "Guide Me, O Thou Great Jehovah" with solo or youth choir; "Come Thou Fount of Every Blessing;" "When I Survey the Wondrous Cross," and "The King of Love." Three new voicings—SSA, SA and SAB—appear for Virgil Thomson's popular arrangement of "My Shepherd Will Supply My Need."

Milton Dieterich's "Let the People Praise Thee" combines junior and mixed



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Flûte à Cheminée 8'	61	Gemshorn 8'	61	Bourdon 8'	12
Prestant 4'	61	Principal 4'	61	Principal 8'	32
Doublette 2'	61	Flûte à Fuseau 4'	61	Basse Chorale 4'	32
Fourniture IVrgs		Nazard 2 2/3	61	Fourniture IVrgs	
Trompette 8'	61	Flûte à Bec 2'	61	Basson 16'	32
Cromorne 8'	61	Tierce 1 3/5	61	Chalumeau 4'	32
		Sifflet 1'	61		
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groups (B. F. Wood). L. Stanley Glarum's short block-harmony "They that Know Thy Name" is conventional fare as is the somewhat bigger "The Statutes of the Lord Are Right" by Paul Beckhelm. Wallace Heaton's "God, Stand with Us" divides sopranos and basses. Two Thomas Tomkins collects are edited by Denis Stevens for Himrichsen edition available from C. F. Peters. These excellent items are "Almighty and Everlasting God" and "God Who As at This Time."

Three new anthems come to us from Gordon V. Thompson: Cecil Cope's "City of God" which would make easy and popular material for an average choir; Eric Thiman's "Blessed Jesus, at Thy Word" with all that composer's familiar and practical craftsmanship, and Keith Bissell's "Christ Whose Glory Fills the Skies," a very short, easy and pleasant bit.

From H. T. FitzSimons comes a pleasant Charles Black arrangement fitting a Yugoslav folk melody to "The Lord Is My Shepherd." Mr. Black also composed a small, lyric "O Come Let Us Worship" with an interesting organ part and soprano and baritone solos. Norman Coke-Jephcott has a highly singable "Awake, Awake to Love and Work;" this requires divisi and has an independent accompaniment.

An SSAATBB "O Sing unto the Lord" by L. Stanley Glarum is for big choir use (Schmitt, Hall and McCreary).

His "Remember Now Thy Creator" is a cappella for an average group. Matthew Lundquist's "Holy, Holy, Hosanna in the Highest" demands a skilful group; it makes heavy requirements. Marcel G. Frank's "Festival Prelude" is designed for use with a trumpet trio; use of this would heighten its excitement. It suggests such occasions as school graduations. Similar events are called to mind by Harry Robert Wilson's fanfare-filled SAB arrangement of "America the Beautiful."

Other Schmitt, Hall and McCreary items are Moritz Hauptmann's "God, My Help," a pleasant nineteenth century bit; a TTBB rendering of Carl Stein's "Bless the Lord, O My Soul;" a bright, lively seventeenth century "Come, Let's Rejoice" by John Amner, needing a good choir; a rather fancy G. William Henninger arrangement of "Angels We Have Heard on High" entitled "In Excelsis Deo;" Dr. Wilson's SAB rendering of Lewandowski's Psalm 150, and a pleasant "Legend of the Sheep" by Louis Meier for SSA with a distinctly pianistic accompaniment.

Shawnee Press' single entry this month is an SSA arrangement by Parke S. Barnard of "O Tidings Great and Wondrous," a Provencal carol.

Twelve Responses by David N. Johnson are published by Kendor Music, Inc., East Aurora, N.Y. Most of these are Amens, single, double, triple and quadruple, in various rhythms and keys. They offer no difficulties for singers and should prove a useful addition.—F.C.

### LIVELY GOES TO NEW POST AT CHURCH IN PITTSBURGH

John R. Lively, for the last ten years director of music at the Sixth United Presbyterian Church, Pittsburgh, Pa., has resigned to assume a similar post at the Third Presbyterian Church in the same city. At Sixth Church Mr. Lively instituted a large scale music program. A professional choir of forty-two voices sang several oratorios each season, many with orchestral accompaniment. A four-manual Aeolian-Skinner organ was installed in 1955. Many first performances in Pittsburgh were given at this church including Duruflé's Requiem, Poulenc's "Stabat Mater," Sowerby's "Canticle of the Sun," Vaughan Williams' "Hodie," C.P.E. Bach's Magnificat, Charpentier's Messe de Minuit and many works of the German, French and Italian baroque period.

Mr. Lively has been the director of the Pittsburgh concert choir and is head of the organ department of Mt. Mercy College.

At Third Church Mr. Lively will organize a complete music program. An adult choir of professional voices will perform oratorios at monthly vesper services. A 1936 four-manual Aeolian-Skinner organ will be rebuilt and enlarged.

COMPETITIONS for the Fulbright awards for the 1960-61 academic year close Nov. 1. Interested persons should write the Institute of International Education or to any of its regional offices.

Letters to the Editor

Not a Hope-Jones Booster

Newport, R.I., July 12, 1959—

Dear Sir:

The letter of Garo Ray in THE DIAPASON for July makes some statements regarding the influence of Robert Hope-Jones in organ building that may be open to question or at least to discussion. Hope-Jones seems to have been an amateur who experimented in electricity. He succeeded in working out several interesting devices which, at the time, had the attractiveness of novelty. He was not, however, a professional musician nor an organ builder: he had not had academic training in the theory of music nor had he served a regular apprenticeship in the shop of any established organ builder. He was, indeed, organist of St. John's Church, Birkenhead, where, no doubt, he carried out the duties of the position acceptably, yet that experience hardly qualified him to be considered an organ builder in the accepted sense of the term.

In contrast to the eccentric experiments of Hope-Jones, it should be remembered—as was recently pointed out by Aubrey Thompson-Allen—that Father Willis in 1886, nearly a decade before Hope-Jones's studies of organ building began, incorporated into his organ built for Canterbury Cathedral an electric action with detached console which, despite its primitive design, functioned perfectly, not only when new but also for over fifty years, despite being subject to constant use for almost daily service playing during that long period. In 1939, when that organ was dismantled for rebuilding, the original action was still in excellent condition: the only reason for change was to make practicable some minor additions to the organ and to facilitate the installation of a new console with a full complement of adjustable pistons to replace the old-fashioned controls which had come to be regarded as cumbersome. In contrast to this excellent record, we have the sad story of the performance of the actions built by Hope-Jones: they were at best, even when new, uncertain and unreliable, and almost without exception they "broke down" after some few years of use and became so undependable as to involve the organ in which they were built in a complete reconstruction, usually to some other system of key and chest action.

As a matter of fact, it would seem that Ernest Skinner and John Austin, among

several others in this country, deserve more credit for the development of modern electric organ action of a reliable nature than Hope-Jones ever could claim or reasonably be credited with.

With regard to tonal matters, Hope-Jones had the unfortunate limitation of never coming to understand the classic tonal structure of the organ, which was comprehended, if not fully appreciated, by the best musicians of the time, when modern musicology was almost non-existent. Had it been otherwise, he would never have distorted and disfigured the organ of his day with tonal exaggerations that will probably always be associated with his name. We would not have had, and had to work to eliminate, such things as phonon diapasons with high-cut leathery lips on high wind pressure, or tibias of phenomenal scale and excessive thickness of wall and of tone, or cloying reeds neither orchestrally imitative nor characteristic of the traditional organ, or strings of "gas-pipe" scale and tone of painfully thin and scratchy character or, worst of all, an organ "chorus" deprived of all true character by the exaggeration of unisons and the elimination or minimization of upper work.

The real accomplishment of Hope-Jones would seem to be to prepare the way for the development of the theater or cinema organ, that abortive version of the pipe organ which modern talking moving pictures have relegated to deserved obscurity. Was not his mechanical work, as a contribution to true progress in organ building, similarly ephemeral? Is not modern organ electric action, such as generally employed today, the result more of the work of such men as Willis, Skinner, Austin and others—organ builders of long experience and demonstrated ability—than the work of the ingenious but erratic and perhaps misguided genius, Hope-Jones?

Sincerely,

WILLIAM KING COVELL

No Scarcity of Hymn Preludes!

Seattle 2, Wash., Aug. 2, 1959—

Dear Sir:

The letter by Mr. Fitch in the July issue recalled to me my excitement when as a student at DePauw University I could occasionally hear my beloved teacher Van Denman Thompson improvise a postlude on one of the hymns used in the service at Gobin Memorial Methodist Church. Unfortunately most of us, as part time organists who have

not been able to acquire a complete professional background and who may anyway lack the originality to come up with anything worthwhile, are in no position to join Mr. Fitch and Dr. Thompson and improvise our own postludes.

Fortunately, however, this is not always necessary in order to bring to our congregations meaningful compositions on tunes found in American hymnals, should that be our desire. Such twentieth-century American composers as Leo Sowerby, Van Denman Thompson, Searle Wright and many others have written compositions on hymns of the churches they served as organists which I have seen not only on church programs but on recital programs. The chorale preludes of such contemporary European organists and composers as Flor Peeters, Helmut Walcha, and Marcel Dupré contain a number on tunes found in many American hymnals. Whenever I leaf through the offerings of any well-stocked organ music department I come upon dozens of single and collected meditations, preludes, postludes, offertories, voluntaries or the like by many other composers whose names are unfamiliar to me, written upon "familiar" tunes which as a musician I would rather forget.

So far as the magnificent sacred organ literature of earlier periods is concerned, let me take as examples the Hymnal, 1940, of the Episcopal Church and the new Pilgrim Hymnal which I happen to have before me, considering it unfair to use that new hymnal adopted by eight different American Lutheran church bodies as an example because of the direct historical connection. I find over a dozen tunes in each which recall the familiar chorale preludes of Bach which Mr. Fitch finds played "ad nauseam;" of the eleven Brahms chorale preludes eight are to chorale tunes found in the Hymnal, 1940, and seven in the Pilgrim Hymnal. Leafing through I find over twenty other fine old tunes on which other composers from Buxtehude to Healy Willan have written compositions which I have either played myself or heard played as service music. It would be easily possible, although I do not suggest it as desirable, to fill an entire Lenten season with organ music written only on the familiar Passion Chorale, a favorite tune of many average laymen in easily half a dozen denominations which I have known.

No doubt the question arises of how many of the other chorales are really familiar. The obvious retort that if the chorales have been played "ad nauseam," they must be familiar by now, is of course irrelevant because the advantage to familiarity in this

case is that it may be helpful, although by no means always necessary, to bring to the worshipper's mind a text on which to meditate in the absence of a subject of his own choosing. The question which I want to put is rather, what are we as organists doing to make these hymns familiar in the only way in which any hymn can become familiar, through frequent use? Are we doing our best to influence the clergy to use the great hymns which have tunes as well as texts best suited to the worship and praise of God? Are we who are also choir directors using anthems based on these tunes to introduce them to our congregations? As church musicians we have a sacred duty to "educate" the dear people" to enrich their worship experience through increased familiarity with the heritage of church music which has proved its worth through centuries of use as well of course as by utilizing contemporary treatments of already familiar materials.

Sincerely,

WILLIAM P. GIDDINGS

Electronics at A.G.O. Conventions

Kalamazoo, Mich., Aug. 4, 1959—

Dear Sir:

I would like to voice a protest against the use of electronic instruments in programs of our Guild conventions. It seems to me that inasmuch as most organists deplore the continued production and use of these instruments, we could be spared the agony of having to listen to this type of tone at official gatherings of our organization.

How can we expect music committees in churches to be convinced of the superiority of pipe organs over imitations of them if we ourselves permit valuable time at our programs to be given to these miserable electronic instruments?

Sincerely,

KATHRYN LOEW

CARL FISHER WILL HOLD CHORAL READING SESSION

Dr. T. Frederick H. Candlyn, Dr. Lee Olson, Nyack Missionary College, and Dr. Lawrence Perry, Hunter College, will be guest conductors in the biannual choral music reading session of seasonal and general anthems of many publishers sponsored Sept. 15 by Carl Fischer, Inc., in the concert hall in Fischer's midtown New York store.

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  - Lift Up Your Heads, Ye Mighty Gates
  - Rejoice All Ye Believers
  - Children of the Heavenly Father
  - My Faith Looks Up to Thee
  - Now Thank We All Our God
  - Immortal, Invisible, God Only Wise
  - Ye Servants of God, Your Master Proclaim
  - All My Heart This Night Rejoices
  - While Shepherds Watched Their Flocks by Night

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1244 Sing Unto God, Paul Fetler	SATB .22
1246 Thy Kingdom Come!, Hopkins-Cassler	SATB .22
1231 In Thee Is Gladness, Gastoldi-Nelson	SAB .22
1230 Make Haste Unto Us, Frank Pooler	SATB .22
1229 Whatsoever a Man Soweth, Mark Fax	SATB .22
1228 Preserve Me, O Lord, Paul Manz	SATB .20
1226 The God of Abraham Praise, G. Winston Cassler	TTBB .22
1223 Sing Ye Merrily, Mendelssohn-Sateren	SSAATTBB .30
1222 Thou Alone Art God, Leland Sateren	SATB .22
1242 Offer Unto God Thanksgiving, L. Stanley Glarum	SATB .22
19-90 I Will Sing Unto the Lord, Richard Donovan (an extended anthem for male voices with organ)	.85

Advent and Christmas Anthems

1252 Come, Thou Long-Expected Jesus, Leland Sateren	SATB .20
1250 The King Shall Come, Paul Fetler	SATB .30
1248 Graduals for Advent and Christmas, Austin Lovelace	Unison and SATB .18
1251 I Heard the Bells on Christmas Day, James Neff	SATB .22
1253 Shout the Glad Tidings, David Williams	SS or SA .22
1255 O Jesu So Meek, O Jesu So Kind, Willem Mudde	SATB .18
1207 Christmas Praise, Healey Willan	Unison or SATB .16
1196 In Excelsis Gloria!, Flor Peeters	SATB .20
1186 Guest From Heaven, Oscar Overby	SATB .20
1247 Oh, I Would Sing of Mary's Child, Austin Lovelace	Unison .16
1241 Mary, Mother Sweet and Mild, Robert Wetzler	SATB .20
1243 A Great and Mighty Wonder, Praetorius-Cassler	SA .22
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506 Song of the Seven Lambs, Richard Warner	SSA .22

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JOHN BULLOUGH



JOHN BULLOUGH, M.S.M., Ch.M., has been appointed organist and director of music at the First Church, Windsor, Conn. This church was organized in 1630 and is one of the historic churches of New England. Mr. Bullough, who is also a faculty member of the Hartford Seminary foundation, will begin work in September.

CARMEL, CAL., ENJOYS ITS TWENTY-SECOND BACH WEEK

The Carmel, Cal., Bach festival gave its twenty-second series of concerts July 20-26. The full week of programs included cantatas and oratorios, two organ recitals by Ludwig Altman, concertos and a symposium. The final events were an eighteenth century "pop" concert and two performances of Bach's Mass in B minor. The Sunset Auditorium, the Church of the Wayfarer and the Carmel Women's Club were the sites for the series. Sandor Salgo was conductor and musical director.

ILLINOIS COLLEGE CHURCH GETS ORGAN

OLIVET NAZARENE CAMPUS

Excellent Acoustics and 1200 Seats in Edifice—Frank Wichlac, Chicago Builder, Installs—Reuter Console & Mechanism

Frank Wichlac of Chicago has built an organ for the College Church of the Nazarene on the campus of Olivet Nazarene College, Kankakee, Ill. The console, all the mechanism and the reed ranks were provided by the Reuter Organ Company. The church seats 1200 and has excellent acoustics. Kenneth Bade and Mrs. Carl Bangs, organist of the church, collaborated with Mr. Wichlac on the design.

The specification:

GREAT

- Open Diapason, 8 ft., 61 pipes
- Melodia, 8 ft., 61 pipes
- Dulciana, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Twelfth, 2 2/3 ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes
- Mixture, 3 ranks, 183 pipes

SWELL

- Principal, 8 ft., 73 pipes
- Rohr Flute, 8 ft., 73 pipes
- Gamba, 8 ft., 73 pipes
- Gamba Celeste, 8 ft., 73 pipes
- Harmonique Flute, 4 ft., 73 pipes
- Trumpet, 8 ft., 73 pipes
- Hautbois, 4 ft., 73 pipes

PEDAL

- Contra Bass, 16 ft., 12 pipes
- Bourdon, 16 ft., 56 pipes
- Lieblich Gedeckt, 16 ft., 32 pipes
- Quint, 10 2/3 ft., 32 notes
- Diapason, 8 ft., 32 notes
- Bourdon, 8 ft., 32 notes
- Flute, 4 ft., 32 notes
- Choral Bass, 4 ft., 32 notes

DR. THOMAS MATTHEWS, Northwestern University, Evanston, Ill. was dean of the Evergreen, Colo., conference the first three weeks in August, his fourth year.

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- Darcloux—Now Noël Has Come Again (Noël, Noël Est Venu) S.A.T.B. a cappella .30
- De Manziarly—The Adoration of the Shepherds (L'Adoration Des Bergers) S.S.A. with piano .20
- Du Courroy—Forth From Thy Home On High (Sors De Ton Paré) S.A.T.B. a cappella .25
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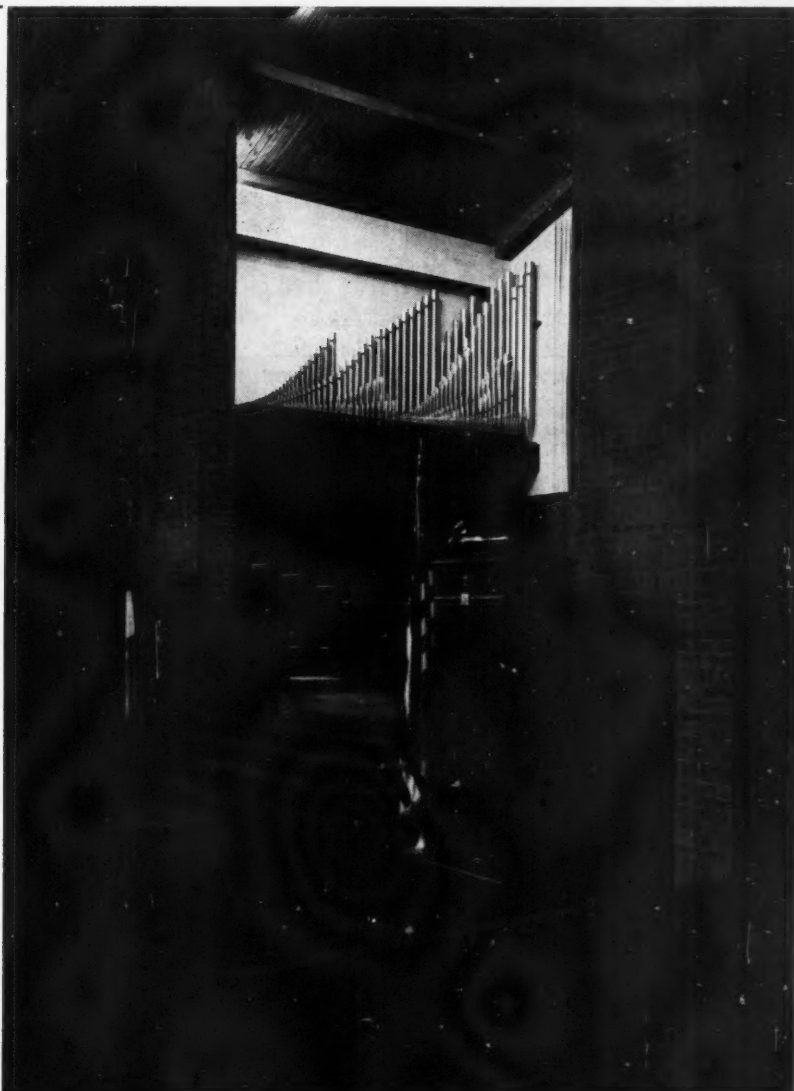
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## NEW ENGLAND CHURCH WILL HAVE ALLEN

UNITARIAN IN CONCORD, N.H.

Completion of New Edifice Scheduled  
for Summer, 1960—Rebecca Dole  
Assists on Design—Ground Bro-  
ken August 2

The Allen Organ Company is to build a two-manual electronic organ for the new Unitarian Church of Concord, N.H., on which ground-breaking ceremonies were held Aug. 2.

Rebecca Dole, organist in the congregation's former building, worked closely with the Allen Company in determining the specification. The church is to be completed in the summer of 1960.

The stoplist is as follows:

### GREAT

Principal, 8 ft.  
Bourdon, 8 ft.  
Gemshorn, 8 ft.  
Dulciana, 8 ft.  
Octave, 4 ft.  
Rohrflute, 4 ft.  
Spitzflöte, 4 ft.  
Quint, 2½ ft.  
Super Octave, 2 ft.  
Blockflöte, 2 ft.  
Grave Mixture, 2 ranks

### SWELL

Geigen Diapason, 8 ft.  
Viole de Gambe, 8 ft.  
Rohrflute, 8 ft.  
Echo Viole, 8 ft.  
Flute Dolce, 8 ft.  
Viole Celeste, 8 ft.  
Echo Viole Celeste, 8 ft.  
Flute Celeste, 8 ft.  
Octave, 4 ft.  
Gemshorn, 4 ft.  
Nachthorn, 4 ft.  
Doublette, 2 ft.  
Spillflöte, 2 ft.  
Larigot, 1½ ft.  
Plein Jeu, 3 ranks  
Trompette, 8 ft.  
Hautbois, 8 ft.  
Vox Humana, 8 ft.  
Tremulant

### PEDAL

Contra Basse, 16 ft.  
Bourdon, 16 ft.  
Violone, 16 ft.  
Lieblich Gedackt, 16 ft.  
Octave, 8 ft.  
Gedackt Pommer, 8 ft.  
Violoncello, 8 ft.  
Still Gedackt, 8 ft.  
Bombarde, 16 ft.  
Fagott, 16 ft.

## SCHLICKEK BUILDS ORGAN FOR CHAPEL

TRACKER ACTION MANUALS

Covenant Presbyterian, Charlotte, N.C.,  
Will Use Small Instrument in Many  
Ways—Richard and Betty Peek  
in Charge of Music

The Gothic design Morrison chapel of the Covenant Presbyterian Church, Charlotte, N. C., will be equipped with a two-manual organ built by the Schlicker Organ Company. Seating 200, the chapel is used for smaller services and has already been used for musical programs. Dr. Richard Peek is director of music and Betty Peek associate director. The extensive music program of the church includes five choirs with 225 singers.

The new chapel organ designed by Dr. Peek and Herman L. Schlicker will have manuals operated by tracker action. The standard pedal board will operate by electro-pneumatic action; couplers will be tracker. Stop control of the organ will be by tilting tablets and a combination action is included.

The organ will be installed in the gallery of the chapel and completely within the four walls.

The specification is as follows:

### GREAT

Principal, 8 ft., 58 pipes  
Rohrflöte, 8 ft., 58 pipes  
Octave, 4 ft., 58 pipes  
Spitzflöte, 4 ft., 58 pipes  
Hohlflöte, 2 ft., 58 pipes  
Mixture, 4-5 ranks, 278 pipes

### SWELL

Gedeckt, 8 ft., 58 pipes  
Salicional, 8 ft., 58 pipes  
Rohrflöte, 4 ft., 58 pipes  
Principal, 2 ft., 58 pipes  
Terzian, 2 ranks, 92 pipes  
Scharf-Cymbel, 3 ranks, 174 pipes  
Oboe, 8 ft., 58 pipes  
Tremolo

### PEDAL

Subbass, 16 ft., 32 pipes  
Principal, 8 ft., 32 pipes  
Choralbass, 4 ft., 32 pipes  
Rauschpfeife, 2 ranks, 64 pipes  
Fagott, 16 ft., 32 pipes  
Schalmei, 4 ft., 32 pipes

WASHINGTON University, St. Louis, Mo., will add a \$250,000 Gaylord music library to its music campus.

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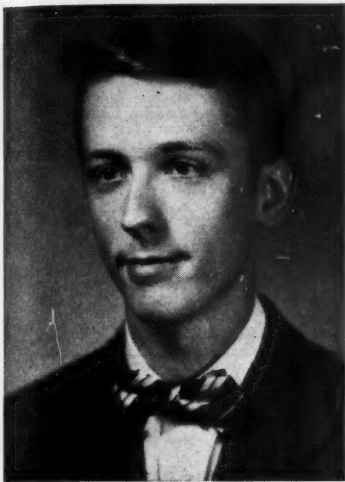
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Karg-Elert: Nun danket alle Gott 2.00

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LAWRENCE ROBINSON



LAWRENCE ROBINSON has been appointed to the faculty of the Richmond professional institute of the College of William and Mary, Richmond, Va. beginning Sept. 1. He will teach organ and courses in music history.

Mr. Robinson formerly taught organ and piano at Lander College, Greenwood, S. C. His teachers include Robert Van Doren, University of South Carolina, and Marilyn Mason, University of Michigan, where he received his master of music degree.

FIFTH MORAVIAN SERIES  
HEARD IN WINSTON-SALEM

The fifth festival of early American Moravian music was held June 22-28 at Salem College, Winston-Salem, N. C. Thor Johnson was the music director conducting four of the five concerts. The Salem band, the festival orchestra, the seminar and festival choruses and a wide variety of instrumental and vocal soloists and ensembles participated.

The music covered a large segment of published and unpublished works from the Moravian archives.

The sixth festival will be held in June, 1961.

WICKS TWO-MANUAL ORGAN  
INSTALLED AKRON CHURCH

The Wicks Organ company has installed a two-manual organ in the St. Sebastian Church, Akron, Ohio. This instrument has a detached drawknob console and complete accessories.

The stoplist is as follows:

GREAT

- Gemshorn, 16 ft., 12 pipes
- Diapason, 8 ft., 61 pipes
- Hohl Flöte, 8 ft., 61 pipes
- Gemshorn, 8 ft., 61 pipes
- Viole Gambe, 8 ft., 61 pipes
- Dolcan, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Spitz Flöte, 4 ft., 61 pipes
- Twelfth, 2 1/2 ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes
- Furniture, 4 ranks, 244 pipes
- Tremolo

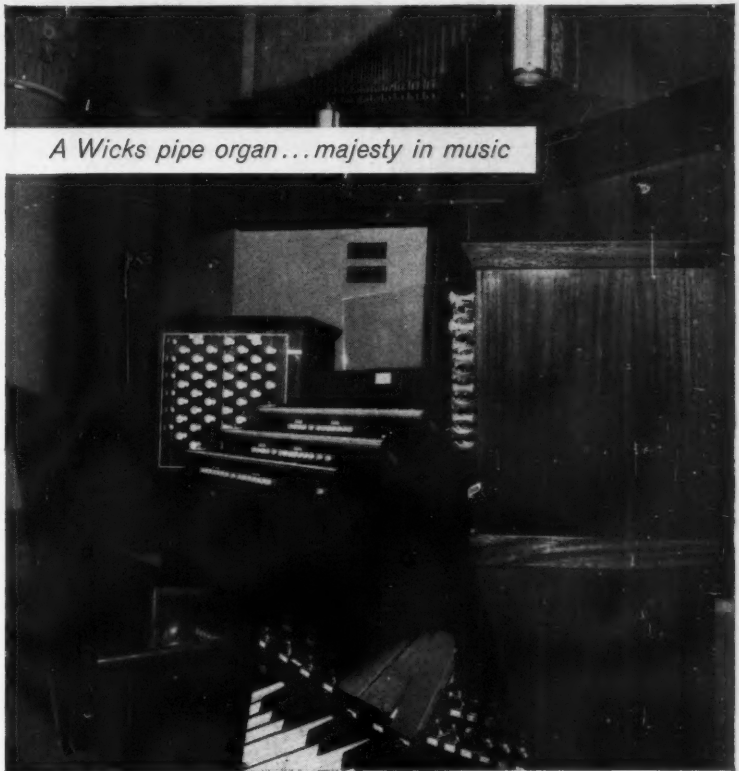
SWELL

- Rohr Bourdon, 16 ft., 12 pipes
- Geigen Diapason, 8 ft., 68 pipes
- Rohr Flöte, 8 ft., 68 pipes
- Salicional, 8 ft., 68 pipes
- Aeoline, 8 ft., 68 pipes
- Voix Celeste, 8 ft., 49 pipes
- Flute Traverso, 4 ft., 68 pipes
- Nazat, 2 1/2 ft., 7 pipes
- Harmonic Piccolo, 2 ft., 5 pipes
- Plein Jeu, 3 ranks, 183 pipes
- Trombone, 16 ft., 68 notes
- Trompette, 8 ft., 68 pipes
- Oboe, 8 ft., 68 pipes
- Clarion, 4 ft., 12 pipes
- Tremolo

PEDAL

- Double Diapason, 16 ft., 32 pipes
- Bourdon, 16 ft., 32 pipes
- Rohr Bourdon, 16 ft., 32 notes
- Gemshorn, 16 ft., 32 notes
- Principal, 8 ft., 32 pipes
- Bass Flute, 8 ft., 12 pipes
- Rohr Flöte, 8 ft., 32 notes
- Gemshorn, 8 ft., 32 notes
- Quint, 5 1/2 ft., 32 notes
- Choral Bass, 4 ft., 12 pipes
- Trombone, 16 ft., 12 pipes
- Trumpette, 8 ft., 32 notes
- Clarion, 4 ft., 32 notes

GAYLORD CARTER played the second recital July 15 on the Artisan theater and church model electronic organs installed in the new Artisan organ music hall in Los Angeles, Cal.



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(TWO CHOIRS)

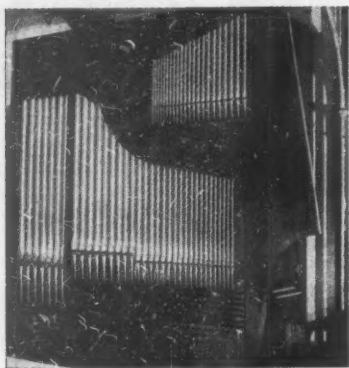
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RECENT DUTCH TRACKER



VERSCHUEREN GOES TO BERGSCHENHOEK

ACTION IS MECHANICAL

Small Instrument Gives Indication of Trends in Netherlands—Zwart Is Consultant and Plays Opening Recital

The Dutch organ builder Fa L. Verschueren, c.v., of Heythuysen, Netherlands, completed a new two-manual instrument in March in the Dutch Reformed Church in Bergschenhoek. The instrument has mechanical action to operate its eighteen stops. The consultant on the installation was Dirk Jansz. Zwart of Rotterdam whose opening program appears on the recital page.

The stoplist:

HOOFDWERK

- Prestant, 8 ft., 56 pipes
- Holpijp, 8 ft., 56 pipes
- Octaaf, 4 ft., 56 pipes
- Fluit, 4 ft., 56 pipes
- Quint, 3 ft., 56 pipes
- Superoctaaf, 2 ft., 56 pipes
- Mixtuur, 4-5 ranks
- Cornet, 5 ranks
- Trompet, 8 ft., 56 ranks

BOVENWERK

- Roerfluit, 8 ft., 56 pipes
- Viola di Gamba, 8 ft., 56 pipes
- Prestant, 4 ft., 56 pipes
- Koppelfluit, 4 ft., 56 pipes
- Nazard, 3 ft., 56 pipes
- Nachthoorn, 2 ft., 56 pipes
- Dulciaan, 8 ft., 56 pipes

PEDAL

- Subbas, 16 ft., 30 pipes
- Octaafbas, 8 ft., 30 pipes

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**BEL AIR, MD., CHURCH  
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**Instrument in First Presbyterian Will  
Have No Borrowing on Manuals—  
Donald King and Richard Piper  
Are Designers**

Austin Organs, Inc., will build a new two-manual organ for the First Presbyterian Church, Bel Air, Md. The instrument is designed to give the utmost flexibility for the interpretation of classic and modern literature and to meet the needs of the church service within the confines of a moderate sized two-manual concept. The manual divisions are entirely straight; the pedal includes five extensions. The new instrument replaces an electronic.

The design is by Donald King, Baltimore, and Richard J. Piper, vice-president and tonal director of Austin. Contract negotiations were handled by Charles L. Neill, Austin representative in the area.

The stoplist is as follows :

**GREAT**

- Principal, 8 ft., 68 pipes
- Bourdon, 8 ft., 68 pipes
- Flauto Dolce, 8 ft., 68 pipes
- Flauto Dolce Celeste, 8 ft., 56 pipes
- Octave, 4 ft., 68 pipes
- Nachthorn, 4 ft., 68 pipes
- Fifteenth, 2 ft., 61 pipes
- Mixture (19-22-26), 3 ranks, 183 pipes
- Chimes

**SWELL**

- Rohrgedeckt, 8 ft., 68 pipes
- Viola, 8 ft., 68 pipes
- Voix Celeste, 8 ft., 56 pipes
- Principal, 4 ft., 68 pipes
- Koppelflöte, 4 ft., 68 pipes
- Blockflöte, 2 ft., 61 pipes
- Larigot, 1½ ft., 61 pipes
- Sesquialtera, 2 ranks, 122 pipes
- Fagot, 8 ft., 61 pipes
- Tremolo

ELIZABETH VAN HORNE



ELIZABETH VAN HORNE, Lexington, has been appointed to the faculty of the Baldwin-Wallace Conservatory, Berea, Ohio, as instructor in organ and piano. She holds both bachelor and master degrees from the University of Kentucky where she was a student of Arnold Blackburn. She was recipient of the Phi Beta professional award and of a Haggin graduate scholarship. For the last three years she has served as assistant organist and choir director at Christ Church, Episcopal, in Lexington.

**PEDAL**

- Bourdon, 16 ft., 32 pipes
- Gedeckt, 16 ft., 12 pipes
- Principal, 8 ft., 32 pipes
- Viola, 8 ft.
- Gedeckt, 8 ft.
- Choral Bass, 4 ft., 12 pipes
- Fagot, 16 ft., 12 pipes
- Krummhorn, 4 ft., 32 pipes

THE DE PAUL University summer session chorus of 105 voices sang the Fauré Requiem July 31 in the DePaul center theater in Chicago's Loop with René Dosogne directing.

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**HINNERS PIPEWORK USED**

Low Wind and Open-toe Voicing of Instrument at Town in New York—Unification Provides Extra Tone Resources

Concordia Lutheran Is Outstanding Example of Integrated Church in Downtown Area—Part of Pedal Exposed with Great

The Delaware Organ Company, Tonawanda, N. Y., has designed a two-manual organ for Christ Episcopal Church, Clayton, N. Y. Unification was planned to provide contrasting timbres in each division as well as the greatest amount of tonal color.

The pipework speaks on two-and-a-half-inch wind and the open toe, narrow windway type of voicing is used.

The stolist and the summary are as follows:

- GREAT**
- Principal, 8 ft., 1
  - Gedeckt, 8 ft., 3
  - Gemshorn, 8 ft., 6
  - Octave, 4 ft., 2
  - Quintadena, 4 ft., 10
  - Fifteenth, 2 ft., 1
  - Gemshorn, 2 ft., 6
  - Mixture, 2 ranks, 8
  - Trompette, 8 ft., 7
  - Clarion, 4 ft., 7

- SWELL**
- Gedeckt, 8 ft., 3
  - Quintadena, 8 ft., 10
  - Dolce, 8 ft., 4
  - Dolce Celeste, 8 ft., 5
  - Gemshorn, 4 ft., 6
  - Flute, 4 ft., 3
  - Nazard, 2 3/4 ft., 10
  - Principal, 2 ft., 2
  - Piccolo, 2 ft., 2
  - Trompette, 8 ft., 7
  - Tremulant

- PEDAL**
- Bourdon, 16 ft., 9
  - Quintaton, 16 ft., 10
  - Principal, 16 ft., 1
  - Quintadena, 8 ft., 10
  - Dolce, 8 ft., 4
  - Super Octave, 4 ft., 1
  - Flute, 4 ft., 9
  - Trompette, 8 ft., 7

- PIPE SUMMARY**
1. Principal, 8 ft., 85 pipes
  2. Octave, 4 ft., 73 pipes
  3. Gedeckt, 8 ft., 85 pipes
  4. Dolce, 8 ft., 61 pipes
  5. Dolce Celeste, 8 ft., 49 pipes
  6. Gemshorn, 4 ft., 73 pipes
  7. Trompette, 8 ft., 73 pipes
  8. Mixture, 2 ranks, 122 pipes
  9. Bourdon, 16 ft., 56 pipes
  10. Quintadena, 16 ft., 85 pipes

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**IN ST. THOMAS' EPISCOPAL**

Saginaw, Mich., Builder Installs Free-standing Instrument for Trinity Lutheran—Herbert Gotsch Plays Opening Recital

Ervin J. Dunham, Organist, Collaborates with R. J. Hervey of Company Staff in Creating Design for New Instrument

The John F. Shawhan Company, Saginaw, Mich., was the builder of the new two-manual organ in the Trinity Lutheran Church, Davison, Mich. The instrument is free-standing and totally unenclosed. Its tonal design is especially suited for the performance of the traditional music of the Lutheran liturgy.

Herbert Gotsch, Concordia Teachers College, River Forest, Ill., played the opening recital May 24 which appears on the recital page.

- The stolist:
- GREAT**
- Gedeckt, 8 ft., 61 pipes
  - Dulciana, 8 ft., 61 pipes
  - Octav, 4 ft., 61 pipes
  - Nachthorn, 2 ft., 61 pipes
  - Mixture, 3 ranks, 183 pipes

- POSITIV**
- Quintade, 8 ft., 61 pipes
  - Koppelflöte, 4 ft., 61 pipes
  - Prinzipal, 2 ft., 61 pipes
  - Quinte, 1 1/2 ft., 61 pipes
  - Rohrschalmei, 8 ft., 61 pipes
  - Tremulant

- PEDAL**
- Bourdon, 16 ft., 32 pipes
  - Spitzprinzipal, 8 ft., 32 pipes
  - Gedecktbass, 8 ft., 12 pipes
  - Choralbass, 4 ft., 12 pipes
  - Fagotto, 4 ft., 32 pipes

A two-manual organ has been installed in St. Thomas' Episcopal Church, Orange, Va., by Hillgreen, Lane and Company. The instrument was designed by Ervin J. Dunham, the organist of the church, and R. J. Wervey, of the Hillgreen-Lane staff.

- The stolist:
- GREAT**
- Diapason, 8 ft., 61 pipes
  - Mittel Gedeckt, 8 ft., 61 pipes
  - Flauto Dolce, 8 ft., 61 pipes
  - Octave, 4 ft., 61 pipes
  - Flauto Traverso, 4 ft., 61 pipes
  - Furniture, 3 ranks, 183 pipes

- SWELL**
- Rohrflöte, 8 ft., 85 pipes
  - Salicional, 8 ft., 68 pipes
  - Voix Celeste, 4 ft., 56 pipes
  - Gemshorn, 4 ft., 68 pipes
  - Flute, 4 ft., 68 notes
  - Nazard, 2 3/4 ft., 61 notes
  - Flautina, 2 ft., 61 notes
  - Tierce, 1 3/4 ft., 61 notes
  - Trompette, 8 ft., 68 pipes
  - Hautbois, 4 ft., 68 pipes

- PEDAL**
- Resultant, 32 ft.
  - Contre Basse, 16 ft., 32 pipes
  - Bourdon, 16 ft., 12 pipes
  - Principal, 8 ft., 12 pipes
  - Gedeckt, 8 ft.
  - Quint, 5 1/2 ft.
  - Choral Bass, 4 ft., 12 pipes
  - Flute, 4 ft.
  - Fagotto, 16 ft., 24 pipes
  - Oboe, 8 ft.
  - Hautbois, 4 ft.

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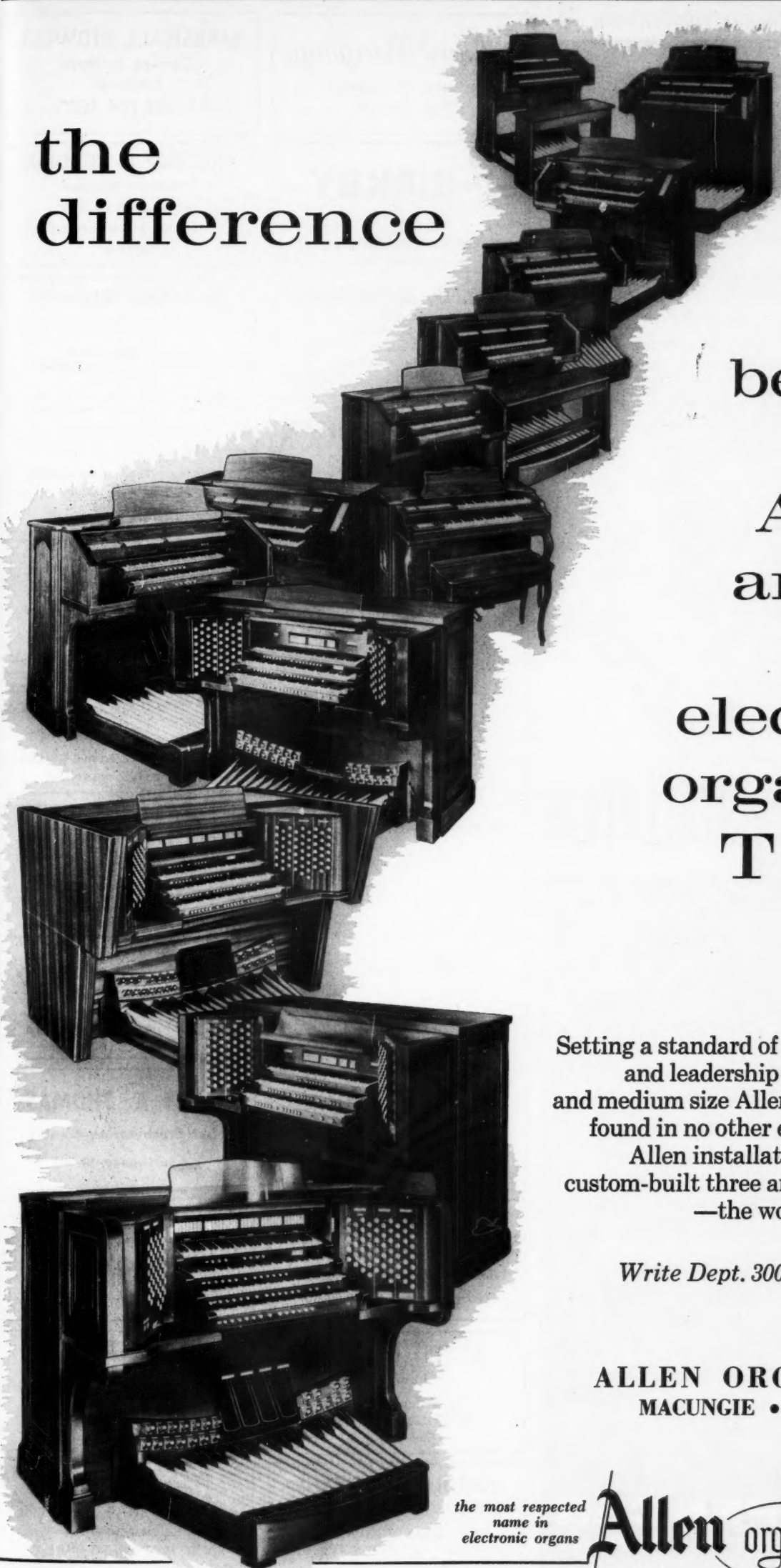
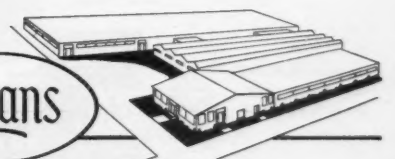
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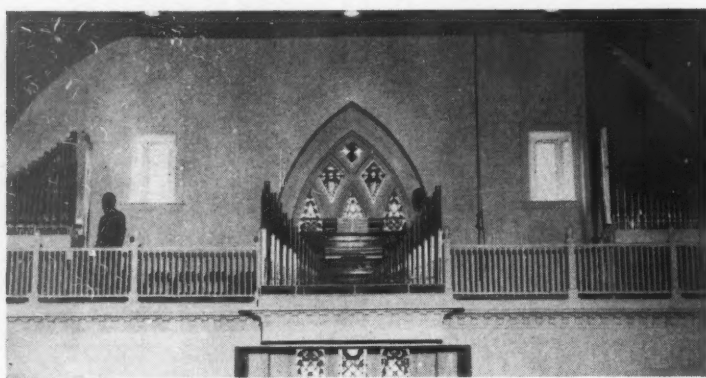
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Episcopal Church in New Hartford, N.Y.,  
Has Design by John Baldwin—Stacey  
Simpson Is Organist—"Ruck-  
Great" Included

The organ at St. Stephen's Episcopal Church, New Hartford, N.Y., is a two-manual and pedal basis for an eventual instrument of three unenclosed divisions installed in the rear gallery. William Barlow is the builder and John L. Baldwin, Jr., Hamilton College, the designer.

The disposition of the organ was determined by the limited space available. The console is in the middle of the gallery with the Hauptwerk at the back of the player, a kind of "ruck-great." The Oberwerk is placed in one corner and the pedal in the other. The organist is Stacey Simpson.

The stoplist is as follows:

**HAUPTWERK**

Stopped Flute, 8 ft., 73 notes  
Quintadena, 8 ft., 61 pipes  
Chimney Flute, 4 ft., 61 pipes  
Principal, 4 ft., 73 pipes  
Principal, 2 ft., 61 notes  
Cymbel, 3 ranks, 183 pipes  
Chimes  
Cymbelstern

**OBERWERK**

Bourdon, 16 ft., 96 pipes  
Dulciana, 8 ft., 61 pipes  
Unda Maris, 8 ft., 49 pipes  
Stopped Flute, 8 ft., 73 notes  
Flute, 4 ft., 73 notes  
Nazard, 2 1/2 ft., 61 notes  
Sesquialtera, 2 ranks, 122 pipes  
Trumpet, 8 ft., 73 pipes  
Hautbois, 8 ft., 61 pipes  
Tremulant

**PEDAL**

Bourdon, 16 ft., 32 pipes  
Gedeckt, 16 ft., 32 notes  
Principal, 8 ft., 32 pipes  
Quintadena, 8 ft., 32 notes  
Choral Bass, 4 ft., 12 pipes  
Mixture, 3 ranks, 96 pipes  
Trumpet, 8 ft., 32 notes

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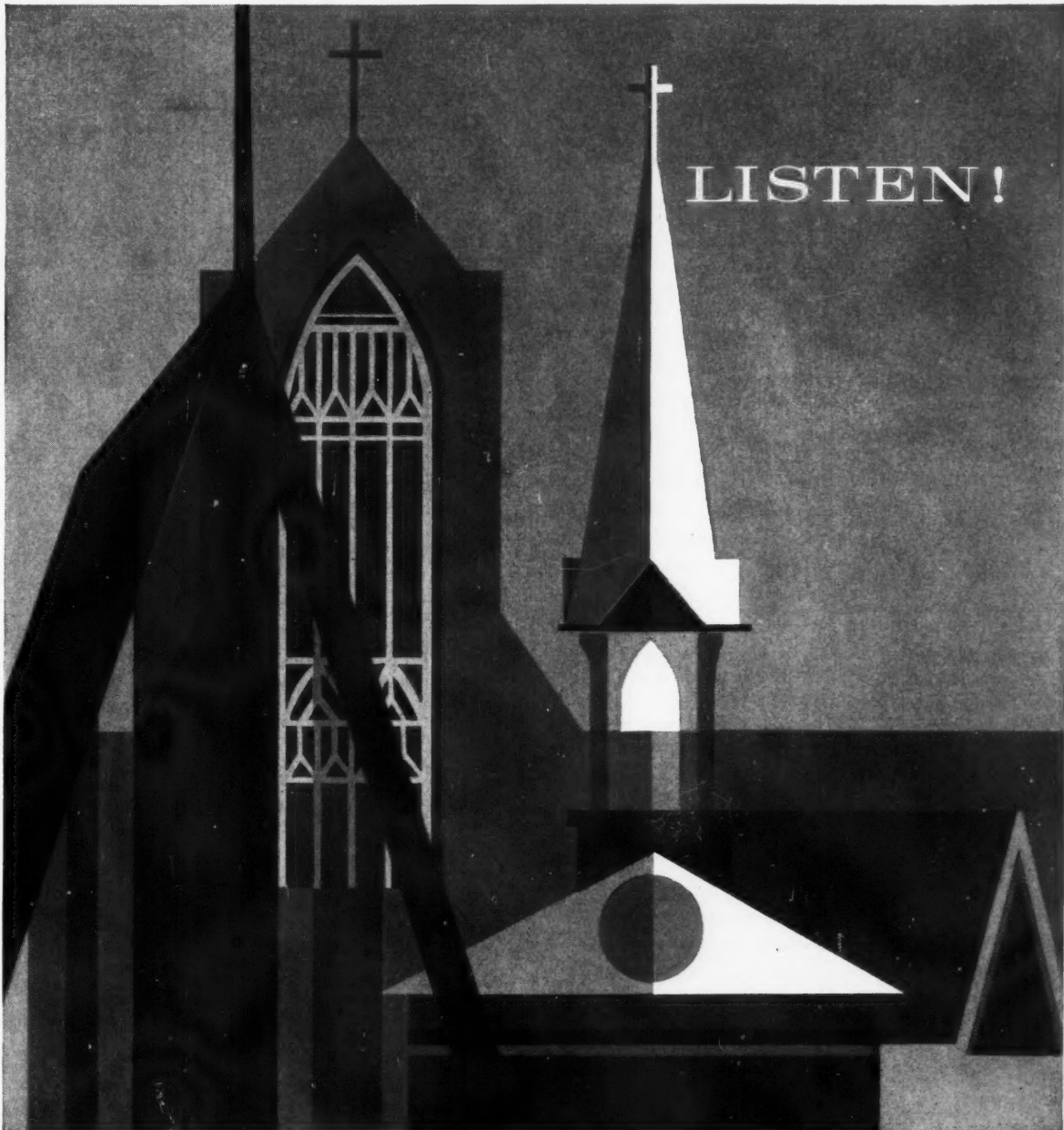
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**TITUS PLAYS 1st RECITAL**

Organ in Episcopal Church of the Ascension in Middletown Completed in March—Robert Eshenaur Is Organist

The new Holtkamp organ in the Church of the Ascension, Middletown, Ohio, was officially opened March 8 with a recital by Parvin Titus. Robert Eshenaur, who studied with Mr. Titus, is organist at the church. His first program on the new organ is included on the recital page. Paul Bell is choirmaster.

The stolist:

**GREAT**

- Quintadena, 16 ft., 61 pipes
- Principal, 8 ft., 61 pipes
- Gedackt, 8 ft., 61 pipes
- Dulciane, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Bourdon, 4 ft., 61 pipes
- Octava, 2 ft., 61 pipes
- Mixture, 4 ranks, 244 pipes
- Trumpet, 8 ft., 61 pipes

**SWELL**

- Rohrflöte, 8 ft., 61 pipes
- Lieblieh Gedackt, 8 ft., 61 pipes
- Gemshorn, 4 ft., 61 pipes
- Nachthorn, 2 ft., 61 pipes
- Cymbal, 3 ranks, 183 pipes
- Cromorne, 8 ft., 61 pipes
- Schalmey, 4 ft., 61 pipes

**PEDAL**

- Subbass, 16 ft., 32 pipes
- Quintadena, 16 ft.
- Octave, 8 ft., 32 pipes
- Flauto Dolce, 8 ft., 32 pipes
- Choralbass, 4 ft., 32 pipes
- Posaune, 16 ft., 32 pipes

**SUMMER CONCERTS GIVEN  
IN NEW ORLEANS CHURCH**

Two summer sacred music concerts were heard at the Salem United Church of Christ, New Orleans, La. The first program June 21 included sacred solos and duets by Schütz, Bach, Handel, Beethoven and Verdi. Frank Kuhlman played organ works of Bruhns and Peeters.

The July 27 concert featured vocal solos by Schütz, Bach, Holst and Tchaikowsky. Jack Conner played organ works by Buxtehude, Bach, Peeters, Messiaen and Widor.

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Charles Ennis' Organ on Medium Scale and Three-inch Pressure—Seven Voices Provide Variety of Manual and Pedal Stops

A two-manual unified organ installed in the residence of Charles Ennis, Brooklyn, N.Y., has served as a "pilot model" for the Estey Corporation's unified instruments. The organ is voiced on three-inch wind pressure. Scales are of medium size and voicing is along classic lines. The pipe sources indicated by letters are explained below the stolist which follows:

**MANUAL 1**

- Quintade, 16 ft., B
- Gedeckt, 8 ft., A
- Quintade, 8 ft., B
- Principal, 4 ft., C
- Gedeckt, 4 ft., A
- Quinte, 2 3/4 ft., D
- Octave, 2 ft., C
- Mixture, 2 ranks, E

**MANUAL 2**

- Gedeckt, 8 ft., A
- Quintade, 8 ft., B
- Principal, 4 ft., C
- Quintade, 4 ft., B
- Quinte, 2 3/4 ft., D
- Gedecktflöte, 2 ft., A
- Octavquinte, 1 1/2 ft., D
- Sifflöte, 1 ft., C
- Mixture, 2 ranks, E

**PEDAL**

- Pommer, 16 ft., F
- Gedeckt, 8 ft., A
- Quintade, 8 ft., B
- Choralbass, 4 ft., G
- Gedeckt, 4 ft., A
- Quinte, 2 3/4 ft., D
- Principal, 2 ft., C
- Octavquinte, 1 1/2 ft., D

**ANALYSIS**

- A. Gedeckt, 8, 4 and 2 ft., 85 pipes
- B. Quintade, 8 and 4 ft., 73 pipes
- C. Principal, 4, 2 and 1 ft., 85 pipes
- D. Quinte, 2 3/4 and 1 1/2 ft., 73 pipes
- E. Mixture (22-26), 122 pipes
- F. Pommer, 16 ft., 25 pipes
- G. Choralbass, 4 ft., 32 pipes

RICHARD WESTENBURG played four Handel concertos (1, 4, 5 and 7) in a series of noontime recitals in June and July at Montana State University, Missoula.

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MARIE M. HINE, A.A.G.O., has resigned after thirty-nine years as organist and choir director of the Trinity Episcopal Church, Tulsa, Okla., effective Sept. 1. At a meeting of the vestry June 20 a resolution commending and honoring her long service was adopted; the vestry at the same time unanimously approved the finance committee's recommendation that Mrs. Hine be paid \$100 a month for life. Mrs. Hine served as dean of the Tulsa Chapter of the A.G.O. for more than twenty-five years. On the occasion of her thirtieth anniversary at the church in 1950 THE DIAPASON published an extended summary of her career.

DR. NITA AKIN participated in the golden anniversary international conference of Delta Omicron sorority Aug. 10-14 in Cincinnati.

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# Programs of Organ Recitals of the Month

**Parvin Titus, F.A.G.O., Cincinnati, Ohio.**—Mr. Titus played this recital March 8 to open the Holtkamp organ in the Church of the Ascension, Middletown, Ohio, described in this issue: Benedictus, Couperin; Toccata and Fugue in D minor, Bach; "Wie schön leuchtet der Morgenstern," Pachelbel; "Schmücke dich, O liebe Seele" and "Herzliebster Jesu," Brahms; "Nave," Byzantine Sketches, Mulet; Song without Words and "Ariel," Bonnet; "Were You there?" Purvis; Pièce Héroïque, Franck.

**Gale Enger, Oklahoma City, Okla.**—Mr. Enger played this program June 12 as the second event in a church music festival at the First Presbyterian Church: Prelude and Fugue in G minor and "We Pray Now to the Holy Spirit," Buxtehude; "The Cuckoo," Daquin; "Jesus Christ, Our Blessed Saviour," "Kyrie, God Father for Evermore" and "Kyrie, God the Holy Ghost," Bach; Chorale Dirge on "The Hollow Men" (first performance), Roger Hanson; "Chollas Dance for You," Leach; Sonata 1, Hindemith; "Pasticcio," Langlais; Aria, Peeters; Toccata, Durufé.

**Marshall Barnes, Columbus, Ohio.**—Dr. Barnes played this recital June 14 at the First Presbyterian Church, Fairfield, Iowa: Chaconne, Couperin; "The Fifers," Dandrieu; Aria da Chiesa, Old Italian; Preludes and Fugues in F, A minor and G, Bach; Theme with Variations, Kennan; Aria, Peeters; "Vision of the Eternal Church," Messiaen; "Oh, to Remain with Thy Grace," Reger; Capriccio, Lemaigre; "The Swan," Saint-Saëns; "Alla Trinita," Dickinson; "Forest Green," Purvis; Prelude and Fugue on "B-A-C-H," Liszt.

**Dirk Jansz. Zwart, Rotterdam, Netherlands.**—Mr. Zwart played the following recital March 24 to open the new Verschuuren organ in the Dutch Reformed Church of Bergschenhoek: Fantasie-Toccata on Psalm 33 and Prelude on Psalm 6, Zwart; Concerto in F (Cuckoo and Nightingale), Handel; Allegro Moderato and Presto, Pescetti; Toccata, Dubois; Intreclus, Trio and Toccata on Psalm 105, Zwart. A chorus assisted.

**Mary Ann Lothringer, San Antonio, Tex.**—Miss Lothringer played a recital Aug. 9 at the Laurel Heights Methodist Church including these numbers: Concerto 5 in F major, Handel; "O Man Bewall Thy Grievous Fall" and Fantasie and Fugue in G minor, Bach; "My Faithful Heart Rejoices" and "My Heart Is Filled with Longing," Brahms; Sonata 1, Hindemith; "Comes Autumn Time," Sowerby.

**Richard L. Grant, Niles, Mich.**—Mr. Grant played the following program July 26 at the First Presbyterian Church, South Bend, Ind.: Rigaudon, Campra; Fugue a la Gigue, Bach; Allegro and Fugue, "Ad Nos," Liszt; Chorale in B minor, Franck; "Festive Flutes," Titcomb; "The Day Thou Gavest, Lord Is Ended," McKinley; Impromptu, Vierne; Prelude and Fugue in G minor, Dupré.

**Robert Eshenaur, Middletown, Ohio.**—Mr. Eshenaur played this recital March 18 on the Holtkamp organ described in this issue at the Church of the Ascension: Chaconne, Couperin; Prelude, Fugue and Chaconne in C, Buxtehude; "I Call to Thee, Lord Jesus Christ" and Toccata in F, Bach; Solemn Melody, Davies; "Hommage a Frescobaldi," Langlais; Andante and Finale, Vierne.

**Charles Woodward, Kings Mountain, N.C.**—Mr. Woodward played this recital July 12 at St. Matthew's Evangelical Lutheran Church: Fantasie and Fugue in A minor, Bach; Prelude, Fugue and Variation, Franck; Benedictus, Reger; "Carillon de Westminster," Vierne.

**Conrad Grimes, Charlotte, N.C.**—Mr. Grimes played these numbers July 16 at St. Matthew's Evangelical Lutheran Church, Kings Mountain, N.C.: Prelude and Fugue in B minor; Chorale, Jongen; Rhapsodie Gregorienne, Langlais.

**Alec Wyton, F.R.C.O., New York City.**—Mr. Wyton played this recital July 19 at the Cathedral of St. John the Divine: Fanfare, Jackson; "My Young Life Hath an End," Sweelinck; "Origin," "Heritage," "Martyrs" and "Memento," Concerto "Sanguis Avitus," Hegedus (dedicated to Mr. Wyton, first performance).

**Herbert Gotsch, A.A.G.O., Forest Park, Ill.**—Mr. Gotsch played this recital May 24 to open the new Shawhan organ in the Trinity Lutheran Church, Davison, Mich.: Offertoire sur les Grands Jeux, F. Couperin; Toccata for the Communion, Frescobaldi; Fantasie in Echo Style, Sweelinck; Tiento Llano por B Cuadrado, Cabanilles; Voluntary on 100th Psalm Tune, Purcell; "Jesus Christ, Our Blessed Saviour," "Jesu, Joy of Man's Desiring," "Wake, Awake, for Night Is Flying" and Prelude and Fugue in D major, Bach; "Awake, My Heart, with Gladness," Peeters; "Now that the Day Has Reached Its Close," Gore; "From Depths of Woe I Cry to Thee," Busch; "Outburst of Joy," Messiaen.

**Richard Westenburg, Missoula, Mont.**—Mr. Westenburg played this program July 26 for the opening of Montana Music Week at Montana State University: Trumpet Tune, Purcell; Adagio, Concerto in D minor, Vivaldi; "The Cuckoo," Daquin; Gigue, J.C.F. Bach; Concerto 1 in G minor, Handel (with string quartet); Arioso, Cantata 156, and Toccata and Fugue in D minor, Bach; Ronde Française, Böllmann; "Green-sleeves," Vaughan Williams; "Thou Art the Rock," Mulet.

**Sister M. Gerald Anne Collins, O.S.F., Chicago.**—Sister Gerald Anne, student of Dr. Arthur C. Becker played this master's recital July 29 at the DePaul University Center Theater: Prelude and Fugue in E flat major and Allegro, Sonata 6, Bach; Finale in B flat, Franck; Lebhaft, Sonata 2, Hindemith; Stations 4 and 11, "Le Chemin de la Croix," Dupré. Variations on a Theme of Jannequin, Alain; "Carillon de Westminster," Vierne.

**Allan Willis, Minneapolis, Minn.**—Mr. Willis played this recital June 24 in the Judson Memorial Baptist Church: Concerto 5 in F, Handel; Prelude and Fugue in B minor, "Whither Shall I Flee," "My Soul Doth Magnify the Lord," and "Come Now, Lord Jesus, From Heaven Above," Bach; Toccata, Andante Cantabile and Finale, Symphony 4, Widor.

**Students of Erich A. von Fange, Edmonton, Alt.**—Barbara Rosnau, Katherine Folkmann, Sylvia Ruff, Lydia Hennig, Carole Hansen and Dorinda Heinze played these numbers at the dedication of the Guild Hall at Concordia College: Eight Little Preludes and Fugues, Bach; "Rise My Soul," Walther; "Herr Jesu Christ, Dich zu uns wend," Bach.

**Mary Cheyney Nelson, Hampton, Va.**—Mrs. Nelson played her third recital July 28 on the Kotschmar memorial organ, Portland, Maine, including these numbers: Works by Clément and Buxtehude; Prelude and Fugue in D major, Bach; Allegro Vivace, Symphony 1, Vierne; Variazione per La Notte di Natale, Monnikendam; "Elegy" and "Flemish Rhapsody," Peeters.

**Virginia Davis, Binghamton, N. Y.**—Miss Davis, a pupil of Harold C. O'Daniels, played the following recital July 20 in Christ Church: Prelude and Fugue in B flat major and "Our Father Which Art in Heaven," Bach; Sicilienne, Paradis-Whitford; "Quem Pastores," Willan; Toccata, Miniature Suite, Rogers; Four Elevations, Benoit; Fanfare, Lemmens.

**Jack Fisher, St. Paul, Minn.**—Mr. Fisher shared a recital June 21 with Randy Pratt, boy soprano, at St. Clement's Memorial Episcopal Church. Organ numbers were: Movement 1, Sonata 1, Hindemith; French Suite, Langlais; Cantabile, Franck; Andante, Trio-sonata 3, and Prelude and Fugue in C minor, Bach.

**George William Volkel, Westfield, N.J.**—Dr. Volkel will play this recital Sept. 20 at the Presbyterian Church, repeating it Sept. 21: Toccata and Fugue in D minor, Trio-sonata 3 and Prelude and Fugue in D major, Bach; Prelude, Fugue and Variation, Franck; Finale, Sonata 1, Mendelssohn; "Harmonies du Soir," Karg-Elert; "The Fountain," DeLamarter; Nocturne, Grieg; Prelude and Fugue in G minor, Dupré.

**Robert Noehren, Ann Arbor, Mich.**—Dr. Noehren played this recital July 19 at the Western Washington College of Education, Bellingham: Prelude and Fugue in A minor, "O God Be Merciful" and Vivace, Trio-sonata 2, Bach; Con Moto Maestoso, Sonata 3, Mendelssohn; Prelude, Fugue and Variation, Franck; Sketch in D flat, Schumann; Toccata and Fugue in A minor, Reger; Arioso, Sowerby; Impromptu, Vierne; "Joie et Clarté des Corps Glorieux," Messiaen; Prelude and Fugue in G minor, Dupré.

**Harold Heeremans, F.A.G.O., Ch.M., F.T.C.L., Leonia, N.J.**—Mr. Heeremans was heard July 30 in this recital in the Union Chapel, Oak Bluffs, Martha's Vineyard, Mass.: Psalm 20, Marcello-Nevens; "How Brightly Shines the Morning Star," Buxtehude; Prelude and Fugue in D minor (Violin), "Sleepers Wake! a Voice Is Calling" and Fugue in F major, Bach; Chorale Prelude on Old 100th, Philip James; Arioso, Goldsworthy; Suite on Sixteenth Century Hymn Tunes, McKay.

**Gordon Young, Detroit, Mich.**—Mr. Young played this program June 7 at the Emmanuel Lutheran Church, Dearborn, Mich.: "Fireworks" Suite, Handel; Largo, Concerto in A minor, Vivaldi-Bach; Toccata and Fugue in D minor, Bach; Andante Sostenuto, Symphonie "Gothique," Widor; "The Legend of the Mountain," Karg-Elert; "The Primitive Organ," Yon; "Pageant" and Carillon, Young; "L'Ecureuil," Weaver; "Carillon de Westminster," Vierne.

**Joann Deabler, Gulfport, Miss.**—Miss Deabler, student of Conrad Morgan, played this recital June 28 in the First Methodist Church: "Mein junges Leben hat ein End," Sweelinck; Trio-sonata 5, Movement 3, Bach; Sonata 2, Hindemith; Prelude and Fugue in C minor, "Christ, der uns selig macht," "Da Jesus an dem Kreuze stund," "Der Tag, der ist so freudenreich" and "Vater unser im Himmelreich," Bach; "Litanies," Alain.

**Harold Denzer, Jr., Marion, Ohio.**—Mr. Denzer played this recital June 21 in the Emanuel Lutheran Church: Psalm 19, Marcellino; "I Call to Thee, Lord Jesus Christ," "Hark! A Voice Saith, All Are Mortal" and Toccata and Fugue in D minor, Bach; "Litanies," Schubert; "Brother James' Air," Wright; "Communion," Purvis; Toccata, Symphony 5, Widor.

**Charles E. Hoke, A.A.G.O., South Bend, Ind.**—Mr. Hoke played this recital June 23 at the First Presbyterian Church: Toccata in F and "Dearest Jesu, We Are Here," Bach; Andante in F, Mozart; Sonata on the 94th Psalm, Reubke; Pavan, Elmore; "Hyfrydol," Vaughan Williams; Scherzo, Vierne; "Le Banquet Celeste," Messiaen; "Litanies," Alain.

**Sam Wilson, Jr., Shelby, N.C.**—Mr. Wilson played this pre-service recital July 5 at St. Matthew's Evangelical Lutheran Church, Kings Mountain, N.C.: Prelude and Fugue in A minor, Bach; Prelude and Fugue in D minor, Böhm; "Now Pray We to the Holy Spirit," Buxtehude; Fugue on the Kyrie, Couperin; Toccata and Fugue in F major, Buxtehude.

**Geoffrey Simon, Durham, N.C.**—Mr. Simon played the following recital July 5 at the First Methodist Church, Greenville, Miss.: Fugue in D minor (Giant) Bach; Aria, Peeters; Prelude and Fugue in G minor, Buxtehude; Liturgical Prelude 2, Oldroyd; Versets on "O Bread of Life from Heaven," Bender; Passacaglia in C minor, Bach.

**David N. Johnson, A.A.G.O., Alfred, N.Y.**—Dr. Johnson played two recitals July 13 at the eleventh church music institute sponsored by the Canacadea Chapter of the A.G.O. The first at the Trinity Lutheran Church, Wellsville, N.Y., included: "Let All Together Praise Our God," Bach; "Schönster Herr Jesu," Schroeder; "Good Christian Men, Rejoice," Zachau; "Meditation," Wyton; "Now Thank We All Our God" and "O God, Thou Faithful God," Karg-Elert; Entrée Pontificale sur "Resurrexi," Benoit. The second program at the First Methodist Church included: "In Dir ist Freude," Bach; "Quem Pastores" and "O Helland, reiss die Himmel auf," Pepping; "Liebster Jesu," Walther; "Windsor," Bay Song Book; "O Welt, ich muss dich lassen," Brahms; "Acclamations," Langlais.

**Douglas Ian Duncan, San Diego, Cal.**—Mr. Duncan played the following numbers June 6 at the Spreckels Outdoor Pavilion, Balboa Park: Chaconne, Couperin; "Sheep May Safely Graze," Bach; Echo Voluntary, James; Aria, Peeters; "To Thee, Jehovah Shall I Sing," Karg-Elert; Trumpet Tune in D, Lang; Sonata 1 in F minor, Mendelssohn. For his June 13 program he played: Trumpet Tune and Air, Purcell; "Rhosymedre," Vaughan Williams; "Christ, Thou Lamb of God," "See the Lord of Light and Life," "When Jesus Hung upon the Cross," "O Man Bemoan Thy Grievous Sin" and "We Thank Thee, Lord Jesus Christ," Bach; Suite "Gothique," Böllmann.

**Eugene M. Nye, Seattle, Wash.**—Mr. Nye played this memorial recital May 27 at the University of Washington: "My Heart Ever Faithful," Bach-Barnes; "Hark a Voice Saith All Are Mortal," "When in the Hour of Deepest Need" and "I Call to Thee, Lord Jesus Christ," Bach; "He Shall Feed His Flock," Handel; "O Rest in the Lord," Mendelssohn-Schreiner; Andante, Grand Pièce Symphonique, Franck; "O World, I E'en Must Leave Thee," Brahms.

**Sister Anne Cecile, O.S.B., Chicago.**—Sister Ann Cecile played this master's recital July 15 at the DePaul University Center Theater: Fugue in C minor, Mozart; Prelude and Fugue in E minor (Wedge), Bach; Dialog and Basse de Trompette, Jullien; Variations de Concert, Bonnet; Scherzo, Symphony 2, Vierne; Chorale in B minor, Franck; Prelude for "Yom Kippur," Berlinski; "Resurrection," Passion Symphony, Dupré.

**Marva Lois Griffin, Donna Sue King and Margaret Jacobs, Waco, Tex.**—Misses Griffin and King and Mrs. Jacobs played this program June 28 at the New Hope Baptist Church: "Morning," Sticksle; "Sweet Hour of Prayer," Bradbury; Prelude in A minor, Hesse; Postlude, Volckmar; Passion Chorale, Bach; "Softly and Tenderly," Thompson; Andantino in G minor, Hesse; "Come Sweet Death," Bach; "Ave Maris Stella," Grieg; "The Swan," Saint-Saëns; Triumphal March, Grieg.

**Students of Walden B. Cox, Millville, N.J.**—Gordon Turk, William Hoffer, Joyce Morrison Cox and Lynne Newcomb played this program June 28 at the First Methodist Church: Sortie in D minor, Rogers; Pastorale in G, Matthews; Prelude on "Ave Verum," Mozart; Miniature Suite and Adagio, Sonata in E minor, Rogers; Chaconne, Couperin; "Bells of St. Anne de Beauré," Russell; "Water Music" Suite, Handel-McKinley; "Evening Song," Hyde; Variations de Concert, Bonnet.

**Lilian Carpenter, F.A.G.O., New York City.**—Miss Carpenter played a recital Aug. 9 at St. John's Presbyterian Church, Berkeley, Cal., including: Dorian Toccata, "Come, Saviour of the Gentiles," "In Dulci Jubilo," "My Heart Is Filled with Longing," "Today Triumphs God's Son" and "Glory Be to God on High," Bach; Prelude, Suite, de Maleingre; "The Primitive Organ," Yon; Sonata 3, Mendelssohn; "Divertissement" and "Lied," Vierne; Chorale in A minor, Franck.

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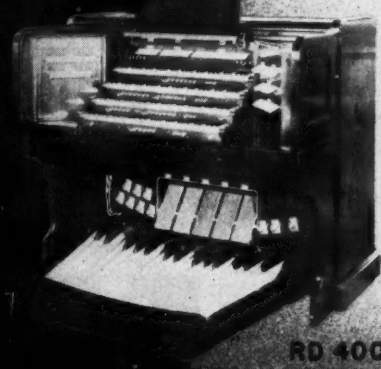
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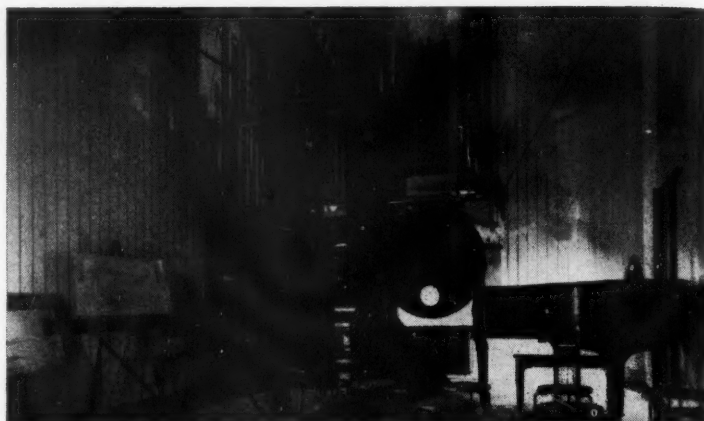
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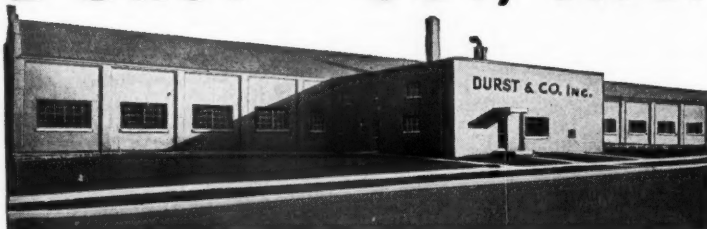


THE STRIKING and unusual case of the organ in the studio residence of architect Robert Reichert in Seattle, Wash., is shown above. The organ was formally opened April 30 with a midnight recital by Marvin Durland. On his program were numbers by Baumgartner and Paumann, a Toccata by Frescobaldi, Scheidt's "Da Jesus an dem Kreuze standt" and Buxtehude's "How Brightly Shines the Morning Star."

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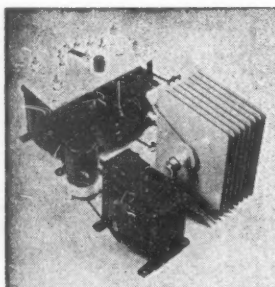
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