

THE UNIVERSITY  
OF MICHIGAN  
SEP 12 1960  
MUSIC  
LIBRARY

# THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
Official Journal of the American Guild of Organists—Official Magazine of the Royal Canadian College of Organists

Fifty-First Year, No. 10—Whole No. 610

CHICAGO, ILL., U.S.A., SEPTEMBER 1, 1960

Subscription \$2.50 a year—25 cents a copy

## MUSIC TRADE SHOW BIGGEST EVER HELD

### CHICAGO ATTRACTS 11,382

Philip Werlein IV New President of Association—Wicks Exhibit Draws Big Crowd—Hifi Builders Have Most Exhibits

With attendance hitting a new Chicago record of 11,382 the 1960 music industry trade show and convention "set a terrific business pace in initiating the decade of the soaring 60's."

An excellent level of order-taking was reported by most exhibitors at the Palmer house show which occupied 135,000 square feet of floor space, representing the biggest trade show of all time.

Philip Werlein IV, head of a chain of music stores in the South was elected president of the National Association of Music Merchants to succeed Clay Sherman of San Francisco.

The largest number of exhibitors, a total of 66, was of phonograph, hifi and stereo manufacturers.

Most builders of electronic organs had displays including Allen, Baldwin, Hammond, Conn, Rodgers and others. Both Maas-Rowe and Schulmerich had well-arranged exhibits of their carillon equipment.

The Klann Organ Supply company attracted considerable attention with their new simplified action.

The Wicks Organ Company, the only pipe-organ builder in the show, had a crisp new two-manual all-purpose organ on display on the mezzanine of the hotel. Crowds jammed about the organ while Kay McAbee played and demonstrated the instrument's capabilities. Many found the new transposing device fascinating.

## THIRD ALUMNI WORKSHOP HELD AT UNION SEMINARY

More than 100 alumni and friends of the school of sacred music attended the third annual alumni workshop at Union Theological Seminary, New York City June 20-22. The program was planned by officers of the alumni association under the direction of President Charles Hickman, Bridgeport, Conn. and Dr. Hugh Porter, director of the school.

Among the many events of particular interest to organists and choirmasters were two organ recitals, one by Finn Vidar at the General Theological Seminary and one by Robert Anderson on the newly installed Möller at the Interchurch Center chapel; master classes by Mr. Vidar; handbell classes and demonstrations by the Pilgrim bell ringers of Battle Creek, Mich. directed by Dr. Robert Hieber; an analysis of the Mozart Requiem by Joseph Goodman; a panel discussion by alumni who have studied abroad on Fulbright grants moderated by Dr. Robert Baker; and displays of music and books by seventeen publishers. After the banquet attended by 135 alumni Gertrude Neidlinger entertained the group in the social hall with a program called "Musical Mishaps." She was accompanied by Herbert Burtis.

Dr. Paul Callaway, Washington Cathedral, analyzed the Sowerby Throne of God and conducted rehearsals of the alumni chorus which sang this work and the Mozart Requiem under his direction at St. Paul's Chapel, Columbia University with Searle Wright at the organ. A reception at the home of Dr. and Mrs. Porter concluded the workshop.

## CHAPIN CHAPEL HOLTkamp AT AMHERST



## HOLD WA-LI-RO EVENSONG; HONOR HOUSEMOTHER GEE

The twenty-seventh annual evensong of the Wa-Li-Ro choirs was sung in Grace Church, Sandusky, Ohio July 8 under the direction of Gerald Knight, director of the Royal School of Church Music, Addington Palace near London. Eighty-five boys and men sang: Magnificat and Nunc Dimittis in A, Sumsion; Hail, Glorious Spirits, Heirs of Light, Tye; God Liveth Still, Bach; O King Most High, Spence, and Let Us Now Praise Famous Men, Sowerby. William Didelius's pre-service organ numbers are on the recital page. The service closed the annual choirmaster course.

Mrs. Gee, cook and housemother of the Wa-Li-Ro school for twenty-five years, was presented a silver cross given by the mothers of the Shaker Heights choir boys and a check for \$700 collected from friends to be used for a trip to England in September. It is estimated that she has served about 10,000 choristers, organists and clergymen.

## NINA ANCONA LEAVES POST AT NEW MEXICO UNIVERSITY

Mrs. Edward P. Ancona has retired from the faculty of the University of New Mexico at Albuquerque.

Nina Ancona began teaching the organ in 1926, before she earned her bachelor and master degrees at the university. She has a former student teaching in Japan and another studying in London on a Fulbright grant.

Mother of a son and a daughter and grandmother of two, she was a founder of the Albuquerque AGO Chapter and served for three years as its dean. She also served as New Mexico state chairman for a similar period. She and her husband have attended many regional and national conventions.

## BOOK GERMANI TOUR SOLID; CANADA, MEXICO INCLUDED

Fernando Germani's transcontinental tour is now fully booked. He will open Oct. 9 at Woolsey Hall, Yale University under the sponsorship of the New Haven AGO Chapter; he will play Oct. 14 on the new Möller organ at the Cathedral of Mary Our Queen, Baltimore, Md. and at the University of Texas fine arts festival Nov. 19.

Because of his heavily booked tour only one master class is scheduled, sponsored by the St. Louis AGO Chapter along with a recital Oct. 23 and 24.

The complete tour: October: New Haven 9; Boston 10; Providence, R.I. 11; Lancaster, Pa. 12; Baltimore, Md. 14; Washington, D.C. 16; Rock Hill, S.C. 17; Lansing, Mich. 19; Chicago 20; Louisville, Ky. 21; St. Louis 23-24; Monmouth, Ill. 25; Jamestown, N.D. 27, and Portland, Ore. 30.

November: New Westminster, B.C. (Vancouver) 1; Lethbridge, Alta. 3; Calgary, Alta. 4; Seattle, Wash. 6; Victoria, B.C. 7; Long Beach, Cal. 9; Mexico City 12, 13, 15, 17; Austin, Tex. 19; Houston, Tex. 21; San Francisco, Cal. 27; Boulder, Colo. 29, and Boys Town, Neb. 30.

December: Kankakee, Ill. 2; DePere, Wis. 4; Fort Wayne, Ind. 6; Ann Arbor, Mich. 8; New York 11; Princeton, N.J. 12, and Montreal 13.

THE INSTITUTE of International Education is receiving applications for Fulbright grants until Nov. 1. General eligibility requirements are U.S. citizenship, a bachelor degree or its equivalent in professional training, language ability and good health. Preference is given to applicants under 35 years of age.

BRITISH musicologist and composer Wilfred Mellers has been appointed Andrew Mellon professor of music at the University of Pittsburgh, Pa.

## HOLTkamp FOR CHAPEL OF AMHERST COLLEGE

### ARCHITECTS COLLABORATE

J. Heywood Alexander Is Organist, Henry B. Mishkin on Music Staff—Walter Holtkamp Designs Instrument for Chapin Chapel

Walter Holtkamp has designed and built an interesting two-manual organ for Chapin chapel of Amherst College, Amherst, Mass. The building architects, McKim, Mead and White, New York City, collaborated with Mr. Holtkamp on the architectural features of the design. Henry G. Mishkin and Charles Ludington were members of the Amherst staff at the time of the planning. Mr. Ludington has left the college and present organist is J. Heywood Alexander.

The stoptlist is as follows:

#### GREAT

Copula, 8 ft., 56 pipes  
Dulciane, 8 ft., 56 pipes  
Principal, 4 ft., 56 pipes  
Hohlflöte, 2 ft., 56 pipes  
Mixture, 3 ranks, 168 pipes

#### POSITIV

Quintadena, 8 ft., 56 pipes  
Rohrflöte, 4 ft., 56 pipes  
Principal, 2 ft., 56 pipes  
Cymbal, 2 ranks, 112 pipes  
Schalmey, 8 ft., 56 pipes

#### PEDAL

Quintadena, 16 ft., 32 pipes  
Gedeckt, 8 ft., 32 pipes  
Choralbass, 4 ft., 32 pipes  
Rankett, 16 ft., 32 pipes

## LADY SUSI JEANS VISITS AMERICA IN SPRING 1961

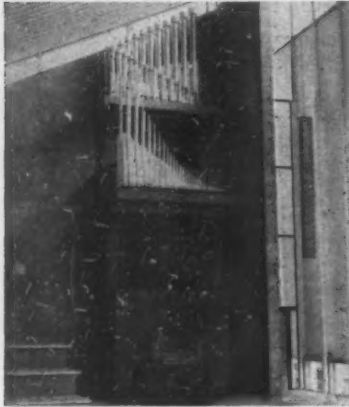
Lady Susi Jeans, internationally known Austrian-born organist and music scholar, and the widow of Sir James Jeans, one of Britain's greatest scientists of especial eminence in the fields of magnetism and acoustics, will visit the North American continent in the spring of 1961. The Colbert-LaBerge management will be in charge of her professional engagements in April and May; she is already scheduled for appearances for several AGO chapters and on college and university series. Some of her programs will be with groups of instruments where her eminence as a scholar and an ensemble player will be given opportunity. "At homes" at Lady Jeans' estate, Cleveland Lodge, were highlights of the memorable ICO in London in 1957. Many who were her guests at these occasions will welcome this chance to return her hospitality.

An article by this unusual musical personality in THE DIAPASON for March 1958 gave a good opportunity to make her acquaintance.

## OPPORTUNITY FELLOWSHIP ANNOUNCEMENTS ISSUED

The John Hay Whitney foundation, 111 West 50th St., New York 20 has announced the Opportunity Fellowships for 1960-62 open to citizens of the United States, ages 22-35 from these cultural backgrounds or regions of original residence: Negroes, Spanish-Americans, Chinese-Americans, Japanese-Americans, American Indians, residents of Guam, Puerto Rico, Samoa, the Virgin Islands, the Appalachian and Ozark mountain areas and the Trust Territories.

FULL VIEW, CONSOLE CLOSEUP OF McMANIS TRACKER



THE PICTURES above show the organ and the console of the two-manual tracker organ which Charles W. McManis described in his article in our first two-manual issue a year ago. The installation is in the new contemporary building of St. John's Unitarian Church, Cincinnati, Ohio. James Francis, its organist, will play the dedication recital Oct. 2.

The layout of the organ, as shown in the head-on view, is this: 3-rank pedal chest at top, 4-rank great chest forward of swellbox below pedal chest, enclosed swell behind and below the great in classic brustwerk position. Pedal trackers and rollerboard are exposed above swellbox behind great pipework. Great

trackers (aluminum rod) are exposed in front of swell shutters. Removable bungs of great palletbox are exposed above the swell shutter frame. Pedal and great chests are supported on structural steel. Woodwork is natural black walnut. Console is contemporary with electric setter-board combon action. Key mechanism of each division is tracker but stop action is electro-pneumatic and the chests do not have sliders. Coupler mechanism is moved on and off electro-pneumatically and the lever system is radically different from that employed in the early American tracer organ. Key action is light and addition of the swell-to-great coupler scarcely increases the key resistance of the great. All coupling is independent.

**TWO-MANUAL BY PELS GOES TO CHINO, CAL.**

**C. HAROLD EINECKE OPENS**

Small Instrument in the Christian Reformed Church Proves to Have Satisfactory Ensemble as Well as Good Solo Sound

The Pels Organ Company, Grand Rapids, Mich. has recently completed the installation of a small two-manual organ in the Christian Reformed Church, Chino, Cal. Both from an ensemble standpoint and with respect to the character of the individual voices the instrument is entirely successful. C. Harold Einecke played the dedicatory recital.

The stoplist is as follows:

**GREAT**

- Principal, 8 ft., 61 pipes
- Bourdon, 8 ft., 61 pipes
- Gemshorn, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Mixture, 4 ranks, 244 pipes
- Chimes (prepared)
- Tremulant

**SWELL**

- Rohrflöte, 8 ft., 73 pipes
- Viole de Gambe, 8 ft., 73 pipes
- Viole Celeste, 8 ft., 61 pipes
- Principal, 4 ft., 73 pipes
- Spitzflöte, 4 ft., 73 pipes
- Mixture, 3 ranks, 183 pipes
- Trompette, 8 ft., 73 pipes
- Oboe, 8 ft., 73 pipes
- Tremulant

**PEDAL**

- Quintade, 16 ft., 32 pipes
- Principal, 16 ft., 12 pipes
- Octave, 8 ft., 32 pipes
- Quintaton, 8 ft., 12 pipes
- Choralbass, 4 ft., 12 pipes
- Mixture, 4 ranks, 128 pipes

**McMANIS TO BUILD ORGAN FOR STAUNTON**

**TWO CHAMBERS PROVIDED**

First Baptist Instrument Will Be Delivered in 1961—Hugh Waddy, Organist, Assists in Tonal Design of Two-Manual

The First Baptist Church, Staunton, Va., has placed an order for a two-manual Charles W. McManis organ to be delivered in 1961. The stoplist was drawn up by Mr. McManis and the organist, Hugh Waddy. Installed in two chambers, shutters will be provided for each chamber with separate control for tone openings facing the choir loft and those opening into the auditorium.

The tonal scheme is:

**GREAT**

- Quintaton, 16 ft., 61 pipes
- Principal, 8 ft., 61 pipes
- Rohrflöte, 8 ft., 61 pipes
- Dulciana, 8 ft. (prepared)
- Octave, 4 ft., 61 pipes
- Nazard, 2 1/2 ft. (prepared)
- Flageolet, 2 ft., 61 pipes
- Mixture, 4 ranks, 208 pipes
- Chimes
- Tremolo

**SWELL**

- Stillflöte, 8 ft., 61 pipes
- Gemshorn, 8 ft., 61 pipes
- Gemshorn Celeste, 8 ft., 49 pipes
- Koppelflöte, 4 ft., 61 pipes
- Principal, 2 ft., 61 pipes
- Hautbois, 8 ft., 61 pipes
- Tremolo

**PEDAL**

- Subbass, 16 ft., 32 pipes
- Quintaton, 16 ft.
- Spitzprincipal, 8 ft., 32 pipes
- Gedeckt, 8 ft., 12 pipes
- Octave, 4 ft., 12 pipes
- Fagotto, 16 ft., 12 pipes

**OREGON COLLEGE CHOIR MAKES A WHIRLWIND TOUR**

The a cappella choir of the Warner Pacific College, Portland, Ore. began a nation-wide tour May 30 which ran through June and ended with a concert July 27 at Wichita, Kans.

Directed by Lauren B. Sykes the choir sang before more than sixty audiences in nineteen states and the District of Columbia, from New York and Maryland to Idaho and Oregon.

The entire two-month trip was made by air-conditioned bus.

**THE DIAPASON**

Second-class postage paid at Chicago, Ill., and at additional mailing office. Issued monthly. Office of publication, 343 South Dearborn Street, Chicago 4, Ill.

**YONKERS CHURCH HAS 65TH BIRTHDAY CHORAL VESPER**

A choral vesper service under the direction of Perry Marshall was heard June 26 at the Holy Trinity Lutheran Church, Yonkers, N.Y. Organists for the service were Teresa Marcek, organist of the church, and Mr. Marshall who also prepared the program containing the text of the service decorated with original drawings and plainsong notation. The service commemorated the sixty-fifth anniversary of the founding of the church, originally formed by Slovak immigrants.

In addition to Gregorian antiphons the following composers were represented: Marcello, Bortniansky, Franck, Palestrina, Krüger and Vivaldi.



The esteemed European publishing house **WILLY MUELLER—SUEDEUTSCHER MUSIKVERLAG** announces with pride the appointment of **C. F. PETERS CORPORATION** as Sole Agents for the U.S.A. and Canada

\*\*\*

The following important organ works, published recently, are now carried in stock and orders can be filled immediately.

**AHRENS: THE HOLY YEAR. For Organ**

- Vol. I: Advent—Christmas—Jesu Namen ..... \$3.00
- Vol. II: Passion—Easter—Pentecote ..... 3.00
- Vol. III: Eucharist—Marienlob—Gotteslob ..... 3.00

**BACH: THE ART OF FUGUE. For Organ (Schurich)**

- Vol. I: Contrapunctus I—XI ..... 4.00
- Vol. II: Contrapunctus XII—XIX ..... 4.00

**GRAUN (1703-1759): CONCERTO FOR HARPSICHORD (OR ORGAN) and String Orchestra.**

Published for first time. Organ score ..... 3.50

**HANDEL: ORGAN CONCERTI, OP. 4 AND OP. 7. New Edition, by HERMANN KELLER, for Organ Solo.**

- Vol. I: Op. 4, Concerti Nos. 1-3 (g, Bb, g) ..... 4.00
- Vol. II: Op. 4, Concerti Nos. 4-6 (F, F, Bb) ..... 4.00
- Vol. III: Op. 7, Concerti Nos. 7-9 (Bb, A, Bb) ..... 4.00
- Vol. IV: Op. 7, Concerti Nos. 10-12 (d, g, Bb) ..... 4.00

**JAEGGI: INVOCATION "KYRIE, ORBIS FACTOR". Organ Fantasy 2.00**

**JAEGGI: ORGAN SUITE I ON GREGORIAN THEMES ..... 2.50**

**TREXLER: GREGORIAN ORGELWERK (for Organ). 2 Vols., each 3.00**

**ZIPOLI (1688-1726): ORGAN WORKS. 2 Volumes, each volume 3.50**

**C. F. PETERS CORPORATION**

373 PARK AVENUE SOUTH, NEW YORK 16, N. Y.

**D  
E  
L  
A  
W  
A  
R  
E**



Tonawanda  
New York

FIRST METHODIST CHURCH  
CORRY, PENNSYLVANIA

MINISTER  
George A. Myers

ORGANIST  
Barbara J. Roberts

**PO-CHEDLEY INSTALLS  
IN HISTORIC CHURCH  
AT LANCASTER, NEW YORK**

**New First Presbyterian Instrument Reuses  
Some Old Estey Pipework—Church  
Building Was Constructed Back  
in 1833**

Po-Chedley and Sons of Buffalo, N. Y. have installed a new two-manual organ in the First Presbyterian Church, Lancaster, N. Y. The firm used some of the original Estey pipework completely re-voiced; the balance of the organ is new.

The historic church is believed to be the oldest Presbyterian church building in Western New York still in use. It was erected in 1835.

The stoplist:

**GREAT**

- Dolcan, 16 ft.
- Prinzpal, 8 ft., 61 pipes
- Hohlföte, 8 ft., 61 pipes
- Dolcan, 8 ft., 61 pipes
- Octav, 4 ft., 12 pipes
- Waldföte, 4 ft., 12 pipes
- Quint, 2½ ft., 61 pipes
- Prinzpal, 2 ft., 12 pipes
- Mixtur, 3 ranks
- Tremolo
- Chimes

**SWELL**

- Bourdon, 8 ft., 61 pipes
- Salcional, 8 ft., 61 pipes
- Voix Celeste, 8 ft., 49 pipes
- Flute Harmonique, 4 ft., 61 pipes
- Gedeckt, 4 ft., 12 pipes
- Nazard, 2½ ft., 7 pipes
- Copula, 2 ft., 5 pipes
- Tierce, 1½ ft.
- Mixture, 3 ranks, 183 pipes
- Hautbois, 8 ft., 61 pipes
- Tremolo

**PEDAL**

- Soubasse, 16 ft., 32 pipes
- Bourdon, 16 ft., 12 pipes
- Quinte, 10½ ft.
- Gedeckt, 8 ft.
- Prinzpal, 4 ft.
- Copula, 4 ft.
- Kleingedackt, 2 ft.
- Mixtur, 3 ranks

**ROBERT BAKER RECEIVES HONORARY DOCTORATE**



ROBERT BAKER, DSM, is shown with Dr. Carl Neumeyer, dean of the school of music of the Illinois Wesleyan University in Bloomington, at the commencement exercises June 5 at which Dr. Baker was awarded the honorary doctor of music degree.

Well-known as a recitalist, organist and choirmaster at New York's Fifth Avenue Presbyterian Church and at the Temple Emanu-El and member of the faculty of

the Union Seminary school of sacred music, Dr. Baker is a former dean of the New York City AGO Chapter and was co-chairman of the 1956 national convention.

Illinois Wesleyan is the alma mater of both Dr. Baker and his wife; both later were members of the faculty there.

The Bakers have two children: Jim, 10 and Martha, 3.

**NEW ORLEANS MUSICIANS  
DO MIDSUMMER PROGRAM**

A program of organ and vocal music was heard July 24 at the Salem United Church of Christ, New Orleans, La. George C. Koffsky, Jr. directed and Elizabeth Schwarz was guest organist. The concert included works by Couperin, Dandrieu and Rameau, vocal selections by Handel, Bach and Marcello and Clokey's Wedding Suite for solo voice and organ. The second half of the program was devoted to excerpts from Parker's Hora Novissima.

**GRADY WILSON TO TEACH  
AT COLLEGE IN ARKANSAS**

Grady Wilson will teach at the Henderson State Teachers College, Arkadelphia, Ark. for the first semester of the coming school year. He will fill the leave of Robert Ellis.

Mr. Wilson will return to Ann Arbor in January to complete doctoral requirements at the University of Michigan.

CLARENCE DICKINSON accompanied John and Charlotte Garden and their family on a trip to Alaska in August.

**DELAWARE DESIGNS  
CATHOLIC INSTRUMENT  
FOR ST. FRANCIS OF ASSISI**

**German and French Type Voicing  
Are Both Used to Meet Church's  
Special Requirements in Organ  
for Buffalo, N.Y. Edifice**

The Delaware Organ Company has built a two-manual organ for the St. Francis of Assisi Roman Catholic Church, Buffalo, N.Y. Both German and French voicing have been utilized, German for the brilliance and fullness of the great and pedal divisions and French for the swell for the accompaniment of the liturgy.

The specification:

**GREAT**

- Prinzpal, 8 ft., 61 pipes
- Hohlföte, 8 ft., 61 pipes
- Dolce, 8 ft., 61 pipes
- Oktaf, 4 ft., 61 pipes
- Traversföte, 4 ft., 12 pipes
- Super Oktaf, 2 ft., 61 pipes
- Mixtur, 2-3 ranks, 171 pipes
- Trompette, 8 ft., 61 pipes

**SWELL**

- Montre, 8 ft., 61 pipes
- Bourdon, 8 ft., 61 pipes
- Gambe, 8 ft., 61 pipes
- Gambe Celeste, 8 ft., 49 pipes
- Prestant, 4 ft., 61 pipes
- Flute a Bec, 4 ft., 61 pipes
- Flute a Cheminee, 4 ft., 12 pipes
- Nazard, 2½ ft., 61 pipes
- Flute Couverte, 2 ft., 12 pipes
- Hautbois, 8 ft., 61 pipes
- Tremblant

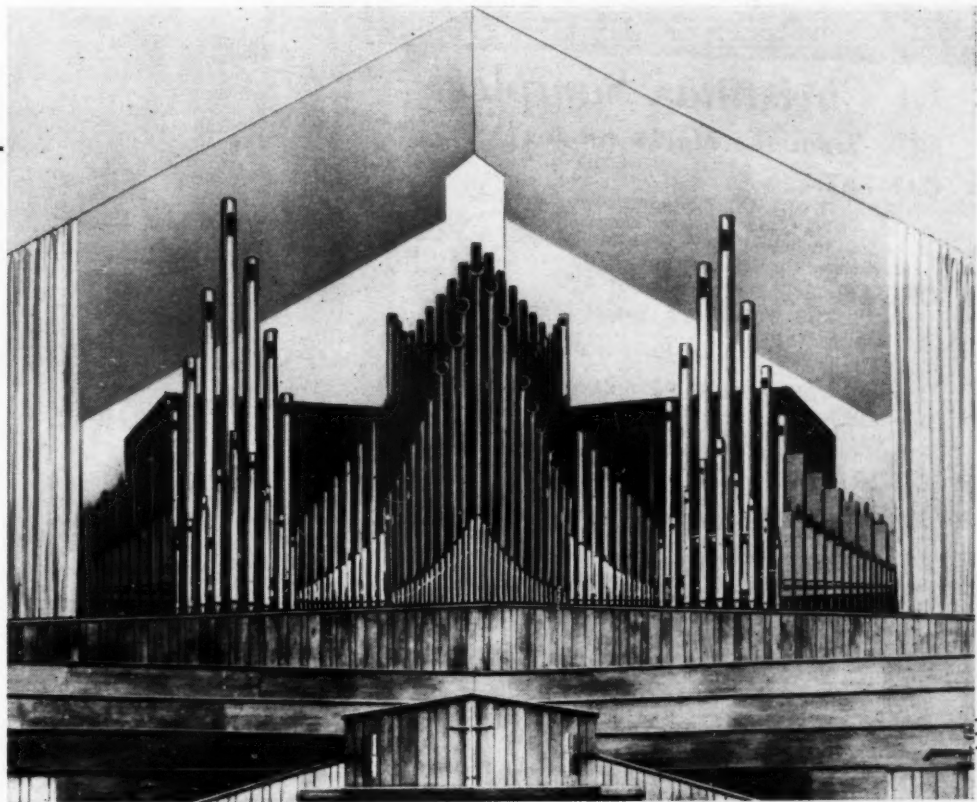
**PEDAL**

- Subbass, 16 ft., 32 pipes
- Lieblich Gedeckt, 16 ft., 12 pipes
- Prinzpal, 8 ft., 32 pipes
- Gedackt, 8 ft., 12 pipes
- Bourdon, 8 ft., 32 notes
- Quint, 5½ ft., 32 notes
- Choral Bass, 4 ft., 12 pipes
- Kleingedackt, 4 ft., 12 pipes
- Quinte, 2½ ft., 32 notes
- Super Oktaf, 2 ft., 12 pipes
- Trompette, 16 ft., 12 pipes

**PASADENA  
COMMUNITY  
CHURCH**

St. Petersburg, Florida

ORGAN DEDICATED ON  
SUNDAY, MAY 15TH

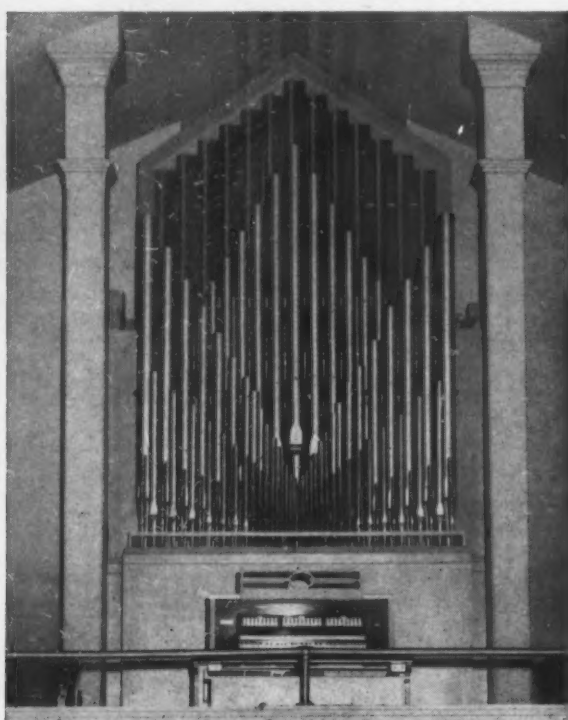


For complete details on this organ and any other installation, write today!

M. P. MOLLER, INC., Hagerstown, Maryland

"Celebrating our 85th Anniversary"

**M. P. MOLLER**  
INCORPORATED  
HAGERSTOWN, MARYLAND



The Rev. Martin C. Schroeder, Pastor  
Martin D. Schroeder, Organist

BAY CITY,  
MICHIGAN

# SCHLICKER ORGANS

BUFFALO 17, N. Y.

B  
E  
T  
H  
E  
L  
  
L  
U  
T  
H  
E  
R  
A  
N  
  
C  
H  
U  
R  
C  
H

## MÖLLER BUILDS ORGAN FOR BALTIMORE, MD.

### GOVANS METHODIST CHURCH

Instrument, Designed by Dr. Alexander McCurdy, Duplicates Complete Transept Division of Philadelphia Edifice

All will agree that extensive thought must be given when designing a small or modest size two-manual organ. It must be so designed that it will meet the demands of the worship service and at the same time embody correct tonal principles of larger instruments. The advantage of an unenclosed chorus in the great is an accepted fact. However, in a two-manual organ many feel that there should be accompanying stops and, perhaps, a solo color under expression.

Möller has recently installed an organ in the Govans Methodist Church, Baltimore, Maryland, which most successfully meets the challenge for a well-designed two-manual organ. It has an unenclosed great division as well as three stops enclosed. The result is a most flexible instrument meeting the demands of the worship service as well as accepted tonal principles mentioned above.

Dr. Alexander McCurdy was the consultant in the planning of the instrument and, in fact, the specifications are a duplicate of the transept organ installed by Möller in his church (First Presbyterian Church, Philadelphia, Pa.). Although this church has a large gallery organ, Dr. McCurdy has stated many times that the transept organ is adequate for the entire worship service, including choir accompanying.

The stop list follows:

- GREAT**  
Principal, 8 ft., 61 pipes  
Spitzflöte, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Grave Mixture, 2 ranks, 122 pipes (Enclosed)  
Flauto Dolce, 8 ft., 61 pipes  
Flauto Dolce Celeste, 8 ft., 61 pipes  
Krummhorn, 8 ft., 61 pipes  
Tremulant

- SWELL**  
Rohrflöte, 8 ft., 73 pipes  
Gamba, 8 ft., 73 pipes  
Gamba Celeste, 8 ft., 54 pipes  
Principal, 4 ft., 73 pipes  
Plein Jeu, 3 ranks, 183 pipes  
Trompette, 8 ft., 73 pipes  
Tremulant

- PEDAL**  
Soubasse, 16 ft., 32 pipes  
Rohrflöte, 16 ft., 12 pipes  
Principal, 8 ft., 32 pipes  
Bourdon, 8 ft., 12 pipes  
Rohrflöte, 8 ft.  
Bourdon, 4 ft., 12 pipes  
Bourdon, 2 ft., 12 pipes

JOHN BOE



JOHN BOE, FRCO, ChM, has been appointed organist and choirmaster of St. Luke's Episcopal Church and of Seabury-Western Theological Seminary, Evanston, Ill. In both posts he succeeds Dr. Thomas Matthews, FAGO, ChM, who moves to Trinity Church, Tulsa, Okla. after fourteen years in Evanston.

Mr. Boe takes over direction of the liturgical choir of boys and men organized and developed at St. Luke's by Dr. Matthews, and a girl's choir. He has served as organist and choirmaster of St. David's Episcopal Church, Austin, Tex. since 1953. He has taught organ, courses in church music and sixteenth century counterpoint at the University of Texas and was in charge of music at the new Episcopal Theological Seminary of the Southwest in Austin from 1953 until 1958. As chairman of the music commission of the diocese of Texas he founded and served as dean and registrar of the summer school of church music and liturgics at the seminary and has taught at church music conferences at Evergreen, Colo., Sewanee, Tenn. and Berkeley, Cal.

Before coming to Austin, Mr. Boe studied three years in England, chiefly at the Royal School of Church Music on a Fulbright grant and later in London with George Thalben-Ball and Herbert Howells. He did his graduate work at the University of Colorado where he studied organ with Everett Jay Hilty. He began his organ study with Mildred Andrews. A native of Evergreen, Colo. he married Mary Mills of Austin in 1956. They have an eight-month old son, John David.

## a Christmas Sampler from the Marks catalog!

- ★ **CANTATA**  
THE FEAST OF CHRISTEMAS—Desmond MacMahon  
Soli, SATB Chorus, Optional Pantomime and Piano. Based on four traditional Carols. Can be performed as a Masque or Cantata. For Church, School or Concert.....\$1.50
- ★ **ORGAN**  
JOY TO THE WORLD—arr. Richard Ellsasser for Pipe and Hammond Organs .....\$1.50  
Recorded on MGM Album E3271 by Mr. Ellsasser. For Church and Home.  
CHAPEL VOLUNTARIES, Vol. 6 Christmas Music—arr. Alphenaar .....75¢  
Easy pieces from the Classical repertory arr. for Hammond, Hammond Spinnet, Harmonium or Piano.
- ★ **CHORAL**  
SA or TB  
LET OUR GLADNESS KNOW NO END—Czech Carol, arr. Ehret .....20  
YULE-TIDINGS—Christmas Carols with Descants, arr. Ehret .....75  
SAB  
A CHILD OF BEAUTY—Dutch, arr. Ehret.....20  
HOLY, HOLY, HOLY—Schubert, arr. Ehret.....20  
SSA  
CAROL—Smit .....20  
THREE TRADITIONAL CHRISTMAS CAROLS—arr. Zipper .....20  
SATB  
THE BIG BELL AND THE LITTLE BELL—Kalmanoff....20  
THE COVENTRY CAROL—arr. Barthelson .....25  
ECHOES ARE SOUNDING—arr. Barthelson .....25  
A JOYOUS CHRISTMAS CAROL—Bright .....25  
NOW SING WE, NOW REJOICE—Calvisius, arr. Ehret...20  
PRAISE GOD, THE LORD, YE SONS OF MEN—Praetorius, arr. Ehret .....20  
TWO CHORALES (from Christmas Oratorio)—Bach, arr. Ehret .....25

FREE reference copies of the choral works, 'on approval' copies of the larger works, and our complete Christmas list and catalog, Write Dept. D8.

**MARKS MUSIC CORPORATION**  
136 West 52nd St. New York 19, N.Y.

## NORTHWESTERN UNIVERSITY MASTER OF SACRED MUSIC DEGREE

A new degree program to prepare for positions combining church music and religious education.

**SCHOOL OF MUSIC** in conjunction with **GARRETT BIBLICAL INSTITUTE**

\* \* \* \*

For further information write Assistant Dean, School of Music, Northwestern University, Evanston, Illinois.

Thirty-five **SACRED ROUNDS**  
and **CANONS** from Four Centuries  
edited by **LEE H. BRISTOL, JR. Mus. Doc.**  
\$.50 **CANYON PRESS, Inc.**  
17 KEARNEY STREET—EAST ORANGE, N.J.

# CORLISS ARNOLD

S.M.D., F.A.G.O.



## Recitals

Faculty, Michigan State University  
Peoples Church, East Lansing

Arnold Concerts  
200 West Grand River  
East Lansing, Michigan

GRAY-NOVELLO

## NEW CHURCH MUSIC for the FALL

### CHRISTMAS ANTHEMS

(For Mixed Voices Unless Otherwise Noted.)

Once for Us a Child	W. Lawrence Curry	.22
Psalm for Christmas Day	Richard Dirksen	.22
Masters in this Hall	Arr. John Huston	.22
Love Came Down at Christmas	Seth Bingham	.22
March of the Shepherds	David H. Williams	.18
Sweet Little Jesu	Harold Friedell	.22
Away in a Manger	Arr. Jack Ossewaarde	.18
Lullaby to the Christ Child	Arr. Jon Borowicz	.18
High in the Starry Heavens	Arr. Charles Black	.22
Thou Art of Radiant Beauty (O Tannenbaum)	Arr. M. Hokanson	.22
We Have Seen His Star	Mary Caldwell	.22
Christ is Born	Arr. Paul E. Karnoven	.22
People, Look East (Unison or S.A.)	Richard Warner	.18
Shepherd's Carol (S.A.B.)	W. Billings, arr. Copes	.22
Sleep, My Jesus, Sleep (S.S.A.)	Arr. Clarence Dickinson	.22

### THANKSGIVING ANTHEMS

Raise the Song (S.A.T.B.)	David H. Williams	.18
We Praise Thee (3-pt. Mixed)	W. Glen Darst	.22
Thanksgiving (S.A.)	Myrtha Licht	.22

### GENERAL ANTHEMS

(For Mixed Voices Unless Otherwise Noted.)

Dear Lord, Thy Love to Me	Van Denman Thompson	.22
The Way of Truth (Unison with descant)	George Kemmer	.18
Let Everything that hath Breath	Richard Warner	.22
Song of Praise (S.A.B. with descant)	Mary Caldwell	.22

### ORGAN

Carol-Prelude on "God Rest You Merry"	David H. Williams	.75
Scherzo-Fantasia	Carl McKinley	1.50
Dithyramb	Alec Wyton	1.00

Approval copies sent on request

## THE H. W. GRAY COMPANY, INC.

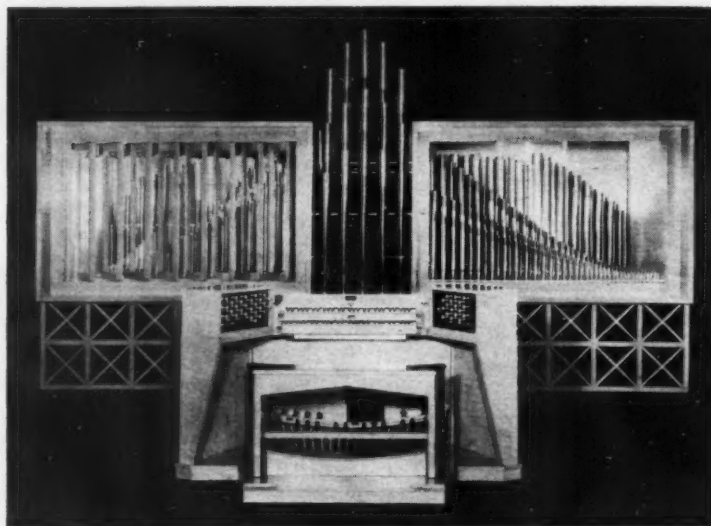
Agents for Novello & Co., Ltd., London

159 East 48th Street

New York 17, N. Y.

GRAY-NOVELLO

### WICKS ORGAN FOR AGO CONVENTION DISPLAY



### MODERN WICKS PROVES A CENTER OF INTEREST

SHOWN IN HOTEL BALLROOM

Appearance and Sound of Instrument  
Attract Wide Attention at National  
Meeting in Michigan's Motor  
City in June

The Wicks organ exhibited in the ballroom of Detroit's Statler-Hilton hotel throughout the recent national AGO convention and demonstrated in two recitals by Mario Salvador is an excellent example of a modern concept in two-manual organs. Compact, designed with major eye appeal as well as considerable tonal variety in its chuffy, unnicked pipes, the instrument fits into contemporary home and chapel settings. It was a most popular and attractive display at Detroit.

Pictures and the stoplist were available for convention-goers. Stay-at-homes will wish to study both here:

#### GREAT

Principal, 8 ft., 68 pipes  
Gemshorn, 8 ft., 68 pipes  
Nason Flute, 8 ft., 68 pipes  
Dolcan, 8 ft., 68 pipes  
Prestant, 4 ft., 68 pipes  
Gemshorn, 4 ft., 12 pipes  
Flute, 4 ft., 12 pipes  
Twelfth, 2 2/3 ft., 68 pipes  
Gemshorn Twelfth, 2 2/3 ft., 7 pipes  
Fifteenth, 2 ft., 68 pipes  
Octave, 2 ft., 5 pipes  
Tierce, 1 3/4 ft., 61 notes  
Chimes, 21 tubes  
Tremolo

#### SWELL

Sallecional, 8 ft., 68 pipes  
Stopped Flute, 8 ft., 68 pipes  
Voix Celeste, 8 ft., 56 pipes  
Flute Traverso, 4 ft., 61 pipes  
Viollina, 4 ft., 12 pipes  
Nazard, 2 2/3 ft., 7 pipes  
Harmonic Piccolo, 2 ft., 5 pipes  
Sifföte, 1 ft., 12 pipes  
Trumpet, 8 ft., 68 pipes  
Schalmel, 8 ft., 68 pipes  
Clarion, 4 ft., 12 pipes  
Tremolo

#### PEDAL

Bourdon, 16 ft., 32 pipes  
Gemshorn, 16 ft., 12 pipes  
Principal, 8 ft., 32 notes  
Flute, 8 ft., 12 pipes  
Gedeckt, 8 ft., 32 notes  
Gemshorn, 8 ft., 32 notes  
Dolcan, 8 ft., 32 notes  
Quint, 5 1/2 ft., 32 notes  
Gedeckt, 4 ft., 32 notes  
Grand Cornet, 8 ranks, 32 notes  
Trombone, 16 ft., 32 pipes  
Trumpet, 8 ft., 32 notes  
Clarion, 4 ft., 32 notes

### WARNER DIRECTS SUMMER CHOIR CONCERT AT KENT

Richard Warner conducted the Kent, Ohio, State University summer choir in a concert July 22 at the school auditorium. Included on the program were oratorio choruses by Mendelssohn, Pergolesi, and Berlioz, anthems by Martin Shaw, Charles Wood, John Ireland, John White (first performance) and Randall Thompson and a group of American secular music including folk songs.

### New Bach, Handel Issues Come from Germany

Several interesting volumes of music for organ have come to our attention recently. These range from the Bach Art of Fugue and Handel Concertos to small collections for average service use.

The monumental Hans Schurich organ realization of Bach's Art of Fugue is available in a Willy Müller German edition through C. F. Peters. It will be convenient to have these two volumes to browse in as well as to use in playing whatever records of the mighty work one may have at one's disposal. Certainly the work is the authoritative text on the fugue but it is great music too.

It is interesting to compare the Hermann Keller edition for Willy Müller (C. F. Peters) of the Opus 4 Handel organ concertos arranged for organ alone with the parallel pair of volumes which C. H. Lang and John Dykes Bower did recently for Novello. They are much alike and both excellent. They are a far cry from the old W. T. Best and the Guilman versions on which an older generation cut its teeth. We like the larger pages and the thus fewer turns of the German edition with its excellent preface; we like the somewhat sparer ornamentation and the orchestral indications of the British one. See both before you buy and decide which fits more of your needs.

The Novello volume, The Colours of the Organ, is a good idea well carried out. Here are six pieces by six good composers (all British except Sowerby) each designed to exploit a special tone color: diapasons, flutes, mixtures, strings, oboe and reeds. Everyone presiding over a new organ especially will welcome this natural for demonstration recital use.

Grieg's music no longer has a very strong hold on Americans so that Basil Ramsey's Nine Pieces transcribed from Grieg (Novello) will be less popular here than in England. The arrangements are well made and the selection is good. Another Stanley Voluntary (this one in G minor) is available in Diack Johnstone's edition for Novello.

Those who heard Gordon Young play some of his hymn preludes at the pre-convention vesper in Detroit will be glad to make the acquaintance of his new Chorale Preludes on Seven Hymn Tunes (Flammer). They cover a variety of moods and uses.

Stanley Saxton has done some abridging and adapting in his Six Movements from Widor Symphonies (Flammer). This is familiar and representative material.

A great many sources contributed to the music Willard Nevins has included in his two-volumes of Organ Music for Christmas. Some of the music is originally for organ, some was choral or orchestral. The volumes will be very useful for service playing for average players; much of it is not easily available in other forms. Mr. Nevins is an expert transcriber.—F.C.

# PELS

## A SMALL ORGAN NEED NO LONGER BE FRUSTRATING

Pels engineering, designing, scaling and voicing to "fit" space and to "match" acoustics—and Pels characterful tonality assures of both Grandeur and Magnificence.

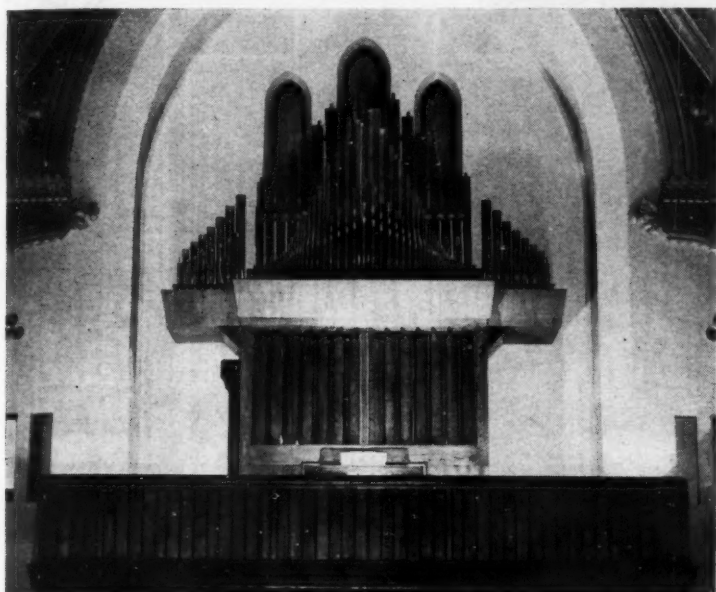
You will be surprised, too, at its sensible price.

The Pels organ in the First Christian Reformed Church, Chino, California is a small but thrilling instrument.

## PELS ORGAN COMPANY

GRAND RAPIDS, MICHIGAN  
ALKMAAR, HOLLAND

CASAVANT AT EMMANUEL COLLEGE CHAPEL, BOSTON



**CHAPEL AT COLLEGE  
GETS NEW CASAVANT  
FOR EMMANUEL AT BOSTON**

**Theodore Marier and Lawrence Phelps  
Prepare Tonal Design for Small  
Instrument Built for Catholic  
Institution**

Emmanuel College, administered by the Sisters of Notre Dame de Namur, entered into negotiations with Casavant's Boston representative, Theodore Marier, in February 1959. The contract provided for a two-manual organ, entirely straight, installed in the rear gallery of the chapel, which is approximately 100 feet long by fifty feet wide and has excellent acoustics. In this free-standing organ the great is

superimposed on the swell. The pedal subbass is behind the great and the other two pedal stops are on the "wings." The stoplist, prepared by Mr. Marier and Lawrence Phelps, Casavant tonal director, is as follows:

- GREAT**
- Principal, 8 ft., 56 pipes
- Bourdon, 8 ft., 56 pipes
- Octave, 4 ft., 56 pipes
- Blockflöte, 2 ft., 56 pipes
- Rauschquint, 2 ranks, 112 pipes
- Chimes
- SWELL**
- Viole de Gambe, 8 ft., 56 pipes
- Spitzflöte, 8 ft., 56 pipes
- Nachthorn, 4 ft., 56 pipes
- Mixture, 3 ranks, 168 pipes
- PEDAL**
- Subbass, 16 ft., 32 pipes
- Pommer, 8 ft., 32 pipes
- Rohrflöte, 4 ft., 32 pipes

# NEW ORGAN MUSIC

- Praetorius-Fleischer—PHANTASY ON  
"WE ALL BELIEVE IN ONE TRUE GOD"**  
No. 97-1435 \$2.00  
A companion piece to Praetorius' *Phantasy on "A Mighty Fortress"* (97-1381)
- Bach-Fleischer—THREE BACH WORKS**  
No. 97-1436 \$2.00  
Fantasia in C Minor (An unknown Bach work)  
Fantasia in C Minor à 5 voci (BWV 562)  
Ricercar à 6 voci from *Musical Offering*
- Handel-Fleischer—  
PRELUDE AND FUGUE IN A MINOR**  
No. 97-4497 \$1.50  
Arranged for organ from keyboard pieces.
- Barlow, Wayne—THREE CHRISTMAS TUNES**  
No. 97-4476 \$1.00  
Joseph, Dearest Joseph, Mine  
Voici le Noel  
Veni Immanuel  
Easy setting of well-known Christmas melodies.  
Organ and Hammond registration.
- Fleischer—THE PARISH ORGANIST**  
No. 97-1437 \$10.00  
The first four volumes of this popular series bound in one hard cover volume.

*Write for a free catalog  
of Concordia music*



**CONCORDIA**  
music

CONCORDIA PUBLISHING HOUSE • ST. LOUIS 16, MISSOURI

## THE TWO MANUAL ORGAN

**ST. LAWRENCE O'TOOLE  
R. C. CHURCH  
HARTFORD**

Installed 1955, across the rear gallery of a contemporary church. This organ has aroused the interest of all who have heard it.

It represents a very complete two manual instrument, offering extreme flexibility for accompaniment of the church service.

	GREAT	SWELL	PEDAL
	8 Diapason	8 Rohrflöte	16 Contrabass
	4 Octave	8 Viola	16 Spitzflöte (Ext. Ct.)
	2 Fifteenth	8 Viola Celeste	16 Lieb. Ged. (Ext. Sw.)
	III Mixture	4 Principal	8 Principal
	* 8 Spitzflöte	4 Koppelflöte	8 Spitzflöte (Gt.)
	* 8 Bourdon	2 2/3 Nasard	8 Rohrflöte (Sw.)
	* 8 Erzähler	2 Blockflöte	4 Choral Bass (Ext. 8')
	* 8 Erzähler Celeste	III Mixture	16 Trumpet (Ext. Sw.)
	* 4 Quintaten	16 Bass Clarinet	16 Bass Clarinet (Sw.)
		8 Trompette	
		4 Hautbois	
		8 Clarinet (Ext. 16')	

\* = Under expression separate from Swell.

# AUSTIN

HARTFORD 1, CONNECTICUT

Member: Associated Pipe Organ Builders of America.

# How to organize and develop a fine 'teen-age choir by Christmas!

From your church secretary, get a list of the names and telephone numbers of all the 'teen-agers in your church.

Call them individually, and invite them to join the Chancel (or, you name it) Choir. Take it for granted, in talking with them, that there *will be* such a choir. Some singers will volunteer immediately, others will be caught up in the momentum later.

Set the first rehearsal for October, and announce that the choir will work toward a first appearance during the Christmas Season. This is an attractive goal and a reasonable one.

For the practical details of youth choir attendance rules, choir robes, records, etc., refer to a good standard work such as Dr. Federal Lee Whittlesey's book, *A Comprehensive Program of Church Music*, published by the Westminster Press in Philadelphia.

For choral music that will attract and hold the interest of 'teen-agers, we'd like to introduce you to a new book, *YOUTH SINGS AT CHRISTMAS*, by Harry Simeone.

*This collection is a sequel and supplement to Mr. Simeone's earlier book, Youth Sings, which continues to play an important part in the singing activities of church youth.*

*YOUTH SINGS AT CHRISTMAS* contains 22 Christmas choral selections for two and three part mixed choir, S.B. and S.A.B. Depending upon the present stage of musical development of your 'teen singers, you will be able to offer anything from a group of carols at the Christmas service to a full-scale Christmas Concert in the social hall of the church.

One of the great advantages of this plan is that you will have time to work up a satisfactory degree of competence in the group before introducing the idea of regular worship service responsibility.

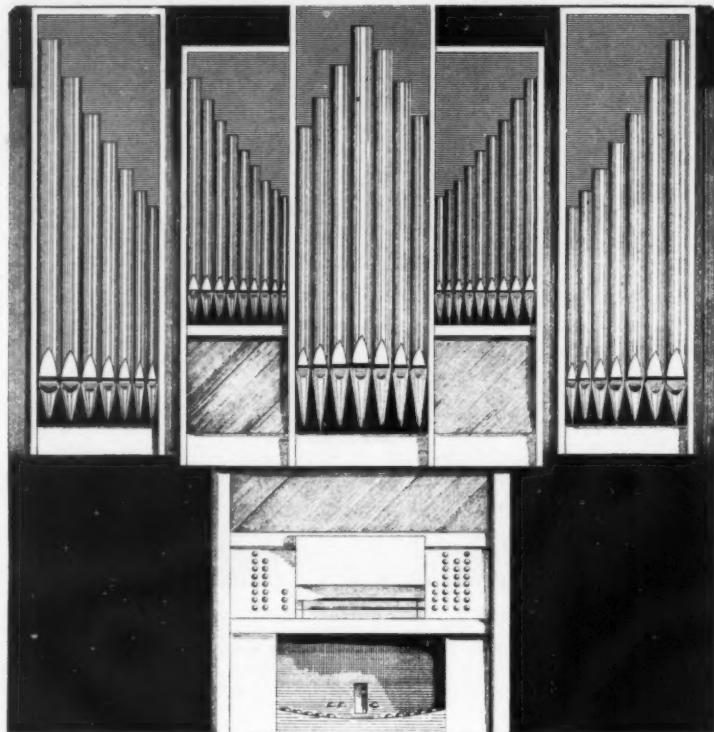
After Christmas, we can provide you with additional choral music for young people that will sustain the initial interest and channel it into a continuing and increasing opportunity for service participation. But first, you must get the group started.

To be ready for the first rehearsal, send the coupon below *right now*, and we'll send you an Introductory Copy of *YOUTH SINGS AT CHRISTMAS*, at no charge.

Review *YOUTH SINGS AT CHRISTMAS* carefully, and if it meets your requirements, you will have time to order whatever quantity you may need.

But send for the Introductory Copy immediately, and be ready for that critical first rehearsal.

WALNUT CASE IN CORTLAND CHURCH GALLERY



## GRESS-MILES BUILDS FOR CORTLAND CHURCH

### INSTALL IN GALLERY CASE

Organ in Grace Episcopal in Upstate New York Town Will Have Tin Display Pipes—Completion for Summer 1961

Grace Episcopal Church, Cortland, N.Y. will have a two-manual Gress-Miles with forty-two ranks housed in a classic-type rear gallery case of walnut with tin display pipes.

The disposition:

#### MANUAL 1

- Quintaton, 16 ft., 58 pipes
- Principal, 8 ft., 58 pipes
- Holzgedeckt, 8 ft., 58 pipes
- Dolce, 8 ft., 58 pipes
- Octave, 4 ft., 58 pipes
- Nachthorn, 4 ft., 58 pipes
- Nasat, 2 1/2 ft., 46 pipes
- Superoctave, 2 ft., 58 pipes
- Hohlfloete, 2 ft., 58 pipes
- Mixture, 4-6 ranks, 312 pipes
- Zimbel, 3 ranks, 174 pipes
- Trumpet, 8 ft., 58 pipes

- Tremulant
- Chimes
- Zimbelstern

#### MANUAL 2

- Lieblich Gedeckt, 8 ft., 58 pipes
- Salicional, 8 ft., 58 pipes
- Unda Maris, 8 ft., 46 pipes
- Principal, 4 ft., 58 pipes
- Rohrfloete, 4 ft., 58 pipes
- Octave, 2 ft., 58 pipes
- Spitzquint, 1 1/2 ft., 58 pipes
- Sesquialtera, 2 ranks, 92 pipes
- Scharf, 3-5 ranks, 254 pipes
- Rankett, 16 ft., 58 pipes
- Schalmei, 8 ft., 58 pipes
- Tremulant

#### PEDAL

- Subbass, 16 ft., 30 pipes
- Quintaton, 16 ft.
- Quintfloete, 10 1/2 ft., 7 pipes
- Principal, 8 ft., 30 pipes
- Rohrgedeckt, 8 ft., 5 pipes
- Octave, 4 ft., 12 pipes
- Rohrfloete, 4 ft., 12 pipes
- Superoctave, 2 ft., 12 pipes
- Rohrpfeife, 2 ft., 12 pipes
- Mixture, 5 ranks, 150 pipes
- Posaune, 16 ft., 12 pipes
- Rankett, 16 ft.
- Trumpet, 8 ft.
- Clarion, 4 ft.
- Cornett, 2 ft.
- Tremulant

## The CHARLES W. McMANIS Company

### Organ Builders

TENTH AND GARFIELD  
KANSAS CITY 4, KANSAS

### JUILLIARD school of music

120 Claremont Ave., New York 27, N. Y.

#### ORGAN and CHURCH MUSIC

Diploma and Degree (B.S., M.S.) Courses

VERNON DE TAR, F.A.G.O. BRONSON RAGAN, F.A.G.O.

### HAROLD LUCAS

#### Complete Organ Service

Service contracts - rebuilding - repairs and additions

2007 Driving Park Road, Wheaton, Illinois  
Installation and Service representative for the Aeolian-Skinner Organ Co. Montrose 8-6080

Shawnee Press, Inc.

Delaware Water Gap, Pa.

Please send me an Introductory Copy of *YOUTH SINGS AT CHRISTMAS*, by Harry Simeone (G 20), at no charge.

NAME .....

ADDRESS .....

CITY ..... ZONE ..... STATE .....



**W  
E  
I  
N  
R  
I  
C  
H**



**CONCERT TOURS-1960-1961**

NOVEMBER – 1960 – SOUTH – MIDWEST  
 FEBRUARY – 1961 – MIDWEST – WEST COAST – NORTHWEST  
 MAY – 1961 – EAST COAST – SOUTH – MIDWEST

*RCA VICTOR RECORDS*

*WESTMINSTER RECORDS*

**CONCERT MANAGEMENT:** **WEINRICH CONCERTS**  
**5 EVELYN PLACE**  
**PRINCETON, N.J.**

Midwinter Conclave, St. Louis, Mo. Dec. 27 - 30

# American Guild of Organists

Chapters in Every State



Organized  
April 13, 1896  
Charter Granted  
Dec. 17, 1896  
Incorporated  
Dec. 17, 1896

Amended Charter  
Granted  
June 17, 1909  
June 22, 1934  
Sept. 24, 1954

Chartered by the Board of Regents of the University of the State of New York  
Member of National Music Council

National Headquarters: 2010 International Building, Rockefeller Center,  
630 Fifth Avenue, New York 20, N.Y.

## COUNCIL

LESTER SEVENHURK, MS, AAGO  
SETH BINGHAM, MUS DOC, FAGO  
BARBARA JANE BROWN, MSM, AAGO  
T. FREDRICK H. CANNBYN, MUS DOC  
LILLIAN CARPENTER, FAGO  
CLARENCE DICKINSON, MUS DOC, AGO  
THE REV. JOSEPH R. FOLEY, CSP, CHM  
ALICE GORDON-SMITH, AAGO  
MARGUERITE HAVET, AAGO  
WALTER N. HEWITT, AAGO, CHM, FTCL  
DAVID HEWLETT  
JOHN HOLLES, AAGO  
BASSETT W. HOUGH  
JOHN HUSTON, MSM  
GORDON JONES, DSM, MMUS  
CLAUDE MEANS, FAGO, FTCL  
JACK H. OSSENWAARDE, MMUS, AAGO  
BRONSON RAGAN, FAGO  
LILY ANDUJAR ROGERS, FAGO  
WILLIAM SELF  
FREDERICK SWANN, MSM  
SVEND TOLLEPSEN, MM, FAGO, LTCL  
CLIFFORD WELSH, AAGO, LTCL  
M. SEARLE WRIGHT, FAGO, FTCL

## NATIONAL OFFICERS

**President**  
HAROLD HENNINGHAUS, FAGO, CHM, FTCL  
**Vice-Presidents**  
GEORGE MEAD, MUS DOC, AAGO  
**Secretary**  
CHARLES DOBBSLEY WALKER, FAGO  
**Treasurer**  
GEORGE E. POWERS, SMD, FAGO  
**Registrar**  
HUGH MC EDWARDS, AAGO  
**Librarian - Historian**  
S. LEWIS ELMER, LHD, AAGO, FTCL, FRCO, FCCO  
**Auditors**  
WILLARD I. HEVINS, FAGO  
ALEX WYTON, FRCO, CHM, FAGO  
**Chaplain**  
THE REV. ROBERT D. HENSHY, STD, DD

## Examiners' Report on 1960 Exams

### ORGAN PLAYING

Standards in the prepared pieces varied a good deal. Poor playing could often be ascribed to "examination nerves," but it is part of the equipment of a professional musician that he be able to surmount nervousness to a degree at which an accurate performance of a piece is possible. Over and above this, to see beyond mere notes and into the music itself is something which examiners expect to find. Steadiness of tempo and consistency of phrasing, together with an imaginative use (though not necessarily an elaborate one) of the organ are basic fundamentals. In the keyboard musicianship tests, sight-reading, transposition, and score reading were generally acceptable, while on the whole, modulation, keyboard harmonization, and playing from a figured bass were below a reasonable standard. It must be emphasized that regular, daily practice at these tests is the only way to acquire facility in them, and that apart from their functional value in helping to pass an examination, they are splendid mental practice which all musicians should undertake. Improvisation, modulation, keyboard harmonization all require the ability to "think" in orderly harmonic progression. The practice of this can go hand in hand with the study of harmony and counterpoint, and this practical application of these disciplines should never be overlooked by the student.

### PAPER WORK

Without question, the weakest section of the associateship examinations was the section on fugue. Many failed here because of an inaccurate analysis of the fugue subject. The answer depends completely upon such an analysis. The whole question of tonal answers needs careful study. On the whole, the counterpoint was improved over last year.

The answers to the questions were superior to anything in recent years, and in most cases the literary style was good. The ear tests showed a remarkable improvement. A number of candidates failed to do the harmonization in good pianoforte style. Accompaniments to the songs of Brahms and Schumann would

be of help in this area. In the two-part work, the string question was generally well done, but the writing of descants was mostly disappointing. Many good published models are available for candidates to study.

It was interesting to note that most candidates in the fellowship chose to work the Palestrina counterpoint. On the whole, the solutions of this were satisfactory. In the strict counterpoint, very little imagination was in evidence. The final section of the fugue required this year revealed the need for more study. Workings generally showed little imagination. The essays were, on the whole, very good, though certain salient features in the comparison of Byrd and Palestrina were overlooked. Generally speaking, the string quartet question was well-handled. The presence of rests in the given part usually indicates the possibility of imitative treatment. The ground-bass was, on the whole, dull. Although in the examination this is a short question, candidates would do well to study the finale from Brahms' Variation on a Theme by Haydn. The orchestration has shown a steady improvement in the past few years, although the arrangement of a vocal score was not so well handled as the pure question in orchestration.

ALEC WYTON

### Johnstown

Mr. and Mrs. Andrew L. Flanagan who have accepted posts at the Church of the Covenant, Erie, Pa. and who were instrumental in founding the Johnstown Chapter were honored at a farewell dinner July 18 at Westmont Dairy-Dell. Gifts were presented. New officers are as follows: Mabel S. Coleman, dean; Mrs. W. E. Neving, sub-dean; Nina Scanlan, secretary-treasurer; Mrs. Richard Ott, Ruth Stine Kern and A. N. Blough, board of directors.

MILDRED E. PAXSON

### Central Pennsylvania

The May 31 meeting of the Central Pennsylvania Chapter was a workshop featuring solos for use in church held in the Broad Avenue Presbyterian Church, Altoona. Donald Johnson and William B. Merrell of the staff of Juniata College, Huntingdon, introduced college students as soloists of the evening. Merits of the solos were discussed. Following the business session the host organist, Mary Wertz, and Rose Mueller served refreshments.

MARY E. WERTZ

## First Conclave News

The annual midwinter conclave will be held in St. Louis, Mo., Dec. 27-30. An excellent program is being planned by members of the St. Louis Chapter, which celebrates its fiftieth anniversary this year. Headquarters will be at the Statler-Hilton Hotel in downtown St. Louis. Several special anniversary features will be included in the program.

### La Jolla

The June 13 meeting of the La Jolla Chapter was an installation dinner meeting at the La Fonda restaurant at which the new officers listed in the July issue were installed. After the dinner members and guests went to the La Jolla Presbyterian Church to hear the recital by James Vail listed on the recital page.

M. ELIZABETH FLORENT

### Patapsco

The Patapsco Chapter met June 4 at the Baltimore home of Floyd Adams. Dean Celia McLeod presided. These officers were elected: Celia McLeod, dean; Norman Ross, sub-dean; Frances C. Watkins, registrar; Margaret Rusk Franklin, secretary; Iva Branch, treasurer; Mary Joseph Turner, librarian; Charles Parker, chaplain. Following the business meeting, Rowland W. Fontz, organ architect of the Fontz Organ Company, gave an interesting talk. The session closed with refreshments.

The chapter met May 7 at the home of Mrs. Watkins. A social hour followed balloting for national officers.

FRANCES CHAMBERS WATKINS

### Sacramento

Thirty-one members of the Sacramento, Cal. Chapter journeyed to Joe Chadbourne's barn at Fairfield, Cal. June 14 to enjoy a box supper and to hear the two-manual Wurlitzer theater organ installed in the barn loft. The well-maintained instrument was demonstrated by Mr. Chadbourne, Dean-elect Ralph Jensen, Onita Davis, Paul Mauk, Gloria Johnson and Esther de Young.

LEONA M. REITHER

### San Jose

The San Jose, Cal. Chapter held a potluck buffet dinner July 9 at the Gustav Gulmert home. After a short business meeting Dean Raymond L. Allvin introduced Dr. Alvin R. Lamb of Los Gatos who with the aid of a chalk-board recounted the evolution of the pure scale to present-day equal temperament. He described the organ built by Dr. A. D. Fokker at Harlem, The Netherlands which has thirty-one tones within the octave. A question and answer period followed; great interest was shown.

HELEN FRAZEE

## Ten New ChMs in 1960 Crop

As predicted in the August issue, the examination committee has announced in time for this issue the complete list of successful candidates for the ChM certificate.

The following passed the 1960 choir-master examinations:

### CHOIR MASTER A

Charles H. Briant, Staten Island, N.Y.  
Oscar A. Cooper, Grove City, Pa.  
Lester W. Geisler, Kissimmee, Fla.  
W. Robert Morrison, Canton, Ohio  
David Mulbury, Windham, N.Y.  
Walter L. Pelz, Benton Harbor, Mich.  
Kathleen Quillen, Atlanta, Ga.

### CHOIR MASTER B

Murray C. Bradshaw, Chicago  
Daniel A. Durand, Fresno, Cal.  
Margaret Dewart Kelly, Yonkers, N.Y.  
The Rev. Robert L. Wurm, Plymouth, Mich.

### Sarasota

The Sarasota, Fla. Chapter held its installation service July 10 at the Trinity Methodist Church with Mrs. Everett P. Whitman as hostess. Officers installed by Mrs. M. C. Thompson and Mrs. J. Kenneth Gross, past and present deans of the Manatee Chapter were: Mrs. Arthur O. Grossman, dean; Christia F. Basler, sub-dean; Mrs. Vernon L. Stevens, secretary; Mrs. Stacy E. Simpson, registrar; Mrs. Russell E. Bagley, treasurer; Mrs. Everett P. Whitman, librarian; Mrs. Walter C. Wooten, chaplain. June J. Price sang, accompanied by Mrs. Wooten. Mrs. H. W. Mundy, guest speaker, traced the historical growth of music from its primitive stages.

EMILY I. SIMPSON

### Southwest Michigan

The Southwest Michigan Chapter held its last spring meeting June 6 at the home of the dean, Mrs. Cornelius Loew, Kalamazoo. Following a buffet-picnic supper suggestions were made for the coming season's programs and the following officers were installed: Dean, Clinton Jones; sub-dean, George Tucker; secretary, Mrs. Vern Lewis; treasurer, Robert Collofflower; historian, Mrs. Lincoln Dupon; chaplain, Dr. Dunsmore; registrar, Hugh Robins, Jr.

HUGH ROBINS, JR.

### Alaska

The Alaska Chapter held its July 10 meeting at the First Presbyterian Church, Anchorage. Several applications for membership were received. The organ recital by J. Roger Neal and William R. Leonard, assisted by Nancy Victor, soprano, is listed on the recital page.

WILLIAM R. LEONARD



BUILDERS OF ORGANS SINCE 1898

# Hillgreen, Lane and Co.

ALLIANCE, OHIO

Your inquiry is invited . . .

Represented by  
WM. D. MANLEY  
ATLANTA, GA.

J. ALEX KOELLEIN  
NASHVILLE, TENN.  
JOHN MCCLELLAN  
WICHITA, KAN.

JOHN R. WOOD  
DALLAS, TEX.  
D. BYRON ARNESON  
MINNEAPOLIS, MINN.

# News of the A.G.O.—Continued

## STUDENTS WITH A GOAL



A GROUP of high school students in a rural school at the very northeast tip of New York State has organized itself into a Guild Student Group recently and has undertaken to find support for the replacement of the wornout console of the large four-manual organ in the school auditorium. The young people have given a series of organ recitals and are otherwise trying to stimulate interest in their project. John Uzen is their teacher.

The Chazy Central Rural School, Chazy, N. Y. was itself originally a project financed by the will of a wealthy Chagoan.

### Hudson-Catskill

The Hudson-Catskill Chapter held its annual outing at Tanglewood music shed, Lenox, Mass. July 16 to hear the Boston Symphony orchestra.

The chapter held a seminar at the First Reformed Church, Hudson, N.Y. June 27 to July 1 on organ and choral conducting as reported in the June issue.

CLAYTON J. WALTERMIRE

## Attention AGO Members

Dues for the Guild year 1960-61 are payable Oct. 1. Simplify the work of your treasurer, national headquarters and THE DIAPASON by paying promptly.

### Suffolk

The annual picnic of the Suffolk, N.Y., Chapter was held July 16 on the spacious grounds of the Robert Madsen home in Mount Sinai, N.Y. All business was dispensed with. Those who had attended the convention told of their experiences and of the many enjoyable and interesting events. Mildred Heinz, retiring treasurer, was presented a musical charm on a necklace in appreciation of her eight years of devoted and efficient service. The "come and get it" from Chef Bob Madsen brought an eager response.

ERNEST ANDREWS

### Dubuque

The Dubuque, Iowa Chapter enjoyed its annual picnic on the evening of July 25 at the cottage of Irma Klauer at Shawondasee on the Mississippi. David Nelson was in charge of arrangements. Following the supper, Dean Doris McCaffrey gave her report of the Detroit national convention.

MARK R. NEMMERS

### Cincinnati

The new board of the Cincinnati, Ohio Chapter met at the Elmer Dimmermann home July 25. Plans for the program were discussed and suggestions made. The chapter will meet regularly the first Tuesday of the month. Parvin Titus has been appointed by the national office of the Guild to be a member-at-large of its board of examiners.

MRS. CARL HEIMERDINGER

### New Orleans

Officers of the New Orleans, La. Chapter for the coming year are: Rachelen Lien, dean; Richard Waggoner, sub-dean; Vi Fekete, secretary; Dorothy Shaw, treasurer; Fern Traugott, registrar; Jo Ann Osburn, recorder; Clifford Tucker and Emile Robichaux, auditors.

The chapter held its annual ministers night May 19 featuring a program on wedding music which included a skit on the usual musical requests of a bride and what to do about them. Members and pastors were given a preferred list of suitable music.

## The CLASSIC Series



### Gospel Hymns for the Organ

Arranged by Ruth Marsden

This choice selection of established favorites has been artfully arranged in the varying styles of the masters. Registered for pipe and electric organ.

14 numbers, 32 pages \$2.00

### Organ Preludes On Hymns Old and New

Arranged by Don Husted

The arranger is one of the top organists of the country. In this collection he has assembled a group of his favorite hymns registered for both pipe and electric organ.

13 numbers, 32 pages \$2.00

### Familiar Hymns for the Piano

Arranged by John Wilson



A splendid assortment of church service material. These hymn settings are within the grasp of the average church pianist. Appropriate for use in church services, school or home.

12 numbers, 32 pages \$2.00

### Piano Preludes on Hymns and Chorales

Arranged by Reginald Gerig

A truly significant collection of piano arrangements from such masters as Bach, Brahms, Haydn, Douglas and others.

17 numbers, 48 pages \$3.00

Prices postpaid from publisher. Books of The CLASSIC Series are 9 by 12 inches, sharply printed on quality paper with substantial covers.

Order TODAY from your dealer or direct  
**HOPE PUBLISHING COMPANY**  
5765-LXO West Lake Street, Chicago 44, Ill.

## Chorale Series

S. A. T. B. (unless otherwise indicated) \* a capella optional

### New Thanksgiving

- #2180 Come, Ye People **Van Hulse** 35
- #2183 With Thankful Hearts\* **Barcanic** 25
- #6011 Praise To The Lord **Hokanson** 20  
SAB—Trpt. obbl. optional

### Christmas

- #2179 Jesus and The Woolly Sheep\* **Newbury** 20
- #3081 Song We Noel—SSA **Ellison** 20  
(For the SATB arr. request #2152)

### General

- #2181 Haste Thee, O God **Grieb** 25
- #2182 Lord, Sanctify Me Wholly\* **Pasquet** 20
- #5019 The Lord Is My Shepherd—SA **Charles Black** 20
- #3082 God's Lark At Morning\*—SSA **Alice Jordan** 20

A Reference Copy of any of the numbers will be sent on request

### Select your Christmas Cantata

Now ORDER "ON APPROVAL"

### 'Twas In the Moon of Wintertime

(Jesus Ahatonhia)\* by Camil Van Hulse  
For Combined Junior & Adult Choirs

Legend and history blend in Father Brebeuf's poem(\*) and so aptly scored, makes this an excellent expression of good will among men, suitable for school or church choirs. Medium difficulty. Price \$0.75

Free Catalog & Choral Miniatures Sent on your request

**H. T. FitzSimons Company, Inc.**  
615 N. La Salle St. Dept. D Chicago 10, Ill.

**Knoch Organ Company**  
P.O. BOX 542  
LONDON, ONTARIO  
Representatives of  
**THE E. F. WALCKER & CIE.,**  
ORGAN BUILDERS  
Ludwigsburg, Germany  
Est. 1781

**CHESTER A. RAYMOND**  
PIPE ORGAN BUILDER  
Specializing  
**Church Organ Rebuilding**  
Over 25 Years Experience  
44 Spring Street, Princeton, N. J.  
Member Associated Organ Builders of America

**KNEY AND BRIGHT**  
PIPE ORGAN BUILDERS  
FALCON STREET  
LONDON — ONTARIO  
Phone GL 1-5310

Distinctive CHOIR ROBES  
CLERGY ROBES—ALTAR HANGINGS  
Wide selection fabrics, styles. Superior construction features. Low prices.  
Official AGO Robes-Hoods  
*Irland Needlecraft*  
Write Dept. DIA  
3661 SAN FERNANDO ROAD  
**GLENDALE 4, CALIFORNIA**

**N. P. MANDER LTD.**  
Are builders of Church Organs of the highest possible grade.  
They also specialize in the restoration of early organs and generally have one or more specimens of 17th and 18th Century organs available for trial in their factory.  
We shall be pleased to act for any client wishing to acquire such instruments.  
**N. P. MANDER LTD.**  
St. Peter's Organ Works,  
St. Peter's Avenue,  
Hackney Road, London, E. 2  
Telephone:  
SH0reditch 4747 (3 lines)

**ERNEST LUCAS, JR.**  
PIPE ORGANS  
Rebuilding  
New Organs—Service  
2558 Davenport Pl.  
Bellmore, L. I., N. Y.  
Tel. SU 1-6051

**JOSEPH W. CLOKEY**  
SAN DIMAS CALIFORNIA

School of Music  
**UNIVERSITY OF ILLINOIS**  
RUSSELL H. MILES  
PAUL S. PETTINGA  
Organists—Recitalists

**BALDWIN-WALLACE Conservatory of Music**  
Berea, Ohio  
CECIL W. MUNK, Director  
Outstanding facilities and equipment  
WARREN BERRYMAN  
Department Head  
B.M. degrees in Organ and Church Music

**S. G. BULLIONS & CO.**  
Anything Concerning Pipe Organs  
We Specialize in  
Rebuilding—Overhauling—Servicing  
811 YORK AVE. WEST PITTSBURGH, PA.  
An Established Eastern Pennsylvania Concern

**FRAZEE ORGAN COMPANY, INC.**  
South Natick, Massachusetts  
Builders of Quality Pipe Organs since 1910  
"Favorably Known for Frazee Tone"

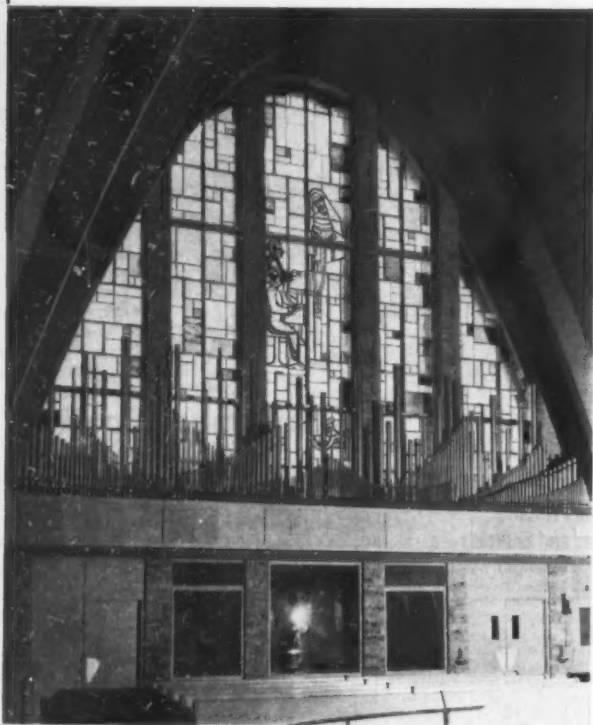
**CHICAGO CLUB OF WOMEN ORGANISTS**  
President, Glenda Buchanan Messman

# TELLERS ORGAN COMPANY

2419 Holland Street, Erie, Pennsylvania

FINE PIPE ORGANS CREATED TO YOUR NEEDS

... since 1906



ERIE, PA.

S  
T  
·  
G  
E  
O  
R  
G  
E  
S  
·  
R  
·  
C  
·  
C  
H  
U  
R  
C  
H

## Music Dictates Good 2-Manual Organ Design

By ROBERT NOEHREN

Organs are created for the performance of music. Organ design then should grow out of the desire and feeling for the sound of music, whether it be a hymn or a complicated fantasia. The performer's musical conception is guided by a tonal ideal as required by a musical work. The greatest artists, such as Rachmaninoff or Milstein, create a matchless quality of tone in their performances: first by their choice and taste for good instruments, and secondly by their desire to create beautiful and appropriate tone to suit the demands of music to be performed. Thus both builder and performer are involved in the creation of their instrument.

In our day the two-manual organ is considered a small instrument and, for serious musical purposes, a compromise. Yet when we look back into our traditions, we see that in the past it was often a serious and "complete" instrument. Such an instrument demands a builder with serious musical interests and the ability to design it with the true idiomatic resources which are necessary for the performance of organ music. Furthermore, it requires an extensive knowledge of important traditions and a highly developed taste. Within the scope of this article it is difficult to state how such an organ should be designed. Nevertheless, there may be some reward for the reader if we consider certain elements which this writer believes are important.

Let us consider a basic principal of organ design: every division of any organ, large or small, is in a sense a complete organ in itself, providing certain tonal elements which give it a sense of completeness and independence. The ideal two-manual organ then should contain three complete organs within its framework. Each of its manual divisions should compliment each other and maintain a very careful balance tonally from one to the other. If this be true, I contend that a two-manual organ should either be entirely enclosed in a swell box or entirely unenclosed. A swell-box surrounding only one of its divisions will so affect the tone of its registers that a good balance between the two manual divisions will be difficult to achieve. Most two-manual organs in our day consist of an unenclosed great and an enclosed swell. In these organs the swell is really an amplification or extension of the great. In the best of these instruments the great consists largely of a principal chorus together with one or two flutes, and the swell is a collection of flutes and strings dominated by one or several reeds. Since there are rarely ever any reeds on the Great Organ, "full organ" can only be accomplished by coupling the swell to the great. If the great finally requires the reeds when a full sound is desired, the two ultimately require coupling, and this is why I have said that the swell is really an extension of the great. Because the two are more often tied together than not, the organ is really a glorified one-manual instrument. Study the following two-manual disposition which is typical of present-day design:

### GREAT

Principal, 8 ft., 61 pipes  
Bourdon, 8 ft., 61 pipes  
Gemshorn, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Quint, 2 2/3 ft., 61 pipes  
Fifteenth, 2 ft., 61 pipes  
Furniture, 4 ranks, 244 pipes

### SWELL

Rohrflöte, 8 ft., 61 pipes  
Viola de Gamba, 8 ft., 68 pipes  
Voix Celeste, 8 ft., 61 pipes  
Principal, 4 ft., 68 pipes  
Flauto Traverso, 4 ft., 68 pipes  
Flautino, 2 ft., 61 pipes  
Plein Jeu, 3 ranks, 183 pipes  
Trompette, 8 ft., 68 pipes  
Vox Humana, 8 ft., 61 pipes  
Oboe Clarion, 4 ft., 68 pipes

### PEDAL

Subbass, 16 ft., 32 pipes  
Rohrbourdon, 16 ft., 32 notes  
Principal, 8 ft., 32 pipes  
Bass Flute, 8 ft., 32 notes  
Rohrflöte, 8 ft., 32 notes  
Choral Bass, 4 ft., 12 pipes

Bass Flute, 4 ft., 12 pipes  
Rauschquinte, 3 ranks, 96 pipes  
Bombarde, 16 ft., 12 pipes  
Trompette, 8 ft., 32 notes  
Clarion, 4 ft., 32 notes

This example reveals a complete lack of artistic purpose and no understanding of the musical requirements demanded of an instrument of this size. The great is practically helpless without the swell and illustrates how the swell is an indispensable extension of the great. Neither division contains a complete "full organ" or "organo pleno" with principal chorus and reeds, nor does either division function as a good "solo" organ. Go through in your mind various examples of organ music and relate the registration of each to this design. Consider carefully the problem of balance and color, or the elements which will tend to make a performance of the music convincing. Examine various types of chorale preludes, trios, fantasies, preludes, fugues, sonatas, etc. from Bach, Buxtehude, Mendelssohn and Brahms.

The "swell-great" type of two-manual organ is obviously a departure from the more traditional type of instrument which existed through at least four centuries of organ building in all the principal countries of Europe. We may look at the organs of the sixteenth century up to the middle of the nineteenth century, even beyond the time of Mendelssohn, and we will find a type of organ with at least two independent divisions (completely unenclosed) and many larger instruments including a completely independent pedal division. Here we find the true great (Germany: *hauptwerk*; France: *grand orgue*) with its two indispensable elements, a principal chorus and reeds; designed to produce a real "organo pleno," and a group of flutes at three different pitch levels. The second division is always a positon on the continent or a choir in England, which is designed to complement the great. It invariably contains a more diminutive principal chorus of brilliant quality to contrast sharply with the chorus of the great, a group of flutes at three different pitch levels and color reeds. Good balance between the two is unmistakable at any dynamic level, and the solo qualities of the second manual are always characteristic. There were many large two-manual organs without pedal, which could even be found in village churches, and there were numerous larger organs with a complete pedal division containing, like the great, a principal chorus and reeds. Well-known examples of such instruments are the large two-manual organs built by Arp Schnitger in Neuenfelde, Steinkirche and Cappel at the end of the seventeenth century, which are still extant. Again the balance between great and pedal was characteristic.

Would anyone dispute that to appreciate the piano music of Chopin, a typical piano is required—and certainly one closely related to the style of piano known to Chopin? A good understanding of the organ idiom involves a knowledge of Bach's organ music. Most organ builders and organists will acknowledge this at once, but how many really know the style of an organ of Bach's day and, more important, how such an organ was used in performance? Without the understanding of the musical function of such an instrument, a designer might nevertheless appreciate its importance. The Schnitger organ, known and played by Bach, has become quite famous in our day, and some organ builders attempt to reproduce its characteristics. This is dangerous, because the new work merely becomes a copy of the old.

Consider, for example, a detail in a given design. If in the Schnitger organ we find a 2-ft. octave on the *hauptwerk* and a 2-ft. principal on the *rückpositiv*, what is the reason for the 2-ft. *Waldflöte* on the *hauptwerk*? It would be interesting to know how this question would be answered by the average organ builder. What music would require, with the remainder of the registers, just such an arrangement? It would indeed require a complicated answer, but the feeling which concerns itself with the musical functioning of such registers is probably of more importance than any verbal or tangible answer. The sensitive musician is constantly concerned with the tone of his instrument and, in the case of the organ, the careful fitting of appropriate combinations into the fabric of a musical composition. Balance of tone is important, but even good balance may possibly obstruct

### YOUR NOVELLO AGENT

#### CHORAL WORKS FOR ADVENT AND CHRISTMAS

BUSH—A CHRISTMAS CANTATA .....	\$2.25
DALE—BEFORE THE PALING OF THE STARS .....	1.00
DYSON—A CHRISTMAS GARLAND (S.S.A.) .....	1.35
HAND—WOLCUM YOLE (Two-part) .....	1.35
HOLST—CHRISTMAS DAY .....	.40
LEIGHTON—A CHRISTMAS CAROLL .....	.40
RATCLIFFE—BETHLEHEM'S BABE .....	1.35
THIMAN—A CHRISTMAS TRIAD .....	.75
THE NATIVITY .....	1.35
THE THREE SHIPS .....	1.00

Copies On Approval for 30 days  
Write for new Choral Works Catalogue  
For the Church Year

#### BRITISH AMERICAN MUSIC COMPANY

19 West Jackson Blvd.

Chicago 4, Ill.

## The American Society of Church Musicians

- to provide employment service without charge to organists, choir directors, soloists and other church musicians;
  - to assist existing organizations and publications in their efforts to elevate standards of church musicianship;
  - to work with appropriate authorities to raise standards of remuneration of church musicians;
  - to recognize outstanding accomplishment in the field of church music generally.
- To achieve these ends, several interested persons have formed the American Society of Church Musicians, because we feel the need for such an organization. It is a non-profit Ohio corporation. We invite inquiries from interested persons. For further information without obligation, write our temporary address: Box 13, Bath, Ohio.



101  
Y  
E  
A  
R  
S

### J. H. & C. S. ODELL & CO.

82-84 Morningside Ave., Yonkers, New York

1859—ONE HUNDRED & ONE YEARS—1960

Four generations building Odell Organs

Yonkers 5-2607

the clarity of some line or part of the music. Also, the balance might be right and yet the tone unpleasant or strident. On the other hand, the player might achieve a beautiful tone but with poor balance. Clarity might be achieved, but because of a wrong color in one voice the music could nevertheless lack definitions. In general, these are the same problems which face the orchestral conductor, or the pianist, although they are of course approached with quite another technical means. As an organist, and now an organ builder, I am constantly dreaming and imagining the tone quality and function of the various registers as I am designing an organ and considering always how they are to be used in organ music. Like the pianist or the violinist, I am relating what I have in my mind to what I wish to hear. In short, the artist-musician is playing "into his ear." The ear is the ultimate critic, just as the eye is the "mind" of the painter.

I should like to show you the designs for two organs which are now being built in my shops. Both instruments are two-manuals and pedal. One is entirely enclosed in one swell-box, and the other is entirely un-enclosed but standing behind a traditional case. The first instrument is being installed in Temple Beth Jacob, Pontiac, Mich. This synagogue is small with intimate acoustics, so that the tone needs the control of a swell-box enclosure. Nevertheless, the location of the organ is quite ideal and stands high and directly facing the congregation. Here is the disposition:

**MANUAL 1**

- Rohrflöte, 16 ft., 49 notes
- Principal, 8 ft., 61 pipes
- Gemshorn, 8 ft., 68 pipes
- Rohrflöte, 8 ft., 85 pipes
- Octave, 4 ft., 61 pipes
- Spitzflöte, 4 ft., 61 notes
- Nasat, 2½ ft., 61 pipes
- Octave, 2 ft., 61 pipes
- Quint, 1½ ft., 61 notes
- Mixture, 2-5 ranks, 220 pipes
- Trompette, 8 ft., (Cavaillé-Coll type) 61 pipes

**MANUAL 2**

- Gedeckt, 8 ft., 49 pipes
- Gemshorn, 8 ft., 61 notes
- Gemshorn Celeste, 8 ft., 49 pipes
- Rohrflöte, 4 ft., 61 notes

- Principal, 2 ft., 61 notes
- Rohrflöte, 2 ft., 61 notes
- Octave, 1 ft., 61 notes
- Sesquialtera, 2 ranks, 84 pipes
- Cromhorne, 8 ft., 49 pipes
- Tremulant

**PEDAL**

- Subbass, 16 ft., 12 pipes
- Principal, 8 ft., 32 notes
- Gedeckt, 8 ft., 32 notes
- Octave, 4 ft., 32 notes
- Flute, 4 ft., 32 notes
- Octave, 2 ft., 32 notes
- Mixture, 32 notes
- Fagotto, 16 ft., 32 notes
- Trompette, 8 ft., 32 notes
- Cromhorne, 4 ft., 32 notes

There are no couplers. There is some duplexing and considerable unification, but each division is designed as a complete organ. A true "organ pleno" may be found in manual 1. The principal chorus is completely straight. Together with the reed and the borrowed 16-ft. rohrflöte, quite a normal full organ is possible. There are also two separate flute voices at 8-ft. pitch, a flute 4-ft., and the quint rank at two pitches for color. Manual 2 is principally a "solo" division with the sesquialtera and the cromhorne providing very vivid and contrasting solo colors. For the sake of economy and space, these two voices run only from the tenor octave upward. The organ is too small to provide a second principal chorus. Nevertheless, the 8-ft. and 4-ft. flutes together with the principal 2-ft. provide the necessary combination for episode passages and for other instances involving the use of principals from the first manual in contrast. Other colors provide the following registrations which are possible from manual 2:

8-ft. gedeckt plus 4-ft. rohrflöte; 8-ft. gedeckt plus 2-ft. rohrflöte; 8 ft. gemshorn plus 8-ft. gemshorn celeste; 8-ft. gedeckt plus 4-ft. rohrflöte plus 1-ft. octave; 8-ft. gedeckt plus 2-ft. principal; 8-ft. gedeckt plus 4-ft. rohrflöte plus sesquialtera.

In the pedal it should be noted that the principals at 4-ft. and 2-ft. pitch are borrowed from the 8-ft. ranks. A thoughtful player then may draw the following registrations from the pedal and manual 2 and maintain complete independence:

Pedal: 16-ft. subbass, 8-ft. principal, 4-ft. octave, 2-ft. octave. Manual 1: 8-ft. rohr-

**NOEHREN CONSOLE**



flöte, 8-ft. gemshorn. 4-ft. octave, 2-ft. octave.

The reader may with further study find many other possibilities which this design offers yet the entire organ contains only 13 voices with 18 ranks. It fits into a floor area of only 12 feet by 7 feet and is voiced on 2½-inch wind pressure.

The second organ is being constructed for a new chapel at the Howe Military School, Howe, Ind. It is a larger and more complete instrument and more normally follows the old North European traditions. Except for two stops in the pedal the entire organ is straight. Following is the design:

**GREAT**

- Quintadena, 16 ft., 56 pipes (prepared)
- Principal, 8 ft., 51 pipes (in case)
- Rohrflöte, 8 ft., 56 pipes
- Octave, 4 ft., 56 pipes
- Spitzflöte, 4 ft., 56 pipes
- Nasat, 2½ ft., 37 pipes (prepared)
- Octave, 2 ft., 56 pipes
- Waldflöte, 2 ft., 56 pipes
- Mixture, 3-6 ranks, 276 pipes
- Trompette (Cavaillé-Coll type) 8 ft., 56 pipes

**POSITIV**

- Gedeckt, 8 ft., 56 pipes
- Principal, 4 ft., 56 pipes (in case)
- Rohrflöte, 4 ft., 56 pipes
- Principal, 2 ft., 56 pipes
- Quint, 1½ ft., 56 pipes

- Sharf, 3-5 ranks, 244 pipes
- Sesquialtera, 2 ranks, 74 pipes
- Cromhorne, 8 ft., 56 pipes (prepared)
- Tremulant

**PEDAL**

- Subbass, 16 ft., 32 pipes
- Principal, 8 ft., 32 pipes
- Octave, 4 ft., 32 pipes
- Octave, 2 ft., 12 pipes
- Mixture, 5 ranks, 160 pipes
- Posaune, 16 ft., 32 pipes
- Trumpet, 8 ft., 12 pipes

The great of this instrument contains a complete group of registers in each of the necessary categories:

8-ft. principal, 4-ft. octave, 2-ft. octave and mixture.

16-ft. quintadena, 8-ft. rohrflöte, 4-ft. spitzflöte, 2½-ft. nasat and 2-ft. waldflöte. 8-ft. trompette.

The traditional "organ pleno" is the backbone of this organ:

Great: 16-ft. quintadena, 8-ft. principal, 8-ft. rohrflöte, 4-ft. octave, 2-ft. octave mixture and trompette. Pedal: 16-ft. subbass, 8-ft. principal, 4-ft. octave, 2-ft. octave, mixture, 16-ft. posaune and 8-ft. trumpet.

In addition, the positiv contains a complete secondary chorus and also fulfills its function as a "solo" organ.

At the beginning of this article I stated a fundamental principal of organ design and I repeat: every division of any organ, large or small, is in a sense a complete organ in itself, providing certain tonal elements which give it a sense of completeness and independence. Contemporary organists and organ builders need to learn this important lesson and to come to the realization that for at least four centuries organs were built and designed to respect the individuality and independence of each division. Couplers should be useful but not indispensable. Every organist should learn to play the organ with a minimum use of couplers. The fine full sound of the true "organo pleno" can only be achieved successfully without couplers. An organ on which the principal chorus is located in one division and reeds in another represents poor design and lack of understanding for the musical requirements of the organ. The discipline necessary to design a good two-manual and pedal instrument will offer a direct means for understanding the organ and how it should function.

**AEOLIAN-SKINNER ORGAN COMPANY, INC,**  
MEMBER OF THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

**OVER HALF A CENTURY'S  
FULFILLMENT OF  
THE ORGAN BUILDER'S ART**

549 EAST FOURTH STREET • SOUTH BOSTON 27, MASS.

# ORGAN AND CHORAL MUSIC

Composed by

## FLOR PEETERS

**FOR ORGAN:**

**Four Improvisations on Gregorian Themes**  
(Verbum Supernum, Ave Maria, Iste Confessor, Inviolata)

**Ten Pedal Studies**

**Thirty-Five Miniatures**

**Four Pieces for Organ**  
(Hymn, Largo, In Memoriam, Final)

**Monastic Peace**

**Little Organ Book - For Beginners.**  
(Includes Graded Exercises on Well-Known Hymn Tunes)

**Tape Recording by the author.**  
(10 lessons)

**FOR CHOIR:**

**Te Deum** (Lord God We Praise Thee)  
SATB and Organ

**Te Deum** (Lord God We Praise Thee)  
TTB and Organ

**Jubilate Deo Omnis Terra**  
(Sing to God with Gladness)  
3 Equal Voices and Organ

**Ave Maria**  
3 Equal Voices and Organ

**Tu Es Sacerdos**  
Congregation, TTB and Organ

Published by

### McLAUGHLIN & REILLY CO.

252 HUNTINGTON AVENUE

BOSTON 15, MASS.

## CUSTOM REBUILDING AND RESTORATION OF FINE CHURCH ORGANS

*To exacting standards, and with personal attention to detail*

### TOLEDO PIPE ORGAN COMPANY, INC.

3114 Secor Road

Toledo 6, Ohio

Julian E. Bulley, President

Established 1906

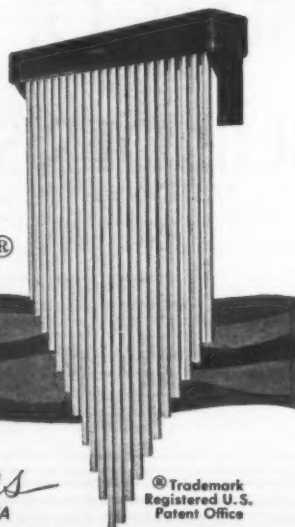
*In tubular organ chimes, there is no substitute for genuine*

### MAAS CATHEDRAL CHIMES®

**MAAS-ROWE**

*Carillons*

LOS ANGELES 39, CALIFORNIA



® Trademark Registered U.S. Patent Office

### AUDET BUILDS SMART CONTEMPORARY INSTRUMENT



### LUTHERAN EDIFICE HAS AUDET UNIT DESIGN

ELK GROVE VILLAGE, ILL.

Instrument in New Church of the Holy Spirit Is "Nestled" in Congregation —Paul Bunjes and Paul Audet Draw Up Plans

The Lutheran Church of the Holy Spirit, Elk Grove Village, Ill. has dedicated its new house of worship and its new Audet organ. The mission board of the English District, Missouri synod, sponsored the new congregation. J. Paul Audet and Paul Bunjes, Concordia Teachers College, River Forest, Ill. are co-designers of the instrument. The pattern of design is that of a "disciplined unit;" three separate divisional choruses are derived from seven pipe registers. The organ is installed free-standing and unenclosed "nestled" among the congregation.

The disposition:

- MANUAL 1**  
Flute a Cheminee, 8 ft. 1  
Principal, 4 ft., 3  
Gemshorn, 4 ft., 2  
Flute Creuse, 2 3/4 ft., 5  
Cor de Nuit, 4 ft., 4  
Mixture, 4 ranks, 2, 3, 6, 7
- MANUAL 2**  
Flute a Cheminee, 8 ft., 1  
Cor de Nuit, 4 ft., 4  
Principal, 2 ft., 2  
Rauschpfeife, 2 ranks, 2, 5  
Tremulant

- PEDAL**  
Gedeckt Bass, 16 ft., 1  
Gemshorn, 8 ft., 2  
Flute a Cheminee, 4 ft., 1  
Zink, 3 ranks, 2, 3, 6

- RESOURCES**  
1. Gedeckt/Rohrflöte, 16 ft., 73 pipes  
2. Gemshorn, 8 ft., 80 pipes  
3. Principal, 4 ft., 73 pipes  
4. Cor de Nuit, 4 ft., 73 pipes  
5. Flute Creuse, 1 1/3 ft., 61 pipes  
6. Principal, 1 1/3 ft., 56 pipes  
7. Principal, 1 ft., 49 pipes

### KEATES TO INSTALL ORGAN AT AYTON, ONT.

GALLERY PLACEMENT USED

The Trinity Evangelical Lutheran Church at Ayton, Ont. Will Have Conservative Tonal Design—Herman Mass Is Regular Organist

The Keates Organ Company has been awarded the contract for a new two-manual organ for the Trinity Evangelical Lutheran Church at Ayton, Ont. The design was worked out in consultation with Herman Mass, church organist, and is along the lines of two other Keates instruments of similar size installed recently. The specification is along conservative lines but the voicing of individual stops will emphasize transparency and brightness. The organ will be installed in the gallery of the church with great and pedal pipes exposed.

The stolist is as follows:

- GREAT**  
Open Diapason, 8 ft., 68 pipes  
Hohlflöte, 8 ft., 68 pipes  
Dulciana, 8 ft., 68 pipes  
Salicional, 8 ft., 68 notes  
Principal, 4 ft., 68 pipes  
Open Flute, 4 ft., 12 pipes  
Twelfth, 2 3/4 ft., 12 pipes  
Fifteenth, 2 ft., 61 pipes  
Chimes (prepared)

- SWELL**  
Geigen Principal, 8 ft., 68 pipes  
Rohrflöte, 8 ft., 68 pipes  
Salicional, 8 ft., 68 pipes  
Voix Celeste, 8 ft., 49 pipes  
Gemshorn, 4 ft., 68 pipes  
Chimney Flute, 2 ft., 17 pipes  
Oboe, 8 ft., 68 pipes

- PEDAL**  
Bourdon, 16 ft., 32 pipes  
Gedekt, 16 ft., 32 notes  
Bass Flute, 8 ft., 12 pipes  
Rohrflöte, 8 ft., 32 notes  
Hohlflöte, 8 ft., 32 notes  
Contra Fagotto, 16 ft., 12 pipes

### SCHOENSTEIN & SONS REDWOOD CITY ORGAN

PLAN POSITIV ADDITION

Two-Manual Instrument in Redeemer Lutheran Church in California Town Backs Extensive Music and Choir Program

From Felix Schoenstein and Sons, San Francisco, Cal. comes the plan of a two-manual organ installed in the Redeemer Lutheran Church, Redwood City, Cal. The organ is placed on one side of the sanctuary near the altar. A free-standing, four-stop positiv is provided as a future addition. The wind pressure is at four inches. The reverberation is all one can hope for in an ultra-modern edifice.

The organ plays an important part in the extensive music program of the church.

The stolist:

- GREAT**  
Diapason, 8 ft., 61 pipes  
Spitzflöte, 8 ft., 61 pipes  
Dolce, 8 ft., 61 pipes  
Dolce Celeste, 8 ft., 49 pipes  
Octave, 4 ft., 12 pipes  
Grave Mixture, 3 ranks, 183 pipes  
Chimes (prepared)  
Tremolo

- SWELL**  
Geigen Principal, 8 ft., 68 pipes  
Gedeckt, 8 ft., 68 pipes  
Viola, 8 ft., 68 pipes  
Viola Celeste, 8 ft., 49 pipes  
Flute, 4 ft., 12 pipes  
Nazard, 2 3/4 ft., 61 notes  
Octavin, 2 ft., 12 pipes  
Trompette, 8 ft., 68 pipes  
Tremolo

- PEDAL**  
Diapason, 16 ft., 12 pipes  
Spitzflöte, 16 ft., 12 pipes  
Bourdon, 16 ft., 12 pipes  
Gedeckt, 8 ft., 32 notes  
Principal, 4 ft., 32 notes

**SMALL MANDER BUILT  
IN CLAPHAM, LONDON**

**ST. JAMES'S CHURCH ORGAN**

**British Entry Provides Good Example  
for Comparison with Other Instruments  
of Two-Manual Design from  
Other Countries**

The stoplist of a typical rather small British two-manual organ was provided us by N. P. Mander, an English builder who has recently specialized in the restoration of many historic instruments. Though we were not supplied with the numbers of pipes in each rank (usually required) we feel that our readers will want to study this specification alongside those from our own country, from Canada and from the Netherlands.

The stoplist of this Mander instrument in St. James's Church, Clapham, London is as follows:

**GREAT**

- Open Diapason, 8 ft.
- Claribel, 8 ft.
- Dulciana, 8 ft.
- Principal, 4 ft.
- Flute, 4 ft.
- Twelfth, 2 3/4 ft.
- Fifteenth, 2 ft.
- Mixture, 3 ranks
- Trumpet, 8 ft.

**SWELL**

- Open Diapason, 8 ft.
- Stopt Diapason, 8 ft.
- Salicional, 8 ft.
- Principal, 4 ft.
- Twelfth, 2 3/4 ft.
- Fifteenth, 2 ft.
- Cornopean, 8 ft.
- Oboe, 8 ft.
- Trumpet, 8 ft.
- Tremulant

**PEDAL**

- Open Wood, 16 ft.
- Bourdon, 16 ft.
- Flute, 8 ft.
- Principal, 8 ft.
- Fifteenth, 4 ft.
- Flute, 4 ft.
- Trombone, 16 ft.
- Trumpet, 8 ft.
- Clarion, 4 ft.

**STEPHEN FARROW**



STEPHEN FARROW became organist-choirmaster of the Westminster Presbyterian Church, Greenville, S.C. Aug. 1. His duties include the expansion of the present choir system, in preparation for moving into a new edifice for which ground will be broken late this fall.

Mr. Farrow is a graduate of Northwestern University, Evanston, Ill., holding the degrees of bachelor and master of music in church music. His organ studies there included work with Dr. Barrett Spach and Richard Enright. Prior to that, he studied with Louise Halley and Dr. Richard Peek, both in Charlotte, N.C., his home.

He is an AGO member and a member of Pi Kappa Lambda, music honorary society. He has served in Episcopal, Lutheran, Methodist and Presbyterian churches, his last post having been interim organist-choirmaster at Edgewater Presbyterian Church, Chicago.

JOHN HAMILTON played the entire Couperin Mass for Parish Use July 22 at the University of Southern California and July 16 and 17 at the Hunter Mead residence in Pasadena, Cal. He added two interludes from Janáček's Glagolitic Mass in the first instance and Halsey Stevens Improvisation on Divinum Mysterium and Bach's Prelude and Fugue in D in the other.

**SON REBUILDS ORGAN  
FATHER INSTALLED**

**MUDLER-HUNTER COMPANY**

**Instrument at Emmanuel Episcopal  
Church, Philadelphia, Uses About  
Half of Pipework from  
52-year-old Felgemaker**

The Mudler-Hunter Company, Philadelphia, Pa. is at present installing a two-manual organ in the Emmanuel Episcopal Church of Philadelphia. Alice Farrow, the organist, assisted the company representatives in preparing the design which will have a total of 1376 pipes, 767 of which are from the old Felgemaker organ, about fifty-two years old, originally installed by the father of one of the present builders.

The stoplist:

**GREAT**

- Diapason, 8 ft., 61 pipes
- Gemshorn, 8 ft., 61 pipes
- Gedeckt, 8 ft., 61 pipes
- Flute D'Amour, 4 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Octave Quint, 2 3/4 ft., 61 pipes
- Super Octave, 2 ft., 61 pipes

**SWELL**

- Bourdon, 16 ft., 68 pipes
- Geigen Principal, 8 ft., 68 pipes
- Bourdon, 8 ft., 12 pipes
- Salicional, 8 ft., 68 pipes
- Vox Celeste, 8 ft., 49 pipes
- Flute Harmonic, 4 ft., 68 pipes
- Dulciana, 8 ft., 68 pipes
- Flageolet, 2 ft., 61 pipes
- Plein Jeu, 3 ranks, 183 pipes
- Fagotto, 16 ft., 68 pipes
- Oboe, 8 ft., 12 pipes
- Trompette, 8 ft., 68 pipes
- Clarion, 4 ft., 12 pipes

**PEDAL**

- Violone, 16 ft., 32 pipes
- Bourdon, 16 ft., 32 pipes
- Leiblich Gedeckt, 16 ft.
- Bourdon, 8 ft., 12 pipes
- Cello, 8 ft., 12 pipes
- Octave, 4 ft., 32 pipes
- Flute, 4 ft., 12 pipes
- Super Octave, 2 ft., 12 pipes
- Fagotto, 16 ft.
- Trompette, 8 ft.
- Oboe, 8 ft.

**ARCHIE M. BOOTHE, JR.**



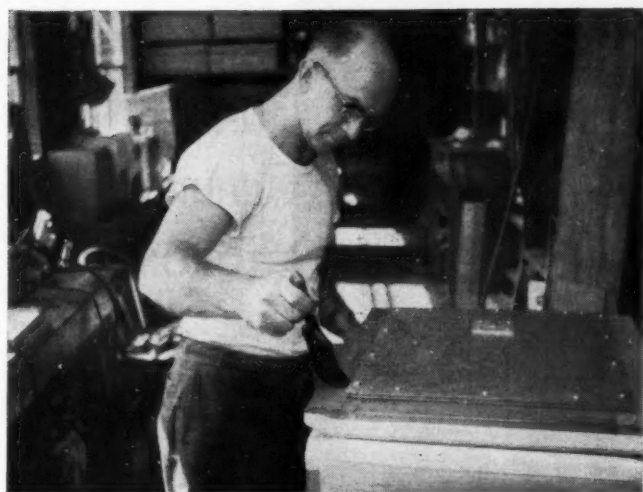
ARCHIE M. BOOTHE, JR., dean of the Roanoke, Va. AGO Chapter and minister of music at the South Roanoke Methodist Church for seven years, has been appointed to a similar post at the Central Methodist Church, Staunton, Va.

Mr. Boothe received his BM degree from the Shenandoah conservatory of music. He holds a MSE from Longwood College, Farmville, Va. He formerly headed the music department in the Chamberlain-Hunt Academy, Port Gibson, Miss. He has conducted classes in church music in several of the Roanoke district training schools and he served on panels for the Roanoke district and the Roanoke ministers conference.

He is known locally as a composer of church music, organist and conductor. He recently conducted the Roanoke oratorio chorus in Fauré's Requiem. His new duties began Aug. 1.

Mr. Boothe was entertained at a picnic June 29 on the Hollins College picnic grounds by the AGO Chapter and the oratorio chorus. The following evening the church choir honored him.

**SOME THINGS NEVER CHANGE-#6**



The sixth of the things that never change is the need for the craftsman to be versatile. Alton Nolt, a long-time member of our service department, exemplifies this quality. Shown here putting the finishing touches on an organ reservoir, Mr. Nolt could work in any department. He and our other skilled associates help us live up to the Schantz tradition of building fine pipe organs.

**SCHANTZ  
ORGAN COMPANY**

Orrville, Ohio

MURRAY 2-6866

Member  
Associated Pipe Organ Builders  
of America

EDWARD MONDELLO



EDWARD MONDELLO has been appointed university organist for the University of Chicago. He will participate in both the Rockefeller and the Bond chapel series. He succeeds Heinrich Fleischer, his former teacher.

Mr. Mondello's first solo recital at Rockefeller chapel will be Oct. 23. He was formerly a member of the faculty of North Park College.

MRS. TRUE LEAVES NOONDAY POST AT OLD STONE CHURCH

Rita George True has retired as organist for the weekday noontide services at Cleveland's Old Stone Church after serving for more than twenty-eight years.

After the morning service Aug. 7 Mrs. True was the honor guest at a reception. She was to attend the RCCO convention in Vancouver and will travel rather extensively after its close.

RALPH TILDEN HAS BEEN appointed organist-choirmaster at the Cathedral Church of St. Luke, Orlando, Fla. and director and instructor in the cathedral school. He formerly held a similar post at the Calvary Episcopal Church, Cincinnati, Ohio.

FIRST PIPE ORGAN IN PANOLA COUNTY, TEX.

OPEN MÖLLER IN CARTHAGE

Central Baptist Church in County Seat Replaces an Electronic—Lawrence Birdsong, Jr., Longview Plays Opening Recital

The very first pipe organ in all of Panola County, Tex. was installed in the last year by the M. P. Möller Company in the Central Baptist Church of Carthage, the county seat. The new two-manual replaces an electronic instrument in the Colonial-style building which seats a congregation of 450. Ernest White and Richard J. Helms engaged in the planning. Lawrence Birdsong, Jr., Longview, played the dedicatory recital.

The organ's 788 pipes are distributed among the following ranks:

- GREAT**
- Holzregal, 16 ft.
- Bourdon, 8 ft.
- Principal, 4 ft.
- Grave Mixture, 2 ranks
- SWELL**
- Rohrgedeckt, 16 ft.
- Rohrflöte, 8 ft.
- Gamba, 8 ft.
- Gamba Celeste, 8 ft.
- Nachthorn, 4 ft.
- Principal, 2 ft.
- Larigot, 1½ ft.
- Oboe Schalmel, 4 ft.
- Tremulant
- PEDAL**
- Bourdon, 16 ft.
- Rohrgedeckt, 16 ft.
- Salicional, 8 ft.
- Bourdon, 8 ft.
- Rohrflöte, 8 ft.
- Octave, 4 ft.
- Bourdon, 4 ft.
- Bourdon, 2 ft.
- Holzregal

THE SUMMER chorus of the school of sacred music of Union Seminary sang Bach's Cantata 150, Britten's Festival Te Deum and a group of motets Aug. 10 at the Inter-church Center chapel, New York City.

ROBERT PENN



ROBERT PENN has been appointed minister of music of the First Presbyterian Church, Indianapolis, Ind., after having served for nearly five years at the First Presbyterian Church, Gary, where he conducted a multiple choir program. He also, taught organ at Valparaiso University.

Mr. Penn has previously served churches in Connecticut, North Carolina and Illinois and was at one time a member of the faculty of the University of Connecticut and was auditor of the Bridgeport AGO Chapter. While in Gary Mr. Penn conducted the choirs of Christ Episcopal, City Methodist and First Presbyterian churches in annual performances of Bach's St. Matthew Passion.

He received a bachelor degree from the University of Connecticut and a masters from Northwestern University. Organ study has been with Vernon deTar, Barrett Spach, Thomas Matthews and Philip Gehring. He has twice been selected as a music consultant for the National Laboratory Schools sponsored

Marchal at MIT

An enthusiastic packed house at the Kresge auditorium, Cambridge, heard a recital July 27 with André Marchal on the Holtkamp organ with a sixteen-piece chamber orchestra directed by Klaus Liepmann of the MIT staff.

It was a kind of homecoming for the little grey-haired Frenchman who was "in residence" at the MIT organ for a semester recently. M. Marchal displayed his keen knowledge of the instrument in the Couperin Offertoire sur les Grands Jeux. This was not infallible playing but the various pieces were intelligently bonded into a pleasing Rococo suite.

The highlight of the evening was the Bach Prelude and Fugue in E flat. It is a rare occasion when one may sit back and listen to the music without being aware of a particular instrument or of the acoustics of modernistic auditoriums.

The chamber orchestra molded from some of Boston's finest musicians opened with the Corelli Concerto Grosso 1, opus 6 with a new continuo designed by Walter Holtkamp. The one-manual portable contains: Gedeckt, 8 ft., Principal 4 ft., Rohr Flöte, 4 ft. and Octave, 2 ft.

Mr. Liepmann supported Marchal admirably in two Handel Concertos. The phrasing of the Andante—Allegro of Concerto 6 in B major may have shocked some Handel scholars but it was done with taste and meaning.

The strings achieved a careful balance between solo and tutti in Concerto 4 in G minor, a task made difficult by the distance in this hall between organ and orchestra.—E.R.Z.

by the board of christian education of the Presbyterian Church, U.S.A.

Mr. Penn will be in charge of four choirs and will preside over a large Möller organ installed in 1958.

This summer he has served on the faculties of the synod of Indiana school at Hanover College and of the junior choir camp, both sponsored by the board of christian education of the Presbyterian Church.

Mr. Penn has two daughters and a son.



FOREST HILL UNITED CHURCH TORONTO

A distinctive two-manual organ in the classic tradition.

GREAT (2¼" W.P.)

- Gedackt 8'
- Principal 4'
- Blockflöte 2'
- Quintflöte 1½'
- Mixture III 1'

PEDAL (2½" W.P.)

- Subbass 16'
- Spitzprincipal 8'
- Choral bass 4'
- Nachthorn 2'

POSITIV (1¾" W.P.)

- Rohrflöte 8'
- Spitzflöte 4'
- Principal 2'
- Sesquialtera II 1½'
- Zimbell III ¼'

C. J. Laframboise

- President
- L. I. Phelps Tonal Director
- C. H. Perrault Vice President & General Manager

Casavant Frères

LIMITÉE

ST--HYACINTHE, P.Q. CANADA



# APOBA

ASSOCIATED  
PIPE  
ORGAN  
BUILDERS  
OF  
AMERICA

*Consult a qualified member before plans for a new church or remodeling program are completed - valuable and necessary information will be given without obligation.*

## BUILDERS

- Aeolian-Skinner Co., Inc.  
Boston 27, Mass.
- Austin Organs, Inc.  
Hartford 1, Conn.
- Hillgreen, Lane & Co.  
Alliance, Ohio
- Otto Hofmann  
Austin 6, Texas
- Holtkamp Organs  
Cleveland 9, Ohio
- M. P. Möller, Inc.  
Hagerstown, Md.
- Chester A. Raymond  
Princeton, N. J.
- Reuter Organ Co.  
Lawrence, Kans.
- Schantz Organ Co.  
Orrville, Ohio
- Schlicker Organ Co., Inc.  
Buffalo 17, N. Y.
- Tellers Organ Co.  
Erie, Pa.

## ALLIED MANUFACTURERS

- J. C. Deagan, Inc.  
Chicago, Ill.
- Organ Supply Corp.  
Erie, Pa.
- Orgelectra, LaMarche Mfg. Co.  
Schiller Park, Ill.
- W. H. Reisner Mfg. Co.  
Hagerstown, Md.
- A. R. Schopp's Sons  
Alliance, Ohio
- Schulmerich Carillons, Inc.  
Sellersville, Pa.
- Spencer Turbine Co.  
Hartford 6, Conn.

## MAINTENANCE

- Arthur J. Fellows  
St. Paul, Minn.
- Midwest Organ Service  
Granite City, Ill.
- William Redmond Organ Works  
Dallas 1, Texas

FREE  
BOOKLET

*The Creation of  
Organ Beauty & Tone*

1133 N. LaSalle St.  
Chicago 10, Ill.

## TEXAS CHURCH GETS OTTO HOFMANN ORGAN

### DONALD WILLING OPENS IT

Small Organ in the Matthews Memorial Presbyterian Church, Albany Is Good Example of Builder's Tonal Ideas

Donald Willing, Trinity University, San Antonio, Tex. played the dedicatory recital on the small classic-type organ in the Matthews Memorial Presbyterian Church, Albany, Tex. Otto Hofmann, Austin, was the builder. All ranks are straight.

His tonal plan is as follows:

#### HAUPTWERK

- Quintadena, 16 ft.
- Prestant, 8 ft.
- Rohrflöte, 8 ft.
- Prinzpal, 4 ft.
- Spitzflöte, 4 ft.
- Flachflöte, 2 ft.
- Mixtur, 4 ranks

#### BRUSTWERK

- Singend Gedeckt, 8 ft.
- Rohrflöte, 4 ft.
- Prinzpal, 2 ft.
- Nasat, 1½ ft.
- Zimbel, 2 ranks
- Krummhorn Regal, 8 ft.

#### PEDAL

- Bourdon, 16 ft.
- Prestant, 8 ft.
- Nachthorn, 4 ft.
- Mixtur, 3 ranks
- Fagot, 16 ft.
- Schalmel, 4 ft.

## LE MON HONORED AT AURORA AS HE MOVED TO ALFRED

Dr. Melvin LeMon, Aurora, N.Y., was honored Aug. 2 at a farewell dinner given at Springside Inn by friends and organists of the area. He has been professor of music and organist at Wells College since 1943. He formerly taught at Bucknell. He becomes chairman of the music department at Alfred, N.Y. University.

A member of the Auburn AGO Chapter he has given many recitals and served on community projects. He holds bachelor, master and doctoral degrees from the Eastman School of music.

## JOSEPH STUP FINISHES 40 YEARS AT BALTIMORE POST

Joseph Roe Stup is completing this month of September a tenure of forty years as organist and choirmaster at the Starr Methodist Church, Baltimore, Md.

As a young man just returned from army service in France where he had been severely wounded, Mr. Stup was appointed to the post. In the following forty years he has refused calls to many larger churches to remain at Starr Church.

Mr. Stup's organ study was at Peabody Conservatory under Dr. Herbert Knight.

PAUL A. KLANN of Klann Organ Supply Company outlined changes in the existing tariff structure which would benefit the organ industry and the overall economy when he appeared Aug. 7 before the committee on reciprocal information on tariffs.

<b>CHARLOTTE</b>	<b>ATKINSON</b>	<b>WILLIAM</b>
Organist - Recitalist Choral Music Director	ARMY AND NAVY ACADEMY CARLSBAD, CALIFORNIA	Lecturer Consultant
RECITALS AND LECTURES IN THE WEST		

## DONALD COATS

ST. JAMES' CHURCH - NEW YORK  
Madison Avenue at 71st Street  
NEW YORK 21

## RICHARD M. PEEK

Sac. Mus. Doc.  
COVENANT PRESBYTERIAN CHURCH  
1000 E. Morehead Charlotte, N.C.

## ADOLPH STEUTERMAN

Mus. D. F.A.G.O.  
Professor of Organ - Southwestern University at Memphis  
Organist and Choirmaster - Calvary Episcopal Church  
Memphis 3, Tennessee

## PAUL LINDSLEY THOMAS

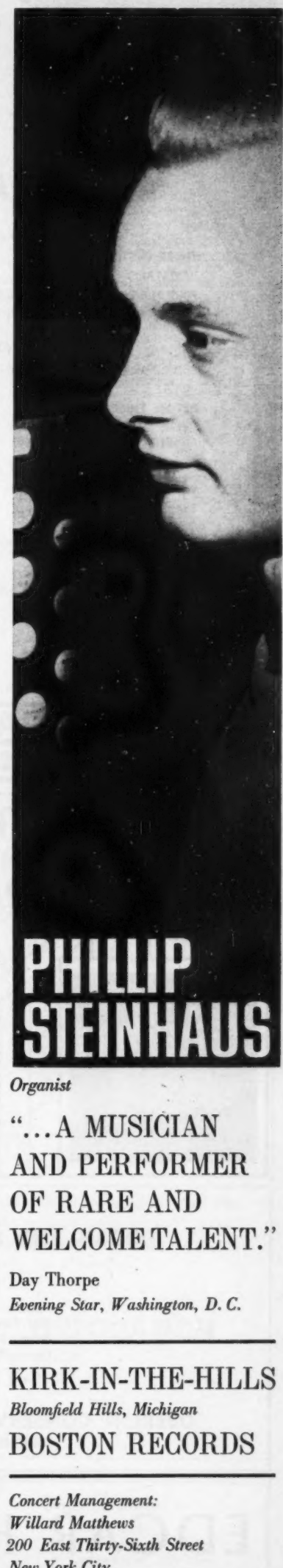
F.A.G.O., M.MUS.  
St. Michael and All Angels Church  
4300 Colgate Street at Douglas  
Dallas 25, Texas

## MUDLER HUNTER Co., Inc.

Pipe Organ Builders Since 1875  
REBUILDING—ADDITIONS 2630-38 W. GORDON ST  
REPAIRS—SERVICE CONTRACTS PHILADELPHIA 32, PA.

## CYMBELSTERN S

R. A. Geisler & Company  
3629 Lyndale Place  
Fort Worth 15, Texas



# PHILLIP STEINHAUS

Organist  
"... A MUSICIAN  
AND PERFORMER  
OF RARE AND  
WELCOME TALENT."

Day Thorpe  
Evening Star, Washington, D. C.

KIRK-IN-THE-HILLS  
Bloomfield Hills, Michigan  
BOSTON RECORDS

Concert Management:  
Willard Matthews  
200 East Thirty-Sixth Street  
New York City

## AFTER VACATION

### Organ

THREE PASTELS, Op. 92	KARG-ELERT	1.50
VARIATIONS ON "WELWYN"	GORE	1.00
FOUR MODERN PRELUDES ON OLD CHORALS	EDMUNDSON	1.25
THREE PRELUDES FOUNDED ON WELSH HYMN TUNES	VAUGHAN WILLIAMS	1.50

### SATB

GOD OF MERCY, GOD OF GRACE	YOUNG	.25
PRaise	BERGSMa	.25
BEFORE THINE ALTAR	BACH-K.K. DAVIS	.25
THERE SHALL BE SIGNS IN THE SUN	WADELY	.35
ANGELS HOLY, HIGH AND LOWLY	GORE	.30

### SATB and Orchestra\*

PSALM 86	HOLST	.30
PSALM 148	HOLST	.30
COME, COME YE SAINTS	ROBERTSON	.40
THE LORD'S PRAYER	ROBERTSON	.22
HEAR THE JOYFUL NEWS	BACH	.30

### SSA

PRaise BE TO GOD	LE FLEMING	.25
SING YE TO OUR LORD	WILLIAM BYRD	.25
SHEEP MAY SAFELY GRAZE	BACH-K.K. DAVIS	.20

\*Rental Library



## CONCERT IN MEXICO

Campra — Bach — Karg-Elert — Widor Toccata — Dupre Noel — etc.

recorded by

## E. POWER BIGGS

on the Organ in the National Auditorium of Mexico City

DISCOS COLUMBIA DCO 3001

NOW AVAILABLE FROM

The Book Clearing House  
423 Boylston Street  
Boston 16, Massachusetts

\$5.95 — Prepaid  
Orders

postage free



## ORGAN AND CHURCH MUSIC

Fenner Douglass  
Ray Ferguson  
Grigg Fountain  
Garth Peacock

OBERLIN CONSERVATORY OF MUSIC  
OBERLIN, OHIO

## Welcome Back American Trackers

By E. POWER BIGGS

This article, at the suggestion of THE DIAPASON, is supposed to be on the subject of two-manual organs, and the practical usefulness of such instruments to the large majority of churches.

Yet Charles McManis, the Kansas City organ builder, has pretty well cornered this field. In his article for THE DIAPASON of September 1959, Mr. McManis covered the subject so clearly and thoroughly that there is little left for a runner-up to add.

Nevertheless, perhaps one may add a few words about certain principles, which are never beyond discussion.

One observes the movement developing in this country towards a restudy of fundamental principles of organ building. It is, of course, a continuation and development of the work of many authorities in the last twenty five years. Yet this is different, in that it's more fundamental. This movement parallels similar movements in Europe initiated as long as fifty years ago by Albert Schweitzer and others.

Results in Europe are known to all. Instruments of Schnitger, Silbermann, et al, have been studied and restored to first class playing condition, and the construction principles that these older instruments so wonderfully exemplify have been re-introduced in modern building. Countless American students have been to Europe the last fifteen years, on Fulbrights or under their own steam, and on returning here they are now demanding instruments to equal the fine organs they became accustomed to in Europe.

Now there may be just a hint in some people's minds, as Charles McManis amusingly suggests in his article, that the idea of tracker organ in the U.S.A. is slightly odd and subversive, if not actually unconstitutional.

And that's just where a grass-roots and strictly American organization, calling itself the Organ Historical Society, is rather notable. Here is a movement quite comparable to those of Europe. The Organ Historical Society is a group of young Americans, age 18 to 80, who have formed themselves together spontaneously over the last four years. One of their announced purposes is to seek out, examine, document and preserve all early American organs, particularly those by builders of Colonial and post-Colonial times. Society members publish their own magazine *The Tracker* and they run their own conventions, the most recent being in Philadelphia.

Now why on earth would these organists, teachers and students spend their time tracking down old American organs built 150 years ago when new modern instruments are tumbling into their laps every other day. It is clear that they do so as no mere exercise in musical antiquarianism. They find this research of vital interest because in the forthright sounds of these old tracker instruments they discern the true nature of the organ, and they find the key to many current tonal and construction riddles.

They have ears and they listen, and they note that pipes on a slider key-channel wind chest plus tracker action produce a different and superior sound. Their fingers tell them that a tracker is literally an extension of ones own fingers to the pipe valve and the most nimble and sensitive of all actions, perfectly easy to play. They merely chuckle if someone tells them that trackers are out of date.

True, the sum total of early organ building in this country cannot begin to equal the inheritance of Europe. Americans, most of them of course immigrants from Europe, built organs only for about one hundred years—say, from 1770 until around 1870—before the severe changes of pneumatic and later electric action, different wind chests, and the contrary approaches of enclosure and "romantic" pipe

voicing set in.

Yet in its way the rediscovery, or re-awareness, of these early American organs is every bit as exciting as similar enterprise in Europe. Many excellent organs were once built here, and heard by such notables as Thomas Jefferson, George Washington and Benjamin Franklin. This seems to indicate that to build tracker organs again today is not to undermine the Constitution.

What particular merits are found in the early organs of this country? Many have a chaste beauty of case and pipe design. Often there is a tone of a fine roundness and articulation. One finds some wonderfully light and sensitive playing actions, by which one may control and inflect pipe tones to a surprising degree. You can hardly believe a giraffe until you see one, and perhaps the only way to be convinced about tracker action is to play a good one. This usually does the trick instantly.

Of course, by no means does every early American instrument exhibit all these attributes. Unfortunately many, in fact most of them are terribly out of condition.

But as an example of one of the best, consider the Tannenber organ at York, in the Historical Society of York County. This was the last instrument by the distinguished Moravian builder, David Tannenber. Dating from 1804, the organ stood for many years in Christ Lutheran Church of York. Displaced towards the end of the century to make way for a "modern" instrument, the Tannenber survived in the corner of a barn. It has been brought back to life and splendor of sound by J. William Stair and Daniel R. Porter, of the York Historical Society, where it has been most ably restored and set up by Frederick Furst.

By any standards, American or European, this must be rated a most distinguished instrument. Its tonal excellence is apparent the moment you hear it, and its playability the instant you set hands to keyboard.

Here is a tonal eloquence and voicing which gives articulation and meaning to every particle of the musical line. Here is a tracker action which affords facility to turn a musical phrase with fine control. Here is a wonderful blend of ensemble, marvelous flutes, the absolute "togetherness" of the speech of stops, which comes only from the one long valve common to all pipes of the same note in the key-channel wind chest. Here, the upper register of all stops seems to "bloom" into sound, rather than becoming, as so often in our modern organs, shrill and hard. Here is an organ case that delights the eye and would be an ornament to any church.

Here, in short, is an organ built in America a century and a half ago that in its variety of musical possibilities achieved through the simplest of means, carries a vital lesson and indeed poses a challenge for us today.

It is the challenge to re-incorporate the merits of such an instrument into today's organ building. It is self-evident that these active members of the Organ Historical Society are not going to be content merely to dig up old instruments. They are going to join their European colleagues and the students who have observed things in Europe, in jumping up and down in demanding that these basic principles of organ design, worked out over many centuries, be incorporated into modern instruments.

Construction principles in early European and American organs are identical. These principles are simple enough to set on paper, though the carrying out of them is the difficult art of the organ builder. They are, approximately, these five points:—

- 1) Tracker action, direct mechanical linkage between key and pipe valve.
- 2) Slider chests, pipes of the same note within each division standing on a common windway.
- 3) Classic specification, with classic pipe voicing throughout the instrument.
- 4) Very low wind pressure.
- 5) The organ free standing (not enclosed in chambers) and the tone focused and projected by a case.

# EDGAR HILLIAR

Organist: St. Mark's Episcopal Church Mount Kisco, New York

Faculty: Manhattanville College of the Sacred Heart, Purchase, New York  
Pius X School of Liturgical Music

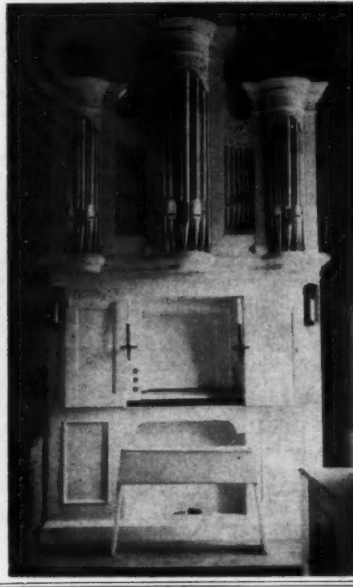
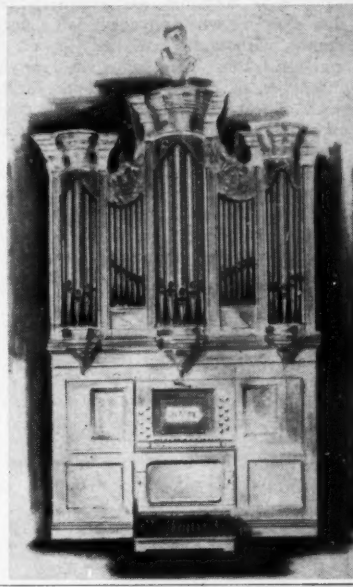
Upon playing the Tannenberg it is immediately apparent that such an instrument, even with one manual and pedals—and the pedals today, naturally, of radiating and concave design—would be a wonderful musical medium for any small church. Its excellence is measured not in size, but in beauty of tone so commanding that combinations of stops, or even single stops, played for a considerable length of time do not tire the ear. When the five construction points are carried out by a fine builder the sonority is so thoroughly satisfying that frequent stop changing is quite superfluous. The music becomes more important. Would not a congregation, therefore, be extremely well served by such an instrument, built again today, housed in a simple case, and simply set down in the front or rear of the church? Such an organ would have enormous individuality and considerable musical possibilities despite its modest size.

Of course, for certain music, two manuals and pedals are necessary. And the musical potential of a well designed two-manual organ, with a representative pedal division, is almost all encompassing. There surely can be no reason why two-manual organs, of compact and handsome design, cannot be built in quantity, designed to stand in the gallery or chancel of the average church. Specifications may vary within considerable limits according to the individual preference, but the essential ingredients are the five principles, which give the organ its musical nature and its tone quality and liveliness. It is the principles rather than the details that are vital.

And, incidentally, is not the visual beauty of the typical "true-classic" organ, in a handsome and functional case, an enormous asset? The listener both hears and sees the instrument as a complete entity, in clear focus, so to speak. The music-making parts, the pipes, have identity and the sounds have placement, instead of issuing from a general direction, as in the average organ. To put a cluster of pipes in the open, not encased, is not at all the same thing, either visually or aurally.

Today, the area of the small organ is where the greatest commercial pressure

TWO FINE TANNENBURG INSTRUMENTS



is brought to bear in an effort to persuade the public that the "ersatz" is as good as the original. But on every count the "true-classic" instrument, in its unity of sight and sound, will always remain more than a match for any electronic substitutes, and far beyond their competition. These strong advantages, however, are not so characteristic of organs behind screens, of organs in the ceiling, or of organs put away in corners.

A couple of manuals, and pedals, are enough for almost any sort of music, but if enough stops can be planned, no doubt three manuals are better than two, and presumably a case can be made that four are better than three. However, in getting into the area of these larger instruments, one may be told that tracker action is not feasible, that slider key-channel wind chests are inadvisable, and that for one reason or another this or that fundamental principle of good organ design

must be negated.

This process reminds one of the story of the Village Strawberry Festival. Everywhere, huge posters advertised the event, featuring the picture of a great big luscious strawberry. Come one, come all, eat all you can. But at the bottom of the posters, in very small type indeed, was the following—"Because of the shortage of strawberries, prunes will be substituted."

No matter what the problems may be—the architecture of the church, the placement of the organ, or what have you—one has to hang on to the main points, the five principles. To the extent that any of them are given up one is missing out on the strawberries at the festival.

By carrying out these older construction principles with modern materials and methods, builders may overcome many problems previously considered difficult. Well designed key-channel wind chests

can be perfectly dependable, even with modern central heating. Trackers nowadays can be made to do tricks, running quite a considerable distance, or around corners. Thus the matter of directing a choir from the console can be worked out in various ways. Side dishes, such as adjustable combination pistons, may be added as desired. Even the perennial problem of indifferent acoustics will not be so much of a stumbling block, for a more clearly-spoken organ in a case will project well in almost any room.

Such an organ has the considerable merit of allowing and enabling us to listen to the music. Conversation about a piano recital, or a concert by a string quartet or orchestra, usually centers on the music heard. Yet is it not a little strange that chit-chat about an organ recital often falls merely into a discussion of the instrument or, almost as often, into a discussion of the acoustics. Music itself should be at the top of the list.

There are many indications that this return to basic principles of organ construction—principles which were worked out and perfected over many centuries—will be the direction of American organ building in the next number of years.

**SEWANEЕ CHURCH MUSIC CONFERENCE ATTRACTS 74**

The tenth annual Sewanee summer conference on church music was held at Dubose conference center, Monteagle, Tenn. July 12-21. Seventy-four organists, choirmasters and choristers attended from sixteen states. The courses of study at the conference dealt with the selection and performance of music for the liturgy of the prayer book. Members provided a choir for services.

Musical leaders of the conference were David McK. Williams, Denver, Colo., Jack Osseward, New York City, J. Glenn Metcalf, Little Rock, Ark. and Marguerite Pearce Metcalf. The committee on arrangements was composed of Dr. Adolph Steuterman, FAGO, Memphis, Tenn., chairman; Thomas Alexander, Chattanooga, registrar and bursar, and Richard T. White, FAGO, Memphis, secretary.

ANNOUNCING—

# Short Anthems

for Mixed Voices and Organ  
*(Choir Loft Book for the Church Year)*

by **W. Glen Darst**

PRICE \$1.50

*Thematic of specimen pages sent on request*

**ELKAN-VOGEL CO., INC.**

1716 Sansom Street

Philadelphia 5, Pa.

## WHITE, SON COMPANY, INC.

SPECIALISTS IN THE MANUFACTURE OF

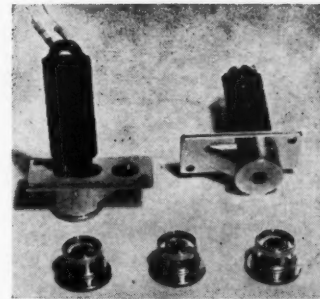
**ORGAN LEATHERS**

Samples on Request — Phone Liberty 2-7550

222 Summer Street, Boston 10, Massachusetts

## QUALITY PRODUCTS

from The House of Quality



The above 125 ohm chest magnet, manufactured in our own plant, is available with caps having exhaust holes of 1/8", 3/16" and 1/4". This is another one of our Quality Products. If you are not familiar with our magnets, write for a sample.

## ORGAN SUPPLY CORPORATION

540 East Second St.  
Erie, Pa.

Member of Associated Pipe Organ Builders of America

# \* FRANK J. SAUTER and SONS \*

7440 S. Indiana Avenue

Aberdeen 4-1584

Chicago 19, Illinois

Organ Builders

- Rebuilding
- Repairing
- Contractual Servicing

For Unexcelled Service

## THE DIAPASON

ESTABLISHED IN 1909

(Trademark registered at U. S. Patent office)  
S. E. GRUENSTEIN, Publisher 1909-1957A Monthly News-Magazine Devoted to  
the Organ and to Organists and  
Church Music  
Official Journal of the American Guild of  
Organists and of the Royal Canadian  
College of OrganistsFRANK CUNKLE  
EditorDOROTHY ROSER  
Business ManagerCHARLES BRADLEY  
Assistant EditorEditorial and Business Office, Suite 817,  
343 South Dearborn Street, Chicago 4,  
Ill. Telephone: HARRISON 7-3149Subscription price, \$2.50 a year, in ad-  
vance. Single copies, 25 cents. Back  
numbers more than two years old, 50  
cents. Foreign subscriptions must be  
paid in United States funds or the  
equivalent thereof.

Advertising rates on application.

Routine items for publication must be re-  
ceived 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, 1960

## We Try It Again

Here we are again with our special two-manual issue, the first of which just one year ago proved one of our most popular numbers. We were frankly a little bit surprised, but certainly pleased, that a magazine composed largely of a wide variety of stoplists of two-manual organs should have been received so favorably.

It has been estimated that at least nine-tenths of the church musicians who play pipe organs in their services have two-manual instruments on which to perform what often are minor miracles. Probably this opportunity for them to compare what they play, stop for stop, with the most recent examples of what one builder refers to (a little ruefully, we think) as "two-fisted" organs carries a good deal of fascination.

Certainly the breadth of the cross-section of builders, from the smallest firms who build very few instruments to the great plants who build dozens or even hundreds, must add some spice to the listing.

Probably there has never been a period in American organ building with such widely divergent views as to just how organs should sound. Some of these builders are producing very "conservative" organs; others are following "classical" ideas or principles. These differences seem to us to show up even more unmistakably in their smallest church instruments than in some of the mighty ones in great auditoriums.

The interest shown in these matters, as evidenced in the response to last year's two-manual issue, is heartening. It indicates the growing proportion of church musicians who find vital involvement in all phases of knowledge related to their work and to the instruments which support their work. This widening of a thirst for information cannot fail to add impetus to the already rapidly evolving American organ style.

## Elegy for Summer

Summer is a very special period in the life of a church musician. Demands on his time and his energies are usually at their lowest ebb and if he ever has time for thought and meditation it is in the late months of summer.

We suspect that most organists and directors make their best plans and their wisest decisions in summer. We wonder what proportion of next year's choral concerts, organ recitals and oratorio performances had their impetus within the thirty-one days of the recently-interred month of August.

Manuscript paper comes into its own in late summer. Unfinished sketches acquire their perfect cadences, mere jottings expand to finished forms and new ideas come from a previous void. More time and the gentle touch of summer awaken the sleeping Muse.

How wise to put conventions in summer when the short periods of overstimulation have time to level out into a whole layer of inspiration.

We love the crisp days of autumn with their dramatic colors and their pungent odors. But, in a way, we hate to see them come. For they mean the end of that special season of meditation and inner growth when the vision of organists ripens into insight.

May the dying days of summer bring us all enough poise and peace to face a new season confidently!

## Buttons and Badges

This is the time of the quadrennium for coming out in favor of things in the most open and conspicuous fashion possible. Even such notorious fence-straddlers as some writers for national professional journals find themselves wearing badges, ribbons and buttons. Perhaps an oblong badge bears a no more controversial slogan adorning it than "NAMM Music Trade Show," a golden ribbon may carry a no more partisan identification than "PRESS."

Yet somehow we too get caught in the excitement of nomination and election fevers.

We feel like organizing torchlight parades in favor of our favorite musicians. We want to nail down some strong "pro" planks in a national church music platform; we need to gird ourselves against the apathy and ignorance (familiar words?) of the "opposition" (no personalities please!) Like all good platform makers we favor spending more money for the benefit of our particular constituency; we want protective measures enacted and special dispensations recommended.

But don't take us too seriously; it's just the special virus in this autumn's air. A lot of it will dissolve and dissipate in the chill atmosphere of the early winter.

You know where they pave the streets with good intentions!

## Any Way Out?

It keeps coming up over the years in a steady stream yet it never ceases to be a shock when we face it anew. We speak of the lack of gratitude, the complete disregard of human values shown by church people—often the clergy, sometimes the music committee, too often a financially powerful individual, once in awhile a whole congregation—in their relationships with church musicians.

Ten years ago this publication devoted considerable space to the implications of the summary discharge by a new rector of a man who had made distinguished contributions to the musical life not just of his church but of the whole thriving community in which he lived and worked. Newspaper support, near schism in the congregation availed nothing.

Three or four seasons ago a similar fate befell a worthy Canadian church musician. Even more recently a young woman

jumped in and did extraordinary yeoman's service when a tragedy left a major church without its nationally-known organist-director. The thanks she received: discharge in the middle of the season with almost no warning when a choice of a new permanent director was made suddenly.

A woman of national prominence as a church musician and church composer was just released from a post she had occupied with distinction for some years. Reason given: the congregation was weary of the high quality of the music she programmed and wanted to go back to sugar and spice and everything nice!

The American Guild of Organists is not and does not want to be a union. It cannot and should not want to try to enforce tenure. Its code of ethics does not cover the situation where an organist is discharged before his post is opened for new applications. Churches would resent as attempted coercion even inquiry into the facts of such situations.

Yet there should be and there must be an answer somewhere to the high-handed manner in which some churches push about and sometimes literally destroy devoted, conscientious and well-trained men and women who produce that vitally important musical portion of their congregational life.

Who has a solution?

## Letters to the Editor

Ray Berry Corrects

Staten Island, N.Y., Aug. 8

Dear Sir:

The flagrantly inaccurate reporting by William S. Barnes on page 19, et seq., in the August issue of THE DIAPASON headed Acoustical Panel (which it was definitely not, altogether), requires correction. \* \* \*

The primary intent of this project was not necessarily to be original, per se, nor was it to present hitherto unknown information or data, other than that which may have been brought out as related to topics under discussion.

I must challenge Dr. Barnes' statement that "nearly every point . . . made and discussed . . . was incorporated earlier in the report of the special committee on Acoustics in Churches . . ." This simply is not so, literally, and will be discovered when the tapes of this panel-forum have been transcribed, then published in the pages of *The American Organist*.

As moderator of this panel-forum, I would quote from my notes for my introductory remarks: "At the very outset, and before introducing the gentlemen on this afternoon's panel, I wish to make one thing quite clear. These men, authorities in their respective fields of endeavor, are here strictly as individuals. They are not representing, nor are they speaking for the professions of which they are members or any of the organizations related to their endeavors."

Either the reporter was not listening, or chose to ignore the above statement, for he made assertions . . . which simply are not true (paragraph 3). As cases in point—Mr. Whiteford did not represent APOBA; Mr. Wright did not represent AGO, nor did he take Dr. Barnes' place in this panel as representing the organists (Dr. Barnes was not invited to be a member of this panel); Mr. Dunn did not represent either Mr. Walter Taylor or AIA.

As indicated in the second paragraph above, the panelists were invited by the Detroit Chapter convention program planners, as individuals, and they accepted upon this basis.

Very truly yours,

RAY BERRY  
The American Organist

## Baits Dr. White

Maumee, Ohio, July 28, 1960—

Dear Sir:

In response to Dr. Herbert D. White's letter concerning boy choirs (June 1960) let me say first that his assumption that women run this nation is erroneous. Certainly he realizes that most high government offices are held by men; perhaps he is envious because women are at last beginning to assume their proper place as the equals of men.

Secondly, Dr. White states that boy singers are more loyal and dependable than are women (or "females" as he calls them in his lofty male condescension.) Why shouldn't they be when they receive remuneration of one type or another (pay, lessons, etc.) for their services.

Thirdly, Dr. White believes that women choir members are temperamental. I have

## Looking Back Into the Past

Forty years ago the July 1, 1910 issue reported the following news—

A three-manual tubular-pneumatic organ was built by John Brown, Wilmington, Del. for Brenau College, Gainesville, Ga.

Two Hillgreen-Lane organs were installed at the Central Masonic Temple, Chicago.

A plan for getting the organ builders together in a strong organization was advanced.

The New York Talking Machine company was making records of the Salt Lake City Tabernacle choir under Evan Stephens and the great organ as played by John J. McClellan. Experts were saying it couldn't be done.

Fires damaged the organ stop factory of R. Alden & Sons, Ladysmith, Wis., the A. B. Felgemaker works at Erie, Pa. and the organ in the Princess Theater, Peoria, Ill.

George Herbert Fairclough formed an AGO chapter in Minneapolis, Minn.

\* \* \*

Twenty-five years ago these events made news in the July 1, 1935 issue—

Ernest White was appointed to the staff of Bard College, Annandale-on-Hudson.

Virgil Fox and W. Richard Weagley were appointed organist and choirmaster at the Brown Memorial Presbyterian Church, Baltimore, Md.

An editorial deplored the "fake" organ repair man.

Pacific coast organists had a convention in San Diego, Cal. July 23-26.

Harold Heeremans was back in Seattle after a visit to his old home in England. He played a total of twenty recitals abroad including Bristol Cathedral and St. George's, Dublin.

\* \* \*

Ten years ago these occurrences were published in the July 1, 1950 issue—

Flor Peeters received the papal decoration of Chevalier of the Order of St. Silvestre and the Belgian cross of Knight of the Order of Leopold.

Fritz Heitmann's two-month American tour was completely booked.

Stoplists were printed for: a four-manual Standaard for St. John's Lutheran, Salisbury, N.C.; a three-manual Schlicker for First Baptist, Flint, Mich.; a three-manual Aeolian-Skinner for St. Stephen's Episcopal, Richmond, Va.; three-manual Möllers for Westminster Congregational, Spokane, Wash. and Central Methodist, Endicott, N.Y.

Seventy-six Hammond electronic instruments and eight harps were conducted by Porter Heaps at the Chicagoland festival in Soldier's Field.

never known this to be true in my own church choir.

It is also Dr. White's assumption that it is somehow unbiblical for women to sing in church. Let him consider this fact: The good Lord made women to have singing voices and since He wastes nothing, I am sure He expects them to use these voices in His praise.

Furthermore I, and I daresay all women, resent being classed with the devil. One wonders why Dr. White is this contemptuous toward them.

It has been my observation that in my own Lutheran church and in nearly all other Protestant churches, women have a vital place in the choir. There they will remain, God willing.

Sincerely yours,

MARTHA S. ENLETT

\* \* \*

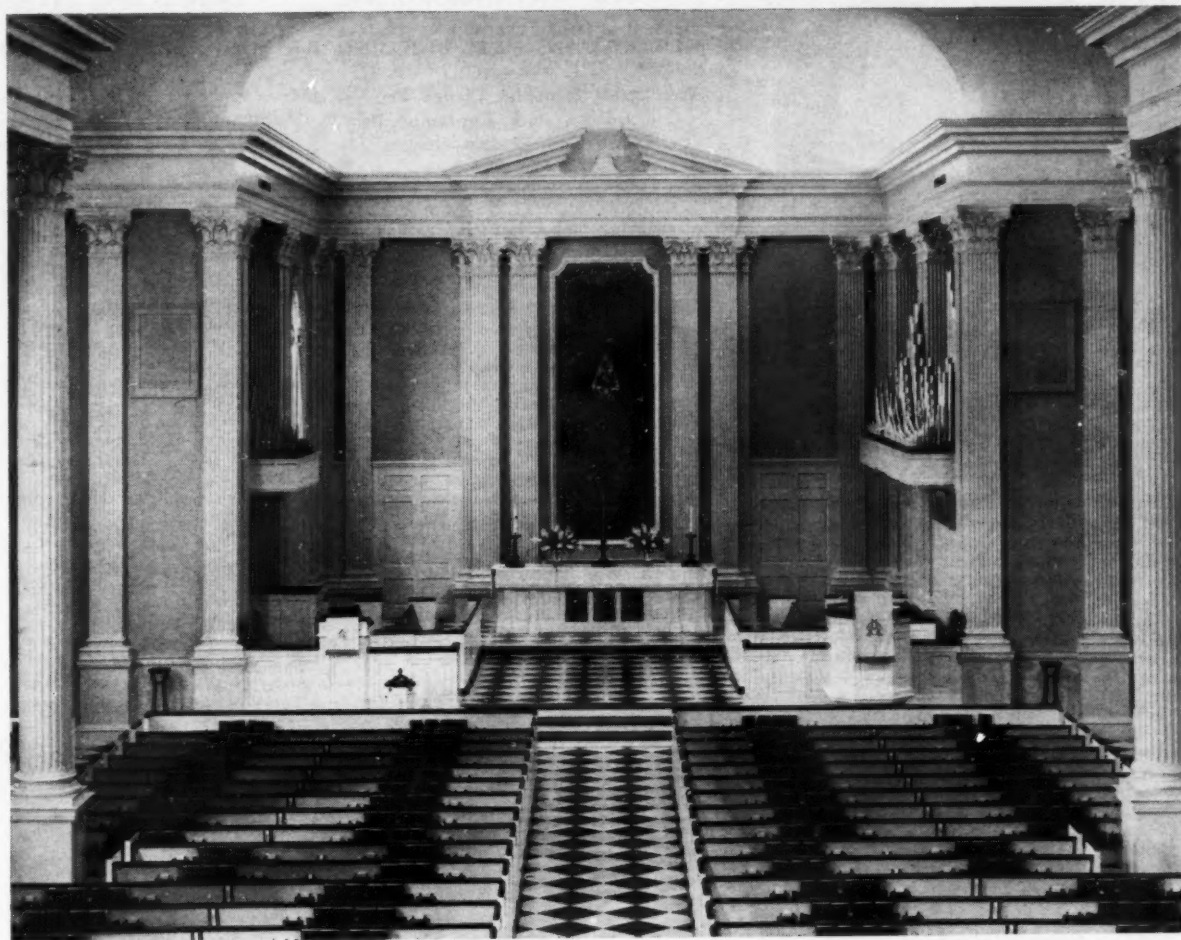
## CONVENTIONS

I like conventions.  
They're not the inventions  
Of the Devil.  
They're educational  
On a rather sensational  
Kind of level.

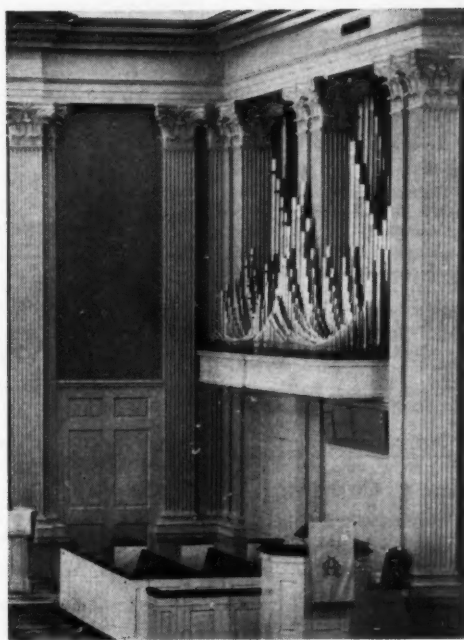
Perhaps it's not right  
To pack them so tight  
With sounds  
Of bells and of pipes  
Until weary gripes  
Make the rounds.

It might be great fun  
Sometime to run  
One meeting  
With more time to talk  
And more time to walk  
And less for seating.

—QUINT



Westminster Presbyterian Church  
Oklahoma City, Oklahoma



# THE REUTER ORGAN COMPANY

LAWRENCE, KANSAS

Member of the Associated Pipe Organ Builders of America

**FREMONT, NEB. CHURCH  
OPENS 2-MANUAL REUTER**

**FREE-STANDING POSITION**

First Congregational Organ Is Placed in Altar Area at Front of Edifice— Placement Makes for Maximum Effectiveness

A two-manual 18-rank Reuter organ has been installed in the First Congregational Church, Fremont, Neb. It is located in a free-standing position behind the altar area at the front of the church. This favorable location allows the tone of the instrument to egress freely into the sanctuary. Even though the instrument is not a large one it is extremely effective because of its location within the building. A free-standing grille of open design placed behind the altar separates the organ and choir from the main portion of the church.

A portion of the great and pedal divisions are unenclosed with the remainder of the great and swell sections placed under expressive control. Following is the stoplist of the instrument:

**GREAT**

- Diapason, 8 ft., 61 pipes
- Hohlflöte, 8 ft., 61 pipes
- Erzähler, 8 ft., 61 pipes
- Erzähler Celeste, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Spillflöte, 4 ft., 61 pipes
- Gemshorn-Principal, 2 ft., 61 pipes
- Mixture, 3 ranks, 183 pipes
- Chimes, 21 tubes

**SWELL**

- Rohrgedackt, 16 ft., 12 pipes
- Geigen, 8 ft., 68 pipes
- Rohr-Zauberflöte, 8 ft., 85 pipes
- Dolcan, 8 ft., 68 pipes
- Dolcan Celeste, 8 ft., 61 pipes
- Fugara, 4 ft., 68 pipes
- Rohr-Zauberflöte, 4 ft., 68 notes
- Nasard, 2 1/2 ft., 61 notes
- Zauberflöte, 2 ft., 61 notes
- Trumpet, 8 ft., 68 pipes
- Rohr Schalmel, 4 ft., 68 pipes

**PEDAL**

- Violone, 16 ft., 32 pipes
- Bourdon, 16 ft., 12 pipes
- Rohrgedackt, 16 ft., 32 notes
- Octave Violone, 8 ft., 12 pipes
- Rohrflöte, 8 ft., 32 notes
- Twelfth, 5 1/2 ft., 32 notes

FRANK CEDRIC SMITH



FRANK CEDRIC SMITH has been appointed organist and choirmaster of Grace Episcopal Church, New York City. He succeeds Ernest Mitchell who became organist emeritus after thirty-eight years in the post. Mr. Smith will teach music in Grace Church School, the parish educational day school. He will assume his duties in early September.

Mr. Smith was once a choir boy in Grace Church. He served two Brooklyn churches before going to Grace Church, Newark, N.J. in 1949. He holds the LTCL and the ChM. A frequent recitalist he has been heard at New York's Cathedral of St. John the Divine and at St. Thomas Church. His choirs have sung at festivals of church music sponsored by the Episcopal dioceses of New York and Newark. For eleven years he served as summer organist and assistant director of the Bretton Woods, N.H., boy choir.

Mrs. Smith is the daughter of Ifor Jones, conductor of the Bethlehem, Pa., Bach festivals.

Grace Church was established in 1808. The present edifice was designed by James Renwick and consecrated in 1846. It had New York's first choir school.

- Choralbass, 4 ft., 12 pipes
- Zauberflöte, 2 ft., 32 notes
- Trumpet, 16 ft., 12 pipes

**TWO-MANUAL AUSTIN  
FOR WAYNESBORO, VA.**

**NEW ORGAN, NEW BUILDING**

Main Street Methodist Church Replaces Old Edifice with Contemporary Style — Carl Broman Designs, Will Play Opener

Austin Organs, Inc. is installing a two-manual instrument in the new building of the Main Street Methodist Church, Waynesboro, Va. A contemporary style edifice replaces a much older building.

The stoplist for the organ was drawn up by Dr. Carl Broman, Staunton, Va. in consultation with Richard J. Piper, Austin's vice-president and tonal director.

The organ is located on one side of the wide chancel which runs the full width of the church and enjoys a fine acoustical setting.

The instrument is enclosed for dual expression with special steel shades and hard swell box material for the maximum flexibility and freshness. Basically a classic scheme the design combines accompanimental elements to meet all needs of the service. The organ will be formally opened with a recital by Dr. Broman in the fall.

Contract negotiations were handled by John E. Austin, Suffolk, Va. The disposition:

**GREAT**

- Principal, 8 ft., 68 pipes
- Bourdon, 8 ft., 68 pipes
- Dolce, 8 ft., 68 pipes
- Octave, 4 ft., 68 pipes
- Waldflöte, 4 ft., 68 pipes
- Spitzflöte, 2 ft., 61 pipes
- Furniture, 3 ranks, 183 pipes
- Krummhorn, 8 ft. (prepared)
- Chimes

**SWELL**

- Rohrflöte, 8 ft., 68 pipes
- Viola, 8 ft., 68 pipes
- Viola Celeste, 8 ft., 56 pipes
- Koppelflöte, 4 ft., 68 pipes
- Principal, 2 ft., 61 pipes
- Sesquialtera, 2 ranks, 122 pipes
- Trompette, 8 ft., 68 pipes
- Tremolo

**PEDAL**

- Bourdon, 16 ft., 32 pipes
- Gedeckt, 16 ft., 12 pipes
- Principal, 8 ft., 32 pipes
- Bourdon, 8 ft., 12 pipes
- Gedeckt, 8 ft.
- Fifteenth, 4 ft., 12 pipes

**ALLEN ADDS 2-MANUAL  
IN BALCONY TO SETUP**

**BETHEL PARK, PA. CHURCH**

Christ Methodist in Pittsburgh Suburb Adds Antiphonal to Large Electronic Installation Now in Chancel Area

The Allen Organ Company reports the installation of an unusual two-manual electronic organ in the Christ Methodist Church, Bethel Park, Pa., a suburb of Pittsburgh. A large three-manual advanced custom series Allen is already installed in the chancel of this church. A two-manual console, the specification of which appears below, is located in the balcony at the antiphonal choir location. The console requires no tone-generating equipment of its own. The two-manual console "keys" or plays the generators which produce the sound for the three-manual in front. A full compliment of speaker equipment located near the two-manual console allows the instrument to perform separately.

The stoplist:

**GREAT**

- Principal, 8 ft.
- Bourdon, 8 ft.
- Dulciana, 8 ft.
- Octave, 4 ft.
- Rohrflöte, 4 ft.
- Quint, 2 1/2 ft.
- Super Octave, 2 ft.
- Blockflöte, 2 ft.
- Octave Quint, 1 1/2 ft.
- Mixture, 4 ranks

**SWELL**

- Flauto Dolce, 16 ft.
- Geigen Diapason, 8 ft.
- Viole de Gambe, 8 ft.
- Rohrflöte, 8 ft.
- Rute Dolce, 8 ft.
- Viole Celeste, 8 ft.
- Flute Celeste, 8 ft.
- Octave Geigen, 4 ft.
- Nachthorn, 4 ft.
- Doublette, 2 ft.
- Spillflöte, 2 ft.
- Plein Jeu, 3 ranks
- Bombarde, 16 ft.
- Trompette, 8 ft.
- Clarion, 4 ft.
- Tremulant

**PEDAL**

- Contra Violone, 32 ft.
- Contra Basse, 16 ft.
- Bourdon, 16 ft.
- Lieblich Gedackt, 16 ft.
- Octave, 8 ft.
- Violoncello, 8 ft.

**JOHN BULLOUGH**  
A.B., M.S.M., Ch.M.  
Hartford Seminary Foundation  
First Church in Windsor (Cong.)  
Connecticut

**EDWARD LINZEL**  
Church of Saint Mary the Virgin  
145 West 46 Street  
NEW YORK 36, N. Y.

**Jack Ossewaarde**  
St. Bartholomew's Church  
New York

*Jack Edwin Rogers*  
St. John's Episcopal Church  
TEMPLE BETH EL  
KNOXVILLE TENNESSEE

**HAROLD CHANEY**  
harpichord organ  
Concert Management Willard Matthews  
260 E. 36th St., New York 16

PHILIP B.  
**McDERMOTT**  
AUGUSTANA COLLEGE  
ROCK ISLAND, ILL.

**RUSSELL SAUNDERS**  
Drake University  
University Christian Church  
Des Moines, Iowa

**ALEXANDER SCHREINER**  
Ph.D., F.A.G.O.  
The Tabernacle, Salt Lake City, Utah  
Colbert-LaBerge Concert Management  
105 West 55th Street, New York 19, N.Y.

**Robert Knox Chapman**  
Christ Church Cathedral  
Organist and Choir Master  
Diocesan Music Advisor  
Springfield, Mass.

Frederick  
**MARRIOTT**  
Central Methodist Church  
Detroit, Mich.

**WILLIAM SELF**  
Organist and Master of the Choir  
ST. THOMAS' CHURCH  
Fifth Avenue and 53rd Street  
New York 19, N. Y.

**Adolf Torovsky, A.A.G.O.**  
Organist-Choirmaster  
Church of the Epiphany  
Washington, D. C.  
Composer of the familiar carols  
"Softly the Stars Were Shining"  
"Hark! Ye People"

**Marie Joy Curtiss**  
M.A., Ch.M.  
Choral Director  
1041 Whittier Grosse Pointe 30, Mich.

**Paul W. LeBar**  
M.A. F.A.G.O.  
Organ and Theory  
Nebraska Wesleyan University  
Lincoln, Nebr.

**VINCENT E. SLATER**  
Plymouth Congregational Church  
and  
Achduth Vesholom Congregation  
FORT WAYNE, INDIANA

**THOMAS H. WEBBER, JR.**  
Westminster Presbyterian Church  
Nashville, Tennessee

**MARJORIE JACKSON**  
RECITALS INSTRUCTION  
CAPITAL UNIVERSITY  
Columbus, Ohio

**Berniere Fee Mozingo**  
5716 Lowell Ave.  
INDIANAPOLIS, IND.

**PRESTON ROCKHOLT**  
Mus. D., F.A.G.O.  
Augusta College  
St. John's Church  
Augusta, Georgia

**SEARLE WRIGHT**  
F.A.G.O. F.T.C.L.  
St. Paul's Chapel, Columbia University  
and Union Theological Seminary  
New York City  
Music Faculty of Columbia University

# Lip Directing for Chorus? Why Not?

By PHILIP TREGGOR  
*[Associate Professor of Music, Skidmore College]*

One of the problems frequently dwelt with at choir schools, summer workshops and the like is the problem of conducting from the console while playing. It is an especially acute one for that director who may possess an organ technique that is something less than virtuosic.

For example, he finds it difficult to raise his hand from the manuals for a cue and to return it accurately while the music moves relentlessly along. He finds that excessive body motion is more apt to make him play mistakes with the pedals rather than to help his choir maintain the rhythm. He finds that in glancing from mirror to mirror, instead of from note to note, he encounters many facial expressions, which range from encouragement to sympathy, but no practical communication.

What to do? He should do what comes naturally and, in this case, silently mouth the words. He should make his lips act like a second and independent baton. A baton that will leave his hands free and

is capable of the most delicate control.

One might suppose that lip movement, which may be quite slight, could not be seen easily by enough singers to be effective. This is not the case. It is almost unbelievable to see how well the choir responds to lip movement, no matter how slight, in comparison to a large, ambiguous swipe of the hand through the air.

In spite of the invaluable aid that word forming gives to the conductor, especially as he plays and conducts together, it is generally frowned upon by experts and teachers alike. The strongest admonition comes, understandably, from orchestral conductors. Lip-directing for instrumental music would border on the idiotic. Spending most of his life with purely instrumental music, the orchestral conductor often feels inhibited about mouthing the words in any choral work he might undertake. Also, he has no real use for it as the level of ability for any choral group appearing with an organized symphony orchestra is usually quite high.

There is, in many instances, a nearly complete disregard of the text by the instrumental man who finds himself faced with the prospect of conducting choral music. His argument: the music comes first; the music phrase line is all-important; diction will somehow take care of itself. Given a choice of relative importance between the words or music he invariably chooses music. He seldom concedes that choral-vocal music comes

from the union of two arts, poetry and music. And that neither one must give way in importance to the other. As a result of his instrumental environment and experience he takes a dim view of lip-conducting and feels that it is a form of cheating; not quite playing the game fair; not suffering enough.

This is utter nonsense. Anything that will work should not need justification. Of course it is not working when the director sings audibly as he conducts. It is not working when facial distortions accompany the mouthing of words. And finally, it is not working when lip-directions are viewed by anyone other than the choir singers.

Lip-directing can range from silently singing the entire anthem to mouthing the words at certain crucial points. This will allow for playing normally with both hands and feet and also allow the eyes and attention to be focused upon the music. As experience and confidence are gained one will be less and less eye-bound to the score. Let it be stressed that these suggestions are for the neophyte and less experienced. They most certainly do not apply to the director of a professional or even semi-professional choir. One is aware that these choirs can sing well with their conductor's hands behind his back and a potato sack over his head. All too often the conductor of professional choirs merely goes along for the ride. However, even these paragons

of choral technique frequently find it handy to mouth a word or two at a critical point in a complex score.

Often, in a typical choral conducting class, all kinds of lovely and dramatic gestures are demonstrated by a virtuoso teacher to a pupil who then translates them at home into a new series of feeble flappings which confuse his choir most completely.

A more practical and realistic approach for the beginner is needed. The student might be given the opportunity of taking the class through an anthem while sitting on a chair (or console) in front of them and using only his lips to lead them. No head shaking, body movement or hand directions should be permitted at this moment.

It must be pointed out that there is one famous choir school which advocates an approach that is similar to the above in that they try to improve conducting technique by eliminating the use of hands and permitting only facial expression and "eye-gleam" for doing the job. This method may prove useful to certain students but, for the most, it ends in frustration and sterility. There are those with particularly sensitive and expressive faces who do rise to the occasion. However, one wonders if they indeed might do greater things in motion pictures.

The average, conscientious student need not be a Hepburn or Olivier in matters of facial expression to succeed as a church choirmaster. It is true that life and animation in the eyes and face will help to produce better music. By all means let there be life and animation. But let them come in a natural way. That is, let the pupil sit or stand comfortably and sing the music silently. His facial expression and eyes will assume the most complimentary nuance for the music in hand. He will be less inhibited, will look infinitely more natural, at ease, and will inspire the singers at once.

Let him stop, start, change tempo and all the rest, naturally, as he would in singing the music as a solo. To start the class, let him command their attention, take a breath naturally and start to sing (no actual sound, of course) and he will be delighted to find his singers with him. Singing for singers might be the motto.

Incidentally, a by-product of lip-conducting is the aid and assurance it gives to a group that is singing from memory. The average, mixed-age, junior choir can do immeasurably better when a critical word or sentence is mouthed for them. Choirs in general can lip read very accurately.

The chief danger in lip-directing lies in singing, unwittingly. Audible singing must be avoided in every instance. Nothing confuses the listening judgment of a conductor more than the sound of his own voice. Listening, his most important responsibility, must be in no way impaired.

There is no intention to suggest that lip-directing should replace other, more orthodox methods of conducting. It should be only an adjunct. An aid to the beginner when used quite considerably; an aid to the expert in those few moments when no amount of fancy handwaving seems to work.

Mouthing the words, silently and unobtrusively, should no longer be a thing to promote feelings of guilt. Each of the guilt-ridden organists and conductors who is using lip-directions at this very moment must indeed relax, and remove one tiny burden from his conscience.

## ATKINSONS RESIGN VISTA, CAL., CHURCH POSITIONS

Charlotte and William Atkinson have resigned their posts at the Community Church, Vista, Cal. Added responsibilities at the Army and Navy Academy, Carlsbad, will confine Mr. Atkinson's organ activities to lecturing and consulting and serving as dean of the La Jolla AGO Chapter. Mrs. Atkinson will expand her recital activities.

FRANZ HERRENSCHWAND who has written for both THE DIAPASON and The American Organist teaches organ and harpsichord in the San Francisco, Cal. conservatory.

SIMON BOOSEY, sixth generation of the family to be associated with the business, was elected a director of Boosey and Hawkes.



Majestic tone . . . instant response . . . fine blending of voices . . . custom-built to suit the individual buyer. All are characteristic of Wicks Pipe Organs; all are incorporated into the new Forward "3".

Designed to fit into limited space, this instrument has two full keyboards and full pedal board. The pipes are completely enclosed, with blower built in . . . no extras, no wiring, no tinwork. The purchaser can select the wood finish that best suits his taste.

If, because of lack of space or finances, you or your church have been deprived of the musical perfection which only a real pipe organ can give, find out about Wicks new Forward "3".

Write today for information. No obligation.



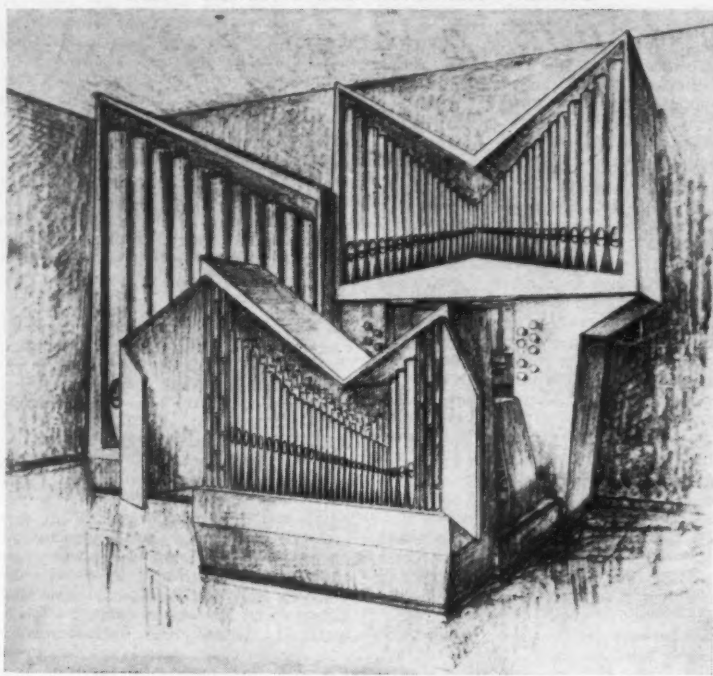
THE HOUSE OF WICKS  
WICKS ORGAN COMPANY  
HIGHLAND, ILLINOIS

## Fair Crop of Anthems Hints Holiday

It was hardly a surprise that Advent and Christmas music was more heavily represented in this month's receipts. Is there somewhere a complete list of all the Christmas choral music ever published? Even the still-in-print list would make a mighty tome, we would guess.

The seasonal numbers in Concordia's new list alone make a neat stack in themselves. Healey Willan's *Unto Us a Christ Is Born* has a soprano solo; the undemanding choral parts grow to a big, broad ending. The same composer's *Rejoice, O Jerusalem, Behold Thy King Cometh* is a simple block harmony item for Advent with an ornamental close. The Schütz setting of *To Us a Child Is Born*, in R. E. Wunderlich's version, will be interesting to compare with the later, familiar Messiah one. Baumgartner's *When the Time Had Fully Come* has a long baritone solo and a curious harmonic style. A little strange, too, are Richard Wienhorst's accompaniments for *Four Christmas Settings—chorales* in unison. Paul Bunjes' *In Dulci Jubilo* is ornate and has much divisi. Margrethe Hokanson's *Chime, Happy Christmas Bells* adds a flute to children's choir. Beside *Thy Manger Here I Stand* is an SAB realization by Adolf Strube of a Bach chorale. Willan's *Arise, Shine, for Thy Light Is Come* is Epiphany material. Three Hymn Arrangements for SA by H. Markworth use some imitation to limited effect. Two SAB chorale arrangements are *Now Let All Loudly Sing and Praise, Chemin-Petit*, and *All Praise to Thee, Eternal God, Wienhorst*. John Leo Lewis' *Father, We Thank Thee* is a simple unison song for junior choir; junior choir plus descant plus lots of unison and block harmony make up Harold Marks' choral arrangement of *Lift Up Your Heads, Ye Mighty Gates*. For anniversaries, dedications etc. is S. Drummond Wolff's *Built on the Rock the Church Doth Stand*; with lots of unison it is rather easy. Joseph Roff's *Wait on the Lord* is very conventional stuff. It is good to have SSATB Zion's *Lament* by Andreas Hammerschmidt in an edition by Theo. Hoelty-Nickel. Even though it may have limited usefulness in an average setup, we need more familiarity with this "transition" composer.

### NEW FLENTROP FOR ALABAMA COLLEGE



Of a similar period is the Sweelinck *O Most High and Holy God* arranged by Johannes Riedel for Schmitt, Hall and McCreary. Some of the extreme registers suggest college groups or near-professionals. Leland Sateren's *Beside the Sepulchre* has a few low spots and some divided altos but its restrained style will offer no problems. Wallace E. Gear's *Christ the Lord Is Risen* is easy and rather obvious. G. S. Freestone's *Thou Lovest Me* introduces some simple counterpoint. Mary Caldwell's *O Lovely Christmas Rose* has the problems of divisi, modulation and changing bar lines; it has an individual flavor. Sateren's *The Good Old Way* is folk material. Homer Whitford is not the first to arrange the familiar Handel aria from *Rinaldo* as an anthem. His words are *In Thee, O Father, I Put My Trust*; the stresses fall in strange places. George Strickling's *Holy Art Thou* is a Bruckner gradual; it is a good introduction to this composer's choral work. Leora Dretke's *In Praise and Adoration* is for a choir with plenty of rehearsal time: full of divisi

and accidentals.

Richard Proulx has a setting of *Jesu, the Very Thought of Thee* which looks deceptively simple; it should be worth the extra care it will require. Dale Wood's *We Would Thank Thee, Almighty Father* gets several moods into rather limited space; it is not difficult.

Philip James has a festival setting of *Psalm 149* with brass and soprano solo; the chorus presents no problems.

Robert Washburn's *A Child This Day Is Born* has parts for a brass choir. There is a good deal of unison and some simple block harmony.

From Novello for unison voices is Desmond Ratcliffe's good *Give Us the Wings of Faith* and his not extraordinary arrangement of *Bring a Torch, Jeannette, Isabella* with an optional descant. An SSA *Te Deum Laudamus* by Eric Thiman would need a sizable choir for its effect. Lloyd Weber's *The Church with Joy Acclaims Her Lord* is a typical practical English anthem.

Breitkopf and Härtel of Wiesbaden, Germany has just issued beautiful new

### FLENTROP INSTRUMENT GOES TO MONTEVALLO ALABAMA COLLEGE ORGAN

Noted Dutch Builder Provides Classic Design for Small Two-Manual—Wide Usefulness Predicted at School

A new Dirk Flentrop organ has been constructed at Zaandam, Holland for Alabama College, Montevallo, Ala. where Betty Louise Lumby heads the organ department. The instrument will have wide use in the college music program.

The stoplist:

#### HOOFDWERK

Gedekt, 8 ft.  
Prestant, 4 ft.  
Gemshoorn, 2 ft.  
Mixture, 3 ranks

#### RUGWERK

Quintadena, 8 ft.  
Roerfluit, 4 ft.  
Prestant, 2 ft.  
Quint, 1½ ft.  
Reed, 8 ft. to be added

#### PEDAL

Bourdon, 16 ft.  
Prestant, 8 ft.  
Fluit, 4 ft.  
Flageolet, 2 ft.

### ARMSTRONG TO HARVARD AS FELLOW; LEAVES CORNELL

James F. Armstrong, AAGO, university organist at Cornell University, Ithaca, N.Y. for several years, has returned to Harvard this fall as a teaching fellow. As announced in the June issue, Rudi Kremer replaces him at Cornell.

Mr. Armstrong played a farewell program Aug. 2 at Ithaca's First Methodist Church for the local AGO chapter. His program appears on the recital page.

LEONARD ALTMAN of the faculty of New York University and of Horace Mann School is the new editor-in-chief of the serious music department of Leeds Music Corporation.

editions of four Palestrina masses: *Lauda Zion* and *Dies sanctificatus* both for four-voice choir and *Assumpta est Maria* and *Tu es Petrus* each for six-voice choir. Rudolf Ewerhart is the meticulous editor.—F.C.

**Katharine Fowler, M. Mus.**  
Western Presbyterian Church  
Washington, D. C.

**ELDON HASSE**  
FIRST METHODIST CHURCH  
Temple Mishkan Israel  
New Haven, Conn.

**Paul E. Koch**  
FIRST METHODIST CHURCH  
Springfield, Ill.

**W. WILLIAM WAGNER**  
Organist and Choirmaster  
THE OLD STONE CHURCH  
Cleveland, Ohio  
Recitals and Instruction.

**HENRY FUSNER**  
S.M.D., A.A.G.O.  
The Church of the Covenant  
Cleveland 6, Ohio

**WILBUR HELD**  
S.M.D., F.A.G.O.  
Ohio State University  
Trinity Church  
COLUMBUS, OHIO

**William MacGowan**  
M. Mus.  
Maple Street Congregational Church  
Danvers, Mass.  
Boston Chamber Players  
positiv available

**C. GORDON**  
**WEDERTZ**  
9344 S. BISHOP ST. CHICAGO 20

**GEORGE L. GANSZ**  
Centenary College  
Hackettstown, New Jersey

**HAROLD HEEREMANS**  
F.A.G.O., CH.M., F.T.C.L.  
NEW YORK UNIVERSITY  
CHURCH OF THE SAVIOUR  
BROOKLYN, N. Y.

**Anne Versteeg McKittrick**  
F.A.G.O., Ch. M., F.T.C.L.  
Grace Church, Brooklyn Heights  
BROOKLYN 2, N. Y.

**RICHARD WESTENBURG**

**STUART GARDNER**  
Mus. M.  
LITTLE CHURCH  
AROUND THE CORNER  
NEW YORK CITY 16

**Harry H. Huber**  
M. Mus.  
Kansas Wesleyan University  
University Methodist Church  
SALINA, KANSAS

**NORLING**  
St. John's Episcopal Church  
Jersey City Heights New Jersey

**Harry Wilkinson**  
F.A.G.O.  
CHURCH OF  
ST. MARTIN-IN-THE-FIELDS  
CHESTNUT HILL PHILADELPHIA

**JOHN GROTH**  
Broadway Congregational Church  
New York City

**JOHN HUSTON**  
First Presbyterian Church  
Stephen Wise Free Synagogue  
New York City

**Newton H. Pashley**  
First Presbyterian Church  
OAKLAND, CALIFORNIA

**JULIAN WILLIAMS**  
Mus. Doc.  
Sewickley Pennsylvania



# WELL-RECEIVED . . .



VISITORS AT THE RECENT A.G.O. NATIONAL CONVENTION HAD AN OPPORTUNITY TO OBSERVE A SIGNIFICANT ACHIEVEMENT — the creation of **CLASSICAL ORGAN SOUND** by completely electronic means . . .

*. . . and they turned up at the Allen exhibit in gratifying numbers.*

Many of our guests were intrigued with the compact two-manual organ featuring

- classical tone, produced by solid-state tone generation
- correct voicing of ranks, with Allen Infinite Voicing Controls
- a Quintadena with "chiff" that was turned on and off at will

Some of the most demanding classical literature was performed, showing a thoroughly articulate small organ to excellent advantage.

**Allen** organs

*the most respected name in electronic organs*

For further information, write to **ALLEN ORGAN COMPANY,**  
Department 3009, Macungie, Pennsylvania

## LUTHERAN FOUUSER



### CHURCH IN MIDLAND COMPLETES FOUUSER

### AT OUR SAVIOR LUTHERAN

Instrument in Michigan Edifice of Contemporary Design Installed by Birmingham Builders—Two Manuals, Thirteen Ranks

The Fouser Pipe Organ Company, Birmingham, Mich. has completed a small thirteen-rank organ in Our Savior Lutheran Church, Midland, Mich. Installed in the gallery of a new edifice of contemporary design, the instrument's specification was designed in consultation with Paul Bunjes, Concordia Teachers College, River Forest, Ill. The stolist:

**GREAT**  
Gedeckt, 8 ft., 61 pipes  
Principal, 4 ft., 61 pipes  
Spitzflöte, 4 ft., 61 pipes  
Nachthorn, 2 ft., 61 pipes  
Mixture, 3 ranks, 183 pipes  
Chimes

**SWELL**  
Rohrpfeife, 8 ft., 61 pipes  
Sullcional, 8 ft., 61 pipes  
Celeste, 8 ft., 49 pipes  
Gemshorn, 4 ft., 61 pipes  
Nasat, 2 1/2 ft., 49 pipes  
Principal, 2 ft., 61 pipes  
Schalmel, 8 ft. (prepared)  
Tremulant

**PEDAL**  
Subbass, 16 ft., 32 pipes  
Principal, 8 ft., 32 pipes  
Octave, 4 ft., 12 pipes

### "SELECTRO TOUCH"® (Selenium Electric Touch Control)

The "SELECTRO TOUCH" Pipe Organ Control Rectifier is engineered to properly give constant DC Voltage at all times. This is achieved by the use of extra heavy transformers and selenium plates. The extra capacity assures cool operation and unlimited life. The automatic self-setting circuit breaker protects the rectifier and organ against shorts. A heavy choke coil and dual condensers filter the output into almost pure D. C. There are five DC Voltage taps from 11 to 15 Volts, and can be used on either 110 or 220 Volt input. There are "SELECTRO TOUCH" Control Rectifiers available for any size organ, regardless of DC Volts or Amps needed.

To order, and for complete information, on "Selenium Electric Touch" Control Rectifiers as well as other important applications for Custom Built Rectifiers, write to—

"Selectro Touch" Controls  
P. O. Box 85  
Penfield, New York

### WILLIAM H. BARNES

Organ Architect & Designer

Author of

The Contemporary American Organ

8111 N. St. Louis Ave., Skokie, Ill.

## Improvisation Is Key Study for Organists

By SETH BINGHAM

(Delivered under the title *The American Music Scene, Past Present and Future before the AGO biennial convention, Detroit, June 30*)

Years ago, in my youthful ignorance I used to underrate AGO conventions until I took time to attend one and learned better. Now, some thirty years and ten or twelve conventions later, having been in the thick of Guild affairs for a whole generation, I can take a more comprehensive view of our organization in relation to the American music past and present and even venture a suggestion or two for the future. If I should touch on some sensitive or controversial points I trust you will take it in good part. Rest assured that I hold the Guild and those who guide it in warm admiration, though we may occasionally differ on how best to serve its interests.

What has happened to music in America since our Guild was founded nearly sixty-five years ago? To get the story in perspective one must turn back some 200 years. Long before Whitman "heard America singing" we were already a singing people. Leaving aside for a moment the rise of American folk song, our "serious" music both secular and sacred in the two previous centuries was essentially a belated and diluted version of that of Europe. Carving out a vast continental empire left scant leisure for the arts. If the fuguing tunes of Billings and the Moravian hymns and anthems sound crude by comparison with their European counterparts, the best of them have a sturdy health reflecting their pioneer surroundings.

During the tremendous industrial expansion of nineteenth century America our composers obediently followed the lead of the German Romantic school. The best of our secular music in this period is no match for that of European contemporaries. The average for American church music was decidedly low. Much of it was modeled on the anthems, canticles and services of the mid-Victorian school, itself lacking in freshness and vitality, offering little more than second-rate Mendelssohn.

However one may rate the cultural level of American musical life in the early nineteenth century, the pioneering spirit of Lowell Mason (1792-1872) played a leading part in spreading the gospel of musical education in the schools. The best of Mason's hymns carry a simple, direct appeal avoiding sawdust-trail hysterics and overstuffed Victorian harmonies.

A later group of New England composers, most of them German-educated, included Arthur Foote (1843-1937), George Chadwick (1854-1931), Edward MacDowell (1861-1908) and Horatio Parker (1863-1919). All attained true professional competence. But these talented men have hewn no fresh musical paths, nor have they left any noticeable imprint on the present generation. Only Charles Ives (1874-1954), a composer practically ignored at the turn of the century, is now remembered as an unique figure with a vision for the potentials of present-day composition in our country.

By the time the Guild was founded the United States already possessed a mass of native folklore: cowboy ballads, work-songs from logging camps and railroads, sea chanteys, prison and chain-gang ditties, patriotic marching songs from Revolutionary and Civil War days; folk-song melodies and dance tunes, many of immigrant derivation like those so dramatically re-discovered in the southern Appalachian region by England's great folklorist, Cecil Sharpe. Others sprang up from our own grass roots. Stephen Foster (1826-1864) was one of the few composers of his time who caught something of the folk-spirit in his songs and ballads. Our so-called white spirituals and shape-note hymns, like the Negro spirituals, are largely religious, but the folk-element is strong in both.

Perhaps we should refresh our memories as to musical organizations and performers. Local fife-and-drum corps and bands already flourished in many a town and village before the Civil War. John Philip Sousa (1854-1932), internationally hailed as the March King, merits the musicologist's admiring mention not only as a great band leader, but as a highly original composer who infused a spirit of native Yankee zip into his music which owes nothing to Europe.

German sangvereins and liederkränze enjoyed an early and hardy growth. Were there orchestras and did they give concerts as far back as 1850? The answer is yes, a few and yes, occasionally and increasingly with each decade. Much the same applies to singers, pianists, opera and oratorio. The music and performers were predominantly foreign. However, our minstrel shows were a peculiarly American product, not unrelated to that subsequent phenomenon, jazz.

It would be interesting to know where and when our first church choir was born. Anyway, as early as 1741 in New York the children of Trinity Parish School began to assist in the singing of the psalms, and the organist was engaged to teach them. In 1790 simple anthems and chant settings of the canticles appear on the programs. In 1846 a choir of boys, women and men was organized; thirteen years later the choir, exclusively of boys and men, was established. We do know that there were some good choirs (and we can reasonably assume, many others less good) in the quarter-century preceding the Guild's birthday. Camp-meeting revivalists whooped it up with "Throw out the Life-line" or "Shall we gather at the River"; quartet-choirs lustily rendered Dudley Buck's operatic *Te Deum*: What would you? Those were the days of our musical growing-pains.

### 20th Century Progress

Thus far I have tried to summarize, however sketchily, the growth of America's musical stock-pile from pre-Revolutionary times to the beginning of the twentieth century. Right here it may be well to remind ourselves that throughout the Christian era sacred and profane music have co-existed; moreover, they have at sundry times and in diverse ways interacted on one another; and it is not always easy to draw sharp distinctions between them. So I believe we shall gain a clearer picture of the progress of church music in our time by cruising down the broad stream of contemporary music, particularly in our own country.

While our twentieth century has brought astounding scientific advances, our American music has also developed at an amazing rate, above all in the secular field. Orchestral and chamber works—symphonies, suites and ballets—have blossomed in profusion, plus a considerable body of choral music including several notable operas. The works of Barber, Copland, Creston, Dello Joio, Gershwin, Hovhannes, Menin, Persichetti, Piston, Riegger and Sessions—and I might name as many more—are widely known and performed here and abroad. Yet these composers have produced relatively little for the church.

Indeed, in the first two decades of the present century the outlook for modern church music appeared discouragingly bleak. But at the time of our entrance into the First World War, a young man from Chicago, already in uniform and en route to join his unit, called on us in New York.

He had with him a sheaf of his own compositions including several for organ which he showed us (or played parts of them). I cannot describe my surprise and pleasure as I listened. Here at last was an authentic talent which I had hitherto sought in vain among American composers. How brilliantly Leo Sowerby has fulfilled our hopes is today evident in his splendidly varied succession of choral and instrumental works with a steady crescendo in originality, clarity and spiritual power. We Guild members must feel particularly indebted to Dr. Sowerby for his artistic dedication to the service of the church.

### Contemporary Sacred Music

Now, I do not propose to burden you with a long explanation of why the majority of our finest composers show so little interest in liturgical music. This burning topic was discussed in a panel forum during the New York Convention in 1956.

In a hard-hitting, provocative article in the April 1958 issue of the *AGO Quarterly*, entitled *Contemporary Church Music—An Inescapable Choice*, Dr. Leonard Raver tackles the dilemma head-on and I quote:

The average parishioner rejects an unfamiliar anthem and takes offense if the organ prelude rises above its usual non-descript level. We allow our choirs adequate time to learn a modern anthem and to become completely immersed in its particular musical idiom. Yet we expect our congregation to like it on one hearing. Such a work must be heard many times. We forget that our favorites were once new.

We must not compromise: Our standards of repertoire and performance must be of the highest musical worth. If every church musician will take this stand, the church will again attract first-rate musicians and composers.

Dr. Raver cites recent successful prize competitions and commissions. He offers valuable suggestions for gradually familiarizing the congregation with the modern repertory, listing some twenty sacred works by fifteen modern composers. And he concludes:

Every responsible church musician owes it to himself not only to realize his duty toward modern music, its special meaning for our time, and to provide an opportunity for it to be heard; but even more important to realize that such activity is an inescapable choice. If the music of the church is ever to be restored to its former position of greatness, it demands the ultimate concern of all of us.

This is refreshing, coming from a highly gifted young musician who refuses to listen to any "yes-but's", who is ready to be fired rather than lower his standards and who backs up words with deeds. Who follows in his train?

### The Younger Generation

Dr. Raver's insistence on the highest standards of choral repertory presupposes equally high standards of composition.

Despite the difficulty of finding suitable choral words, biblical or other, and, if possible, some texts which have not already been immortalized in music, serious young composers today show greater resourcefulness and discrimination in their choice of psalms, canticles and religious poems, proving that the problem is not insoluble.

Students fire questions at me such as: "Just what are the requirements for fine contemporary choral music?" That's asking a mouthful, but it deserves a frank answer. First, as much technical skill as possible. Second, a real acquaintance with the finest choral works of former times as well as our own. Third, a clear perception of the purpose of sacred music. Fourth, a musical setting that seeks to heighten the mood of the text without obscuring it. Lastly, a tonal language which synthesizes the best stylistic elements of past and present religious music, neither affectively modern nor desperately ancient.

Such music is not necessarily difficult of execution. We all know of great religious music which is relatively easy to perform. But easy or difficult, it must meet the requirements just mentioned. And except for treatment of the words, the same technical, formal and spiritual considerations apply to organ music for the church.

"But, sir," persists the incredulous student, "do you ever find all these qualities in one composer?" And I can truthfully answer: yes, there are a growing number of religious composers, including some of those mentioned by Dr. Raver, who do combine these qualities. Permit me to mention one.

I met him some fourteen years ago—it seems only day before yesterday—in Biarritz where we were both teaching in the American Army University. What he showed or played to me inspired my strong conviction that he had it in him to bring a life-giving renewal to sacred

music should he turn his talents in that direction. I think those of you who have had the good fortune to hear Cecil Effinger's *The Invisible Fire*, recently published and already performed in various cities, will agree with me that this splendid choral work comes very near to meeting our requirements on an exceptionally high level. And lest we forget, let me cite three other distinguished native composers whose religious music deserves our close attention and performance: Normand Lockwood, Randall Thompson and Searle Wright.

To conclude this brief survey of modern church music, with, say, a birds-eye view: I glance back and see a noticeable advance within the present generation; and stretching away in front of me—am I an incurable optimist?—a bright and shining future!

**The Guild and Schools of Music**

In this gratifying progress our organization has played an indispensable role. The Guild has the proud distinction of being the first such body expressly devoted to raising the artistic and spiritual levels of church music and musicians in the United States.\* That these Guild aims are being successfully realized should be patent to all who will look around and listen.

How is this being brought about? Specifically in three ways. 1) Through a published profession of faith and a clear statement of aims and procedures. 2) Through carefully prepared and exacting tests leading to specified certificates authorized by the New York State Board of Regents. 3) Through annual or biennial conventions national and regional, through mid-winter conclaves, stated chapter meetings; through the organization of Guild student groups, fostered and splendidly developed by Past-President S. Lewis Elmer; through observance of Guild Sunday and numerous other Guild-sponsored projects.

We all recognize the Guild primarily as an examining body. The founders set up the Associate and Fellowship tests to encourage organists to undergo more thorough training in their profession. In fact, the award of the appropriate certificate constitutes official recognition of the successful candidate's professional standing. When these tests were first given, very few courses for church musicians were available in seminaries, colleges or universities. I can even recall the time when Guild members spoke slightly of our first music schools, sometimes with justification.

♦ ♦ ♦

Today, the music education picture is different. Last year we celebrated the thirtieth anniversary of Union Seminary's school of sacred music, founded by Dr. Clarence Dickinson, himself a founder and charter member of the Guild; and since 1945, under the very able direction of Dr. Hugh Porter, a distinguished Fellow of this body. Other institutions now wholly or partially occupied with church music are the Gregorian Institute, Westminster Choir College, Oberlin, Boys Town, Eastman, St. Olaf's college, Peabody Conservatory, Pius X School, Curtis Institute, and the music departments of Redlands, Northwestern, Syracuse, Boston University, Ohio Wesleyan, Drake University and the University of Michigan. (This is by no means a complete list.) Some are notable for special features, such as the superb Rutgers University choir, Oklahoma's outstanding organ department, etc.

With the growing number of such schools offering courses in theory and applied music, in organ and in some cases improvisation; in score-reading and conducting, in history of music and liturgical studies, even field supervision of student-organists in rehearsal and service—it becomes evident that a candidate for a Guild diploma would find it difficult to obtain all this from a single private teacher however competent. This does not detract from the value of our Guild tests which over the last twenty years have adopted improved methods, higher standards and a more realistic approach. As a result they are attracting a larger percentage of qualified candidates.

\*The National Association of Organists, an independent body formed in 1907-8, was merged in 1935 with the AGO under the leadership of Warden Charles Doersam who effectually put the Guild on its feet and paved the way for its later expansion.

I wonder how many of us realize the time and effort involved in the yearly preparation of the Associate, Fellowship and Choirmaster exams? None of us would pretend that our paper-work and organ tests are 100 percent perfect. Personally, I feel there is room for further re-appraisal of such matters as fugue subjects and answers, open score sight-reading with C clefs, so-called strict and Palestrina counterpoint, tone-dictation and modulation. And frankly, in the light of contemporary progress in musical theory, I question the value of some of the text books still recommended for study.

As I see it, having been privileged to serve the Guild in various capacities, our relation with these educational institutions should be one of mutual and friendly co-operation. Our functions do not coincide but supplement each other. For a majority of our organists the coveted Guild awards are and must remain the ultimate goal of their aspirations and ideals. But hundreds of others today are taking advantage of regular courses in the scholastic and creative fields along with systematic training in conducting, score-reading, analysis and class discussion more readily available in schools of music.

In my view there is no valid ground for rival claims of superiority. Some of our outstanding church musicians hold the highest musical degree either from the Guild or from a school; others have won both. For that matter, in the top echelons of any art there are always a few highly gifted individuals who need no degree or certificate to prove their superiority. True, we are happy to have them join the Guild, or better still, set others a good example by passing the exams. But neither the Guild's growing prestige nor that of our better music schools depends on these exceptional people.

**Church Music Performance**

If our church music repertory shows a slow but steady gain in excellence, so also, with some exceptions, do the standards of church performance. But one serious fault I have noted: a too frequent tendency in churches with a fine well-paid choir and organist to overload their monthly or even weekly schedules with insufficiently rehearsed performances of difficult works. Unfortunately, the all important music for the regular Sunday worship may and sometimes does suffer from neglect in favor of these special occasions.

This is not always the choir director's fault. But such ill-prepared performances lay our profession open to severe criticism. We in the Guild, through appropriate means, should register our disapproval of this practice as a disservice to the cause of better church music. Incidentally, I have remarked that in some churches with very large instruments, the organist, otherwise musically gifted, cannot resist the temptation to "pile it on" and overpower the choir in fortissimo passages. Possibly that is why in many European churches they use only a small organ for choir accompaniment.

**Improvisation: a crying need**

I now come to a subject which I regard as supremely important for us as church musicians.

In nearly all the practical aspects of our profession we see rapid and heartening progress. I say this, having in recent years attended a great number of services in churches of many denominations both Protestant and Catholic. But one thing is glaringly evident: *the prevailing incapacity to improvise.*

Some organists pretend that improvisation is unnecessary in Protestant churches (!) Yet I've heard them playing for longer or shorter periods at various points in the service. What were they doing or rather, what did they think they were doing? Hunting for a cadence? Or perhaps vainly striving to avoid sliding into one too soon? Maybe trying frantically to get to a new key—a risky business! Now the zero hour swiftly approaches—we must get there. Oops! *there we are—we made it, side-swiping some innocent bystander keys in the process.*

More often than not there is no thematic reference to what precedes or follows this aimless chordal meandering; no recognizable melodic or rhythmic design. Even the hard-boiled, maybe tone-deaf business executive in the pew must suspect that this laborer is not quite worthy of his hire.

**SMALL MODERN UNIT IS USEFUL UNIVERSITY ORGAN**



**European Methods**

No one expects that through some miraculous crash program America will suddenly produce a race of great extemporizers equal to those of Europe. There, at an early age and for several years, improvisation is regularly studied with daily practice, right alongside the work in harmony, counterpoint and composition. The payoff is a firm technical grasp of improvisation at the age of eighteen or twenty. Does this sound exaggerated?

In June of 1955 at the Paris Conservatoire, I attended the final competitive examination in organ-playing and improvisation. Of the six candidates—four men and two women—I heard the first five. There were four main tests.

1) Each competitor harmonizes at sight a given plain-chant melody and then transposes the harmonization (incidentally this poses a nice little memory test for the jury). Next he or she improvises a statement of the melody in long pedal notes beneath a contrapuntal thematic design in the manuals (very much like Couperin's motivic treatment of *In terra pax* from the Gloria in his Mass for Parish Use).

2) Improvise a "school" fugue on a given subject. The *fugue décalée* is a type of model fugue used by Gedalge, Dupré and others in their treatises and methods of fugal writing. The player must follow a fairly rigid pattern including certain procedures like sequence, stretto, thematic inversion, pedal point, augmentation, etc. at designated points. One is strictly marked on these; so-called "fantaisist" or "free" fugues are ruled out.

3) Improvise on a given *andante* theme, with two variations, a short build-up in registration, transition, return to the original statement, brief reference to the second variation, and close. This gives more room for creative originality even though following a prescribed outline.

In these first three tests all were assigned identical themes. Each contestant took about thirty minutes. Test 4, the last requirement: to play (from memory of course) a published work—a different one in each case. These were: Liszt, *Prelude and Fugue in A minor*; Bach, *Prelude and Fugue in D major*; Messiaen, *God among Us*; Dupré, *Prelude and Fugue in B major*; Baré, *Finale*.

The standard of performance was very high, particularly in the Dupré work played by candidate 5. Of those I heard, candidate 4 sounded the most mature and original, although 5 surpassed 4 in carrying out the precise instructions for the improvised fugue. And incidentally, ladies, she won first prize!

In all fairness I must admit that the achievements of even the least gifted in the improvisations—plain-chant melody,

[Continued on page 28]

**BAKER UNIVERSITY STUDIO ORGAN SHOWN**

**CLIFFORD BEGULIN BUILDS**

**Three Ranks Provide Wide Variety of Stops in Compact Small Instrument Used for Teaching, Recitals, Chamber Music**

Clifford Begulin, Lawrence, Kans. designed, built and installed the studio organ at Baker University, Baldwin, Kans. originally for the chapel of the First Presbyterian Church, Topeka. It was moved in 1958 to its present location in Elsie Allen hall.

The organ contains just three ranks and 233 speaking pipes displayed on the north wall. Visually it is placed in a gallery of art and tonally the natural resonance of the room enhances the ensemble of the instrument. The pipes, with the exception of twelve basses of the sixteen-foot pedal stop are from the Lauckhoff Company, Weikersheim, Wittenburg, Germany and were built and voiced specifically for this instrument. Though small the organ is disposed over two manuals and pedal in such a way that it is flexible and adaptable for playing a wide range of literature. The console is movable within a radius of fourteen feet. The instrument is used in teaching, practice and recitals and is particularly adaptable for chamber music.

**The disposition:**

**MANUAL 1**

- Bordun (2) 8 ft.
- Oktab (1) 4 ft.
- Rohr Flöte (2) 4 ft.
- Nasat (3) 2½ ft.
- Octavelein (1) 2 ft.
- Flageolet (2) 2 ft.
- Klein Quinte (3) 1½ ft.

**MANUAL 2**

- Rohr Flöte (2) 8 ft.
- Prinzpal (1) 4 ft.
- Quinte (3) 2½ ft.
- Flöte (2) 2 ft.
- Klein Quinte (3) 1½ ft.
- Super Oktav (1) 1 ft.

**PEDAL**

- Sub Bass (2) 16 ft.
- Gedackt (2) 8 ft.
- Quint (2) 5½ ft.
- Choral Bass (1) 4 ft.
- Rohr Flöte (2) 4 ft.
- Nasat (3) 2½ ft.
- Octavelein (1) 2 ft.
- Flöte (2) 2 ft.

**ANALYSIS**

- (1) Prinzpal, 73 pipes
- (2) Rohr Flöte, 92 pipes
- (3) Nasat, 68 pipes

DR. HARRY W. GAY has begun a series of Wednesday noon recitals at Cleveland's Trinity Cathedral. He has also been engaged by radio station KYW for a series of tape-recorded recitals.

**Bingham**

[Continued from page 27]

fugue and *andante* variations — would make our AGO Fellowship tests seem like child's play. It was a striking demonstration of what can be accomplished through prolonged and systematic drill, begun early in life.

*Improvisateur parmi nous*

At present we are not asking for anything so ambitious. But surely it is not too much to hope that by the year 2000 (barring total extinction of the planet) the average American organist will be capable of extemporizing in a definite melodic and rhythmic pattern, shorter or longer passages related to the hymns, anthems or canticles used in the service. I base this hope on what I have already heard in various places of worship in this country—and I may say not always in the fashionable, exclusive or wealthy churches.

Permit me to cite three examples. No. 1 may begin the worship with a quietly flowing two-voice improvisation using a single manual or two contrasting manuals, presently adding an 8-foot pedal version of the same thematic idea. The treatment is contrapuntal rather than chordal. The musical texture though not spectacular, grows more ample and meaningful until the listener becomes aware that the morning processional or opening hymn, first gently hinted at, has gradually through a dynamic build-up assumed its definite form. One result is the spirit and upsurge of the singing by both choir and congregation.

No. 2 gives us a gradual, dignified build-up from soft to loud, not always based on the opening hymn, then an equally gradual decrease to the *voix celeste*. There is a metric rather than a rhythmic pattern, sometimes a bit of motive-development. But No. 2 does achieve a certain melodic flow, uses both feet and shows considerable harmonic and modulatory skill. He or she could with practice become a really outstanding improviser.

Rarely may we hear someone like No. 3 extemporizing an offertory or communion meditation. We instantly recognize here an improviser of class. A short motive, original or part of the liturgy, suffices for No. 3. Imagination, control of the expressive medium, mental alertness, constant planning ahead, aided by a sure command of melodic, rhythmic and tonal devices—these add up to seemingly spontaneous musical creation. Very few of our organists can claim to have gotten that far, but some are already well on their way.

**What To Do?**

Do we really need to argue the case for improvisation? When we hear it well done, don't we gladly and gratefully welcome it as a wonderful aid to worship? Let's put it this way. We are all agreed that music can and should (I don't say it always does) help divine worship. Church music is either choral with or without accompaniment or for organ solo. The latter can only be two kinds: composed or extemporized.

Now I readily grant that those who from lack of training are totally unable to improvise should confine themselves to composed music until such time as they shall have learned how to handle the simple types of improvisation. Though the learning is a gradual process and requires regular daily practice, it can be made a part of keyboard harmony at a comparatively early stage. We might say that almost from its inception keyboard harmony may become a primitive form of extemporization.

With the knowledge of simple chromatic alterations, we find that secondary or "temporary" dominants are possible, suggesting other keys. With increased chromatic resources (including enharmonic resolutions) we gain extended key-changes, i.e., modulation. From there on I need not stress the vast possibilities through the resources of rhythm, melody and counterpoint. But let's face it: there is no free kindergarten course of improvisation in ten short and easy lessons!

Let me confess that I myself make no claim to have mastered this art. By the time I fully realized its importance, life was too full of a number of things to allow for systematic study. But for better or worse, on my own I gradually worked out certain procedures to a point where on rare occasions I managed to produce something with a head, tail and middle which could be classed as an improvisation. A few of these I developed into hymn-preludes or used as thematic fragments of larger works. Through such efforts I did acquire some facility in stressing significant features of the church service and imparting a measure of unity and continuity to the worship.

From judging many Associate and Fellowship playing tests, it is my considered opinion that no other phase of the candidate's preparation is so badly in need of overhauling as improvisation. There is nothing new in what I now propose, but nothing impossible either.

The American Guild of Organists, primarily through its examination committee, might inaugurate a campaign of explanation and propaganda to make

organists "improvisation-conscious," sell them the idea and inspire them to undertake serious study, along with helpful suggestions as to how to go about it.

The campaign should be a long-range project, something like a five or seven-year plan laid out as definitely as possible and quietly and persistently carried on. Extemporization where feasible should be accorded top priority in church music workshops with a competent instructor in charge. Interest can be maintained through articles by those qualified to discuss it; better still, by well-chosen lecture-demonstrations where feasible at regional and national conventions, conclaves and chapter meetings.

I submit that this pertinent question is a serious Guild responsibility, a problem to be tackled with unprejudiced mind, patience and determination. The problem can be licked.

As part of our campaign we might enlist the co-operation of certain music faculties in universities, colleges and conservatories, urging them to set up training courses in improvisation wherever a capable teacher is available. Such courses need not reach for the stars; the mere ability to extemporize acceptably within simple limits is already a big step in the right direction.

Supposing only half of these suggestions are carried out? I feel certain that the idea will eventually take hold, get going and gain momentum, for I have yet to meet an accomplished improviser who does not delight in this form of artistic expression. I am speaking now especially to you of the younger generation; I am confident that you will reach the desired objectives. And who knows? I may yet live to see the first American representing us in the Great International Improvisation Contest held each year in Holland! *And Tomorrow (?)*

A few concluding remarks bearing on the future: For me one of the great assets of the Guild is its non-profit status. Thus we are not subject to the sort of criticism, complaints and abuse so freely heaped upon organizations having a financial stake.

Another precious advantage is the Guild's relatively small size. We are fortunately still a fairly compact body. There is strength in that compactness. In this age of ballyhoo for bigger (though not necessarily better) this or that, our Guild, like a well-kept tree, may need an occasional pruning. A membership of 50,000 or even more is quite possible by 1996; and may many of you be here to celebrate the centennial! But such numbers might easily become a dangerous

obstacle to the realization of the Guild's ideals.

Also in our favor is a certain flexibility of Guild policy and practice dictated by common sense and maintaining a just balance between narrow formalism and careless laxity. Let's keep that flexibility.

I just mentioned our non-profit status. However desirable, it does imply untold hours of devoted labor by those who voluntarily give their services as national officers, members of the executive committee and council, regional and state chairmen, chapter officers; members of various headquarters committees including the all-important examination committee.

As for business promotion, publicity and advertising my experience as national convention and expansion chairman has shown me there is little to worry about! Of course no convention committee wants to finish in the red, neither should the primary aim be a huge profit. There have been a few instances of excessive organization and overcrowded schedules, but these problems have been pretty well ironed out. The proportion between recitals, services, workshops, regional meetings, panel discussions, outings and informal get-togethers has been better balanced in recent years.

I think we're all agreed on the far-reaching benefits of our biennial national conventions. The inspiration (even combined with Texas perspiration), the warm fellowship permeating these gatherings, the privilege of hearing fine music well performed; the discussion forums and exchange of ideas, making new friends and acquaintances—all these are worth far more than they cost.

Fellow members, at this early morning hour I raise an imaginary glass to my lips—shall we call it a "dry" toast?—and I say to you with all my heart: Long live our beloved Guild!

**ORGANIST OF NEW BEDFORD DIES; SIXTY YEARS AT POST**

George William Armstrong, prominent organist and choir director of St. Martin's Episcopal Church, New Bedford, Mass. died May 2. He had held his position for more than sixty years, since the age of 19. He was born in Oldham, England and came to this country at the age of 17.

Several times Mr. Armstrong was honored by the parish for his outstanding work with his choirs. As a teacher of piano and organ he was loved and respected.

**HERBERT J. AUSTIN**  
St. Paul's Church  
Burlington, Vermont

**C. Griffith Bratt**  
Mus. M.—A.A.G.O.  
St. Michael's Episcopal Cathedral  
Boise Junior College  
BOISE, IDAHO

**Harry E. Cooper**  
Mus. D., F.A.G.O.  
Raleigh, North Carolina

**James Philip Johnston**  
F.A.G.O.  
SACRED HEART CATHEDRAL  
Newark, New Jersey

**William S. Bailey, F.A.G.O.**  
Capital University  
Columbus, O.  
St. James Episcopal Church  
Zanesville, O.

**ETHEL SLEEPER BRETT**  
Organist and Recitalist  
First Methodist Church, Sacramento, Cal.

**ROBERT F. CRONE**  
MUS. BAC.  
Organ and Theory Instruction  
Holy Spirit R. C. Church  
Louisville, Ky.

**HOWARD KELSEY**  
Washington University  
Saint Louis 5, Mo.

**BOY CHOIRS**  
**PAUL ALLEN BEYMER**  
CHRIST CHURCH  
SHAKER HEIGHTS, OHIO

**ARTHUR CARKEEK**  
M.S.M., A.A.G.O.  
DePauw University Organist  
Gobin Memorial Church  
GREENCASTLE, INDIANA

**PAUL H. EICKMEYER**  
M. Mus., A.A.G.O.  
St. Paul's Episcopal Church  
Lansing, Michigan

**Mrs. Robert C. Milham**  
Mus. B.  
Reid Memorial Presbyterian Church  
Augusta, Georgia  
RECITALS

**SETH BINGHAM**  
Mus. Doc. F.A.G.O.  
Dept. of Music, Columbia University  
School of Sacred Music, Union  
Theological Seminary  
821 Madison Avenue  
New York 27, N. Y.

**CLIFFORD CLARK**  
ST. LUKE'S CHAPEL NEW YORK

**ROBERT ELMORE**  
CENTRAL MORAVIAN CHURCH  
BETHLEHEM, PA.

**EARL NESS**  
Philadelphia, Pa.  
FIRST BAPTIST CHURCH  
PHILA. MUSICAL ACADEMY  
SWARTHMORE COLLEGE

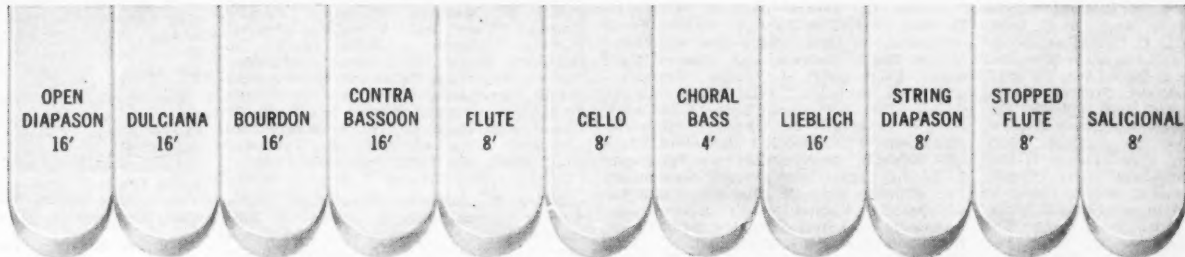
**ROBERTA BITGOOD**  
Calvary Presbyterian Church  
RIVERSIDE, CALIFORNIA

**WILLIAM RITCHIE CLENDENIN**  
M. S. M., Ph. D.  
University of Colorado  
St. John's Episcopal Church  
Boulder

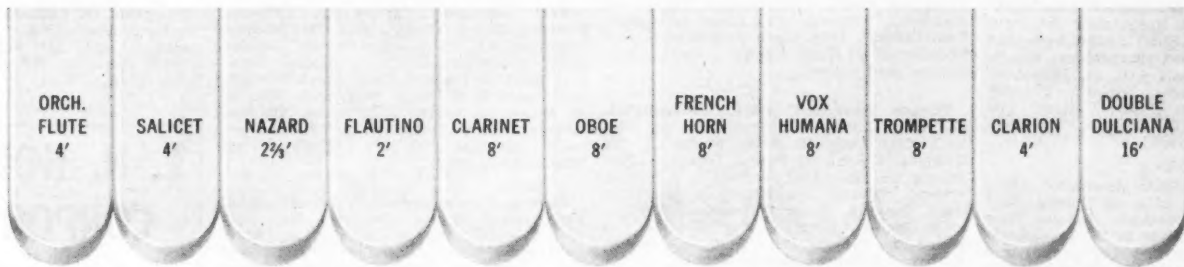
**WILL O. HEADLEE**  
SCHOOL OF MUSIC  
SYRACUSE UNIVERSITY  
SYRACUSE 10, NEW YORK

**Edouard Nies-Berger**  
Organist—Conductor  
ST. PAUL'S CHURCH  
Richmond, Virginia

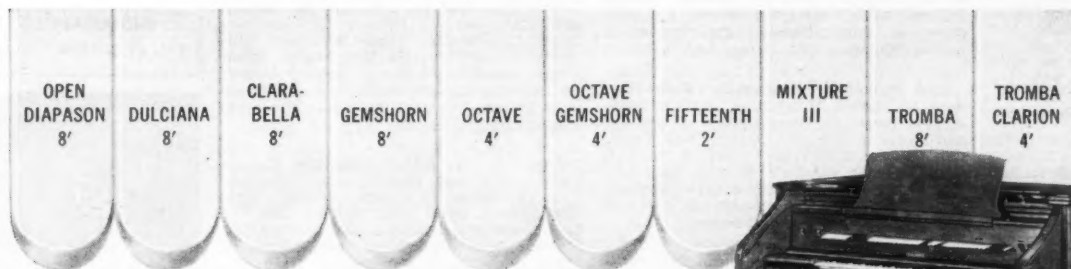
# In solo or ensemble...



all these Baldwin stops speak



independently, authentically



You will find all of these stops on the Baldwin Model 10A Electronic Organ. If you were to hold a note and try each stop one at a time, your own trained ear would tell you that no two Baldwin voices are alike. Each of the 32 stops speaks with its own distinctive tone color and scale, its own individual pitch. Each can be integrated into *any* combination. Further, the harmonic structure of every Baldwin stop is authentic, corresponding to the natural harmonies of that voice. The Baldwin also offers you the additional resources of mutation stops—Nazard 2 1/2 ft. on the Swell and a three-rank mixture on the Great. You will feel at home at the Baldwin. Not only the stops, but the arrangement of couplers, pistons, pedals, toe studs and controls conforms to standards of the American Guild of Organists. The Baldwin 10A is comparable in tonal design and console layout to a well-balanced pipe organ of at least 20 ranks.



**FREE!**

For more detailed information concerning electronic organs, send for "Questions and Answers." A free copy awaits your request. Write to The Baldwin Piano Co., Dept. 6-28, Cincinnati 2, Ohio.

ALSO BUILT BY BALDWIN: ORGA-SONIC ORGANS • BALDWIN, HAMILTON, ACROSONIC, HOWARD PIANOS

# Programs of Organ Recitals of the Month

**William Teague, Shreveport, La.**—For workshop at University of Alabama in First Baptist Church, Tuscaloosa, July 19: Introduction and Trumpet Tune, Boyce; Fugue a la Gigue, Bach; Fantasia in F minor, Mozart; Sonata 3, Hindemith; Variations on an Original Theme, Peeters; Adagio, Sonata in E minor, Herbert Nannay; Toccata, Suite for Organ, Durufé.

**Ludwig Altman, Carmel, Cal.**—For the twenty-third Carmel Bach festival. Church of the Wayfarer, July 19: Canzona on the Fourth Tone, de Araujo; Hymn to St. John, de Cabezon; Toccata in C, Cabanilles; Sonatina in F minor, Viola; Fugue in B minor, O Man, Bencan Thy Grievous Sin, Farewell I Shall Bid Thee, A Mighty Fortress, Kyrie, God Father in Eternity and Prelude and Fugue in C minor, Bach. James Schwabacher, tenor, shared the program. July 21, all-Bach program: How Strange is Our Life; Pastorale, Allemande, Aria, Gigue; Fantasia and Fugue in C minor; Praise to God Almighty; When in the Hour of Direst Need; Prelude and Fugue in C major; The Lord's Prayer; These Are the Holy Ten Commandments; From Heaven High; Récit-car, Musical Offering; First Canon and Contrapunctus, Art of the Fugue; Thy Throne I Now Approach.

**David Pizarro, Durham, N.C.**—Unterbarmer Hauptkirche, Germany, June 26: Chaconne in D minor, Pachelbel; Prelude, Adagio and Fugue in C, Bach; Mein Jesu, der du mich, Schmücke dich, o liebe Seele and O Gott, du frommer Gott, Brahms; Adagio and Allegretto, Sonata 1 in A, Naumann; Concerto 9 in G minor, Handel; Prelude, Largo and Fugue in C minor, Bach. The Unterbarmer Singkreis directed by Eberhard Freymann assisted.

**Irving Bartley, FAGO, Durham, N.H.**—Portland, Maine Municipal auditorium, July 15: Sonata 3, Mendelssohn; Rejoice Now Dear Christians, Prelude in E flat and Allegro, Sonata 5, Bach; Italian Hymn and Hamburg, McKinley; Rosace, Mulet; O Filii et Filiae, Farnam; Carillon, Young; Toccata in C, Chiesa; Canzone, Thiman; Will o' the Wisp, Nevin; Prelude, The Deluge, Saint-Saëns; Finale, Symphony 2, Vienne.

**David M. Lowry, Cleveland, Ohio**—Trinity Episcopal Cathedral June 29: Now Thank We All Our God Bach-Lowry; Iam Sol Recedit Igneus, Simonds; Scherzando and Piccicello, Langlais; Elegy, Howe; Tu Es Petra, Mulet. Aug. 10: Toccata on Leonl, Bingham; Rhoymedre, Vaughan Williams; Deus Turorum Millitum, Sowerby; Flute Solo, Arne; Fugue in B minor, Bach.

**Lamar King, Memphis, Tenn.**—First Baptist Church, July 17: Prelude in B minor and When in the Hour of Utmost Need, Bach; Recit for Trompette, Couperin; Aria con Variazione, Martini; Aria Pastorella, Rathgeber; Blessed Are Ye Faithful Souls and Deck Thyself, My Soul, Brahms; Toccata in E major, Krebs. Sylvia Kendrick, flutist, shared the program.

**William MacGowan, Cambridge, Mass.**—City Hall, Portland, Maine, July 26: Voluntary in D major, Croft; Blessed is He that Cometh in the Name of the Lord, Couperin; The Hen, Rameau; Fugue in E flat, All Glory, Laud and Honor and Fantasia and Fugue in C minor, Bach; The Musical Clock, Haydn; Come, Holy Spirit, Durufé; Carillon, Sowerby; Pièce Héroïque, Franck.

**Walter Baker, New York City**—Central Presbyterian Church May 12: Toccata in F, Erbarm' dich mein, Christians, Rejoice, O Sacred Head, Vivace, Sonata 6, Bach; Introduction, Passacaglia and Fugue, Reger; Scene de la Passion, Lesur; Berceuse and The Spinner, Suite Bretonne, Dupré; Toccata, Suite, Durufé.

**John Fay, Portland, Maine**—City Hall, July 28: America the Beautiful, Macfarlane; Gavotte in B flat, Handel; Bourrée in G, Bach; The Swan, Saint-Saëns; Minuet, Symphony in E flat, Mozart; Song of the Clock, Urseth; Theme from Finlandia, Sibelius; Children's March, Goldman. Arlyn Barnard assisted.

**Herman Fedtke, Chicago**—DePaul University Center theater, July 20: Toccata and Fugue in D minor, Bach; Sonata 1, Mendelssohn; Sabbath Prelude, Leon Stein; Ascension Suite, Messiaen; Fantasia and Toccata, Sonata Brevis, Cyril Christopher.

**James McGregor, New York City**—St. Paul's Chapel, Trinity Parish, July 20: Benedictus, Couperin; Prelude and Fugue in E minor, Brahms; Von Gott will ich nicht lassen, Bach; Herzlich tut mich erfreuen, Brahms; Allegro, Symphony 6, Widor.

**Corliss R. Arnold, DSM, FAGO, East Lansing, Mich.**—For church music workshop, Michigan State U. Peoples Church July 17: Psalm 19, Marcello; We Pray Thee, Buxtehude; Praise to the Lord and Prelude and Fugue in D major, Bach; Concerto 5, Handel; Benedictus, Reger; Allegro Vivace, Symphony 1, Vienne; Aria, Peeters; Dieu parmi Nous, Messiaen. Willa Stewart, soprano, and Marvin Solley, baritone were assisting artists.

**Arthur C. Becker students, Chicago**—De Paul University, July 19: William Ferris—Toccata, Valencia and Fugue, Ginistera; Harry Drush—Toccata and Fugue in D minor, Bach; Sister M. Yvonne—Vom Himmel Hoch, Pachelbel; Sister Marie—Minuet, Gothic Suite, Boëllmann; Sister Annaclare—Allegro, Concerto 10, Handel; Sister M. Magdalene—Prelude, Suite Medievale, Langlais; Sister M. Anthony—Allegro, Symphony 2, Vienne; Sister Rose Marie—Fortuna My Foe, Scheidt; Sister M. Dominic—Variations de Concert, Bonnet; Sister Alphonsetta—Rhapsodie on a Breton Melody, Saint-Saëns; Ruth Vander Mey—Acclamations, Suite Medievale, Langlais.

**Robert Scoggin, Dallas, Tex.**—St. Paul Methodist Church, Abilene, Tex. July 28: Magnificat, Buxtehude; Christmas 1914, Reger; Joyous Changes on Carols, Bennett Andrews; Toccata on Leonl, Bingham; If Thou but Suffer God, Walcha; Partita on Eisenach, Walther; Te Deum, Langlais; Veni Creator, John Cook; Processional and Recessional on Christ Conquers (with brass, timpani and voices).

**William Whitehead, AAGO, Philadelphia, Pa.**—Holy Trinity Lutheran Church, New York City, Aug. 2: Suite Medievale, Te Deum and Song of Peace, Langlais; God Among Us, Messiaen; Chorale in A minor, Franck; Prelude and Fugue in B minor, Bach. July 19, Municipal auditorium, Portland, Maine: Langlais and Messiaen as above plus Prelude and Fugue in A minor, Bach and Psalm 94 Sonata, Reubke.

**Gale Enger, Oklahoma City, Okla.**—First Presbyterian Church June 6: Kyrie, God the Holy Ghost, Sleepers Wake! O Whither Shall I Flee, If Thou but Suffer God to Guide Thee and Passacaglia and Fugue in C minor, Bach; Cantilene, Peeters; Choral Dorien, Alain; Song of Peace, Langlais; Rhythmic Suite, Elmore; Concerto in G minor, Poulenc (with strings and timpani).

**Paul Connick, Minneapolis, Minn.**—Student of Marion Hutchinson, FAGO, Gethsemane Episcopal Church, May 15: Prelude and Fugue in D major, Rejoice Now, Christian Souls and Sleepers, Wake; a Voice Is Calling, Bach; Concerto in F major, Handel; Chorale in B minor, Franck; Scherzo, Symphony 2 and Communion in E major, Vienne; Lied to the Sun, Peeters.

**Harriette S. Richardson, Springfield, Vt.**—City Hall, Portland, Maine, Aug. 3: Sonata 6, Mendelssohn; Swiss Noël and Noël and Variations, Daquin; Noël for the Virgin Mary, Le Bègue; We All Believe in One God, two settings. I Call to Thee, Lord Jesus, Christ Came to the Jordan and Come, Redeemer of Our Race, Bach; Chorale in A minor, Franck.

**Allister Grant, Portland, Maine**—City Hall, July 29: Excerpts, Concerto 2, Rachmaninoff; Selection, The Desert Song, Romberg; The Storm, Weber; Movement 1, Symphony in D minor, Franck; The Sound of Music, Rodgers and Hammerstein; Londonderry Air, traditional; Finale, Symphony 5, Beethoven.

**Perry Marshall, Brooklyn, N.Y.**—St. Peter's Lutheran Church of Manhattan, July 11: Estampie, anonymous; Fantasia in Echo Style, Sweelinck; Wie schön leuchtet der Morgenstern, Buxtehude; O Welt, ich muss dich lassen, Brahms; Herzlich tut mich verlangen, Marshall.

**James Vail, La Jolla, Cal.**—Presbyterian Church June 13 for La Jolla AGO Chapter: Trumpet Voluntary, Clarke; Air, Tartini; Prelude and Fugue in G major, Bach; Sonata 1, Hindemith; Folk Tune, Whitlock; Carillon-Sortie, Mulet.

**Donald S. Johnson, Huntingdon, Pa.**—Oiler Hall, Juniata College, Sept. 25: Sonata 3, Barthelemon; Trumpet Tune, Stanley; Canzona in D minor, Bach; Heroic Piece, Franck; Song of Peace, Langlais; The Little Clocks, Purvis; Toccata, Monnikendam.

**Marion Engle, New York City**—St. Peter's Lutheran Church of Manhattan, July 25: Fantasia and Fugue in G minor, Bach; Chant de Mal, Jongen; Rouleade, Bingham; Jesu, geh' voran, Karg-Elert.

**Gustave Leonhardt, Amsterdam, Holland**—St. Thomas' Church, New York City, July 27: Praeludium, Herr Christ der einig Gottes Sohn (2 variations) and Echo-Fantasia 15, Sweelinck; Hexachord Fantasia, Byrd; Consonanze Stravaganti, Trabaci; Praeambulum in D, Scheidemann; Fantasia in C, van den Kerckhoven; Hexachord Fantasia, Froberger; Toccata 1 in D, Muffat.

**Home Whitford, Watertown, Mass.**—City Hall Auditorium, Portland, Maine July 22: Psalm 19, Marcello; Sicilienne, Paradis; Trumpet Tune and Voluntary, Purcell; Gavotte, Iphigenia in Aulis, Gluck; The Rejoicing, Music for a Peace Celebration, Handel; Pastorale, Guilmant; Marche Pontificale, Symphony 1, Widor; Andantino, Symphony, Franck; French Rondo, Boëllmann; O Salutaris, Dupré; By Waters Still, Lovelace; Song of Triumph, Talmadge; Idyll, Suite, Ein Feste Burg, Whitford.

**James E. Johnson, Plattsburgh, N.Y.**—Trinity Church, July 6, student of Edna Hudson Falconer: Fanfare in C and Voluntary in C, Purcell; We All Believe in One God, Sheep May Safely Graze and Toccata and Fugue in D minor, Bach; Trumpet in Dialogue, Clérambault; Air with Variations, Pachelbel; Prelude, Fugue and Chaconne in C, Buxtehude; Cantabile in B and Pièce Héroïque, Franck.

**Noel Goemanne, Rensselaer, Ind.**—St. Joseph's College Chapel, July 15: Trumpet Tune and Air, Suite in C, Purcell; Domine Deus, Agnus Dei, Couperin; Allegro, Stanley; Recit de Nazard, Clérambault; Prelude and Fugue in E minor; Noël pour l'Amour de Marie, Le Bègue; Noël Suisse, Daquin; Litanies, Alain; Apparition de l'Eglise Eternelle, Messiaen; Church Windows and March, Goemanne.

**Stephen Farrow, Columbia, S.C.**—Covenant Presbyterian Church, Charlotte, N.C. July 24: Agincourt Hymn, anonymous; Flute Solo, Arne; When Jesus Christ the Saviour Was Born of Mary, Dandrieu; Pièce Héroïque, Franck; Requiescat in Pace, Sowerby; We All Believe in One God, Come Now, Saviour of the Heathen and Toccata in F major, Bach.

**Genevieve Collins, Baton Rouge, La.**—Trinity Episcopal Church July 10: Minuet and Gigue, Rameau; Herzlich tut mich verlangen, Buxtehude; Soeur Monique, Couperin; Toccata, Adagio and Fugue, Bach; Adagio, Symphony 5, Widor; Brother James's Air, Wright; Vexilla Regis, Willan; Elevation, Communion and Epilogue, Hommage à Frescobaldi, Langlais.

**Albert C. Sly, AAGO, Lakeville, Conn.**—Church of Christ, Congregational, Norfolk, July 10: Psalm 94 Sonata, Reubke; What God Does Is Done Well, Kellner; The Ten Commandments, We All Believe in One God, My Soul Doth Magnify the Lord and Comest Thou, Jesus, Down from Heaven, Bach; The Nativity and Te Deum, Langlais.

**Harold Heeremans, FAGO, ChM, FTCL, Leonia, N.J.**—Union Chapel, Oak Bluffs, Mass. July 28: All-Bach: Fantasia in G major, Schmücke dich, o liebe Seele, Prelude and Fugue in E minor (Wedge), Partita: O Gott, du Frommer Gott, O Lamm Gottes, unschuldig, Prelude and Fugue in B minor.

**Katrina Munn, Bradford, Vt.**—Stowe Community Church, July 31: Trumpet Voluntary, Clarke; O Sacred Head Now Wounded, Kuhnau, Bach and Brahms; Trio Sonata 1 in E flat; Baroque Suite, Bingham; I Am Black but Comely, Dupré; Divertissement, Berceuse and Carillon, Vienne.

**James F. Armstrong, Ithaca, N.Y.**—First Methodist Church, for the Ithaca AGO Chapter, Aug. 2: Sheep May Safely Graze and Fantasia in C minor, Bach; Two Corrente, Frescobaldi; Eleven Chorale Preludes, Brahms; Introduction and Fugue, Woollen; Et, du deiner Reiter, Scheidt.

**Clara Tilton, Red Bank, N.J.**—First Methodist Church, July 16: Concerto in A minor, Deck Thyself, O My Soul and Toccata in F major, Bach; Fantasia in F minor, K 594, Mozart; Musical Clocks, Haydn; Chorale in E major, Franck; Nativity Suite, Messiaen.

**Gordon Jones, New York City**—St. Peter's Lutheran Church of Manhattan, July 18: Concerto in G, Walter; Three Interludes on Ancient Modes, D'Indy; Marche Pontificale, Widor.

**Harry W. Gay, Cleveland, Ohio**—Trinity Cathedral July 13: Fugue in G, Bach; Prelude on St. Edith, Gordon Young; Caprice, E. S. Barnes; Pastorale, Franck; Toccata in B minor, Gigout.

**André Marchal, Paris, France**—South Presbyterian Church, Dobbs Ferry, N.Y., March 10: Symphonie, LeBègue; Deuxième Suite, Clérambault; Trio Sonata 5 and Prelude and Fugue in G, Bach; Chorale in E major, Franck; Impromptu, Vienne; Acclamations, Langlais.

**J. Roger Neal, William R. Leonard, Anchorage, Alaska**—First Presbyterian Church July 10 for Alaska AGO Chapter: Stately Procession, Byrd; My Heart Is Filled with Longing, Bach; Now Thank We All Our God, Leonard; Sinfonia, Cantata 156, Bach; Allegro, Concerto 4, Handel; Picardy, Noble; Psalm 19, Marcello. Nancy Victor, soprano, assisted.

**Berj Zamkochian, Dorchester, Mass.**—City Hall, Portland, Maine, July 27: Toccata, Nancy Faxon; Elegy, Willan; Hommage à Purcell, Pelouquin; When We are in Deepest Need and Fantasia and Fugue in G minor, Bach; Psalm 94 Sonata, Reubke; Impromptu, Vienne; Ave Maria, Karg-Elert; Salve Regina, Van Hulse.

**William Didelius, Sandusky, Ohio**—Preservice for Wa-Li-Ro annual evensong Grace Church July 8: O Thou God the Father, Buxtehude; Lord Jesus Christ, Be Present Now, Walther; He Who Will Suffer God to Guide Him, Bach; Largo, Violin Sonata 9, Corelli; Prelude and Fugue in A major, Selby.

**Valentina W. Fillinger, Cleveland, Ohio**—Trinity Cathedral, Aug. 17: Toccata in F major, Krieger; Lux Fulgebis, Maleingreau; Allegro Cantabile, Widor; Carillon, Roberts; Pastel 3, Karg-Elert.

**E. H. HOLLOWAY CORPORATION**  
PIPE ORGANS  
CUSTOM REBUILDING  
New Organs - Service  
INDIANAPOLIS 20, INDIANA  
Tel. CI 5-4409. . . . P.O. Box 20254

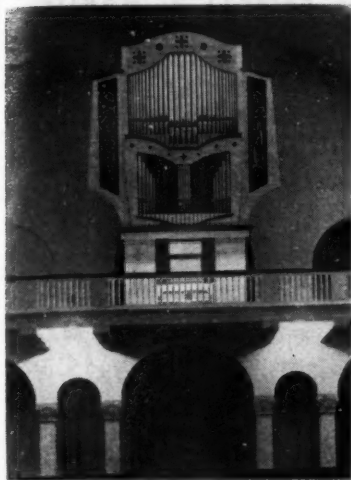
**fouser**  
Pipe Organs  
5151 Adams  
Birmingham, Mich.

**Choir Robes**  
FOR A FINER CHOIR YEAR  
A complete selection of distinctive styles and quality fabrics. All colors and shades. Send today for FREE catalogues: C-114 (Choir Robes and Accessories); J-114 (Junior Robes).

**COLLEGIATE CAP & GOWN CO.**  
CHAMPAIGN, ILL. 1000 N. MARKET ST.  
NEW YORK 1, N.Y. CHICAGO 1, ILL. LOS ANGELES 28, CAL.  
366 Fifth Ave. 278 N. LaSalle St. 1634 N. Cahuenga Blvd.

**PORTER HEAPS**  
RECITAL ORGANIST  
Chicago

DUTCH HOSPITAL ORGAN



**VERSCHUEREN ORGAN  
BUILT FOR HOSPITAL**

**TWO-BANK, FOR ST. JOSEPH'S**

Small Tracker Is Good Representative of Holland's Building—  
B. Scheepers, Hospital Organist  
Plays Opening Recital

An interesting example of contemporary Dutch building is this small two-manual organ built by Fa L. Verschueren, Heijthuisen, The Netherlands, for the St. Joseph Hospital in Heerlen.

Here is its tonal design:

**HOOFDWERK**

- Prestant, 8 ft., 56 pipes
- Roerfluit, 8 ft., 56 pipes
- Octaaf, 4 ft., 56 pipes
- Blokfluit, 4 ft., 56 pipes
- Mixtuur, 3-4 ranks
- Trompet, 8 ft., 56 pipes

**ZWELWERK**

- Holpijp, 8 ft., 56 pipes
- Prestant, 4 ft., 56 pipes
- Roerfluit, 4 ft., 56 pipes
- Superoctaaf, 2 ft., 56 pipes
- Sesquialter, 2 ranks
- Scherp, 3-4 ranks
- Kromhoorn, 8 ft., 56 pipes

**PEDAL**

- Subas, 16 ft., 30 pipes
- Baarpijp, 8 ft., 30 pipes
- Schalmei, 4 ft., 30 pipes

**HILGREEN-LANE GOES  
TO MINNESOTA CHURCH**

**SAINT PETER'S LUTHERAN**

Edifice in Edina, Near Minneapolis, Will Have Medium-Sized Two-Manual Instrument—Design Prepared by D. Byron Arneson

An octagonal church building offered an attractive challenge for the installation of a two-manual Hillgreen-Lane in St. Peter's Lutheran Church, Edina, Minn. The design was prepared for the church by D. Byron Arneson.

The stoplist is:

**GREAT**

- Diapason, 8 ft., 68 pipes
- Spindle Flute, 8 ft., 68 pipes
- Spire Flute, 8 ft., 68 pipes
- Spire Flute Celeste, 8 ft., 56 pipes
- Octave, 4 ft., 68 pipes
- Quint, 2 3/4 ft., 61 pipes
- Super Octave, 2 ft., 12 pipes
- Tremulant

**SWELL**

- Bourdon, 16 ft., 12 pipes
- Bourdon, 8 ft., 68 pipes
- Viol, 8 ft., 68 pipes
- Viol Celeste, 8 ft., 63 pipes
- Flute, 4 ft., 12 pipes
- Nazard, 2 3/4 ft., 61 notes
- Piccolo, 2 ft., 5 pipes
- Mixture, 3 ranks, 183 pipes
- Trumpet, 8 ft., 68 pipes
- Clarion, 4 ft., 12 pipes
- Tremulant

**PEDAL**

- Resultant, 32 ft.
- Diapason, 16 ft., 24 pipes
- Bourdon, 16 ft., 32 notes
- Octave, 8 ft., 32 notes
- Bourdon, 8 ft., 32 notes
- Quint, 5 1/2 ft., 32 notes
- Super Octave, 4 ft., 32 notes
- Flute, 4 ft., 32 notes
- Piccolo, 2 ft., 32 notes
- Double Trumpet, 16 ft., 12 pipes
- Trumpet, 8 ft., 32 notes

**NOTED ARTIST WILL  
HAVE STUDIO TRACKER**

**DESIGNS WITH SCHLICHER**

Richard Lippold, Represented in Major Art Galleries, Adds Organ to Locust Valley Studio—Will Provide Sculpture

Richard Lippold, noted artist on the faculty of Hunter College whose works are in permanent exhibit in New York City's Metropolitan Museum and who is represented in many major art galleries, has collaborated with Herman Schlicker in the design for a two-manual tracker organ for his studio at Locust Valley, Long Island.

Mr. Lippold has designed linear sculpture for the facade of the organ which will combine copper pipes and those of seventy-five per cent tin. Reflective housings over the pedal towers and manual chests will frame the sculpture.

The stoplist is as follows:

**MANUAL**

- Rohrflöte, 8 ft., 56 pipes
- Principal, 4 ft., 56 pipes
- Spießflöte, 4 ft., 56 pipes
- Bockflöte, 2 ft., 56 pipes
- Mixture, 2-3 ranks, 156 pipes
- Krummhorn, 8 ft., 56 pipes
- Tremolo

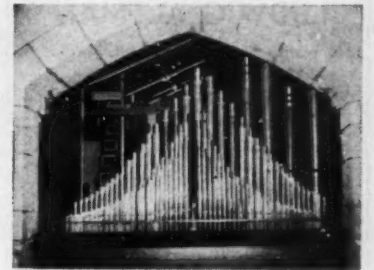
**MANUAL 2**

- Gedeckt, 8 ft., 56 pipes
- Rohrflöte, 4 ft., 56 pipes
- Principal, 2 ft., 56 pipes
- Terz, 1 3/4 ft., 56 pipes
- Quint, 1 3/4 ft., 56 pipes
- Zimbel, 2 ranks, 112 pipes

**PEDAL**

- Subbass, 16 ft., 30 pipes
- Gemshorn, 8 ft., 30 pipes
- Nachthorn, 4 ft., 30 pipes
- Rauschpfeife, 2 ranks, 60 pipes
- Dulzian, 16 ft., 30 pipes

NEW ODELL AT BEACON



**ODELL GOES TO CHURCH  
AT HISTORIC BEACON, N.Y.**

**COMPLETED EASTER 1960**

Century Old Firm Builds for Old Stone Edifice in Hudson River Town—Builders are Great-Grandsons of Founder

The more than a century old firm of J. H. & C. S. Odell, Yonkers, N.Y. completed the installation of a two-manual organ in St. Luke's Episcopal Church, Beacon, N.Y. in time for last Easter.

The Schenectady stone church was built in 1869. The new instrument replaces a ninety-year-old Davis tracker which was beyond further maintenance. Some of the old pipes were incorporated in the new design.

Mrs. Stephen Hopkins is the organist. The plan was prepared by William H. and J. Franklin Odell, great-grandsons of the founder of the firm. Everett M. Barber represented the church.

The new specification:

**GREAT**

- Open Diapason, 8 ft., 61 pipes
- Melodia, 8 ft., 61 pipes
- Viola Dolce, 8 ft., 61 pipes
- Principal, 4 ft., 61 pipes
- Nason Flute, 4 ft., 61 pipes
- Twelfth, 2 3/4 ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes
- Cathedral Chimes (prepared)

**SWELL**

- Viole D'Orchestra, 8 ft., 61 pipes
- Vox Celestis, 8 ft., 49 pipes
- Gedeckt, 8 ft., 61 pipes
- Dulciana, 8 ft., 61 pipes
- Rohr Flute, 4 ft., 61 pipes
- Piccolo, 2 ft., 61 pipes
- Oboe, 8 ft., 61 pipes
- Tremulant

**PEDAL**

- Bourdon, 16 ft., 32 pipes
- Lieblich Gedeckt, 16 ft., 32 pipes
- Open Diapason, 8 ft.
- Still Gedeckt, 8 ft., 12 pipes
- Super Octave, 4 ft.

**AKRON U WILL STAGE SIXTH  
SACRED MUSIC FESTIVAL**

A sixth annual festival of sacred music will be heard Oct. 2 in memorial hall of Akron, Ohio, University. Theodor Uppman of the Metropolitan Opera will be guest artist. Lenough Anderson will direct a large choir made up of singers from the First Presbyterian Church, the B. F. Goodrich Chorale, Lakewood Congregation Church of Cleveland and other area choirs, supported by members of the Akron symphony orchestra. Among the works heard will be Debussy's Prodigal Son and Bach's Cantata 180.

**DICKINSON IS COMPOSER  
ORGANIST AND CONDUCTOR**

Dr. Clarence Dickinson played and conducted the service May 25 at the Brick Church, New York City for the Lafayette Baton committee of the Sons of the American Revolution. The program consisted entirely of Dr. Dickinson's own compositions including: Movement I, Storm King Symphony; Berceuse; Joy of the Redeemed (with brass quartet); Great and Glorious Is the Lord of Hosts. Members of the Brick Church choir, Mary Canberg, violinist and Dr. T. Charles Lee, organist assisted.

**NORMAN BLAKE**

St. Paul's School  
Concord, N. H.

**CLARENCE DICKINSON**

7 GRACIES SQUARE,  
NEW YORK 28, N. Y.

**DAVID S. HARRIS**

Church of Our Saviour  
Akron, Ohio

**NEWELL ROBINSON**

F.A.G.O. (chm)  
CHURCH MUSIC  
GRACE CHURCH, MT. AIRY  
PHILADELPHIA DIVINITY SCHOOL  
EASTERN BAPTIST COLLEGE  
ST. DAVIDS, PA.

**Wm. G. BLANCHARD**

ORGANIST  
POMONA COLLEGE  
CLAREMONT GRADUATE SCHOOL  
THE CLAREMONT CHURCH  
Claremont California

**GORDON FARNDALL**

Mus.M., A.A.G.O., A.R.C.O.  
North Central College  
Naperville, Illinois  
ORGAN CHURCH MUSIC

**RALPH A. HARRIS, D. Mus.**

UNIVERSITY OF MIAMI  
and  
ST. PHILIP'S EPISCOPAL CHURCH  
Coral Gables, Florida

**KATHRYN HILL RAWLS**

MUSIC B., A.A.G.O.  
St. Luke's Methodist Church  
Washington, D. C.

**Russell Broughton**

F.A.G.O.  
St. Mary's School  
Raleigh North Carolina

**GEORGE GANSZ**

A.A.G.O.  
Philadelphia 20  
Pennsylvania

**Garth Peacock**

Oberlin Conservatory of Music  
Oberlin, Ohio

**A.A.G.O. M.S.M.**

**LUIS HAROLD SANFORD**  
Organist-Choirmaster  
St. John United Lutheran Church  
Winter Park, Florida

**WESLEY A. DAY**

F.A.G.O., Ch.M., F.T.C.L.  
St. Mark's Episcopal Church  
Clarke Conservatory of Music  
PHILADELPHIA

**ALFRED M. GREENFIELD**

New York University  
New York 53, N. Y.

**WILLARD E. RETALLICK**

Boy Choir Specialist  
ALL SAINTS' CHURCH  
Providence, R. I.

**ROBERT M. STOFER**

Organist and Choirmaster  
Westminster Presbyterian Church  
Dayton, Ohio

ORGAN IN CHURCH AT PERTH AMBOY, N.J.



NIXON, N.J. FIRM BUILDS ORGAN IN PERTH AMBOY

THE CHURCH ORGAN COMPANY

Our Lady of Hungary Roman Catholic Church Installation Completed April 30 — Rear Balcony Is Site of Instrument

The Church Organ Company, Nixon, N.J. completed installation April 30 of a two-manual instrument for Our Lady of Hungary Roman Catholic Church, Perth Amboy, N.J.

The instrument is installed in the rear balcony of the church. The casework is of oak. Pipes from the great and pedal principals are used for display. The stoplist:

GREAT

- Principal, 8 ft., 61 pipes
- Bourdon, 8 ft., 61 pipes
- Dulciana, 8 ft., 61 pipes
- Principal, 4 ft., 61 pipes
- Twelfth, 2 2/3 ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes
- Chimes, 21 tubes

SWELL

- Gedeckt, 8 ft., 73 pipes
- Salicional, 8 ft., 73 pipes
- Vox Celeste, 8 ft., 61 pipes
- Rohr Flute, 4 ft., 73 pipes
- Principal, 4 ft., 73 pipes
- Plein Jeu, 3 ranks, 183 pipes
- Trompette, 8 ft., 73 pipes
- Tremulant

PEDAL

- Bourdon, 16 ft., 32 pipes
- Lieblich Gedeckt, 16 ft., 32 pipes
- Principal, 8 ft., 32 pipes
- Bourdon, 8 ft., 12 pipes
- Gedeckt, 8 ft., 12 pipes
- Fifteenth, 4 ft., 12 pipes
- Gedeckt, 4 ft., 12 pipes
- Pfeife, 2 ft., 12 pipes

BLOCH's Sacred Service was performed by the Choral Guild of Atlanta, Ga. July 9 at the Presbyterian conference on church music, Montreat, N.C. Haskel Boyter was director and baritone soloist; Julian Pringle Edwards was organist.

THE BOSTON University glee club is making a five week European concert tour under the sponsorship of the Adjutant General's office; it will sing in the Frankfurt area, Bremerhaven and Berlin, Germany and at Verdun and Paris, France.

AMY CLEARY MORRISON  
RECITALIST

ADDRESS—WOODRUFF PLACE BAPTIST CHURCH  
EAST MICHIGAN AT WALCOTT ST., INDIANAPOLIS, INDIANA

New for organ and brass . . .  
**GIOVANNI GABRIELI  
CANZON PRIMI TONI**  
(for brass quartet and organ)  
score and parts: \$5.00  
**ROBERT KING MUSIC COMPANY**  
North Easton Massachusetts

**MUSIC MEND KEEPS MUSIC NEW**  
preserves priceless copies. Upright or oblong—  
most sizes—Polyethylene 20¢, Vinyl 60¢.  
Special prices to AGO chapters.  
For information: MUSIC MEND  
223 N. Moore Monterey Park, Cal.

**HALE ORGAN WORKS**  
Artistic Maintenance and Rebuilding  
1403 Emmett  
El Dorado, Arkansas  
Telephone UNION 2-4425

**PIANO TEACHERS**  
Write Dept. D, for a  
**FREE MUSIC PACKAGE**  
which includes a \$1.00 Robert Whitford  
Master Lesson on Chords, a copy of Piano  
Teaching Today, the sensational Music  
Bank Book, and 7 other valuable items.  
**ROBERT WHITFORD PUBLICATIONS**  
3010 N.W. 2nd Ave., Miami 37, Fla.

**CHAS. J. MILLER COMPANY**  
Pipe Organ Designers and Builders  
201-208 West 29th Street  
**CHARLOTTE**  
North Carolina

**MAYLAND  
CHIMES & HARPS**  
Since 1866  
54 WILLOUGHBY ST.  
**BROOKLYN NEW YORK**

**Felix F. Schoenstein  
& Sons** Pipe Organ Builders  
SAN FRANCISCO, CALIF.

**PIPE ORGANS, INC.**  
West Coast Representative for  
Schantz Pipe Organs  
2724 W. Jefferson Blvd. Los Angeles 18  
Re 2-0111

**ERNEST E. HARDY**

Insurance  
71 Jefferson Street  
WINTHROP 52, Mass.  
Viking 6-5000

**JOHN HARMS**  
F.A.G.O.

St. Michael's Church, New York  
Trinity School, New York  
Temple Emanu-El, Englewood  
John Harms Chorus  
121 East Hamilton Ave., Englewood, N. J.

**robert lodine**

Mus. d. f.a.g.o.  
**CHICAGO**

- fourth presbyterian church
- temple isaiah israel
- american conservatory of music

**gloria meyer**

St. John's Methodist Church  
Temple Israel  
MEMPHIS TENNESSEE

**FRANK K. OWEN**

Lessons—Recitals  
**ST. PAUL'S CATHEDRAL**  
Los Angeles 17, California

**Franklin E. Perkins**

The Ladue Chapel, St. Louis 24, Mo.  
Lindenwood College  
Recitals

**LAWRENCE  
ROBINSON**

Faculty: Richmond Professional  
Institute, College of William and Mary  
Available for Concerts  
Address: 901 W. Franklin St.,  
Richmond 20, Virginia

**Max Sinzheimer**

Ph. D.  
Chicago, Ill.  
St. Andrew's Evangelical Lutheran Church  
American Conservatory of Music  
Temple Ezra

**GLEN C. STEWART**

NORTHWEST MISSOURI STATE COLLEGE  
MARYVILLE, MISSOURI

**LAUREN B. SYKES**  
A.A.G.O., Ch. M.

First Methodist Church  
Warner Pacific College  
Portland, Oregon

**JAMES A. THOMAS**

First Presbyterian Church  
La Grange, Ill.

**JAMES VAIL**

D. MUS. ARTS  
LA JOLLA PRESBYTERIAN CHURCH  
LA JOLLA, CALIFORNIA

**LUDWIG ALTMAN**  
San Francisco Symphony Orchestra  
Temple Emanu-El  
California Palace of the Legion of Honor

**WARREN BERRYMAN**  
Sac. Mus. Doc.  
Baldwin-Wallace Conservatory  
Berea, Ohio

**Arnold Blackburn**  
University of Kentucky  
Christ Episcopal Church  
Lexington, Kentucky

**ELISE  
CAMBON**  
SAINT LOUIS CATHEDRAL  
DEPT. OF LITURGICAL MUSIC  
**LOYOLA UNIVERSITY**  
NEW ORLEANS, LOUISIANA

**Robert V. Cloutier**  
Trinity English Lutheran Church  
Wayne and Ewing Streets  
Fort Wayne, Indiana  
Recitals

**FRANKLIN COATES**  
St. John's Episcopal Church  
Bridgeport, Conn.  
**WESTON MUSIC CENTER**  
Weston, Conn.

**VIRGINIA COX**  
Organist  
**FIRST PRESBYTERIAN CHURCH**  
San Diego, California

**John Doney**  
M.Mus. A.A.G.O.  
ST. ANDREW'S CHURCH  
Roswell, New Mexico

**STEPHEN FARROW**  
Westminster Presbyterian Church  
Greenville, South Carolina

**WAYNE FISHER**  
College-Conservatory of Music  
Seventh Presbyterian Church  
Rockdale Temple  
CINCINNATI, OHIO

**RICHARD T. GORE, Ph.D., F.A.G.O.**  
Kettering Professor of Music  
The College of Wooster  
Wooster, Ohio

**Paul J. Hanson**  
CHOIRMASTER-ORGANIST  
Trinity Church, Des Plaines, Ill.  
Chicago Board of Education



# SPECIALIZATION *The Reason For Reisner*

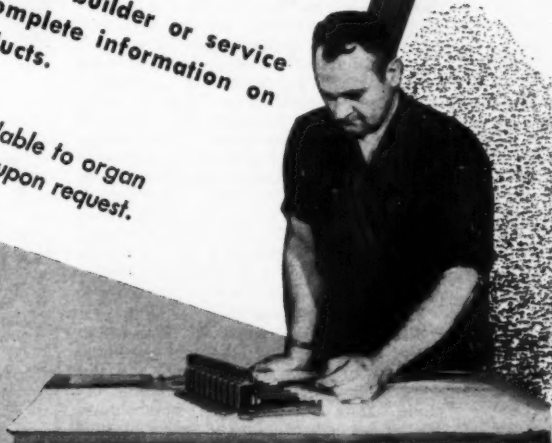


Specialization—a Reisner tradition.  
Specialization in research, engineering,  
design, manufacture and testing of  
Reisner All-Electric Action Components  
for the Pipe Organ industry has earned  
for Reisner the distinction as leader in  
its field.

The manufacture of all-electric com-  
ponents for the pipe organ is not a side-  
line with Reisner, it's their business.  
From tiny electr-magnets to the com-  
plete all-electric consoles and com-  
bination actions, you can put your  
confidence and trust in Reisner  
made equipment.

Your organ builder or service  
man has complete information on  
all Reisner products.

Catalogs and price lists available to organ  
builders and service men upon request.



THE *W. H. Reisner* MFG. COMPANY, INC.  
HAGERSTOWN, MARYLAND

NEW TELLERS AT ERIE



**TELLERS INSTALLS  
INSTRUMENT IN ERIE  
FUTURE POSITIV PREPARED**

**St. George's Roman Catholic Church in  
Pennsylvania City Has Console Space  
Allowed for Addition of  
Extra Division**

An eight-rank positiv containing nason-flöte, koppelflöte, nazard, blockflöte, tierce and cymbal will complete the Tellers two-manual installation in St. George's Roman Catholic Church, Erie, Pa. It is in use now as a complete two-manual instrument with console preparation made for the future positiv.

At present the following stops are in use:

**GREAT**

- Open Diapason, 16 ft., 61 pipes
- Bourdon, 8 ft., 61 pipes
- Gemshorn, 8 ft., 61 pipes
- Dolce, 8 ft., 61 pipes
- Unda Maris, 8 ft., 49 pipes
- Octave, 4 ft., 61 pipes
- Nachthorn, 4 ft., 61 pipes
- Twelfth, 2 2/3 ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes
- Mixture, 2 ranks, 122 pipes

**SWELL**

- Rohr Bourdon, 16 ft., 68 pipes
- Viola di Gamba, 8 ft., 68 pipes
- Viola Celeste, 8 ft., 56 pipes
- Rohrflöte, 8 ft., 12 pipes
- Salicional, 8 ft., 68 pipes
- Octave Gelgen, 4 ft., 68 pipes
- Flute d'Amour, 4 ft., 12 pipes
- Nazard, 2 2/3 ft., 61 notes
- Piccolo, 2 ft., 61 notes
- Plein Jeu, 3 ranks, 183 pipes
- Trompette, 16 ft., 56 notes
- Trumpet, 8 ft., 68 pipes
- Oboe, 8 ft., 68 pipes
- Clarion, 4 ft., 12 pipes
- Tremolo

**PEDAL**

- Contra Bass, 16 ft., 32 pipes
- Bourdon, 16 ft., 32 pipes
- Rohr Bourdon, 16 ft., 32 notes
- Quinte, 10 1/2 ft., 32 notes
- Principal, 8 ft., 12 pipes
- Major Flute, 8 ft., 12 pipes
- Dolce Flute, 8 ft., 32 notes
- Quinte, 5 1/2 ft., 32 notes
- Choral Bass, 4 ft., 12 pipes
- Octavin, 2 ft., 12 pipes
- Trumpet, 16 ft., 12 pipes
- Trumpet, 8 ft., 32 notes
- Clarion, 4 ft., 32 notes

**L'ORGANO, NEW PERIODICAL  
IS PUBLISHED IN ITALY**

The first issue of *L'Organo*, a new organ review published in the Italian city of Brescia in Lombard has reached us. A semi-annual published under the direction of Renato Lunelli and Luigi Tagliavini, Anno 1, volume 1 comprises nine articles of wide variety as well as reviews of new organs, books and music. Though written in Italian, each article is summarized at its end in French, German and English.

*What We  
Should Expect  
from Young People*

By ALEC WYTON

*[A digest of a lecture given before the AGO national convention, Detroit, June 27. Boys from the choir of St. Paul's Cathedral, Detroit, were in attendance for demonstration]*

It is important to make clear that choir training is a practical matter, and the only way to learn the art is to get a choir and train it, read some of the many excellent books which are available on the subject and, if possible, watch an experienced person train his choir. There are, in fact, so many sound books that a lecture on general principles would seem to be redundant. However, inasmuch as I believe that a choir is a mirror of its choirmaster and that there are just about as many "methods" of training choirs as there are choirmasters, I am going to try to set forth some of the techniques which I employ in my particular work, in the hope that what I do may be of help to others, but with the caution that my own way of doing things is no better than anybody else's, provided in every case that the method is the result of careful thought and study and a consistent approach. There is nobody in the world who is qualified to stand up in front of a group of people and tell them authoritatively and dogmatically how they should do their work, and I want to make very clear that this is not my intention.

The part of the title of this lecture which will fit in a headline is "what we should expect from young people." The answer to this is immediately precisely what we should expect of people of any age. I see no distinction at all between choirs of juniors and choirs of seniors. I know many people over the age of 21 who could qualify as "juniors," and nearly everybody I know under the age of 21 is a "senior," from practically every point of view. My definition of a choir, regardless of the average age of its members, is a musical instrument as technically perfect as it is possible for a musical instrument to be, whose function is to make the words of liturgical worship mean and say more than they could ever mean or say by themselves. Its function, therefore, is to help people transcend themselves and to achieve a state of ecstasy which is true worship. Because of this, I reject all notions of a choir as a "training medium" or an "occupational advantage" for young people. A choir must be first and foremost what I have said, and then the value of the training and the occupation will follow. Any time that these all-important by-products are placed first in the order of importance, then I believe we cease to have a choir. The trebles in the choir of the Cathedral of St. John the Divine have an average age of eleven-and-a-half years. They rehearse eleven times a week and between them sing thirteen liturgical services a week, and they are intimately acquainted with a vast range of church music, from plainsong through the large quantity of polyphony, a generous sprinkling of 18th and 19th century music, and a good representation of what we believe to be the best music of the present century. This would surely be a "senior choir" in every sense of the word!

In setting out now such methods as I follow in training my choir, I want to group them roughly under two headings, the first of which is Discipline and the second Imagination. Discipline would include habits and reactions which must always be present as basic material, and Imagination would cover means by which an alert choirmaster could stimulate his singers to do better than they thought they ever could. This is one of the signs of real ability in the leader. The root of all successful choir training is, of course, the securing and maintenance of absolute attention from the rehearsal's beginning until its end. This would seem an obvious remark, but it is one of those facts which is so obvious that many people often overlook it. How one secures such attention is every person's own business. What is

good for one is not necessarily good for another. But a choirmaster, standing up to do his job, should have a determination to get his point across to everybody at all costs, and absolute confidence in his ability to do so and his knowledge of the music in hand, so that there is never any faltering or wavering in his approach. The choirmaster must be so prepared for the rehearsal that there is never a moment when he has to fumble for words or ideas. The rehearsal, in fact, must click along like clock work, and singers must be kept so occupied that there is never a chance for their attention to wander. If a choirmaster is not able so to gain and hold the attention of his singers, then any musical gift he may possess is not of much use. A first-class disciplinarian who may only be a second-class musician will achieve better results than a first-class musician who is second-class disciplinarian.

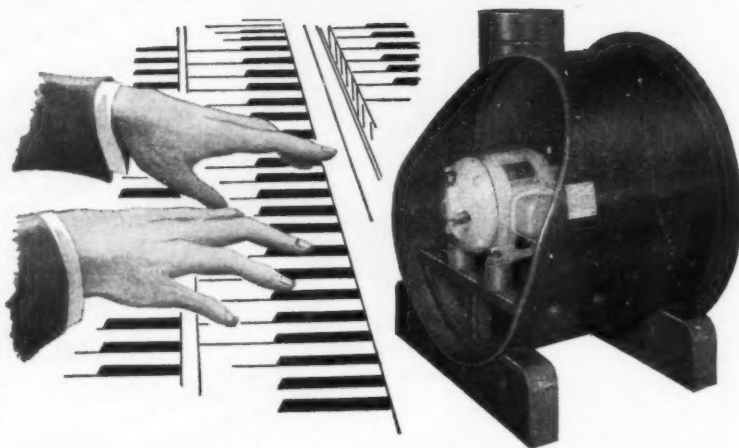
The posture of singers at rehearsal should be studied carefully. Ideally, a standing position is better than a sitting one, although in practice seated singers are less likely to fidget than standing ones. A choir should at all times sit erect but relaxed. When they are giving their absolute attention to their choirmaster, this will probably be the case. Any slouching or drooping should be corrected immediately, and insisted upon constantly, until a habit is established. When singers are standing, it is good for them to practice standing with the backs of their knees touching the seat behind them. This not only produces an orderly looking row of people, but is less tiring when it is necessary to stand for a long spell.

I am often asked about any vocalizing that I do with the Cathedral choir in New York, and the answer is generally that I vocalize the choir about twice a year, once when they come back after the summer holidays, and once in a while when I have a visiting group of choirmasters come to study how I do what I

do! For the most part, there is seldom sufficient time in the rehearsal schedule of choirs to cover all the necessary music, and it is important to be able to combine vocalization with study of the music in hand, breathing, for instance. It is well known in everyday life, we use but a small fraction of our total available lung power, and singers should, at all costs, be taught to breathe deeply and to sing in long phrases. Toward this end, the practice of singing whole verses of a hymn in one breath with individual singers ceasing to sing when they run out of breath can be not only stimulating but time-saving. If, week after week, singers are urged to increase their ability so to sing a verse of a hymn, they will develop breath control and be learning music at the same time. A variation of this which is not so practical is, of course, to count on a monotone until all breath has expired. While this is a useful breathing exercise, it does not combine vocalization with the learning of music.

The kind of tone which a choirmaster secures from his choir will depend entirely on what he expects to secure. Unless one has a very clear mental picture of the sound one is aiming for, the result will always be an indeterminate one. The simplest vocalization exercise is to hum with the lips just touching. Singers should always hum at rehearsal, when something is being played over, or when some other section of the choir is rehearsing by themselves. This not only keeps them exercising their voices but keeps them from talking to each other about totally unrelated subjects which singers will always do if they are left unoccupied. From a humming sound can be produced at once well-placed tone by opening the mouth to the shape of the vowel but by keeping the voice "in front" of the mouth as it was during the humming. It is wise when practicing hymns or chants or even anthems to vocalize the music on all modifications of the five vowels, with especial emphasis on the

**THE SPENCER ORGOBLO®**



**PROVED BEST by the one REAL test  
...PERFORMANCE OVER THE YEARS**

Orgoblo . . . The Spencer organ blower . . . has been first choice of leading organ builders (and re-builders) for 67 years.

Justifying this faith in a superior product has been the superior performance of these units—many of which have been in continuous operation, without repair, for over half a century.

The utmost in reliability, coupled with the existence of a nationwide service organization and immediate availability of replacement parts . . . these, too, are "performance" tests that have proved (and are still proving) the Orgoblo best.

Request descriptive bulletins on Orgoblos from 1/8 H.P. up.

The **SPENCER** TURBINE COMPANY  
HARTFORD 6, CONNECTICUT

hard, dry vowels which will develop resonance in the tone. Clearly now, I am beginning to talk about diction, but I believe that tone and diction are inseparable, because after all, *tone is vowels*, and there can be no tone without some kind of vowel. An ideal, therefore, is to be able to produce a well-placed flow of tone which is never impaired as vowel sounds change. This is one of the hardest tasks of a choirmaster, and one can hear plenty of choirs which produce beautiful tone and virtually inaudible words, and plenty where great emphasis is placed upon enunciation but where the tone changes radically as the vowel sounds change. To help overcome this, it is of value sometimes to practice a verse of a hymn without the consonants, and frame the vowels one after another on a constantly flowing stream of tone. This is valuable in several ways, because not only does it enable the singers to concentrate solely on the actual matter of framing the lips for good vowel sounds, but it develops the ability to move smoothly from one vowel sound into another without relying on the consonants to make a break in the sound. When consonants are added to this stream of vowel sounds, they should be, as it were, dropped very lightly into place, remembering that one can produce no tone at all on a consonant, and that the effect of a consonant is virtually to shut the tone off. A voice is as good as the use which is occasionally made of the extremes of its range. In the normal course of the performance of church music, a range of about one octave and a fifth is all that is ever used. At rehearsal, the occasional transposition of hymns, etc., in order to use the extremes of the voice, is invaluable. The choirboys at St. John the Divine can produce pleasant and acceptable sounds over a range of three octaves. Of course, at the lowest and highest extremes a soft and sparing use of the voice is made. My final word about diction would be this: that a choir can be expected to enunciate its words as clearly as the choirmaster speaks to them. If a choirmaster habitually mumbles instructions or talks in a generally careless way, he must not be surprised to find his choir responding in like manner. As a matter of fact, it is good to over-emphasize one's speaking to a choir, so that there may be some expectation that their response may be something near the required norm!

Of habits which should be a part of the technique of every choir and which contribute towards the securing of incisive attacks, two are so obvious that it would seem unnecessary to mention them, and yet perhaps so obvious indeed that many choirmasters overlook them. The first is that a singer should always think a note before singing it; unless the pitch is clearly fixed in the mind the attack will probably be a scoop or perhaps even a wrong note. This business of thinking ahead is of the utmost importance, and by the same token, if any one voice part has a rest, the singers should think or "hum silently" one of the other parts which is singing during the rest, the more easily to be able to attack the new entry with complete accuracy. The other factor is that of breathing at least one beat before the time of attack. Singers who only come to life at the moment they are due to sing will invariably be slovenly, and good attack depends on a complete awareness of everything that is going on in the music, and a preparation for each entry which is careful and thoughtful. During rehearsal, it is often of the utmost value to have a choir go through a work or a part of a work without any kind of leadership from the choirmaster. This will develop an independence in the singers which is essential to a really strong ensemble. Of course,

this independence must never be allowed to assume a role of dominance. The choir will always be completely attentive to the demands of the choirmaster, but strong enough in itself to meet these demands with a character and personality of its own. Even in accompanied music, a choir should never be completely dependent upon the presence of the organ accompaniment for its own musical life. Otherwise, some unexpected slip or omission could very well prejudice a performance.

The question of rhythm in a choir embraces a whole range of factors, such as giving almost the complete value of a note over to a vowel, with a consonant introduced incisively but briefly precisely at the beginning or at the end of a note, as the case may be. It involves, too, a very sensitive awareness of the relative values of syllables with a consequent blending of the metrical rhythm of the music with the verbal rhythm of the text, which by no means always coincides exactly. Towards this end, the careful practice of plainsong is of incalculable value to a choir, whether or not plainsong is used in the services of any given church. Although, roughly speaking, church music can divide itself into two kinds, namely metrical music in which the rhythm of the music has a place of prime importance, or chant in which the text governs what the rhythm of the music should be, there is no ultimate clear dividing line, and rhythm is only completely alive in metrical music when the rhythm of the text gives an overall shape to the metrical flow of the music. Toward this end, it is important when conducting to try to beat in phrases rather than adhere to a constant pattern of three or four, or whatever number of pulses in a measure. Singers should learn, too, to think and sing in long phrases, especially, for example, in four-square choruses from oratorios by Handel and Haydn. If singers will practice beating time during the music, completely unobtrusively and out of sight, perhaps with one finger on the back of a copy (and never with the foot), a steady tempo can be achieved while at the same time good and long phrasing is the order of the day.

Intonation is often a problem, and I must say in all honesty that I have come to the conclusion that a choir which sings often will sing a little flat or a little sharp occasionally as a result of human frailty, and choir directors had better be prepared for the fact that they cannot expect perfection in every detail and a high degree of finish every single time the choir sings. This is not to suggest, however, a "leave it to Fate" attitude. If a choir is taught to concentrate on the tonic note of a piece and to listen to the other parts carefully while singing their own, to sing major thirds and sixths slightly sharp, and to breathe properly, their lapses from true intonation will become fewer and fewer. Ultimately, intonation is a matter of complete concentration, and occasionally to employ the technique of giving shaky solo leads for a choir to pick up can do much to secure such concentration. In liturgical services where so much depends upon the vocal ability of an officiating clergyman, a choir should always be ready to pick up perfectly tuned responses or amsens from the most unlikely versicles or collects. Sometimes I think that it is true to say that in a liturgical church, a choir's prowess in intonation is in inverse ratio to its clergyman's ability to lead them in the paths of musical truth!

The musicianship of a choir should receive constant attention. There is no excuse for choirs which cannot read music at sight, but as long as a choirmaster takes the line of least resistance and teaches music by rote, he must expect that he will have a choir which re-

sponds very much as a parrot does to its owner. No opportunity should be lost during a rehearsal to point out factors such as relationships of notes, duration-wise and pitch-wise, names of intervals, etc. And every once in a while, with a new work, a choir should be given a chord and told to see how far it can get. The business of stimulating the interest of the choir in this way is similar to the question of securing and holding their complete attention: it is for every choirmaster to decide what will work best with his own singers, but the point should never be neglected. In this, and in fact at all times, it is a healthy point of view for a choirmaster to blame himself for any imperfection in the singing of his choir. This will not lead to a general negativism if a man's general attitude is right, but to an increased awareness of everything that should be done in choir training. Of one or two methods which I use myself in order to promote this growth of musicianship is to have all of the parts learn a difficult passage whether or not they actually sing it in performance. This has a two-fold value, once again keeping everybody occupied while one section may have to learn something of unusual difficulty. Another useful technique is to do the greater part of one's rehearsing without using any instrument to develop reliability, and to practice picking up an unaccompanied work somewhere in the middle of the piece, rather than always going back to the beginning. To vary the beat considerably during a rehearsal, to command constant attention of the singers, and, if one dare, occasionally to invite a chorister to conduct part of a rehearsal. This last can be quite a devastating experience in terms of revealing any foibles in a choirmaster's technique, which might seem quite different to the singers than the choirmaster intends.

A word finally about the choirmaster's attitude at rehearsal. A term which comes to my mind is "intensely relaxed." By this I mean that not a moment of time should be wasted from the moment a rehearsal has begun until its end (except possibly for a five minute break in the middle for everybody concerned), and yet the singers should not be driven to the point where they are tired well before the end of a rehearsal. The cultivation of this relaxed intensity is a fine art and a necessary one. At all costs, over-rehearsal should be avoided and a choirmaster should learn from experience how much polishing to leave for the final performance. A performance, after all, will be a little better or a little less good than the rehearsal. It is, I think, unnecessary to state that the choirmaster should never lose his temper, but I have found that a very occasional controlled and premeditated outburst of anger can work wonders in galvanizing a choir to a new awareness of its responsibilities. Some years ago, I inadvertently blew my top at a tenor who began to talk to his neighbor while I was explaining a point. The effect of my outburst on the choir was so salutary that from that point I decided to use it occasionally when I needed special results. It happened that after that outburst, the choir sang better than I had ever heard them, and this effect lasted several weeks. This, then, is an example of a technique stumbled upon by accident, and like any extraordinary technique, it should be used with tremendous discretion. It is, I think, important to avoid allowing a rehearsal to become a performance. On the whole, singing at a rehearsal should be softer and less intense than singing in a performance. The rehearsal should be involved mainly with great care over small details, and this is a different kind of thing from securing an overall interpre-

ST. JOHN'S SCHANTZ



SCHANTZ ORGAN MADE FOR CUYAHOGA FALLS

FOR ST. JOHN'S EPISCOPAL

Ohio Company Builds Two-Manual Instrument for Ohio Church— Robert Osmun Is Organist, Roland D. Patzer Choirmaster

The organ of St. John's Episcopal Church, Cuyahoga Falls, Ohio was installed last winter by the Schantz Company. The memorial instrument installed under the supervision of Paul and John Schantz is contemporary Baroque in flavor. Roland D. Patzer is the choirmaster and Robert Osmun the organist.

The stolist:

- GREAT**
- Open Diapason, 8 ft., 61 pipes
- Bourdon, 8 ft., 61 pipes
- Spitzflöte, 8 ft., 73 pipes
- Spitzflöte, 4 ft.
- Octave, 4 ft., 61 pipes
- Fifteenth, 2 ft.
- Mixture, 3 ranks, 183 pipes
- Chimes
- SWELL**
- Rohrflöte, 8 ft., 73 pipes
- Viola da Gamba, 73 pipes
- Viola Celeste, 8 ft., 61 pipes
- Holzgedeckt, 4 ft., 73 pipes
- Nazard, 2 1/2 ft., 61 pipes
- Flautino, 2 ft.
- Tierce, 1 1/2 ft., 61 pipes
- Trompette, 8 ft., 85 pipes
- Clarion, 4 ft.
- Tremulant
- PEDAL**
- Principal, 16 ft., 12 pipes
- Rohrbourdon, 16 ft., 12 pipes
- Spitzprincipal, 8 ft., 44 pipes
- Rohrflöte, 8 ft.
- Super Octave, 4 ft.
- Flute, 4 ft.
- Trompette, 8 ft.
- Clarion, 4 ft.

tation on broad lines. A choirmaster must be reserved in his praise of a choir. Indiscriminate praise can lead very quickly to a relaxing of effort, and consequently a dulling of the critical senses. Last of all, a choirmaster should avoid at all costs being eccentric, unless of course he happens to be a genius. Choirs learn so much from the patterns they are given by their choirmaster to imitate, and he had better be awfully careful to see that these patterns are awfully sound.

How then can all this possibly be learned except by going ahead and doing it? How to train a choir is a task that nobody will ever learn in a lifetime, and on the whole perhaps this is just as well.

**Guilmant Organ School**

(Founded 1899)

Courses for Organists and Choirmasters

WRITE FOR CATALOGUE

12 West 12th St.

New York 11, N. Y.

**DONALD WILLING**

FACULTY

New England Conservatory of Music  
BOSTON, MASSACHUSETTS

School of Music

**UNIVERSITY OF REDLANDS**

Redlands, California

Complete curriculum for the church musician  
Preparation for the A.G.O. examinations

**Westminster Choir College**

William F. MacCalmont, President

John Finley Williamson, President emeritus

Alexander McCurdy, Jr., Head of Organ Department

BILL GRAHAM, JR.



BILL GRAHAM, Jr., Florence, S.C. has assumed the post of organist-choirmaster at historic First Unitarian Church, Louisville, Ky. A graduate of Furman University where he studied organ with W. Lindsay Smith, he is continuing graduate studies toward a master degree in music at the Southern Baptist Theological Seminary, Louisville, where he studied with Philip Malpas. He was formerly organist of the First Baptist Church, Greer, S. C. At the Louisville church he succeeds Robert French who is head of Louisville's Academy of Music.

WORK is being completed on the \$250,000 Gaylord music library at Washington University, St. Louis; it will be open for use in the fall semester. Midwinter conclave visitors take note!

CLARA TILTON



CLARA TILTON, Red Bank, N.J. has been awarded a Fulbright grant for study with Anton Heiller in Vienna.

Miss Tilton was graduated summa cum laude in 1960 from Syracuse University where her organ study was with Arthur Poister and Will O. Headlee. She was selected as the outstanding student of her class.

This year she has been organist and choir leader at St. Stephen's Episcopal Church, New Hartford, N.Y. Her training previous to Syracuse was with John R. Ferris, now organist and choirmaster at Harvard University. She sails Sept. 2 from New York.

Only MAAS-ROWE makes the  
*Symphonic Carillon*<sup>®</sup>  
the only Carillon that always sounds in tune!  
Write for our free eye-opening booklet "Electronic Carillon Facts"  
**MAAS-ROWE** *Carillons*  
LOS ANGELES 39, CALIFORNIA  
WORLD'S PIONEER MANUFACTURER OF ELECTRONIC CARILLONS

**HEINZ ARNOLD**  
D. MUS. (DUBLIN), F.A.G.O.  
Stephens College, Columbia, Missouri  
RECITALS

**Arthur C. Becker** (Mus. D., A.A.G.O.)  
Dean, De Paul University School of Music  
Organist-Choirmaster—St. Vincent R. C. Church, Chicago

**KLAUS SPEER**  
University of Houston  
Houston, Texas  
Management: University of Houston Concert Associates

**CASTLELIGHT**  
A fluorescent lamp for all makes of Pipe and Electronic Organs. Reflects light on music as well as the stop controls. Allows the top to be closed without removing the light. Write for free booklet giving us the name of your organ.  
MURLIN MANUFACTURING CO.  
Quakertown, Pa.

**HARTT COLLEGE OF MUSIC**  
Hartford, Connecticut  
Bachelor & Masters Degrees in  
**ORGAN AND CHURCH MUSIC**  
Edward Hall Broadhead M. Mus.  
Departmental Chairman

**JOHN C. CHRISTIAN**  
M. Mus.  
BALDWIN-WALLACE CONSERVATORY  
Berea, Ohio

**JOHN B. HANEY**  
Reveille Methodist Church  
Richmond, Virginia

WALTER N.  
**HEWITT**  
A.A.G.O., CHM., F.T.C.L.  
Prospect Presbyterian Church  
Maplewood, New Jersey

DAVID  
**WEHR**  
CHORAL—ORGAN—COMPOSITION  
First Methodist Church, Boise, Idaho

**ELLA LEONA GALE**  
Mus. D. A.A.G.O.  
OLIVET NAZARENE COLLEGE  
Kankakee, Illinois

**GEORGE N. MAYBEE**  
Organist and Master of Choristers  
ST. GEORGE'S CATHEDRAL  
Kingston, Ontario

**Robert M. McGill**  
Minister of Music  
University Christian Church  
Fort Worth 9, Texas

**Richard Warner, Ph. D.**  
Head, School of Music  
KENT STATE UNIVERSITY  
Kent, Ohio

**Bertha Hagarty**

Arthur B. Paulmier, Jr.  
B.A. A.A.G.O. F.T.C.L.  
Grace Episcopal Church  
Rutherford, New Jersey  
and  
Temple Beth Emeth of Flatbush  
Brooklyn, New York

Warren E. Norden  
Prince of Peace Lutheran Church  
Main Line Reform Temple Beth Elohim  
Philadelphia, Pa.

**WILLIAM WEAVER**  
ORGANIST-CHOIRMASTER  
HOLY TRINITY CHURCH  
DECATUR, GEORGIA  
RECITALS — INSTRUCTION

**JOHN HAMILTON**  
UNIVERSITY OF OREGON  
Organ, Harpsichord  
Eugene, Oregon

**St. Mark's In-the-Bouwerie**  
New York City  
George Powers  
M.Mus. F.A.G.O.

**Irene Robertson**  
Mus. D. F.A.G.O.  
ORGANIST  
University of Southern California  
Los Angeles

**barclay wood**  
FIRST BAPTIST CHURCH  
Worcester Massachusetts

**CHARLES HUDDLESTON HEATON**  
Sac. Mus. Doc. — F. A. G. O.  
Second Presbyterian Church  
St. Louis 8, Mo.

**Louisa M. Triebel**  
Parkland Presbyterian Church  
Flint, Michigan

**Robert Shepfer**  
Organist - Choirmaster  
FIRST PRESBYTERIAN CHURCH  
Royal Oak, Michigan  
Recitals

**GORDON YOUNG**  
Institute of Musical Art  
Wayne State University  
First Presbyterian Church  
Detroit

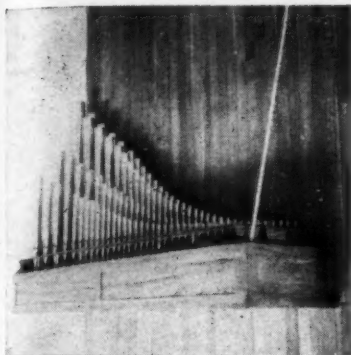
**EVERETT JAY HILTY**  
Director Division of  
ORGAN and CHURCH MUSIC  
UNIVERSITY OF COLORADO  
BOULDER

**George Norman Tucker**  
Mus. Bac.  
SAINT LUKE'S CHORISTERS  
Kalamazoo

**SAMUEL WALTER**  
St. John's Episcopal Church  
Stamford, Conn.

**ERNEST WHITE**  
M. P. Moller, Inc.  
Hagerstown, Maryland

WICHLAC ORGAN IN SUBURB



ANSWER TO LOW BUDGET  
IN SUBURBAN ORGAN

REUSED MATERIALS A KEY

Frank Wichlac Builds Pilot Organ  
for Emmanuel Lutheran in Maywood—  
Good, Inexpensive Instrument  
Is Project's Aim

Using rebuilt materials with pipework  
revoiced and reworked on 3/4-inch wind,  
Frank C. Wichlac of Chicago has provided  
a low-cost two-manual organ for the  
Emmanuel Evangelical Lutheran Church,  
Maywood, Ill., a Chicago suburb.  
A new console according to Mr. Wichlac's  
plan was built by Herman Tellers, Erie,  
Pa. and new pipework was provided by  
Jerome B. Meyer and Sons, Milwaukee,  
Wis. The resulting instrument shows  
what good results can be accomplished  
with limited funds.

The stoplist:

GREAT

- Principal Diapason, 8 ft., 61 pipes
- Melodia, 8 ft., 61 pipes
- Dulciana, 8 ft., 61 pipes
- Principal, 4 ft., 12 pipes
- Octave, 4 ft., 61 pipes
- Flute, 4 ft., 12 pipes
- Twelfth, 2 3/4 ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes

SWELL

- Gedeckt, 8 ft., 73 pipes
- Salicional, 8 ft., 73 pipes
- Celeste, 8 ft., 61 pipes
- Flute D'Amour, 4 ft., 12 pipes
- Violin, 4 ft., 12 pipes
- Nazard, 2 3/4 ft.
- Piccolo, 2 ft., 12 pipes
- Trumpet, 8 ft., 73 pipes
- Tremolo

PEDAL

- Bourdon, 16 ft., 32 pipes
- Lieblch, 16 ft.
- Principal, 8 ft.
- Flute, 8 ft.
- Choral Bass, 4 ft.
- Flute, 4 ft.

**Marian McNabb Herrington**

Washington, D. C.

**Cortliss R. Arnold**

SAC. MUS. DOC. F.A.G.O.

Peoples Church  
Michigan State University  
EAST LANSING, MICHIGAN

**Edward Berryman**

Address: Union Theological Seminary  
New York City

**MARSHALL BIDWELL**

Carnegie Institute  
Pittsburgh

AVAILABLE FOR RECITALS

**La Marche Brothers**

Church organ builders  
A Chicago concern  
since 1919

6046 N. Nickerson Ave.

Chicago 31, Ill.

Telephone

Newcastle 1-2071

**HARPSICHORDS  
CLAVICHORDS, SPINETTS**

by

**WITTMAYER**  
of

Gartenberg, Germany

144 S. Commonwealth Ave.  
Los Angeles 4, Calif.

**George Wm. Volkel**  
SAC. MUS. DOC., F.A.G.O.

**The Presbyterian Church**  
WESTFIELD, N. J.

Faculty, School of Sacred Music  
Union Theological Seminary, N. Y.

For Better Pipe Organ  
Service

in  
Metropolitan Area of Chicago  
CONSULT

**D. S. WENTZ**

1104 West 59th St., Chicago 21, Ill.

Telephone: WA1brook 5-0534

A complete stock of parts available  
for all makes of organ

SINCE 1919

**N. Doerr & Sons**  
Pipe Organs

Tuning, Repairing, Rebuilding,  
Blowers, Electrifications.  
New Organs, Revoicing.

2790 Archer Ave.  
LA 3-2952  
Chicago 8, Ill.

**BIRKBY**

MUS. D.  
WESTERN MICHIGAN UNIVERSITY, KALAMAZOO

**WILFRED BRIGGS**

All Saints' Church—  
The Landon School For Boys  
Washington, D. C.

**GEORGE FAXON**

TRINITY CHURCH  
BOSTON

Charles H. Ph. D., F. A. G. O.

**FINNEY**

Chairman, Division of Music & Art,  
Houghton College, Houghton, N. Y.  
First Presbyterian Church, Bradford, Pa.

**DUDLEY E. FOSTER, JR.**

M.A. F.T.C.L.  
Organist and Choirmaster  
Holy Trinity Church  
Alhambra, California

**MILDRED L. HENDRIX**

University Organist  
**DUKE UNIVERSITY**  
Durham, North Carolina  
Recitals

**DAVID HEWLETT**

CHURCH OF THE RESURRECTION  
E. 74th St. (Park Ave.)  
NEW YORK CITY

TR 9-4320 Instruction

**JAMES F. HUNT**

Organist  
First English Lutheran Church  
Vernier Road at Wedgewood Drive  
Grosse Pointe Woods, Michigan

**FARLEY K. HUTCHINS**

Sac. Mus. Doc., A.A.G.O.  
Westminster Presbyterian Church  
University of Akron  
Akron, Ohio

**d. deane  
hutchison**

first congregational church  
portland, oregon

**DONALD INGRAM**

KENMORE METHODIST CHURCH  
Buffalo, N. Y.

**H. WALTER V. KELLNER**

ST. JOHN'S CATHEDRAL  
FRESNO, CALIFORNIA

**PAUL  
KOCH**

Carnegie Hall  
St. Paul's Cathedral Pittsburgh, Pa.

**Richard W. Litterst**  
M.S.M.

SECOND CONGREGATIONAL CHURCH  
Rockford, Illinois

**ROBERT S. LORD**

Davidson College  
Davidson, North Carolina

**CLARENCE  
MADER**

Recitalist-Teacher  
Immanuel Presbyterian Church  
Los Angeles, Calif.

**John Glenn Metcalf**

Trinity Episcopal Cathedral  
Temple B'nai Israel  
Little Rock University  
LITTLE ROCK ARKANSAS

**CATHERINE RITCHEY MILLER**

Peace College  
Edenton Street Methodist Church  
Raleigh, North Carolina

**G. LELAND RALPH**

FIRST BAPTIST CHURCH  
Sacramento, California

**CHARLES SHAFFER**

Organist  
First Presbyterian Church of Hollywood  
Hollywood, California

**FRANK CEDRIC SMITH**

L.T.C.L. CH.M.  
GRACE CHURCH  
Newark, N. J.

**JOSEPH L. SULLIVAN**  
GRAND RAPIDS CATHEDRAL

Organist and Master of the Choir  
Apt. 16, "The Pennell,"  
122 Oakes Street, S.E.  
Grand Rapids 3, Michigan

**Orrin Clayton Suthern, II**

Professor of Music  
Organist-Conductor  
Lincoln University, Pa.

**FREDERICK SWANN**

The Riverside Church  
New York City

**Charles Dodsley  
WALKER**

**bob whitley**

Organist - Choirmaster  
St. Luke's Church  
San Francisco

**ALEC WYTON**

M.A. (Oxon.), F.R.C.O.  
Ch.M., F.A.G.O.  
Organist and Master of the Chorists,  
Cathedral of Saint John the Divine,  
New York City

# ORGELECTRA

Designed and engineered specifically for  
THE KING OF ALL INSTRUMENTS  
THE MIGHTY PIPE ORGAN

The finest key action current available



62  
pounds  
of  
accurately  
controlled  
voltage

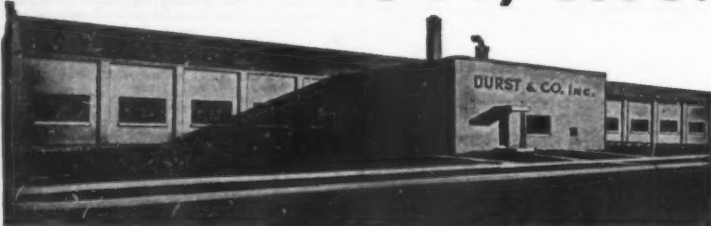
ORGELECTRA'S famous automatic voltage regulation assures a pipe organ of always getting the proper voltage for the proper amperage. Due to this marvelous invention your organ can get neither too much voltage nor too little; it will always receive the proper voltage for the proper amperage.

Ask your reputable organ technician for your free ORGELECTRA booklet.

**LA MARCHE MFG. CO.**  
3955 25th Ave. Schiller Park, Ill.

FOR THE FINEST  
PIPE ORGAN SUPPLIES  
AND ORGAN PIPES  
WITH THE FASTEST DELIVERY  
AND BEST PRICE  
CONTACT:

## DURST & Co., Inc.



P. O. BOX 1165M • ERIE, PENNA.

"THE LARGEST AND MOST COMPLETE ORGAN SUPPLY  
HOUSE IN NORTH AMERICA"

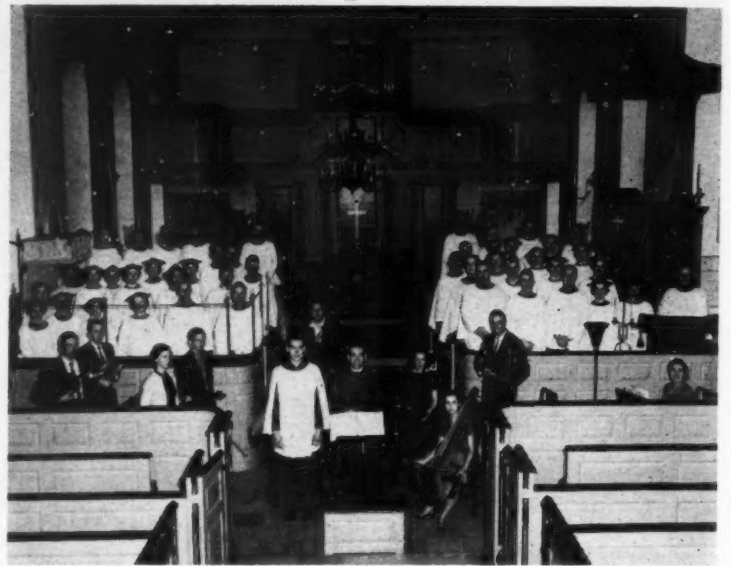
### Fa. Jacq. Stinkens

Organ Pipes of Highest  
Artistic Standards  
Skillfully Hand Made to Any  
Desired Scaling.  
ZEIST, Netherlands.

### LOUIS F. MOHR & COMPANY ORGAN MAINTENANCE

2899 Valentine Ave.,  
New York 58, N. Y.  
Telephone: SEDgwick 3-5628  
Emergency Service—Yearly Contracts  
Harps—Chimes—Blowers  
Expert Overhauling  
"An Organ Properly Maintained Means  
Better Music"

### RHEA COMPLETES TEN YEARS AT WILLIAMSBURG



ARTHUR RHEA has just completed ten years as organist and choirmaster in one of America's most nearly unique churches, the Bruton Parish Church in Colonial Williamsburg, Va.

The church has an extensive music program made possible by the generosity of the late John D. Rockefeller, Jr. This includes 100 organ recitals each year for

the 1,000,000 visitors to the shrine town. Mr. Rhea shares these programs with visiting organists.

In the picture Mr. Rhea stands immediately behind the conductor's stand in a typical performance with chorus and instruments, in this case the Palm Sunday presentation of Bach's St. John Passion.

### HOLLOWAY REBUILDS ORGAN AT BRAZIL, IND.

**FIRST METHODIST CHURCH**  
Old Lancashire-Marshall Provides Basis  
of Two-Manual Installation—Oswald  
Ragatz Opens—Gladys Carpenter  
Is Organist

E. H. Holloway, Indianapolis builder, has rebuilt a Lancashire-Marshall two-manual in the First Methodist Church, Brazil, Ind. A new console was supplied by the W. H. Reisner Company and new pipework by A. R. Schopp's Sons. Oswald G. Ragatz, Indiana University, played the dedicatory recital. Gladys Carpenter is the regular organist.

The stolist:

#### GREAT

Principal, 8 ft., 61 pipes  
Spitzflöte, 8 ft., 61 pipes  
Dulciana, 8 ft., 61 pipes  
Unda Maris, 8 ft., 56 pipes  
Octave, 4 ft., 61 pipes  
Flute Couvert, 4 ft., 61 pipes  
Super Octave, 2 ft., 61 pipes

#### SWELL

Geigen Principal, 8 ft., 61 pipes  
Holzgedekt, 8 ft., 61 pipes  
Salicional, 8 ft., 61 pipes  
Aeoline, 8 ft., 61 pipes  
Flute Harmonique, 4 ft., 61 pipes  
Kleine Mixture, 2 ranks, 122 pipes  
Hautboy, 8 ft., 61 pipes

#### PEDAL

Subbass, 16 ft., 32 pipes  
Lieblich Gedeckt, 16 ft., 32 pipes  
Octave, 8 ft., 32 pipes  
Flute, 8 ft., 12 pipes  
Choral Bass, 4 ft., 32 pipes

### New Austins Dedicated in Historic Buildings

A new two-manual organ of twenty-two stops was dedicated June 5 at St. James Church, Hyde Park. A recital commemorating the event was played by Hermine W. Williams, Washington Street-Hedding Methodist Church, Poughkeepsie, N. Y.

St. James Church has long been noted as the parish of the Roosevelt family, the late President Franklin D. Roosevelt having served as junior and senior warden of the vestry, a position he held at the time of his death. The church was host to King George VI and Queen Elizabeth in June 1939 when the king and queen attended services with the president and his family.

The present building is as constructed in 1811. The new Austin organ replaces a two-manual Roosevelt tracker instrument built in 1885, the original organ case being used to contain the new organ in the rear choir gallery.

A new two-manual Austin was dedicated May 11 in St. Andrew's Church, Princess Anne, Md. The dedication recital was played by Norman Hollett, FAGO, Cathedral of the Incarnation, Garden City, N. Y. Mr. Hollett is father of the rector of St. Andrew's, the Rev. Robert T. Hollett.

St. Andrew's, one of the first parishes established on Maryland's Eastern Shore, was founded in 1692. The present building was built in 1770. The new Austin replaces a Nieman tracker organ of nine ranks, two-manuals which was thought to be about 100 years old. This instrument was purchased second hand from a church in Baltimore. The Nieman has been preserved and reinstalled in yet another church, its third home.

### Dennison Organ Pipe Co.

Reading, Mass.

We Specialize in  
Manufacturing Wood, Metal, Flue  
and Reed Pipe Organ Stops

1847

1960

### A. R. SCHOPP'S SONS, Inc.

Successor to Gutfleisch & Schopp

ORGAN PIPES  
218 1/2 East Cambridge Street  
Alliance, Ohio

Established in 1898

**Church Bells  
Chimes-Carillons**

Write for information:  
American Branch:  
**van Bergen Bellfoundries**  
Box 608-Greenwood, S. C.

FAMOUS DUTCH PRODUCT SINCE 1798

**ELECTRIFY** PLAYER PIANOS  
PUMP ORGANS

YOU CAN QUICKLY END TIRESOME FOOT-PUMPING  
With a Compact Low-Cost Lee Silent Suction Unit

EASY TO INSTALL  
FULLY GUARANTEED  
1000'S IN USE

write to:  
**LEE MUSIC MFG. CO.**  
Box 595, Tujunga, Calif.

CLASSIFIED ADVERTISEMENTS

POSITIONS WANTED

**POSITION WANTED—ORGANIST-choirmaster**, 38, male, married; thoroughly experienced with multiple choir program and volunteer and professional adult choirs; capable recitalist; colorful service player. Fourteen years full-time ministry of music experience. Eight years with present church. In now declining area of large metropolis. Desires change to large, active congregation, demanding outstanding program. Finest references. Address J-6, **THE DIAPASON**.

**POSITION WANTED—ORGANIST-director** seeks responsible position in Protestant church with active music program. Experienced with all types of choirs in graduated multiple choir system. Organ recitals. Earned doctorate in music. Best references. Presently employed. Seeks change. Address J-5, **THE DIAPASON**.

**POSITION WANTED—ORGANIST AND choirmaster** (Catholic) desires change of position. Will travel. Young man. Good background, excellent references. Interested in liturgical program, will teach in parochial school, boys and mens choir or mixed voices of adults. Address J-4, **THE DIAPASON**.

**POSITION WANTED—YOUNG MAN WHO** will be doing graduate organ study this fall in Boston desires part-time organist and/or director position in any Protestant denomination in Greater Boston area. 6 years experience. Excellent references. Address H-3, **THE DIAPASON**.

**POSITION WANTED—ORGANIST-choirmaster**, 36, full-time, salary and teaching privileges. Extensive training and experience in handling all choirs. Details requested. Now available. Address J-10, **THE DIAPASON**.

WANTED—MISCELLANEOUS

**WANTED—SUBURBAN SYRACUSE, N.Y.** Pebble Hill Presbyterian Church, Dewitt, needs organist-choirmaster, part-time, multiple choir program. Building program in progress. Write Donald P. Ely, Chairman, Music Committee.



Harpsichords  
Spinets  
Clavichords

**SPERRHAKE**  
Passau / Germany

**Tonal Changes - Rebuilding**  
**F. G. Wichlac and Associates**  
Organs - Sound  
3051 N. Menard Ave.  
Chicago 34, Illinois

**CUSTOM VOICING**  
All types of action  
Fast delivery  
References on request  
**BEIBER ORGAN PIPES, INC.**  
Crete, Illinois

**RAY DOUGLAS**  
WEST GROTON, MASS.  
**Rebuilding - Maintenance**  
Servicing many of New England's finest organs since 1915

**Frank C. Brews**  
Mechanical Actions  
Slider Chests  
7117 66th Road, Middle Village, N.Y.

WANTED—MISCELLANEOUS

**WANTED**  
**Experienced Metal Pipe Maker**  
**AUSTIN ORGANS, INC.**  
Hartford 1, Conn.

**WANTED—EXPERIENCED MAN**, trained in pipe organ maintenance and finishing, to work for established Wisconsin company. When applying, state age, experience and lowest hourly rate accepted. Address J-8, **THE DIAPASON**.

**WANTED—THEATER ORGAN NUT** wants the most theater organ components \$500 will buy (relay, chest, pipes, percussions, etc.). Prefers west coast area and vicinity. P.O. Box 607, Salem, Ore.

**WANTED—EXPERIENCED PIPE ORGAN** service man for tuning, repairing and overhauling organs in metropolitan New York area. Must be familiar with electric and pneumatic action. Permanent position for right party. Address J-2, **THE DIAPASON**.

**WANTED—CAPABLE SALES REPRESENTATIVE** for large eastern organ manufacturer. Give experience, age, education and references. Address F-2, **THE DIAPASON**.

**WANTED—ROBERT MORTON THEATER** pipe organ catalogues, photos, specifications; back issues **THE DIAPASON**. Alden Miller, 3212 34th Ave. South, Minneapolis 6, Minn.

**WANTED—OCTOBER 1935 DIAPASON** or photostat of page from this issue. Contact for details. John Winters, Spring Lake, Mich.

**WANTED—ORGAN BOOKS, MAGAZINES**, builders' publications permanently wanted. Organ Literature Foundation, Nashua, N. M.

**WANTED—ARTISAN ORGAN KITS**, wired, partially wired or unwired. Frank B. Frank, 205 Castle Bldg., Tulsa, Okla.

**WANTED—EXPERIENCED PIPE ORGAN** mechanic by small, growing Ohio concern. Address J-3, **THE DIAPASON**.

**WANTED—JORDAN'S "COME UNTO ME, Ye Weary."** William E. Brennen, 1345 W. Thorndale, Chicago 40, Ill.

FOR SALE

**FOR SALE—24 OPEN DIAPASON 16 FT.** (wood 14 in. by 12 in. CCC) 12 open gemshorn 16 ft. (wood), each on separate chest. Remainder of gemshorn, concert flute, gamba pipes and 6 rank Pitman chest, all about 7 in. or 8 in. pressure. Also lieblisch gedeckt 16 ft., open diapason, stopped diapason, aeoline, salicional, oboe, flute traverso 4 ft. and Pitman chest, about 4 in. pressure. Chimes. New General Electric selenium rectifier, 10 volts, 15 amps. Console shell. Good pedal board with contacts. Reinsler combination action, new, unused, for above with 4 pistons for great 4 for swell. Presbyterian Church, Morris Plains, N.J.

**FOR SALE—TWO-MANUAL, 17-RANK** Estey pipe organ, detached cherry console, all parts and pipes look like new, latest type electric action, perfect condition throughout, can be removed and installed for about half the cost of new instrument, fully guaranteed, demonstration can be arranged. Address J-7, **THE DIAPASON**.

**FOR SALE—REAL BARGAIN, ONE-MANUAL** Odell organ, 61 notes, pedal 30 notes, 7 speaking stops, height 11 ft. 3 in., width 9 ft., depth 6 ft., tracker action, excellent condition, thoroughly rebuilt. Rev. Muller, 446 - 65th St., West New York, N.J., UNION 3-3819.

**FOR SALE—TWO-MANUAL, ELEVEN-RANK** organ, where is, as is. Write for stop list, specifications. All reasonable offers considered. Rev. D. R. Fauble, P.O. Box 8101, Chattanooga, Tenn.

**FOR SALE—1933 MUDLER-HUNTER ORGAN**, 11 ranks, complete. Pitman chests. Good condition. Several ranks of pipes. 3, 4 and 5 inch pressure. Reasonable. Buch Organs, Lincoln, Pa.

**FOR SALE—16 FT. PEDAL BOURDON**, 32 pipes, low pressure, good condition, \$75. R. J. Bray, 240, The Arcade, Cleveland 14, Ohio.

**FOR SALE—TWO HP, THREE-PHASE** Spencer Orgboly at 12-inch wind. James Widdis, 9516 Grayfield, Detroit 39, Mich.

FOR SALE

**FOR SALE—LIMITED COPIES**, available nowhere else, in fine red binding (cloth) and coated pages with full color plates of the Marienorgel (3-manual mechanical—5-manual electro-pneumatic) at Ottobeuren complete with small pamphlet with specifications of all 3 organs \$15. Set of 2 booklets with coated paper, maps and full size illustrations of the Schnitger era organs, many with specifications, both for \$2.50. Several extra organ books new and used. Color slides of all important European organs plus scenic slides from 15 countries \$1 each. 45 rpm special limited edition series of the South German Abbey organs with pictures and most with specifications. Inquire for full listing of all unusual foreign organ discs from 8 countries. New custom-built Danish mechanical action organs with finest action and also custom-built German mechanical/electro-pneumatic action organs built to quotations. Several fine used and rebuilt organs currently available including one 10-rank totally enclosed organ with exposed subbass and spit-principal units at attractive pricing. Silent French blowers. Dutch Westinghouse rectifiers to order. Every phase of organ renovation, additions. Write Central States Organ Corporation, Box J-13, **THE DIAPASON**.

**FOR SALE—THREE-MANUAL WURLITZER** organ of fourteen ranks, in fair condition. This organ also has echo division of four ranks, only the pipes of which are available. Reasonable offer accepted. Purchaser to dismantle and remove from church. First Presbyterian Church, 1605 Genesee St., Utica, N.Y.

**FOR SALE—THEATER ORGAN EQUIPMENT:** tibia 16 ft., 12 notes bass, French trumpet, French horn, gamba, 16 ft. string, tuba, flutes, voxes, many others. Reservoirs, xylophone, glockenspiel, marimba, tremolos, traps, all in good condition. Write for prices. G. T. Merriken, 2141 Briggs Chaney Rd., Silver Spring, Md.

**FOR SALE—SIX BLOWERS (ALL SIZES)**. Several stops of low pressure pipes. Deagan harp with Aeolian action (perfect). Aeolian player with 90 rolls. Chest, bellows, etc. Write for prices and details. William Buckley, 1148 Johnstown Ave., Roslyn, Pa.

**FOR SALE—ONE TWO-MANUAL ELECTRO-PNEUMATIC** console with draw knobs, 32-note pedal board and relay. Two-manual and pedal Estey reed organ with electric blower. R. M. Minium and Son, Box 293, Lewisburg, Pa.

**REED ORGAN OWNERS, ELECTRIFY** your organ with my installation and construction plans and patterns for internal blowers. Also electric tremulant plans. Send stamp. Finch, 266 Sweeney, North Tonnawanda, N.Y.

**FOR SALE—TWO-MANUAL, 14-RANK** Möller pipe organ. Rebuilt 4 years ago. Must be moved by October. Best offer. Contact: Paul Hamill, Christ's First Presbyterian Church, 353 Fulton Ave., Hempstead, N.Y.

**FOR SALE—SPENCER ORGOBLOS, 220V**, 3 phase, 2 hp 12 in. wind. Good condition \$60. 3 hp 15 in. wind A-1 condition, motor completely overhauled like new \$100. Box 173, Monterey Park, Cal.

**FOR SALE—WURLITZER CHRYSOGLOTT** \$80, 37 note Deagan glockenspiel—orch-bells \$95, both excellent condition, with cables ready for use. Crating extra. D. Schultz, 373 Carling Rd., Rochester 10, N.Y.

**FOR SALE—HARPSICHORDS, CLAVICHORDS** by Neupert, world's finest, oldest maker. American or European delivery at reasonable prices. Catalogs on request. Magnanusic, Sharon, Conn.

**FOR SALE—TWO-MANUAL AUSTIN** church organ. Dismantled—ready for shipment. Reasonable. Information upon request. Address L-4, **THE DIAPASON**.

**FOR SALE—ALLEN ORGAN MODEL CT-1** almost new with two speaker cabinets and percussions. Address J-9, **THE DIAPASON**.

**FOR SALE—M AND C THEATER ORGAN** parts. Also church pipes. W. F. Lyon, 584 Delaware, Syracuse, N.Y.

**FOR SALE—BALDWIN MODEL 10**, excellent condition, \$4000, near Philadelphia. Address J-11, **THE DIAPASON**.

FOR SALE

FOR SALE

Fabulous Pipework from the former New York Roxxy 5-Man Kimball Theatre Organ

16 Ft. Eng. Post Horn	15 In. Pressure 12 Pipes
16 Ft. Contrafagotto (Oboe Horn)	10 In. Pressure 12 Pipes
16 Ft. Bassoon (orch. Oboe Extension)	10 In. Pressure 12 Pipes
16 Ft. Wurlitzer Clarinet (with Chest and Rack)	10 In. Pressure 12 Pipes
8 Ft. Fanfare Trumpet	25 In. Pressure 61 Pipes
8 Ft. Eng. Post Horn	15 In. Pressure
8 Ft. Oboe Horn	10 In. Pressure 61 Pipes
8 Ft. Fr. Horn	10 In. Pressure 73 Pipes
8 Ft. Brass Sax. (Gottfried)	10 In. Pressure 61 Pipes
8 Ft. Kimball Sax.	10 In. Pressure 61 Pipes
8 Ft. Quinta Dena	10 In. Pressure 61 Pipes
4 Ft. Ex Large Solo Tibia	20 In. Pressure
4 Ft. Solo Tibia	15 In. Pressure
4 Ft. Tibia Plena (Single Rank Chest)	10 In. Pressure
8 Ft. Wurlitzer Vox	6 In. Pressure 61 Pipes
8 Ft. Wurl. Dia Diap.	15 In. Pressure
8 Ft. Wurl. Open	10 In. Pressure
8 Ft. Eng. Horn (Gottfried)	10 In. Pressure 61 Pipes
8 Ft. Eng. Horn (Gottfried)	10 In. Pressure 61 Pipes
8 Ft. Wurl. Kinura	10 In. Pressure 61 Pipes
4 Ft. Rare Muted Viols (Wurlitzer)	10 In. Pressure

2nd Console from N.Y. Para. Studio Wurlitzer 4 manuals, pedal, 20 pistons each man. Send one dollar for foto of console. Please, no long letters. All can be shipped at once.

Subject to prior sale, contact

**R. E. Loderhose—84-25 Radnor Street**  
Jamaica Estates, L. I., N. Y.  
Jamaica 3-5616

**NEW LEE SILENT SUCTION UNIT** (model RO-35-A) for electrifying most reed organs with 2-3 sets of reeds, now available for immediate delivery at \$40, shipped prepaid. These are completely assembled in soundproof enclosure, fully guaranteed and include tubing, flanges, switch, instructions, etc. For larger organs we offer model RO-6S at \$65. Write for complete information on these assembled units and also money-saving unassembled kits. We also manufacture units for player pianos. Lee Music Mfg. Co., 10630 Hillhaven Ave., Tujunga, Cal.

**FOR SALE—2-MANUAL CONSOLE \$175:** swell shades and frames; 3/4 hp blower; reservoir; geigen; stopped diapason; melodia; doppel flute; harmonic flute; salicional; dulciana; flute d'amour; tibia; lieblisch gedeckt 16 ft.; DC generator; allder chests. J. M. Rossfeld, 1631 W. Wayne St., Lima, Ohio.

**FOR SALE—THREE-MANUAL MÖLLER** console; two 8 ft. viole de gambe; 8 ft. doppel flute; 8 ft. melodia; 8 ft. viole d'orchestra; 8 ft. vox humana; harp-celeste. Make offer on any or all items. H. C. Rommelmann, 824 Wisconsin Ave., Sheboygan, Wis.

**FOR SALE—1902 LYON AND HEALY ORGAN**, 45 straight stops, 4-manual console. Available June 1, 1961. Write John Dexter, Plymouth Congregational Church, 4126 Ingersoll Ave., Des Moines 12, Iowa.

**FOR SALE—ROBERT MORTON, TWO-MANUAL**, four ranks unified, complete with blower and generator \$500. Excellent buy. Will sell separate parts. Dr. Jones, Conservatory of Music, Albany, Ga.

**FOR SALE—16 FT. PEDAL TROMBONE** (E. M. Skinner with half-length resonators) with chest (44 notes) excellent condition. Details Marshall Stone, 4 Potomac Court, Alexandria, Va.

**FOR SALE—TWO-MANUAL, 3-RANK** church organ. Console cabinet unfinished. Excellent running condition. \$895. Michael E. Foley, 65 Mather Street, Manchester, Conn.

**FOR SALE—SEEBURG VACUUM PIPE** organ and piano combination, walnut finish, four-rank, good working condition. Make offer. Robert Davis, 434 Haskins St., Dayton, Ohio.

**FOR SALE—THREE-MANUAL, 27-RANK** Bennett organ, dismantled, reasonable. Information upon request, Augustana College, Rock Island, Ill.

**FOR SALE—QUINTADENA, WURLITZER**, rough shape, \$150. Address J-12, **THE DIAPASON**.

**FOR SALE—32 FT., 30-NOTE DIAPHONE**, Robert Castle, 3392 Ivy Street, Denver, Col.

Henry Colbert  
And Colbert

# Colbert-LaBerge Concert Management

ORGAN DIVISION — LILIAN MURTAGH, DIRECTOR



NITA AKIN



RAY FERGUSON



ALEXANDER McCURDY



WILLIAM TEAGUE



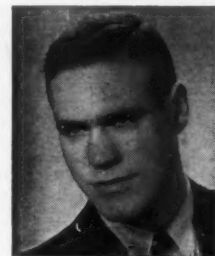
ROBERT BAKER



HUGH GILES



DONALD McDONALD



JOHN WEAVER



CLAIRE COCI



WILMA JENSEN



GEORGE MARKEY

**TOURS OF  
EUROPEAN ARTISTS**



DAVID CRAIGHEAD



MARILYN MASON



MARIE-CLAIRE ALAIN  
*January-February 1961*



CATHARINE CROZIER



FERNANDO GERMANI  
*October-December 1960*

105 WEST 55TH STREET, NEW YORK 19, N.Y.