

# THE DIAPASON

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## WESTWOOD, CAL. CHURCH INSTALLS NEW REUTER

### GALLERY INSTALLATION

St. Paul the Apostle Has 3-Manual, 50-rank Instrument—Work of Installing Is Completed by Justin Kramer and Associates

The Reuter Organ Company is the builder of an instrument now installed in the Church of St. Paul the Apostle, Westwood, Cal. Extensive preliminary planning of this three-manual, fifty-rank organ has provided an instrument fully capable of meeting the demands of the worship service, as well as one which also contains adequate resources for recital purposes.

The entire organ is installed in the gallery of the church. The great, with the exception of the three independent tromba reeds which are located in the choir expression chamber, is unenclosed as is a major portion of the pedal division. The swell and choir are individually expressive.

Since its installation, this organ has attracted wide attention in the entire West Coast area. Installation was handled by Justin Kramer and Associates, district representative for Reuter.

The following is a stoplist of the instrument:

#### GREAT

Sub Principal, 16 ft., 61 pipes  
Principal, 8 ft., 61 pipes  
Hohlflöte, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Koppelflöte, 4 ft., 61 pipes  
Twelfth, 2 3/4 ft., 61 pipes  
Fifteenth, 2 ft., 61 pipes  
Furniture, 4 ranks, 244 pipes  
Cymbal, 3 ranks, 183 pipes  
Sub Tromba, 16 ft., 61 pipes  
Tromba, 8 ft., 61 pipes  
Octave Tromba, 4 ft., 61 pipes  
Chimes (prepared)

#### SWELL

Flauto Dolce, 16 ft., 97 pipes  
Geigenprincipal, 8 ft., 68 pipes  
Rohrflöte, 8 ft., 68 pipes  
Viole de Gambe, 8 ft., 68 pipes  
Viole Celeste, 8 ft., 56 pipes  
Flauto Dolce, 8 ft., 68 notes  
Flute Celeste, 8 ft., 61 pipes  
Principal, 4 ft., 68 pipes  
Flute Harmonic, 4 ft., 68 pipes  
Flauto Dolce, 4 ft., 68 notes  
Dolce Quinte, 2 3/4 ft., 61 notes  
Flauto Dolce, 2 ft., 61 notes  
Plein Jeu, 3 ranks, 183 pipes  
Bassoon, 16 ft., 80 pipes  
Trompette, 8 ft., 68 pipes  
Oboe, 8 ft., 68 notes  
Claron, 4 ft., 68 pipes  
Tremolo

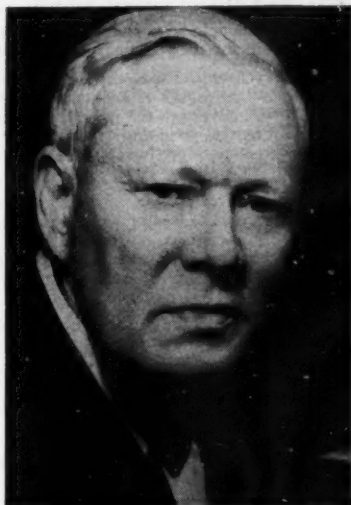
#### CHOIR

Gedeckt, 16 ft., 80 pipes  
Gedeckt, 8 ft., 68 notes  
Dolcan, 8 ft., 68 pipes  
Dolcan Celeste, 8 ft., 61 pipes  
Fugara, 4 ft., 68 pipes  
Nachthorn, 4 ft., 68 pipes  
Nasard, 2 3/4 ft., 61 pipes  
Blockflöte, 2 ft., 61 pipes  
Tierce, 1 3/4 ft., 61 pipes  
Sifföte, 1 ft., 61 pipes  
Clarinete, 8 ft., 68 pipes  
Tremolo

#### PEDAL

Bourdon, 32 ft., 12 pipes  
Contre Bass, 16 ft., 32 pipes  
Bourdon, 16 ft., 32 notes  
Sub Principal, 16 ft., 32 notes  
Flauto Dolce, 16 ft., 32 notes  
Gedeckt, 16 ft., 32 notes  
Octave, 8 ft., 32 pipes  
Bourdon, 8 ft., 12 pipes  
Sub Principal, 8 ft., 32 notes  
Flauto Dolce, 8 ft., 32 notes

## HEART ATTACKS FELL TWO CHURCH MUSIC LEADERS



JOSEPH CLOKEY

Joseph Clokey, recognized for a generation as one of America's foremost composers of church music, died Sept. 14 of a heart attack at the home of his son, Arthur, in Covina, Cal.

In his lifetime, Dr. Clokey wrote some 300 works including four for symphony orchestra, five operas for school use and numerous large and small works for choir, organ and other media.

Joseph Clokey was born Aug. 29, 1890 at New Albany, Ind. His study at the Cincinnati Conservatory included private composition training with Edgar Stillman Kelley. He was a graduate of Miami University, Oxford, Ohio which he served as dean of the school of fine arts 1939-47 and which awarded him the LittD degree in 1937.

Ohio Wesleyan awarded the MusD in 1951 and LaVerne College the DHL in 1956.

Dr. Clokey served as college organist and professor of organ at Pomona College, Claremont, Cal. 1926-39. After his retirement from Miami University in 1947 he returned to Claremont to devote himself to composition but he was pressed into service again as professor of church music in the Claremont Graduate School and as a lecturer in the annual organ week of the Claremont Summer Institute.

His wife died in 1937; his son survives.

Several years ago Dr. Clokey made a trip to Europe especially to trace his family tree and was writing a genealogy which had not been completed at the time of his death.

Funeral services were held Sept. 16 at St. Ambrose Episcopal Church in Claremont. Interment was private.

William Blanchard, longtime colleague of Dr. Clokey and his successor as college organist at Pomona, has written some reminiscences for another page of this issue.

Gedeckt, 8 ft., 32 notes  
Choral Bass, 4 ft., 32 pipes  
Bourdon, 4 ft., 12 pipes  
Waldflöte, 2 ft., 32 pipes  
Mixture, 3 ranks, 96 pipes  
Trombone, 16 ft., 32 pipes  
Bassoon, 16 ft., 32 notes  
Trombone, 8 ft., 12 pipes  
Oboe, 8 ft., 32 notes  
Trombone, 4 ft., 12 pipes  
Oboe, 4 ft., 32 notes



HUGH PORTER

The death of Hugh Porter Sept. 22 at the age of 63 came as a profound shock to church musicians throughout the country. He had been summoned early in the morning to stop a cipher in the new organ at James Chapel of Union Seminary. His body was found nearly two hours later in the organ chamber where he had succumbed to a heart attack.

Dr. Porter succeeded Clarence Dickinson in 1945 as the director of the school of sacred music of Union Seminary in New York where his prime talents as a teacher and administrator won him international recognition. He was a member of Union faculty from 1931 and had earned both his MSM and DSM degrees there.

Hugh Porter was born Sept. 18, 1897 at Heron Lake, Mich., the son of a Methodist minister. He graduated from Northwestern University in 1924 and served on the faculty there for several years. He also graduated from the American Conservatory. Among his organ teachers were Middelschulte, Farnam, Noble and Boulanger. He toured widely as a recitalist under Colbert-LaBerge management.

A fellow of the AGO he served the organization for many years as chairman of the examination committee. He taught several summers at the Juilliard School. He served a number of churches in the Chicago and New York areas, notably at the Collegiate Church of St. Nicholas.

A memorial service was held Sept. 26 at James Chapel. Vernon De Tar played the preludial music and Robert Baker conducted the choir. Members of the staff participated. President Henry P. Van Dusen and Dr. Reinhold Niebuhr officiated. (Dr. Van Dusen's prayer and an appreciation by Seth Bingham appear elsewhere.)

Dr. Porter is survived by his widow, Ethel, herself an accomplished musician, and his son David.

DR. PHILIP JAMES, composer and former chairman of the music department of the Washington Square College of New York University, is recuperating at home after seven weeks in the hospital. In June he suffered a heart attack which was followed a month later by a coronary thrombosis.

THE SEVENTY-VOICE Cornell University glee club will make a concert tour in Russia at the Christmas recess with Thomas A. Sokol as director.

## FIFTH AVENUE AUSTIN NEARING COMPLETION

### PLAN WIDEST RECITAL USE

Robert Baker and Richard Piper Are Designers of Largest Austin for Famed Presbyterian Edifice in New York City

Austin Organs, Inc., is currently installing a new four-manual instrument in the sanctuary of the Fifth Avenue Presbyterian Church at Fifth Avenue and Fifty-fifth street, in New York City, where Dr. Robert Baker is organist and choirmaster. The specification, was developed by Dr. Baker and Richard Piper, tonal director of the Austin firm, with the aim of providing an organ ideally suited for the church service, for oratorio accompaniment and for the performance of all the great organ literature.

It will have an excellent acoustical location, being placed at the front of the sanctuary, projecting forward in such a way that the bulk of the pipework will actually be within the room. It was decided to retain the present case, installed by Ernest Skinner with his instrument of 1914, and modelled after the case of the famous Schulze instrument at St. Bartholomew's, Armsley, in Leeds. Several of the most characteristic ranks from Mr. Skinner's instrument are also being retained.

The console will be of the stop-knob capture system type, and will be all-electric, the keys and stop-knobs being of imported English ivory. Among the more unusual features will be two independent crescendo set-ups, one completely adjustable by the organist; pedal-to-manual combinations which can include either stops, or stops and couplers, and which are individually selective; an adjustable toe-stud for the various 32 ft. stops; three tutti reversibles and a reversible for full pedal and couplers; twenty full organ pistons together with a generous complement of manual pistons and couplers. The spatial relationship of all pedal toe-studs, so often a problem in large consoles, has been especially studied and designed to permit maximum ease of control.

Concurrent with the work on the organ is a complete rebuilding of the choirloft, which, when completed, will provide seating for a choir of forty voices and instruments. Such matters as acoustical projection of the choral sound, lighting, ventilation, and sight-lines, all problems in a choirloft and sanctuary designed and built in the days of the solo quartette, are expected to improve.

Since coming to the Fifth Avenue Church, Dr. Baker has developed one of the city's finest professional choirs and the new facilities will provide for its being heard to full advantage. The church has long been noted for the calibre of its soloists, among whom have been Richard Crooks, Louise Homer, Wellington Ezekiel, Adele Addison, John McCollum, and Howard Jarratt. The present soloists are Betty Ann Busch, Beatrice Krebs, Mallory Walker, and Gene Hollmann. Harry Gilbert is organist emeritus, and Andrew Shindler is assistant to Dr. Baker.

In addition to a complete series of oratorio presentations each season, it is planned that there be presented programs with voices, instruments and organ especially designed for the noon-hour throngs on Fifth Avenue, and a series of programs on week-day evenings, some with a musicological or educational em-

phasis, and others in which the new organ will be prominently featured both by Dr. Baker and guest recitalists.

The specification of the new instrument follows:

**GREAT**

**Primary Chorus:**

- Violone, 16 ft., 61 pipes
- Diapason, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Twelfth, 2 3/4 ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes
- Furniture, 5 ranks, 305 pipes
- Scharf, 3 ranks, 183 pipes

**Secondary Chorus:**

- Spitz Principal, 8 ft., 68 pipes
- Bourdon, 8 ft., 68 pipes
- Gemshorn, 8 ft., 68 pipes
- Spitzflöte, 4 ft., 68 pipes
- Quintaton, 4 ft., 68 pipes
- Waldflöte, 2 ft., 61 pipes
- Klein Mixtur, 3 ranks, 183 pipes
- Sesquialtera, 2 ranks, 122 pipes
- Double Trumpet, 16 ft., 68 pipes
- Trumpet, 8 ft., 68 pipes
- Claron, 4 ft., 68 pipes

**SWELL**

- Contra Dulciana, 16 ft., 68 pipes
- Lieblich Gedeckt, 16 ft., 68 pipes
- Geigen Principal, 8 ft., 68 pipes
- Hohlflöte, 8 ft., 68 pipes
- Violo de Gambe, 8 ft., 68 pipes
- Voix Celeste, 8 ft., 68 pipes
- Gedeckt, 8 ft., 12 pipes
- Erzähler, 8 ft., 68 pipes
- Erzähler Celeste, 8 ft., 68 pipes
- Dulciana, 8 ft., 68 pipes
- Unda Maris, 8 ft., 68 pipes
- Geigenoctav, 4 ft., 68 pipes
- Rohrflöte, 4 ft., 68 pipes
- Dulcet, 4 ft., 68 pipes
- Flageolet, 2 ft., 61 pipes
- Plein Jeu, 5 ranks, 305 pipes
- Cymbale, 3 ranks, 183 pipes
- Contra Fagotto, 16 ft., 68 pipes
- Trompette, 8 ft., 68 pipes
- Fagotto, 8 ft., 12 pipes
- Oboe, 8 ft., 68 pipes
- Vox Humana, 8 ft., 68 pipes
- Claron, 4 ft., 68 pipes

**CHOIR**

- Quintaton, 16 ft., 68 pipes
- Viola, 8 ft., 68 pipes
- Viola Celeste, 8 ft., 68 pipes
- Rohrgedeckt, 8 ft., 68 pipes
- Flute Conique, 8 ft., 68 pipes
- Flute Celeste, 8 ft., 68 pipes
- Principal, 4 ft., 68 pipes
- Nachthorn, 4 ft., 68 pipes
- Nazard, 2 3/4 ft., 61 pipes
- Spindelflöte, 2 ft., 61 pipes
- Tierce, 1 3/4 ft., 61 pipes
- Larigot, 1 1/2 ft., 61 pipes
- Mixture, 3 ranks, 183 pipes
- Bass Clarinet, 16 ft., 68 pipes
- Trumpet, 8 ft., 68 pipes
- Clarinet, 8 ft., 12 pipes
- Rohrachmel, 4 ft., 68 pipes
- Celesta, 49 bars

**POSITIV**

- Nason Flute, 8 ft., 61 pipes
- Spitzflöte, 8 ft., 61 pipes
- Prinzpal, 4 ft., 61 pipes
- Koppel Flöte, 4 ft., 61 pipes
- Oktav, 2 ft., 61 pipes
- Quint, 1 1/2 ft., 61 pipes
- Siffelöte, 1 ft., 61 pipes
- Mixtur, 4 ranks, 244 pipes
- Zymbel, 3 ranks, 183 pipes
- Krummhorn, 8 ft., 61 pipes

**SOLO**

- Concert Flute, 8 ft., 68 pipes
- Cello, 8 ft., 68 pipes
- Cello Celeste, 8 ft., 68 pipes
- Harmonic Flute, 4 ft., 68 pipes
- Grand Chorus, 7 ranks, 427 pipes
- French Horn, 8 ft., 68 pipes
- English Horn, 8 ft., 68 pipes
- Flügel Horn, 8 ft., 68 pipes
- Contre Bombarde, 16 ft., 68 pipes
- Bombarde, 8 ft., 68 pipes
- Claron, 4 ft., 68 pipes
- Chimes, 25 bars
- Cymbelstern, 4 bells

**TUBA (floating division)**

- Tuba Magna, 16 ft., 49 notes
- Tuba Magna, 8 ft., 61 pipes
- Tuba Magna, 4 ft., 12 pipes

**PEDAL**

- Double Open Diapason, 32 ft., 12 pipes
- Contra Gamba, 32 ft., 12 pipes
- Contre Bourdon, 32 ft., 12 pipes
- Open Diapason, 16 ft., 32 pipes
- Principal, 16 ft., 32 pipes
- Violone, 16 ft., 32 notes
- Bourdon, 16 ft., 32 pipes
- Gamba, 16 ft., 32 pipes
- Quintaton, 16 ft., 32 notes
- Dulciana, 16 ft., 32 notes
- Lieblich Gedeckt, 16 ft., 32 notes
- Gross Quint, 10 1/2 ft., 32 pipes
- Octave, 8 ft., 32 pipes
- Spitzflöte, 8 ft., 32 pipes

**THE DIAPASON**

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FRANCIS JACKSON



DR. FRANCIS JACKSON, organist and master of the choristers at Yorkminster Cathedral in York, England, and one of England's greatest recitalists, will come to the United States this year for the first time at the invitation of Dr. Robert Baker to play the first in a series of inaugural recitals on the new organ in the Fifth Avenue Presbyterian Church, New York City. The series will be given on the Wednesday evenings in April, following Easter, and Dr. Jackson will be heard on the evening of April 5, 1961.

Following his New York appearance, Dr. Jackson will appear throughout the country in recital appearances under the management of Colbert-LaBerge, Inc., and will also conduct master classes at the school of sacred music at Union Theological Seminary.

Perhaps more in demand for inaugural recitals in his own country than any other organist, Dr. Jackson will be remembered by those who were fortunate enough to attend the London Congress in 1957 for his brilliant opening recital at Westminster Abbey, at which many listeners felt that the Sowerby Toccata received the finest performance in their memory. As organist at Yorkminster, Dr. Jackson holds one of the most important of English posts, following such eminent men as T. Tertius Noble and Sir Edward Bainton. His advent to our shores will be awaited with great interest and anticipation.

- Bourdon, 8 ft., 12 pipes
- Quintaton, 8 ft., 32 notes
- Gedeckt, 8 ft., 32 notes
- Quint, 5 1/2 ft., 12 pipes
- Choral Bass, 4 ft., 32 pipes
- Blockflöte, 4 ft., 32 pipes
- Lieblich Flute, 4 ft., 32 notes
- Blockflöte, 2 ft., 12 pipes
- Mixture, 4 ranks, 128 pipes
- Grand Cornet, 7 ranks, 64 pipes
- Contre Bombarde, 32 ft., 12 pipes
- Posaune, 16 ft., 32 pipes
- Bombarde, 16 ft., 32 notes
- Double Trumpet, 16 ft., 32 notes
- Fagotto, 16 ft., 32 notes
- Clarinet, 16 ft., 32 notes
- Posaune, 8 ft., 12 pipes
- Trumpet, 8 ft., 12 pipes
- Posaune, 4 ft., 12 pipes
- Claron, 4 ft., 32 notes
- Krummhorn, 4 ft., 32 notes
- Chimes

**OPEN ORGAN IN OKLAHOMA CATHEDRAL; FOX IS HEARD**

The Aeolian-Skinner organ at St. Paul's Cathedral, Oklahoma City, described and pictured in THE DIAPASON for June 1958 was formally dedicated Oct. 23 by the Rt. Rev. Chilton Powell, bishop of Oklahoma who delivered the sermon at a festival evensong. The choir sang the Tallis Magnificat and Numc Dimittis and anthems by Ireland and Vaughan Williams. Dubert Dennis, organist and choirmaster, played the Bach Fugue in E flat and a Purcell Trumpet Tune.

Virgil Fox played the dedicatory recital the previous evening.

WILMA RABORN LEAMON has become chairman of the organ division of the Illinois Federation of Music Clubs; her major project will be the formation of junior organ clubs.



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The cover is a color reproduction—a painting by Mendelssohn.

The title page is a reproduction of the title page of the second book of keyboard music (with viol accompaniment) printed in England, early 17th century.

The 28 illustrations for the 1961 Music Calendar (including the cover, title page, and each two-week calendar page) are superb reproductions of musical manuscripts from the 13th through the 19th centuries—with an example from the Tans'ur tune book (1730's), an important influence in the early history of American music.

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Important musical events associated with each day of the year are listed on the reverse of each page: dates of composers, conductors, concert artists, educators and other musicians; first performances of various musical classics; founding dates of many leading schools and orchestras—interesting and valuable information in planning anniversary programs, and for many other purposes.

Special mention is made with illustrations concerning the 175th anniversary of Carl Maria von Weber and the 150th anniversary of Franz Liszt.

Included for the first time are (1) a special list of 30 outstanding anniversaries occurring in 1961, ranging from the 600th (Philippe de Vitry) to the 75th (12 names) and (2) information concerning International Summer Festivals of Music and International Contests for Performers and Composers.

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## New Organ Dedicated at Philadelphia Academy of Music

A more spectacular inauguration of a new organ than that which was held at the Academy of Music in Philadelphia Sept. 30 would be hard to imagine. Contrary to custom, the gold curtain had been lowered before the audience arrived, heightening the excitement of the occasion. A burst of applause greeted the first view of the new Aeolian-Skinner organ, designed by Joseph Whiteford, as the curtain was raised just before concert time. Five divisions of pipes were lined up behind the orchestra, each section on its own movable platform yet appearing to be one attractive unit. The positiv (known as the "1750" organ) occupies a center position of honor and is unscreened with only a slender tower of silver pipes in the middle for a case; behind it pipes glitter, especially a row of copper flues. The other four sections (two recits, a Hauptwerk and pedal) are provided with black screens and partial cases of gold display dummy pipes. The console, compact and portable, is finished in black with a gold trim. Top proscenium boxes on either side of the stage house additional pedal stops and a big manual solo reed; the boxes have been provided with more traditional gold display pipes. The newly-restored interior of the Academy is quite beautiful; the appearance of the new organ enhances it yet more.

The sound of the organ fills the building but does not seem too big for it. The acoustics of the hall favor orchestra strings, especially those of the Philadelphia Orchestra, but the building lacks the resonance needed for pipe organ tone. Some flue stops have a slight "chiff" which seems to aid in delineating a melodic line when they are used. The diapason chorus with mixtures is truly an ensemble and the chorus reeds are fiery and exciting. Pitted against or combined with the orchestra, the instrument manifests a "presence" that is always characteristic of fine organ building.

Mrs. Efreim Zimbalist, donor of the organ, also commissioned Samuel Barber

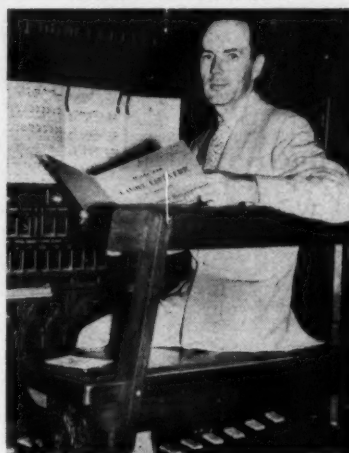
to write a work for the occasion. The result is a Toccata Festiva of about fifteen minutes duration, carefully proportioned and so constructed that all of the characteristics of the organ are used, with and without the orchestra. A stunning pedal cadenza precedes the final section which in turn effectively utilizes all resources of organ and orchestra, of soloist, conductor and instrumentalists! The Toccata Festiva is a major contribution to the literature for organ and orchestra.

Paul Callaway, soloist for the concert, brought a vast store of musicianship, technique and sensitivity to his playing of the work. His command of the score, his obvious enthusiasm for the music and his confident dexterity were especially notable. Eugene Ormandy, master of beautiful sound, provided an impressive and exciting reading of the score with his gifted orchestra. The conclusion of the work brought a storm of applause for composer, soloist, conductor, orchestra and for the new organ. After Symphony 7 of Beethoven, the program concluded with the "Organ" Symphony of Saint-Saëns, with Callaway as obligato organist. It seemed to this reviewer that the work had never received a more profound reading and that the very carefully planned combination of organ and orchestra produced some of the loveliest sound he has ever heard. Again, the audience voiced its approval in vociferous and prolonged applause. Mr. Ormandy was moved to speak of the gratitude due Mrs. Zimbalist for her gift. Audience and orchestra alike stood as a tribute to her.

Newspaper reviews the day following were very favorable. Philadelphia critics acclaimed the new instrument, the new Barber work and the performance of Callaway with the orchestra, commenting on the distinguished gathering. (Organists and critics from many other cities including New York and Washington were present, as was the noted composer, Gian-Carlo Menotti.)

The new organ is to be used for recitals as well as with the Symphony, in accordance with provisions made by the donor whereby a fund has been set up for free organ recitals. The first of these was to be given Oct. 9 by Alexander McCurdy. The Philadelphia AGO Chapter sponsors Virgil Fox in a paid-admissions recital

## JAMES R. LAWSON



JAMES R. LAWSON became carillonneur of the Riverside Church, New York City Oct. 1 succeeding Kamiel Lefevere who retired to return to his native Belgium after almost a generation of distinguished service at the church.

Mr. Lawson leaves Rockefeller Chapel, University of Chicago where he served for seven years. He began his carillon study with Frederick Marriott and later studied at the famed carillon school at Mechelen, Belgium. He has played many European recitals including a series at the Brussels fair in 1958. He has been a regular staff member of the annual summer carillon school at the Westminster Choir College.

Daniel Robins, who has just returned from carillon study in Holland, succeeds Mr. Lawson at Rockefeller Chapel.

Nov. 1. The Symphony also has more plans for using the instrument this season. It is obvious already that the new organ fills a pressing need. Mr. Ormandy publicly proclaimed it "a great organ, possibly even the greatest of our time." Certainly a new chapter has begun in the cultural life of Philadelphia.

WESLEY A. DAY

## NOVEMBER DATES LISTED FOR COLBERT-LABERGERS

Robert Baker's schedule in New York limits his fall concertizing to this ten-day tour: Nov. 7 Central Christ Church, Lexington, Ky.; Nov. 10 First Methodist Church, Birmingham, Ala.; Nov. 13 for AGO Chapter in Milwaukee with master class; Nov. 15 Carleton College, Northfield, Minn.; Nov. 17 Pontiac, Ill.; Nov. 19 opening recital on new Schantz at Wheaton, Ill. College; Nov. 20 and 21, for Omaha, Neb. AGO Chapter with master class.

Additional William Teague November dates are: Nov. 11 First Congregational Church, Montclair, N.J.; Nov. 13 First Presbyterian Church, Lockport, N.Y.; Nov. 15 Grace Church, Utica, N.Y. for Central New York AGO Chapter.

Marilyn Mason adds these: Nov. 18 Church of the Covenant, Cleveland; Nov. 21, La Grave Avenue Christian Reformed Church, Grand Rapids, Mich.

George Markey: Artisan Music Hall, Los Angeles Nov. 15; for Denver AGO Chapter Nov. 13.

Clair Coci plays Nov. 14 for the Binghamton, N.Y. AGO Chapter. Ray Ferguson: Bridgeport, Conn. AGO Chapter Nov. 7, Methuen, Mass. Memorial Music Hall, Nov. 9, Pacific Coast in late January. Alexander McCurdy opens the new organ at the First Presbyterian Church, Niles, Mich. Nov. 16. Donald McDonald plays for the Alexandria, Va. AGO Chapter Nov. 16. A Nov. 23 recital for the La Jolla AGO Chapter has been added to Fernando Germani's schedule.

## COCHEREAU TOUR BEGINS

JAN. 16; ST. THOMAS FIRST

Pierre Cochereau will arrive in this country Jan. 15 for his fourth transcontinental tour. His first recital will be Jan. 16 at St. Thomas Church, New York City. After a program in Worcester, Mass., he will play the Poulenc Concerto with the Philadelphia Orchestra for the 104th anniversary celebration of the Academy of Music. His January and February dates will appear later; his tour has been extended an extra full week.

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## NEW ORGAN MUSIC FOR CHRISTMAS

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Christmas Eve Is Here  
O Come, O Come, Emmanuel  
Charming settings of well-known Christmas melodies  
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Held, Wilbur—A Nativity Suite No. 97-4461 \$1.25

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The Three Kings  
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May be played singly or as a suite  
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Schafer, George—Two Preludes for Christmas No. 97-4433 \$1.25

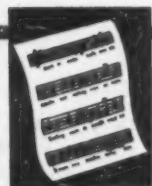
A Festive Prelude on Veni, Emanuel  
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## Remembering Joseph Clokey

By WILLIAM G. BLANCHARD

In 1924 I was a freshman at DePauw University studying organ with Van Denman Thompson. In one of my first lessons Dr. Thompson suggested I might like to look over a piece by an American composer, Joseph W. Clokey, called Jagged Peaks in the Starlight, as a representative short contemporary work of interesting harmonic structure. I was intrigued by the piece and from then on was constantly adding Clokey works to my library.

In the fall of 1930 I became supervisor of music in the Sidney, Ohio, high school, and one of the first friends I made was Jessie Ayres Wilson. I discovered that she was Mr. Clokey's first teacher of organ when he lived in Troy, Ohio, a few miles south of Sidney. Although Clokey was still just a name to me, Miss Wilson somehow made me want to know this man, not only for his music, but for what she constantly referred to as his "warm, friendly personality." Later I met Edith Kellar, state supervisor of music in Ohio, who spoke in glowing terms of Mr. Clokey. It is easy to see, then, why the uppermost desire in my mind was to meet Mr. Clokey in person when in the fall of 1936 I was invited to join the faculty of Pomona College as a teacher of orchestration and director of the band.

That "warm, friendly personality" described by Miss Wilson manifested itself after the first handshake with Mr. Clokey and marked the beginning of a sincere friendship that was to last nearly twenty-five years.

Joe, as he was invariably addressed by his colleagues, was professor of organ and composition and accompanied the college choir which was directed by Ralph H. Lyman, then head of the music department. The second semester of my first year at Pomona Mr. Lyman was on sabbatical leave and turned the direction of the choir over to Joe who in turn asked me to take over as organist. This collaboration was a heart-warming experience. The rehearsals were always interesting and Joe's sense of humor, always coming to the front at just the right moment, helped the choir over many a rough spot. He encouraged me to write a choral number for a contemporary program of sacred works, and my *From the Morning Watch* resulted.

• • •

In the spring of that year the college faculty put on a variety show to raise money for a new student union building and Joe entered into the preparations for the affair with reckless abandon. He wrote and directed a south-sea island skit with blacked-up faculty members (including himself) in grass skirts.

Joe's love of buffoonery was frequently coming to the fore. Many of us on the Pomona faculty remember an organ recital he played just before going to Miami University in which he played a program typical of the general organ recital of the late 1890's. In mock seriousness and with complete dead-pan he opened the program with Zampa Overture and romped through an array of the world's worst organ music including Batiste's *Communism in G* toward the crowning *pièce de résistance* which was Dudley Buck's *Concert Variations on the Star Spangled Banner*. At the pedal cadenza he threw both hands in the air and gave the pedals full throttle. Those of us who were able to regain our second wind gave him a round of applause that shook the rafters.

In 1939 funds for a new four-manual organ to replace the ancient instrument in Bridges Hall of Music became available. Joe, Walter Allen (head of theory, and a former organ student of Benjamin Jepson at Yale) and I drew up the specification for the new instrument. Before the organ was installed, and shortly after the death of his wife, Joe was invited to return to his Alma Mater, Miami University, Oxford, Ohio, as head of the department of Fine Arts, and I became organist at Pomona. It was nearly five years before Joe heard the organ he spent so many hours helping to plan.

In 1940 I purchased the home which the Clokeys had built and my wife,

### BLANTON POSITIV



JOSEPH BLANTON's little one-manual and pedal tracker action, slider chest organ, displayed at the AGO national convention in Detroit, attracted wide interest despite the fact that it had not yet reached playing state. The clean architectural lines of its case and console were especially noted.

We feel that our readers may wish to look at it again and to know that each of its five stops—8 ft. stopped flue, 4 ft. principal (show pipes), 4 ft. chimney flute, 2 ft. fifteenth and 1½ ft. nineteenth—is a straight 56-pipe rank.

three children and I have enjoyed it to the fullest ever since. There are numerous Clokey touches in evidence. A built-in dark-room recalls Joe's interest in photography. Well-planned shrubbery and other plantings betoken a love of symmetry and design on Joe's part. Numerous small oil paintings left in a closet showed Joe's interest in painting. A large, high-ceilinged living room in which music has complete freedom of sound made the house a musician's paradise.

All of us who knew him were happy to see Joe return to our neighborhood after his retirement. Some of his finest creative work was done in this latter period. He was pressed into service on the faculty of the Claremont Graduate School, one of the Associated Colleges in Claremont, and his courses in church music attracted many students in this field. His interesting lectures on organ design and construction were high spots in the annual summer Organ Week programs of the Claremont Summer Institute of Music.

• • •

Joe was a devoted member of the St. Ambrose Episcopal Church, Claremont. He designed a new organ for this church and he was looking forward to its installation this fall. His last composition, bearing the completion date on the manuscript of July 17, 1960, was *O Give Thanks Unto the Lord* for two choruses and organ, one chorus S.A. or S. and the other S.A.T.B. or S.A.B. It carries a double dedication to choirs of two churches in Vista, California: The Community Church, and All Saints Episcopal Church.

Joe was particularly happy these latter years, at being near his son Arthur, who with his wife and daughter live in nearby Covina. Arthur Clokey is the owner of Clokey Films, a successful young company producing 16-millimeter motion pictures for industrial and religious organizations.

Countless people will hear Dr. Clokey's choral and organ music in churches throughout our country for years to come. But those of us who knew him personally as Joe will cherish the memory of one of God's most faithful servants; a dedicated Christian in every sense of the word, a man of great personal warmth, a sincere friend, a man who lived each day to the fullest, and whose music, written from the heart, will long be enjoyed by those who look for beauty in melody and harmony.



## An Appreciation of Hugh Porter

By SETH BINGHAM

In the recent death of Hugh Porter America loses a most able and distinguished champion for the cause of musical ministrations in the service of the church. By birth, training, professional competence and natural aptitude Hugh Porter seemed providentially destined for his appointment as director of Union Seminary's school of sacred music which has attained such a high level of excellence within his fifteen-year tenure.

Inevitably one asks what were the decisive elements in this remarkable achievement. A keen artistic sense, technical proficiency and mastery of style marked his organ-playing and teaching. His thorough knowledge of hymnody and liturgy was an important asset. True musician though he was, Dr. Porter took administrative details in stride; he planned each season's schedule with rare foresight and found ways and means for continuous improvement.

But this does not fully answer our question. It is rather to a combination of these rich traits with something deeply personal and intuitive in the man himself—a strong sense of religious calling as a musician dedicated to the service of God and His church—that we must look for the true explanation. He knew each of his students intimately and inspired them with his own sense of vocation. This goes far to explain their growing success and influence as graduates of the school.

No tribute to Dr. Porter would be complete without reference to his wife Ethel, herself a gifted musician whose complete understanding and unwavering support of her husband's aims and aspirations made her an ideal help meet in his chosen calling.

At the memorial service held in James Chapel Sept. 26 the personality and musical ministry of Hugh Porter were eloquently portrayed by the seminary's president, Dr. Henry P. Van Dusen, in the following prayer:

Eternal God, our dwelling-place in all generations before Whom the generations rise and pass away, Who dost commit unto each of us the swift and solemn trust of life, from Whom we come, unto Whom we return, and in Whom, while we tarry here, we live and move and have our being, by the might of Thy Spirit, lift us, we beseech Thee, above the shadows of mortality that we may be still and know Thee as our God. So confirm to us the certainty of Thy good Purposes that in Thy care we may safely entrust all who are dear to us.

We bless Thee for all fond memories and immortal hopes—for the sacred and tender ties which bind us to one another and to those of our affection whom, no longer seeing, we yet love.

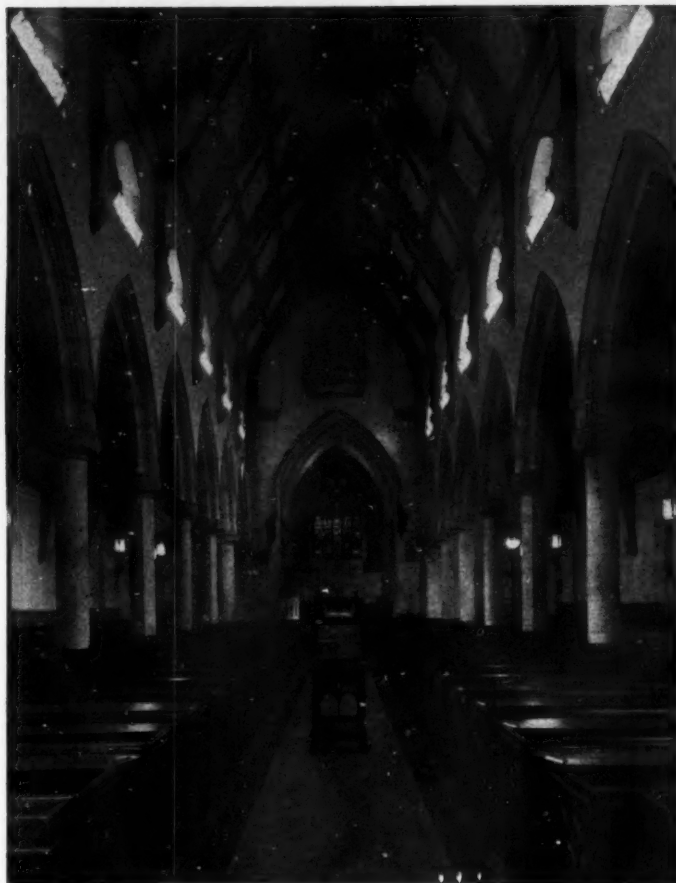
We thank Thee for those, living in our midst, who, by the inner radiance of their spirits, illumine a clear pathway for our feet and make real to our faltering faith the things of beauty and truth and goodness and holiness which are undying—that great company whose spirits encompass us like a cloud of witnesses, and thus assure us of the life with Thee to which there is no end.

Gracious Father, Giver of every good and perfect gift, with hearts shadowed by separation yet aglow with glorious memories, we give thanks for Thy son HUGH, rejoicing in all that Thou gavest him and in all that he, by Thy grace, bestowed upon each of us and upon this community, enriching and ennobling our lives and strengthening our faith: for a noble heritage of devotion to Christ and His Church; for rare endowments of mind and heart and spirit with which Thou didst equip him; sensitiveness to beauty and delight in the glories of sound and song; great talents disclaimed in modesty, accepted in humility, enlarged and perfected through untiring labor and unremitting discipline;

for the dedication of these gifts to Thy praise and Thy service; a deepening call to the Ministry of Jesus Christ and a faithful discharge of that call through the Ministry of Music; for the enfolding of love in home and family; the satisfactions of partnership in common concerns; the strengthening of understanding and buoyant confidence, of shared faith in Thee and a single devotion to Christ.

We bless Thee for the musician—leading unnumbered worshippers to be attentive to Thy Voice speaking in music and thus to worship Thee in the spirit of holiness; enriching the church's praise with diligent scholarship and discerning judgment.

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We bless Thee for the teacher—skilled in instruction, sensitive in sympathy, seeing in others more than they dared aspire, expecting of others more than they dared hope, and thus calling forth their best by gentle encouragement and undiscouraged confidence, lifting them to vision and comprehension and fulfillment beyond their dreams through prodigal self-giving which spared no sacrifice of time and health and labor even to the last hour.

We bless Thee for the leader—guiding this school of sacred music to even larger and more worthy service to Christ's church, who led our praise these many years and who this day dost sing unto Thee a new song.

We bless Thee for the companion of the years—so gentle, so generous with us all, so merciless in demands upon himself—blessing each friend with gracious consideration; blessing this community with quiet strength, unflinching courtesy, unquestioning loyalty.

We bless Thee for the man of God—securely grounded in faith, confident in hope, abounding in love for Thee and for Thy children.

And for the inward qualities of mind and heart and will which infused and empowered all he was and did—we thank Thee—humility which disclaimed all praise and self-effacement which refused all recognition—"love, joy, peaceableness, patience, kindness, generosity, fidelity, gentleness, self-control"—the sure harvest of the Spirit—knit into a single steadfast soul.

As he lived, so he died—in service beyond the call of duty, not pausing to be careful, not asking or expecting any reward, never counting the cost—even unto the end.

For him who went in the morning to prepare for Thy worship in this house, and with one short step entered into the morning of the Greater Life with Thee, we bless Thee.

Surely the trumpets sounded for him on the farther shore.

For all his gifts to us which have blessed the years which are gone, and continue as precious memories to enrich the days ahead and which link him with that multitude beyond numbering who, like him, have fought a good fight and have finished their course and are now with Thee, we thank Thee.

In silence, we lift each one, our thankfulness for him.

Thanks be to God for Thy rich gifts in him.

Through such souls alone, God, stooping, shows sufficient of His light

For us in the dark to rise by. And now into Thy gracious care and protection we commit him.

We give him back to Thee, O God, Who gavest him to us. Yet as Thou didst not lose him in giving, so we have not lost him by his return. Not as the world giveth, giveth Thou. What Thou givest, Thou takest not away. For what is Thine is ours always, if we are Thine.

Father of tender mercies and God of all comfort, speak Thy word of reassurance to all who are saddened, especially those bereft of one dearer than life itself. Uphold them with Thy strength; enfold them with Thy compassion; induct them ever more fully into Thy comradeship—that they likewise may be found among those who have fought a good fight and finished their course and

kept the faith—for we are persuaded that neither death nor life, nor principalities nor powers, nor things present nor things to come, nor height nor depth nor any other creature shall be able to separate us from the love of God which is in Christ Jesus, our Lord.

O Lord, Support us all the day long of this troublous life, until the shadows lengthen, and the evening comes, and the busy world is hushed, and the fever of life is over, and our work is done. Then, in Thy great mercy, grant us a safe lodging, and a holy rest, and peace at the last; through Jesus Christ, our Lord. Amen.

### HISTORY OF THE ORGAN

1859—Original instrument a 3-manual tracker by Messrs. Hill and Son, of London, England.

1898-1900—Casavant Frères cleaned the organ, added electro-pneumatic action and a new three-manual console. At the same time Messrs. Hutchings of Boston added several stops, and a ten-stop celestial division.

1933—Casavant Frères cleaned the organ and moved the console to a new position.

1950—Organ completely rebuilt and enlarged by Messrs. Wm. Hill and Son and Norman & Beard Ltd. of London, including new console and piston actions, new chest primaries and several new chests.

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### ST. BARTHOLOMEW'S CHORAL SERIES GETS UNDER WAY

Three evensongs in October at St. Bartholomew's, New York City, were devoted to the performance of Mendelssohn's Elijah. Vaughan Williams' Mass in G minor was heard Oct. 30. Nov. 6 the Brahms Requiem will be sung and Nov. 13 Whitlock's Evening Cantata and Britten's Rejoice in the Lamb. Nov. 20 will be music by Verdi and Nov. 27 by Buxtehude.

ELECTRONIC ORGAN Arts, Inc. Los Angeles, Cal., manufacturer of Artisan electronic organs, has been acquired by and will operate as a division of Dorsett Electronics Laboratories, Inc., Norman, Okla. Robert L. Eby will remain in charge.

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### 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

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## CASAVANT REBUILDS ALBERTA INSTRUMENT FOR LETHBRIDGE CHURCH

Southminster United Redesigns 1920  
Organ for Renovated Edifice—  
Arthur Putland, Organist  
Co-operates on Design

The 1920 Casavant organ in the Southminster United Church, Lethbridge, Alta. has been completely redesigned and rebuilt by Casavant Frères. The great pipework is entirely new and there many new ranks in other divisions. The church itself was thoroughly renovated at the time of the rebuilding. The installation was in charge of Robert Blanchard, son of Albert Blanchard who installed the original instrument. The organist, Arthur K. Putland, co-operated with members of the Casavant staff on the new design.

The stoptist:

### GREAT

Quintaton, 16 ft., 61 pipes  
Principal, 8 ft., 61 pipes  
Metalgedeckt, 8 ft., 61 pipes  
Gemshorn, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Chimney Flute, 4 ft., 61 pipes  
Superoctave, 2 ft., 61 pipes  
Furniture, 4 ranks, 244 pipes  
Cymbal, 3 ranks, 183 pipes  
Trompette Harmonique, 8 ft., 61 pipes  
Chimes

### SWELL

Gross Spitzflöte, 16 ft., 61 pipes  
Gelgen Principal, 8 ft., 68 pipes  
Stopped Diapason, 8 ft., 68 pipes  
Spitzflöte, 8 ft., 12 pipes  
Flute Celeste, 8 ft., 56 pipes  
Viole de Gambe, 8 ft., 68 pipes  
Voix Celeste, 8 ft., 61 pipes  
Geigen Octave, 4 ft., 68 pipes  
Flauto Traverso, 4 ft., 68 pipes  
Piccolo, 2 ft., 61 pipes  
Plein Jeu, 3 ranks, 183 pipes  
Contre Hautbois, 16 ft., 68 pipes  
Trompette, 8 ft., 68 pipes  
Claron, 4 ft., 68 pipes  
Tremulant

### CHOIR

Viole, 8 ft., 68 pipes  
Dolce Principal, 4 ft., 68 pipes  
Rohrflöte, 4 ft., 68 pipes  
Nazat, 2 3/4 ft., 61 pipes  
Gemshorn, 2 ft., 61 pipes  
Tierce, 1 3/4 ft., 61 pipes  
Oboe Schalmey, 8 ft., 68 pipes  
Tremulant  
Chimes

### GALLERY ORGAN (4th manual)

Salicional 8 ft., 68 pipes  
Rohrflöte, 8 ft., 68 pipes  
Muted Viole, 8 ft., 68 pipes  
Muted Viole Celeste, 8 ft., 68 pipes  
Fern Flute, 4 ft., 68 pipes  
Oboe, 8 ft., 68 pipes  
Tremulant  
Chimes

### PEDAL

Contrebasse, 16 ft., 32 pipes  
Bourdon, 16 ft., 32 pipes  
Quintaton, 16 ft.,  
Spitzflöte, 16 ft.,  
Echo Bourdon, 16 ft., 32 pipes  
Principal, 8 ft., 32 pipes  
Stopped Diapason, 8 ft., 12 pipes  
Cello, 8 ft., 12 pipes  
Spitzflöte, 8 ft.  
Spitzflöte, 4 ft.  
Mixture, 3 ranks, 96 pipes  
Trombone, 16 ft., 32 pipes  
Chimes

ALBERT RUSSELL



ALBERT RUSSELL, organist and choir-master of the Asylum Hill Congregational Church, has been appointed university organist at Wesleyan University, Middletown, Conn. and faculty member of the Hartt College of Music, University of Hartford.

Vesper services the last Sunday in each month began Sept. 25 at the Asylum Hill church with oratorios and organ recitals alternating months.

### RECORDING AND RECITALS GIVE FOX A BUSY AUTUMN

The recital dates for Virgil Fox in November and early December are as follows: Nov. 1 Academy of Music, Philadelphia; Nov. 3 Bethel Park, Pa.; Nov. 9 Pottstown, Pa.; Nov. 15 Rochester, N.Y.; Nov. 17 Anderson, Ind.; Nov. 20 LaCrosse, Wis.; Nov. 22 Oklahoma City; Nov. 25 Tulsa; Nov. 27 Chicago; Nov. 29 Wayzata, Minn.; Dec. 1 Duluth; Dec. 7 Boston.

After a two-week recording session with Capitol Records in October Mr. Fox was heard in Allentown, Pa.; Springfield, Ohio, San Antonio, Kansas City, Kans.; Camp Hill and Perkasie, Pa.

### ORCHESTRA JOINS PURVIS FOR CENTENNIAL PROGRAM

Richard Purvis, San Francisco, was joined Sept. 27 by seventeen members of the Oakland, Cal. symphony orchestra in a program commemorating the centennial year of Oakland's First Congregational Church. The program included Handel's Concerto 2, a Baroque group, a Mozart Church Sonata, Purvis' Partita on Christ ist Erstanden and the Poulenc Concerto. Gerard Samuel conducted.

AUSTIN LOVELACE was scheduled as guest conductor Nov. 1 at the Wesley hymn festival sponsored by four churches at the University Park Methodist Church, Dallas. He played a recital Oct. 31 in the church with the Texas AGO Chapter as co-sponsor.

W. WILLIAM WAGNER led his choirs and soloists in Mendelssohn's St. Paul Oct. 2 at Cleveland's Old Stone Church.

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**AUSTIN COMPLETES ORGAN FOR ATLANTA AT DRUID HILLS BAPTIST**

**Charlotte Garden Serves as Consultant for Three-Manual Instrument in Georgia City—Margery Craig is Organist**

Austin Organs, Inc. of Hartford has recently completed a new three-manual and antiphonal organ for the Druid Hills Baptist Church Atlanta, Ga. The new instrument replaces a three-manual and echo Hook and Hastings installed about 1928. The main organ is placed high across the front of the church with a new antiphonal division at the rear of the church. The new organ was dedicated July 10.

Consultant was Dr. Charlotte Lockwood Garden. Organist of the church is Margery Craig, a former pupil of Dr. Garden's.

This organ and a recent two-manual Austin at the Presbyterian Church, Abbeville, S.C. were the last two sold by Roy E. Staples, Austin's Atlanta area representative for more than thirty years. Mr. Staples, now retiring to Sacramento, Cal. has been succeeded in the Atlanta area by one of the men he trained, Dwight Peck.

The stoplist was written up by Richard J. Piper of Austin, with Miss Craig.

The stoplist of the new organ is as follows:

**GREAT**

- Violone, 16 ft., 61 pipes
- Diapason, 8 ft., 61 pipes
- Bourdon, 8 ft., 61 pipes
- Gemshorn, 8 ft., 61 pipes
- Erzähler, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Nachthorn, 4 ft., 61 pipes
- Octave Quint, 2 1/2 ft., 61 pipes
- Super Octave, 2 ft., 61 pipes
- Furniture, 4 ranks, 244 pipes
- Chimes, 25 Notes

**SWELL**

- Geigen Principal, 8 ft., 68 pipes
- Hohlföte, 8 ft., 68 pipes
- Gambe, 8 ft., 68 pipes
- Voix Celeste, 8 ft., 56 pipes
- Principal, 4 ft., 68 pipes
- Rohrföte, 4 ft., 68 pipes
- Flautino, 2 ft., 61 pipes
- Plein Jeu, 3 ranks, 183 pipes
- Contra Oboe, 16 ft., 12 pipes
- Trumpet, 8 ft., 68 pipes
- Oboe, 8 ft., 68 pipes
- Clarion, 4 ft., 68 pipes

**CHOIR**

- Spitz Principal, 8 ft., 68 pipes
- Nason Flute, 8 ft., 68 pipes
- Dolce, 8 ft., 68 pipes
- Dolce Celeste, 8 ft., 56 pipes
- Prestant, 4 ft., 68 pipes
- Koppelflöte, 4 ft., 68 pipes
- Nasard, 2 1/2 ft., 61 pipes
- Blockflöte, 2 ft., 61 pipes
- Tierce, 1 1/2 ft., 61 pipes
- Krummhorn, 8 ft., 68 pipes
- Bombarde, 8 ft., 36 pipes

**ANTIPHONAL**

- Principal, 8 ft., 68 pipes
- Erzähler, 8 ft., 68 pipes
- Erzähler Celeste, 8 ft., 56 pipes
- Octave, 4 ft., 68 pipes
- Mixture, 3 ranks, 183 pipes
- Trompette, 8 ft., 68 pipes

**ANTIPHONAL PEDAL**

- Bourdon, 16 ft., 32 pipes
- Flute, 8 ft., 12 pipes

**JERALD HAMILTON**



JERALD HAMILTON assumed duties in September as assistant professor of organ and church music at the University of Texas and organist and choirmaster at St. David's Church in Austin. He comes to the Austin posts from Athens, Ohio where he was on the faculty of Ohio University. Previous to his work there he had been for ten years on the faculty of Washburn University, Topeka, Kans. and organist and choirmaster at Grace Cathedral, Topeka. He had also been for eight years a member and sometime chairman of the commission on church music of the Episcopal diocese of Kansas.

A native of Wichita, Kans. he received his early training from Susie Ballinger Newman. He received bachelor and master degrees in music from the University of Kansas where he studied organ with Laurel Everette Anderson.

A Fulbright scholar in 1954, Mr. Hamilton studied in Paris with André Marchal. While in Paris he was invited to play the organ mass at the churches of St. Eustache and Ste. Clothilde and served as organist for the Choeur Philharmonique de Paris in the 1954-55 season. In the summer of 1955 he studied at the Royal School of Church Music, Croydon, England. He has had further study with Catharine Crozier and Gustav Leonhardt and at the Union Seminary school of sacred music.

Since his return from France, Mr. Hamilton has made frequent recital appearances for local and regional meetings of the AGO and for churches and colleges throughout the country. He was one of the recitalists chosen for the tenth anniversary festival of the Organ Institute in 1957.

**PEDAL**

- Diapason, 16 ft., 32 pipes
- Violone, 16 ft.
- Gedeckt, 16 ft., 12 pipes
- Principal, 8 ft., 32 pipes
- Violine, 8 ft.
- Gedeckt, 8 ft., 12 pipes
- Fifteenth, 4 ft., 12 pipes
- Bombarde, 16 ft., 32 pipes
- Oboe, 16 ft.
- Bombarde, 8 ft., 12 pipes
- Krummhorn, 4 ft.



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## Malaga Cathedral Organs Are Fine Specimens

By JOSEPH A. BURNS

The sixteenth-century cathedral at Malaga, Spain, contains two large organs completed by Julian de la Orden in 1781 and 1782 respectively. One of them is in perhaps the best state of preservation and repair of any old organ in Spain and both are truly splendid to eye and ear. The approaches to the winter-resort city of a quarter-million inhabitants, on the Mediterranean sixty-six miles northeast of Gibraltar, are unforgettable, whether by sea or from the mountains to the north. During Malaga's golden age, the city was served by such important musicians as the secular composer Juan del Encina, the church composers Morales and Guerrero, and "Don Juan (Doyz) racionero en la yglesia de malaga," mentioned by Bermudo as one of the best organists of the time of Cabezon (Declaracion de Instrumentos, 1555, fol. 1xv). However, no trace of the sixteenth-century organ survives.

The eighteenth-century instruments were fortunately preserved in the Spanish Civil War of the nineteen-thirties, although one of them lost many metal pipes which were sold as scrap by vandals who had access because the clergy, in their necessarily hurried departure, neglected to lock one of the gates. The organs face each other across the forward part of the nave, on the other side of the crossing from the altar, the customary location of the choir in Spanish cathedrals. The space is surrounded on three sides by a stone curtain between the pillars, leaving the crossing, transepts, side aisles, and rear of the nave for the congregation. Normally the choir stalls are occupied by the Canons of the Cathedral, with the musicians atop the twenty-foot-high curtain along with the organs: on special occasions, both organs may be combined with instruments and choruses stationed on the nave floor.

A thirty-page booklet published in 1783, "Relacion de lo que contienen los Organos de la Sta. Iglesia Catedral de Malaga..." gives a comprehensive description of the organs as they were originally built, and as they exist virtually unchanged today, one of them being in almost perfect condition. Since the instruments are practically identical, it will suffice to describe only one of them. They are constructed in three storeys, reaching almost to the ceiling, the side aisles being equal in height to the nave. The cases are in harmony with the renaissance architecture of the church, adorned with columns in the Greek orders and surmounted by allegorical figures such as Religion, Faith, Hope and Charity. The lower storey is in apple green casework with gilt trimmings, elaborately molded and ornamented. The console is let into this level. The second storey and the back positives display burnished tin show-pipes up to sixteen feet in length, with towers set off by columns and topped by statues. The empty top level is adorned with dummies, bringing the 4485 speaking pipes to a total of 4613. Thus the organs fulfilled the expressed desire of the Bishop, Dean, and Cathedral Chapter to build instruments equaling any in Spain as to beauty and grandeur.

Each organ consists of five divisions playable from three manuals with pedals, as detailed in the stop list. The manuals may be coupled by pulling the upper one toward the organist. Since each division is complete in itself, and the type of music playable on the instrument does not demand the use of couplers, they are rarely used, thus in the old days sparing the back of the organ pumper. Modern electric blowers have been provided, without any other change as to wind pressure or tracker action. There are fifteen pedals, thirteen for the complete chromatic octave from CC to C and the other two for the Tambor (drum) and Timbal (kettle-drum) listed in the specification. These last are not actually "drums," but have two pipes each, originally on DD and AA,

considerably louder than the pedal stops proper. The pedal registers, at 16 ft. and 8 ft. pitch, are permanently connected. I did not see the genial organist, the Reverendo Don Jose Maria Millan Auriolos, use the pedal coupler, or any other, for that matter. The pedals are not very usable, being mere toe-studs, all alike as to form and placement, and differentiated only by being painted white or black as appropriate. They serve mostly for cadences and pedal points, as do the Tambor and Timbal on grander occasions.

♦ ♦ ♦

The manuals range from C to d<sup>3</sup>, with all registers split at middle c<sup>1</sup>-c<sup>#1</sup>, as was customary with seventeenth and eighteenth century Spanish organs: witness the "Tientos de mano izquierda" (left hand) and "mano derecha" (right hand) of Correa and Cabanilles, which often present problems of two-manual performance for the modern organist. With these split registers, it is possible to bring out a bass or treble melody on a single manual. The extension of this principle to a three-manual instrument led to a formidable array of stops, with the bass stopknobs to the left and the treble to the right, each set arranged in a single vertical row. The foundation registers can be made to sound throughout the entire range by drawing two stops, one on either side. It will be seen from the specification below that the bass and treble registers of the reeds, mutations and mixtures do not necessarily coincide. As to the stop names, Flautado corresponds to flue (diapason), Violon or tapado to stopped, abierta to open, Docena to Twelfth 2 2/3 ft., Quincena to Fifteenth 2 ft., Decinovenena to Nineteenth 1 1/2 ft., Lleno to a mixture of normal pitch, Cimbala to a mixture of acute pitch, and Nazardos to a sub-mixture of flute pipes. Pipe lengths were measured in "palmas" of approximately eight inches, so a 16 ft. stop has 26 palms, an 8 ft. stop 13, etc. The footages given have been supplied by the writer, and for the "right hand" they refer, of course, to an imaginary low C. The specification of the organ on the Gospel (north) side, completed in 1781 and now lacking many vandalised pipes, is as follows:

### GREAT ORGAN

(Organo Principal, middle manual)  
REEDWORK OF THE NAVE FRONT  
(en chamade)

- Left hand (bass) registers**  
Trompeta de batalla (battle), 8 ft.  
Trompeta de campana (campaign), 8 ft.  
Bajoncillo, 4 ft.  
Violeta, 2 ft.  
Chirimia alta, 1 ft.  
Dulzayna, 8 ft.
- Right hand (treble) registers**  
Clarín de batalla, 8 ft.  
Clarín Real (Royal Clarion), 4 ft.  
Trompeta Imperial de 52, 32 ft.  
Trompeta Magna, 16 ft.  
Chirimia alta, 2 ft.  
Dulzayna, 8 ft.

### FLUEWORK OF THE NAVE FRONT (including showpieces)

- Left hand (bass) registers**  
Flautado de 26, 16 ft.  
Flautado de 13, 8 ft.  
Flautado Violon, 8 ft.  
Octava tapada, 4 ft.  
Octava abierta, 4 ft.  
Docena  
Quincena (two)  
Decinovenena  
Lleno, 4 ranks  
Cimbala, 3 ranks  
Nazardos (flute tone), 4 ranks
- Right hand (treble) registers**  
Flautado de 26 (diapason), 16 ft.  
Flautado de 13, 8 ft.  
Flautado Violon (stopped flute), 8 ft.  
Octava tapada (stopped flute), 4 ft.  
Octava abierta (open octave), 4 ft.  
Docena (twelfth)  
Quincena (fifteenth) (two)  
Decinovenena (nineteenth)  
Lleno (harmonics of 8 ft. series), 4 ranks  
Cimbala (4 ft. series), 3 ranks  
Nazardos (16 ft. series), 4 ranks  
Corneta, 7 ranks  
\*Corneta en eco, 6 ranks  
\*Wood Flauta Trabesera (celeste), 2 ranks, 8 ft.  
\*Enclosed in expression box with hitch-down pedal.

### INTERIOR REEDWORK OF THE NAVE FRONT

- Left hand (bass) registers**  
Trompeta Real, 16 ft.  
Chirimia, 8 ft.
- Right hand (treble) registers**  
Trompeta Real, 16 ft.  
Trompeta Magna, 8 ft.  
(Everything so far plays from the middle manual, the Organo Principal)

### BACK POSITIVE OF THE NAVE FRONT (lower manual)

- Left hand (bass) registers**  
Flautado de 6 1/2, 4 ft.  
Tapadillo, 4 ft.  
Docena tapada  
Quincena  
Decinovenena  
Lleno, 3 ranks
- REEDWORK  
Bajon, 8 ft.
- Right hand (treble) registers**  
Flautado de 6 1/2 (showpipes), 4 ft.  
Tapadillo (stopped), 4 ft.  
Docena  
Quincena  
Wood Flauta trabesera (celeste), 2 ranks, 8 ft.  
Lleno, 3 ranks  
Metal Flauta dulce (celeste), 2 ranks, 8 ft.  
Corneta, 5 ranks

### REEDWORK

- Bajon (bassoon), 8 ft.
- INTERIOR POSITIVE OF THIS ORGAN  
(lower manual)

- Left hand (bass) registers**  
Flautado Violon, 8 ft.  
Octava tapada, 4 ft.  
Quincena  
Decinovenena  
Lleno, 4 ft.  
Trompeta Real, 8 ft.  
Voz humana, 8 ft.
- Right hand (treble) registers**  
Flautado Violon (stopped), 8 ft.  
Octava tapada (stopped), 4 ft.  
Quincena  
Decinovenena  
Lleno, 4 ranks  
Trompeta Real, 8 ft.  
Voz humana, 8 ft.  
\*Tapado Violon en eco, 8 ft.  
\*Corneta en eco, 5 ranks  
Imitacion de violines (acute mixture)  
\*Enclosed in expression box.

### REEDWORK OF THE SIDE-AISLE FRONT (enchamade, upper manual)

- Left hand (bass) registers**  
Trompeta de batalla, 8 ft.  
Bajoncillo, 4 ft.  
Violeta, 2 ft.  
Dulzayna, 8 ft.
- Right hand (treble) registers**  
Clarín de batalla, 8 ft.  
Clarín de Campana, 4 ft.  
Trompeta magna, 16 ft.  
Dulzayna, 8 ft.

### FLUEWORK OF THE SIDE-AISLE FRONT (upper manual)

- Left hand (bass) registers**  
Flautado de 13, 8 ft.  
Octava abierta, 4 ft.  
Flautado Violon, 8 ft.  
Nazardos, 4 ranks
- INTERIOR REEDWORK  
Trompeta Real, 8 ft.
- Right hand (treble) registers**  
Flautado de 13, 8 ft.  
Octava abierta, 4 ft.  
Violon, 8 ft.  
Corneta, 7 ranks

### INTERIOR REEDWORK

- Trompeta Real, 8 ft.  
Wood Trompeta universal, 16 ft.

### BACK POSITIVE OF THE SIDE-AISLE FRONT

- FRONT  
(upper manual)
- Left hand (bass) registers**  
Flautado, 6 1/2, 4 ft.  
Violon, 8 ft.  
Quincena, 2 ft.  
Decinovenena  
Lleno, 3 ranks

### REEDWORK

- Un registro de Fagot (fagotto)  
**Right hand (treble) registers**  
Flautado 6 1/2 (showpipes), 4 ft.  
Violon, 8 ft.  
Quincena, 2 ft.  
Decinovenena  
Lleno, 3 ranks  
Corneta, 5 ranks  
Flauta Alemana (celeste), 2 ranks

### REEDWORK

- Un registra de Cromorna
- PEDALS  
(a single octave of undifferentiated toe studs)

- Contras, 16 ft. and 8 ft., 2 ranks  
Tambor, 2 ranks  
Campanillas (bells, stopknob located low-down and far to the left)  
Timbal, 2 ranks  
Temblor Suave  
The top manual plays the side-aisle organ and overhanging positive.  
The middle manual plays the Organo Principal of the nave front.  
The bottom manual plays both nave positives, exterior (back, overhanging) and interior.

A comparison of this original stoplist (as given in the afore mentioned booklet) and the nomenclature appearing on

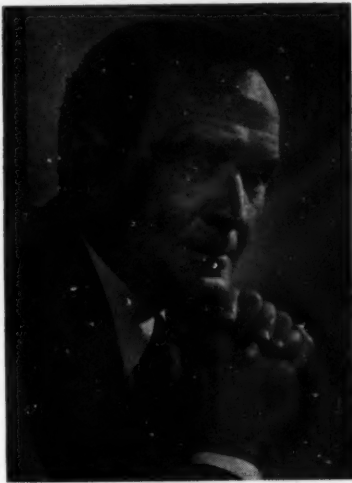


the organ at the present time (as given by Robert M. Stevenson in *The Organ*, October, 1957, pages 59f) reveals that there have been virtually no additions or changes since the instrument was originally installed between the column immediately facing the high altar and the one adjoining it to the west on the north side of the nave. The corresponding organ on the Epistle (south) side, at present better preserved, differs in but a single detail: for the Flauta Alemana of the back positive on the side aisle, there has been substituted a Pifano, literally "fife," but actually a quiet diapason celeste, like the old Italian Peffero or Voce umana, but at 4' pitch. The celestes present one of the most striking aspects of these instruments. Most of them are formed of harmonic flute (Flauta Alemana or Trabesera) pipes, and they appear in no less than three divisions. The stop-knob for the Campanillas (bells, giving a continuous jingling effect like a Zimbelstern) is located very low-down and far to the left, presumably to prevent the organist from using it inadvertently. They gave a most charming effect while the Reverend Padre improvised a pastorale. A little green-and-gold snake still protrudes his head when the wind pressure is up, and the tip of his tail when it is low.

There are two tremulants, "the one gentle (suave), which played with the flautados is very pleasing to the ear, and majestic; and the other strong (fuerte), whose precipitation makes the best effect with the voz humana, flauta trabesera de madera (wood traverse flute), bajon (bassoon), corneta, flautados, and other registers, according to the established practice, and good taste of the organist; provided that each register must go by itself with the tremulant (temblor)." A striking feature is the array of six cornetas, similar in makeup and function to the French cornet, appearing in all the divisions and ranging from five to seven ranks, but only in the right hand; their beauty and variety of timbre is truly astonishing. Two of the three interior divisions have a pair of treble stops, 8 ft. and cornet, enclosed in an expression box with hitchdown pedal; the booklet calls attention to the fact that this arrangement makes possible echos and contraechos of the cornets. The same effect is served by the use of stirrups and kneeforks which disconnect the back positives and exterior reedwork at will, similar to the ventils of the nineteenth-century French organ.

It seems logical that Aristide Cavallé may have found Spanish precedents for some of his innovations in the French organ, for various members of his Southern French family built organs in Spain, and his grandfather married his grandmother Coll during an eight-year stay in Barcelona. His predilection for reeds was probably derived from Spain, although he did not observe the Spanish custom of having most of the reed pipes projecting "en chamade," horizontally from the organ case just above the organist's head. The advantages gained from this arrangement are accessibility for tuning and more effective volume of sound on low wind pressure. The disadvantages are that the organist cannot hear much else when they are playing, and they do not blend well with the flues. For the latter reason, the exterior reedwork is supplemented in the Malaga organs by interior reeds for better blending. The outside reeds are used for fanfares and postludes, undoubtedly having been especially useful in the "batallas" or battle pieces of which the Spanish were so fond (Banchieri tells us that it was permitted by custom to play them on Easter Sunday). The Spanish obtain an astonishing variety, fullness, and richness of tone from reed pipes. The Dulzaynas have short resonators of uniform length, but the others are full length; e. g., the lowest pipe, middle C#, of the 32 ft. Trompeta Imperial de 52 (palmas) is almost eight feet long, since it is a "right hand" register. Therefore the en chamade pipes of the split registers balance, for the lowest "left hand" pipes are likewise eight feet in length. The 32 ft. and 16 ft. tones of the upper register balance the 1 ft. and 2 ft. tones of the lower in such a way as to create a certain homogeneity of sound. The top-manual reedwork of the side aisle can be effectively played off against that of the Organo Principal on the middle manual. The characteristic reeds such as Dulzayna, Chirimia, Voz humana, Bajon, Fabot, and Cromorna are distinctively voiced; in fact, some old Iberian organs possess both a "Vieios" (old men) and a "Viejias" (old women).

SIR WILLIAM McKIE



SIR WILLIAM McKIE, organist and master of the choristers of Westminster Abbey, London, will officiate at the opening recital Nov. 13 on the new Hill, Norman and Beard organ in St. John's Church, Ogdensburg, N. Y.

Sir William who is coming to America especially for this one engagement will be heard in the afternoon preceding the dedication of the organ. Evensong will be sung by the choir of St. George's Cathedral, Kingston, Ont. under the direction of George N. Maybee.

Following evensong a reception will be held in the parish house. Then Sir William will play the dedication recital assisted by St. George's Cathedral choir. Admission to the evening recital will be by ticket, available from the rector of St. John's Church.

THE DIAPASON expects to include a description of the organ in an early issue.

Beautiful solo effects can be drawn not only from the reeds but also from the cornets and from combinations with mutations.

The fineness of the original voicing is perhaps preserved even better in the flues than in the reeds, which have of necessity been worked over by modern artisans. It will be noted that all three families of flutes are represented—open, stopped, and harmonic—although there are no strings at all, the "Violon" being invariably a stopped flute. The booklet speaks of the "registro de imitacion de violines" as demanding a certain movement of the foot on the "stirrup" for its perfect resemblance. There are no loud flues, even the 8' principals having a sweet and gentle tone, suitable for accompanying solo voices, as recommended by Antegnati for old Italian organs. The upper work blends with an admirable combination of body and brilliance. The ensemble is full and rich without any hint of harshness or stridency. As in the early Italian organ, the nineteenth is preferred to the twelfth as giving a more transparent polyphonic effect. The three mixtures of the Organo Principal reinforce the overtones of the 8 ft., 4 ft. and 16 ft. harmonic series respectively.

The limitations of the pedal board preclude performance of the traditional organ repertory. What Bach I heard the Padre play was drawn from the Well-tempered Clavier; otherwise he performed nineteenth-century German publications on two staves, never using the modern editions of Frescobaldi which were at hand. He was conversant with modern Spanish anthologies such as those of Pedrell and Otaño, but did not use the works really best fitted to his instrument, such as Correa de Araujo's Facultad Organica of 1626 (modern edition by Kastner) and the Tientos or Preludes of Juan Cabanilles (1644-1712, modern edition by Angles), not to mention the music of Cabezon and Santa Maria. He did a good deal of improvising, even filling out the harmonies and doubling in octaves from the printed page, playing in the effusive, rhapsodic, rhythmically flexible style which seems long since to have been characteristic of Spanish musical performance. I am deeply grateful to the Reverend Don Jose and the authorities of the Cathedral of Malaga for the fascinating and informative experience of hearing, playing, and examining the organs of their historic church.

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## Time to Act

According to the terms of the amendment to the Guild constitution which you approved in last May's balloting, your name will be dropped from the rolls if (1) you have not paid your dues by Dec. 31 or (2) if your chapter treasurer has not sent in your dues and those of your fellow chapter members to reach national headquarters and the office of THE DIAPASON by Dec. 31.

The weeks before this date are the most uncertain on the entire year as far as mail deliveries are concerned.

If your treasurer's checks do not reach their two destinations by New Year's Eve, you will be dropped from the Guild and will have to pay a \$2 reinstatement fee to be returned to the rolls—a pretty high price to pay for carelessness and procrastination.

Don't forget: you voted for this amendment. We believe you will be glad to get this small obligation out of the way before your holiday spending starts flattening your wallet.

### Sandusky

The Sandusky, Ohio Chapter met at the Trinity Methodist Church Oct. 2 with Calvin Critchfield presiding. Printed programs for the season were distributed and explained by Elmer Frank, program committee chairman. Mrs. John Wild, Mrs. Rodger Doerzbach, Mrs. Donald Wilson and Alice Sanger gave highlights of the national convention in Detroit. Mr. Frank explained and demonstrated agogic rhythm, a subject with which most members were unfamiliar. Following the meeting refreshments were served by Helen Klutzy and the Critchfields.

Laura M. Long

### Youngstown

The Youngstown, Ohio Chapter opened its fall season Sept. 25 at the Martin Luther Lutheran Church. Christine Sell Knuth, host organist, played the program listed in the recital section of this issue. Dean J. Kirby Bransby introduced Clarence Barger who spoke briefly concerning the history and purposes of the Guild. Pins were given to past-deans and program plans for the year announced. The concert series was to open Oct. 21 with a recital by Dr. James W. Evans, Pittsburgh at St. Luke's Church followed by a workshop the following day. New members were introduced at an informal social hour.

Mrs. Charles E. Sittig

### Akron

The Akron, Ohio Chapter met Oct. 3 at the Akron Public Library auditorium with Dean Farley K. Hutchins presiding. Don Miller, host, gave the program The Library and Music. The talk contained information on books, periodicals, recordings, music, publishers and other related subjects. Several recordings of organ music were played and two short films shown, all of which are available to the public. A Dutch-treat social hour was held at a local restaurant.

The chapter met for its first meeting of the season at the Firestone Conservatory of Music Sept. 12 with Dean Hutchins presiding. Robert Klotman, supervisor of music, Akron public school system, spoke on Conducting Techniques for the Church Musician. A social hour and refreshments followed.

Etta Emerson

## Regional Conventions

By now it is no secret that each of the fifteen Guild regions will hold a regional convention in 1961. Members should plan to attend at least one of these; they may attend in their own regions or in any other.

The following news of these conventions had reached the office of THE DIAPASON at press time for the November issue:

Florida, Georgia, North and South Carolinas, Charlotte, May 7-10, Richard Van Seiver, chairman

District of Columbia, Maryland, Virginia, Washington, D.C. May 21-24, William O. Tufts, chairman

Iowa, Minnesota, Missouri, North and South Dakotas, Des Moines, 2nd week in June, Russell Saunders, chairman

Alaska, Montana, Oregon, Washington, Western Idaho, Tacoma, June 13-14, Charles Adams, chairman

Kentucky, Ohio, West Virginia, Toledo, June 18-20, John J. Fritz, chairman

Kansas, Oklahoma, Texas, Western Louisiana, Wichita, June 19-21, Dorothy Addy, chairman

Pennsylvania, Southern New Jersey, Delaware, Bridgeton, N.J. June 20-22, Lowell C. Ayars, chairman

Illinois, Indiana, Michigan, Wisconsin, Evanston, Ill. June 21-23, Austin C. Lovelace, chairman

Arizona, California, Hawaii, Nevada, San Francisco, June 26-30, Harold Mueller, chairman

Alabama, Arkansas, Eastern Louisiana, Mississippi, Tennessee, Memphis, June 27-30, William Gravesmill, chairman

### Central Ohio

The Central Ohio Chapter began its season Sept. 12 with a covered dish dinner at the home of Dr. Wilbur Held, Columbus. The new dean, Lowell Riley, introduced the following new officers: Francis Johnson, sub-dean; Ann Raitch, secretary; Maude Reeves, treasurer; Eleanor Clingan, registrar; Mrs. Fred Brobst, librarian; Helen Eckelberry and Martha Stelhorn, auditors. An effort was made this year to co-ordinate the meeting and recital dates where possible to avoid too many Guild events in a month. Recitalists will be Heinrich Fleischer, Pierre Cochereau and Catherine Crozier. The chapter will concentrate on study toward the Guild examinations with a class to meet monthly. After the meeting Dr. Held played several selections from the Orgelbüchlein to demonstrate the five-rank organ recently installed in his home.

Eleanor Clingan

### Lafayette

The Lafayette, Ind. Chapter opened the season with a potluck supper Sept. 26 at the home of Mrs. Herbert Brunsm. A short business meeting followed with a discussion of future programs and recitals. It was decided the next meeting would be held at the home of Mrs. Charles Fox, Monticello. Following the discussion Mrs. Howard Anderson showed slides of her European trip with a follow-up of slides taken at the national convention in Detroit.

Theodore Purchla

### North Shore

The North Shore Chapter is sponsoring William Teague in recital Nov. 7 as their number in its season's subscription series.

## Southern California Bid Accepted for 1962 Convention

The AGO national council in its Oct. 10 meeting accepted the invitation of the Los Angeles, Long Beach and Pasadena Chapters to entertain the 1962 national convention. Dates and detailed sites will be announced soon so that members all over the country can plan far ahead. With a midwinter conclave immediately ahead and fifteen regionals scheduled for the summer of 1961 THE DIAPASON does not expect to find it possible to bring readers full details of the coastal convention within the next few months.

### Cincinnati

The Cincinnati, Ohio Chapter held its first meeting of the year at the Westwood First Presbyterian Church Oct. 4. A report on the national convention was given by Al Meyer. Past-dean's pins were awarded to Elmer E. Dimmerman, Harold S. Frederic, Walter M. Brunsmann, Malcolm T. Fogg, Robert S. McIntosh, George Higdon, A. Sears Pruden, Carl F. Kuehner, Robert S. Alter, Wayne Fisher, AAGO, Parvin Titus, FAGO and Edward G. Mead, FAGO. Virginia Banfield played a recital that included works by Lubeck, Bach, Brahms and David.

Mrs. Carl H. Heimerding

### Detroit

The Detroit, Mich. Chapter met Sept. 19 at the First Baptist Church, Birmingham. Following dinner, reports from the national convention were read. A recital by Jean Hurst on the Möller organ concluded the evening. Miss Hurst played numbers by Handel, Bach, Maekelberge and Dupré.

Mary Atcherson

### Southwest Michigan

The Southwest Michigan Chapter held its Oct. 2 meeting at the Trinity Lutheran Church, St. Joseph, Mich. Arnold Glaess and Walter Pelz conducted members through the elementary school which the 3,600 parish membership supports. Mr. Pelz and his adult choir entertained members of the chapter with a choral and organ program in the church.

Hugh Robins, Jr.

### Monroe

The Monroe, Mich. Chapter held its first meeting of the season Sept. 20 at the home of Dean Hugh E. Baker. The program for the year was discussed. Appointed to the program committee were Helen Boughton, chairman, Harold Althaver, Mrs. Charles Buck, Mrs. George Teall and Emerson Foster. A report was given by members who attended the national convention in Detroit. Refreshments were served by Dean Baker.

Shirley Weinau

### Western Michigan

The Western Michigan Chapter held its initial meeting for the year Oct. 3 at the Bethel Christian Reformed Church, Grand Rapids. Dean Matthew Walcott was host. An installation service and a hymn festival followed the dinner meeting. Local clergy were guests.

The Western Michigan Chapter met at the Central Reformed Church, Grand Rapids Sept. 11. William Holby, host organist, played the program listed in the recital section of this issue as part of the informal recital-discussion period on hymn-pretudes.

Harriet L. Spencer

## AGO Examinations

Candidates for all Guild examinations and for the service playing tests are reminded that applications and fees must be submitted to their respective deans. Application blanks are available from national headquarters.

Alec Wyton, Chairman  
Examination Committee

### Indianapolis

The opening event of the Indianapolis Chapter's season attracted nearly 100 Sept. 18 to the Holcomb garden house, Butler University. Fred Koehn lectured on bells and carillons and played a carillon recital. Plans for the season were outlined. Dean Erwin Nuhlenbruch gave details of the Guild Sunday evensong Oct. 2. Robert Hobbs directed the choir from the organ in Christ Church Cathedral. Robert Wolfersteig played the Dupré Passion Symphony following the worship service.

Vivian Arbaugh

### Canton

The Canton, Ohio Chapter held its first meeting of the season Sept. 26 at the Trinity Lutheran Church. Sixty persons heard Dr. Richard Warner, Kent State University, discuss the subject Music in the Church Wedding. He mentioned many selections which can be used for professionals and recessionals and demonstrated points at the console. He was assisted by Myrl Andregg who illustrated examples of appropriate and well-chosen vocal wedding numbers. Dean David C. Bower gave past-dean pins to Nellie J. Dretke, Martin Alexander and W. Robert Morrison, FAGO, ChM. In recognition of past services to the chapter. New members were introduced and the program for 1960-61 was outlined briefly. The meeting was concluded with refreshments and a display of choral and organ music by the Wagner-Bund Music Co., Pittsburgh.

James Stanforth

### Saginaw

The Saginaw Valley Chapter met Oct. 2 at the Messiah Lutheran Church, Bay City, Mich. for its first meeting of the fall season. Fred Lake played We All Believe In One God and Rejoice Now, Dear Christians, Bach; Sonata 3, Hindemith; Chorale in D minor, Franck. Dr. Kent Dennis, dean, presided.

Josephine Hill Walther

### Chicago

The Chicago Chapter began its season Sept. 26 with its annual open house. The music department of the Moody Bible Institute and its student group were hosts. The evening began with a greeting by Dean Benjamin Hadley and a short recital on the Möller organ in Torrey-Gray auditorium by Lillian Robinson, student group sponsor. A demonstration of handbells and their uses was given by Robert Carbaugh and the institute bell choir before a tour of the school's expanding music facilities. A showing of the Willan film, Man of Music, and a coffee hour completed the evening.

The chapter Guild service was held Oct. 9 at the Fourth Presbyterian Church with Sub-dean Robert Lodine directing the choir and playing the service and Dean Hadley playing the prelude and postlude. The choir music was entirely by American composers including numbers by AGO Founder Peter Lutkin who was also a founder of the chapter, and Leo Sowerby, distinguished chapter member.

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# News of the American Guild of Organists—Continued

**Peoria**

The Peoria, Ill. Chapter held a business meeting Sept. 27 at the Byerly music store. The chapter will sponsor Hugh Giles in recital Nov. 6 at the First Methodist Church and Marie-Claire Alain, March 12 at St. Mary's Cathedral. After the meeting Carroll E. Green gave an organ demonstration and a tour of the store's organ department followed. Refreshments were served.

JAMES E. CLUSKEY

**Kansas City**

The Kansas City, Mo. Chapter met Sept. 19 for its reassembly dinner and program at the First Baptist Church with Dean Harling Spring as host. After the invocation by Dr. Robert Middleton recognition was given to former deans. A quiz on recognition of churches of the area was conducted by Dean Spring. Mrs. George P. Williams announced that Virgil Fox, Allen Sever, Clayton Krehbiel and Wilma Jensen will be the artists on the subscription series. Program plans for the year were outlined by Sub-dean Jesse Ehlers. Hans Schweiger, conductor of the Kansas City Philharmonic, was the guest speaker. A program of organ and piano works of Powell Weaver was played by Mrs. A. E. Braverman and Jack McCoy.

The chapter held its Oct. 3 dinner meeting at the Country Club Methodist Church. After dinner members went to St. Anne's chapel, Visitation Catholic Church where the Rev. Richard D. Lord, Teresa College, spoke on the Significance of the Catholic Mass and explained the different vestments used. A choir sang music from the Gregorian, Elizabethan and modern era used in the mass. Robert Blanchard directed the choir and made several comments on the music used in the demonstration.

**Fort Wayne**

The Fort Wayne, Ind. Chapter met Sept. 27 at the Crescent Avenue Evangelical United Brethren Church. William Shoot and Fredric Gingrich were hosts for the evening. Mr. Shoot, Harriet Northrop, Dean Jack Ruhl and Darwin Leitz gave reports of the national convention held at Detroit in June. A panel discussion Looking at the Organist gave the views of the following: Robert Parrish, layman; Richard Frazier, pastor; William Shambaugh, recital-goer, and Dean Ruhl, organist. Mr. Shoot played a postlude and members sang a hymn to end the meeting.

ROBERT V. CLOUTIER

**Twin Cities**

The Twin Cities Chapter held the first meeting of its golden anniversary season at the Zion Lutheran Church, Minneapolis, Minn. Oct. 1. After dinner Pat Porter was in charge of a get acquainted scheme which included the singing of rounds with gestures. Thomas Johnson, host organist, played: Toccata, Adagio and Fugue in C major, Bach; Sonata 6, Mendelssohn; Seelenbräutigam, Elmore; Three Antiphons, Dupré; The Joy of the Redeemed, Dickinson. It was announced the chapter was to sponsor a recital by Dr. Wilbur Held, Ohio State University and that National President Harold Heermans will be a guest at the fiftieth anniversary program Nov. 13.

**Southeast Minnesota**

The Southeast Minnesota Chapter met Sept. 26 at the Methodist Church, Pine Island with Mrs. C. T. Mondale as hostess. A panel, with Fred Nitschke, chairman, Doris Thomas and Harold Sweitzer arranged a program of contemporary organ and choral music. The choir was composed of chapter members. All members were urged to bring items of interest for the chapter scrapbook. Reports on the national convention in Detroit were given by the six members who attended.

ROBERT H. JUERS

**Springfield**

The Springfield, Ill. Chapter met at the First Congregational Church Sept. 20. Raymond Keldermans played the following recital on the Casavant organ: Chaconne, Buxtehude; Noël, Daquin; Prelude and Fugue in D major, Bach. A short business meeting was conducted by Dean Robert Kozelka prior to the social hour. The chapter was invited to attend the National Poetry Day tea at the Vachei Lindsay home Oct. 16.

MRS. JOHN B. NOLAN

**Milwaukee**

The Milwaukee, Wis. Chapter met Sept. 25 at the Immanuel Reformed Church for a dinner meeting. An informal organ recital, Music for Worship Service, was played by host organist Edward Wise. His program appears in the recital section of this issue. Following dinner the Rev. Hoover Grimsby, chaplain, gave a talk entitled A Pastor Appraises Church Music. The program for the year includes four choral seminars, one organ seminar, recitals by Dr. Robert Baker and Marie Claire Alain, a student organ contest with a recital to follow for the winning contestants and several other seminars.

WALTER DENTHICK

**Topeka**

The Topeka, Kans. Chapter met at the Westminster Presbyterian Church Oct. 4. Following a business meeting Jack Stewart, Reuter Organ Co., Lawrence, showed slides of the national convention in Detroit and of old organs throughout our country and Mexico. A social hour followed the program.

The Topeka, Kans. Chapter held its first public recital of the season Sept. 9 at the First Presbyterian Church. The recitalists were Judith Hedrick and David Stevens, pupils of Richard Gayhart. Their programs appear in the recital section of this issue. Following a reception for Miss Hedrick and Mr. Stevens a business meeting was held. Plans and programs for the coming year were announced. Officers for this year are: Russell Blackmer, dean; Myles J. Criss, sub-dean; Norma Smith, secretary-treasurer.

NORMA SMITH

**Madison**

The Madison, Wis. Chapter met Sept. 26 at the University Presbyterian Church for a dinner meeting. Dialogue Between God and Man was the topic discussed by Dr. James Jondrow. Mrs. Donald Hensler sang some solos accompanied by John Stewig. Mrs. Richard Andrews reported on the advisory committee's plans for an organ in the Monona Terrace Civic Center. Paul Jones told of the chapter member recital to be held at the First Baptist Church Nov. 13. Plans for the first city-wide youth choir festival to be held Feb. 12 at the Luther Memorial Church were described by Mrs. Willard Warzyn, chairman of the festival.

RUTH PILGER ANDREWS

**Jamestown College GSG**

The Jamestown, N. D. College Student Group met Sept. 20 at the home of the chairman of the college music department, Robert Clawson, advisor, and seven members were present. The following officers were elected: Bonnie Horn, secretary; Kathy Swanson, treasurer; Bill Odegaard, historian. The group was to sponsor a recital by Fernando Germani Oct. 27 at the Voorhes Chapel.

BONNIE J. HORN

**Wichita**

The Wichita, Kans. Chapter met Sept. 20 at St. John's Episcopal Church. The program consisted of a talk about the colors of the organ by John McClellan who used the Hillgreen-Lane organ to illustrate his discussion. Wallace Dunn, AAGO, played a recital in connection with the lecture-demonstration.

MRS. JOHN N. FREE

**Conclave News**

ELAINE BROWN



ELAINE BROWN, founder and director of the Philadelphia's well-known Singing City, will conduct a choral workshop as an outstanding feature of the AGO mid-winter conclave in St. Louis Dec. 27-30. Dr. Brown serves on the faculties of the Westminster Choir College, Temple University, the Juilliard School of Music and the Union Seminary school of sacred music; her choirs have performed with the Philadelphia Orchestra, the Bach Aria Group and at the Robin Hood Dell.

Headquarters for the conclave will be the Statler-Hilton Hotel, 822 Washington, St. Louis 1, Mo. Additional nearby hotels which are also recommended are the Lennox Hotel, 825 Washington and the Mark Twain Hotel, 116 N. Eighth St., St. Louis 1. Make your reservations directly and as early as possible to avoid disappointment; other conventions are meeting in St. Louis the same week!

The conclave registration fee of fifteen dollars will include admission to the banquet in celebration of the fiftieth anniversary of the St. Louis Chapter. A special rate of ten dollars will apply to students and to non-organist husbands and wives of Guild members. Early registration is urged. Send registration fees to Charlotte Bishop, 15 Devondale Lane, St. Louis 31, Mo.

**Conclave Chairmen**

Dean of the St. Louis Chapter: CHARLES H. HEATON  
50th Anniversary Committee Chairman: HOWARD KELSEY  
Anthem Contest: DOYNE C. NEAL  
Booklet: ROBERT M. WEBBER  
Commissioned Organ Work: RUDOLPH KREMER  
Exhibits: WALTER J. PURSCHKE  
Finance: HERBERT TOENSING  
Program: ROY KEHL  
Publicity: DOUGLAS R. BREITMAYER  
Registration: CHARLOTTE BISHOP

**Lincoln**

The Lincoln, Neb. Chapter met Oct. 3 at the YWCA for its regular cafeteria supper. A business meeting followed with the introduction of the new chaplain, the Rev. Stillwell, guest choir directors, new officers and the executive committee. Highlights of coming meetings were announced by Dean John Cole. Plans were made for the January Marilyn Mason-Paul Doktor recital. The evening's program was held at the First Methodist Church where host organist Marjorie Smith played Christmas numbers by Daquin, Poister, Pachelbel, Walton and Titcomb. Josephine Waddell, Dr. Charles Tritt and Dean Cole brought forward three Christmas anthems each.

MRS. DALE UNDERWOOD

**Mason City**

The Mason City, Iowa Chapter met for a potluck supper at St. Peter's Lutheran Church, Rockwell, Sept. 20. Dean Robert Nord presided over the business meeting at which Mrs. Harold S. Peterson was elected registrar. The theme for the program was Hymns and Hymn Preludes with Mrs. C. B. Quaffle and Mrs. Werner F. Selene, Jr. as co-ordinators. Mrs. Henry Hines played the program listed on the recital pages of this issue. Arrangements for the supper were in charge of Mrs. Max Bokmeyer.

MARGARET I. PETERSON

**Dubuque**

The Dubuque Chapter met at the home of Mrs. Oran Devaney, Cascade, Iowa, Sept. 25 with Ann Devaney as co-hostess. Mrs. Devaney, Beverly Butlett, Miss Devaney, David Nelson, Jann Moser, Carolyn Sanders and Mark Nemmers, played for the musical portion of the meeting. Socializing and refreshments followed the program.

MARK R. NEMMERS

**Waterloo**

The Waterloo, Iowa Chapter board members met in the home of Mary Lorenzen to plan for the year's meetings. Programs have been planned to include Guild Sunday, a lecture demonstration, student recitals and contests, tours and potluck banquets. Plans for a year book were made.

MRS. LEO BERGMANN

**Western Iowa**

The chapter met Oct. 8 at Findley's Tea Room, South Sioux City, Neb. After dinner and a brief business meeting members were entertained by Mr. and Mrs. Vernon White who played a program of harpsichord, flute and recorder music.

The Western Iowa Chapter met Sept. 11 at the Trinity Lutheran Church, Sioux City to hear the recently installed three-manual Reuter organ demonstrated by John Eitzen, host organist. His program is listed in the recital pages of this issue. Following the program members adjourned to the Paddock Restaurant for dinner and a short business meeting.

CATHERINE NYLEN

**Omaha**

The Omaha, Neb. Chapter met Sept. 12 at Boys Town for its first meeting of the year. Msgr. F. P. Schmitt was host. After a business meeting members heard Emmanuel Leemans play Prelude and Fugue in A minor, Bach; Movements 1 and 2, Concerto in B flat, Handel, and Toccata, Modal Suite, Peeters. The group then inspected the organ and console. Refreshments were served.

MARJORIE IVESSEN

**Fort Smith**

The Fort Smith, Ark. Chapter met Oct. 5 at the Sigler Music Co. Following a short business meeting members looked through a large display of organ and choral music from many publishers. Refreshments were provided by the music company.

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# News of the American Guild of Organists—Continued

## Lake Charles

The Lake Charles, La. Chapter met Sept. 10 at the Chateau Charles for its first meeting of the season. The new slate of officers presided: Juaneiva Rose, dean; Mrs. Marion D. Garrison, sub-dean; Eric Turnbull, secretary-treasurer. Proposals were discussed for the coming artists series, the enlargement of the roster of participating patrons and the general program outline for the year. Rabbi Jerome Mark gave an address on the Book of Job with analogic comments relating to the dramatization of MacLeish's JB.

WILLIAM STOKES

## Central Missouri

The Central Missouri Chapter held its initial meeting of the new season at the Fred Heinkel home, Columbia, Sept. 23. Twenty-one persons were present for the dinner that preceded the business meeting presided over by Dean Carl E. Burkel. The following officers were elected for the season: Mr. Burkel, dean; Ann Exon, sub-dean; Jacqueline Rathel, secretary; William Bedford, treasurer. A report of the national convention in Detroit was given by Dean Burkel and Lucile Turner. Programming for the year includes an organ workshop, social meeting, tour of the new fine arts building, Missouri University, Columbia and attendance at a performance of the Mozart Requiem at Jefferson City.

JACQUELINE RATHEL

## Springfield

The Springfield, Mo. Chapter met for lunch at Hamby's restaurant Sept. 24. After lunch the group went to Clara Thompson Hall, Drury College, to hear reports on the national convention in Detroit by Iiah Dixon and Violet Bohy. Program plans for the year and prospective members were discussed.

TOM RITCHIE

## Central Arkansas

The Central Arkansas Chapter met Sept. 11 at the Christian Science Society, Batesville to hear E. Power Biggs play the dedicatory recital on the new Flentrop organ. Mr. Biggs' program appears in the recital section of this issue. There was no business executed and the group met at the Rendezvous after the recital for an informal supper and fellowship.

ARCHIE Y. McMILLAN

## South Arkansas

The South Arkansas Chapter opened its 1960-61 season with a dinner for the clergy at the Hotel Camden, Camden Oct. 3. The following officers were installed by the Rev. Henry Grubbs: Mrs. Goodwin White, dean; Mrs. Robert Turnipseed, sub-dean; Elizabeth Copeland, secretary-treasurer; Mrs. George Jordan, registrar. Mrs. Turnipseed, accompanied by Miss Copeland, played a flute solo. The main feature of the program was a talk by J. David Malloch.

## Salina

The Salina, Kans. Chapter met Sept. 27 at the Immanuel Lutheran Church. Guests and new members were introduced at a social hour followed by a business meeting consisting of committee reports and discussion of plans for the year including the Guild Sunday choir festival in the First Presbyterian Church. Sub-dean Harry Huber and Bernard Hulse played a program of recorded choral and organ music on equipment loaned by the Norris Carlsons.

MAI ME H. PORTER

## Memphis

The Memphis, Tenn. Chapter met at St. Luke's Methodist Church Sept. 13 for a dinner meeting with Mrs. Carlton Wilkes as host organist. Mrs. Darrell Henning, dean, conducted the business session at which she announced the program plans for the year. A report on the Detroit national convention was given by Secretary Billy Christian. A report from the planning committee for the regional convention to be held in June was outlined by Sub-dean David Ramsey. Mrs. Wilkes and Mr. Ramsey played the following program: Prelude and Fugata on Crusaders' Hymn, Young; Benediction, Karg-Elert; Canzonetta in G major, Buxtehude; Romanza, Purvis; Picardy, Noble, and seven selections from the Clavierübung, part 3, Bach.

EUGENIA EASON

## Knoxville

The Knoxville, Tenn. Chapter met Oct. 3 for a dinner meeting at the Macedonia Methodist Church with Mrs. A. C. Hooper as host organist. After the secretary's and Treasurer's reports Sub-dean Edwin May introduced William Kafenberg, program director, University of Tennessee radio station, who outlined a new series called The Royal Instrument which will feature taped recitals by local members twice each month. Ann Brandon will play the first recital in this series. The meeting concluded with the performance of some service music for an electronic instrument by Marion Pickle, A.A.G.O.

The Knoxville, Tenn. Chapter met Sept. 12 at the Second Presbyterian Church with Edwin May as host organist. Dean Charles Hunnicutt presided over the meeting. The yearbook outlining monthly meetings and special events was given to each member. After a dinner the minutes of the previous meeting were read and a treasurer's report given. The program for the evening, Impressions of Summer Past, featured reports on the national convention, music conferences and summer music study by Mrs. Marion Pickle, Allen Green, David Brandt and Robert Triplett.

WILLIAM DORN

## Lexington

The Lexington, Ky. Chapter met Oct. 11 at the Woodland Christian Church. Betsy Steiner played a recital for the evening's program.

ELIZABETH M. MAHAN

## Chattanooga

The Chattanooga, Tenn. Chapter held its annual minister's night Sept. 26 at the First Christian Church with Eloise Curtis as host organist. After dinner Dean Joanne Hart presided over the meeting and introduced the guest speaker, Dr. William W. Lemonds, University of the South, Sewanee. Dr. Lemonds outlined the common goals and purposes of clergymen and music directors in a church.

JEAN FIELDS

## Nashville

The Nashville, Tenn. Chapter met Sept. 19 at the home of Mrs. Thomas W. Lee. After dinner V. Earle Copes gave a review of the Detroit convention with comments on the many recitals and talks he heard as well as some of the personalities he encountered. Greg Colson did some humorous improvisations and Dean Scott S. Withrow spoke briefly of the plans for the coming season. The next meeting will be an anthem workshop.

SYDNEY DALTON

## Pittsburgh

The Pittsburgh, Pa. Chapter met Sept. 26 at the Sacred Heart Church with Louis Huybrechts as host. After dinner Dean William E. Lindberg conducted a short business meeting emphasizing the chapter-sponsored church music seminar Tuesday evenings Oct. 4 through Nov. 15 at the Pittsburgh Theological Seminary. Following the meeting the chapter heard a recital by Mr. Huybrechts to which the public was invited. His program appears on the recital page.

BERTHA MARSH FRANK

## Northeastern Pennsylvania

The Northeastern Pennsylvania Chapter sponsored a recital by Robert Rosenkranz, A.A.G.O., Sept. 27 at St. John's Lutheran Church, Scranton. Music included was by Bach, Franck, Boellmann, Elmore, Courboin and Vierne.

EVELYN M. BUTLER

## Lancaster

The first fall meeting of the Lancaster, Pa., Chapter was held Sept. 19 at the Trinity Lutheran Church. Clergy were entertained at dinner in the parish house and a service of dedication for organists was held after dinner in the church. The Rev. Wallace E. Fisher, pastor of the host church, spoke at the service and Trinity's senior choir sang. E. Virgil Cooper, Jr. host organist-director was chairman for the event.

## MANCHESTER ORGAN TOUR

The New Hampshire Chapter conducted an organ tour in Manchester Sept. 25 with William R. McAllister as chairman. Thirty-two members met at the First Presbyterian Church where Dorothea Schoepf demonstrated the two-manual Wicks organ. At St. Joseph's Cathedral Josephine Coakley invited members to play the rebuilt Hook and Hastings organ.

For variety the group went to the Manchester Federal Savings and Loan Association where Dorothy J. French spoke on the Schulmerich electronic carillon and music written by European carillonners was displayed.

At the new Brookside Congregational Church Maurice Hoffmann, Jr. related the history of organs in his church and showed the special features of the three-manual instrument rebuilt by Austin by playing Fantasia Pastorale, Second Tempest in the Alps, Breitenbach. The final stop was at the home of Norman Fitts where a buffet lunch was served and supper music played on a Baldwin electronic.

DOROTHY FRENCH

## Vermont

Sept. 25 meetings as follows: White River Junction and Capitol districts members were divided into two sections for rehearsal under Mrs. Harry Rowe, Wells River, and Mrs. Alfred Lane, Montpelier. The sections combined for choruses from Handel's Messiah under the direction of Jon Borowicz, Norwich University. Following supper Mildred Whitcomb, White River, directed a rehearsal of choruses for the annual choir festival.

Rutland district met at the Carl Adams home in Gaysville. With Leo Ayen at the residence organ, members rehearsed anthems for the festival.

Battleboro district met for a cookout at the home of James Stearns. Members listened to recordings.

HARRIETTE S. RICHARDSON

## New Haven

The New Haven, Conn. Chapter met Sept. 20 at the Dunbar United Church, Hamden for a dinner meeting. The following officers were installed: Mrs. John Strandberg, dean; H. Leroy Baumgartner, sub-dean; Carolyn Larom, secretary; Edgar Aiken, treasurer; Lawrence Landino, registrar; Mrs. Raymond Newell, H. Frank Bozyan, John Bullard, Raoul Forest, Jr., Charles Krigbaum and Charles Betz, board members. Mr. Bozyan spoke on his recent year's stay in Europe and showed slides of churches visited and organs he played.

LAWRENCE J. LANDINO

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

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

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

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

**Robert Knox Chapman**  
Christ Church Cathedral  
Organist and Choir Master  
Diocesan Music Advisor  
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Mus. D., F.A.G.O.  
Augusta College  
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# News of the American Guild of Organists—Continued

## District of Columbia

The District of Columbia Chapter held its Guild service Oct. 9 at St. Matthew's Cathedral, Washington. The service included a number of organ works, motets of Palestrina and Peeters sung by the men and boys choir and concluded with benediction. Host organist was C. Eugene Stewart. The Rt. Rev. Msgr. John K. Cartwright, chaplain, planned a reception for members after the service.

The chapter met Oct. 3 at St. Luke's Methodist Church with the chapter's fiftieth anniversary as the dominating theme. After the business meeting color slides of organs and churches used at the Detroit national convention were shown and a report of the convention was given Evangeline S. Everett. The main part of the meeting was a panel discussion by three clergymen, a Methodist bishop, an Episcopal rector and a Roman Catholic priest who talked about Music in Worship.

The chapter started its fiftieth anniversary year with a picnic at the home of Cleveland Fisher, Manassas, Va., Sept. 10.

EVANGELINE S. EVERETT

## Buffalo

The Buffalo, N. Y. Chapter began the year with a dinner meeting in the Starlight Room of the Hotel Stuyvesant Sept. 12. After dinner Dean May Oddie gave a report of the national convention in Detroit. Katherine Tuthill showed pictures and Squire Haskin talked about the recent European organ tour which both took.

EDNA SHAW

## Hudson-Catskill

The first fall meeting of the Hudson-Catskill Chapter was held Sept. 19 at the Albert Fenn home at Stone Mill, Humphreyville. A box supper preceded a report by Dean Loton E. Springstead on a seminar at Alfred, N. Y. Officers are: Mr. Springstead, dean; Mrs. J. Scott Moore, sub-dean; Mrs. Herbert Schneider, secretary; John A. Gowen, treasurer; the Rev. William H. Rittberger, chaplain. Committees were appointed and new members welcomed.

CLAYTON J. WALTERMIRE

## Stamford

The Stamford, Conn. Chapter met Sept. 19 at St. Barnabas Church, North Greenwich for its opening meeting with Richard Shaffer as host organist. Bruce Angell demonstrated the Casavant organ and Claude Means, FAGO, FTCL played a short organ program. A refreshment hour followed.

## LORENE BANTA BEFORE MERRIMACK CHAPTER



DR. LORENE BANTA is shown at the console of the Casavant organ in Cochrane chapel, Phillips Academy, Andover, Mass. illustrating her lecture, "One Man's Meat," for a meeting of the Merrimack Valley Chapter. The program of her all-Bach recital appears on the recital pages.

Dr. Banta explained how one could use works of Bach for all occasions, big and small.

The chapter opened its season with a surprise dinner Sept. 6 at the Ty-Jane

restaurant, Tyngsburo, Mass. for Robert Reich, organizer of the chapter and its first dean, and his bride-to-be, Norma Jennings. They were given a silver tray with the Guild insignia engraved on the back. After dinner thirty-five members and guests gathered at the Highland Congregational Church, Lowell for the regular meeting and a recital by Mr. Reich, Herman Greunke and a guest from the Brockton Chapter, Richard Hill. A coffee hour and social was held.

MARGUERITE S. BLACKBURN

## Chesapeake

The Chesapeake Chapter met Sept. 12 at St. Michael and All Angels Episcopal Church, Baltimore, Md. Following a short business meeting the following program was played by Harold Ash, Washington, D. C.: Fantasia in F minor, Mozart; Very Slowly, Sonatina, Sowerby; Carnival, Suite for Organ, Crandell; Grand Piece Symphonique, Franck.

MARGUERITE S. BLACKBURN

## Waterbury

The Waterbury Chapter met Sept. 21 for a supper meeting at the home of Dean Robert Birt; thirty were present. Plans were made for the year's programs which will include recitals by member organists and special events sponsored by various churches. Committees were appointed for the year's activities.

BESSIE DICKINSON

## Metropolitan New Jersey

The Metropolitan New Jersey Chapter met at the Longwood Gardens, Kennett Square, Pa. for its Sept. 17 meeting. Clarence Snyder, host organist, played a recital designed to display the organ, an Aeolian rebuilt by the M. P. Möller Co. His program consisted of Trumpet Voluntary, Stanley; Concerto 6, Handel; Cantabile, Franck; Movement 1, Symphony 2, Dupre; Dreams, McAmis; The Little Bells, Purvis; Chinoiserie, Swinnen; Marche Pontificale, Widor. After the recital Mr. Snyder conducted the group on a tour of the organ chambers.

LEOLA ANDERSON

## Eastern New York

The Eastern New York Chapter held its first meeting of the season Sept. 24 at the Altamont Reformed Church with Teresa Weidman as chairman. Following a turkey dinner Dean Helen Henshaw conducted a business meeting. The program, New Anthems, was in charge of Pauline Mehrstens and Thurston Dox, of the faculty of Hartwick College, Oneonta. Anthems released in 1959-60 were sung by the members with Dr. Dox conducting and Mrs. Mehrstens at the piano. Anthems for examination were on display.

HELOGA SAETVEIT

## Auburn

The Auburn, N. Y. Chapter met at the home of Arthur Infanger Sept. 12 for its first meeting of the season. Dean John McIntosh presided over the business meeting which followed a picnic supper. Mrs. Wilson Askew announced the events for the year; an adult choir festival, youth choir festival, a program of local tracker organ recordings and a program of organ with instruments. H. Winthrop Martin, Syracuse, was speaker for the evening and his talk included a description of the national convention in Detroit.

ARLENE MORSE

## Brockton

The Brockton, Mass. Chapter met at the New Jerusalem Church Sept. 26. Reports of the Detroit national convention were given by Ethel Lutted and Richard Hill. Plans for monthly meetings were discussed, two new members voted in and the code of ethics reviewed by Dean Francis Yates. The chapter is to hold its Guild service Dec. 4. Hostesses for the meeting were Elizabeth Appleton, Emma Nelson and Viola Fish.

FRANK W. REYNOLDS

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- If I Go Not Away.....McCormick
- God of Our Fathers.....Warren-Gearhart

### SIDE B

- With Joy We Hail the Sacred Day.....Tans'ur-Hutson
- Lenten Anthem.....McCormick
- All Good Gifts.....Schulz-Warner
- Lead Us, Heavenly Father.....Roff
- Praise to God, Immortal Praise.....Warner
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# News of the American Guild of Organists—Continued

## MERGER IN WORCESTER

The Worcester, Mass. Chapter met Sept. 26 at the Atlantic Union College, South Lancaster with Norman Roy and Stanley Walker as hosts. More than eighty were present including many new members from the now disbanded Worcester Association of Church Musicians which gave up its organization last June in order to join the chapter and make a stronger group which could work more effectively toward the common goal.

Dean Alan Walker presided at the business meeting at which plans for the year were announced. These include programs on the liturgies and practices of various branches of the church, a junior choir festival and a study and performance by chapter members of Bach's Cantata 140, Sleepers Wake, directed by Dr. John King, University of Massachusetts.

Following the business meeting a group of songs was sung by Hedwiga Kochanowski, soprano, accompanied by Floyd W. Corson. The program was concluded with a review by Norman Roay of the book *Music and Worship in the Church*, by Austin Lovelace and William Rice.

Officers for the year are Alan Walker, dean; Marjorie Field, sub-dean; Elizabeth Warden, secretary; Donajd Simpson, treasurer.

ELIZABETH WARDEN

## Suffolk

The Oct. 5 meeting of the Suffolk Chapter was a tour of organs in the Huntington, N.Y. area. Members assembled at the Presbyterian Church, Greenlawn where Donald Studholme demonstrated the Baldwin electronic. At the Central Presbyterian Church, Huntington, David Smith demonstrated the custom-built Allen. At the Baptist Church Mrs. August Kaup demonstrated the two-manual Skinner. At Old First Church Jean Valerio told the history of the three-manual Casavant and demonstrated it. Members then assembled at Dean Blakelock's home in East Northport for a business meeting and a social hour with refreshments.

The Suffolk Chapter held its first meeting of the season at the home of Rita Bjork, Smithtown, N. Y. After the regular business Dean Hazel Blakelock discussed her method of familiarizing a congregation with hymns. The program was followed by refreshments.

ERNEST A. ANDREWS

## Queens

The Queens, N.Y. Chapter attended the dedicatory recital-lecture by David S. Walker at the Evangelical Lutheran Church of the Good Shepherd, Bellerose Sept. 18. Mr. Walker played works by Buxtehude, Walther, Arne, Clérambault, Bach and Langlais to demonstrate the new three-manual Schlicker organ. The Rev. Bruce M. Williams, AAGO, was at the console for the lecture part of the recital. The evening concluded with a reception.

EDNA WILSON WALTER

## Rockland County

The Rockland County Chapter met at the Pearl River, N. Y. Methodist Church Sept. 12 for the first meeting of the season. The senior choir festival, the junior choir festival and the Guild service to install the new chapter officers and officers of the Nyack Missionary College student group were discussed. Wilma Jensen was to be sponsored by the chapter Oct. 23. Past-dean Harlow L. Hawthorne reported on the national convention at Detroit and anthems brought by members were sung and discussed.

HARLOW L. HAWTHORNE

## Haddonfield

The Haddonfield, N.J. Chapter met Oct. 3 at the Lutheran Church of Our Saviour. Regional Chairman Newell Robinson, FAGO, ChM, discussed contemporary organ and choir music. He played several organ numbers and led members in reading a few modern anthems to stimulate interest in the contemporary style. Mr. Robinson urged members to use this music in their services.

The Haddonfield, N.J. Chapter met Sept. 12 at St. Paul's Lutheran Church, Collingswood. Because of the hurricane Donna a change in program was made due to the scheduled speaker's inability to get to the meeting. Jane Masarak, host organist, played German chorale and plainsong tunes in the Lutheran Hymnal and all joined in the singing of each type. The use of service organ music based on these tunes was discussed. A social hour followed.

EARL H. ELWELL

## Central New York

The Central New York Chapter began the season with a dinner meeting Oct. 4 at the First Presbyterian Church, Cooperstown. The choir served the dinner, the proceeds of which are to be used for the purchase of new choir robes. Preceding the meeting Dr. Donald Robinson, host organist, played a recital. The meeting was conducted by Dean Cornelia M. Griffin. Alastair Cassels-Brown announced that the chapter will sponsor William Teague in a recital Nov. 15 at the Grace Episcopal Church, Utica. The junior choir festival, as announced by Nellie D. Snell, chairman, will be held Apr. 30 at Westminster Church, Utica with John L. Baldwin, Jr. conducting. The meeting closed with a talk by Mr. Baldwin of his summer in Europe and, in particular, of Paris where he was guest organist and choirmaster at the American Cathedral.

JEANETTE E. SNYDER

## Northern New Jersey

The Northern New Jersey Chapter met Oct. 4 at the Holy Trinity Evangelical Lutheran Church, Garfield. Thomas Murray was host to a large group which included, as guests, ministers and music committees of the churches represented by members. Dean Winifred Hawkins presided. An Adequate Organ and a Capable Organist was the topic of a panel discussion in which several members, their ministers and music committee chairmen participated. Jack Sechrist gave a resumé of the church music conference, Alfred University, N.Y. and Wilma Schipper reported on the conference at Montreat, N.C. Special congratulations were given to Elizabeth Stryker who recently received the Licentiate degree from the Trinity College, London. Refreshments were served after the meeting.

The Northern New Jersey Chapter met at the United States Military Academy, West Point, N. Y. Sept. 10 for an organ demonstration of the Cadet Chapel organ by John A. Davis, Jr. chapel organist. Mr. Davis also took the group on a tour of the area containing some of the mechanical portions of the organ. Following the demonstration a picnic supper was held at the Silver Mine picnic area.

CLARA HOOGENHUIS

## Central New Jersey

The Central New Jersey Chapter held its annual banquet Oct. 3 at the Hamilton Square Methodist Church. Guest speaker was Ruthann Harrison, of the music faculty of Trenton State College, who spoke on the relationship of a college choral program to the church and the community. Margaret Hartman Komarek was the soloist.

DOLORES KIRKHAM

## Syracuse

The Syracuse, N.Y. Chapter attended a vesper service at St. Peter and Paul Russian

Orthodox Church Oct. 3. After the benediction Father Alexander Warnecke explained the symbolism of the service. Members of the choir served tea and pastries. A business meeting concluded the activities.

ARLENE T. WARD

## Riverside-San Bernardino

The Riverside-San Bernardino, Cal. Chapter met for a farewell dinner for Dr. Roberta Bitgood, FAGO, Sept. 26 at the Presbyterian Church of Riverside. An honorarium made up by members was given to Dr. Bitgood by Dale Wood.

The chapter held a retreat Sept. 11 at Yucaipa. After an inspirational afternoon a period of swimming was enjoyed followed by the evening meal. At dinner the following newly-elected officers were introduced: Dorothy Hester, dean; Lucile Keeler, sub-dean; Eleanor Wilding, secretary; Milton Sherwood, treasurer; Chester Johnson, registrar; Loren Adair and Thomas Larrimore, auditors.

CHESTER JOHNSON

## Long Beach

The Long Beach, Cal. Chapter opened its season Sept. 11 at the Belmont Heights Methodist Church with a Guild installation service followed by a dinner and program. The new Möller Artiste organ was demonstrated by Dale Kirshman, host organist. The choir, under the direction of Max Coggins, sang numbers by Elgar, Elmore and Lynn. The Rev. Howard Vail, chaplain, installed the following officers: Helen Davenport, dean; Earl Lamken, sub-dean; Don Palmer, secretary; Axel Anderson, treasurer; Frederick Shaffer, reporter; J. Mark McDonald, auditor; Frances Derbyshire, social chairman; Fern Franz, Elizabeth Vasa, Agnes Spies, Shelby Barnard, Edith Wyant, Vera Graham, Rhea Young, Lilly Kingdon and Mabel Persons, executive committee.

The chapter held the first in its series of recitals Oct. 4 at St. Luke's Episcopal Church. Irene Robertson was featured organist in a program of organ with instruments. The program included Sonata in F for violin, Handel; Adagio for violin and organ, Brown; Sonata in E for flute, Bach; Petite Fantasia Pastorale, Studer; Blessed Jesus, Wake, Awake for Night Is Flying and Come Holy Spirit, Krebs; Sonata da Chiesa for trumpet and organ, Gagnebin; Five Pieces for violin and organ and Prelude, Kanzone and Rondo, Schroeder.

FREDERICK SHAFER

## Central California

The Central California Chapter held its annual fall membership tea Sept. 25 at the home of Wesley Pope, Stockton. The Guild student group members were guests of the chapter. They announced the following newly-elected officers: John Pagett, president, Connie Neville, secretary and Jeanne Millmoe, program chairman. Dr. Charles Schilling is the group's sponsor. Dean Schilling announced that the annual ministers-musicians dinner was to be held Oct. 17 at the First Presbyterian Church with Kenneth Jewell, Pacific School of Religion as speaker.

ALLAN BACON

## Sacramento

The Sacramento, Cal. Chapter met Oct. 4 at the home of Helen Kilgore. Plans were completed for the annual Guild service that was to be held Oct. 9 at the Sierra-Arden Congregational Church with the choir, minister and chapter members participating. The program for the evening was a group of organ and piano numbers played by Miss Kilgore, Peg Reither and Joy Wauhan.

The Sacramento, Cal. Chapter held its first meeting of the season Sept. 13 at the home of Dean Ralph Jensen. Forty members and guests ate a potluck picnic supper and saw colored slides and heard accompanying reports of the national convention in Detroit. An outline of monthly meeting programs and activities for the year was given.

## Los Angeles Has 50th Birthday Celebration

The Los Angeles, Cal. Chapter began the celebration of its fiftieth anniversary year with a gala dinner Oct. 3 in the parish hall of St. Paul's Cathedral. Founded June 6, 1910 and originally the Southern California Chapter, it now has a membership of almost 300.

Decorations by Mrs. Walter Wieman and Eugene Clay greeted 175 guests as they entered. A large tiered cake with an organ on top stood in the middle of the dining hall. The pipes, made of candles, were blown out by the three members of longest standing: Clarence Kellogg, Stanley Williams and Edith Bokenrager Bailey.

Following dinner Master of Ceremonies Bob Mitchell introduced representatives of the Los Angeles Church Federation, the Music Center, the Music Teachers association, Regional Chairman Leslie Spelman and Dr. Clifton Moore, director of the TV program, Great Churches of the Golden West.

Mrs. Louis E. Duit, dean, reviewed the history of the chapter while sub-dean Leslie Sommerville previewed coming programs. Representatives of Chapters from Santa Barbara to San Diego were introduced and congratulatory telegrams and letters were read, including one from President Heeremans. Stanley Williams spoke about past-deans and introduced the thirteen present.

The musical portion of the program was provided by the Pacific Festival Players. The featured speaker of the evening was Alexander Schreiner, himself a past-dean. He was introduced by Past-Dean Clarence Mader. Dr. Schreiner's reminiscences brought back memories to some and laughs to all. He reminded organists of their duty to provide fine music and of the need for good organ placement and design.

ELFRIEDA DOLCH

## Tacoma

The Tacoma, Wash. Chapter met Sept. 12 at the Christ Episcopal Church where John Cowell, host organist, gave a program on the new Allen electronic. The business meeting was about the regional convention to be held in Tacoma in June. The Puget Sound Choral Conductors Guild invited this chapter and the Seattle chapter to attend its Sept. 27 meeting. A panel discussion between ministers, choir directors and organists was held.

ARLINE BAKER

## San Diego

The San Diego, Cal. Chapter met at the First Methodist Church, Oct. 3. Paul D. Peery, Balboa Park carillonneur, gave a lecture on Bells and their Lore. Rita Tressler introduced new choral music and Mary Henson played new organ publications. A quartet sang choral music with Dean Virginia Cox as accompanist.

NINA B. HUST

## San Jose

The San Jose, Cal. Chapter met Sept. 10 at the home of Leslie Frasier for a turkey dinner in the garden. Thomas Hazelton played wedding music on an electronic instrument.

HELEN FRAZEE

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# News of the American Guild of Organists—Continued

## Central Arizona

The Central Arizona Chapter held its first meeting of the season at the First Christian Church, Phoenix, Sept. 19. After a dinner Dean Vernon Johnson introduced new members. Mrs. H. W. Heinrich and Mrs. Thomas Barr gave reports on the Episcopal Summer School of Church Music. Thomas Donohoe spoke of his recent trip to Europe. The main speaker of the evening was Canon Otto Gallagher who discussed the subject of co-operation among the clergy, organist and director. A fund was initiated to give a memorial in honor of Retta Burgess to College Park Baptist Church. Mrs. Burgess, a charter member and treasurer for many years, passed away in September.

MARVIN ANDERSON

## Lubbock

The Lubbock, Tex. Chapter met Oct. 4 at the Flame Room of the Pioneer Natural Gas Company for a program of recorded music played by European organists on foreign organs. Mrs. J. E. Thomerson conducted the program and showed pictures of organs she played while studying abroad. Dean Harold Dutton presided over the business meeting.

MRS. J. P. KENNEY

## Galveston

The Galveston, Tex. Chapter held its initial meeting of the 1960-61 season as an informal business meeting in the Michael Collierin home. Reports were heard from standing committees. Ernest Stavenhagen, program chairman, outlined plans for the year and heard suggestions from members. After adjournment came a period of relaxation and refreshments.

LA DONNA SUMNER

## Houston

The Houston, Tex. Chapter held its first meeting of the season Sept. 19 with a covered dish picnic at St. John the Divine Episcopal Church. Following dinner a carillon recital was played by Alex Kevan and Frederica Dudley. Mrs. Earle Lowder then directed the senior girl's handbell choir of the Bellaire Methodist Church in several numbers with Robert Bennett accompanying on the organ and playing an organ solo.

ROBERT C. BENNETT

## Fort Worth

The Fort Worth, Tex. Chapter held a dinner meeting at the Rowland Broiles' home Sept. 12. Dean Curtis Pruitt presided over the business meeting. It was announced that the recital series this year would include E. Power Biggs, John Weaver and Marie-Claire Alain with Mr. Biggs conducting a master organ class. The chapter will sponsor an all-city youth choir festival with Jane Marshall as guest director. A group of singers, accompanied by Jean Alexander and Adrienne Moran Reinsner, sang several numbers for the program.

FRANCES SCHUESSLER

## JACKSONVILLE OFFICERS ON CHAPTER CRUISE



NEW OFFICERS of the Jacksonville, Fla. Chapter were installed on the cruise Sept. 17 aboard the Kloeppel yacht on St. John's River, the season's first chapter activity. Left to right they are: Grace Marcellus, treasurer; Martha Di Capua, recording secretary; Wilbur Forschler, auditor; Roselyn Langedale, corresponding secretary; Amelia Smith, dean; and Robert O. Hoffelt, sub-dean. The Rev.

Robert Gisler was the installing officer.

Sub-dean Hoffelt gave a report of the state convention in Daytona Beach and outlined the program for the new season which was to include participation by several members in the annual Jacksonville art festival, a demonstration of the use of handbells by Marshall Pierson and a recital Nov. 14 by Dr. Frank W. Asper.

LORENA E. DINNING

## Rocky Mountain

The Rocky Mountain Chapter met Oct. 3 at the First Christian Science Church, Denver, Colo. After announcements Dean James Bratton introduced Dewey Layton who demonstrated the new Casavant organ. He played Bach, Franck, Widor and Messiaen.

The chapter held its first meeting in the form of a potluck supper at St. John's Episcopal Cathedral, Sept. 12. It was announced that Dr. George Markey will play a recital at the cathedral Nov. 13 and Lady Susi Jeans will play at the Montview Presbyterian Church, April 21. Dean Bratton showed slides and gave a report on the national convention in Detroit.

JACQUELINE WENNBERG

## Albuquerque

The Albuquerque, N.M. Chapter held its first meeting of the year at St. John's Cathedral Sept. 19. Frank Serresseque played a recital which included selections by Bach, Buxtehude, Pachelbel, Sowerby, Peeters and Jongen. The second half of the program was a demonstration of vocal solos for regular Sunday morning services. A social hour was held following the program.

GLENN L. NELSON

## Tulsa

The Tulsa, Okla. Chapter met for a dinner meeting at the Trinity Episcopal Church, Oct. 4. Marie M. Hine, AAGO, installed the following officers: Luther Eulert, dean; Mrs. Jack Hawn, sub-dean; Mrs. James Boles, secretary; Eric Hubert, registrar; Mary Brantley, treasurer; Martha Blunk, historian; Fannibelle Perrill and James Boles, auditors; the Rev. Vernon Jacobs, chaplain; Mrs. H. Clay Fisk, Mrs. Loy Wilson and David Williams, board members. Host Father Junker spoke and showed slides of a recent tour of Europe and the Middle East. It was announced that Virgil Fox will play a recital Nov. 25 at the First Methodist Church.

SAM BRIGHT

## Atlanta

The Atlanta, Ga. Chapter met Sept. 27 at the Druid Hills Baptist Church for dinner and the Dickinson Music Festival. Dean Willa Lowrance presided over the business meeting and announced plans for the year which include an organ recital and choral workshop by Alec Wyton.

KATHLEEN QUILLEN

## Greenwood

The Greenwood, S. C. Chapter held its annual minister-organist dinner Sept. 26 at the home of Mrs. Abney Coleman. Following dinner Dean Roberta Major welcomed the guests. Edgar Davis introduced the Rev. John Murdoch who showed colored slides with commentary of his recent trip to South America.

LAURA JO S. TERRY

## Mobile

The Mobile, Ala. Chapter met at the First Baptist Church Sept. 13 for a dinner meeting with ministers as guests. Special features of the meeting were: a report on the Detroit national convention by Dean Patricia Fitzsimmons; a performance of The Grasshopper Opera, Clokey; an address by the Rev. Anderson Bass, chaplain, and an installation service. Officers for the year are: Miss Fitzsimmons, dean; Jerrald McCollum, sub-dean; Jack Morgan, treasurer; Nellie Hayden, secretary; Mr. Bass, chaplain.

NELLIE HAYDEN

## Sarasota

The Sarasota, Fla. Chapter held its regular monthly meeting Sept. 13 at the Episcopal Church of the Redeemer with Mrs. J. Russell Garvin as host organist. After a business meeting presided over by Mrs. Arthur Grossman, dean, Scotti Benigno spoke about the organ and choral music he had on display. Members who had brought music for the liturgical year passed it about and a discussion was held. Several of the more familiar anthems were sung by the group with Christia Basler as accompanist. A social hour followed.

EMILY I. SIMPSON

## Central Florida

The Central Florida Chapter opened the season Oct. 4 at the home of Mrs. John G. Baker. At a short business meeting the exchange of duties of two officers was approved: Mrs. Paul D. Penrod assumed the office of secretary and Mrs. Frank Madsen started duties as librarian. The program consisted of reports from delegates to the national convention and also from several members who had interesting musical experiences in the summer. New members were introduced and a social hour followed.

MERIAM E. PENROD

## Tampa

The Tampa, Fla. Chapter opened the new season with a recital by Mrs. Thomas Wishart at the Bayshore Baptist Church, Oct. 2. Her program appears in the recital section of this issue. At the business meeting Dean Helen Wiltshire gave a summary of the Detroit national convention. New members were received and plans were discussed to bring a recitalist to Tampa this winter.

WILMA SHOES

## CHARLOTTE

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## CHRISTMAS

### Mixed Chorus

HEAR THE JOYFUL NEWS.....	BACH	.30
LUTE-BOOK LULLABY.....	FRIEDEL	.20
A BABE IS BORN.....	McLAUGHLIN	.25
MY MASTER WAS SO VERY POOR.....	YOUNG	.22
LOVE CAME DOWN AT CHRISTMAS.....	YOUNG	.20
THE WINTER NIGHT.....	BLAKE	.25
CHILD JESUS COMES FROM HEAVENLY HEIGHT.....	BLAKE	.25
HERE IS THE LITTLE DOOR.....	HOWELLS	.22
A SPOTLESS ROSE.....	HOWELLS	.22
SING LULLABY.....	HOWELLS	.22
OLD FRENCH AND CZECHOSLOVAKIAN CAROLS.....	DONOVAN	1.25

### Male Chorus

AS IT FELL UPON A NIGHT.....	K. K. DAVIS	.20
THE TWELVE DAYS OF CHRISTMAS.....	LEFEBVRE	.20
THEY ALL WERE LOOKING FOR A KING.....	PLUMSTEAD	.20
OLD CAROLS FOR YOUNG MEN.....	LEFEBVRE	.50
FANTASIA ON CHRISTMAS CAROLS.....	VAUGHAN WILLIAMS	.75

### Junior Chorus

HERE'S THE STABLE (UNISON).....	THIMAN	.20
CAROL OF THE KINGS (UNISON).....	THIMAN	.20
A KING OF SO GREAT WORTH (SA).....	LE FLEMING	.20
CAROL OF THE SHEEP BELLS (SA).....	KOUNTZ	.20



## Academy of Music Organ Posed Many Challenges

By JOSEPH WHITEFORD

(President, Aeolian-Skinner Organ Company)

The large Aeolian-Skinner organ dedicated Sept. 30 at the Academy of Music, Philadelphia offered its designers and builders many problems and many challenges.

The great temptation in a place such as this was to put an organ in, no matter what. We were determined that we should not do that. We felt that the organ must have an equal acoustical prominence with the orchestra if it were to be successful in what will probably be its major role (works with orchestra) although it has been endowed for recitals by Mrs. Efreim Zimbalist, its donor.

The rolling forward of the whole organ on tracks as at the Palais de Chaillot in Paris was impractical because of the stage bracing and multiple stage use problem, together with the incline of the stage. Therefore the organ literally had to be designed to go through a corridor and to store in a given space. From these spaces we worked backward to achieve a specification which is modest in size but flexible enough for all kinds of music. We can say without hesitation that we are happy with the result; this happens rarely in a building with such a low reverberation time. The Academy when full has only 1.4 seconds reverberation and not much more when empty. However, there is a certain bloom to the tone in that room that the usual dead church does not afford. No one knows the complete ins and outs of acoustics, and reverberation time is certainly not the whole answer.

### The First Problem

We went out on three particularly dangerous limbs in designing this organ. The first was that in order to make it movable it was obvious that the big 16- and 32-ft. stops had to be put in a permanent position because of their weight and size; otherwise we would have had to cut the manual divisions in half. Following the theory that the lower the pitch the less the ear discriminates, we placed these low stops high up in four proscenium boxes, two on each side of the stage. These boxes are marginally effective for auditors and the Academy gave them up for this purpose. A careful study of the geometry of the building shows that most people are equi-distant from these areas and the five organ units on the stage. With the organ actually playing music, one does

not localize this source of the low frequencies and the whole thing blends together.

For many reasons we felt the necessity of one commanding reed voice and this was placed high in the proscenium box directly below the ceiling and was enclosed. The sound bounces off the multi-curved ceiling and disperses throughout the auditorium and locates itself so that antiphonal use with the main organ is interesting yet it knits into the ensemble for sforzando effects. The possible separation of the low end and the high end gave us many a sleepless night.

The mobility factor, particularly on a raked stage, posed many problems. The organ units must appear horizontal on stage yet must be stored on a flat floor; means had to be sought to level them. In addition, when the chorus is used on the stage the space usually occupied by the organ is filled with risers and the chorus. In this case two units are placed on one side of the shell and three on the other so that the organ is divided and enters the stage on the side of the musicians. For opera, one or two divisions backstage with the console will suffice. Each of the 4,102 pipes is individually set in felt in the rack boards to minimize any vibration in movement. Each of the six casters on each of the five units is spring loaded so that movement of the organ does not transmit shock to the pipes. All tuning devices were especially designed to minimize damage to tuning. Each of the five units contains a blower; in all there are eight in this instrument. Someone mentioned that starting the organ is like a count-down at Cape Canaveral—one blower for the combination action and console and one each in the proscenium box areas. This treatment obviated the necessity of running wind trunks and disturbing the structure of the building.

At the back of the console there are seven especially designed connectors that make it possible to disconnect the console and take it off stage in less than a minute. Connectors and cables go through various openings in the stage floor so that the console may be placed wherever desired. At the other ends of these cables are similar connectors which plug into the organs. The wiring of these connectors and internal recipients alone required the work of one man for four months.

### Another Limb

The other limb involved the swell boxes. Ordinarily swell box construction depends upon mass, or weight, and thickness. Neither of these elements was desirable. Ordinary swell box construction would have made it impossible to complete the project because it would have added so much weight to the floor. We went through exhaustive tests of various materials to pick one which would pro-

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duce the desired reduction in transmission and still be sufficiently light. Each element in designing the organ had to be thought of constantly in terms of its weight as well as its musical function. Careful studies were made as to the center of gravity of the units, to assure that the forces necessary for mobility would not overturn the unit.

Each of the five units is 8 feet 6 inches wide, 6 feet 10 inches deep, 11 feet high at the back and 16 feet high in the front. The sloped ceiling was specifically designed to give specific impetus, reflection-wise, toward the rear of the auditorium. The stage shell of light plywood is completely dismountable and is put up only for orchestral use. Because of the weight problem the shell is very thin and thus there is a significant transmission of sound into the stage house. This all had to be accounted for in the scaling and voicing of the instrument.

We hit upon the idea that the recently discovered "limp wall" might be effectively used. Preliminary acoustical tests in our laboratory indicated a reduction on the average of twenty decibels in the important audio frequencies. The material used was 18-gauge galvanized iron. We decided to build a complete model before going ahead and assembled one unit and made tests; our theory worked out exactly. The swell boxes are among the most effective we have heard and, being made entirely out of sheet metal, their weight is one quarter that of wood construction.

For visual reasons we made the enclosure around the positiv out of wood and since it was the lightest division in terms of its pipes and structure it could stand this additional weight.

We then voiced several stops and divided them, taking the C side of the whole tone scale and putting it in the wood box and the C # side, putting it in the metal box. No one could tell the difference between the sounds. We were satisfied that we were on secure tonal ground.

The positiv division is the only one visible and is in the center of the stage. The problem then came as to how to treat the other divisions which, because of spatial limitations, simply could not be worked out into a total function display although in our opinion this would have been advisable. Because of the space conditions, considerable mitring of pipes and extraordinary racking procedures had to be used. We designed what in theory was to be a completely transparent screen. Not satisfied with theory, we had the opportunity to test the screen several weeks ago in actual performance. The screens, like everything else, had to be made movable. The problem of building something sixteen feet high on a slender base required considerable engineering. We decided on aluminum screen faced with slender aluminum rods placed an inch apart. In front of these are the gold pipes. Careful studies of weight distribution and centers of gravity were made. When completely assembled two men move them easily to any position desired. We confirmed our theory about their acoustical transparency by holding a ten-note chord on the hauptwerk division with all the stops drawn. Listeners were placed in various parts of the auditorium and on the stage. The screen was rolled in front of this division while the chord was sustained and then rolled away. No detectable difference in the sound could be heard. Theory again proved itself.

*Next Limb*

There was one further limb which was not so dangerous as the others; if the 32-ft. electronic bourdon were a failure, it would be subject to great criticism. The weight and space requirements of actual 32-ft. pipes would have been too great. Therefore the K L H Research and Development Corporation of Cambridge, makers of speakers, produced for us a 34-inch cone made of plastic, the excursion of which is almost two inches. At sixteen cycles this moves more air than any organ pipe, save those of an enormous scale not appropriate to the design of the instrument. The energy at low frequencies is so great that it will literally shake the stage and remove plaster from the walls. This only speaker of its kind does its job eminently well.

These were a few of the many problems which we have faced in the installation of the new instrument in Philadelphia's Academy of Music.



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*All correspondence should be directed to the secretary*

**RCCO Convention, 1961**

The national RCCO convention will be held next summer in St. Catharines, Ont. the week of Aug. 28.

Located only a short distance from the international boundary at Niagara Falls, St. Catharines is strategically located for members of both the Canadian College and the American Guild, and the kind of hands-across-the-border flavor which characterized the Detroit 1960 convention is confidently predicted.

**Kitchener**

The Kitchener Centre met Sept. 24 at the new Parkminster United Church, Waterloo. The meeting was opened by Chairman Gwilym Bevan who introduced new members. The evening's program started with a talk by Secretary Victor Hill who told of his trip to the west coast and his visit to the national convention in Vancouver. John Keeler gave an illustrated talk on sound reproduction and how he applied these principals in building the new electronic instrument for Parkminster Church. At the close of the meeting refreshments were served by the women of the centre who were thanked by Douglas Campbell.

ROBERT ST. MARIE

**MODEL FOR RCCO NATIONAL HEADQUARTERS BUILDING**



THE LONG-TERM project of a building fund for a national headquarters building for the RCCO is well-expressed in this architect's model. The fund is being in-

creased year after year by an imaginative, ambitious series of programs and projects sponsored by local centres from one ocean to the other.

**Hamilton**

The Hamilton Centre met Sept. 17 for its first meeting of the season at the Marshall Memorial United Church, Ancaster. After a potluck supper new members were introduced. The membership has grown to sixty-five with almost ninety per-cent of the members paid in full for the 1960-61 season. A tour of the church was conducted. The main event of the evening was the playing of tape recordings made by Henry Roper from three television programmes featuring church music from the Elizabethan era to modern times sung by nationally known choirs from Toronto and Montreal with commentary by Helmut Blume.

HOWARD W. JEROME

**North Bay**

The North Bay Centre met Aug. 28 at the First Baptist Church. With the co-operation of the senior choir and the Rev. W. Lloyd Pierce, the special meeting was held in honor of Chairman Alan R. Crabtree who has been transferred to Windsor, Ont. Two presentations were made on behalf of the centre and the choir. A lunch was served.

**Edmonton**

The Edmonton Centre met Sept. 28 at St. Peter's Lutheran Church for a membership roundup. Treasurer Jim Whittle greeted members at the door with his receipt book and pen in hand, ready and eager to accept membership fees. The women of the centre provided the potluck supper for the forty members and guests who attended. Reg. Jacka and Luke Van Kirk gave their impressions of the Vancouver national convention. They reported that six members from the centre had attended. The film, Man of Music, portraying Healey Willan, was shown and enjoyed by all.

MARVELYN SCHWERMAN

**Toronto**

The Toronto Centre met at the Park Road Baptist Church Sept. 27. It was decided that the centre would seek sponsors to underwrite a series of recitals. Approval was given to the idea of forming an advisory board of experts in various fields to assist the executive in overcoming certain problems. Following the business meeting colored slides contributed by delegates to the national convention were shown by Alfred King. A social hour concluded the evening.

JOHN DEDRICK

**Peterborough Branch**

The Peterborough Branch met Sept. 9 at St. James's United Church for its first meeting of the year with President Gordon D. Fleming in the chair. Some twenty members were present including National President James Hopkirk. The branch is endeavoring to establish a group of organists to act as substitutes for vacancies as they occur and also to encourage organ students to become organists and choir directors by taking positions as substitutes. Several films were shown including Man of Music, a day in the life of Healey Willan.

ROBERT WIGHT

**Oshawa and District**

The Oshawa and District Centre met at the Acres for the opening dinner of the season Sept. 28. A meeting was held after dinner at St. John's Anglican Church, Bowmanville. A fund intended as a bursary for a promising organ student in Oshawa and district was inaugurated. Mrs. George Drynan gave a report on the national convention and described the events which took place in Vancouver and Victoria. George Rapley followed with an account of a motor trip taken by his wife and himself to Vancouver this summer with colored slides. Chairman Clifford Evans and his wife entertained the group at their home with coffee and cakes.

**London**

The London Centre met at the home of First Vice-chairman Martin Boundy, Highlands, Sept. 10 for an autumn social. After an afternoon of relaxation and buffet supper Chairman T. C. Chattoe presided over a brief business meeting.

MARGARET NEEDHAM

**Ottawa**

The Ottawa Centre met Oct. 1 at St. Luke's Anglican Church. A talk on the trumpet was given by William Wood, former RCAF trumpeter. Mr. Wood played a Haydn number with Gerald Wheeler, chairman, at the piano. At the business session which followed plans for the season were discussed.

JEAN SOUTHWORTH

**Owen Sound**

The Owen Sound Centre met at the home of Mr. and Mrs. A. G. Tucker, Sept. 25. Chairman Gordon Tucker outlined an interesting program for the coming season. Mrs. E. M. Dillon gave an account of her trip overseas, including the passion play at Oberammergau. Philip LaMarche gave a resume of the national AGO convention and James Mayhew reported on the RCCO convention. Refreshments were served at the close of the meeting.

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**Rückpositiv**

1. Gedekt 8'
2. Prästant 4'
3. Gedeckflöte 4'
4. Octave 2'
5. Quinte 1 1/2'
6. Scharff 4 ranks
7. Krummhorn 8'  
Tremolo

**Hauptwerk**

8. Grobgedackt 16'
9. Principal 8'
10. Gemshorn 8'
11. Quinte 5 1/4'
12. Octave 4'
13. Nachthorn 4'
14. Quintflöte 2 2/3'
15. Hohlflöte 2'
16. Mixtur 6-8 ranks
17. Scharff 4-6 ranks
18. Fagott 16'

**19. Trompete 8'**

**Schwellwerk**

20. Weitprincipal 8'
21. Rohrflöte 8'
22. Spitzgamba 8'
23. Prinzipal 4'
24. Blockflöte 4'
25. Nasat 2 2/3'
26. Schwiegel 2'
27. Terzflöte 1 3/5'
28. Quinte 1 1/3'
29. Septime 1 1/4'
30. Siffelöte 1'
31. None 3/6'
32. Mixtur 7 ranks
33. Dulcian 16'
34. Oboe 8'
35. Trompete 4'  
Tremolo

**Kronpositive**

36. Flöte 8'

**37. Quintade 8'**

38. Gemshorn 4'
39. Principal 2'
40. Terzian 1 3/5'-1 1/3'
41. Nachthorn 1'
42. Zimbel 4 ranks
43. Triehorn regal 8'
44. Schalmel 4'  
Tremolo

**Pedal**

45. Principalbass 16'
46. Subbass 16'
47. Octavbass 8'
48. Flötenbass 8'
49. Rohrpommer 4'
50. Nachthorn 2'
51. Hinterastz 5 ranks
52. Posaune 16'
53. Trompete 8'
54. Klarine 4'
55. Singend Kornett 2'

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## Publishers Get Going Full Steam Ahead

Publishers continue very busily getting out stacks of new choral material. Trying as they do to please everyone and thus receive a satisfactory return from their investments, their output, as always, is very uneven.

The only extended works this month come from the Oxford University Press. Heading this list is a thirty-two minute Christmas cantata, *The New-Born King* by Gordon Jacob, for baritone and mixed choir with an orchestral accompaniment for hire. Mr. Jacob is familiar to many of us through his text books, especially his little book on instrumentation, and to all of us for his ubiquitous arrangements of Brother James's Air. The cantata is singable and well-written; a resourceful director will spot many useful ways to add a few instruments in case he has not the opportunity of testing Mr. Jacob's full score. An SSA Christmas cantata by David Cox, *This Child of Life*, is nearly as extended and also worthy of study; strings are available for this score. Shena Fraser's SSA four-section choral suite, *To Give Him Praise*, will also interest conductors of treble groups.

The Oxford SAB Carol Book contains forty carols, a considerable portion of them not the same old ones. The SAB arranging is fairly successful. There is also a strong flavor of Christmas in Oxford's single copies. Phyllis Tate has an SSA *A Prince Is Born* and an SA *Glad Christmas Come*, both originals more or less in the folk idiom. Malcolm Arnold's *The Pilgrim Caravan* is a five-stanza Christmas hymn from his Nativity play, *Song of Simeon*. Michael Paget's *How Sweet Is Love*, Alan Gibbs's *The Salutation Carol*, William Pearson's *SSS From Out of a Wood* and Christopher Morris' *Hush! My Dear, Lie Still* are all acceptable additions.

Oxford has just released the chant setting of Psalm 121 and the wedding responses which Sir William McKie composed for Princess Margaret's wedding. A quiet, meditative unison (or solo) setting of *The Lord's Prayer* by John Clements avoids the familiar melodramatics; it would not disturb the dignity of a wedding service. A new edition of a Weelkes *Gloria in Excelsis* incorporating new findings completes the Oxford list.

Edward B. Marks has issued an edition of the familiar little Mass in G by Schubert; its Latin text is phonetically rendered on an introductory page. Walter Ehret is responsible for this as well as a large number of recently issued Marks arrangements: a Dutch carol, *A Child Is Born* (SAB, SA); the Hassler harmonization of *O Sacred Head* (SATBB); Johann Jeep's *Lamb of God, Most Holy*; *Listen to the Lambs* (SATB, SSA, SAB); Gumpeltzhaimer's *Lord Thy Death and Passion*; Gesius' *Arise, Sons of the Kingdom*; *Vulpis' The Strife Is O'er*; Lomakin's *Cherubim Hymn*, and Archangel's *Praise Ye the Name*.

Other Marks arrangers are nearly as prolific. Benjamin Suchoff has done: *Ave Maria*, Franz; *Be Gracious Unto Me*, Mozart; and *Father in Heaven*, Nanino. Walter Rodby is represented by: *Come Holy Spirit and O Lamb of God*, both Handel; *God of Wisdom and Holy Saviour*, both Schubert. John Cramer's name appears on the *Lasso O Lord of Heaven* and the Tchaikovsky *Forever Worthy Is the Lamb*. Robert Silverman has a two-voice *Onward Christian Soldiers*. The only non-arrangement single in this Marks list is a setting by Bernard Wayne of *The Twenty Third Psalm* with much unison and block harmony and a touch of ahs and hums.

Directors, especially in educational situations, will be glad to know that the series of sacred solo cantatas published by Edmund Bieler in the *Cantio Sacra* series can now be ordered from Co-Di, Chicago. The list of composers includes Charpentier (*Seven Motets*), Brossard (*Sonitus Armorum*), Anerio (*Three Cantatas*), Brevi (*Deliciae Terrenae*), Gasparini (*Adoramus Te*) and A. Scarlatti (*Informata Vulnerata*).

Carl Fischer adds only two Christmas anthems: *Richard Peek's Of the Father's Love Begotten* based on a plainsong, and Tilden Wells's *The Ending of the Year*

for unaccompanied choir. Stanley Glarum's *O Clap Your Hands* impresses us as a "stunt" piece, usually most effective on a program. Katherine K. Davis has made an SATB of Urhan's *Christian Science solo*, *In Speechless Prayer and Reverence*. He *Leads the Way* by Warren Angell and Rose Marie Cooper seems to us intimately related to the gospel hymn genre.

Other than SATB voicing in Carl Fischer's list are an SSA *Song of Praise* by Glen Darst, Frederick Candlyn's SAB *Forth in Thy Name, O Lord* and a big TBB *O Sing unto the Lord* by Norman Della Joia.

Mills has Vere Harker arrangements of Donald Phillips' song *To Him We're All the Same* (SA, SATB) and of Leonard Morris' *Consider the Lilies*. A strange *They Shall Come* by I. Miron, Donald Moore's simple *Come Before His Presence* and a very small SA *Once in David's Royal City* arranged by Don Maling also come from Mills.

New from B. F. Wood are very easy *O God of Love* by Jean Pasquet, Glen Darst's largely unison *The Saviour of the World Is Here*, Dale Barker's combined choir *This Is the Day* and Everett Titcomb's combined choir *The Strain Upraise*.

For Christmas, Canyon Press offers an SA "Christmas counterpoint" by Robert Glover on the carol, *Shepherds Up!*, an SAB *In Dulci Jubilo* by Margrethe Hokanson; a Copes and Young arrangement of Grace Stutsman's *Waits' Carol* and a flavorful Jack Goode *All My Heart This Night Rejoices*. An interesting modal setting of *Bless Thou the Lord* by Austin Lovelace, a combined choir *Our Father* by Whose Name by John Becker on Rhoymedre and Marie Pooler's SAB *Prepare the Way, O Zion* are also in the Canyon envelope.

Presser's stack this month was all secular, not within the function of this column.

H. W. Gray's list is largely for Christmas; included are three Christmas anthems: Richard Dirksen's unaccompanied *Psalm for Christmas Day*; Paul Karvonen's arrangement of an Ebeling tune, *Christ is Born*, and Lawrence Curry's *Once for Us a Child Was Born*, on a familiar tune. Carol arrangements include a Spanish *High in the Starry Heavens* by Charles Black with solos; Margrethe Hokanson's *Thou Art of Radiant Beauty* based on *O Tannenbaum*, and Harold Friedell's *Sweet Little Jesu*. Another simple arrangement of *Lobe den Herrn* is Ross Hastings' *Praise to the Lord*. Mary Caldwell's SAB *Song of Praise* is based on Bryn Calfarina.

Some of the publishers who very often send us the most material are not heavily represented this month. C. F. Peters send two well-made hymn anthems by Healey Wilan—*Ye Watchers and Ye Holy Ones* and *Old Hundredth*.

Concordia has a double issue on the Purcell "bell" anthem, *Rejoice in the Lord Alway*—in score with strings and continuo and in choral octavo with organ. Paul Bunjes' "choral concertato" *All Praise to God, Who Reigns Above* seems to us much less resourceful than some of the others Concordia has issued. We should think that some of his combinations with congregation would require unjustified rehearsal time.

Gordon Thompson sends four Elkin & Co. releases, three, strange to say, for Easter: *Christ Being Raised from the Dead* by Keith Bissell, *A Brighter Dawn Is Breaking* by Maurice Blower and a carol, *'Tis the Spring of Souls*, by Guy Eldridge. Number four is a big *Set Up Thyself, O God* by C. S. Lang, presumably for Ascension.

The Thompson firm itself publishes Mr. Bissell's quiet, lyric *Lord, Dismiss Us with Thy Blessing*.

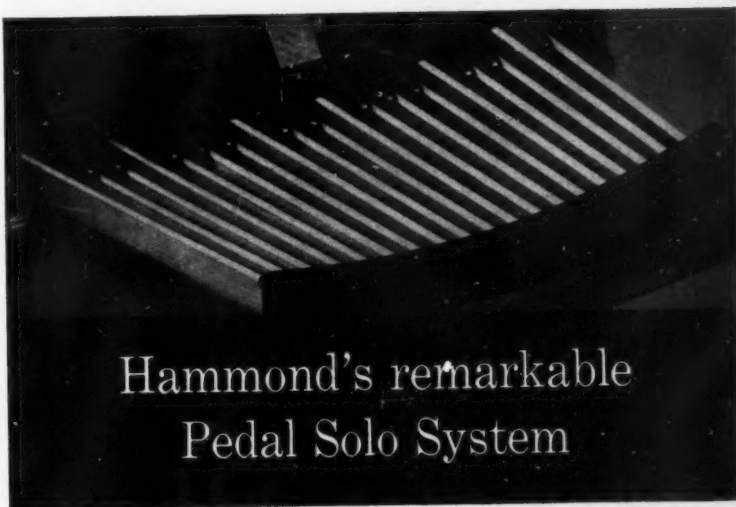
From Associated comes Doreen Droste's SA *O Be Joyful in the Lord*, a possibility for Thanksgiving, and Joseph Roff's *Teach Us, Good Lord*, a meditative unaccompanied item.

John Leo Lewis' *O Thou from Whom All Goodness Flows* has easy singable voice parts and a rather busy organ accompaniment (Schirmer).

Anthony Milner's *Turbae* has a Latin text; it is an extended *Lenten* a cappella anthem (Novello).—FC

THE INVISIBLE FIRE by Cecil Effinger will be sung at the annual Thanksgiving choral service Nov. 20 at Chicago's Fourth Presbyterian Church. Dr. Robert Lodine conducting.

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## THE DIAPASON

ESTABLISHED IN 1909

(Trademark registered at U. S. Patent office)  
S. E. GRUENSTEIN, Publisher (1909-1957)A Monthly News-Magazine Devoted to  
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should reach the office by the 1st.

CHICAGO, NOVEMBER 1, 1960

## Two-fold Loss

Why is it that sad news always arrives in groups? In perusing back issues, which we find ourselves doing even when we are not preparing Looking Back columns, we note how often our ranks have been thinned by the deaths of two or three or even more leaders within a single month.

But it is rare, and we can be grateful for that rarity, that the church music field should lose within any month two such outstanding men as Joseph Clokey and Hugh Porter. Neither of these men were old men; both had many years to go to reach the ripe ages of a Schweitzer or an Adenauer or an Ernest Skinner. Both were hard at work: Dr. Clokey had recently completed O Give Thanks unto the Lord, for double chorus, and was at work on his family genealogy at the time of his death. Dr. Porter's heavy responsibilities at Union Seminary did not interfere with his lecturing at the Detroit convention and his serving at many workshops and clinics. Both men, each in his own way, have left indelible impressions on the church music of our time.

Dr. Clokey's Cantic of Praise was an unforgettable part of the beautiful Guild service at the Detroit convention. We last talked with him in London in 1957 and remarked on our lack of news of his activities. His reply, "Nothing I have been doing is important", is belied by the completion of his organ concerto and other large works since that time and the steady flow of his favorite project, simple anthems for small church use.

Dr. Porter's direction of the school of music at the seminary has seen the school retain and confirm its high position of leadership as it turns out organists and directors for an ever-widening geographical and professional area. The warmth of his personality, the soundness of his judgement, the deeply-felt consciousness

of his mission have affected the growth and the lives of all these graduates.

American church music can ill afford the loss of Joseph Clokey and Hugh Porter.

## Gradus ad Parnassum

A large, loosely-knit organization such as our Guild can hardly expect and should not want complete unanimity on all of its procedures. It should and must have agreement on its ideals and basic objectives but there is nothing more healthily democratic than disagreement—the more varied and outspoken the better—on how those ideals and objectives can or should be achieved. Disagreement such as this reveals personal involvement and conviction among members, the prime requirement for our making intelligent and meaningful steps forward.

A good case in point is the whole idea of the midwinter conclave. Originally conceived as a middle-of-the-season get-together of deans of chapters and regents of branches, it simply didn't work out that way. Certainly, on the face of it, such a meeting of all the top elected officers of all our chapters seemed to have an unlimited potentiality for the most representative and influential gathering imaginable. The catch was the word *all*. There never has been a reasonably complete representation.

And so the midwinter conclave threatened to become a kind of minor league national convention; in fact some conclaves were just that.

But many people spoke their minds and made their suggestions and things began to evolve. Last year's conclave at Winter Park saw something with no even surface resemblance to such a national convention as this year's in Detroit. Yet both were much what they should have been to serve separate and equally important needs.

Now a step forward; the major organization business session at this year's conclave will be a meeting of the members-at-large. The creation of this new category of membership is directly concerned with the Guild examinations and includes members who have successfully withstood these examinations and who, in nearly every case, are organists of high standing in academic institutions.

THE DIAPASON has been advocating a "sales job" on the whole subject of examinations. We feel, first, that there must be firm conviction among those most familiar with the examinations and that the conviction should then be shared repeatedly with those members who up to now have not seriously considered preparing for this major accomplishment.

And that conviction-sharing should be approached with the same zeal with which we are treated, say, to the latest wrinkle in electronic instruments. A little of that might prompt some longer strides toward Parnassus.

## Words, Words, Words

All of us are interested in words—in their beauty, their power, their resiliency. Perhaps those of us who try to harness words as our major source of personal income are even more enamoured, respectful, even fearful of words than others. And those of us who also must work with the words other people write approach the magic of words even more gingerly.

Everyone knows that intentional mis-editing as occasionally practiced by some large newspapers, especially in an election year, can twist and warp meanings to a frightening extent. Dictators have known this in every civilization which has known how to read; they have speeded through literacy programs to effect it where reading ability was not general.

Every newspaper or magazine which includes in its pages news contributed by its readers has the necessity of editing that

news to conform to the space available (ordinarily less than a third of what would be needed to reproduce it verbatim), to certain stylistic practices or idiosyncracies probably not nearly so important as the editor thinks, and to a basic ethic of printing factual detail rather than personal opinion or fanciful embroidery. It is this last point which we feel differentiates a news item from a "plug." (Plugs are hard to come by in THE DIAPASON.)

Another editorial problem closely involved with the choice and use of words is the difference in what is appropriate to local reporting, where all the details are of familiar interest to most of the readers, and what can have equal interest to readers in our new forty-ninth and fiftieth states as well as in the original thirteen. It is this concern which we suspect underlies our notorious allergy for "delicious refreshments" reporting.

One little confession: we suspect that if we find it of less than national interest, a lot of others will too. Because we at THE DIAPASON are shameless enthusiasts! We are interested in almost everybody and everything. Just ask those Detroiters!

## Arithmetic Quiz

Delivery time for this issue will come at a very normal point for quizzes in elementary school, if memory serves. And since the arithmetical matter we are bringing up is certainly elementary, this seems a timely time (we'd fail the English quiz, wouldn't we?) to "spring" a two-minute quiz.

We have just encountered the annual list of new fellows and associates of the Royal College of Organists, the older British brother of the American Guild of Organists (their tests were not elementary!) and it started our automatic pencil to doodling like crazy.

This year there were thirteen new FRCOs and forty (count them!) ARCOs. We don't have exact comparative figures of the RCO membership but we understand the AGO list is about three times as long. But on *even* terms, get your pencil rolling.

We do have the Canadian figures! There are fourteen Guild members for each College member. There was only one new FRCCO this year. To match him we would have needed fourteen. There were eleven ARCCOs. On an exact ratio there should have been 154 AAGOs.

While your pencil point is still hot start listing your reasons why and then ask yourself what to do about it. Our answer: prepare *yourself* for a much stiffer set of examinations than this little elementary November quiz—the Guild examinations.

## ON PLANNING

Young fry  
Sometimes try  
To give their all  
In the Fall,  
With only a splinter  
Left for Winter  
And not a thing  
Saved up for Spring.

Older men  
Now and again  
Save what they prize  
For April skies,  
Procrastinate  
Until too late,  
Put off the things  
To other Springs.

What fire  
Does it require  
To get a jerk  
To plan his work?

QUINT

DORA POTEET BARCLAY, head of the organ department at Southern Methodist University, Dallas, Tex. is on the mend from a serious illness; her organ teaching is being divided among Robert Anderson, Gene Ellsworth and Paul Thomas.

## Looking Back Into the Past

Fifty years ago the November, 1910 issue contained these matters of interest—

THE DIAPASON completed its first year of publication.

The organ at Pittsburgh's Carnegie Hall was enlarged and completely modernized.

A four-manual Ernest M. Skinner organ in Toledo's Trinity Episcopal Church was opened with a recital by Herbert Foster Sprague.

The new Michigan AGO Chapter formed in Detroit in the Spring sponsored an extensive series of recitals, the first by Richard Keys Biggs at the Westminster Presbyterian Church.

The new four-manual Austin at Brooklyn's Lafayette Avenue Presbyterian Church and its bearded organist, John Hyatt Brewer were pictured. "Special attention is called to the wonderful foundation magnaton of thirty-two foot pitch . . . . The chimes of twenty-five long tubes also give many beautiful effects."

Twenty-five years ago these events were reported in the November, 1935 issue—

Alfred Whitehead, newly elected president of the Canadian College of Organists, included this prophetic sentence in his opening letter to members: "I can think of no good reason why the near future should not see us as the Royal Canadian College of Organists."

Henry Duncklee completed sixty years as organist, thirty-five of them at the West End Collegiate Church, New York City.

Stanley Avery was honored after twenty-five years at St. Mark's Episcopal, Minneapolis and Harold Milligan after twenty years at New York's Riverside Church.

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

All Canada honored Dr. Healey Willan on his seventieth birthday.

Minor C. Baldwin died in his ninety-fifth year.

Claude L. Murphree was honored on his twenty-fifth anniversary as organist of the University of Florida at Gainesville.

Mrs. Crosby Adams played a recital on her ninety-second birthday.

SINGING CITY HOLDS 2ND ANNUAL CHORAL WORKSHOP

A second annual workshop was sponsored by Singing City of Philadelphia Aug. 19 through Sept. 2 at the Hilltop Lodge, Downingtown, Pa. jointly conducted by Dr. Elaine Brown, its founder and director, and Julius Herford, musicologist. The two-week session for conductors, singers and instrumentalists coordinated the study, rehearsal and performance of Bach Cantatas 6 and 61. In addition, other cantatas, the Schubert Mass in G and a number of small sixteenth century works were discussed and conducted.

Advanced conducting classes under Dr. Brown gave students the opportunity to rehearse the workshop chorus.

Guest lecturer was William Smith of the Philadelphia Orchestra who discussed the problems of combining choral and orchestral forces in major choral works.

WORKSHOP FOR ORGANISTS TO BE HELD IN SACRAMENTO

The third annual workshop for organists sponsored by the First Baptist Church, Sacramento, Cal., will be held Nov. 25. G. Leland Ralph, the organist of the church, is in charge of arrangements. The workshop, open to organists regardless of age or experience, is primarily for those with little or no training.

The headliner for this workshop will be Dr. Roberta Bitgood. Sessions will be conducted on hymn playing, organ technique, organ repertoire for church, conducting from console, and a discussion period led by Frederic Errett, organist of the Fremont Presbyterian Church, Sacramento.

In addition to the all day sessions, Dr. Bitgood will play a recital assisted by members of the First Baptist choir under the direction of Dr. James McKelvy.



Letters to the Editor

The Noehren Article

Evanston, Ill., Oct. 1, 1960  
 Dear Sir:  
 As a church organist I wish to thank Dr. Robert Noehren for his September article, Music Dictates Good Two-Manual Design. At long last here is an approach to the complex problems of organ design from the standpoint of organ literature. Far from the usual abstract theories phrased in pseudo-musical platitudes, his concepts of design appear firmly based on fundamental principles of music.

It is understandable though certainly unfortunate that many organists will disagree with Dr. Noehren's views on first reading. The inescapable logic, derived from the music itself, can only be appreciated upon hearing such an instrument [as he describes.] What other method of testing is there?  
 Yours very truly,  
 ANTHONY MULAC

A Way Out?

Vancouver, B. C. Sept. 17, 1960—  
 Dear Sir:  
 The editorial, Any Way Out?, was pertinent in its references to unethical practices by churches and, let's be fair, sometimes by organists. \* \* Such incidents as you mention are rare but this does not mitigate their importance nor afford comfort to the injured parties; perhaps a step in the right direction may be suggested.

I brought this very subject a few years ago to the attention of the Royal Canadian College of Organists and it elicited a paper entitled Notes on the Appointment of an Organist. I believe this document is available to members for a modest fee and it is full of helpful suggestions. But I do not feel it goes far enough. Many of its more pertinent points may be agreed upon verbally in all good faith but it is only too easy to dissent later on.

I wonder if many of your readers are acquainted with a Form of Agreement between an Organist and a Church, issued under the authority of the Royal College of Organists in London. The AGO could amend the wording to suit conditions but the general terms laid down are so fair and straightforward that any church which refused to sign could be viewed with more than sus-

picion. Such a contract is not mandatory and does not have the slightest resemblance to "unionism." A similar document could be drawn up by any competent lawyer in any community. But if it were issued under the authority of the AGO or the RCCO or, better, their joint authority, its application would be all the more nationally effective. The AGO and RCCO are essentially academic bodies, national in character, and as in the medical profession should make provision to counter unethical practices. I would like to hear comments from English readers as to how their Form of Agreement has worked out if and when dispute has arisen.  
 Sincerely,  
 DONALD KING, ACCO

This Way Out?

Pawtucket, R. I., Sept. 25, 1960—  
 Dear Sir:  
 Your editorial "Any Way Out?" in the Sept. 1 edition builds up quite a case for unionism—and then lets it fall flat on its face. You say the American Guild of Organists "is not and does not want to be a union." I would like to ask one question: What's wrong with being a union? Is it a dirty word?  
 The doctors and lawyers in this country enjoy a high standard of living. Why? Because most of them belong to "associations." Yet these "associations," by setting minimum fees, effect the same result—for their own groups—as craft unions do through collective bargaining. So in effect, they are unions, even though they don't choose to call themselves by that name.

It has taken newspapermen and school teachers more than 20 years to realize that there is nothing wrong with good old craft unionism. It's not synonymous with degradation or "lowering one's self," as publishers and school superintendents often have argued. On the contrary, these two "white collar" groups are now fully realizing, each time weekly pay envelopes are opened, the benefits of collective bargaining.  
 So I say, why not the American Guild of Organists? Speaking as a Guild member the past 40 years and as a church organist and choir master for 48 years, why can't we, as a group, accept the principle of unionism and try to act like one—as we should? The ministers have a union. Their salaries are scaled according to the annual incomes of parishes. Why can't the Guild agitate along the same lines?  
 Higher pay, increased job security and, I might add, better musical appreciation on the

part of the clergy might rectify the deplorable conditions that you speak about. As those in the profession become more independent, financially and otherwise, perhaps they will command greater respect, not only from the clergy, but from music committees, financially powerful individuals and whole congregations.  
 FRANK PRITCHARD

Function of the Boy Choir

Portland, Ore., Sept. 27, 1960  
 Dear Sir:  
 The several letters regarding boy sopranos which have appeared in THE DIAPASON from time to time seem to me to have missed a fundamental point.  
 The desirability of having a boy choir has nothing whatsoever to do with whether the boys' tones are more pure or impersonal (whatever that may mean) than women (or 'female?') sopranos.  
 It is well known that the boy choir is the principal source of vocations to the ministry and to the ranks of organists and choir-masters.  
 The real reason for having a boy choir is pastoral, not musical.  
 Sincerely yours,  
 R. ELLIOTT BROCK

BACH FESTIVAL PLANNED FOR DOBBS FERRY CHURCH

A three-day Bach festival will be held Nov. 4, 5 and 6 at the South Presbyterian Church, Dobbs Ferry, N. Y. Charles Kingbaum, Yale University school of music, will play the Clavierübung, Part 3, Nov. 4. The church choir and congregation will sing the chorales before each chorale prelude.  
 Mr. Kingbaum will play a harpsichord recital Nov. 5 assisted by Jeannie Lewis, oboist.  
 The Westchester Baroque Ensemble and the church choir under the direction of Dr. D. DeWitt Wasson will be heard Nov. 6 in the Brandenburg Concerto 5, Cantata 78 and arias from other cantatas.  
 RICHARD ELLSASSER'S October engagements included: Phoenix, Ariz. Oct. 10, 11 and 12; Little Rock, Ark. Oct. 25, and Dayton, Ohio, Oct. 29 and 30.

Selected Christmas Materials

- VOCAL
- new Little Jesus, Sweetly Sleep (med) Leo Sowerby .60
  - Little Lord Jesus (low) Daniel Protheroe .40
  - Carillon (med) Marie Brial .40
- ORGAN
- Five Christmas Fantasies Camil Van Hulse
    - 1. Fr. Brebeuf's Carol .75
    - 2. Papago Christmas .60
    - 3. Yuletide Echoes .75
    - 4. Child Jesus in Flanders .60
    - 5. Joyeux Noël .90
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Hagerstown, Maryland

# NUNC DIMITTIS

HENRY W. MULLER

PRESIDENT OF J. FISCHER  
DIES AFTER LONG ILLNESS



Joseph A. Fischer, prominent member of a foremost music publishing family, died at his Ridgewood, N.J. home Oct. 6 after a long illness; he was 60. Since 1952 he had been president of J. Fischer & Bros., Glen Ridge, N.J. music publishing concern founded by his grandfather which specializes in religious and educational material and has a sizable catalog of organ and choral music.

Mr. Fischer studied at Fordham University. He served as president of the Music Publishers Association of America in 1951-52 and since 1953 has been a member of the appeals board of ASCAP. He was a member of the AGO, of the Bohemian Club and of Phi Mu Alpha.

He directed the West Englewood Hills choral singers for many years. His widow, two brothers and a sister survive him.

DEATH CLAIMS CANADIAN  
LAWYER-TENOR-ORGANIST

George E. F. Sweet, Brantford, Ont. died Aug. 2 in a hospital at Bracebridge. He had been at his summer home in Lake Rosseau when he became ill. He was prominent in legal, military, musical and political circles in Brantford for many years; he was a lawyer and a QC.

Mr. Sweet was prominent as a tenor soloist, as an organist and as a choir leader. He was organist and choir leader at the Farrington Independent Church and was a soloist for many years in the Schubert Choir under the late Dr. Henri K. Jordan.

He was chairman of the Brantford RCCO Centre from 1952 to 1954 and was always an active and interested member. His wife Muriel and a son survive him.

HENRY W. MULLER died May 17 at his home in Toledo, Ohio at the age of 70. Born in Boston he spent fifteen years with Ernest M. Skinner supervising installations in various parts of the country. In 1920 he established a business in Toledo, servicing and maintaining organs in Southern Michigan and Northern Ohio for forty years. His sons, Robert J. and William H. are carrying on the family business.

The Toledo AGO Chapter at its Sept. 9 meeting adopted a resolution of appreciation and condolence.

RETTA BURGESS DEAD AT 72;  
PHOENIX CHARTER MEMBER

Retta N. Burgess, Phoenix, Ariz. died Sept. 9 at the age of 72 after a brief illness. Born in Kings Court, N. B., Canada, she came to the United States at the age of two.

Mrs. Burgess played at the Littlefield Boulevard United Presbyterian church in Dearborn, Mich., while living in Detroit. She moved to Phoenix seventeen years ago, becoming a charter member of College Park Baptist Church where she served as organist. She also was a charter member of the Central Arizona AGO Chapter serving for many years as its treasurer.

MRS. SWEETZ DIES IN 100TH  
YEAR AT MIDDLETOWN HOME

Emma Clark Sweetz died May 11 at her home in Middletown, N. Y. She would have reached 100 Oct. 3. She was organist and director of music for fifty-five years at the First Presbyterian Church. THE DIAPASON reported her fiftieth anniversary in its December, 1935 issue. She attended many AGO national conventions. Her daughter survives.

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RECITAL ORGANIST

Chicago





# Facts about electronic organs ..... couplers

Some electronic organs claim to be straight organs. At least this would seem to be the case if one looks at the tab panel. In some instances a unified flute produces a broad array of pitches, but the sum-total of the instrument's resources includes little else.

Even more subtle means are employed in other organ designs. Separately-voiced pitches appear, and when played individually seem to justify their existence. But for some reason, the effect of these voices played in combination with each other results in none of the grandeur of the traditional straight organ.

There is a noticeable difference when you hear an organ using couplers to activate two or three times as many independent tone sources as the fingers are actually playing.

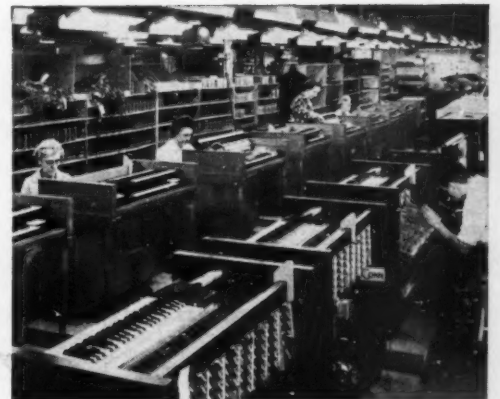
Legitimate couplers broaden the useful range of every voice in the divi-

sion. However, legitimate couplers can only be used effectively when there are independent tone sources to couple—as is the case in the Conn Organ.

Visit your Conn Organ dealer and discover for yourself how the reasonably priced Conn Organ, *with couplers*, provides the musical quality and performance you demand.



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**MODERN MANUFACTURING TECHNIQUES** make it possible for the Conn Organ Corporation to build reasonably priced organs without sacrificing musical completeness.

*There is a noticeable difference in a* **CONN ORGAN**

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**NEW AUSTIN CONSOLE  
FIRST STEP AT CONVERSE**

**IN TWICHELL AUDITORIUM**

**Spartanburg, S.C. College Organ Rebuilding Project Will Be Completed in 1961—Rachel Pierce Heads Department**

A three-manual console has been installed in Twichell Auditorium, Converse College, Spartanburg, S. C., by Austin Organs, Inc., replacing a console which has been in use since 1927. The installation of the console marks the first step in the total revision of the organ scheduled for completion by September 1961. Revision plans call for some pipes to be retained, others to be revoiced and eighteen new ranks of pipes to be added.

The stoplist for the new console was drawn up by Richard J. Piper, Austin's vice-president and tonal director, in collaboration with Rachel B. Pierce, professor of organ in the Converse College School of Music. Installation was by P. S. Faujoy, area representative for Austin.

The Converse College organ is used for teaching as well as for frequent recitals. It is also used extensively by community music groups performing in Twichell Auditorium such as the Spartanburg symphony orchestra and the oratorio society.

The stoplist for the console, installed last summer, is as follows:

**GREAT**

- Diapason, 8 ft., 73 pipes
- Bourdon, 8 ft., 73 pipes
- Gamba, 8 ft., 73 pipes
- Melodia, 8 ft., 73 pipes
- Gemshorn, 8 ft., 73 pipes
- Octave, 4 ft., 73 pipes
- Harmonic Flute, 4 ft., 73 pipes
- Twelfth, 2 1/2 ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes
- Furniture, 3 ranks, 183 pipes
- Trumpet, 8 ft., 73 pipes

**SWELL**

- Bourdon, 16 ft., 73 pipes
- Geigen, 8 ft., 73 pipes
- Stopped Diapason, 8 ft., 73 pipes
- Viole d'Orchestre, 8 ft., 73 pipes
- Viole Celeste, 8 ft., 61 pipes
- Principal, 4 ft., 73 pipes
- Flauto Traverso, 4 ft., 73 pipes
- Flageolet, 2 ft., 73 pipes
- Plein Jeu, 3 ranks, 183 pipes
- Contra Fagotto, 16 ft., 12 pipes
- Trompette, 8 ft., 73 pipes
- Hautbois, 8 ft., 73 pipes
- Clarion, 4 ft., 12 pipes
- Vox Humana, 8 ft., 61 pipes

**CARL JOHNSON**



CARL JOHNSON has received a Fulbright grant to study at the University of Freiburg in Germany for the coming year. He holds degrees from the Westminster Choir College, Princeton, N. J., and New York University. He studied organ with George Markey and Alexander McCurdy and composition with Philip James and Seth Bingham. He has several published compositions and his song cycle, Peter Quince was recently premiered over station WNYC in New York City.

**CHOIR**

- Concert Flute, 8 ft., 73 pipes
- Spitz Flute, 8 ft., 73 pipes
- Spitz Flute Celeste, 8 ft., 61 pipes
- Flute d'Amour, 4 ft., 73 pipes
- Nazard, 2 1/2 ft., 61 pipes
- Piccolo, 2 ft., 61 pipes
- Tierce, 1 1/2 ft., 61 pipes
- Clarinet, 8 ft., 73 pipes

**PEDAL**

- Open Diapason, 16 ft., 32 pipes
- Principal, 16 ft., 32 pipes
- Bourdon, 16 ft., 32 pipes
- Violone, 16 ft., 32 pipes
- Gedeckt, 16 ft., 32 pipes
- Quint, 10 1/2 ft., 32 pipes
- Principal, 8 ft., 12 pipes
- Cello, 8 ft., 12 pipes
- Bourdon, 8 ft., 12 pipes
- Gedeckt, 8 ft., 12 pipes
- Choral Bass, 4 ft., 32 pipes
- Trombone, 16 ft., 12 pipes
- Contra Fagotto, 16 ft., 12 pipes
- Trumpet, 8 ft., 12 pipes
- Trumpet, 4 ft., 12 pipes

**FAMED AMES CHURCH  
TO HAVE NEW REUTER**

**COLLEGIATE METHODIST**

**Magazine Polls Place Edifice in Iowa College Town in Top Ten—Installation of Instrument Is Scheduled for Late in 1961**

The Reuter Organ Company has been awarded the contract to build a three-manual forty-rank organ for the Collegiate Methodist Church, Ames, Iowa. The great division of the instrument will be exposed and divided with one section on either side of the chancel area. The remainder of the pipework will be situated to the rear of the chancel behind the altar area.

The church was chosen by a 1950 national poll of Protestant ministers conducted by *The Christian Century* as one of America's great churches; the May 1960 issue of *Pageant* lists it among the top ten churches of the nation.

The instrument was designed by R. W. Dirksen, Freeport, Ill. representative for the Reuter Company in consultation with Homer A. Frank, special representative for the firm. Installation is scheduled for late 1961.

Following is the stoplist:

**GREAT**

- Quintaton, 16 ft., 61 pipes
- Principal, 8 ft., 61 pipes
- Bourdon, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Spillflöte, 4 ft., 61 pipes
- Quint, 2 1/2 ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes
- Furniture, 3 ranks, 183 pipes
- Chimes (prepared)

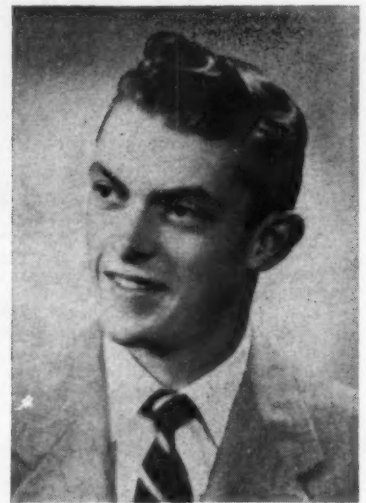
**SWELL**

- Rohrflöte, 16 ft., 12 pipes
- Geigen Principal, 8 ft., 68 pipes
- Rohrflöte, 8 ft., 68 pipes
- Viola, 8 ft., 68 pipes
- Viola Celeste, 8 ft., 56 pipes
- Principal, 4 ft., 68 pipes
- Flauto Traverso, 4 ft., 68 pipes
- Octavin, 2 ft., 61 pipes
- Plein Jeu, 3 ranks, 183 pipes
- Fagotto, 16 ft., 68 pipes
- Trompette, 8 ft., 68 pipes
- Hautbois, 4 ft., 68 pipes
- Tremulant

**CHOIR**

- Dolcan, 16 ft., 12 pipes
- Gedeckt, 8 ft., 61 pipes
- Dolcan, 8 ft., 61 pipes
- Dolcan Celeste, 8 ft., 49 pipes
- Hohlflöte, 4 ft., 61 pipes
- Dolcan, 4 ft., 12 pipes

**CHARLES MERRITT**



Charles Merritt has become college organist and instructor in music at Lake Erie College, Painesville, Ohio. He will continue his work as organist and choir-master of the First Congregational Church, Akron and at the school of nursing at the Akron City Hospital.

A graduate of the Oberlin Conservatory, he has his MSM from Union Seminary. His organ teachers have been Beatrice Hatton Fisk, Irene Robertson, Fenner Douglass and Searle Wright.

- Nazard, 2 1/2 ft., 61 pipes
- Zauberflöte, 2 ft., 61 pipes
- Tierce, 1 1/2 ft., 61 pipes
- Sifflöte, 1 ft., 61 pipes
- Schalmel, 8 ft., 61 pipes
- Tremulant

**PEDAL**

- Principal, 16 ft., 32 pipes
- Bourdon, 16 ft., 32 pipes
- Rohrflöte, 16 ft., 32 notes
- Quintaton, 16 ft., 32 notes
- Dolcan, 16 ft., 32 notes
- Octave, 8 ft., 32 pipes
- Bourdon, 8 ft., 12 pipes
- Rohrflöte, 8 ft., 32 notes
- Quintaton, 8 ft., 32 notes
- Dolcan, 8 ft., 32 notes
- Choral Bass, 4 ft., 32 pipes
- Bourdon, 4 ft., 12 pipes
- Rohrflöte, 4 ft., 32 notes
- Mixture, 3 ranks, 96 pipes
- Posaune, 16 ft., 32 pipes
- Fagotto, 16 ft., 32 notes
- Posaune, 8 ft., 12 pipes
- Posaune, 4 ft., 12 pipes

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**METROPOLITAN AREA  
SCHLICKEK IS OPENED  
IN BELLAIRE, L.I. CHURCH**

David S. Walker Plays Dedicatory Recital on New Instrument in the Evangelical Lutheran Church of the Good Shepherd

The new Schlicker organ in the Evangelical Lutheran Church of the Good Shepherd, Bellaire, L. I., N. Y. was dedicated at the morning service Sept. 18. David S. Walker, director of music for the church, played the dedicatory recital in the evening. His program is on the recital page. A portion of the instrument was installed in 1955 but the full three manuals have just been completed. The instrument is said to be the first built by Schlicker in the metropolitan area of New York.

The tonal design is as follows:

**GREAT**

Quintadena, 16 ft., 12 pipes  
Principal, 8 ft., 61 pipes  
Quintadena, 8 ft., 61 pipes  
Holzflöte, 8 ft., 12 pipes  
Quintadena, 4 ft., 12 pipes  
Octave, 4 ft., 61 pipes  
Nachthorn, 2 ft., 61 pipes  
Mixture, 4-5 ranks, 293 pipes  
Chimes, 25 notes

**SWELL**

Rohrflöte, 8 ft., 61 pipes  
Salicional, 8 ft., 61 pipes  
Celeste, 8 ft., 49 pipes  
Gemshorn, 4 ft., 61 pipes  
Gemshorn, 4 ft., 61 pipes  
Nasat, 2 1/2 ft., 61 pipes  
Waldflöte, 2 ft., 61 pipes  
Terz, 1 1/2 ft., 61 pipes  
Mixture, 3-4 ranks, 232 pipes  
Trumpet, 8 ft., 61 pipes  
Tremolo

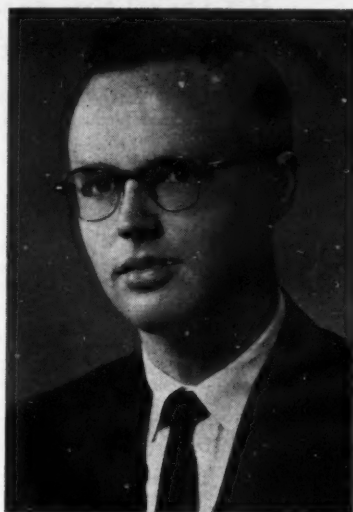
**POSITIV**

Gedeckt, 8 ft., 61 pipes  
Rohrflöte, 4 ft., 61 pipes  
Principal, 8 ft., 61 pipes  
Larigot, 1 1/2 ft., 61 pipes  
Sifflöte, 1 ft., 61 pipes  
Scharf, 3-4 ranks, 225 pipes  
Krummhorn, 8 ft., 61 pipes  
Tremolo

**PEDAL**

Subbass, 16 ft., 32 pipes  
Quintadena, 16 ft.  
Principal, 8 ft. 32 pipes  
Quintadena, 8 ft.  
Choralbass, 4 ft., 32 pipes  
Quintadena, 4 ft.  
Mixture, 3 ranks, 96 pipes  
Contra Fagott, 16 ft., 32 pipes  
Schalmey, 4 ft., 32 pipes

**JAMES TALLIS**



JAMES H. TALLIS has joined the faculty of Hastings, Neb. College. In addition to his duties as instructor in organ and harpsichord he teaches courses in theory, conducting and church music and is the conductor of the college motet choir. A graduate of the Eastman School of Music and the Union Seminary school of sacred music, he has been serving as minister of music in the Reformed Church of Metuchen, N. J.

The Tallises have also joined the staff of the First Presbyterian Church of Hastings where Mr. Tallis is organist and Mrs. Tallis, a graduate of Lawrence College and the Eastman School, is directing the youth choir program and is organizing a handbell choir.

**SOUTHPORT CHURCH OPENS  
SEASON OF SPECIAL MUSIC**

The first of a season series of musical programs and evensongs at Trinity Church, Southport, Conn. will combine the Trinity Chorale with choirs of Trinity Church, Nichols, Conn. and St. Paul's Church, Bridgeport in a performance of the Fauré Requiem with harp, violin, organ and guest soloists on Nov. 6.

Mac Morgan will join the boys choir of the church and James Litton, organist, Nov. 27 in the first of two special Advent events.

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**NAGEL REDESIGNS FOR CLEVELAND AREA FOR 125TH ANNIVERSARY**  
Parma-South Presbyterian Church  
Dedicates Rebuilt Three-Manual Instrument — Robert Bray  
Serves as Organist

As a major feature of a week-long observance of the 125th anniversary of its founding, the Parma-South Presbyterian Church in suburban Cleveland dedicated its new organ Oct. 3. Redesigned and built by Joseph Nagel from an instrument originally installed by Lyon and Heale and later altered by Kimball at Grinnell College in Iowa, the instrument has several new ranks and preparation has been made for others. The opening recital by Dr. Robert Bray of the church staff appears in the recital pages.

Installed in chambers on either side of the chancel, the organ stoplist is as follows:

- GREAT**  
Contra Viole, 16 ft. (prepared)  
Principal, 8 ft., 61 pipes  
Hohlfute, 8 ft., 61 pipes  
Diapason Conique, 8 ft. (prepared)  
Harmonic Flute, 4 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Quint, 2½ ft., 61 pipes  
Super Octave, 2 ft., 61 pipes  
Scharff Mixture, 3 ranks, 183 pipes

- SWELL**  
Lieblich Gedeckt, 16 ft., 73 pipes  
Geigen Diapason, 8 ft., 73 pipes  
Concert Flute, 8 ft., 73 pipes  
Viole de Gamba, 8 ft., 73 pipes  
Viole Celeste, 8 ft., 61 pipes  
Geigen Octave, 4 ft., 73 pipes  
Flauto Traverso, 4 ft., 73 pipes  
Fifteenth, 2 ft., 73 pipes  
Plein Jeu, 4 ranks, 244 pipes  
Orchestral Oboe, 8 ft., 73 pipes  
Vox Humana, 8 ft., 73 pipes  
Trumpet, 8 ft., 73 pipes

- CHOIR**  
Gedeckt, 8 ft., 73 pipes  
Spitzflute, 73 pipes  
Spitzflute Celeste (prepared)  
Dolce, 8 ft., 73 pipes  
Rohrfute, 4 ft., 73 pipes  
Fugara, 4 ft. (prepared)  
Nazard, 2½ ft. (prepared)  
Flageolet, 2 ft., 73 pipes  
Tierce, 1½ ft. (prepared)  
Clarinet, 8 ft., 73 pipes  
English Horn, 8 ft., 73 pipes  
Trumpet, 8 ft. (prepared)

- PEDAL**  
Resultant, 32 ft., 32 notes  
Principal, 16 ft., 32 pipes  
Violone, 16 ft. (prepared)  
Bourdon, 16 ft., 32 pipes  
Gedeckt, 16 ft., 32 notes  
Octave, 8 ft., 12 pipes  
Flute, 8 ft., 12 pipes  
Stillgedeckt, 8 ft., 32 notes  
Spitzflute, 4 ft. (prepared)  
Trombone, 16 ft. (prepared)  
Trumpet, 8 ft. (prepared)  
Clarion, 4 ft. (prepared)

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**NEW ENGLAND CHURCH INSTALLS NEW REUTER IN SOUTH PORTLAND, MAINE**  
Builder Completes Three-Manual for Peoples Methodist in Down East Town—Malcolm Cass Is Consultant on Design

The Reuter Organ Company has just completed the installation of a three-manual, twenty-four-rank organ for the Peoples Methodist Church, South Portland, Maine. The instrument is installed in the chancel area of the church, with the swell and great on one side and the choir on the opposite. Pipework of the pedal division is distributed throughout the organ. The great is unenclosed, with the swell and choir individually expressive.

The stoplist was prepared by C. Jason Tilton and Dr. Malcom W. Cass in consultation with members of the Reuter staff. Mr. Tilton was official representative for Reuter and handled matters pertaining to the sale. Dr. Cass is well-known for his recitals on the Kotschmar Memorial organ in the Portland City Hall.

The present church building was erected in 1945 to replace the original edifice built when the church was founded in 1853. The church was forced to move its location during the war years because of the construction of a large shipyard in South Portland. This organ replaces a 1912 Estey which was the first organ in the city.

The stop list is as follows:

- GREAT**  
Principal, 8 ft., 61 pipes  
Spitzflöte, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Spillflöte, 4 ft., 61 pipes  
Twelfth, 2½ ft., 61 pipes  
Fifteenth, 2 ft., 61 pipes  
Chimes (prepared)

- SWELL**  
Rohrflöte, 8 ft., 68 pipes  
Viole de Gamba, 8 ft., 68 pipes  
Viole Celeste, 8 ft., 61 pipes  
Principal, 4 ft., 68 pipes  
Flauto Traverso, 4 ft., 68 pipes  
Mixture, 3 ranks, 183 pipes  
Trompette, 8 ft., 68 pipes  
Tremolo

- CHOIR**  
Bordun, 8 ft., 61 pipes  
Gemshorn, 8 ft., 61 pipes  
Gemshorn Celeste, 8 ft., 56 pipes  
Nachthorn, 4 ft., 61 pipes  
Nasard, 2½ ft., 61 pipes  
Blockflöte, 2 ft., 61 pipes  
Fagotto, 8 ft., 61 pipes  
Tremolo

- PEDAL**  
Principal, 16 ft., 32 pipes  
Subbass, 16 ft., 32 pipes  
Viole de Gamba, 16 ft., 12 pipes  
Lieblichbordun, 16 ft., 12 pipes  
Octave, 8 ft., 12 pipes  
Subbass, 8 ft., 12 pipes  
Bordun, 8 ft., 32 notes  
Twelfth, 5½ ft., 32 notes  
Super Octave, 4 ft., 12 pipes  
Flute, 4 ft., 12 pipes  
Trompette, 16 ft., 12 pipes  
Trompette, 8 ft., 32 notes

**Boy Choir Recording**

We are in receipt of a recording on the Laudate label which boy choir enthusiasts will surely want to hear. The King's Choristers, parish choir of Christ the King Church, Dallas, Tex. (4105 Colgate Ave.) sing the stimulating Vivaldi Gloria, an almost ideal work for such a group. On our set the recording was "bassy" but when we reduced the bass radically the general sound and balance improved greatly. The boys, on the whole, outshine the men in tone, diction and precision; the tenors sometimes protrude. The organ accompaniment at best is a substitute for strings. The building's reverberation plays an important part in the overall sound. Several spots have great impact, as at the place where the chorus burst in on "Gratias agimus tibi" and follows with a fine fugato.

To complete the record a transcription of a Kellner "O Sacred Head" prelude is included and also the Purcell Sound the Trumpet which latter gives the boys a chance to show their excellent breath control and agility. Arthur D. Smith directs the King's Choristers; Robert O. Cobb and John D. Newall are the organists.—FC



**BOSTON LANDMARK  
WILL HAVE TRACKER**

**HISTORIC KING'S CHAPEL**

**Andover Company Will Build Organ to Follow in Distinguished Tradition— Daniel Pinkham Is Musical Director**

King's Chapel, Boston has just completed a contract with the Andover Organ Company, Methuen, Mass. to build a three-manual organ of thirty-seven registers employing a number of pipes of the present organ as well as the case, which is a careful replica of the 1756 organ. The instrument will have tracker action on all keyboards. The case pipes will be of pure burnished tin.

The organ has been made possible by the gift of Amelia Peabody, a member of the church, who in 1957 made possible the restoration of the organ at the Old North Church. Miss Peabody's father gave the present instrument in 1910.

King's Chapel has had a distinguished musical tradition and many famous organs. The 1713 organ is believed the first installed in a church in the Colonies. The second instrument dated 1756 and also built in England is reported to have been designed by Handel.

The new organ has been designed by Charles Fisk, president of the Andover Company, and Daniel Pinkham, music director of King's Chapel, in collaboration with a distinguished committee of Boston organists. The plan takes into consideration the present-day musical requirements of the church and is consistent with the architecture and tradition of this celebrated colonial building. The completion date is 1962.

The stoplist:

**GREAT**

- Bourdon, 16 ft., 49 pipes
- Open Diapason, 8 ft., 86 pipes
- Stopt Diapason, 8 ft., 61 pipes
- Dulciana, 8 ft., 49 pipes
- Octave, 4 ft., 61 pipes
- Chimney Flute, 4 ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes

**EJNAR KRANTZ APPOINTED TO MANCHESTER COLLEGE**

Dr. Ejnar Krantz has been appointed to the faculty of Manchester College, North Manchester, Ind. after serving three years as organist and minister of music at the First Presbyterian Church, South Bend, Ind. He will also be an extension staff member of Indiana University in South Bend.

**CLEVELAND ORGANIST QUILTS AFTER 53 YEARS AT ORGAN**

George M. Lukac retired Sept. 18 after 53 years as a Roman Catholic organist, the last 10 at St. Agnes Church, Cleveland. "I hate to give this up," he said. "I really love it. But getting up at 5:00 every morning and singing four or five masses has me kind of tired out."

- Sesquialtera, 1-2 ranks, 110 pipes
- Mixture, 4-5 ranks, 281 pipes
- Trumpet, 8 ft., 61 pipes
- Clarion, 4 ft., 61 pipes

**SWELL**

- Violin Diapason, 8 ft., 61 pipes
- Spitzflute, 8 ft., 61 pipes
- Vox Coelestis, 8 ft., 49 pipes
- Gemshorn, 4 ft., 61 pipes
- Flageolet, 2 ft., 61 pipes
- Tertian, 2 ranks, 122 pipes
- Sharp, 3 ranks, 183 pipes
- Bassoon, 16 ft., 61 pipes
- Trumpet, 8 ft., 61 pipes
- Shawm, 4 ft., 61 pipes

**CHOIR**

- Stopt Diapason, 8 ft., 61 pipes
- Flute, 4 ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes
- Larigot, 1½ ft., 61 pipes
- Mixture, 2 ranks, 122 pipes
- Vox Humana, 8 ft., 61 pipes

**PEDAL**

- Open Bass, 16 ft., 32 pipes
- Echo Flute, 16 ft., 32 pipes
- Octave, 8 ft., 32 pipes
- Flute, 8 ft., 32 pipes
- Twelfth, 5½ ft., 32 pipes
- Fifteenth, 4 ft., 32 pipes
- Blockflute, 2 ft., 32 pipes
- Mixture, 4 ranks, 128 pipes
- Trombone, 16 ft., 32 pipes
- Cornopean, 8 ft., 32 pipes

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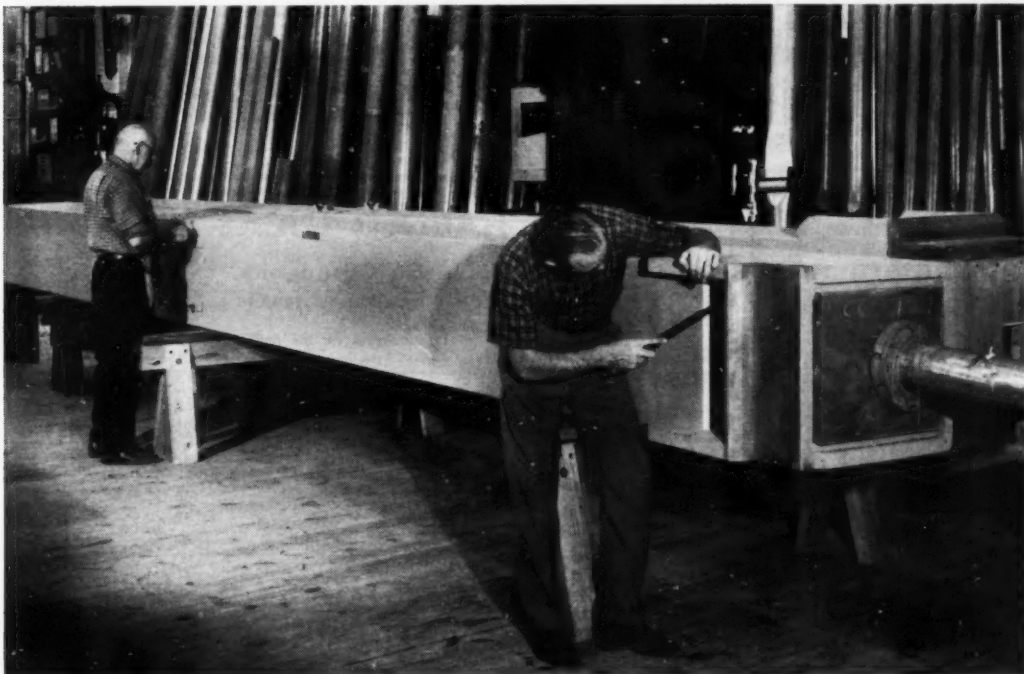
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**MARK 250th YEAR WITH NEW TELLERS INCLUDE JOHNSON PIPES**

Three-manual Organ at the Market Square Presbyterian Church, Philadelphia  
 Designed and Finished by  
 Howard S. Okie, Jr.

A new Tellers organ has been installed in the Market Square Presbyterian Church, Philadelphia. The design and finishing of the instrument are the work of Howard S. Okie, Jr. The new organ represents the major project of the congregation in recognition of the 250th anniversary of the church's founding, with appropriate ceremonies to be held in November. The church has its origin in the Dutch Reformed settlers in early Germantown; the new organ retains some of the flue pipework from the Johnson organ of 1888, at that time one of the largest of Philadelphia organs.

- The stoplist:
- GREAT**  
 Diapason, 8 ft., 61 pipes  
 Gedeckt, 8 ft., 61 pipes  
 Octave, 4 ft., 61 pipes  
 Spitzflöte, 4 ft., 61 pipes  
 Twelfth, 2 2/3 ft., 61 pipes  
 Fifteenth, 2 ft., 61 pipes  
 Mixture, 3 ranks, 183 pipes
  - SWELL**  
 Bourdon, 16 ft., 12 pipes  
 Viola, 8 ft., 68 pipes  
 Viola Celeste, 8 ft., 56 pipes  
 Rohrflöte, 8 ft., 68 pipes  
 Geigenoctav, 4 ft., 68 pipes  
 Harmonic Flute, 4 ft., 68 pipes  
 Chimney Flute, 4 ft., 12 pipes  
 Plein Jeu, 3 ranks, 183 pipes  
 Contrafagott, 16 ft., 68 pipes  
 Trompette, 8 ft., 68 pipes  
 Oboe, 8 ft., 12 pipes  
 Clairon, 4 ft., 12 pipes
  - CHOIR**  
 Melodia, 8 ft., 61 pipes  
 Dulciana, 8 ft., 61 pipes  
 Unda Maris, 8 ft., 49 pipes  
 Quintadena, 4 ft., 61 pipes  
 Gemshornquinte, 2 2/3 ft., 61 pipes  
 Principal, 2 ft., 61 pipes



**VERNON EVERETT**, New York City, was honored Sept. 18 by the congregation of the Presbyterian Church, Yonkers, N. Y. where he has been organist and choirmaster for twenty-five years.

Former choir members were invited to return to sing with the present choir. A reception was held after the service at which he was given a check. At a picnic in the afternoon the choir made a presentation of twenty-five silver dollars.

Mr. Everett is a graduate of the Juillard School of Music. Among his teachers have been Gaston Dethier, Lillian Carpenter, A. M. Richardson and Hugh Ross. He teaches piano at the Brearley School. He has written considerable published teaching material.

- PEDAL**  
 Violone, 16 ft., 12 pipes  
 Bourdon, 16 ft., 32 pipes  
 Liebhlichgedeckt, 16 ft., 12 pipes  
 Quinte, 10 1/2 ft.  
 Principal, 8 ft., 32 pipes  
 Bourdon, 8 ft., 12 pipes  
 Violoncello, 8 ft., 32 pipes  
 Choral Bass, 4 ft., 12 pipes  
 Flautino, 4 ft.  
 Octavin, 2 ft., 12 pipes  
 Fagott, 16 ft.  
 Trompette, 8 ft.  
 Oboe, 4 ft.

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Three-Manual's Sound Improved in New Environment in Allen Temple Church, Atlanta, Ga.—Wendell Whalum Serves as Organist

A Wicks organ has just found its second home after a strange history. Originally installed in the Allen Temple AME Church four years ago it served a short time before the church had to move to make way for the expressway system under construction in Atlanta, Ga.

The organ was taken down and placed in storage for the period of building a new structure, a large educational unit and a gymnasium-type hall for church services as well as other activities. A large church will be built adjoining these buildings in the future.

The old church possessed no particular qualities to enhance the sound of the organ; visual appeal was predominant due to lack of reverberation. In the present setting sound has room to develop and the "slow decay" adds dignity and breadth to the sound. Of modest size the organ takes on a greatly increased volume.

The instrument was designed by Charles Christopher Poole of Atlanta in consultation with a church appointed organist-designer and both installations were handled by Mr. Poole. The present organist is Wendell Whalum of the staff of Morehouse College.

The stoplist:

**GREAT**

- Gemshorn, 16 ft., 12 pipes
- Principal, 8 ft., 61 pipes
- Gemshorn, 8 ft., 61 pipes
- Harmonic Flute, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Gemshorn Octave, 4 ft., 12 pipes
- Twelfth, 2½ ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes
- Mixture, 3 ranks, 183 pipes
- Bombarde, 8 ft., 61 pipes
- Chimes, 21 notes

**SWELL**

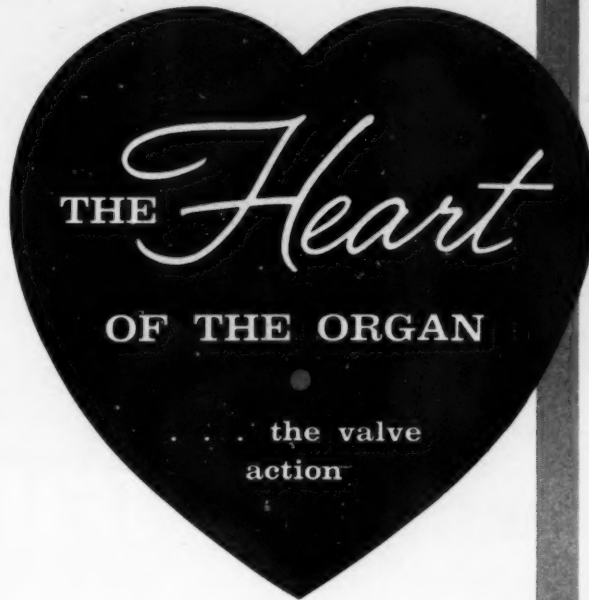
- Geigenprincipal, 8 ft., 68 pipes
- Rohr Gedeckt, 8 ft., 68 pipes
- Viol D'Gamba, 8 ft., 68 pipes
- Viol Celeste, 8 ft., 49 pipes
- Geigen Octave, 4 ft., 12 pipes
- Klein Gedeckt, 4 ft., 12 pipes
- Rohr Nasat, 2½ ft., 61 notes
- Flautino, 2 ft., 12 pipes
- Mixture, 3 ranks, 183 pipes
- Double Oboe, 16 ft., 12 pipes
- Trumpet Harmonique, 8 ft., 68 pipes
- Oboe, 8 ft., 68 pipes
- Vox Humana, 8 ft., 61 pipes
- Clairon, 4 ft., 12 pipes

**CHOIR**

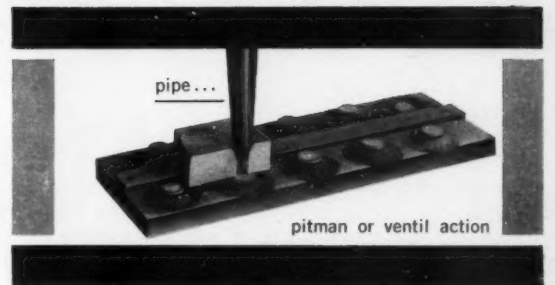
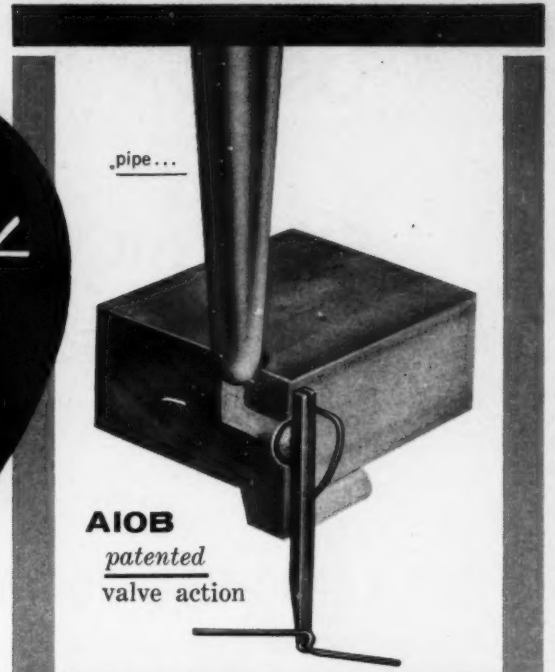
- Splzprincipal, 8 ft., 68 pipes
- Dolce, 8 ft., 68 pipes
- Dolce Celeste, 8 ft., 49 pipes
- Koppelflöte, 4 ft., 68 pipes
- Dolcet, 4 ft., 12 pipes
- Dolce Quinte, 2½ ft., 61 notes
- Dolce Fifteenth, 2 ft., 12 pipes
- Dolce Tierce, 1½ ft., 61 notes
- Krummhorn, 8 ft., 68 pipes
- Chimes
- Tremolo

**PEDAL**

- Principal, 16 ft., 32 pipes
- Gemshorn, 16 ft., 32 notes
- Lieblich Gedeckt, 16 ft., 12 pipes
- Bass Quinte, 10½ ft., 32 notes
- Octave, 8 ft., 12 pipes
- Quinte, 5½ ft., 32 notes
- Super Octave, 4 ft., 12 pipes
- Flöten Bass, 4 ft., 32 notes
- Bombarde, 16 ft., 12 pipes
- Double Oboe, 16 ft., 32 notes
- Trumpet, 8 ft., 32 notes



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**STUDT APPOINTED TO TWO CHICAGO CHURCH POSTS**

Vernon Studt, Elgin, Ill. was appointed to two Chicago church posts effective Sept. 1; that of director of music at the Hyde Park Baptist Church and that of associate organist of the Fourth Presbyterian Church. In the former position he is organist and director of the adult choir succeeding Bennett Penix. At Fourth Church he is in charge of all evening services and directs the Sunday evening choir; he plays some vesper services and organ recitals, succeeding Elizabeth Paul who is studying in Vienna with Anton Heiller on a Fulbright grant.

Mr. Studt has studied extensively at the American Conservatory of Music with Dr. Edward Eigenschenk and Dr. Robert Lodine. He leaves the position of director of music at St. Paul's Evangelical and Reformed Church, Elgin, where he has played for ten years.

MRS. MERLE E. ARTHUR was honored at a reception and tea after services at the Maple Heights United Presbyterian Church, Cleveland, on the occasion of her retirement after 18 years of service.

**New Organ Music**

The organ music received this month is largely on the easy and practical side. None of it is likely to achieve even transient fame though some will appear in many church bulletins.

Novello's Organ Music Club series reaches numbers 17 and 18. Norman Gilbert's Pieces for Four Seasons (not Fall, Winter etc. but Christmas, Lent, Easter and Whitsuntide) will serve average service uses adequately; so will the members of Vernon Griffiths' Short Suite. Neither will keep a reasonably good organist up nights practicing.

Those who have made extensive use of Hermann Schroeder's Little Preludes and Intermezzi will turn naturally to his Kleine Intraden (Schott), five more little pieces in various forms which could be played as a suite.

Peter Hurford's Five Verses on a Padernborn Gesangbuch Melody (Oxford) is, for all its harmonic innovation, a conventional set of variations.

We believe any organist, or for that matter spinet player, of our acquaintance

could "fake" as good as arrangement of the Battle Hymn of the Republic as Bill Simon's for Carl Fischer. Norman Coke-Jephcott's Scherzo Classique will find its place where a brilliant, not too difficult piece is needed. Gordon Young played his Prelude on Aberystwyth at a pre-convention event in Detroit. Not demanding, with a big ending and with Hammond registration it will have appeal for many players. The familiar Dubois Entrée du Cortège from his Wedding Mass has Hammond markings in Carl Fischer's new edition.—FC

**ASK COMPOSERS TO SUBMIT SCORES FOR MAY FESTIVAL**

The deadline for submitting scores for the third annual contemporary music festival at San Jose, Cal. State College is Jan. 15. Original compositions for orchestra, band, chorus, wind and chamber ensembles will be performed in the May 19 festival. For information write to Dr. Robert Hare of the college music department.

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NEW MUSIC STAFF FOR SOUTH BEND CHURCH



CHARLES HOKE



THOMAS SIMS

Charles Hoke, AAGO and Thomas Sims have assumed posts of organist and director of music, respectively, at the First Presbyterian Church, South Bend, Ind. Mr. Hoke comes from two years' service at the First Christian Church, South Bend. A pupil of the late Richard Ross he is a past-dean of the St. Joseph Valley AGO Chapter. Mr. Sims is a graduate of Indiana University where he was active in choral and instrumental

conducting.

The music program of the church includes six graded choirs; a handbell choir will be added. The choirs sing several major works each season and sponsor a series of guest choir appearances and organ recitalists.

Mrs. Sims will assist with the younger choirs and Barbara Hyde has been appointed assistant organist.

**McAFEE STARTS OUT FULL  
SEASON AT WHITE PLAINS**

The oratorio choir of the Presbyterian Church, White Plains, N. Y. began its season Oct. 16 with a Bach-Vivaldi program including Cantata 106, God's Own Time Is the Best, and the Vivaldi Gloria. The second program of the season will be a second performance Dec. 4 of Song of the Shepherds by Don McAfee, AAGO, MSM, the director of the choir.

**PASADENA CHURCH BEGINS  
SERIES OF SPECIAL MUSIC**

The First Congregational Church, Pasadena, Cal. opened its season's series of musical events Oct. 16 with a recital by Charles Shaffer, organist of the First Presbyterian Church of Hollywood. The next events will be a choir concert of twentieth century music Nov. 6 and an advent concert Dec. 4, both under the direction of Dr. Orpha Ochse and both with guest soloists.

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# Programs of Organ Recitals of the Month

**E. Power Biggs, Cambridge, Mass.**—Opening recital on new Flentrop organ of Christian Science Society, Batesville, Ark., Sept. 11: Concerto 2 in B flat, Handel; The Earle of Salisbury, Byrd; Concerto 3 in G major, Soler; Balletto del Granduca, Sweelinck; Noël Grand Jeu et Duo, Daquin; Andante, Mozart; Pastorale in E major, Franck; Rejoice Greatly, Good Christians, Jesu, Joy of Man's Desiring and Toccata and Fugue in D minor, Bach.

**Gerhard Krapf, Laramie, Wyo.**—St. Matthew's Cathedral, Oct. 9: The Art of Fugue and Wenn wir in höchsten Nöten sein, Bach. St. Matthew's Cathedral, Aug. 15 and Macky auditorium, University of Colorado, Boulder, Aug. 7: Prelude in D, Pachelbel; Forseulement, DesPrés; Süßer Vater, Herre Gott, Isaac; Trio in the Dorian Mode, Obrecht; Prelude and Fugue in G, Buxtehude; Jesu, meine Freude, Walther; Herzlich tut mich erfreuen die schöne Sommerszeit, Schmücke dich, o Liebe Seele and O Gott, du frommer Gott, Brahms; Prelude and Fugue in E flat major, Bach.

**Louis Huybrechts, Pittsburgh, Pa.**—For Pittsburgh AGO Chapter, Sacred Heart Church, Sept. 26: Magnificat Primi Toni, Buxtehude; Suite 2, Loelleit; Fantasie and Fugue in G minor, Bach; Toccata, Barle; Prelude and Fugue in G minor, Dupré; Les Bergers, Dieu parmi nous, Messiaen; Prelude and Fugue, Huybrechts; St. Louis, King of France, Van Hulse; Flemish Rhapsody, Peeters.

**John Eitzen, Sioux City, Iowa**—For the Western Iowa AGO Chapter, Trinity Lutheran Church, Sept. 11: Chaconne, Couperin; Pastorale, Bonnet; Toccata, Mureauux; Cantabile, Franck; Sketch in C, Schumann; How Brightly Shines the Morning Star, Pachelbel; If Thou But Suffer God to Guide Thee and Lord Jesus Christ, Be Present Now, Bach; Prelude, Fugue and Chaconne, Buxtehude.

**Bene W. Hammel, Chattanooga, Tenn.**—For the Chattanooga AGO Chapter, Sept. 19, St. Paul's Episcopal Church: Grand Jeu, DuMage; Fugue in C, Buxtehude; Fantasie and Fugue in G minor, Bach; Jesu Is Nailed to the Cross and Jesu Dies on the Cross, Dupré; Concerto in F, Opus 4, Handel; O Traurigkeit, O Herzeleid, Brahms; Thou Art the Rock, Mulet.

**Charles Kopé, Chalmette, La.**—Dedicatorial recital on new Möller organ, Our Lady of Prompt Succor Church, Aug. 14: Toccata and Bergamasca, Fiori Musicali, Frescobaldi; Rondeau, Soeur Monique, Couperin; Trio Sonata 4 and Passacaglia, Bach; Grande Pièce Symphonique, Franck; Sonata 2, Hindemith; Toccata, Gigout.

**Phyllis Tremmel, Denver, Colo.**—Colorado Woman's College faculty recital, Sept. 25, St. Mark's Church: Grand Jeu, Du Mage; From God I Ne'er Will Turn, Buxtehude; Prelude and Fugue in B minor, Bach; Fantaisie in A, Franck; Nocturne, Effinger; Toccata, Bender; Prayer of Christ, Messiaen; Carillon-Sortie 8, Mulet.

**Fred Stroop, Dallas, Tex.**—For the Texas AGO Chapter, Sept. 19, Highland Baptist Church: Kyrie, God, Holy Spirit and O God, Be Merciful to Me, Bach; The Fifers, Dandrieu; Chorale in E major, Franck; I Thank Thee, Dearest Lord, Karg-Elert; Air with Variations, Sowerby; Gavotte, Wesley; The Palms, Langlais.

**Douglas Brettmayer, St. Louis, Mo.**—Grace Methodist Church, Oct. 2, Chaconne, Couperin; Largo, Violin Sonata 9, Corelli; Fantasie and Fugue in G minor, Bach; Concerto 5 in F, Handel; Speculum Vitae, Peeters; Prelude, Adagio and Variations on Veni Creator, Durufé. Rosemary Schoch shared in the Peeters.

**Robert Wilson Hays, Manhattan, Kans.**—State University auditorium, Oct. 2: Excerpts, Little Harmonic Labyrinth, Bach; Fugue in C major, Buxtehude; Sonata 5, Mendelssohn; My Jesus Who Hast Called and Adorn Thyself, Brahms; Cantilena, Gordon Binkerd; Movements 1, 4 and 5, Symphony 3, Widor.

**Klaus Speer, Houston, Tex.**—First Presbyterian Church, Sept. 27: Prelude and Fugue in A minor, By the Waters of Babylon and Lord Jesus Christ, Turn Thee to Us, Bach; Sonata 2, Richard Arnell; Entrata Festiva, Peeters; Sonata 2 in D minor, Reger. Brass and timpani assisted.

**John E. Williams, Red Springs, N. C.**—Duke University chapel, Durham, Oct. 2: Prelude and Fugue in C minor, Bach; Sonata 1, Hindemith; Lied, Vierne; Canon in B minor, Schumann; Adeste Fidelis, Ives; Chorale in A minor, Franck.

**John Huston, New York City**—Opening of Austin organ at the Saugatuck Congregational Church, Westport, Conn. Oct. 9: Psalm 19, Marcello; Tune for Flutes, Stanley; Trumpet Voluntary, Boyce; From God Naught Shall Divide Me and Passacaglia and Fugue in C minor, Bach.

**Giuseppe Moschetti, Bologna, Italy**—The First Presbyterian Church, Florence, S. C., Sept. 28; Our Father Who Art In Heaven, Mendelssohn; Aria Gregoriana, anonymous; Now Thank We All Our God and Jesu, Joy of Man's Desiring, Bach; Concertino for Trumpet, Karg-Elert; Prelude, Adagio and Fugue, Stanley; Prelude in C minor, Guilmant; To an Image of St. Francis, Moschetti; A Little Song to the Virgin Mary, Bossi; The Good Shepherd and Fantasia on Two Carols, Benoit; Processional, Shaw.

**Mrs. Thomas Wishart, Tampa, Fla.**—For the Tampa AGO Chapter, Oct. 2, Bayshore Baptist Church: Come Holy Ghost, Our Souls Inspire, Plag; Grave, Fantasie in G and Our Father Who Art In Heaven, Bach; Three Short Pieces, Gregorian Album of Eugene Gigout, arr. Alphenaar; Andante Tranquillo, Thiman; On the Holy Mount, Dvorak; Communion, Dubois; Laudamus Te, Mueller; Maestoso and Fugato, Rinck.

**Arthur Birkby, Kalamazoo, Mich.**—Kramer Chapel, Concordia College, Fort Wayne, Ind. Oct. 2: Tiento, Menalt; Verset, Lopez; Two Versillos, Moreno; Prelude and Fugue in A minor, Buxtehude; Jesus, Christus, Unser Heiland, Nun komm der Heiden Heiland and Nun danket alle Gott, Bach; Seelenbrütiung, Karg-Elert; The Word, Messiaen; Sonatine for Pedals, Persichetti; Vision, Baumgartner; Toccata, Monnikendam.

**Walter Baker, New York City**—Christ chapel, Riverside Church, Oct. 2: Toccata in F major, O God, Have Mercy, Rejoice, Beloved Christians, O Sacred Head, Once Wounded and Vivace, Trio Sonata 6, Bach; Introduction, Passacaglia and Fugue, Reger; Scene de la Passion, LeSur; Berceuse and The Spinner, Dupré; Toccata, Suite, Opus 5, Durufé.

**Christine Sell Knuth, Youngstown, Ohio**—For the Youngstown AGO Chapter, Sept. 26, Martin Luther Lutheran Church: We Pray Now to the Holy Spirit, Bach, Buxtehude; Dear Christians, One and All, Rejoice, Bach, Leupold; Prelude, Pierné; Psalm Prelude, Howells; Psalm Prelude, Juston; Chorale 1, Adressen.

**Christopher John Macie, Sacramento, Cal.**—First Baptist Church, Sept. 11: Prelude, Fugue and Chaconne, Buxtehude; Benedictus, Reger; Rejoice Now, Good Christian Men and Fantasie and Fugue in G minor, Bach; Christ Ist Erstanden, Purvis; Larghetto in A flat major, Jungen; Cortège et Litanie, Dupré.

**Judith Hedrick, Topeka, Kans.**—For the Topeka AGO Chapter, First Presbyterian Church, Sept. 9: Prelude, Fugue and Variation, Franck; Antiphon 1, Magnificats 4 and 5 and Amen, Ave Maris Stella 4, Dupré.



**Paul Koch, Pittsburgh, Pa.**—Carnegie Hall, Oct. 2: Toccata and Fugue in D minor, Bach; Etude for Pedal Solo, de Bricqueville; Trumpet Tune, Purcell; Carillon, Sowerby; Hosanna, Wachs. Allen Hood, violinist and Anthony DiVittorio, pianist, assisted.

**H. Leroy Lynn, Springfield, Ohio.**—Twenty-fifth anniversary program, Fourth Lutheran Church, Sept. 18: Toccata and Fugue in D minor, Have Mercy Upon Me, O Lord and Fugue in E flat, Bach; Andante, Grand Pièce Symphonique and Chorale in A minor, Franck; Bells of St. Anne de Beaupré, Russell; Benedictus, Reger; Prelude in D minor, Clérambault-Gullmant; Rhosymedre, Vaughan Williams; Communion, Purvis; Bell Prelude, Clokey. Paul Mattes, tenor, assisted.

**Earl Barr, Minneapolis, Minn.**—Macalester College, St. Paul, Oct. 3: Concerto in A minor, Vivaldi; Praise God, Ye Christians and We Pray Now to the Holy Spirit, Buxtehude; Our Father Who Art In Heaven, Scheidt; From Heaven Above to Earth I Come, Pachelbel; Prelude and Fugue in E minor, Bruhns; A Lesson, Selby; My Soul Doth Magnify the Lord, Abide with Us, Lord Jesus and Passacaglia and Fugue in C minor, Bach.

**Harold Chaney, Eugene, Ore.**—Farewell recital at Christ Episcopal Church, Coronado, Cal., Aug. 29: Prelude and Fugue in G minor, Buxtehude; Estampie, anonymous; Deck Thyself, My Soul, Blessed Are Ye Faithful Souls and My Faithful Heart Rejoices, Brahms; Etude in B minor, Schumann; Fantasie in F minor, Mozart; Outburst of Joy, Messiaen; Sonata 3, Hindemith; Passacaglia and Fugue in C minor, Bach.

**John Wright Harvey, Madison, Wis.**—St. Norbert Abbey, De Pere, Oct. 7: Grand Choeur Dialogue, Gigout; Air for Flute, Arne; By the Waters of Babylon, Prelude and Fugue in D and Deck Thyself, My Soul with Gladness, Bach; Chorale in E major, Franck; Unto the Hills, Bingham; Rhosymedre, Vaughan Williams; Antiphon 1, Dupré; Fugue, Honegger; Ascension Day Suite, Messiaen.

**David S. Walker, Flushing, N. Y.**—Opening of Schlicker at Evangelical Lutheran Church of Good Shepherd, Bellaire, L. I., Sept. 18: Prelude and Fugue in D major, Buxtehude; Jesu, Priceless Treasure, Walther; Tune for Flute, Arne; Trumpet in Dialog, Clérambault; Praise to the Lord, Bach; Dialog on Mixtures, Langlais; Adagio for Strings, Barber; Toccata and Fugue in D minor, Bach.

**Robert Prichard, Pasadena, Cal.**—For the Riverside-San Bernardino AGO Chapter, Oct. 2, First Congregational Church: Dorian Toccata and Fugue in D minor, We All Believe in One God, Christ Lay in Bonds of Death, Bach; Why Art Thou Troubled, My Heart?, Scheidt; Puer Natus Est, Widor; Fonds d'Orgue, Marchand; Finale, Symphony 6, Vierne.

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**Alexander Boggs Ryan, Ann Arbor, Mich.**—Cathedral of St. Peter and St. Paul, Washington, D. C., Sept. 4: Komm, heiliger Geist, Herre Gott and Passacaglia and Fugue in C minor, Bach; Basse et Dessus de Trompette, Clérambault; Herzlich tut mich verlangen and Herzlich tut mich erfreuen, Brahms; Le Banquet Céleste, Messiaen; Fugue, Psalm 94 Sonata, Reubke.

**Lorene Banta, Andover, Mass.**—For the Merrimack Valley AGO Chapter, Cochran chapel, Phillips Academy, Oct. 4, all Bach program: Prelude in B minor, In Thee Have I Trusted, In Thee Is Joy, As Jesus Stood Before the Cross, Jesu My Joy, Fugue in A minor, Now Come Savior of the Heathen, We All Believe in One God, Sleepers Wake, a Voice Is Calling, Hark a Voice Saith All Are Mortal, O Hall this Brightest Day of Days and Prelude and Fugue in C minor.

**James Wyly, Kansas City, Mo.**—Grace and Holy Trinity Cathedral, Sept. 25: La Romanesca con Cinque Mutanze, Valente; Sonata in B flat, Freixanet; Die Nobis, Maria, de Cabezon; Sonata 3, Hindemith; Outburst of Joy and Prayer of Christ, Messiaen; Gavotte, Wesley; Prelude and Fugue in F minor, Handel; Toccata and Fugue in F major, Bach.

**Elmer Blackmer, New York City**—Dedicatorial recital on new Schantz organ, Fairlawn Lutheran Church, Akron, Ohio, Sept. 18: Psalm 19, Marcello; In God, My Faithful God and A Mighty Fortress, Hanft; Fugue in E flat, Bach; Cantabile, Franck; Allegro Vivace, Symphony 1, Vierne; Sarabande in Modo Elegiaco, Howells; Greensleeves, Purvis; Toccata, Symphony 5, Widor.

**Judith Chadwick, Tacoma, Wash.**—First Congregational Church, Portland, Ore., Sept. 18: Passacaglia in D minor, Buxtehude; Unter der Lindengrüne, Sweelinck; Prelude and Fugue in G major, Bach; Prelude, Fugue and Variation, Franck; Weinen, Kiagen, Liszt; Regina Coeli and Puer Natus Est, Titcomb; Toccata in C, Sowerby.

**John Leo Lewis, Aurora, Ill.**—Hammer-schmidt chapel, Elmhurst College Oct. 3: Wachtet auf, ruft uns die Stimme, Wo soll ich fliehen hin and Wer nur den lieben Gott lässt walten, Bach; Les Cloches, LeBegue; Antiphon 3, Dupré; Chorale, Vierne; Rondelet, McKay; Meditation on Tone VIII, Clokey; Truro, Bingham.

**William G. Holby, AAGO, Grand Rapids, Mich.**—For the Western Michigan AGO Chapter, Sept. 11, Central Reformed Church: Nicaea, Vernon Griffiths; St. Thomas, H. Leroy Baumgartner; St. Flavian, Willian; Bring a Torch, David H. Williams; St. Dunstan's and Meditation, Sowerby; Adeste Fideles, Sumison.

**Robert Anderson, Dallas, Tex.**—Southern Methodist University faculty recital, Perkins chapel, Sept. 26: Toccata, Adagio and Fugue in C major, Kommt du nun, vom Himmel herunter and Nun freute euch, lieben Christen g'mein, Bach; Andante Sostenuto, Gothic Symphony, Widor; Fantasie in F minor, K 608, Mozart.

**Edward Wise, Milwaukee, Wis.**—For the Milwaukee AGO Chapter, Immanuel Reformed Church, Sept. 25: Sortie Solennelle, Schaffer; Elevation and Postlude, Month of May, Larkin; Offering and Christmas Carol, Church Windows, Goemanne; Prelude and Fugue in C major, Bach.

**John E. Williams, Red Springs, N.C.**—Davidson College Presbyterian Church, Sept. 25: Prelude and Fugue in C minor, Bach; Sonata 1, Hindemith; Canon in B minor, Schumann; Lied, Vierne; Chanty, Whitlock; Adeste Fidelis, Ives; Chorale in A minor, Franck.

**William O. Tufts, Washington, D. C.**—Municipal Church of St. Laurence, Reading, England, Sept. 9: Festival Prelude and Meditation, Woodman; Fantasy on a Mountain Song, Clokey; Puer Natus Est, Maekelberghe; Pentecost, Titcomb.

**John B. Haney, Richmond, Va.**—Cathedral Church of St. Peter and St. Paul, Washington, D. C., Oct. 2: Toccata in F and Trio Sonata 4, Bach; Transports de Jolie, Messiaen; Adagio, Symphony 3, Vierne; Toccata in D flat, Jongen.

**David Stevens, Topeka, Kans.**—For the Topeka AGO Chapter, First Presbyterian Church, Sept. 9: Trumpet Tune in D major, Stanley; Wenn wir in höchsten Nöthen sein and Fantasie and Fugue in C minor, Bach.

**Mark Smith, San Francisco, Cal.**—First Unitarian Church, Sept. 11: Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Tu Es Petra, Mulet.



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Robert Noehren will be the designer and builder of a four-manual, sixty-two stop organ for the auditorium of the new music building now under construction on the campus of the Iowa State Teachers College, Cedar Falls. Installation is planned to coincide with the completion of the building scheduled for early 1962. Philip Hahn is the faculty organist of the college.

The stoplist:

**GREAT**

- Quintaton, 16 ft., 56 pipes
- Principal, 8 ft., 56 pipes
- Rohrflöte, 8 ft., 56 pipes
- Flute Harmonique, 8 ft., 44 pipes
- Octave, 4 ft., 56 pipes
- Spitzflöte, 4 ft., 56 pipes
- Nazard, 2 1/2 ft., 37 pipes
- Octave, 2 ft., 56 pipes
- Waldflöte, 2 ft., 56 pipes
- Tierce, 1 1/2 ft., 56 pipes
- Mixture, 3-6 ranks, 276 pipes

**POSITIV**

- Gedackt, 8 ft., 56 pipes
- Gemshorn, 8 ft., 56 pipes
- Gemshorn Celeste, 8 ft., 44 pipes
- Principal, 4 ft., 56 pipes
- Rohrflöte, 4 ft., 56 pipes
- Octave, 4 ft., 56 pipes
- Larigot, 1 1/2 ft., 56 pipes
- Sesquialtera, 2 ranks, 74 pipes
- Scharf, 3-5 ranks, 244 pipes
- Trompette, 8 ft., 56 pipes
- Cromhorne, 8 ft., 56 pipes
- Tremulant

**SWELL**

- Bourdon, 8 ft., 56 pipes
- Gambe, 8 ft., 56 pipes
- Voix Celeste, 8 ft., 44 pipes
- Flute Harmonique, 4 ft., 56 pipes
- Octavin, 2 ft., 56 pipes
- Mixture, 3-5 ranks, 244 pipes
- Cymbel, 3 ranks, 144 pipes
- Fagotto, 16 ft., 56 pipes
- Trompette, 8 ft., 56 pipes
- Hautbois, 8 ft., 44 pipes
- Tremulant

**BOMBARDE**

- Bombarde, 16 ft., 56 pipes
- Trompette, 8 ft., 56 pipes
- Clarion, 4 ft., 56 pipes

**PEDAL**

- Principal, 16 ft., 32 pipes
- Subbass, 16 ft., 32 pipes
- Octave, 8 ft., 12 pipes
- Gedackt, 8 ft., 12 pipes
- Flute, 4 ft., 32 pipes
- Octave, 4 ft., 32 pipes
- Octave, 2 ft., 12 pipes
- Mixture, 5 ranks, 160 pipes
- Posaune, 32 ft., 32 pipes
- Posaune, 16 ft., 12 pipes
- Trompette, 8 ft., 32 pipes
- Clarion, 4 ft., 12 pipes

**JOHN M. ROSSFELD**



JOHN M. ROSSFELD has become organist at Detroit's Westminster Presbyterian Church succeeding Theodore Herzl, acting general chairman of the Detroit AGO convention. He goes to Detroit from Lima, Ohio where he had served the Zion Lutheran Church and the Trinity Methodist Church.

A graduate of Northwestern University, Evanston, Ill. he returned only six months ago from two and a half years of study in Vienna toward a doctorate in music. His major interest is in organ architecture and his dissertation was a comparative study of organs of Austria and Italy.

**FAMED OLD NORTH CHURCH  
BEGINS MUSICAL VESPERS**

Musical vesper services at Boston's Old North Church began Sept. 18 with the Old North Singers performing the Byrd Mass for Four Voices. The choir of the Maple Street Church, Danvers, Mass., William MacGowan conductor, were heard Oct. 16 and the Singers and Players will perform Bach Cantata 140 Nov. 20 and music for Advent and Christmas Dec. 18 including Bach Cantata 61.

**OPEN LODINE HOUSE ORGAN  
WITH RECITAL BY STUDENTS**

The dedication of a house organ at the home of Dr. and Mrs. Robert Lodine, Evanston, Ill. is scheduled for Nov. 1. Glenda Mossman, Vernon Studt, William Murray and other students of Dr. Lodine were to play. The organ was installed in August by Frank J. Sauter and Sons, Chicago.

MARK SMITH, organist of San Francisco's First Unitarian Church since 1954, has been granted an extended leave of absence for travel and study in Europe.

**ORGAN IN SAN DIEGO  
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HISTORIC FIRST BAPTIST**

Pipe Organs, Inc. Creates Three-Manual  
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Mader Designs, Ladd Thomas  
Plays Opener

The organ in the First Baptist Church, San Diego, Cal. has been rebuilt by Pipe Organs, Inc. Los Angeles. Some pipe ranks from the old organ—a 1907 Möller with various additions made through the years—were voiced in line with contemporary tonal concepts. New chests and pipe work were supplied by Durst and Company and Schantz built a three-manual console.

The church is one of the oldest Protestant congregations in the city and in 1869 received a bell as a prize for erecting San Diego's first Protestant edifice.

The stoplist was drawn up by Clarence Mader; Ladd Thomas played the opening recital.

The specification:

**GREAT**

- Principal, 8 ft., 61 pipes
- Bourdon, 8 ft., 61 pipes
- Quintaton, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Rohr Flute, 4 ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes
- Sesquialtera, 2 ranks, 122 pipes
- Mixture, 3 ranks, 183 pipes
- Chimes

**SWELL**

- Diapason, 8 ft., 68 pipes
- Bourdon, 8 ft., 68 pipes
- Sallcional, 8 ft., 68 pipes
- Voix Celeste, 8 ft., 68 pipes
- Spill Flöte, 8 ft., 68 pipes
- Principal, 4 ft., 68 pipes
- Spitz Flöte, 4 ft., 68 pipes
- Nazard, 2 1/2 ft., 68 pipes
- Harmonic Piccolo, 2 ft., 68 pipes
- Plein Jeu, 3 ranks, 183 pipes
- Bassoon, 16 ft., 49 pipes
- Tromoette, 8 ft., 68 pipes
- Vox Humana, 8 ft., 68 pipes
- Clarion, 4 ft., 68 pipes

**CHOIR**

- Viola, 8 ft., 61 pipes
- Nachthorn, 8 ft., 61 pipes
- Flute Celeste, 8 ft., 61 pipes
- Dulciana, 8 ft., 61 pipes
- Unda Maris, 8 ft., 61 pipes
- Principal, 4 ft., 61 pipes
- Koppel Flöte, 4 ft., 61 pipes
- Block Flöte, 2 ft., 61 pipes
- Quint, 1 1/2 ft., 61 pipes
- Clarinet, 8 ft., 61 pipes
- Harp

**PEDAL**

- Resultant, 32 ft.
- Open Diapason, 16 ft., 32 pipes
- Bourdon, 16 ft., 32 pipes
- Violone, 16 ft., 32 pipes
- Octave, 8 ft., 12 pipes
- Flute, 8 ft., 12 pipes
- Octave, 4 ft., 32 pipes
- Mixture, 2 ranks, 64 pipes
- Fagotto, 16 ft., 32 pipes
- Fagotto, 8 ft., 12 pipes

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MURRAY BRADSHAW



MURRAY BRADSHAW, AAGO, ChM, has been appointed organist and choirmaster of the Holy Angels Cathedral, Gary, Ind. He was formerly assistant organist at the Holy Name Cathedral and organist and choirmaster of Our Lady of Peace Church, both Chicago, and accompanist for the University of Illinois chorus in Chicago.

He has his master degree from the American Conservatory where he studied organ with Edward Eigenschenk. He has played recitals in the Chicago area and on station WFMT. He is working toward a PhD at the University of Chicago.

Religious Songs

The church soloist is still with us, not just in the Christian Science church where she or he is a fixture, but in churches of many other persuasions. So publishers continue turning out solo material, largely conventional and usually limited to fairly narrow ranges and to medium tessitura. We should think church members would get pretty weary of these same harmonic and melodic styles; apparently they don't and the more "new" music sounds like the same old stuff the better they like it. Carl Fischer has two psalms, The Lord Is My Shepherd by Florence Hunsecker and Psalm 121 by Stanley Jackson; the latter has remarkably unnatural prosody. Katherine K. Davis did some homework in her hymnal in concocting O, Who Like Thee. Using Federal Street as her tune and manipulating a text often sung to Canonbury, she has produced something hardly equal to her best work.

The old folk hymn at the base of Helen Lipcomb's Christmas song, Brightest and Best (H. W. Gray) has more flavor and character than most of the "original" songs.

It would be hard to be more conventional than Carl Fredrickson's O Child Divine (J. Fischer); this probably means (to continue harping in the same key) that congregations and soloists will love it.

John Lee's Ave Maria (Robert B. Brown) is hardly more individual and certainly just as acceptable as the others; it has both Latin and a new English text (hardly a translation!)—FC

**Are Organ Recitals  
as Dead  
as the Dodo?**

By JAMES INGLIS

[Reprinted from Musical Opinion]

"Organ recitals bore me stiff".  
"I just don't have a taste for organ music".

"I can't understand how any composer could write for such an uninspiring instrument".

We have all heard remarks like these spoken by very competent and open-minded musicians, and we have all heard and read many suggestions for bridging the gulf between music-lovers and organ-lovers. Ideas for filling empty seats at organ recitals have ranged from making these very seats more comfortable to the provision of an enclosed great organ. I hope that I may be pardoned for adding still more verbiage on a topic already overdiscussed.

Undoubtedly the two most far-reaching developments in organ affairs of recent years have been the ousting of "arrangements" from recital programmes by original organ music and the consequent changes in the tonal design of the instrument. A glance at the programmes and specifications listed in this journal each month will confirm how widespread those developments have been. We were told by the advocates of these reforms that their adoption would lead to a common regard for the organ as a musical instrument in its own right. Yet, now that they are being almost universally adopted, the recitalist still sees, as he walks to the console, the same rows of frustrated organists who have come to recitals in the district for the past ten or twenty years. (This is still, unfortunately, the situation nearly everywhere outside the London area; one cannot blame local councillors for wishing to be rid of a space-consuming monster which very often thwarts all attempts at modernisation of a civic building and in which the musically-minded members of the community take no interest.)

What has gone wrong? I suggest that the blame must rest squarely on the shoulders of organists themselves. No other instrument costs so much or is played so badly so often as the organ. Many organists give public performances the musical standard of which would not be tolerated on any other instrument. How often we hear a registration change badly timed or, worse still, cold-bloodedly effected in the middle of a phrase. How often we hear high-pressure reeds added towards the end of a Bach fugue. How often we hear muddy part-playing in contrapuntal music (not always the fault of registration). All of these are serious breaches of the canons of musical taste; yet there are in addition the wrong notes, the aberrations of rhythm and the lack of phrasing which are all common-place at provincial organ recitals. No pianist would dare to commit such offences as these at a public recital. Organists and organ-lovers become so wrapped up in the sound of their instrument that they very often forget that the sound ought to

make musical sense.

Amateur organists tend, naturally, to be worse offenders in this respect than professionals; and amateur organists are heard before the musical public more frequently than amateurs on other instruments. But, in the case of the amateur, it is often quite evident to the listener that the player, and not the instrument, is at fault. The professional, however, plays fewer obvious wrong notes than the amateur, and herein lies the danger. Lack of rhythmic definition, of clarity, and of phrasing are generally attributed by the listener to the characteristics of the organ and not to the player. This is especially the case if the organist displays his FRCO initials or is well-known as a competent pianist or conductor or choir-master. The trouble, says the listener, must lie in the organ itself.

Few, if any, professional musicians in this country can afford to live on the proceeds of organ-playing alone. They are masters of the music in cathedrals, they are choirmasters in churches, they are school music teachers, they conduct or accompany choral societies. They will be the first to agree that their numerous activities prevent them from doing adequate organ practice (most churches are cold places during the week, anyway!). Yet how many soloists on other instruments would dare to give recitals of inadequately practised music and, even worse, to admit that they do? I am convinced that there will be no true renaissance of the organ in this country until more of our professional organists either renounce some of their more lucrative pursuits in favour of organ study or, if they cannot afford to do that, to leave recital work to those who can.

Fortunately, there are some organists who never give a recital without much careful preparation and whose standards are very high, but such is the low esteem in which the organ is held that their audiences are not usually discernibly larger than those of their less scrupulous brethren. Good playing must become more common than it is if musicians are to be attracted to organ recitals.

In the London area, the position has been greatly improved by the installation of the Festival Hall organ. The novelty of that large and impressive instrument led many non-organists to go "just to hear what it's like". Hearing real organ music played on a well-designed instrument by very competent players, they suddenly realised that the organ was, after all, a musical instrument. We cannot hope for such a miracle in the provinces. There, new organs and rebuilds are never on a scale to excite an interest approaching that shown in the Festival Hall instrument. Nevertheless, the increased audience attending an opening or re-opening should not be driven away, as they generally are, by bad playing during subsequent months.

Those who are amateurs and play in churches also have a duty towards their instrument. Though they may never give recitals, they must remember that some people judge the organ solely by the playing they hear in church. The amateur church organist should never try to compensate for poor technique by over-abundant changes of registration. He should play, in public at any rate, music which lies well within his technical reach, however simple that music may be. Simple music well played is much more satisfying to the musician than major works played badly.

There are good modern editions of the organ's true repertoire and there is a steady increase in the number of instruments on which these works can be played satisfactorily; but, until more of our organists, both professional and amateur, learn to bring to their instrument the study and application shown by other musicians, the remark of the worthy Hove councillor will continue to have a distressing ring of truth.

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The first of a series of choral vespers was sung by the choirs of Concordia College, Fort Wayne, Ind. Oct. 23. The program featured music for the festival of Reformation including Pachelbel's Motet on Psalm 46, Bender's setting of Psalm 130, Reformation chorale settings and the Bach cantata, God, the Lord Is Sun and Shield. Orchestral accompaniments were provided. Herbert Neuchterlein conducted.



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*Soli Deo Gloria*

WILLIAM MURRAY

[A sermon preached before the AGO national convention at the festival service in Christ Church, Cranbrook, Bloomfield Hills, Mich., June 30 by the Rt. Rev. Richard S. Emrich, bishop of Michigan.]

It is a privilege to be here, to address this important gathering, to add my words to welcome you to Detroit and Cranbrook and to wish your conference every success. I know that you did not ask me as a clergyman to address you because you are interested in my views on any of the technical problems that confront you: you have your own scholars and experts. You have asked me, rather, to speak to you as the fellow-servants of God, to speak of your ministry as I would speak of mine, and to hold up before you anew the great meaning of the ministry of music.

Before beginning this brief sermon, let me say a few words of personal appreciation. The importance of church music is revealed in the fact that, of all the arts, it receives the most attention from the church. The architect who designed this noble church, or the artist who placed the murals on the altar wall, created once; there is no repetition of their work; and, while their work speaks to us week after week, we receive their work in a relatively passive manner. But music by its nature must ever be created anew. Week after week the organ is played; week after week the choir rehearses and creates; and week after week the congregation lifts its songs in praise. In contrast to the silent and lovely witness of stone, or wood, or paint, music is ever renewed, living praise, and, thus, by its nature, receives the most attention and participation from the most people.

Second, music is the lovely handmaid of religion (trumpets, shawms, and a joyful noise unto the Lord) for the simple reason that the deepest and richest thoughts of men, and the deepest and richest realities, require for their expression the forms of art. Simple realities can be described; the knowledge of simple things—like pins or buttons—can be conveyed from mind to mind by simple words and written formulas; but when we mortals seek to express the richest realities—the Glory of God, the Hope of Glory, the mystery of beauty, our love for one another—we require art. So, after a sermon on Easter day—when in poor words I have tried to express the meaning of that day and its glory—I have been grateful to God when trumpet, choir and great organ have expressed what only music can express of God's majesty and the heart's praise.

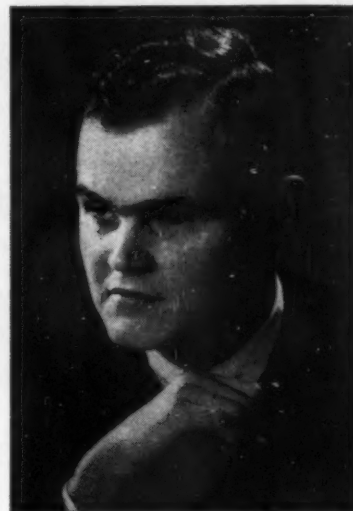
Art is a means of grace. Music is the handmaid of religion. And yours is the noble ministry of this means of grace. You express the heart's praise and bring God to men as surely in your way as the clergy do in theirs.

Let me add another appreciative observation. We live in a vulgar age dominated, for some mysterious reason, by juvenile music. I often reflect, as I go from church to church, on the cultural contribution of church music and the good battle you are fighting for the best things of the human spirit.

Having said this, we take as our text the great words on your American Guild of Organists seal—*Soli Deo Gloria*, solely to God's glory, God's glory alone—which expresses succinctly the central idea and essence of church music. Just as the vertical lines of the architecture of this building lift our spirits to God's glory and majesty, and just as on the horizontal plane the architecture focuses on the altar of His Grace, so the essence of your profession and your art is to lift and focus in the same way. *Soli Deo Gloria*.

Now it is perfectly clear, I think, that everything—church architecture, church music, the ministry, the nation, the home, the pulpit—has a central idea or essence, and that the most important aspect of anything is its central idea or essence; and, therefore, we may be grateful that someone in your tradition put exactly and succinctly on your seal *Soli Deo Gloria*. We sometimes forget the importance of central definition, because we live in a society that stresses techniques and not purpose, means and not ends. But how can a profession know if it is progressing unless it has a clear knowledge of where it is going? How can we know if church music is good or bad, adequate or inadequate, unless we know its purpose?

The plain fact of the matter is that, when the central idea or essence is clear, there is health and order, and some of



WILLIAM MURRAY is the winner of the young artist organ award of the Society of American Musicians; as winner he will play a recital Nov. 21 under Bertha Ott management at St. Paul's Episcopal Church on Chicago's South Side. A graduate of Hamilton College in 1958 where he studied organ with John Baldwin he has his master degree in organ from the American Conservatory of Music where he studied with Dr. Robert Lodine.

Mr. Murray is organist and director of the youth choir at the Holy Nativity Episcopal Church and serves as accompanist for the Chicago Sunday Evening Club and the Euterpean Oratorio Society directed by Mark Hallett.

the secondary problems mysteriously take care of themselves. So, some of our profoundest national thinkers are telling us that the one great thing America needs to recover is its central idea and meaning, that nothing is more important than this, and that everything else depends on this. When the basic idea is weak or absent, that is the central corruption; and confusion and trouble always ensue, because other motives and ideas move into the vacuum. As with the clergy so it is with organists: if *Soli Deo Gloria* is not there, *Soli Meo Gloria* will take its place. If the meaning of the work is weak, then it becomes a job; or we become centered in self, restless with ambition, prima donnas, and begin to illustrate the quip that St. Paul's thorn in the flesh was an organist.

You can see how details or particulars take care of themselves if this central essence is clear. If *Soli Deo Gloria* is really our motto, will we not strive for excellence? Shall we offer a poor thing to God? Will we not be happier people as we see that the whole grand meaning of our lives can be expressed as we play *Soli Deo Gloria*? Perhaps the greatest tragedy of the modern world, which has contributed to our confusion and led us to be rich and not happy, is that we have concentrated on techniques and neglected meaning, accumulated instruments and forgotten ends; and therefore, for the good of our work and the health of our souls, back, back, back to *Soli Deo Gloria*.

Second, let me contrast *Soli Deo Gloria* with another well-known motto. When you see a Metro-Goldwyn-Mayer movie, you will recall that at the beginning the lion growls, and we read the motto of that movie company, *Ars Gratia Artis*, art for the sake of art—words which have something, but not too much, to be said for them. It is one of those secular mottos which expresses a half-truth, and is, therefore, dangerous; because as Chesterton said, a half-truth, like half-a-brick, can sometimes be thrown farther than a full truth.

If by *Ars Gratia Artis* we mean that beauty and art bring their own rewards, that art is not to be prostituted for money, that art should be an end and not a means for a commercial civilization, that is good. If we say art for fame, or art for money, we are hucksters. We can see, then, the good half-truth.

But this is the weakness: *Ars Gratia Artis* is a motto that has art turned in on itself, like a cut flower that no longer feeds on the sun or the earth. It is easy to see what is wrong if we apply the principle of *Ars Gratia Artis* to other



fields of endeavor. There is evident truth and corruption in the statement that "business is business"; there is tragedy in the political theory of power for the sake of power; and the most awful corruption of the church has come when it has existed for itself. Even though this self-centered principle for art may be expressed in the dignity of Latin, surely we can sense the same corruption and tragedy.

We need in our own day to create church music; and we must see that this creativity will come as we say *Soli Deo Gloria*, and not *Ars Gratia Artis*. If we follow your noble motto, we will have someone to praise, something to say, like a lover singing for his beloved; and in our praise of God we will receive from Him wisdom and strength. We will not copy yesterday's sermons or music as men who have nothing to say; but because God is in our head, and in our understanding, we write His praises in our day. When we live to God's glory, He feeds, inspires, and strengthens His people. It is His Spirit that puts into our hearts good desires; and from Him all good counsels, all just works, and all beauty proceed. As Paul had a heavenly vision and was not disobedient to it, and by God's Grace wrote immortal words, so the artist, Paul, the artist, had something to say in 1st Corinthians, 13, the hymn to Love; and God inspired his pen.

In 1958 I attended the Triennial Service of Evensong conducted by the Royal School of Church Music in Royal Albert Hall, London. There were a thousand in the choir; the great hall was packed; the Queen Mother was in the balcony. The service began, not with music turned in on itself, not *Ars Gratia Artis*, but with Richard Baxter's great hymn asking divine assistance for the song.

Ye holy Angels bright,  
Who wait at God's right hand,  
Or through the realms of light  
Fly at your Lord's command,  
Assist our song, for else the theme  
Too high doth seem for mortal  
tongue.

Assist our song! That is the true future of Church Music. Not art feeding on itself, but rather art that feeds on truth, on God, on heavenly things! Not cut-flower art, but art rooted and grounded! When we live *Soli Deo Gloria*, we are assisted.

Finally, let me share with you something I share with the clergy. *Soli Deo Gloria* has to do with our deepest motives, and, therefore, is in a sense hidden. You look at me, and I look at you; and because there are no windows into a man's heart, we cannot see motives. So, we say, following Scripture, that our lives are hid with God in Christ.

But it is not quite as simple as that; and, since life has many truths, no clergyman or organist should fail to see another truth. Since the clergy read the services and speak Sunday after Sunday, is it not clear that their voices will in the end reveal much about the state of their souls? Do not bitterness, melancholy, the dull spirit, reveal themselves in the sensitive instrument of the voice? Can a complaining or proud spirit really be hid? Is it not clear that some clergy can read a service with their mouths alone, while others read a service with their hearts in quiet recollection? Is it not evident, as soon as we think about it, that our voices are a most important outer revelation of the inner spirit? We can say the same thing about the look in a man's eyes. It is simply not true that our inner lives or motives are really hidden. Whether a clergyman lives *Soli Deo Gloria* is often not unknown.

The same is, of course, true about organists. Your life is hid with Christ in God, and yet not hidden. As noble and sensitive an instrument as the organ surely reveals considerable about the man who plays it. The manner of his playing and conducting surely in the long run reveals whom he serves and whether his work is a divine vocation or a job.

This means that if Church Music is to fulfill itself, organists must be men of God, *Soli Deo Gloria*; and, as the clergy kneel before they preach, so the organist should pray before he mounts his bench. It is prayer that puts us to rights; and if we are not right, how can our music be right? If we do not pray, how can we truly play? In brief, the noble motto of the American Guild of Organists not only shows the glory and meaning of your profession: it also places a demand upon your individual lives. Church music is part of the worship of the church, or else

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Christ Lutheran Church, Upper Darby, Pa., has recently contracted with M. P. Möller, Inc. to install a new three-manual organ. Mrs. Ernest Baxter is the organist and C. Duane MacFarland served as chairman of the organ committee. Completion is scheduled for July 1961.

The great will be exposed in a functional design. The specification and negotiations were handled by Möller representative John Buterbaugh in consultation with the organ committee.

The stop list for the new organ is:

**GREAT**

- Fagot, 16 ft., 61 pipes
- Rohrföte, 8 ft., 61 pipes
- Principal, 4 ft., 61 pipes
- Quintadena, 4 ft., 61 pipes
- Principalföte, 2 ft., 61 pipes
- Fourniture, 4 ranks, 244 pipes
- Chimes, 25 bells

**SWELL**

- Rohrgedeckt, 16 ft., 12 pipes
- Rohrgedeckt, 8 ft., 73 pipes
- Gemahorn, 8 ft., 73 pipes
- Rohrgedeckt, 4 ft., 61 notes
- Gemshorn, 4 ft., 61 notes
- Sallcet, 4 ft., 61 pipes
- Sallcet Celeste, 4 ft., 61 pipes
- Sallcet 2 ft., 12 pipes
- Mixture, 2 ranks, 122 pipes
- Trompette, 8 ft., 12 pipes
- Trompette, 16 ft., 61 pipes
- Trompette, 4 ft., 12 pipes
- Tremulant

**CHOIR**

- Erzähler, 8 ft., 61 pipes
- Erzähler Celeste, 8 ft., 54 pipes
- Lochgedeckt, 4 ft., 61 pipes
- Prinzipal, 2 ft., 61 pipes
- Larigot, 1½ ft., 61 pipes
- Chimes
- Tremulant

**PEDAL**

- Bourdon, 16 ft., 32 pipes
- Rohrgedeckt, 16 ft.
- Bourdon, 8 ft., 12 pipes
- Spitzprinzipal, 8 ft., 32 pipes
- Rohrgedeckt, 8 ft.
- Spitzprinzipal, 4 ft., 12 pipes
- Rohrgedeckt, 4 ft.
- Spitzprinzipal, 2 ft., 12 pipes
- Fagot, 16 ft.
- Fagot, 4 ft.

**NEBRASKA DIOCESE PLANS  
SERIES OF MUSIC CLINICS**

The first of a series of one-day church music clinics will be held Nov. 5 at Grace Episcopal Church, Columbus, Neb. The adult division of the department of Christian education of the Episcopal diocese of Nebraska is sponsoring the series geared to the most elementary level and designed to reach organists and choir directors in small churches in small towns. Short classes in service playing, principles and repertory will make up the clinics scheduled to reach all the various areas of the diocese.

AGO membership will be recommended even to organists miles from the nearest chapter.

The Rev. James M. Barnett, Trinity Church, Norfolk, Neb. is the instigator of the clinics. Cecil Neubecker will be the director of the first of the series with the Rev. Ray Schaumburg and Marian Scofield Barnett, AAGO, assisting.

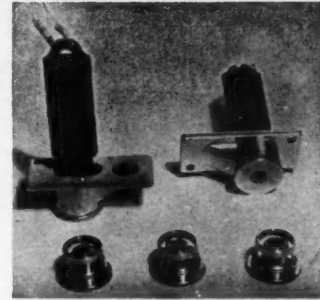
BACH Cantata 51, Praise Jehovah, All Ye Peoples, was sung after evensong Sept. 4 by the choir of St. Thomas's Church, Columbus, Ga.; Florence Robertson was organist-director.

JOHN CHRISTIAN's Nov. 20 recital will be the first organ event of the extensive concert calendar of the Baldwin-Wallace Conservatory of Music, Berea, Ohio.

it is false. And I think you will agree that, since the organ is a noble and sensitive instrument, you cannot truly play music written for God's praise if you do not praise Him yourself.

We can end where we began: The most important aspect of church music is its central meaning and essence. What a wonderful tradition it is! *Soli Deo Gloria!*

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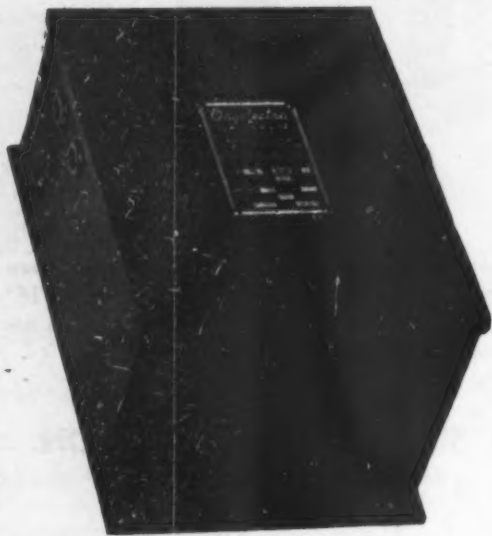
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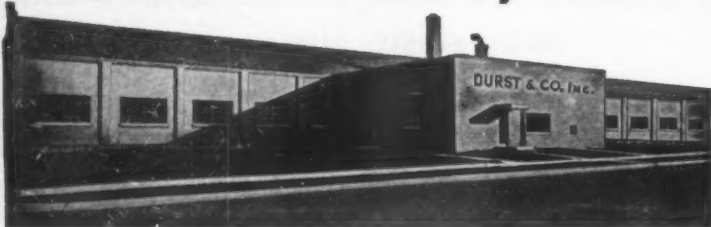
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Church in Carolina Town Completes  
Three-Manual Instrument—Dedication  
Ceremonies Include Recital  
by Giuseppe Moschetti

The Paul Fritzsche Organ Company, Allentown, Pa. has built a three-manual organ for the First Presbyterian Church, Florence, S.C. Giuseppe Moschetti's opening recital Sept. 28 appears on the recital page. The console for the new instrument was built by the W. H. Reisner Company. The stoplist:

**GREAT**  
Diapason, 8 ft., 61 pipes  
Gemshorn, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Flute D'Amour, 4 ft., 61 pipes  
Twelfth, 2 3/4 ft., 61 pipes  
Super Octave, 2 ft., 61 pipes  
Mixture, 4 ranks, 183 pipes  
Chimes, 21 notes

**SWELL**  
Rohr Flute, 16 ft., 80 pipes  
Geigen Diapason, 8 ft., 68 pipes  
Rohr Flute, 8 ft., 68 notes  
Sallcional, 8 ft., 68 pipes  
Vox Celeste, 8 ft., 56 pipes  
Aeoline, 8 ft., 68 pipes  
Principal, 4 ft., 68 pipes  
Harmonic Flute, 4 ft., 68 pipes  
Nazard, 2 3/4 ft., 61 pipes  
Flautina, 2 ft., 61 pipes  
Plein Jeu, 3 ranks, 183 pipes  
Trumpet, 8 ft., 80 pipes  
Oboe Horn, 8 ft., 68 pipes  
Clarion, 4 ft., 68 notes

**CHOIR**  
Erzähler, 8 ft., 85 pipes  
Concert Flute, 8 ft., 73 pipes  
Flute Dolce, 8 ft., 61 pipes  
Flute Celeste, 8 ft., 56 pipes  
Kleiner Erzähler, 4 ft., 68 notes  
Flute, 4 ft., 68 notes  
Nasat, 2 3/4 ft., 68 notes  
Flageolet, 2 ft., 68 notes  
Clarinet, 8 ft., 68 pipes  
Tremolo

H. LEROY LYNN



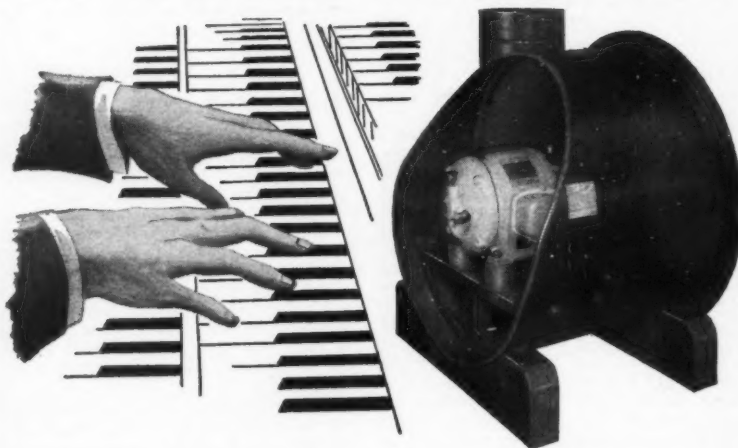
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**PEDAL**

Resultant, 32 ft., 32 notes  
Double Open Diapason, 16 ft., 32 pipes  
Bourdon, 16 ft., 32 pipes  
Rohr Bourdon, 16 ft., 32 notes  
Octave, 8 ft., 32 pipes  
Rohr Flute, 8 ft., 32 notes  
Choral Bass, 4 ft., 12 pipes  
Clear Flute, 4 ft., 32 notes  
Super Octave, 2 ft., 12 pipes  
Bombarde, 16 ft., 12 pipes  
Trumpet, 8 ft., 32 notes  
Clarion, 4 ft., 32 notes

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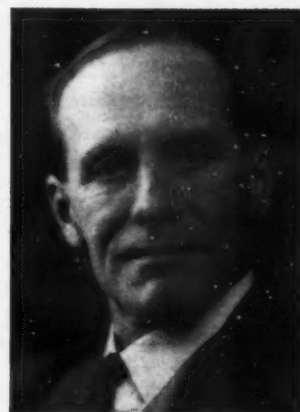
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