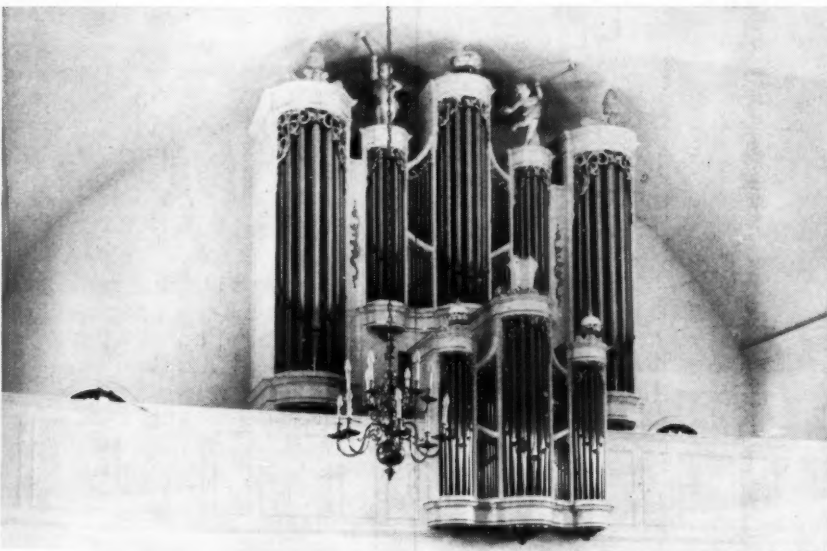


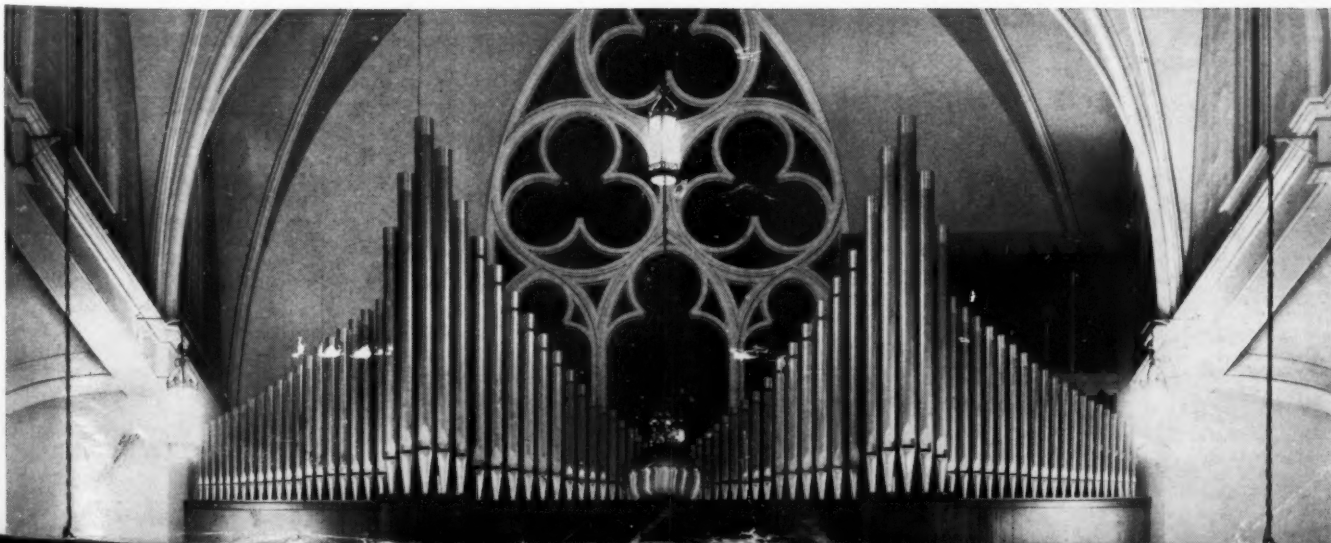
53110

THE DIAPASON



THE UNIVERSITY
OF MICHIGAN
SEP 5 1981
MUSIC
LIBRARY

*two
manual
issue*





NOW...ITS SOUND AVAILABLE ON STEREOTAPE

Our recent announcement of the availability of the new Allen Electronic Harpsichord has elicited considerable interest among those with classic musical tastes. Those who have expressed a desire to hear this instrument may now do so through the medium of a tape recording created for this purpose.

In addition to its value as a tonal demonstration, this interesting and entertaining program, with narration, sketches the history of harpsichord usage. It can be enjoyed by anyone interested in the harpsichord. Many have felt that it merits inclusion on the activities calendar of any group concerned with serious music.

This tape will be loaned without charge to A.G.O. chapters who request on their official letterhead. Also, it may be purchased by anyone at Five Dollars per copy. For your convenience, you may order directly by writing:
Department 3009, Allen Organ Company, Macungie, Pa.

This 7½ i.p.s., 25-minute two-track stereotape (may be played on full-track monophonic or any stereo machine) samples the great wealth of harpsichord literature as follows:

- Prelude and Fugue in C Minor . . . J. S. Bach
- Trumpet Tune in D Purcell
- Movement from "Saul" Kuhnau
- Sonata for Harpsichord in
D Minor Scarlatti
- Le Cuckoo Daquin
- Sister Monique Couperin
- Trumpet Air Bremner
- Tambourin Rameau
- La Cyclops Rameau

The pioneer of fine musical products through electronics

Allen

**ORGAN
COMPANY**

ALLEN ORGAN COMPANY, MACUNGIE, PA.

THE DIAPASON

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

Fifty-Second Year, No 10—Whole No. 622

SEPTEMBER, 1961

Subscription \$3.00 a year—30 cents a copy

BUMPER ATTENDANCE AT TRADE SHOW IN CHICAGO

RECORD OF 11,818 SET JULY 17-20

Ted F. Korten Elected New President
of NAMM Which Celebrated Its
60th Anniversary

A new Chicago attendance record was set at the 1961 Music Industry Trade Show July 17-20 as 11,878 industry members assembled at the Palmer House for the four-day event. Ted F. Korten, president of Korten's, Longview, Wash. was elected president of the National Association of Music Merchants which celebrated its 60th anniversary as part of the show.

Stereo FM unveiled to the music industry at the show, was a special highlight. The show came to a close just as the FCC gave the go-ahead signal for stereo FM broadcasting.

Among exhibitors in our field were the Wicks Organ Co. with the same organ they showed last year and Kay McAbee again demonstrating to the crowds around the instrument on the mezzanine.

The Allen Company had its new electric harpsichord on display as well as the year-old "classic organ." Two carillon firms, Maas-Rowe and Schulmerich, had attractive exhibits set up again this year. The Klann Organ Supply Company once more drew wide acclaim for its simplified action.

Other electronic firms included Baldwin, Conn. Hammond and Rodgers.

PIET KEE'S TWO-MONTH TOUR SCHEDULE ABOUT COMPLETE

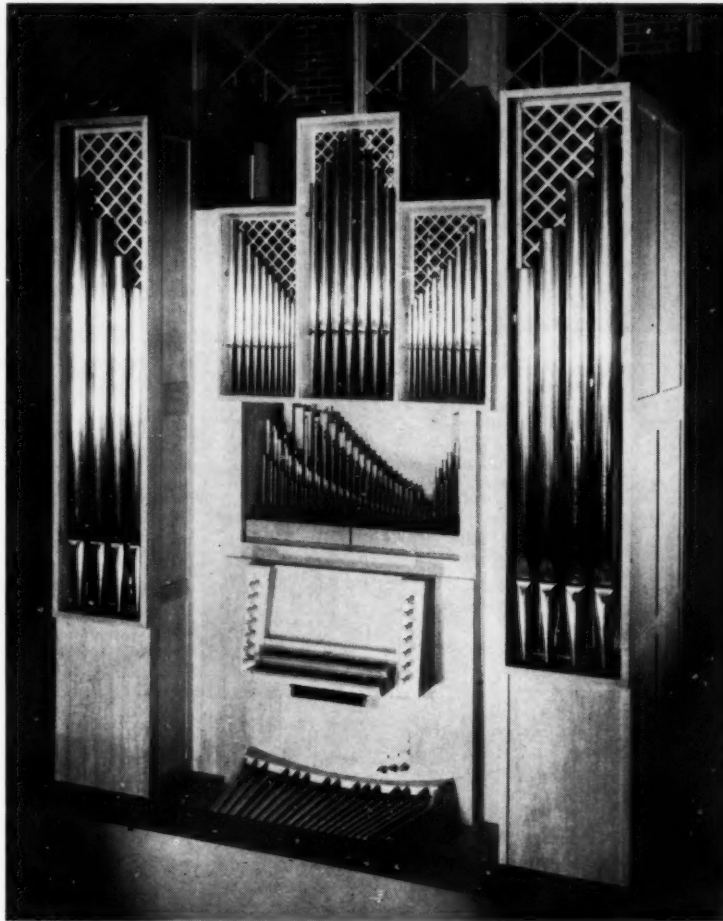
Piet Kee arrives in this country in early October after a busy summer in Europe. He was the last of the three major recitalists at International Organ Week in Nuremberg June 29 and he opened the International Organ Festival at Haarlem July 3, the first player to play the magnificent St. Bavo organ in public after its restoration this year by the Danish firm of Marcussen.

Mr. Kee's first American tour opens Oct. 8 at Yale University. Other October dates are: 10 at Methuen Memorial Music Hall; 12 Washington, D. C.; 13 Richmond, Va.; 15 Fostoria, Ohio; 17 Providence, R. I.; 18 Baltimore; 20 Grand Rapids; 23 Evanston, Ill.; 24 Holland, Mich.; 26 Provo, Utah, and 31 Redlands, Cal.

His November itinerary is: 1 Long Beach; 5 Fresno; 6 Los Angeles; 8 St. Louis; 10 Des Moines; 13 Chicago area; 14 Fort Wayne; 17 Cleveland; 19 Detroit; 21 Toronto; 24 Independence, Mo.; 28 and 29 University of Florida recital and master class.

Three December recitals will close the tour: 3 Indiana University; 6 Kresge Auditorium MIT; 7 Busch-Reisinger Museum.

Mr. Kee has recorded extensively for Telefunken and His Master's Voice. His records are being released in this country by Angel Records. His programs will place emphasis on Dutch music, old and new; he will include his own Psalm 86. His improvisations on given themes, with which he has won the Haarlem competition the maximum of three times and for which his European reputation has grown rapidly, will close many of the recitals.



FIRST CASAVANT MODERN MECHANICAL ORGAN BUILT

ASSUMPTION OF OUR LADY

Two-manual, 14 Stops—European
Refinements Incorporated—
Phelps and Wilhelm

The first of the modern mechanical organs to be produced by Casavant Frères has been installed in the Church of the Assumption of Our Lady, St. Hyacinthe Que., Canada.

The two-manual instrument of 14 stops was designed by Lawrence I. Phelps, tonal director and his technical assistant Karl Wilhelm. The organ incorporates all the refinements brought to the building of mechanical organs by European building. Open-toe voicing on low pressure is used throughout and the key action is very light with the sensitive response typical of such instruments. Mr. Phelps also did the voicing.

The organ is compact: 13 ft. 8 in. high, 12 ft. wide and 6 ft. 7 in. deep, including the pedal board.

The specification is as follows:

HAUPTWERK

Rohrflöte 8 ft. 56 pipes
 Principal 4 ft. 56 pipes
 Blockflöte 2 ft. 56 pipes
 Mixture 4 ranks 224 pipes
 Schalmey 8 ft. 56 pipes

BRUSTWERK

Gedackt 8 ft. 56 pipes
 Spitzflöte 4 ft. 56 pipes
 Principal 2 ft. 56 pipes
 Quintflöte 1½ ft. 56 pipes
 Zimbel 2 ranks 112 pipes
 Holtzregal 8 ft. 56 pipes

PEDAL

Subbass 16 ft. 32 pipes
 Principal 8 ft. 32 pipes
 Choralbass 4 ft. 32 pipes

EARLY FALL BUSY SEASON FOR COLBERT-LABERGERS

David Craighead will make a quick trip to California to play the dedicatory recital Oct. 8 of the new Aeolian-Skinner at the Pasadena Presbyterian Church. He will be heard at Pomona College Oct. 9 and on the new four-manual Aeolian-Skinner at Mars Hill, N. C. College Oct. 13. He will open his season Sept. 29 at the Church of the Latter Day Saints, Independence, Mo. and will play Oct. 24 for the Allegheny AGO Chapter, Olean, N. Y.

George Markey will take part in the 10th annual conference on church music in Cleveland Sept. 15-17 with a formal recital the final evening.

Other dedications in October include the opening of the Möller organ in the First Methodist Church, Burbank, Cal. by Alexander Schreiner Oct. 22 and of the new three-manual Austin at Converse College, Spartanburg, S. C. by Robert Baker Oct. 30.

Donald McDonald plays for the Norfolk, Va. AGO Chapter Oct. 6. Wilma Jensen plays Oct. 8 at the South Congregational Church, Hartford, Conn. and Oct. 22 in Newport News, Va.

DUPRÉ WILL OPEN DETROIT ORGAN WITH BIG SERIES

Marcel Dupré and his wife Jeannette are to make a fast visit to the United States in October to open the newly-rebuilt organ at the Central Methodist Church, Detroit. At the invitation of Frederick Marriott he will play the dedicatory concert Oct. 8 with members of the Detroit Symphony orchestra conducted by Paul Paray and three recitals as well on Oct. 11, 15 and 17. He will also conduct a master class to whose members he will also be available for private lessons.

Mr. Marriott will be in charge of all arrangements but the Detroit AGO Chapter will be a co-operating sponsor.

M. Dupré's fall schedule in Europe will be a busy one. Recently appointed head of Fine Arts at the Paris Conservatory, he will play in England and Germany as well as in France. Many of his engagements will be with orchestra, including a Palais de Chaillot concert Oct. 22 in commemoration of the 150th anniversary of Franz Liszt's birth.

AUTUMN CARD IS SCHEDULED FOR ROBERTA BAILEY STABLE

Virgil Fox recorded the Jongen Symphony Concertante, performed at the Detroit 1960 AGO national convention, for Capitol Records at the Palais de Chaillot in Paris in July. Georges Pretre conducted the Capitol orchestra for the recording as well as for the Angel recording, just released, of the Poulenc Concerto with Maurice Duruflé at the organ. Mr. Fox's recording will be available in October.

Mr. Fox will play recitals throughout Europe in September and early October and will return to this country in mid-October for a busy season of recitals, recordings and church services.

Pierre Cochereau makes his fifth American tour for six weeks beginning in January 1962. His opening appearance will again be at St. Thomas Church, New York City. He will not tour America in the 1962-63 season because of the many musical activities planned in celebration of the 800th year of the Cathedral of Notre Dame.

Karl Richter's Fall American tour has been postponed by illness; it will be rescheduled as soon as possible.

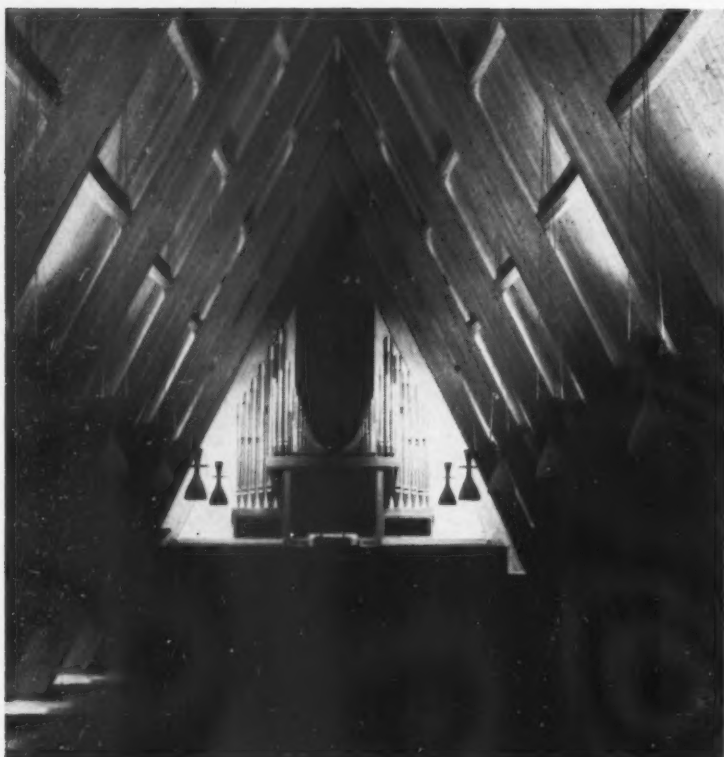
Richard Westenburg's Fall tour will include the First Congregational Church, Minneapolis Nov. 5 and recitals for the Northwestern Wisconsin AGO Chapter and at Lawrence College, Appleton, Wis.

The two-manual organs pictured on the cover are, top to bottom:

Wicks described on page 5

Flentrop described on page 28

Reuter described on page 5



**McMANIS INSTRUMENT
PARTLY INSTALLED IN KC**

HOLY CROSS LUTHERAN CHURCH

High Peaked Roof Provides Unusual Reverberation Time — McManis Plays Opening Recital

The Charles W. McManis organ in the Holy Cross Lutheran Church, Kansas City, Mo. is placed in a highly favorable acoustical environment. Reverberation in the church building is four seconds empty and two seconds two-thirds full. The peak of the roof is 50 feet above the floor of the nave. Organ and choir are in the rear gallery, the great division standing on legs in front of the tall west window. The console is of contemporary design.

Only the great division has been completed with the swell prepared for. Temporary borrows from the great and the couplers are in present use. When

**NEW JERSEY CITY'S ORGAN
BUILT BY CHURCH ORGAN CO.**

IN SIMPSON METHODIST CHURCH

Perth Amboy, N. J. Edifice Site of New Two-Manual Instrument — 32 Speaking Display Pipes

The Church Organ Company, Nixon, N. J. completed a new two-manual organ May 6 for the Simpson Methodist Church, Perth Amboy, N.J. The display pipes are made up of 14 pedal violoncello and 18 pedal octave pipes.

The stoplist:

GREAT
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Twelfth 2 3/4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Chimes 21 tubes

SWELL
Gedeckt 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 49 pipes
Geigen Octave 4 ft. 68 pipes
Flute Harmonic 4 ft. 68 pipes
Rohr Nazard 2 3/4 ft. 68 pipes
Plein Jeu 3 ranks 183 pipes
Clarion 4 ft. 68 pipes
Tremulant

PEDAL
Subbass 16 ft. 32 pipes
Violone 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Violoncello 8 ft. 12 pipes
Fifteenth 4 ft. 12 pipes
Flute 4 ft. 12 pipes

the swell division is added it will be placed on the north side of the gallery beyond the line of sight of the present pipework, speaking toward the choir and congregation.

Mr. McManis played the dedication recital. The plan:

GREAT
Gemshorn 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Mixture 4 ranks 220 pipes

SWELL
(prepared)

Stillflöte 8 ft.
Gemshorn 8 ft.
Koppelflöte 4 ft.
Principal 2 ft.
Scharf 3 ranks
Trumpet 8 ft.
Oboe 8 ft.
Tremolo

PEDAL
Prestant 16 ft. 12 pipes
Gedeckt 16 ft. (prepared)
Principal 8 ft. 32 notes
Gedeckt 8 ft. (prepared)
Gemshorn 8 ft. 32 notes
Octave 4 ft. 32 notes
Bassoon 16 ft. (prepared)

**New Publications
in Special Fields**

Wendell Westcott's Album of Recital Pieces for Handbells (J. Fischer) will be warmly welcomed by the ever-growing company of addicts. These pieces are largely secular for program use; they are arranged by one of the acknowledged bell experts.

Long an admirer of Mabel Boyter's work with children, we call attention to some new instructional material she has prepared for Carl Fischer. My Favorite Hymns of Praise and My Favorite Christmas Carols should be of major assistance to those with multiple choir organizations who have time for careful instructional work with the younger groups. Mrs. Boyter's Children's Choir Achievement Chart should hang in every choir room; it and its accompanying Teacher's Guide could be used to advantage in almost any youth situation. — FC

**GERHARD KRAPF JOINS IOWA
U CHURCH MUSIC FACULTY**

Gerhard Krapf has been appointed to the faculty of the State University of Iowa, Iowa City, where a department of church music is being built. His duties begin with the fall term. He goes to Iowa from the University of Wyoming, Laramie.

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



FLOR PEETERS

Recently published:

THE LORD'S PRAYER

SATB, organ (piano)	P.6200	\$2.20
Two treble voices, organ (piano)	P.6202	.20
High voice and organ (piano)	P.6201a	.60
Medium voice and organ (piano)	P.6201b	.60
Low voice and organ (piano)	P.6201c	.60

"I am happy to inform you that at present it is the only musical setting of The Lord's Prayer that I would recommend. I am very happy about it because many church situations demand a sung Lord's Prayer and, so far, this is the only setting I know that is truly sacred and unpretentious." —A. Beaunoni Espina

(Free reference copies of the SA and SATB settings available upon request)

SWEELINCK

SELECTED ORGAN WORKS, IN TWO VOLUMES

Each volume with introduction by Walter E. Buszin.

Volume I (No. 4645A) \$3.00

Fantasias; Toccatas; Song- and Dance-Variations.

Volume II (No. 4645B) 2.50

Praeludium; Ricercars; Chorale Preludes.

NEW 1961 PETERS EDITION PIANO MUSIC AND POCKET SCORES CATALOGUES, NEW 1961 CHORAL THEMATIC CATALOGUE AVAILABLE WITHOUT CHARGE

C. F. PETERS CORPORATION

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

ORGAN AND CHURCH MUSIC

Fenner Douglass
Ray Ferguson
Grigg Fountain
Garth Peacock

**OBERLIN CONSERVATORY OF MUSIC
OBERLIN, OHIO**

Klann

**Organ Supply Co.
Waynesboro, Virginia**

*Fine Products For The Organ Industry
Since 1910*

DELAWARE

ORGAN COMPANY, INC.

252 Fillmore Ave.

Tonawanda, N. Y.

**REUTER INSTALLS ORGAN
FOR CATHOLIC CHURCH**

A FREE STANDING INSTRUMENT

**Holy Name Roman Catholic Church
— 24 Ranks Ideally Located in
Gallery, Free Standing**

A new two-manual, 24-rank Reuter organ recently has been installed in the Holy Name Roman Catholic Church, Duquesne, Pa. The instrument is ideally located in a free standing manner in the rear gallery of the church and this coupled with the liveness of the room achieve an excellent acoustical situation.

The instrument was installed by Kenneth R. Mason, Reuter representative. Tonal finishing was done by Homer A. Frank, special representative and consultant for the firm.

The stoplist is as follows:

GREAT

- Principal 8 ft. 61 pipes
- Gedeckt 8 ft. 61 pipes
- Erzähler 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Spitzflöte 4 ft. 61 pipes
- Octave 2 ft. 61 pipes
- Mixture 3 ranks 183 pipes

SWELL

- Rohrflöte 8 ft. 61 pipes
- Salicional 8 ft. 61 pipes
- Voix Celeste 8 ft. 49 pipes
- Koppelflöte 4 ft. 61 pipes
- Octavin 2 ft. 61 pipes
- Quint 1 1/2 ft. 61 pipes
- Cymbel 3 ranks 183 pipes
- Contre Hautbois 16 ft. 61 pipes
- Trompette 8 ft. 61 pipes
- Schalmei 4 ft. 61 pipes
- Tremulant

PEDAL

- Subbass 16 ft. 32 pipes
- Gedeckt 16 ft. 56 pipes
- Principal 8 ft. 44 pipes
- Flauto Dolce 8 ft. 32 notes
- Octave 4 ft. 32 notes
- Flute 4 ft. 32 notes
- Contre Hautbois 16 ft. 32 notes
- Hautbois 8 ft. 32 notes
- Hautbois 4 ft. 32 notes

**MORE THAN 600 AT MONTREAT
FOR SUMMER CONFERENCE**

The sixth annual Presbyterian Conference on Church Music at Montreat, N. C. concluded its sessions with a record-breaking enrollment of 603 church musicians from 27 states and Korea. Held from July 13-19 and directed by Dr. and Mrs. Richard M. Peek of Charlotte, N. C., its classes covered every aspect of choral and organ work as well as classes in hymnology, handbells and a Bible hour. Among its faculty were Dr. Elaine Brown, Madeline Ingram, Dr. Austin Lovelace, James Hart, Dr. James R. Sydnor, Dr. Charles Heaton, and the Rev. Ross MacKenzie. Special features of the conference were the evening concerts which included an opening service of Psalms sung by the Covenant Choir, Charlotte, N. C., under the direction of Dr. Peek; a joint recital by Fred Mauk, tenor and Eugene Mauney, organist; an organ recital by Dr. Heaton; a lecture, Invitation to the Mourner's Bench by Dr. Lovelace; and a final concert by the three conference choirs under the direction of Dr. Brown, Mr. Hart and Mrs. Ingram. Announcement was made of the appointment of Mr. and Mrs. Haskell Boyter as directors of the conference for 1962.

**CHAPEL AT COLUMBIA U
SCENE OF TWO BIG SERVICES**

Ralph Kneeream directed the summer choir of St. Paul's Chapel, Columbia University, in two evening choral services. The July 19 event, which enlisted soloists and the Ravina string quartet, featured Harold Darke's The Sower and included also: Billings' fuguing tune Creation; South folk hymns Garden and Warrenton; Psalm 67, Ives; Alleluia, Randall Thompson; Trio Sonata 1, opus 1, Correlli; Ave Verum Corpus, Mozart, and O Sing Unto the Lord, Purcell.

The Aug. 6 service had the Durufle Requiem as its major work and included also Searle Wright's Gloria in Excelsis in G minor and Sowerby's Nunc Dimitis in D.



**COMPLETELY EXPOSED WICKS
INSTALLED IN ELM GROVE**

CONTEMPORARY BUILDING

Limited and Light Nicking Used for
Clear Articulation — Employs
Use of Tracker Touch

St. Edmund's Episcopal Church, Elm Grove, Wisc. has installed a two-manual wicks organ planned by Ed Aldrich and Wicks representative Robert J. Dornoff. The instrument is completely exposed and because pronounced chuff and excessive brilliance was not desired the pipes were voiced so as to articulate clearly without sustained sizzle by the use of limited and light nicking.

The unusual architecture of the church was designed by William T. Wenzler.

The specification is:

GREAT

- Gedeckt 8 ft. 61 pipes
- Gemshorn 8 ft. 61 pipes
- Principal 4 ft. 61 pipes
- Hohlflute 2 ft. 61 pipes
- Mixture 3 ranks 183 pipes

SWELL

- Gedeckt Pommer 8 ft. 61 pipes
- Rohrflute 4 ft. 61 pipes
- Spitz Principal 2 ft. 61 pipes
- Sesquialtera 2 ranks 122 pipes
- Schalmei 8 ft. 61 pipes

PEDAL

- Sub Bass 16 ft. 32 pipes
- Gemshorn 16 ft. 32 pipes
- Principal 8 ft. 32 pipes
- Nachthorn 4 ft. 32 pipes

THE 28-VOICE vesper choir of the First Methodist Church, Columbia, Miss. made its second annual singing choir tour. Departing July 9 on a chartered bus they sang at Baton Rouge, La., New Orleans and Gulfport, Miss; sightseeing at Louisiana State University, the state Capitol and in New Orleans points of interest made the tour memorable.

HOPKINS CENTER, DARTMOUTH COLLEGE

HANOVER, N. H.

TWO MANUAL CLASSIC ORGAN

HAUPTWERK

- 16 Quintaten
- 8 Prästant
- 8 Bordun
- 4 Octav
- 4 Rohrflöte
- 2 Spitzflöte
- 1-1/3 Quint
- IV Mixtur
- 8 Trompete

POSITIV

- 8 Gedackt
- 4 Koppelflöte
- 2-2/3 Nasat
- 2 Prinzipal
- 1-3/5 Terz
- IV Scharf
- 8 Krummhorn
- Tremulant

PEDAL

- 16 Subbass
- 16 Quintaten (Hpt.)
- 8 Oktavbass
- 8 Gedackt
- 4 Nachthorn
- III Mixtur
- 16 Posaune
- 8 Trompete
- 4 Schalmei

COUPLERS

- Pos. to Haupt.
- Pos. to Ped.
- Haupt. to Ped.

PISTONS

- Hauptwerk 4
- Positiv 4
- Pedal 4
- General 6

Except for the Quintaten taken to Pedal, the instrument is entirely straight. It is entirely unenclosed. This interesting stoplist has been drawn to suit the musical requirements of a fine arts center — which may vary considerably from the musical requirements of the average church service.

AUSTIN ORGANS

INCORPORATED

HARTFORD 1, CONNECTICUT

Member: Associated Pipe Organ Builders of America.

NEW CHURCH MUSIC for the FALL

CHRISTMAS ANTHEMS

(For Mixed Voices unless otherwise noted)

A TIME FOR SINGING (Spanish)	Arr. Charles Black	.25
MASTERS IN THIS HALL (French)	Arr. Charles Black	.30
NOW IS CHRISTMAS COME (Irish)	Arr. Charles Black	.25
SWEET HOLY CHILD	Mary E. Caldwell	.30
CHRIST IS BORN TODAY	W. Glen Darst	.25
ANNUNCIATION CAROL	John Rodgers	.20
STILL, STILL (Austrian)	Arr. John Rodgers	.25
THE SHEPHERDS' WATCH	Godfrey Ridout	.20
HEAVEN'S ALL GLORIOUS KING	Charles L. Talmadge	.25
UNTO US A CHILD IS BORN (with Youth Choir ad lib)	Everett Titcomb	.30
SING WE NOEL (French)	Arr. Richard Warner	.25
A NEW CHRISTMAS CAROL	Richard H. Williams	.20
TO THE HOLY CHILD (S.A.)	Franch, arr. Black	.25
SING WE NOEL (French) (Unison or S.A.)	Arr. Charles Black	.25
JOSEPH'S DREAM (Voices in Unison)	William P. Irwin	.25

GENERAL ANTHEMS

(For Mixed Voices unless otherwise noted)

KING OF GLORY	David H. Williams	.25
AS PANTS THE HART	Richard Warner	.20
PRaise GOD IN HIS SANCTUARY	W. Glen Darst	.20
PRaise OUR LORD AND KING	Garth Edmundson	.25
HYMN OF THE WORLD'S CREATOR	Louie White	.40
BEHOLD O GOD OUR DEFENDER	Everett Titcomb	.25
PRaise THE LORD OF HEAVEN	Russell Green	.25
BEHOLD, WHAT MANNER (S.S.A.)	Leo Sowerby	.30
BEHOLD, GOD IS MY SALVATION (S.A.)	Leo Sowerby	.25

ORGAN

AMERICAN SUITE	Jean Langlais	5.00
QUARTET (Violin, Viola, 'Cello and Organ)	Marcel Dupre	5.00
MORNING SONG	Cyril Jenkins	.75
PRELUDE AND TRUMPETINGS	Myron Roberts	1.25
A TELEMANN SUITE	Arr. M. C. Whitney	1.50

Approval copies sent on request

THE H. W. GRAY COMPANY, INC.

Agents for Novello & Co., Ltd., London

159 East 48th Street

New York 17, N. Y.

REGIONAL OBSERVES KANSAS CENTENNIAL

EIGHT STATES REPRESENTED

Jensen and Teague are Featured
Recitalists — Ossewaarde, Jebe
and Andrews Lecture

The Southwestern regional convention was held at Wichita, Kans. June 19-21 with 172 delegates registered from Kansas, Oklahoma, Texas, Louisiana, Missouri, New Mexico, California and New York. Registration at the Lassen hotel headquarters continued all day Monday and Tuesday morning for the enthusiastic organists in attendance.

MONDAY

The opening of the convention was held at the Central Christian Church. After the formalities of being welcomed by Wichita Mayor Herbert Lindsley, Royal Jennings, dean of the host chapter and Janie Craig, regional chairman, a brilliant and interesting recital was played by Robert T. Anderson, Southern Methodist University, Dallas, on the three-manual Reuter organ. His program:

Prelude and Fugue in G major, Bruhns; Kommst du nun, Jesu, vom Himmel herunter and Nun freut euch, lieben Christen g'mein, Bach; Fantasie in F minor, K 608, Mozart; Chorale in B minor, Franck; Finale, Premiere Symphony, Langlais.

Following the recital Jack Ossewaarde, AAGO, New York City gave the lecture Service Playing and Repertoire for the Choir and Organ. A hospitality and get acquainted hour followed.

Members of the Wichita chapter were dressed in centennial attire for the barbeque supper served in the picnic area of the grounds of the new East Heights Methodist Church preceding the evening recital.

The Westminster bell ringers of the First Presbyterian Church, Santa Fe, N. M., directed by Mrs. Corneil Hammond played a program immediately before the recital by Wilma Jensen. This artistic and outstanding program was attended by more than 400 persons. A reception at the hotel found many new and old friends visiting until a late hour. Mrs. Jensen's program on the new Casavant was:

Passacaglia and Fugue in C minor, Bach; Von Gott will ich nicht lassen and Fugue in C, Buxtehude; Ach bleib mit deiner Gnade, Karg-Elert; Sonata 2, Hindemith; Requiescat in Pace, Sowerby; Tumult in the Praetorium, Maleingreau; Brother James' Air, Wright; Suite for Organ, Edmund Haines.

TUESDAY

This morning's program opened at St. John's Episcopal Church with a recital by Emory Fanning, Southwestern College, Winfield, Kans. His program:

Prelude, Fugue and Chaconne, Buxtehude; Herzlich tut mich verlangen, Pachelbel; Concerto in G major, Ernst-Bach; Herlich tut mich verlangen, Brahms; Chorale in A minor, Franck.

Following the recital 80 children led by Alma Strong, Topeka, entered the church singing a processional hymn, accompanied at the organ by Arnold Lynch, AAGO. Mrs. Strong gave a demonstration of music and methods for choirs of junior age. To conclude the morning Dubert Dennis played the following recital on the three-manual Hillgreen-Lane organ:

St. Anne Fugue, Bach; Herzlich tut mich verlangen, Kirnberger; Piece Héroïque, Franck; Nigun, Berlinski; Fantasie and Epilogue for Pedal Solo, Langlais.

Air conditioned buses transported conventioners to the University of Wichita and the campus activities center for lunch, followed by a tour of the Fine Arts Center. In the auditorium a program of early Baroque music for blockflöte, sordun and the viol was played by George Vollmer and members of the American Recorder Society, Wichita chapter. Noma Jebe, Ann Arbor, Mich. gave the lecture Glimpses of Our Heritage in Worship illustrating European organs and music played on them.

Dale Peters, AAGO, played a recital on the College Hill Methodist Church's three-manual Möller as the last event at the University. His program:

Partita on Sei gegrussert, Jesu gutig, Bach; Fantasy and Fugue in D Minor, Opus

1358, Reger.

Nearly 25 deans and chapter representatives gathered at the Lassen hotel for dinner in the evening. Miss Craig presided and excellent and interesting chapter reports were given. A Guild service emphasizing the theme of Praise the Lord with Organs was held at the First Presbyterian Church following the dean's dinner. The Prelude recital was played by Ronald Dean, Centenary College, Shreveport, La. His program:

Festival Voluntary, Diemer; Von Gott Will ich nicht lassen, Bach; Toccata and Fugue in F major, Buxtehude; Finale, Symphony 3, Vienne.

Cecil J. Roney, Friends University directed the choir in works by Oldroyd, Peeters, Britten and a 16th-century number. Lucile Brunner was the service organist and Antone Godding played Chant Héroïque, Langlais as the postlude. Dr. Walter G. Couch, Jr. delivered the sermon.

A highlight of the convention was the theater party late Tuesday evening featuring Raymond Shelley. Mr. Shelley's program, lasting about an hour, was attended by more than 500 people. The Miller theater allowed everyone to come for the last show, after which Mr. Shelley at the Wurlitzer was featured.

WEDNESDAY

In spite of the late hour at which many retired Tuesday night, nearly the entire convention was present Wednesday morning at the Broadway Christian Church to hear a very thought-provoking panel discussion by three leading men in the field of organ design and building. Joseph Blanton, Albany, Tex., Charles McManis, Kansas City, and Franklin Mitchell, Lawrence, Kans. each gave his views on Organ Design in the Sixties and answered questions from the audience. The remainder of the morning was given over to Mildred Andrews for a lecture-demonstration on Teaching Methods and Repertoire for the Organ. She was assisted at the conclusion of her lecture by three local students whose playing gave Miss Andrews an opportunity to illustrate some of her remarks.

After lunch served at the church and a tour of the symbolic building, buses again took delegates across town to the Plymouth Congregational Church to hear a recital by Gladys Day, Southwestern Baptist Seminary, Fort Worth, Tex. Her program:

Prelude and Fugue in E major, Lubeck; O Lamb Gottes, unschuldig, Pachelbel; Schonster Herr Jesu, Schroeder; Mon ame cherche une fin possible, Langlais; Mitten wir im Leben sind, Pepping.

The second lecture by Jack Ossewaarde on Planning for the Church Year followed the recital. After this John Turnbull, a student of Miss Andrews and winner of the regional organ playing contest played his recital.

The Kansas Centennial theme was carried throughout all social occasions of the convention and at the festive banquet Wednesday evening at the Innes Tearoom. Dorothy Addy, general chairman, presided at the banquet and acknowledged Wichita committee chairmen and introduced Miss Craig and host chapter officers. William Barclay, Fort Worth, Tex. paid a glowing tribute to the chapter for its hospitality, excellent programming and timing and the many courtesies extended to guests of the convention. His remarks were followed by all out-of-town registrants giving the chapter a standing ovation. Suzanne Rodgers played her own arrangements of pop tunes as dinner music.

William Teague, Shreveport, La. was the featured artist of the final recital at the Central Christian Church and was ably assisted by musicians from the Wichita Symphony Orchestra. His program:

Concerto 5 in F major, Handel; Lord Jesus Christ, with Us Abide and Fugue in E flat, Bach; Wondrous Love, Barber; Scherzo, Cook; Prelude and Fugue in B major, Dupré; Piece in Free Style for String Quartet and Organ, Langlais.

A closing reception followed. All recitals, excepting those of Miss Jensen and Mr. Teague, were taped and will be broadcast in a series over a local FM station. Even the weather-man cooperated to help make possible a stimulating and inspiring three days for the Southwest region.

SCHLICKER ORGANS

Buffalo, N. Y.



Tracker organ in Morrison Chapel
Covenant Presbyterian Church
Charlotte, N. C.

RICHARD M. PEEK
BETTY L. PEEK
directors of music

MARCEL DUPRÉ

**MASTER
CLASS**

OCTOBER 4-18

Private Lessons



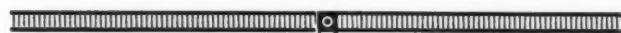
**ORGAN
CONCERTS**

OCTOBER

8-11-15-17

CENTRAL METHODIST CHURCH

DETROIT, MICHIGAN



OCTOBER 8

DEDICATION OF THE ORGAN

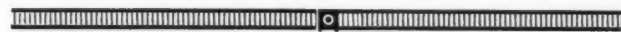
(RECENTLY REBUILT BY M. P. MÖLLER, INC.)

M. DUPRÉ

with members of

DETROIT SYMPHONY ORCHESTRA

PAUL PARAY, CONDUCTOR



MASTER CLASS & 4 PRIVATE LESSONS

\$40.00

COMPLETE SERIES OF (4) CONCERTS

\$10.00

For Information & Reservations

WRITE OR CALL

FREDERICK L. MARRIOTT

Central Methodist Church — 23 East Adams, Detroit (26)

Have you received Canyon Booklet 861?

Included are the complete scores of

Three new anthems in the

Christmas Counterpoint Series

by

Robert F. Glover

also, for Young Singers

Five Settings of Texts by Thomas Tipland

(for Junior Choirs) Austin C. Lovelace

Bohemian Carol (SAB)

Margrethe Hokanson

and for SATB Choirs

For All the Saints

R. Vaughan Williams

Arranged by Wesley K. Morgan

Count It All Joy

Jack C. Goode

Prayer is the Soul's Sincere Desire

Alice Jordan

SEND FOR BOOKLET 861

Canyon Press, Inc., 17 Kearney Street

East Orange, New Jersey

ORGELECTRA

Designed and engineered specifically for
THE KING OF ALL INSTRUMENTS
THE MIGHTY PIPE ORGAN

The finest key action current available



**62
pounds
of
accurately
controlled
voltage**

ORGELECTRA'S famous automatic voltage regulation assures a pipe organ of always getting the proper voltage for the proper amperage. Due to this marvelous invention your organ can get neither too much voltage nor too little; it will always receive the proper voltage for the proper amperage.

Ask your reputable organ technician for your free ORGELECTRA booklet.

LA MARCHE MFG. CO.

3955 25th Ave.

Schiller Park, Ill.

Designing a 2

By LAWRENCE I. PHELPS

Writing in these pages just one year ago on the design of the two-manual organ, Robert Noehren began his noteworthy article as follows: "Organs are created for the performance of Music." This simple truth may be thought by some to be so self-evident as to hardly be worth stating. However, the implication of this statement, outlined rather well by Mr. Noehren in the first seven paragraphs of his article, is that since the *raison d'être* of an organ is the performance of music, the design of the organ should grow out of consideration of the tonal requirements of the music to be performed. In the past 30 years of organ reform in North America this thought has been stated and restated many times and has been used to justify the most divergent practices. Only in the last few years has enough been learned about the organ's true nature to enable this approach to be applied meaningfully in creative tonal design.

The "let literature dictate design" theme has been the subject of many an elaboration and variation in both the writing and construction of this period, and, in its more superficial considerations, it may be said to have been the father of that masterpiece of eclecticism, the "American Classic" concept of organ design, an attempt to design into each instrument "everything necessary" for the performance of the entire organ literature. Because this approach produced all of the noteworthy American instruments of the 30's and 40's, and most of the 50's, it is worthy of our respect. Because eclecticism seems to be very much a part of our way of life, however harmful this may be for our creativity, this approach will continue to dictate the design of the majority of our instruments for a considerable time to come. This does not mean that we must be satisfied with it, however, and we must constantly look toward a better way.

As the writer has discussed elsewhere ("Perspective", *Organ Institute Quarterly*, Vol. 4, No. 1, 1954) the deficiency of the "American Classic" concept is due largely to its having been born in a period of utter decadence out of an extremely limited knowledge gained by far too fleeting a glimpse at the work of great European organ builders of the past, by too limited view of the organ's great literature and by a much too shallow penetration into the meaning of this music with respect to the concept of the instruments. European instruments were examined, but there was too much fascination with the newly found sound, too much influence by personal preference in the thinking of these well meaning observers and very little real insight into the functional aspect of sound in the presentation of music. In the past ten to twelve years this deficiency in our approach to tonal matters has gradually begun to be corrected. Unfortunately, some of our young people are going to Europe without enough background and training in deductive and functional listening to prevent them from the same error of fascination with sound that distracted our pilgrimaging tonal reformers of a generation ago, and we find them returning with the "means" thoroughly confused in their thinking with the "ends". We thus have a new group of sound-for-sound's-sakers who may tend to confuse things through another generation. Nevertheless, there is ever increasing evidence, both in Canada and the United States, that an ever growing number of organists and other musicians, and even some of the clergy and laymen, are acquiring a really functional appreciation of the principles of good tonal design and of their successful realization in actual instruments. That this awareness and understanding of the organ as an instrument and of its literature as worthy church music, without which nothing truly significant can be accomplished, is increasing in such a representative cross section of the field, offers a brighter prospect for the future and especially for the future of the two-manual organ.

We can now see the beginnings of a new maturity in our approach that will eventually restore the two-manual concept to the position of importance which it has not borne with any degree of grace for the past 200 years.

Although the idea of designing an organ from purely musical considerations is generally thought to be a good one, it is surprising how often entirely non-musical factors influence some of the major points of design. An excellent example of this is frequently seen in the matter of determining the size of a new instrument. Only rarely is this point settled by musical considerations. Three influences much more often encountered are those of financial limitations, space limitations, and pure undiluted, although rarely expressed, "status seeking". Of these, except in cases of dire lack, the first two will seldom impair the essential musicality of an instrument, but the third, which is a factor in more cases than might be supposed, will almost always cloud and clutter the musical plan and will, more often than not, result in a scheme that is too large for the given situation. When all three of these occur together, the results are always musically disastrous. Of the three, the latter, "status seeking" or, as we used to call it, the "keeping up with the Jones'" complex, is at present the chief deterrent to the restoration of the two-manual scheme to the position of respect which an understanding of fundamentals demand for it. Being a symptom of our times, it is difficult to overcome. However, with the increasing maturity mentioned above, the two-manual organ is being rediscovered through a deeper insight into its literature gained in closer re-examination of the principles demonstrated in the instruments for which it was written. The false notions that the two-manual scheme is a compromise, that it is incomplete, or that it is a three-manual instrument with all the "flexibility" removed, are being replaced by the realization that for the vast majority of the worthy music for the organ intended expressly for church use, the two-manual, when properly designed, must be considered complete in all respects, that it is THE basic instrument, and that the acceptance of the discipline required to design, build, or play a two-manual organ successfully is the key to, or indeed, is the test of, our understanding of the organ and of the meaning of its literature. As time goes on and as we have more good examples to help prove the point, we can be sure that quality will in the end usurp the position of prestige now so tenaciously held by quantity.

As we pursue and assimilate the truths of good tonal design, it becomes ever clearer that, if the "American Classic" concept is questionable for instruments of more than two manuals, it is just plain wrong as a basis of design for any two-manual instrument intended for church use. The "American Classic" argument is that since it is desirable to play music of all periods on a single instrument, the ideal is to combine the "best" elements of both the classic and the romantic in each instrument, considerations of size notwithstanding. Actually, except for some very recent examples, this approach has not produced anything but idealized romantic instruments, the term "romantic" being used here in the best sense. However, this is not the point to be made here. The first thing that must be realized, if we are again to design effective two-manual organs, is that, while every organ builder, from Arnold Schlick to Henri Cliquot, considered the two-manual form to be worthy of his best effort and while we have an overwhelming amount of inspired and inspiring church literature from this period for instruments in this form, from the late 18th century on, until only very recently, virtually no significant literature has been written for two-manual instruments, the Brahms choral preludes being rather remarkable exceptions. Since the romantic period is without a worthy literature for such an instrument, how can it be

Manual Organ

argued with any degree of logic, that a two-manual instrument should incorporate romantic elements? The literature for the two-manual is essentially classical. There is, therefore, little justification for the disposition of today's two-manual having anything other than a purely classical orientation.

The two-manual form is basic. Its design principles underlie all good tonal design practice, and although its precise composition can assume various forms, departure from the fundamental concept of two complete, independent, but complimentary manual divisions with an independent pedal division, leads but to disaster. The two-manual disposition, "typical of present day design", chosen for criticism by Mr. Noehren in the above mentioned article, is indeed typical of the design produced by some of today's muddled thinking which, in attempting to incorporate "three-manual flexibility" and "romantic essentials" into a two-manual result. Fortunately we can now see the wane of this rationalistic perversion.

A properly designed and executed two-manual organ can be a very efficient and economical instrument with an excellent music making potential whatever its size might be. Any truly successful organ installation will require a complete acceptance of the discipline of the principles of the art on the part of all concerned, not just on the part of the organist and organbuilder, but this is especially important in the case of the two-manual if we are to get the full benefit of its resources. The first step in demonstrating a willingness in this direction is making the right decision in the placement of the organ. The principal here is that the organ should be in a free standing position on the central axis of the room in an elevated position. This means that it must be placed either at the front or the rear of the church, oriented to project its tone directly along the length of the nave. However, this does not mean that the organ need necessarily be in a gallery, as a low platform will often serve as well, and, in small churches with low ceilings, is often to be preferred. The choir, obviously, should be located as close to the organ as possible consistent with a good position for hearing the organ.

Along with considerations of placement in the planning stages should come those of acoustics and the physical form which the instrument is to take. In this day, it should no longer be necessary to say that in a properly designed church room, at least up to the size that a two-manual instrument can serve with good effect (about 850 seats), no acoustically absorbent material should be tolerated on the walls, on the ceiling, or on the floor, except under the pews. Yet, in many situations, because today's high construction costs will keep the volume-to-seating-area ratio low and consequently have a limiting effect, the acoustics will be on the dry side even where there is no untoward treatment. The encased or "housed" organ will always be superior in effect to the "exposed" type, but in dry acoustics it is especially important to provide a housing to amplify, project, and otherwise enrich the tone. The two-manual organ should always be built in this form.

Another excellent opportunity for all concerned to demonstrate their sincerity of purpose is in the matter of correctly establishing the number of stops the organ is to have. At no time does the moral fiber of the organist and organbuilder show more clearly than at the time of this decision. The writer has tried many methods in dealing with this problem. Abstractly working out a specification to cover a specific literature without clear consideration of accommodation to the environment can be justified only in situations where the instrument is to be used largely for purposes of instruction, as in teaching studios or recital halls, or possibly in college chapels. For instruments for church use, the method which gives the most appropriate results from

every relevant consideration is, first, to determine the basic number of stops by one of the time honored formulas on the basis of the seating capacity, and then to work out a disposition according to the literature suitable for an instrument that size, adding one or two stops as may be necessary to complete the concept or to tip the scheme in a particular direction. The practice of adding stops to compensate for perverse conditions, such as tonal obstruction, poor placement, or poor acoustics, is not effective. If the conditions cannot themselves be corrected and are so poor as to resist compensation by adjustment of scaling and or wind pressure, within permissible limits, the organ should not be built. The formula that gives the best results over a wide range of seatings produces the following correlation through the two-manual range:

100 seats - 4 stops
150 seats - 7 stops
200 seats - 9 stops
250 seats - 12 stops
300 seats - 13 stops
400 seats - 17 stops
500 seats - 22 stops
600 seats - 26 stops
700 seats - 30 stops
800 seats - 35 stops
850 seats - 37 stops
900 seats - 39 stops

Since eight is the smallest number of stops that will justify the expense of the two-manual mechanism from the literature point of view and since 37 or 38 stops is about as large as is practical from the standpoint of extending the scope of the literature that may be covered, it follows from the above list that we may consider a two-manual instrument as suitable for service in churches seating from about 175 to 850 persons. Actually, up to about 200 seats, a positiv with a single divided keyboard, possibly with a pedal pulldown, will give admirable service.

The two-manual disposition does not begin to reach ultimate completeness in any particular traditional concept until it has acquired more than 25 stops. Two-manual French schemes from around 1600 often contained as many as 22 stops only one of which was in the pedal. Samuel Scheidt's organ of 1624, built by Heinrich Compenius, had 26 stops, as did Andreas Silbermann's organ of 1710, at Marmoutier. Schnitger's well-known instruments at Steinkirchen and Neuenfelde have 28 and 34 stops respectively. The largest two-manual instrument the writer can remember encountering, is the recent Metzler organ of 38 stops, in Fischingen, Switzerland, which is so complete, within its concept, as to leave virtually nothing to be desired, least of all a third manual.

The object in planning the size of any organ should not be to make it as large as possible but rather to make it as small as possible, in each set of circumstances. The economics of the art being what they are, every church group in the 700 to 900 seating range, the lower three-manual range (30 to 39 stops), should give careful thought to the rich possibilities of a two-manual scheme. Whereas a two-manual is beginning to reach fulfillment with 25 stops, a three-manual scheme cannot boast a comparable completeness until it has acquired more than thirty stops. The arbitrary manufacturing of a three-manual scheme from the redistribution of a two-manual's normal resources, is a cobbling not to be tolerated. Considering the additional expenses involved — additional key and chest mechanisms and provision of at least another 8 ft. and 4 ft. stop — a three-manual instrument of less than 30 stops can seldom be justified, and, from a musical point of view, in an instrument smaller than this, the additional "flexibility" is bought at the cost of considerable loss in scope. The practice of adjusting the price by "judicious" extension and borrowing in the pedal, or, perish the thought on the manuals, is questionable at best. Outright unification, on the

(Continued on page 40)

THE PETERSON CHROMATIC TUNER MODEL 200



This light-weight instrument (Only 10 pounds!) is designed specifically for tuning organs. Used and recommended by most of America's leading organ builders, the Chromatic Tuner makes it possible for almost anyone to do precision tuning; greatly speeds up the work of the expert.

for more detailed information write:

Peterson Electro-Musical Products

10108 Harnew Rd., E. Oak Lawn, Ill.

about "Christmas Bells"

by CLIFFORD McCORMICK,

many good readers of THE DIAPASON asked to review this new cantata when it was first released a year ago.

And, we are sure, there were many fine and satisfying performances of it last Christmas.

CHRISTMAS BELLS is an unusual work in that it calls for the combined resources of an adult choir and a children's choir. The bell sounds (finger cymbals, triangle, glockenspiel, steeple bell, etc.), which give the title its significance, are optional but very appealing, effective, and easy to procure.

As with most of Mr. McCormick's compositions, the music was written for use with his own volunteer church choir. This practical purposefulness helps to assure the "singability" of his music, and at the same time, he is highly creative in finding ways to make the choral sound fresh and appealing, in tune with musicians of today.

Just this past winter, the Shawnee Choir, directed by Dr. Earl Willhoite, recorded CHRISTMAS BELLS. The children's choir parts were sung by a group of elementary school children from Stroudsburg, Pa., who sing regularly in school under the direction of Dr. Willhoite's wife, Leona.

If you'd like to hear this recording, you may buy or borrow the LP album it's on, along with the score, on 30 day approval. It might be just the thing for this Christmas. Send the coupon below today, and give yourself plenty of listening time.

We'll send the CHRISTMAS BELLS record and score by return mail.

Shawnee Press, Inc.
Delaware Water Gap, Pa.

Please send the Shawnee Press Reference Recording Album (M 111) containing CHRISTMAS BELLS, with score, on 30 day approval.

NAME

ADDRESS

CITY ZONE STATE

ORGAN NEW ISSUES

Solos

EVERETT TITCOMB Improvisation on "Laetabundus"	\$.75
GORDON YOUNG Holiday for the Pedals	.60

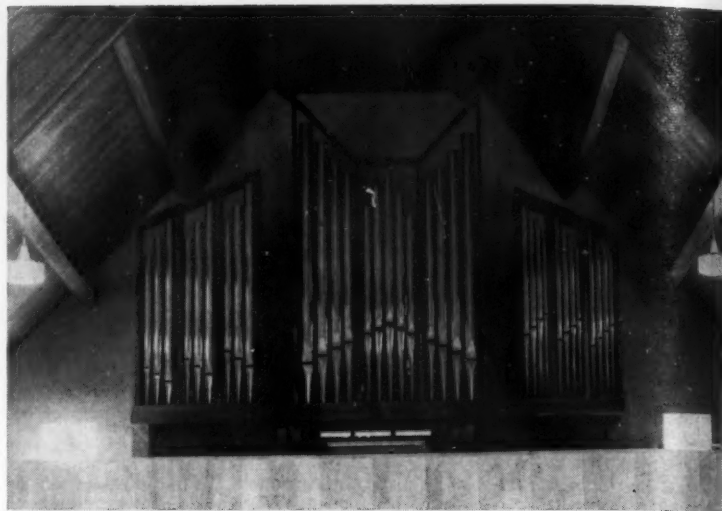
Collections

ALINDA B. COUPER Ancient Melodies and Hymns	2.75
VAN DENMAN THOMPSON Classic Transcriptions	3.00
HOMER WHITFORD Preludes and Offertories	3.00
CHARLES R. CRONHAM How To Play Hymns (An Instructional Manual)	2.50

Copies sent "On Approval"



HAROLD FLAMMER Inc.
251 West 19th St., New York 11, N. Y.



Shown above is the two-manual organ recently completed by Robert Noehren for Howe Military School, Howe, Ind. and described by him in an article in last year's two-manual issue. The instrument, designed in collaboration with Franklin S. Miller, organist and director of chapel music at Howe School, comprises 41 ranks and 27 voices. The three divisions in the walnut case, with their respective principals in the facade are, from left to right, great, pedal and positiv. Dr. Noehren is scheduled to play the dedicatory recital October 27.

OLD JOHNSON IS BASIS OF WATERVILLE ORGAN

FIRST PRESBYTERIAN CHURCH

Upstate New York Instrument Is in Favorable Acoustic Milieu — Old Case Is Retained

An organ of 12 stops and about 700 pipes was installed in 1883 in the First Presbyterian Church, Waterville, N.Y., by William A. Johnson and Son, Westfield, Mass. John L. Baldwin, of Hamilton College faculty, redesigned an organ incorporating the best of the old pipe-work with a movable console for flexible seating of various choral combinations. The period decoration of the case work was carefully retained. The church presented a particularly favorable acoustic. The following scheme, carried out by the builder William Barlow, was accepted by the committee:

- GREAT**
Bourdon 16 ft. 61 notes
Diapason 8 ft. 61 pipes
Stopped Flute 8 ft. 61 notes
Dulciana 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute d'Amour 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Plein Jeu 3 ranks 183 pipes
- SWELL**
Bourdon 16 ft. 97 pipes
Stopped Flute 8 ft. 73 notes
Salicional 8 ft. 73 pipes
Voix Celeste 8 ft. 61 pipes
Principal 4 ft. 73 pipes
Flute 4 ft. 73 notes
Nazard 2 2/3 ft. 61 notes
Piccolo 2 ft. 61 notes
Tierce 1 3/5 ft. 61 notes
Cymbel 3 ranks 183 pipes
Trumpet 8 ft. 73 pipes
Oboe 8 ft. 73 pipes
Clarion 4 ft. 73 pipes

- PEDAL**
Diapason 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Gedeckt 16 ft. 32 notes
Principal 8 ft. 44 pipes
Cello 8 ft. 32 pipes
Flute 4 ft. 32 notes
Choral Bass 4 ft. 32 notes
Mixture 3 ranks 96 notes
Bombarde 16 ft. 44 notes
Trumpet 8 ft. 32 notes

ODELL REBUILDS FIRM'S ORIGINAL INSTRUMENT

LEONIA PRESBYTERIAN CHURCH

Rebuilding Original Odell Dating Back to 1907 — Job to Be Completed This Fall

The Leonia Presbyterian Church, Leonia, N. J. has contracted with J. H. and C. S. Odell & Co., Yonkers, N.Y. for the rebuilding and tonal implementation of its organ. The original instrument was an Odell patented tubular pneumatic organ of nine ranks built in 1907. The project, which began in July, will be completed in the late fall. Luther C. Gloss is organist and choir director of the church.

- The stoplist is:
- GREAT**
Open Diapason 8 ft. 61 pipes
Viole D'Gamba 8 ft. 61 pipes
Melodia 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohr Flute 4 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trumpet 8 ft.
Clarion 4 ft.
Chimes
- SWELL**
Lieblich Gedeckt 16 ft. 12 pipes
Geigen Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celestis 8 ft. 49 pipes
Aeoline 8 ft. 61 pipes
Violina 4 ft. 61 pipes
Stopped Flute 4 ft. 12 pipes
Nazard 2 2/3 ft.
Flautino 2 ft. 12 pipes
Trumpet 8 ft. 73 pipes
Oboe 8 ft. 61 pipes

- PEDAL**
Resultant 32 ft.
Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft.
Bass Flute 8 ft. 12 pipes
Cello 8 ft.
Still Gedeckt 8 ft.
Flute 4 ft.
Mixture 3 ranks
Trumpet 8 ft.
Clarion 4 ft.

TELLERS ORGAN COMPANY

FINE PIPE ORGANS CREATED TO YOUR NEEDS
... since 1906 ...

Since 1906 TELLERS name on a Pipe Organ has been a guarantee of the best in craftsmanship, construction, tone, design. . . .

Send inquiries to

2419 Holland Street, Erie, Pennsylvania

Only MAAS-ROWE makes the

Symphonic Carillon®

the only Carillon that always sounds in tune!

Write for our free eye-opening booklet "Electronic Carillon Facts"

MAAS-ROWE Carillons

LOS ANGELES 39, CALIFORNIA
WORLD'S PIONEER MANUFACTURER OF ELECTRONIC CARILLONS

School of Music

UNIVERSITY OF REDLANDS

Redlands, California

Complete curriculum for the church musician
Preparation for the A.G.O. examinations

Guilmant Organ School

(Founded 1899)

Courses for Organists and Choirmasters

WRITE FOR CATALOGUE

12 West 12th St.

New York 11, N. Y.



Pictured is the 14th Class of the Schulmerich School of Campanology, held at Westminster Choir College, Princeton, N.J., after its final session June 16. Left to right are: (seated) — Robert J. Carwithen, Westminster Choir College, instructor; Neola Cottrell, Mt. Vernon, Ohio; Mrs. Gordon Kerr, Kingston, Ont.; Carol Sheaffer, Westerville, Ohio; John Klein, musical director, Schulmerich Carillons, Inc.; instructor; (standing) — John P. Dougherty, vice president, Schulmerich Carillons, Inc.; Ronald O. Beach, president, Schulmerich Carillons, Inc.; Lawrence S. Frank, Westerville, Ohio; Maughan McMurdie, Brigham Young University, Provo, Utah; Raymond Myers, Syracuse, N.Y.; Hurley Wallace, Silver Spring, Md.; Jack R. Ruhl, Fort Wayne, Ind.; William T. Rennecker, Flint, Mich., and Earl H. Elwell, Collingswood, N.J.

PORTLAND, MAINE CHAPTER HOSTS NORTHEASTERN MEET

TYPICAL MAINE SHORE DINNER

Recitals Played by Fay, Bartley, Hilliar, Cass, Piché, Weaver, Bruun and Jensen

The Portland, Maine Chapter was host to the Northeastern regional convention July 12-14. The convention was preceded by a recital in City Hall on the famous Kotschmar memorial organ by municipal organist John Fay, AAGO. His program:

March, Harpsichord Suite, Purcell; Aria da Chiesa, Old Italian; Prelude and Fugue in D major, Buxtehude; God's Time Is Best and We All Believe in One God, Bach; Canzone, Humphrey; Prelude on B-A-C-H, Biggs; Fantasia in D flat, Saint-Saens; Pasiccio and La Nativite, Langlais; Grand Choeur on a Gregorian Theme, Weitz.

WEDNESDAY

A total of 100 organists were registered and officially welcomed by Dean Fred Lincoln Hill at the parish house of St. Luke's Cathedral opening day. Dr. John Perry-Hooker, regional chairman, also extended greetings. Dr. James Mursell, North Conway, N.H. gave the talk Efficiency in Organ Practice. This was followed by a recital on the cathedral's Skinner organ by Irving Bartley, FAGO. His program:

Processional, Shaw; Allegro, Sonata 5, Bach; Chorale and Variations, Sonata 6, Mendelssohn; Rondo, Rinck; Chorale in E major, Franck; Pastorale, Milhaud; Twilight in Fiesole, Bingham; Grand Choeur, Purvis; Cantilene and Finale, Symphony 2, Barnes.

The convention banquet was held at the Mayfair Room of the Lafayette Hotel, followed by speaker Herbert Hooper, Manchester, N.H. who spoke on wedding and funeral music. The group then moved to City Hall to hear a recital by Edgar Hilliar, Mt. Kisco, N.Y. Mr. Hilliar played:

Preambelin und Interudien and Schöner Herr Jesu, Schroeder; O Gott, du frommer Gott, Peeters; Mit freuden zart, Pepping; Orgelkonzert, Micheelsen; Intermezzo, Symphony 1, Vierne; Adagio, Frank Bridge; Chant de Paix and Finale, Premiere Symphonie pour Orgue, Langlais.

Following the recital a social gathering was held in the parlors of the Chestnut Street Methodist Church. Refreshments were served.

THURSDAY

This proved to be a full day of activities. Buses left the hotel at 9:30 for the Peoples Methodist Church, South Portland, where Dr. Malcolm W. Cass gave a recital on the new Reuter organ. His program included:

Concerto 5 in F major, Handel; Sonata 1 in E flat, Mozart; Prelude and Fugue in E flat, Bach; Scherzo and Folk Tune, Whitlock; Chorale Prelude on a Tallis Theme, Darke; Canzona, Sumsion; Musette, Ibert; Ronde Francaise, Boellmann; Carillon, Vierne.

Afterwards busses left for Bailey Island, Casco Bay for a typical Maine Shore dinner. After the meal buses drove conventioners to Lewiston for a recital by Bernard Piché at SS Peter and Paul Church. Mr. Piché played the following program on the Casavant organ:

We All Believe in One God, Bach; Air with Variations, Martini; Fantasia 2 in F minor, Mozart; Intermezzo, Bonnet; Prelude and Fugue in G minor, Dupré; Carillon, DeLamarter; Finale in C major, Humphrey.

After dinner at the Lafayette Hotel John Weaver played a recital at City Hall. His program included:

Fantasia in F minor, Mozart; Whither Shall I Flee?, Jesu, Joy of Man's Desiring, Praise to the Lord and Fantasia and Fugue in G minor, Bach; Prelude and Fugue in G minor, Dupré; Andante Cantabile, Symphony 4, Widor; Scherzo, Symphony 2, Vierne; Toccata in G major, Weaver.

After the recital slides were shown at the social hour held in Chestnut Street Church parlors.

FRIDAY

Buses left the hotel for the Blue Point Congregational Church, Pine Point, Scarborough. Dr. Robert English gave a talk on Modulations with blackboard illustrations and tape recordings. This was followed by a recital on the new Austin organ by Lewis Brunn. The program:

Prelude and Fugue in B minor, Sheep May Safely Graze and Jesus Christ Our Saviour, Bach; Allegro and Intermezzo, Symphony 6, Widor; Supplication, Purvis; Finale, Psalm 94 Sonata, Reubke.

A coffee and social hour concluded this morning's session. Buses returned the group to Portland and luncheon was served at the hotel in the Colonial Room. The Rev. Fr. Robert James gave a talk on the part music plays and has played in the history of the church. He read portions of the Bible which referred to instruments in the very ancient days of our religious history.

Charles W. Homeyer and Company, Boston, had a display of choral and organ music in the lobby of the hotel with Sally Warner in charge. This was the gathering place for many local musicians and visitors and much friendliness was evident as all looked for fresh ideas in music suitable to each one's special needs.

The convention concluded with a performance by Wilma Jensen at City Hall. Her program:

Passacaglia and Fugue in C minor, Bach; Von Gott will ich nicht lassen and Fugue in C, Buxtehude; Jesu, geh' voran, Karg-Elert; Divertissement, Vierne; Brother James's Air and Greensleeves, Wright; Requiesscat in Pace, Sowerby; Tumult in the Praetorium, Maleingreau; The Fountain, DeLamarter; Gargoyles, Edmundson.

It is quite fitting that tribute be paid to the co-chairmen Mrs. Maude H. Haines and Dr. Alfred Brinkler, MusD, FAGO for their work of planning the successful affair; also the full co-operation of Dean Hill as well as the several committee chairmen.

ELEANOR H. MOULTON

SUGGESTIONS

For the Organist

THE PROGRESSIVE ORGANIST: Books I, II, & III
Service Music and Study Pieces ed. by C. H. TREVOR each 3.00
COMPLETE ORGAN WORKS,
TEN VOLUMES J. S. BACH
Augener's Edition Each 3.00, complete set 25.00

For the Choir Director

*REJOICE, EMMANUEL SHALL COME
LOUIE L. WHITE — A Christmas Cantata 2.00
A Christmas Cantata 2.00
*EARTH SHALL BE FAIR ROBERT WARD 2.00
A cantata based on "Turn Back O Man"
*FANTASIA ON CHRISTMAS CAROLS R. VAUGHAN WILLIAMS .75
*FOR US A CHILD IS BORN J. S. BACH .75
Cantata No. 142
*Orchestral Accompaniment Available on Rental

"Music for the New Church"

CAROL OF THE NEW PRINCE CARL SITTON .30
SONG OF PRAISE CARL SITTON .30
GIVE THANKS UNTO THE LORD ROBERT STARER .30
FROM ALL THAT DWELL BELOW THE SKIES GORDON YOUNG .22



ABBOTT and SIEKER ORGAN BUILDERS

2025 1/2 PONTIUS AVE.
LOS ANGELES 25
CALIFORNIA

GAMUT announces . . . A NEW concept

in Christmas Cantatas . . . CANTICLES OF CHRISTMAS by T. W. Dean

- easy to perform
- SATB plus a children's choir part (may be adequately performed by a soloist, if desired)
- scriptural text throughout
- music readily communicates to an audience, and is in good taste for a church service

Give your Christmas program this fresh emphasis:
Order your Examination Packet direct from GAMUT today —
Contains a 12" LP recording plus a score for only \$3.95.

Write for a complete list of GAMUT publications.

GAMUT COMPANY, P.O. Box 5432, Lubbock, Texas
publishers of Quality Church Music

American Guild of Organists

Chapters in Every State

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



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

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

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

COUNCIL

LESTER BRENNBOICE, MS, AAGO
SETH BINGHAM, MUS DOC, FAGO
BARBARA JANE BROWN, MSM, AAGO
T. FREDERICK H. CANDLYN, MUS DOC
LILIAN CARPENTER, FAGO
CLARENCE DICKINSON, MUS DOC, AAGO
THE REV. JOSEPH E. FOLEY, CSP, CHM
ALICE GORDON-SMITH, AAGO
MARQUERITE HAYVEY, AAGO
WALTER N. HEWITT, AAGO, CHM, FTCL
DAVID HEWLETT
JOHN HOLLER, AAGO
JOHN HUSTON, MSM
GORDON JONES, DSM, MMUS
GEORGE MARKEY, MUS DOC, FAGO
CLAUDE MEANS, FAGO, FTCL
JACK H. OSSEWAARDE, MMUS, AAGO
BRONSON RAGAN, FAGO
ANNA RAYBURN, FAGO, CHM
LILY ANDUJAR ROGERS, FAGO
WILLIAM SELF
FREDERICK SWANN, MSM
CLIFFORD WELSH, AAGO, LTCL
M. SEARLE WRIGHT, FAGO, FTCL

NATIONAL OFFICERS

President
HAROLD HEEREMANS, FAGO, CHM, FTCL

Vice-President
GEORGE MEAD, MUS DOC, AAGO

Secretary
CHARLES DODSLEY WALKER, FAGO

Treasurer
GEORGE E. POWERS, SMD, FAGO

Registrar
HUGH MC EDWARDS, AAGO

Librarian-Historian
S. LEWIS ELMER, LHD, AAGO, FTCL, FRGO, FCOO

Auditors
WILLARD I. NEVINS, FAGO
ALEX WYTON, FRGO, CHM, FAGO

Chaplain
THE VERY REV. ROBERT F. MC GREGOR

AGO Sunday Observance

The annual observance of Guild Sunday on the second Sunday in October gives us all the opportunity to inform our congregations of the purposes of the Guild. We hope that every member of the Guild will plan to participate in such a program Oct. 8.

The deans of all chapters have been sent news releases for local newspapers and church periodicals. You are urged to plan a commemoration of this Sunday in your church. One or more of the following suggestions might be used:

1. If you have a leaflet or service bulletin, have the Declaration of Religious Principles of the Guild printed in it. If you haven't a copy, your dean or the national headquarters will be glad to send you a copy. For your information, headquarters supplies such bulletins, on the front cover of which appears the Guild seal and the Declaration of Religious Principles, and on the back, A Brief History of the AGO; the inner sides to take care of the printing of order of service, notices, and so forth of the individual church. These may be ordered in any quantity for 2¢ each, parcel post prepaid.

2. Ask your clergyman to use the Guild prayer in the service:

O God, in Whose temple at Jerusalem were appointed singers and those skilled in instruments of music to set forth Thy praises; be present, we beseech Thee, with us Thy servants, and grant that in this our service we may worship Thee in spirit and in truth, and at last be found meet to glorify Thy Name in the temple which is on high. (Conclude with whatever ending is consistent with the form of service used.) Amen.

3. Select music of high caliber, not necessarily difficult, to be played and sung. It is appropriate to use compositions by members of the AGO, but not necessary. Music with a text relevant to music in worship would be appropriate, such as a setting of Psalm 150.

Pamphlet 2, National Guild Sunday (10¢), and a Brief Sketch of the AGO (gratis), which may be obtained from national headquarters, are of value in planning these services.

GROVER OBERLE, Chairman
National AGO Sunday

AGO MEMBERS ARE REMINDED THAT BEGINNING OCTOBER 1,
DUES ARE \$10.00.

Zones Announced for National Organ Playing Contest

The following zones for the semi-finals of the organ playing contest will be as follows:

ZONE 1

Doris Helen Smith, 4555 15th N.E., 334 Culp Apts., Seattle 5, Wash., chairman

Zone 1 comprises the following states: Alaska, Washington, Oregon, Montana, Idaho, Wyoming, North and South Dakota, Minnesota, Nebraska and Iowa

ZONE 2

Dr. Frank W. Asper, 200 North Main St., Salt Lake City, Utah, chairman

Zone 2 comprises the following states: California, Canal Zone, Nevada, Utah, Colorado, Arizona, New Mexico, Texas, Oklahoma, Kansas, Missouri, Arkansas and Louisiana

ZONE 3

Dr. Adolph Steuterman, 102 N. 2nd St., Memphis 3, Tenn., chairman

Zone 3 comprises the following states: Mississippi, Alabama, Georgia, Florida, District of Columbia, North and South Carolina, Kentucky, Tennessee, West Virginia, Delaware and Maryland

ZONE 4

James E. Bryan, 3355 Princeton Ave., Philadelphia 49, Pa., chairman

Zone 4 comprises the following states: Wisconsin, Michigan, Illinois, Indiana, Ohio, Pennsylvania, New York, New Jersey and the six New England states

New Bedford

The New Bedford, Mass. Chapter met for dinner Aug. 3 honoring Charles C. Smith, Jr., dean, who is leaving the area to take a position at the St. Mark's on the Mesa and the Academy for Boys, Albuquerque, N. M. A silver bowl was presented to him as a token of appreciation for his leadership in making the chapter a success.

ELEISE B. DORAN

Portland, Ore. Chapter Celebrates Golden Anniversary

The Portland, Ore. Chapter observed its 50th anniversary with a banquet at the Benson Hotel June 5. State Chairman Charles Gray presided over an evening of entertainment and Dr. Lansing E. Kempton gave the invocation. Principal speaker was M. T. Fry, president of the Portland Chamber of Commerce and newspaper publisher. He spoke of the city and state.

Tenor Dean Lieber, accompanied by Mary Hazelle, started off the program with some songs. The remainder of the program was "fun" type such as an old fashioned choir rehearsal, directed by Ed Beech with Meta Holm at a very old reed organ of sorts, the choir picked on the spot; an organ pipe ensemble, one pipe to each performer, also spontaneously assembled and unexpectedly funny, and to close the program retiring Dean James Welty's hilariously funny Victor Borge routine.

The chapter met July 22 at the home of State Chairman Gray, Lake Oswego for its annual picnic. A short business meeting was called by Dean McPherson who introduced honored guest Clarence Mader who spoke informally of the many plans being formulated for the national convention in 1962. An afternoon of leisurely relaxation and get-together conversation and a buffet lunch took up the remainder of the afternoon.

ROBERT L. MCCOY

Rockland County

The Rockland County, N.Y. Chapter met recently at the home of Inez Roberts for an outdoor picnic to close the season. A repast was prepared by the committee and much enjoyed by all.

In lieu of the recital to be given by a group at Nyack Missionary College in May the Chapter attended a performance of Honegger's King David at the college.

HARLOW L. HAWTHORNE

FINE CHURCH ORGANS

Careful attention
also given to
REBUILDING

Toledo Pipe Organ Company

4011 Vermaas Ave.
Toledo 12, Ohio

Est. 1906

Julian Bulley, pres.

LOUIS F. MOHR & COMPANY

ORGAN
MAINTENANCE

2899 Valentine Ave.,
New York 58, N. Y.
Telephone: SEdwick 3-5628

Emergency Service—Yearly Contracts
Harps—Chimes—Blowers
Expert Overhauling

"An Organ Properly Maintained Means
Better Music"

School of Music UNIVERSITY OF ILLINOIS

RUSSELL H. MILES
PAUL S. PETTINGA
Organists—Recitalists

N. P. MANDER LTD.

Are builders of Church Organs of the highest possible grade.

They also specialize in the restoration of early organs and generally have one or more specimens of 17th and 18th Century organs available for trial in their factory. We shall be pleased to act for any client wishing to acquire such instruments.

N. P. MANDER LTD.

St. Peter's Organ Works,
St. Peter's Avenue,
Hackney Road, London, E. 2
Telephone:
SHOreditch 4747 (3 lines)

* FRANK J. SAUTER and SONS *

7440 S. Indiana Avenue

Aberdeen 4-1584

Chicago 19, Illinois

Organ Builders

- Rebuilding
- Repairing
- Contractual Servicing

For Unexcelled Service

Three-Chapter National Will Cover Record Area in Square Miles

On the shores of the Pacific the bi-annual national convention, July 2-6, 1962, will enjoy the most spacious setting ever provided for a Guild convention — the 4,078 square miles of Los Angeles County.

For the first time in Guild history three chapters have joined forces, facilities and flutes to co-sponsor a convention. The chapters are Long Beach, Los Angeles and Pasadena-Valley Districts.

The headquarters for the convention will be the famed Ambassador Hotel, Los Angeles, with its world-famous Coconut Grove. Reasonable rates will be available for delegates.

In addition to many programs in the hotel, conventioners will attend programs in the fine churches throughout Los Angeles County. It is hoped that members will bring their families to this center of the entertainment world and vacation land.

Patapsco

The Patapsco, Md. Chapter met June 3 at the home of Dean Celia McLeod who presided over the business meeting. Highlights of the Washington, D.C. regional convention were given by Charles Parker and Dean McLeod. There was a discussion of the concert given by the preparatory senior choir of the Peabody Conservatory of Music which took place in May and was sponsored by the chapter for the benefit of a scholarship fund. Norman Ross was given credit for introducing the idea to the chapter. The business meeting closed with the serving of refreshments.

FRANCES CHAMBER WATKINS

Monmouth

The Monmouth, N.J. Chapter held a planning meeting July 10 at the Christ Church Unity, Asbury Park with Charles Hill as host. Dean Olga H. Lewis presided at the meeting at which plans for an Oct. 2 clergy banquet were made. Starting Oct. 16 meetings having the History of Anthems as a theme will include anthems from Byzantine to contemporary periods; a Christmas concert for the city of Asbury Park; a choral workshop in April, and a choral service in May. The meetings will have in conjunction with the study of anthems: music displays, conducting techniques and rehearsal techniques. Refreshments were served after the meeting.

MARGUERITE JACKSON

Suffolk

The Suffolk Chapter held its annual picnic July 8 at the beach at Hampton Bays, Long Island, N.Y. Arrangements were made by Robert E. Larsen. Announcement was made of a joint recital at St. Mary's Episcopal Church, Hampton Bays July 9 by Mr. Larsen and a Mr. Bessinger of New York City.

ERNEST A. ANDREWS



New Hampshire

The executive board of the New Hampshire Chapter outlined its program for the coming year at a meeting held July 18 at the home of Mrs. Clayton W. Nettleton, Goffstown. The opening event will be a choral and organ music workshop in September with Rebecca Dole and Herbert Hooper as co-chairmen. Subsequent meetings will include a pastor-organist dinner, student recital, programs of Christmas and Catholic church music, a recital by an outstanding organist and the annual dinner meeting with election of officers in May. Following the business session refreshments were served by Mrs. Nettleton.

DOROTHY J. FRENCH

St. Petersburg

At a recent meeting of the St. Petersburg, Fla. Chapter the following officers were elected: J. Walton Jamerson, dean; Ruth Hultquist, sub-dean; Max Miranda, registrar; Ella Le Baron Houk, secretary; Evelyn Mae Cheery, treasurer; Grant K. Pulen, Mary Hein and Lura Fullerton Putman, board members.

In May the chapter invited all organists and ministers of music to a luncheon at the Army and Navy Club to consider the continuance of the performance of major choral works with organ or orchestra or both by a large chorus chosen from all church and college choirs.

MAX MIRANDA

Corpus Christi

The Corpus Christi, Tex. Chapter sponsored Christina Rhea and Garland Knenten in a recital at the Church of the Good Shepherd July 23. Their programs are listed in the recital section.

The chapter met May 30 at the home of Geneva Jones for a covered dish supper. A report on principles of wedding music was given by Mrs. W. M. Wiseman and the Rev. George A. Lewis, Jr. The report, with additional suggestions, will be presented to the ministerial association. Plans for the next year's programs were also discussed.

Lynchburg

The Roanoke and Lynchburg, Va. Chapters will sponsor André Marchal in two recitals and three master classes Oct. 26-28 at Hollins College. Giuseppe Englert, M. Marchal's son-in-law, will give an illustrated lecture on European organ design.

HELEN H. WILLIAMS

Johnstown

The Johnstown, Pa. Chapter met at Hagerstown, Md. for luncheon with officials of the Möller Organ Company June 20. A tour of the various departments of the factory was made.

MILDRED E. PAXSON

Lakeland

The Lakeland, Fla. Chapter held its regular monthly meeting July 11 at the First Presbyterian Church, Winter Haven. The following officers assumed their respective duties: Margaret Howard, dean; Theodore Harre, sub-dean; Dorothy Housefield, secretary; Florence Wilson, treasurer; Father Albert V. Opdenbrow, chaplain; Catherine Young, librarian. The business meeting was primarily devoted to the formulation of the program for the Guild concert to be given Oct. 8 — Guild Sunday. Mrs. Wilson will serve as host organist.

THEODORE H. HARRE

Riverside-San Bernardino

At a recent meeting of the Riverside-San Bernardino Counties Chapter the following officers were elected: Lucille Keeler, dean; Malcolm Benson, sub-dean; Eleanor Wilding, secretary; Milton Sherwood, treasurer; Thomas Talbert, registrar; Herbert Iveson, librarian; Martin Keck and Raymond Boese, auditors; the Rev. Russell Graham, Robert Derick, Ava Irick, James Strand, Leslie Immel and Dorothy Hester, board members. Several members, including the newly-elected dean attended the regional convention in San Francisco.

CHESTER JOHNSON

Dennison Organ Pipe Co.

Reading, Mass.

We Specialize in Manufacturing Wood, Metal, Flue and Reed Pipe Organ Stops

1847

1960



Longbeach 1-6088

CHOIR PLACEMENT BUREAU

ORGANISTS-CHOIRMASTERS-SOLOISTS
1421 Winnemac Ave., Chicago 40, Ill.

La Marche Brothers

Church organ builders
A Chicago concern
since 1919

6046 N. Nickerson Ave.

Chicago 31, Ill.

Telephone
Newcastle 1-2071

Distinctive
CHOIR ROBES
CLERGY ROBES—
ALTAR HANGINGS
Color-fast solution
dyed fabrics.
Wide selection of
styles and colors.
Superior construction features,
low prices.
Official AGO
Robes-Hoods

Write Dept. DIA
3661 SAN FERNANDO ROAD
GLENDALE 4, CALIFORNIA

KNEY AND BRIGHT

PIPE
ORGAN
BUILDERS

FALCON STREET
LONDON — ONTARIO
Phone GL 1-5310

EDGAR HILLIAR

Organist: St. Mark's Episcopal Church Mount Kisco, New York
Faculty: Manhattanville College of the Sacred Heart, Purchase, New York
Pius X School of Liturgical Music

We Visit

PIET KEE



The exciting summer just past gave us the opportunity to visit a number of prominent organists in their home surroundings. Because we believe our readers are almost as much interested in well-known players as people as artists we shall offer an article from time to time on various musicians who invited us to their homes. Because young Piet Kee is about to make his first North American tour, we open our series with our visit to him.

P IET KEE (pronounced Pete Kaye) at 34 is in the forefront of what the Dutch love to call "the contemporary Netherlands renaissance of organ playing." Son of Cor Kee, a leading organist and composer and one of the most eminent teachers of composition and improvisation in Europe, Piet is one of a family of four boys and a charming blonde sister who is a nurse in Amsterdam. We met only the youngest of his brothers who was at the improvisation contest with his young wife.

Piet Kee's home life is a singularly happy one. His wife Freya is herself from a noted artistic family and is Piet's favorite assistant when he plays recitals. (Dutch organists do very subtle registration changes, and on their fine old and new tracker instruments invariably use a stop-puller and page turner).

Freya accompanies Piet whenever he plays recitals in Europe. We urged him to bring her with him on his American tour but her three children would make this nearly impossible.

We took a number of pictures when we visited the Kee home. It was a banner day for them, the realization of a long dream. That very day they had finally contracted for the purchase of their bright little house surrounded with its neat flower beds on Rembrandtlaan in Heemstede on the southern edge of Haarlem. We are disappointed that the pictures we made of the family grouped about the piano (Piet playing, little Ruben, 3, on his father's knee, and mother and Jeroen, 6, and his blonde sister Saskia, 9, standing about the chair) did not come out clearly.

Tall and broad, Piet Kee drives a tiny Fiat car and it is always amusing to see him get in and out of it. He drives with the typical musician's preoccupation with other matters. His organ study was mainly with Anthon von der Horst and he holds now what are probably the two most desirable organ

posts in Holland: he is Protestant organist on the magnificent rebuilt Muller at St. Bavo's in Haarlem (Albert de Klerk is the Catholic organist) and he is regular service organist and the recitalist for the famous "cheese market recitals" on the great Schnitger in St. Laurenskerk at Alkmaar.

A top-ranking player, to us it is as an improviser that he is absolutely without peer. Nothing bores us more than the kind of improvisation some clever organists give us — a slick bag of well-practiced tricks with the given theme pulled in by the tail just often enough to fool the uninitiated into believing the improvisation is really thematic. Piet Kee's is of an entirely different stripe, whose key word is *organization*. We heard him improvise a Fantasia and Fugue on the final night of the great Haarlem festivities (to be discussed in a future issue). Every note was thematic; at one point in the fugue he had the theme going in augmentation,

diminution and inversion *at the same time* and all recognizable. He went on to a stretto in which he kept piling the theme on top of itself to a climax that made your hair stand on end. *This* we call improvisation. Small wonder, then, that he won the Haarlem contest three times, the maximum any one player is allowed to compete.

But back to Piet Kee the man. Essentially diffident almost to shyness, when he "gets going" he has a sparkling wit which he is getting enough English to exercise in our language too. He facetiously explains it that he is probably a cousin of *Danny Kee*. His variety of interests extends to various arts, in which he is as much of a collector as he can afford to be. He is very much interested in the history of the organ and has a wonderful 18th century secretary organ which he lent to the exhibition this summer in Haarlem. He is very well-informed on a variety of subjects.

We met him first in Nuremberg

where he made the huge Steimeyer at the Lorenz Church sound far brighter and more sparkling than any other recitalist. We had breakfast with him the morning after he played (we stayed at the same hotel) and we put him on the train back to Holland. So by the time of the Haarlem events we felt well acquainted. He augmented that acquaintance with many kindnesses in Haarlem.

It was appropriate that Piet Kee should have been the first to play the great St. Bavo organ in Haarlem on the opening night of the festival — an opening night which surpassed that of the Metropolitan Opera in glamor and glitter (more on this in a future issue).



Kee home in Heemstede



Mr. Kee tries historic house organs in the remarkable exhibit at the "Meatmarket" at Haarlem.



Piet Kee is very much excited about his first trip to America. He has something very special to bring us, in which he is almost without peer. Our hope is that Americans and Canadians will take full advantage of what he is: the very best representative of one of the vital and exciting schools of organ playing in our generation. Let's don't ask him to be a run-of-the-mill virtuoso. There is nothing run-of-the-mill about Piet Kee.

EDWARD MONDELLO

University Organist
Rockefeller Memorial Chapel
University of Chicago

Management: Jane Hardy, 5810 Woodlawn Ave., Chicago 37, Ill.

New! Big church sound

IN ONE COMPACT UNIT



NEW Baldwin Model 46C

Richer tonal resources, greater musical range and important new playing features never before available in a compact organ are yours with the new Baldwin Model 46C Church Organ. Completely self-contained console. Three-channel, seventy-watt amplification system. Full 61-note manuals, 25 pedals. Dramatic chorus effect controlled from tone color panel. Three ensemble pre-sets. Optional percussion ensemble. Wherever a custom-built organ installation is impractical, the exclusive features—and moderate cost—of the Baldwin 46C make it ideal.

Send now for complete specifications
and full color illustrations of the
new Baldwin 46C Church Organ



Baldwin Organs, Section 31
1801 Gilbert Avenue, Cincinnati 2, Ohio

Please send me full information about the new
Baldwin 46C Church Organ

Name _____

Name of Church _____

Address _____

City _____ Zone _____ State _____

Clip coupon and mail to address above

PELS

First Baptist Church Orlando, Florida

DEDICATED JUNE 14, 1961

FOUR MANUALS — SIX DIVISIONS
SIXTY-SEVEN RANKS

Mr. and Mrs. Edwin S. Irey
Ministers of Music

Other PELS Organs Now Being Installed

- 4 MANUAL — First Presbyterian Church,
Jackson, Michigan
- 3 MANUAL — Trinity Lutheran Church,
Grand Rapids, Michigan
- 3 MANUAL — St. Peters Episcopal Church,
Oxford, Mississippi



Mr. and Mrs. Irey and Mr. Watson, President, PELS Organ Company

PELS ORGAN COMPANY — Grand Rapids, Michigan

SOUTHERN NEW JERSEY HOST FOR REGIONAL

DURUFLÉ IS HEARD THREE TIMES

Bridgeton, Vineland and Millville,
N. J. Are Sites of Three
Day Convention

Many outstanding events added to the enjoyment and general inspiration of those who attended the regional convention held in Bridgeton, Vineland and Millville, N. J. June 20-22.

The Southern New Jersey Chapter, host, gave its guests a real welcome and a program which showed they had gone far to enlist the best talent for the recitals and lectures.

TUESDAY

From the opening recital played by William Whitehead on the Allen instrument at the Christ English Lutheran Church, Bridgeton, to the final program one heard playing of a stellar nature. Mr. Whitehead's playing of the classics gave little to be desired in both technique and registration. His program:

All Bach — Toccata and Fugue in D minor; Salvation Now Is Come to Earth; When in the Hour of Utmost Need; Passacaglia and Fugue in C minor; Trio Sonata I in E flat; He Who Trusts in God to Guide Him; I Call to Thee, Lord Jesus Christ; Prelude and Fugue in A minor.

Joan Hult Lippincott showed an outstanding flair for the contemporary in her fine recital at Bridgeton's First Presbyterian Church on the three-manual Moller organ. Her program:

Prelude, Fugue and Chaconne, Buxtehude; O Whither Shall I Flee, If Thou But Suffer God to Guide Thee, My Soul Doth Magnify the Lord, Lord Jesus Christ Be Present Now, Praise to the Lord and Toccata in F major, Bach; Fantasie in F minor, K 594, Mozart;

Phantasie, Frei, Sonata 1, Hindemith; Very Slowly, Sonatina, Sowerby; Toccata, Suite Opus 5, Duruflé.

A climactic high spot of this first day was the harpsichord recital played by Temple Painter, Philadelphia. His program carried conventioners through the years of the harpsichord music written by both French, German and Italian composers. This was an event which was to be remembered by all present. The program:

Chaconne, Chambonnieres; Les Barricades Mysterieuses and L'Arlequin, Couperin; La Dauphine and Minuet, Rameau; Chromatic Fantasie and Fugue, Bach; Sonata in G major, K 427, Sonata in E major, K 380 and Sonata in C major, K 159, Scarlatti; Sonata-Fantasia, Boattite; Concerto in D major, Vivaldi-Bach.

The final program of choral music this day was a highly satisfying concert sung by a choir of volunteers from the First Presbyterian Church, Vineland. Guest organist Richard Bouchett gave a fine account of himself, both as soloist and accompanist. This program was under the direction of Walter D. Ross, dean of the chapter and host. The choir sang Schubert's Mass in G and A Song of Destiny, Brahms. A string quartet assisted.

WEDNESDAY

Lecture-demonstrations should be a must at all conventions and Ernest White started this day's activities with the lecture A Talk About Organs, or how to get the most out of a romantic organ in both registration and color. His recital consisted of music from both the classic and romantic eras and was well done with good taste.

Rainy weather plagued this second convention day but did not deter visitors from making the tour of the historic spots in the area. One can find much in historical value in the towns and hamlets of this lush rural section and also some fine organs such as the one Richard Cummins played at the Deerfield Presbyterian Church. He played

the following program on the two-manual Aeolian-Skinner:

Rigaudon, Campra; Concerto, Cantata 142, Bach; Fugue in C sharp minor, Honegger; Clair de Lune, Karg-Elert; Fantasie in F minor, K 608, Mozart.

Those who still have a faint recollection of the organs in the movie houses were given a chance to hear Lowell Ayars on the Wurlitzer organ installed in his home. He played a program of "light classics."

The evening event was the brilliant recital by Virgil Fox, played on the Schantz organ at the First Methodist Church, Vineland. The program was the reverse of the conservative playing of many of the other recitalists. His recital:

Prelude and Fugue in B minor and Trio Sonata 6, Bach; Fantasie in F minor, Mozart; Chorale in E major and Finale in B flat, Franck; Toccata, Suite, Opus 5, Duruflé; Giga, Bossi; Londonderry Air.

THURSDAY

The final day opened with a lecture on choral literature by W. B. Hillard Comstock, Elkan-Vogel Music Publishers, Philadelphia. The short amount of time left much to be desired by those attending this lecture.

George Decker played a brilliant recital on the two-manual Aeolian-Skinner organ at the First Methodist Church, Millville. Again youth had its day with fire and a correctness of techniques one thrills to. The program:

Sinfonia: We Thank Thee God, Meine Seele erhebt den Herren and Fugue in G major, Bach; Prelude and Fugue on B-A-C-H, Liszt; Suite, Opus 5, Duruflé.

The closing recital of Charles Wright at the First Presbyterian Church, Vineland, was one of musical satisfaction and he was warmly applauded as he entered the banquet room in the evening. His program:

Concerto in D minor, Vivaldi-Bach; Grand Piece Symphonique, Franck; Moonlight on

the Lake, Marryott; Elegie, Peeters; Marche Grotesque, Purvis; Concert Variations, Opus 1, Bonnet.

The dinner of prime ribs brought to all a most satisfactory closing to a wonderful three days of musical treat.

As at all conventions the coffee breaks and after recital receptions added to the fellowship of the convention.

NEWELL ROBINSON

WASHINGTON U ANNOUNCES 3 GRADUATE ASSISTANTS

Washington University, St. Louis, Mo., announces the following appointments to graduate assistantships in organ for the current academic year:

Thomas Messenger ARCO, ARCM has been the university organ scholar at Glasgow University for the last four years where he served as chapel organist and choirmaster. He has also served as deputy organist at Glasgow Cathedral.

David Lang ARCO, ARCM is presently an instructor in organ at the Royal College of Music and organist and choirmaster at St. Mary's Bolton, Kensington, London. He has also taught at Epsom College in Surrey and has studied privately with Flor Peeters.

William J. Maul, who holds both bachelor's and master's degrees from Washington University, has been organist and director of music in the Second Baptist Church in St. Louis since his return from two years of study with André Marchal in Paris on a Fulbright scholarship.

W. B. LINDSAY RETIRES; LONG EXPERIENCE IN CHORAL MUSIC

W. B. Lindsay retired Aug. 10, his birthday, from the staff of Schmitt, Hall & McCreary, major publishers of church and school music. Widely known by specialists in these fields over a long period, his friendships cover most of the world and two generations in time.

Lindsay's retirement plans are indefinite but he hopes to continue some activity in the fields he knows so well.

REGIONAL CONVENTION IN BOULDER CALLED SUCCESS

WYTON PLAYS AND LECTURES

Ideal Weather and Interesting Events Preval — Organ, Instruments and Choir Heard

The Boulder Chapter was host to the regional convention held July 17-19 at Boulder, Colo. Ideal weather and interesting programs and recitals combined to secure the success of the convention; the meetings were attended by 157 persons from 10 states, including states as far away as Iowa, Minnesota, Missouri and California.

MONDAY
The convention was inaugurated Monday afternoon with a magnificent concert of music for organ and other instruments and choir. Wesley Selby, playing the Reuter organ in the First Presbyterian Church, was assisted by the church choir under the direction of David Glisman and by string and brass players from the University of Colorado. A trio sonata of Vivaldi and several Mozart sonatas, all for organ and strings, were followed by works of Purcell, Bach, Peeters, Lockwood and Wright for brass, organ and choir.

A change of scene was made to Macky auditorium of the University of Colorado for the remainder of the afternoon. A stimulating critique of two contrasting recordings of Franck's Grand Pièce Symphonique by Dupré and Fox was given by Robert Cavarra using a specially prepared tape recording; Mr. Cavarra then gave his own excellent interpretation of the work on the Austin organ.

Dr. and Mrs. William Clendenin brought the busy afternoon to a close with a vivacious performance of Flor Peeter's Concerto for Organ and piano, opus 74.

The first evening recital was played by James Tallis on a tracker-action Frank Roosevelt organ originally built in Denver in 1888. Preceding this recital interesting observations concern-

ing the instrument were made by Norman Lane. The rebuilt instrument, now in the First Methodist Church, Boulder, provided Mr. Tallis with sets of finely voiced pipes — an instrument on which the organist performed with technical precision and with colorful registrations. The programmed works included:

Grand Jeu, Du Mage; Von Gott will ich nicht lassen, Bach; Gavotte in F, Wesley; Fantasia in F, Mozart; Chorale in A minor, Franck; I Am Black but Comely, Dupré; Sonata 1, Hindemith; Variations on Nettleton, Young.

TUESDAY
Tuesday morning began with a seminar at the First Congregational Church on the musician's role in leading worship. Members of the panel were Dr. Julius Baird, Dr. Emerson Cox, Everett Hilty, Mr. Selby and Mr. Tallis. Later in the morning Kathleen Thomerson gave a lecture-recital on the works of Langlais. A delightful lecturer and a splendid organist, Mrs. Thomerson demonstrated the following cardinal points as found in Langlais' works: (1) use of plainsong melodies, (2) the symphonic style, (3) mystical quality, (4) abstract writing, (5) the decorative style, and (6) the fantasy style.

Dr. Cox gave a forceful and disquieting-address at the luncheon on The Sin of Being Ordinary: the ordinary is not good enough in church music performance because anything short of the best of one's capabilities is, in the sense of the Greek text of the New Testament, a sin.

The convention had the privilege in the afternoon of hearing organ builder Dewey Layton play one of his own instruments — the three-rank organ in Mount Calvary Lutheran Church. After showing how the three sets of pipes were connected to the console to produce a great variety of sounds, Mr. Layton played a fine recital of Baroque and modern music.

At the supper hour on the tower terrace of the University of Colorado Memorial Center, Everett Jay Hilty, Sr. performed on the Maas-Rowe carillon in the tower. After bell changes and

roulades, he continued with works by Marcello, Bach, Luther, Haydn and a Fantasia for Bells of his own composing. A folk tune from each of eight countries and five plainsong melodies concluded the recital.

That evening the convention scene shifted once again to Macky auditorium where a sterling performance was heard by Alec Wyton. He drew from the large Austin organ a plenitude of colorful sounds, played in a grand and competent manner. He programmed the following music:

Dithyramb and Suite in Praise of Merbecke, Wyton; Six Schubert Chorales, Bach; Fantasia in C, Franck; Andante con moto, Beoly; Fugue in A flat minor, Brahms; Allegro giocoso, Sonata in E flat, Bairstow; Pange Lingua, Kodaly; Variations on Veni Creator, Durufle.

WEDNESDAY
A seminar at the First Congregational Church for electronic instrument players began this day's sessions with demonstrations on the Baldwin, Hammond and Wurlitzer electronics being given by Mr. Cavarra, Mr. Hilty and Mr. Selby, respectively. Later in the morning choral conducting techniques and church choir repertoire were discussed by David Glisman in the choir room at the university. The university choir assisted Mr. Glisman.

In the early afternoon Alec Wyton gave a lecture on The Equipment and Training of Organists and Choirmasters. By means of delightful and highly relevant anecdotes and aphorisms, Mr. Wyton expressed the essence of his highly successful approaches to these matters as well as revealing his own vivacious personality.

Following a chuckwagon dinner on top of Boulder's Flagstaff Mountain a recital at St. John's Episcopal Church by David Pew closed the convention. Mr. Pew drew from the Austin organ an attractive selection of solo colors and stop combinations. His recital featured a personal restraint in registration that afforded a more efficient use of the organ registers available to the performer — a quality of playing that

pleased many of his listeners. He played the following program:

Passacaglia and Fugue in C minor, Bach; Flute Solo, Arne; Sarabande, Schenck; Sketch in F minor, Schumann; Chorale in B minor, Franck; Phantasia, Sonata 1, Hindemith; Down Ampney, Means; Brother James's Air, Wright; Te Deum, Langlais.

R. G. MERRILL
WILLIAM CLENDENIN

WITH OUR COMPLIMENTS
these two
CHOIR DIRECTOR'S SOURCE BOOKS

1 NEW SACRED CHORAL REPERTOIRE
2 ESTABLISHED SACRED CHORAL REPERTOIRE

two books, consisting of complete miniatures of choral sheet music for mixed, treble and unison voices

for your free copies write to
Summy-Birchard Publishing Co.
1834 Ridge Avenue • Evanston, Illinois

**R
e
u
t
e
r**

Lawrence, Kansas



First Presbyterian Church
Newton, Kansas

2 Manual — 21 Ranks



The Royal Canadian College of Organists

OFFICERS OF THE R.C.C.O.

PRESIDENT—James Hopkirk, Peterborough
HONORARY VICE-PRESIDENTS—Sir Ernest MacMillan, T. M. Sargant and Dr. Healey Willan
SECRETARY—Mrs. P. Pirie, 79 Empress Ave., Willowdale, Ont.
TREASURER—Mrs. R. J. G. Rainer, Toronto
REGISTRAR—G. D. Jeffery, London
REGISTRAR FOR EXAMINATIONS—F. C. Silvester, Toronto

All correspondence should be directed to the secretary

Calgary

The Calgary Centre met July 17 for a "Western Regional" convention with several members from Edmonton and Lethbridge in attendance as well as from Toronto and England. Meeting at the Grace Presbyterian Church the group took a tour of several churches in which short demonstrations were given and examination of various makes of organs. Supper was served at Grace Church after which a panel discussion took place. A brief program by the Festival Chorus, directed by John Searchfield, followed. Dr. and Mrs. C. E. Challice opened their home for members to examine and hear their Feldberg harpsichord.

The centre held its annual dinner meeting and election of officers at the Stampeder Hotel May 13. Following the business portion of the meeting Lawrence Cluderay gave a lecture on the life and art of Helmut Walcha, illustrated with records. The officers elected for 1961-62 season are: Cyril Mossop, chairman; Alfred Wilson, vice-chairman; Shirley Lintick, secretary; Kenneth Robson, treasurer; Olive Moon, DIAPASON correspondent; Dorothy Humphrey, social convener; Robert Hooper, recital organizer and publicity chairman; Phyllis Ford, executive member at large; John Searchfield, past-chairman.

OLIVE L. MOON

Pembroke

The wind-up meeting for the season of the Pembroke Centre was held at the Fred Chadwick home. Plans were made for earliest activities in the fall. Chairman Fred P. Chaffey gave a most interesting and eye-opening talk on pipe organs from the accountant's point of view, in which he laid bare all the costs of buying and maintaining a typical church organ. He presented his figures showing that the purchase price, costs of operation, upkeep and overhauling and tuning spread over a 20 year period add up to a staggering total figure. When this is divided by the comparatively few hours that an organ is used for actual services in that period it is seen that the hourly cost of running an organ is considerably more than even qualified organists usually realize. There was also a discussion centered around placing organs that are often unsuitable or larger than circumstances warrant. Officers for the 1961-62 season are: Fred P. Chaffey, chairman; Edith M. Murdock, secretary; Rose W. Thomson, treasurer.

FRED C. CHADWICK

Oshawa and Bay of Quinte

The Oshawa Centre was the guest of the Bay of Quinte Centre June 17 for an organ crawl in Belleville. The crawl started at the Bridge Street United Church where S. Alec Gordon played Mein Junges Leben hat eine End, Sweelinck and Movement 1, Sonata 1, Mendelssohn. Following dinner where Egerton Boyce welcomed visitors, John Withers played Largo, Allegro, Aria and Two Variations, Festing at St. Margaret's-on-the-Hall Anglican Church. At St. Thomas Anglican Church D. W. Davenport played Processional, Shaw and Have Pity, O Lord God Almighty, Bach. The program concluded at the Christ Church, Anglican where Mr. Withers played Passacaglia, Sonata 8, Rheinberger. The visitors were given an opportunity to play each organ following the short recitals. Coffee was served in Christ Church by the women of the local centre. Thanks for a most enjoyable visit were given on behalf of the Oshawa Centre by Allen Reesor.

F. E. MOORE

GEORGE N. MAYBEE

Organist and Master of Choristers

ST. GEORGE'S CATHEDRAL

Kingston, Ontario

Interesting Crop of New Books Arrives

It is stimulating to receive so many useful books on music from our publishers. Like the music which reaches us, they illustrate the wide range of activities within our comparatively narrow professional field.

We gave priority in our organ music listing to a fine volume by Gordon Phillips. Hinrichsen has also issued a volume by Robert Donington, Tempo and Rhythm in Bach's Organ Music, to which Mr. Phillips has written the foreword. Mr. Donington's little volume, available from C. F. Peters, is a clear and concise delineation of a still controversial subject. It does a somewhat more understandable and acceptable exposition than we were able to derive from a recent convention lecture on the subject. We urge its consideration by even the novice player of Bach. The bibliography is a helpful one.

All our Episcopal directors should by now have commended the new Supplement to the Hymnal 1940 to the attention of their rectors. The supplement is liturgical material and adds to the morning canticles, gives one new Magnificat and new communion services by Leo Sowerby, Willis Bodine, Charles F. Waters and Martin Shaw. The supplement is available from The Church Hymnal Corporation, 20 Exchange Place, New York 4, N.Y.

A Bibliography of Concertos for Organ and Orchestra by Richard H. Sartorius published by The Instrumentalist Co., 1418 Lake Street, Evanston, Ill. will surely find its way immediately into every college music library as well as into the personal library of each of those of us who ever get a chance to do this kind of playing. This little book fills a real need.

Joseph Machlis' Introduction to Contemporary Music (W. W. Norton) will be published in October. A large, beautifully made book, it will surely become the text for use in many college courses as well as required reading in many others. Serious music clubs will also find it a fine study guide. Its organiza-

tion is admirable. Part 1, The Materials of Contemporary Music, is ample and scholarly, yet thoroughly readable for the amateur. Part 2, The European Scene, takes the reader carefully from Strauss and Sibelius through the Experimentalists. Part 3, The American Scene, is spacious and informative; one may quarrel with the allotment of space (Sowerby, for example gets almost a brushoff while what seems to us much lesser men get more space than they deserve) but this book-length section is in itself a work of good scholarship and wide interest. Appendix 1, Basic Concepts, we found very helpful. Appendix 2 is a good but not exhaustive list of recordings, 3 is a list of books, 4 is texts and translations of vocal works, and 5 is a kind of chronology we like very much. The index alone is 14 pages long. This book looks to us like a very good Christmas present for someone.

A tiny Music Dictionary in the Vest-Pocket Library series of Ottenheimer Publishers, Baltimore, would be fun to have along sometimes but is too brief and concise for scholarly use. It could be handy for a student or a hi-fi listener.

Stevens Irwin's Dictionary of Hammond Organ Stops (G. Schirmer) is now out in a greatly improved new third edition. Some new parts are a "Selection of Baroque Stops" and some good quick-reference end-paper charts. This book is rightly the bible of Hammond players.

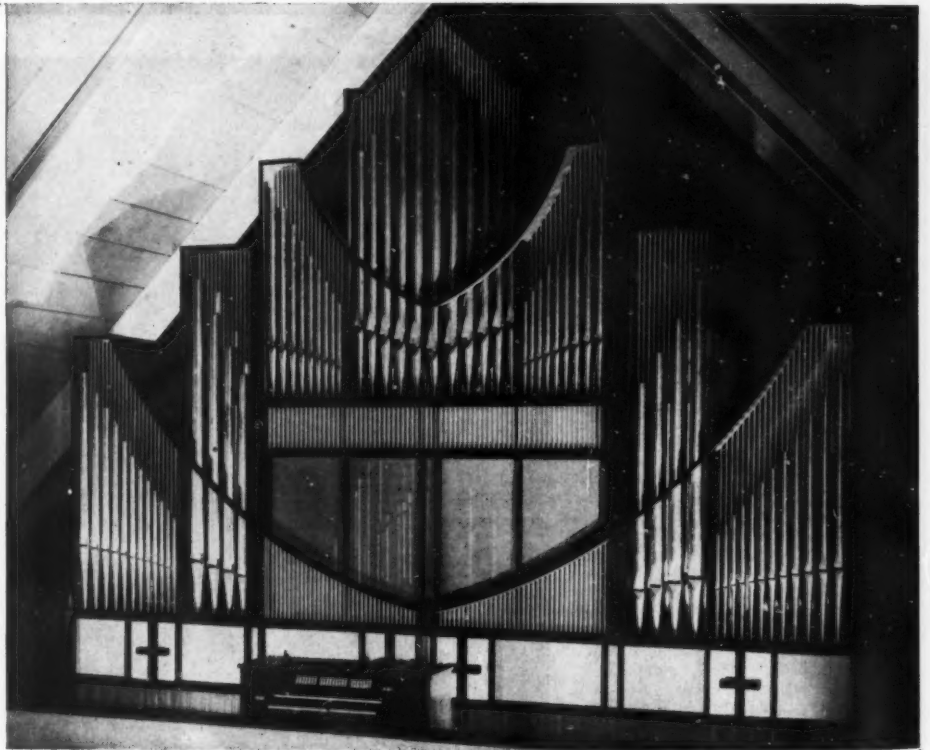
The tenth volume of our new fifth edition of Grove's Dictionary of Music and Musicians — the updating supplement — has just arrived and we are already dipping into it for bits of information not readily available elsewhere. We would hate being without this indispensable standby. — FC

GEORGE VINCENT was joined by the Berkshire string quartet Aug. 2 in a musical evening at St. John's Church, Salisbury, Conn. Mozart, Purcell, Bach, Brahms and Langlais comprised the program.

ENROLLMENT in the 1961 summer session at the Eastman School of Music exceeded 1,000 for the first time in history.

ST. OCTAVE CHURCH MONTREAL-EAST, QUE.

Grand Orgue	Principal	8'
	Flûte à Cheminée	8'
	Octave	4'
	Flûte Conique	4'
	Flûte à Bec	2'
	Mixture IV	1 1/3'
Récit	Salicional	8'
	Sal Celeste	8'
	Gedackt	8'
	Flûte à Fuseau	4'
	Nazard	2 2/3'
	Octavin	2'
	Cymbale III	1/2'
	Hautbois	8'
Pédale	Soubasse	16'
	Quintade	16'
	Princ. Conique	8'
	Princ. Italien	4'
	Mixture IV	2 2/3'



Casavant Frères

LIMITÉE

ST. HYACINTHE, P.Q., CANADA

C. J. Laframboise
President

L. I. Phelps
Tonal Director

C. H. Perrault
Vice President and
General Manager

Letters to the Editor

Admirable Promotion Job!

Portsmouth, Va., June 28, 1961 —

Dear Editor:

As an intense lover of fine organ music (although I can't read a note, or play) for some time I have known that one of the best instruments in the Virginia Seaboard areas was going virtually unnoticed, never having had a dedicatory recital. Since the installation was completed two years ago, I considered it was time someone took action.

I spoke with the president of the men's class of the Broad Street Methodist Church of Portsmouth, where the organ is located, and asked if the class would sponsor a recital if I arranged all details; certainly they had nothing to lose. Class officers gave me the "go ahead" and I contacted Wyatt M. Insko of Richmond. We came to terms and a date was set, two months away.

With establishment of a patron list, enthusiasm grew. In less than three weeks, subscription was so high that all anticipated expenses were met. Notices began to appear in many area church bulletins inviting congregations to note the date on calendars. Stories began to appear in newspapers and spot announcements were frequent on radio as public service features.

Last night, in spite of inclement weather, nearly 450 persons came to hear Mr. Insko. Praise was exceedingly high; the audience seemed electrified!

I am enclosing a printed program and other publicity material for possible use in your publication. I am sure the sponsoring class would be pleased over any space you can allow.

Very truly yours,

THOMAS D. CAUMPLER.

McDonald Article "Trivial?"

Berkeley, Cal., July 9, 1961

Dear Editor:

It is with a deep sense of personal disappointment that I read Dr. McDonald's article in the July issue of THE DIAPASON. For a number of years I have struggled with the theology of music in the church and have never allowed myself to settle for such trivial homilies.

Indeed, everything said is true and perhaps useful to the uninitiated. Who would contend, for instance, with the admonition that "the music itself must reveal the meaning and feeling of the text without becoming the center of attention," or that members must be sensitive to the text and music or that the music should be within the ability of the singers? And one might not even quarrel with a sign reading "S-M-I-L-E!" But it is supposed that the members of the AGO have long since passed such a rudimentary stage.

Further, however, we must quarrel with the ideas presented here for they are not merely superficial, but misleading in a dangerous direction. If "the office of music in Christian worship is a sacred oblation" the most important implication is not that the music be good, the performers devoted and able. This ought to go without saying; at least if we recognize the great work done here by the AGO and the many schools of sacred music over the last few decades. But a theology of worship in which music is a part cannot afford to become so technically and professionally separate from the mission and ministry of the church that it can say no more than Dr. McDonald does about a "View of Church Music as seen from the Choir Loft."

Let me illustrate what this implies. Two strong renewal movements going on in the area of music — the 20th Century Folk Mass and Liturgical Jazz — are bad both musically and theologically. Neither of these is a genuine renewal of the heritage of sacred music which we treasure. But these are no worse — in fact they are better — than the myopic preoccupation with a certain brand of technical achievement which characterizes the professional ministry of music by and large. Ours is a sophistication which no art can afford. Doesn't it ever occur to us that a society for the technical and interpretive elite is decadent from the roots up?

What are the theological dimensions of a sacred oblation of music before the Most High in our time? How long can we blithely assume that if the music gains critical acclaim it is such an oblation? Most particularly, however, what are the musical implications of the contemporary church which is renewing its relation to the arts, to the laity, to evangelism, to worship and liturgy, to society and social evils, and to the non-Christian world? They are fundamental to our life. And if we haven't the insight nor the inclination to follow in this direction we can expect greater insults than Liturgical Jazz from others and a damning "Ichabod" for ourselves.

Sincerely,

ROBERT D. BECK

Charlotte Garden

Beverly, Mass., July 16, 1961 —

Dear Editor:

As a friend of Charlotte Lockwood Garden and one of her most sincere admirers, I was shocked by news of her death. Some consolation was found in the fine editorial by Robert Baker. As he has most ably summed up her fine talents I shall add nothing to what he has said. She was undoubtedly the finest woman organist I have ever known.

In her years at New Jersey College for Women she was a student of my mother, Mildred Rice Seibert, who regarded her as the most outstanding student of her experience. It was thrilling to be alive in the same time as she, just for about the same reason that one is happy to live in the same generation of Virgil Fox and Robert Baker. Those of us whose musical talents relegate us to the ranks of lesser lights are happy indeed to acknowledge gratitude for the inspiration she provided and to be privileged to be church organists with the rewards that go with participation in the profession she did so much to advance.

I am very grateful for the fine article by Robert Baker and hope that everyone will read it.

Sincerely yours,

GRANT W. SEIBERT

Translated Titles

Rock Island, Ill., July 6, 1961 —

Dear Editor:

From time to time we hear complaints about the way organists concoct English titles for music based on tunes of foreign vintage. That these titles do often need translation for Americans — whether the music is used in church services or recitals — I fully agree. But what should one make out of the following title given in the AGO news from the Mason City, Iowa Chapter in the July issue: O Redeemer. Now Risen to Heaven by Pepping? My guess is that, since all the other selections by Pepping listed in the group seem to come from volume 1 of Pepping's Grosses Orgelbuch, devoted to advent and Christmas, this title is a distortion of the German title O Heiland, reiss die Himmel auf, and that the piece played was not for Ascension (which is represented in volume 3 by Gen Himmel aufgeharen ist) but for Advent. However, the tune is also used with a hymn to the Holy Spirit (See: Blest Spirit, One with God, by Adolf Strube, published Concordia).

How is one to verify, once and for all, the correct text from the Psalms which Marcello's music accompanies or represents? My impression has been: in C major Psalm 18 (19 in the King James version) The Heavens declare the glory. This is the explanation in the edition translated by Dubois and published by H. W. Gray. In A minor Psalm 20, Exaudi te Dominus, in the King James version, The Lord hear thee in the day of trouble, as listed in the arrangement by W. I. Nevins published by H. W. Gray. If correct, this would be Psalm 19 in the Latin.

But, E. Power Biggs as well as Everett Hilty of the University of Colorado, refer to the piece in A minor as a setting for the words "I will praise Thee, O Lord, in strength" which is Psalm 18 in the King James version.

How can this be? Which is correct?

Cordially,

REGINA FRYKELL

Open Letter to Mr. Frederic

Methuen, Mass., July 5, 1961 —

Dear Mr. Frederic:

Let me say you have my sympathy as to what must have happened to you during your years of experience on the outgrowth of an art which was already dead when it produced the poor, muscle-tiring tracker organs you had to play. You'll be surprised to learn that I am still one of those strange persons who rather like a real kiss (you know, the "real thing") than a kind of ingenious set sound, to stay in the sample of your poetry.

But strangely enough I don't care for that idea that old things are good because they are old. Age might give charm, but if the age is not there it is only the quality itself which counts. And sadly enough even though there are many tracker organs around in this country which are worth keeping, I have seen nothing yet which I would like to copy. And now I shall tell you a very strange thing: Pretty much of the final statements you made are (please forgive me if I tell you the real word, the "real thing") just plain nonsense, because you got mixed up with a half-dead, still-dying "art" and a new beginning which takes the good features of an old thing but throws the bad ones away.

I have had trouble with organists who "could not play" an action (tracker) because it went too easy. You see I am not 120 years old, but my organs will outlast that age. A little suggestion: Keep a little better informed! It is a shame for a man of your name to talk like this!

And now I shall go and eat supper, no missionary but THE DIAPASON for being so fast and willing printers. Nil nisi bene!

All the best from

Fritz Noack

P.S. Nevertheless, your humor is certainly appreciated!

Composers' Agent Needed?

Middlebury, Vt., Aug. 7, 1961 —

Dear Editor:

The remarks of George Fox in the Letters to the Editor column about the "great middle ground" of church music composing is of much interest; to carry the analogy further, there is a great vacuum in the "desert."

How many acceptable "middle-ground" manuscripts of anthems are lying forgotten in some desk because the organist-composer is just too busy to go beyond the point of joy in his own creation, with, possibly, a performance by his own choir. "Finding his way in" takes more time and skill than is his.

A man writes a book and can immediately get in touch with a literary agent who knows the market and how to sell a product.

Every issue of THE DIAPASON carries a full-page ad of a competent agent who is doing just this for the organist performer. Why couldn't it be done for composers? And what would be the result in the thinking of the publishers?

Sincerely,

AGNES K. McLEAN

Organ Builders

Asheville, N. C., June 10, 1961

Dear Editor:

After reading your appeal for more interest on the part of builders and manufacturers to encourage young people to take up organ servicing due to a possible shortage in the field, I would like to say a few words as I see it from this southern area.

Having started in the organ business in the early twenties when they were in theaters, first at Pittsburgh on Smith units and Seeburg automatic players, and then in New York City with Wurliitzer learning their 26 types of player actions as well as the conventional theater organ, and also having rebuilt, modernized, serviced and installed church organs for about 30 years, have had some apprentices who stuck and made good, and some who dropped out early.

When I started in this area there were about five men in two states who rendered good reliable service and chiselling in on the other man's service contracts was almost unheard of, since the churches were getting good service

and they stuck with the men they knew. Today in the same area, there are at least 20 key men with 20 more helpers or apprentices. Some of these are rather crude, and since they are up against men who have been through the mill of experience, we have door-bell ringers running loose everywhere, and they backbite, kick and scratch their competitors, who are all "no good." The only praise they have is for self. If you stand on a busy corner and whistle at a dog, you may have several organ men pop up unexpectedly. However, there may be some parts of the country where they are not so plentiful.

It is true that the universities in their large auditoriums, and the large churches prefer pipe organs, but the smaller churches mostly buy electronics. This leaves about ten percent of the churches using the King of Instruments, so you had better be prepared to learn electronics along with the different phases of organ building.

A. E. McCracken

Virginia Teenager Speaks Out

Alexandria, Va., Aug. 8, 1961 —

Dear Editor:

I was looking over my old issues of THE DIAPASON, many of which contain invaluable articles, and some of the editorials and their replies have prompted me to speak out. My opinion probably isn't worth much: I am a 19-year-old organist.

I hope many people read the article in your July, 1960 issue, Small Church Need Not Be a Cultural Desert by Sally M. Hersey, for it expresses the sentiments of many people and choirmasters today. Most people do not care for sixteenth-century music because they have not heard enough of it; thus they are rebellious at anything new. . . . How hard it is . . . to chant a new Anglican chant after chanting the same one for so many years! . . .

Why can't the music commissions of the Episcopal dioceses make known what pamphlets they are publishing and what work or problems they are currently trying to solve? There is a need for good lists, from various sources of music for the small choir and for good music for the small organ. I have to do it the hard way, going through catalogs of the publishers who let you order music on approval.

I am sure a lot of people appreciate the September two-manual issue. . . . Most builders build more two-manual installations than any other type and most people who play in church play them.

With regard to the Miss Susie editorial: there are many organists with little training (I know of one who hasn't had a lesson in her life who plays better than some who have had five to 10 years of lessons) and I have found . . . that organists usually take suggestions and are not insulted. However, there are those organists who think they know everything!

I also appreciate having featherbeds; these choir members are nice to fall back on these hot summer Sundays. . . . With regard to the "female" aspect of Herbert D. White's letter, I find women most co-operative; they do not "flutter" unless they are getting old and the main reason they sing then is that no one else seems to want to help. I find men co-operative too.

Why do publishers put out soupy church music and publicize it more than the good church music they publish; one has recently put out a collection of the very type of organ numbers we are trying to get away from — the type that still appeals to some congregations. . . . Publishers should put out more collections of good choral and good organ music.

I shall settle back by the mail box and hope for mail from people I may have insulted: I shall probably get "telephone hands" from the local organists who think I am a young upstart.

Sincerely

MORTON W. BELCHER III

GORDON WILSON, ROLLINS College, Winter Park, Fla. was a teaching fellow in the organ department at the University of Michigan this summer while completing requirements for the doctor of musical arts degree.

ANTHEMS for FESTIVE OCCASIONS MIXED VOICES

BRAHMS- BRANSCOMBE	Lord Is Our Fortress	.35
CLOKEY, J.	Men of God	.30
COPE, V. E.	Te Deum	.30
GORE, R. T.	Festal Processional	.25
MOLITOR, J. B.	Praise Ye the Lord	.25
VAN DYKE, P. C.	Sing Unto the Lord	.35
VAN HULSE, C.	Praise To the Lord	.40

Return this AD for Complimentary Copies

J. FISCHER & BRO. GLEN ROCK, N. J.

Our New Address: ACTON, ONTARIO

The continued expansion of our business has resulted in the necessity of a move to larger quarters, and the new location at Acton, Ontario, equidistant from Toronto and Hamilton, was chosen after careful study. Greater area and one-floor operation will improve our production facilities substantially. Visitors are always cordially welcome.

KEATES ORGAN COMPANY LIMITED

**FIRST COMPLETED
CANADIAN BECKERATH**

IN CHURCH AT MONTREAL, PQ

Queen Mary Road United Has Modern Tracker Action — Kenneth Gilbert, Organist

The two-manual Beckerath organ in the Queen Mary Road United Church, Hampstead, Montreal, P.Q., has been the object of wide interest among visiting organists since its inaugural recital by Robert Noehren. The organ is probably the first modern tracker instrument in its category in Canada and was the first organ which Rudolf von Beckerath of Hamburg completed in the Dominion.

The organist of the Queen Mary Road Church is Kenneth Gilbert. He and Bernard Legacé, Conservatory of Music of the Province of Quebec, honored the installation of the instrument with a full season of all-Bach recitals which closed May 1 with Mr. Legacé's performance of the complete Art of Fugue in the original version.



HAUPTWERK

Quintadena 16 ft. 56 pipes
Prinzipal 8 ft. 56 pipes
Rohrlöte 8 ft. 56 pipes
Oktave 4 ft. 56 pipes
Spiellöte 4 ft. 56 pipes
Nasat 2 3/4 ft. 56 pipes
Waldföte 2 ft. 56 pipes
Mixture 4-6 ranks 224 pipes
Trompete 8 ft. 56 pipes

BRUSTWERK

Gedeckt 8 ft. 56 pipes
Rohrlöte 4 ft. 56 pipes
Prinzipal 2 ft. 56 pipes
Nasat 1 1/2 ft. 56 pipes
Oktave 1 ft. 56 pipes
Scharf 3 - 4 ranks 224 pipes
Krummhorn 8 ft. 56 pipes

PEDAL

Subbass 16 ft. 32 pipes
Prinzipal 8 ft. 32 pipes
Spitzgedackt 8 ft. 32 pipes
Oktave 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 5 ranks 160 pipes
Fagott 16 ft. 32 pipes
Trompete 8 ft. 32 pipes
Schalmei 4 ft. 32 pipes



Dr. John F. Carré was awarded the honorary doctor of laws degree by the Carroll College, Waukesha, Wis. A resumé of Dr. Carré's background was listed in the July, 1961 issue on the occasion of his 40th anniversary at the First Presbyterian Church, Racine.

**AUSTIN BUILDS CHAPEL
ORGAN FOR KALAMAZOO**

INSTALLED IN REAR GALLERY

First Congregational Church in Michigan City Adds Second Austin Instrument

The First Congregational Church, Kalamazoo, Mich. has installed an Austin organ, opus 2354, in its recently completed chapel. The main church has Austin opus 1514 installed some years ago.

Placement of the chapel organ is ideal in the center of the rear gallery. Even though acoustics are somewhat dry, the organ is fresh and clear. Certainly more independence would be desirable in the pedal but a maximum of independence and flexibility had to be achieved through some compromise.

The great principal chorus is voiced with low mouths and minimum nicking for a bright unforced tone suited to the room. The organ is not only fully adequate for all the musical needs of the chapel services but is capable of a reasonable interpretation of much worthwhile organ literature.

The design is as follows:

GREAT

Principal 8 ft. 68 pipes
Bourdon 8 ft. 68 pipes
Gemshorn 8 ft. 68 pipes
Oktave 4 ft. 68 pipes
Super Oktave 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Chimes (prepared)

SWELL

Rohrgedeckt 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Voix Celeste 8 ft. 56 pipes
Koppellöte 4 ft. 68 pipes
Nasard 2 2/3 ft. 61 pipes
Oktavin 2 ft. 61 pipes
Larigot 1 1/3 ft. 61 pipes
Trumpet 8 ft. 68 pipes
Hautbois 8 ft. 68 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Gedeckt 16 ft. 32 pipes
Spitz Prinzipal 8 ft. 32 pipes
Gemshorn 8 ft.
Gedeckt 8 ft. 12 pipes
Choral Bass 4 ft. 12 pipes
Trumpet 16 ft. 12 pipes
Trumpet 8 ft.

**KING CITY, ONT., CHURCH
ORDERS KEATES ORGAN**

DIVIDED CHANCEL INSTALLATION

New Instrument to Go into New Contemporary Building — Stanley Watson, Organ Donor

A new two-manual Keates organ is to be installed in All Saints' Anglican Church, King City, Ont. this fall. The church is a new building in contemporary style. The organ is to be installed on both sides of the chancel.

The organ will replace an electronic instrument which has been in use since the completion of the building.

Margaret Rawlings is organist of the church, and Stanley Watson is donor of the instrument.

The specification:

GREAT

Principal 8 ft. 61 pipes
Hohllöte 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Twelfth 2 1/2 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Chimes 21 tubes

SWELL

Bourdon 16 ft. 68 pipes
Rohrlöte 8 ft. 68 pipes
Viola da Gamba 8 ft. 68 pipes
Voix Celeste 8 ft. 49 pipes
Oktave 4 ft. 68 pipes
Spitzlöte 4 ft. 68 pipes
Flautino 2 ft. 61 pipes
Cornet 3 ranks 183 pipes
Trompete 8 ft. 68 pipes
Oboe 8 ft. 68 pipes
Tremulant

PEDAL

Bourdon 16 ft. 32 pipes
Gedeckt 16 ft.
Dulciana 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Stopped Flute 8 ft. 12 pipes
Choralbass 4 ft. 12 pipes
Super Oktave 2 ft. 12 pipes
Contra Fagotto 16 ft. 12 pipes



Harold G. Andrews, Jr. has been appointed organist-choirmaster of the Guilford Park Presbyterian Church, Greensboro, N.C. He leaves a similar position after a tenure of nearly four years at First Friends Meeting, Greensboro.

Holding BM and MM degrees from the Oberlin, Ohio Conservatory he joined the faculty of Greensboro College school of music in 1957. He has been head of the organ and church music department since 1958 in which position he continues.

**GRESS-MILES BUILDS
FOR GREELEY CHAPEL**

EDGAR HILLIAR ADVISOR

Church of St. Mary the Virgin, Chappaqua, N. Y. — Hilliar Played Dedicatory

A two-manual Gress-Miles organ was installed in the Church of St. Mary the Virgin, Chappaqua, N. Y. The church was originally built as a private chapel on the estate of the late publisher Horace Greeley.

Edgar Hilliar acted as adviser to the church and played the opening recital May 10.

Except for the basses and four of the flutes all the flue pipes are of burnished 95% tin. The dulzian and the 15 lowest notes of the pedal in the case are of copper. Manual 1 is exposed and manual 2 enclosed.



The disposition:

MANUAL 1

Principal 8 ft. 58 pipes
Rohrlöte 8 ft. 58 pipes
Oktave 4 ft. 58 pipes
Spiellöte 4 ft. 58 pipes
Gemshorn 2 ft. 58 pipes
Sesquialtera 2 ranks 92 pipes
Mixture 3-4 ranks 220 pipes
Tremulant
Zimbelstern

MANUAL 2

Gedeckt 8 ft. 58 pipes
Salicional 8 ft. 58 pipes
Unda Maris 8 ft. 46 pipes
Rohrpfeiffe 4 ft. 58 pipes
Oktave 2 ft. 58 pipes
Nasat 1 1/2 ft. 58 pipes
Scharf 3 ranks 174 pipes
Dulzian 8 ft. 58 pipes
Tremulant

PEDAL

Subbass 16 ft. 30 pipes
Principal 8 ft. 30 pipes
Gedeckt 8 ft. 12 pipes
Oktave 4 ft. 12 pipes
Superoktave 2 ft. 12 pipes
Dulzianbass 16 ft. 12 pipes
Dulzian 8 ft.
Dulzian 4 ft.

**TWO-MANUAL HILLGREEN, LANE
FOR ST. PAUL, MINN. CHURCH**

UNENCLOSED GREAT DIVISION

Twelve-rank Instrument for Emmaus Lutheran Church — Has French Reed on Moderate Pressure

Hillgreen, Lane and Co. recently built a two-manual organ for the Emmaus Lutheran Church, St. Paul Minn. The instrument was designed and installed by Arneson Organs, Inc., Minneapolis.

The 12-rank organ is placed in the balcony and has an unenclosed great division. The tonal design is geared for a "big" sound with little attention paid to frills. The reed is French and on moderate pressure and is small scaled to keep it in line so that it gives color without swamping the fluework.

The disposition is:

GREAT

Nachthorn 8 ft. 68 pipes
Gemshorn 8 ft.
Prinzipal 4 ft. 73 pipes
Prinzipal 2 ft.
Mixture 3-4 ranks 224 pipes
Tremulant

SWELL

Gemshornbass 16 ft.
Koppelgedeckt 8 ft. 80 pipes
Gemshorn 8 ft. 85 pipes
Gemshorn Schwebung 8 ft. 63 pipes
Prinzipal 4 ft. 68 pipes
Koppellöte 4 ft.
Gemshorn 2 ft.
Klein-Nasat 1 1/2 ft. 61 pipes
Trompete 8 ft. 80 pipes
Klarine 4 ft.
Tremulant

PEDAL

Resultantbass 32 ft.
Prinzipalbass 16 ft. 24 pipes
Gedeckt bass 16 ft. 12 pipes
Prinzipal 8 ft.
Koppelgedeckt 8 ft.
Koppelquinte 3 1/2 ft.
Prinzipal 4 ft.
Posaune 16 ft.
Trompete 8 ft.
Klarine 4 ft.

**NEW YORK CITY CHAPEL
INSTALLS BALDWIN**

CONSOLE IS IN CHOIR LOFT

Chapel of Saints Faith, Hope and Charity — Three-channel System with Chora-tone

The new chapel of Saints Faith, Hope and Charity, New York City has installed a new two-manual Baldwin electronic in the chancel with tone chambers on either side of the main altar. The console of the model 10A instrument is in the choir loft with an auxiliary tone cabinet for choir use.

The chapel was built to serve office workers in the Park Avenue and 59th street area.

The specification:

GREAT

Double Dulciana 16 ft.
Open Diapason 8 ft.
Dulciana 8 ft.
Clara-bella 8 ft.
Gemshorn 8 ft.
Oktave 4 ft.
Oktave Gemshorn 4 ft.
Fifteenth 2 ft.
Tromba 8 ft.
Tromba Clarion 4 ft.
Tremolo

SWELL

Lieblich 16 ft.
String Diapason 8 ft.
Stopped Flute 8 ft.
Salicional 8 ft.
Orchestral Flute 4 ft.
Salicet 4 ft.
Nazard 2 1/2 ft.
Flautino 2 ft.
Clarinet 8 ft.
Oboe 8 ft.
French Horn 8 ft.
Vox Humana 8 ft.
Trompete 8 ft.
Clarion 4 ft.
Tremolo

PEDAL

Open Diapason 16 ft.
Dulciana 16 ft.
Bourdon 16 ft.
Contra Bassoon 16 ft.
Flute 8 ft.
Cello 8 ft.
Choral Bass 4 ft.



A Three-Manual Wicks Pipe Organ Custom Built for the New Subiaco Abbey

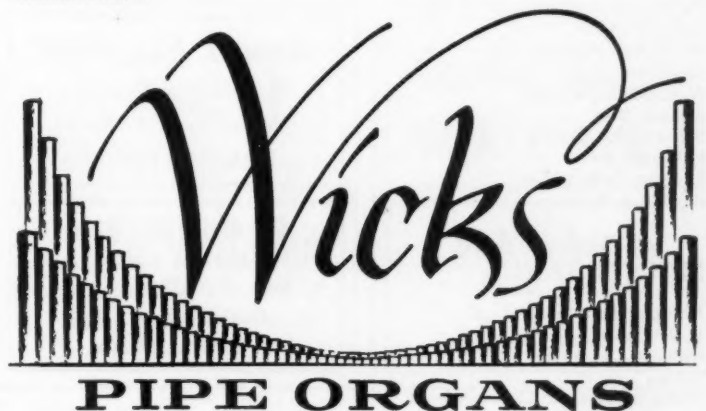
When Wicks Organ Company undertook the building of an organ for the new Subiaco Abbey in Subiaco, Arkansas, they accepted a very real challenge. The church was partially completed, including organ chambers which proved to be inadequate. The variety of uses for which the organ was intended . . . accompaniment to the chanting of the monastic choir, congregational singing, and as a solo instrument . . . added to the problems.

The Abbot of New Subiaco Abbey, Right Reverend Michael Lensing, O.S.B., expresses his appreciation of the manner in which these problems were solved. He writes, "The foundation stops are quite adequate for accompaniment purposes, and the voicing is very satisfactory for the execution of Baroque, Romantic, or modern organ works.

"... our appreciation for your keen personal interest during the entire process of planning and installation, as well as your firm but kind insistence on certain points which we have found, now

that the organ has been put to use, have made for greater tonal effectiveness."

Have you played a Wicks Pipe Organ recently? Write for information.



THE HOUSE OF WICKS • WICKS ORGAN COMPANY • HIGHLAND, ILLINOIS

ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

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

BUILDERS

Aeolian-Skinner Co., Inc.
Boston 27, Mass.
Austin Organs, Inc.
Hartford 1, Conn.
Hillgreen, Lane & Co.
Alliance, Ohio
Otto Hofmann
Austin 4, Texas
Holtkamp Organs
Cleveland 9, Ohio
M. P. Moller, Inc.
Hagerstown, Md.
Chester A. Raymond, Inc.
Princeton, N. J.
Reuter Organ Co.
Lawrence, Kans.
Schantz Organ Co.
Orrville, Ohio
Schlicker Organ Co., Inc.
Buffalo 17, N. Y.
Tellers Organ Co.
Erie, Pa.

ALLIED MANUFACTURERS

Durst & Co., Inc.
Erie, Pa.
Klann Organ Supply Co.
Waynesboro, Va.
Organ Supply Corp.
Erie, Pa.
Orgelectra, LaMarche Mfg. Co.
Schiller Park, Ill.
W. H. Reissner Mfg. Co.
Hagerstown, Md.
A. R. Schopp's Sons
Alliance, Ohio
Schulmerich Carillons, Inc.
Sellersville, Pa.
Spencer Turbine Co.
Hartford 6, Conn.

MAINTENANCE

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

write for free booklet
1133 N. La Salle
Chicago 10, Ill.

2 Manual Organ: It's

By Ernest White

The printed stolist of an organ is but a dream. True, the dream is given a size and direction, but there is little else to it. The reader and the writer would have to have similar skills, background and experience in order to be conscious of the implications of the list. An architect and his client would be in much the same position if he had been given a request merely stated as the designing of a house for two persons.

Dreams are usually images without much relation to actuality. The details are shrouded in mist and the relation to life generally of the slightest degree. In a like manner stop lists depend upon their realization for their confirmation. Their realization by a builder who will grasp the intent and then make a scaling and tonal treatment to fit the place and the use of the instrument is necessary. The scaling and treatment generally would be quite different if the future home were to be a church or a practice room. It would vary again if its use for practice work were to be of a general or particular nature.

A contrast to the primary manual is the reason for having a second keyboard. There may be a contrast in tone color, size or pitch within the limits of the total instrument. In early instruments the primary manual contained narrow scaled flue pipes (principals) and the secondary manual was likely to be made of pipes of broader scaling (flutes of one sort or another).

To apply this idea directly to the subject would produce:

Manual 1 — Principals 8 and 4
Manual 2 — Flutes 8 and 4

This obviously is not a practical approach to a small instrument, though it

might be basic in a large one. We need make one change in pitch and one in tone color to produce a practical result:

Manual 1 — Stopped Flute 8, Principal 4
Manual 2 — Narrow Stopped Flute 8, Broad Principal 2

Notice the hybrid influence. Manual 1 is a normal sized flute with a principal to sing out the octave. Manual 2 has a narrow stopped flute (quint-flute) and an easy sounding principal at super octave pitch. These two manuals will stand alone or work in combination to play any music of classic times or origin.

We have to consider a pedal for this pair of manuals. The pedal line is eight foot pitch with a sixteen foot doubling (at less volume) than the eight foot. This lower pitch is used as a double for grave effects much as the 'cello is used as a bass in the orchestral strings while the double bass is employed within at suitable times only. Three stops are essential for a proper pedal:

16 ft. Quintaton
8 ft. Principal
4 ft. Flute or hybrid

At this point we have arrived back on our rosy dream cloud. This solution is seldom economically possible. Many solutions place a sixteen foot stop in the pedal and rely upon manual couplers or extensions of the sixteen foot stop to fill in the gaps. If the player has sufficient self restraint to use but one — two — pedal couplers (either one) the effect is reasonable. I have seldom met players who display this sort of discipline! We must design the instrument to deal with this problem in another manner:

16 ft. Quintaton
4 ft. Tapered Principal
This could sound with two types of result depending upon which coupler was employed. There is still some chance of the pedal and the left hand voices not getting completely lost one with the other.

The third solution may be regarded as one dictated by economic consideration:

16 ft. and 8 ft. Quintaton
4 ft. Tapered Principal

This solution is capable of being used without the help of coupling. We have now produced the essential conditions for organ music:

Manual 1 — Breadth and singing clarity

Manual 2 — Lighter and brighter than manual 1 (lighter volume)

Pedal — Full pitch range 16 ft. and 4 ft. may be used with manual 2 if a bass is necessary in an episode section; 16 ft. 8 ft. and 4 ft. used generally.

Any additions or changes past this point provide extended limits and additional variety of effect. This organ would be an excellent practice instrument — or for use in a small chapel. If congregational singing is involved a twelfth and fifteenth or mixture 2 is to be desired on manual 1.

Further examples:

Seven Stops:

GREAT
Rohrflöte 8 ft. 61 pipes
Principal 4 ft. 61 pipes

SWELL (or open)
Quintflöte 8 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Rank Mixture I 61 pipes

HEINZ ARNOLD

Stephens College,
Columbia, Missouri

HERBERT J. AUSTIN

St. Paul's Church
Burlington, Vermont

William S. Bailey, F.A.G.O.

Capital University
Columbus, O.
St. James Episcopal Church
Zanesville, O.

Arnold Blackburn

School of Music
University of Kentucky
Lexington, Kentucky

C. Griffith Bratt

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

ETHEL SLEEPER BRETT

Organist and Recitalist
First Methodist Church, Sacramento, Cal.

ELISE

CAMBON

SAINT LOUIS CATHEDRAL
DEPT. OF LITURGICAL MUSIC
LOYOLA UNIVERSITY
NEW ORLEANS, LOUISIANA

Marie Joy Curtiss

M.A., Ch.M.
Choral Director
1041 Whittier Grande Pointe 30, Mich

FRANKLIN COATES

St. John's Episcopal Church
Bridgeport, Conn.
WESTON MUSIC CENTER
Weston, Conn.

MARJORIE JACKSON

RECITALS INSTRUCTION
CAPITAL UNIVERSITY
Columbus, Ohio

JOHN BULLOUGH

A.B., M.S.M., Ch.M.
Hartford Seminary Foundation
Center Church
Hartford, Connecticut

VIRGINIA COX

Organist
FIRST PRESBYTERIAN CHURCH
San Diego, California

Mary Krimmel

Organist - Choir Director
First Presbyterian Church,
Princeton, New Jersey
Faculty
Westminster Choir College
Princeton, New Jersey

DAVID MULBURY

A.A.G.O., Ch.M., M.S.M.
ST. MICHAEL'S CHURCH
225 WEST 99TH STREET
NEW YORK 25, N. Y.

Frederick

MARRIOTT

Central Methodist Church
Detroit, Mich.

Berniere Fee Mazingo

5716 Lowell Ave.
INDIANAPOLIS, IND.

GROVER J. OBERLE

M.A., F.A.G.O., Ch.M.
CHRIST & ST. LUKE'S CHURCH
BOYS' CHOIR
NORFOLK 7, VIRGINIA

LAWRENCE ROBINSON

Faculty: Richmond Professional
Institute, College of William and Mary
Available for Concerts
Address: 901 W. Franklin St.,
Richmond 20, Virginia

Essential Idea

PEDAL
 Quintaton 16 ft. 32 pipes
 Quintaton 8 ft. 12 pipes
 Gedeckt 8 ft. 32 pipes
 Gedeckt 4 ft. 12 pipes

Eight Stops
GREAT
 Rohrflöte 8 ft. 61 pipes
 Prinzipal 4 ft. 61 pipes
 Spitzflöte 2 ft. 61 pipes

SWELL (or open)
 Quintflöte 8 ft. 61 pipes
 Koppelflöte 61 pipes
 Prinzipal 2 ft. 61 pipes
 Rank Mixture I 61 pipes

PEDAL
 Bourdon 16 ft. 12 pipes
 (20 from Rohrflöte)
 Rohrflöte 8 ft. Great
 Spitzprinzipal 8 ft. 32 pipes
 Spitzprinzipal 4 ft. 12 pipes
 or the type of pedal mentioned above.

Nine Stops
GREAT
 Rohrflöte 8 ft. 61 pipes
 Prinzipal* 4 ft. 61 pipes
 Rank Mixture II 122 pipes

SWELL (or open)
 Quintaton 8 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Prinzipal 2 ft. 61 pipes
 Cornet II 122 pipes

PEDAL
 Quintaton 16 ft. 32 pipes
 Quintaton 8 ft. 12 pipes
 Gemshorn 4 ft. 32 pipes
 Gemshorn 2 ft. 12 pipes

Ten Stops
GREAT
 Rohrflöte 8 ft. 61 pipes
 Gemshorn 4 ft. 61 pipes
 Dolce or Gedeckt 4 ft. 61 pipes
 Rank Mixture II 122 pipes

SWELL (or open)
 Spitzgamba 8 ft. 61 pipes
 Nachthorn 4 ft. 61 pipes
 Prinzipal 2 ft. 61 pipes
 Cornet II 122 pipes

PEDAL
 Quintaton 16 ft. 32 pipes
 Quintaton 8 ft. 12 pipes
 Spitzflöte 8 ft. 32 pipes
 Spitzflöte 4 ft. 12 pipes

Eleven Stops
GREAT
 Rohrflöte 8 ft. 61 pipes
 Prinzipal 4 ft. 61 pipes
 Spitzflöte 2 ft. 61 pipes
 Rank Mixture II 122 pipes

SWELL
 Gedeckt 16 ft. 12 pipes
 Gedeckt 8 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Prinzipal 2 ft. 61 pipes
 Rank Mixture II ft. 122 pipes
 Oboe Schalmel 4 ft. 61 pipes

PEDAL
 Quintaton 16 ft. 32 pipes
 Quintaton 8 ft. 12 pipes
 Gemshorn 4 ft. 32 pipes
 Gemshorn 2 ft. 12 pipes
 Borrow from Swell
 16 - 8 - 4 Gedeckt

Twelve Stops
GREAT
 4 stops on pitman chest
 1 unit stop (Dolce)
 Dolce 16 ft. 85 pipes
 Rohrflöte 8 ft. 61 pipes
 Dolce 8 ft.
 Prinzipal 4 ft. 61 pipes
 Dolce 4 ft.
 Nachthorn 2 ft. 61 pipes
 Rank Mixture II ft. 122 pipes

SWELL
 Gedeckt 8 ft. 61 pipes
 Gemshorn 4 ft. 61 pipes

ERNEST WHITE serves as tonal consultant for the Moeller Organ Company. Widely known as a recitalist and music scholar he was a pupil of Lynwood Farnam. He was for several years organist and choirmaster of the church of St. Mary the Virgin, New York City where his tonal experiments with the organ attracted nation-wide attention. He has designed many outstanding instruments.

Prinzipal 2 ft. 61 pipes
 Rank Mixture II 122 pipes
 Hautbois 8 ft. 61 pipes

PEDAL
 Sub Bass 16 ft. 32 pipes
 Geigen Prinzipal 8 ft. 32 pipes
 Geigen Prinzipal 4 ft. 12 pipes
 Borrow from Great
 16 - 8 - 4 Dolce

Fifteen stops - two expression boxes

GREAT
 Open
 Rohrflöte 8 ft. 61 pipes
 Prinzipal 4 ft. 61 pipes
 Rank Mixture II 122 pipes

Enclosed
 Erzähler 16 ft. 12 pipes
 Erzähler 8 ft. 61 pipes
 Erzähler Celeste 8 ft. 49 pipes
 Rohrflöte 8 ft. 61 pipes
 Nachthorn 2 ft. 61 pipes

SWELL
 Gambe 8 ft. 61 pipes
 Gambe Celeste 8 ft. 61 pipes
 Rohrflöte 8 ft. 61 pipes
 Prinzipal 2 ft. 61 pipes
 Rank Mixture II 122 pipes
 Hautbois 8 ft. 61 pipes

PEDAL
 Sub Bass 16 ft. 32 pipes
 Spitzprinzipal 8 ft. 32 pipes
 Spitzprinzipal 4 ft. 12 pipes
 Borrow from Great
 16 - 8 - 4 Erzähler

Oxford

CHURCH MUSIC

"It ought no longer be true anywhere that the most exalted moments of a churchgoer's week are associated with music that would not be tolerated in any place of secular entertainment."

R. VAUGHAN WILLIAMS

New for Christmas 1961

CAROLS FOR CHOIRS

Edited by Reginald Jacques and David Willcocks

Fifth Christmas Carols, mostly for mixed choirs, arranged with carol concerts and carol services in mind.

No more separate leaflets and books: here at last is one comprehensive and varied collection — one book with the music for all Christmas concerts and services.

Old favorites • Unusual Traditional carols • Tests of the traditional 'Nine Lessons' • Original compositions from Bach and Berlioz to Vaughan Williams and Walton.

192 pages • Boards \$3.00 • Paper \$1.80

At all music stores and religious book stores: examination copies on approval from the publishers.

OXFORD UNIVERSITY PRESS
 Music Dept., 417 Fifth Ave.,
 New York 16, N. Y.

Please send me on 30-day approval a copy of Carols for Choirs.

Please send me regularly the Oxford Music Bulletin with full details of new works.

Please send me these recent catalogues: OXFORD CHURCH MUSIC; OXFORD MUSIC FOR ORGAN.

Name

Address

City Zone State

Church Address

LUDWIG ALTMAN

San Francisco Symphony Orchestra
 Temple Emanuel
 California Palace of the Legion of Honor

gloria meyer

St. John's Methodist Church
 Temple Israel
 MEMPHIS TENNESSEE

SETH BINGHAM

Mus. Doc. F.A.G.O.
 Dept. of Music, Columbia University
 School of Sacred Music, Union
 Theological Seminary
 15 Claremont Ave.
 New York 27, N. Y.

Paul Manz

Mount Olive Lutheran Church
 Minneapolis 7, Minnesota
 Concordia College, St. Paul

WARREN BERRYMAN

Sec. Mus. Doc.
 Baldwin-Wallace Conservatory
 Berea, Ohio

FRANK K. OWEN

Lemons—Reckals
 ST. PAUL'S CATHEDRAL
 Los Angeles 17, California

GEORGE FAXON

TRINITY CHURCH
 BOSTON

Orrin Clayton Suthern, II

Professor of Music
 Organist-Conductor
 Lincoln University, Pa.

E. FRANKLIN BENTEL

ORGANIST-CHOIRMASTER
 First Presbyterian Church
 Durham, North Carolina

Franklin E. Perkins

The Ladue Chapel, St. Louis 24, Mo.
 Lindenwood College
 Reckals

Justine E. Johnston

A.A.G.O.
 Church of St. Ephrem
 Brooklyn, N. Y.

FREDERICK SWANN

The Riverside Church
 New York City

JOHN BOE

F.R.C.O., CHM.
 St. Luke's Church, Evanston
 Seabury-Western Seminary

LAUREN B. SYKES

A.A.G.O., CH. M.
 First Methodist Church
 Warner Pacific College
 Portland, Oregon

PAUL

KOCH

Carnegie Hall
 St. Paul's Cathedral Pittsburgh, Pa.

Charles Dodsley WALKER

CHARLES BRADLEY

KATHRYN HILL RAWLS

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

Richard W. Litterst

M.S.M.
 SECOND CONGREGATIONAL CHURCH
 Rockford, Illinois

bob whitley

Organist - Choirmaster
 St. Luke's Church
 San Francisco

ERNEST E. HARDY

Insurance
 71 Jefferson Street
 WINTHROP 52, Mass.
 VIking 6-5000

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

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

EDWARD LINZEL

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

ALEC WYTON

M.A. (Oxon.), F.R.C.O.
 Ch.M., F.A.G.O.
 Organist and Master of the Choristers,
 Cathedral of Saint John the Divine,
 New York City

FRANK CUNKLE
Editor

DOROTHY ROSER
Business Manager

CHARLES BRADLEY
Assistant Editor

Editorial and Business Office, Suite 817,
345 South Dearborn Street, Chicago 4,
Ill. Telephone: Harrison 7-3149

Subscription price, \$3.00 a year, in ad-
vance. Single copies, 30 cents. Back
numbers more than two years old, 50
cents. Foreign subscriptions must be
paid in United States funds or the
equivalent thereof.
Advertising rates on application.

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

Swell to Great

It was with some slight trepidation that we put together our first two-manual issue two years ago. A large number of builders — 28 as we recall — accepted our invitation to participate, but the stoplists were accompanied by very little descriptive information and so few acceptable pictures that we had to borrow a picture from an earlier advertisement to adorn our front page.

But even so, the reader response was gratifying beyond all expectations — enough to convince us that an annual two-manual issue was here to stay. Last year the builders (large and small, for they all share equally) sent us much more editorial material to accompany much more striking stoplists. They vied with one another on pictures and the issue took on the appearance of one of the great weekly picture magazines.

And just look what the builders made possible in 1961: a real souvenir edition for which we already have orders for extra copies from several foreign countries.

In 1959 we asked several people to write articles for us; our final lone article was based on a fortuitous letter from Charles McManis. Have a look at the 1961 articles — the sort of things we will all want to read and reread and keep on file.

It is gratifying to find oneself right on anything; it doesn't happen very often to us. We are humbled and grateful for the overwhelming response from builder and reader alike.

Post Mortem 1

As this issue of your official journal is being mailed to you, one of the most brilliant and encouraging series of conventions in the history of the organ in North America fades slowly into yesterday. More of you than ever before have benefited from the stimulation and the lift which conventions can give.

We do not yet have final figures but certainly 1961 AGO and RCCO conventioners totalled several thousand. And there was an encouraging number of two-, three-, and even four-manual organists who attended not only a regional or two but the fine RCCO national at St. Catharines as well. And we want to preen our feathers a little on

this record attendance. Never before has THE DIAPASON given so much space to the advance plans for either regionals or the Canadian national.

Heretofore we sat back on our haunches and waited for committees, too gently prodded from New York and Toronto headquarters, to send in dribbles and bits to a certain Loop office. This year we began early with a set of specific roundrobin letters, carefully followed at intervals with samples of what we could make space for. The response was, to say the least, gratifying. We have reason, though, to suspect a frown or two from some who felt we had usurped a function or two. But we feel that the improved results justify us and we hope to continue along these new lines.

Since we could not attend all the regionals we deliberately avoided taking any active part in any of them, only our home convention being staff-reported. The RCCO will be reported in detail in the October issue.

Reports from regionals indicate a vastly increased involvement in AGO affairs by membership the country over. Resolutions, decisions, opinions were often so vividly expressed that we preferred to tone them down until the officers and the national council have had opportunity to consider them. We wonder if this isn't the very grass-roots upsurge we have been hoping for a long time. If it is, we see a bright future and an explosion of prestige and influence for our organizations waiting just ahead. Perhaps a kind of general public interest such as we saw in Holland is not an unreasonable anticipation.

When we read those convention reports, the four-letter word that popped out of us *this* time was "Wheel"

Post Mortem 2

This year a total of 118 members of the American Guild of Organists subjected themselves and their educational backgrounds to the ordeal of the Guild examinations, the original purpose of the founding of our national organization and still probably its primary function. 38 were successful. 4 may proudly ornament their signatures with FAGO, 25 with the honorable but less prestigious AAGO and 9 with the newer but increasingly lustrous ChM.

All these successful candidates will go on, as successful candidates have in the past, to places of increasing leadership in the musical lives of their communities. Their success will inspire other organists and choirmasters near them to invest the time and effort necessary to prepare themselves to "go and do likewise."

But what of those 81 of us who tried but this year failed to make the grade? Are we going to squawk that the exams were impractical, unreasonable and mostly a test of how many notes you could write in three and a half hours? Are we going to say that the orchestration problem, for example, offered such wretched music that even its fathering composer would have refused to orchestrate it? No, we don't think most of us will.

We think a surprising number will sit down with work sheets and final grades and make a careful, thoughtful evaluation of themselves. Perhaps some will decide that they should wait two or even three years before trying again, but most, we think, will try again. And most will make it next time.

We hope the exams will continue to be the subject of constant restudy and reconsideration. We hope they will more and more conform both to the needs of American church musicians and to the academic requirements of our leading schools of music. Perhaps they may eventually overlap or combine with academic degrees in music, bringing about a single standard where a double one may exist now.

Guild Sunday

Guild Sunday offers us all a much greater opportunity than most of us grasp. The Canadians, it seems to us, sense this more keenly than most State-siders and their recent adoption or adaptation of the idea means a great deal to them. We feel that it is time it meant more to us.

In our opinion, one of the difficulties is a matter of confused understanding. Some chapters adopt it as the time for a big chapter vesper service, an admirable concept of the idea, of course. But these people invariably complain about the time of year Guild Sunday has been placed. Too early, they say, in the season — before choirs are really under way — before even congregations are settled into their autumn ways.

We think this is a point well taken and we would like a clarification on this point. Wouldn't it be better if the Guild Sunday emphasis were a matter for individual choirmasters in individual churches? Wasn't this the original purpose envisioned?

Any choirmaster, however early in the season, can schedule American anthems from his familiar library, play some of the increasing number of good American voluntaries, have the church bulletin printed on the attractive folders available from national headquarters and prepare acceptable and informative paragraphs for local newspapers and church publications. This seems to us to make Guild Sunday an individual matter but also offers the opportunity for the kind of community co-operation newspapers love to report — every church in town separately observing national Guild Sunday with good music by AGO members.

Chapter festival services, we think, are too much to schedule on the same day, especially so early in the season. Shouldn't these be planned by separate chapters for the time of year most members would prefer, the time most local people would be most likely to attend.

We don't know. We are just asking.

VERNON DE TAR WILL CONDUCT HYMNOLOGICAL CONFERENCE

Vernon de Tar will direct the festival of the International Hymnological Conference Sept. 10 at the Church of the Ascension, New York City. The service will demonstrate the early New England practice of lining out psalms, show examples of William Billings, Charles Ives and Moravian music together with other outstanding American hymns.

The conference will continue the following day at the Interchurch Center with addresses by outstanding scholars from Europe and the US on special aspects of hymn studies concluding that evening with examples of Negro spirituals and analysis by John Work, Fisk University.

The conference is sponsored jointly by the Hymn Society of America and the commission on music of the National Council of Churches, department of worship and the arts. Walter Buszin, Concordia Theological Seminary and editor of *Response* is chairman of the planning committee.

Further information may be obtained from Marvin P. Halverson, Department of Worship and the Arts, National Council of Churches, or Deane Edwards, Hymn Society of America, both at 475 Riverside Drive, New York 27, N. Y.

ANTHEM READING SESSION

DATES SET BY CARL FISCHER

Carl Fischer's choral reading session for the fall season will be held Sept. 26 in the Marble Collegiate Church, New York City. New and unusual anthems selected from many publishers will be sung by the assembled choir directors. Among the guest conductors will be Alec Wyton, Cathedral of St. John the Divine, and Harold Best, Nyack Missionary College and Calvary Baptist Church, New York.

Choir directors may receive invitations by writing to Wesley Bartlett, Carl Fischer, Inc., 62 Cooper Square, New York 3, N. Y.

Looking Back into the Past

Fifty years ago the September 1911 issue contained these matters of interest —

Filippo Capocci, dean of Italian organists, died July 25 at the age of 71; well-known composer and the teacher of Dowager Italian Queen Margherita, he played the most important organ in Rome at the Basilica of St. John Lateran for a salary of \$250 a year

Clarence Eddy was elected president of the National Association of Organists at a 10-day convention at Ocean Grove, N. J. Homer Bartlett and Mark Andrews were elected vice-presidents

The M. P. Möller company built a four-manual organ for the cadet chapel at West Point which attracted wide attention

Dr. William C. Carl, attending Capocci's funeral in Rome, was invited to play at the Academy of St. Cecilia

Edwin Arthur Kraft undertook an extensive tour of the country with a group of 70 programs prepared including some 700 pieces

Ernest M. Skinner completed a large four-manual organ in the Grand Avenue Methodist Church, Kansas City, Mo.

Lightning wrecked the organ in the First Church of Christ, Scientist, Topeka, Kans. The pipes were melted and twisted into grotesque shapes. The church itself was saved

Andrew Carnegie gave \$1,250 to the Ladies' Aid Society of the First Baptist Church, Terrell, Tex. as half of the cost of an organ

Twenty-five years ago these events made news in the September 1936 issue —

Hugo Goodwin, FAGO, widely-known concert organist and organist-choirmaster of St. Paul's Episcopal Church, Minneapolis, died Aug. 17 at the age of 53

John Dykes Bower was appointed organist of St. Paul's Cathedral, London. Coming from Durham Cathedral at the age of 31, he succeeded Dr. Stanley Marchant who became director of the Royal Academy of Music

Three prominent organists' wives were taken by death: Mrs. Frank Van Dusen, Mrs. Rosseter G. Cole and Mrs. S. Lewis Elmer

Curtis N. Kimball, for 31 years president of the W. W. Kimball company, died July 30 at the age of 74 following an operation

Ten years ago the following occurrences were brought to readers' attention in the issue of September 1951 —

More than 160 delegates from 11 nations attended an international organ convention Aug. 4-7 at Tongerlo, Belgium. Flor Peeters was president of the meeting

Ferdinand Dunkley gave a recital on his 82nd birthday

Nearly two pages of "letters to the editor" were devoted to a debate on the Baroque organ. Emerson Richards and William Barnes were the major protagonists

TEXAS METHODIST WORKSHOP HELD JULY 29 AT WACO

A tri-district church music workshop was held at St. John's Methodist Church, Waco, Tex. July 29 and was open to all church musicians and was sponsored by the National Fellowship of Methodist Musicians.

The leaders for the one-day event were Fred R. Bigelow, Fort Worth, Central Texas Conference chairman; Ray Davidson, Jr., Wichita Falls; Robert M. McGill, Fort Worth, and Lewis Woodward, John Tarleton College, Stephenville.

The agenda included the overall church music program and use of the hymnal, sectional meetings for organ playing and choir conducting, children's choirs and anthem reading sessions.

Mr. Bigelow, Lewis I. Holze, Waco, Mr. Woodward and R. Cochrane Penick, Southwestern University, were the committee in charge of arrangements.



RESIDENCE ORGANS . . .

*Making a
Comeback?*

← The Moller in the
Henry Beard home.

→ The Austin in the
R. T. Rice home.

The residence pipe organ in America is showing signs of resurgence. It will not return in the same form as when it was installed in the great mansions of the first two decades of this century. Mansions themselves are a thing of the past in American life and with them the huge organs installed in their conservatories, drawing rooms and parlors.

But many of our builders, large and small, install an occasional residence organ in addition to many studio organs, which form a slightly different category.

As current European influence continues to increase, many more very small one- and two-manual mechanical action pipe organs may start to compete with the electronics for home use.

Two highly contrasted house organs are shown here. One in the home of Henry Beard at Barrington, Ill. actually has three divisions, two enclosed, one open and exposed; all are playable from two manuals. Ensemble, color and flexibility result.

The great rises from left to right across the front, the pedal bourdon, principal and mixture are at left and behind; the swell is to the right behind the great; the ancillary is on the angle at the left rear. The design was Mr. Beard's, the layout and the scaling were by Ernest White. The plan:

GREAT
Rohrlöte 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Mixture 2 ranks 122 pipes
Sordun 16 ft. 61 pipes
Tremulant

SWELL
Gedeckt 8 ft. 61 pipes
Harmonic Flute
Giegen 2 ft. 61 pipes

Cymbal 2 ranks 122 pipes
Oboe Schalmel 4 ft. 61 pipes
Tremulant

ANCILLARY
(playable from great)
Erzähler 16 ft. 12 pipes
Gemshorn 8 ft. 73 pipes
Gemshorn Celeste 8 ft. 66 pipes
Koppellöte 4 ft. 73 pipes
Koppellöte 2 ft. 61 pipes
Tremulant

PEDAL
Bourdon 16 ft. 12 pipes
Erzähler 16 ft. 32 notes
Spitzlöte 8 ft. 32 pipes
Erzähler 8 ft. 32 notes
Spitzlöte 4 ft. 12 pipes
Gemshorn 4 ft. 32 notes
Rauschpfeife 2 ranks 64 pipes
Sordun 16 ft. 32 notes
Sordun 8 ft. 32 notes
Sordun 4 ft. 32 notes

A four-rank Austin pipe organ in the mountain home of R. Talmadge Rice, Mi Wuk Village, Cal. has attracted wide attention, being the only organ in Tuolumne County except at the Roman Catholic Church in Sonora.

This organ was first bought from the Austin company in 1917 and given to Mrs. A. H. Proctor as a house gift for her new home in Piedmont, Cal. It was installed by Felix R. Schoenstein and Sons, San Francisco and remained there until Mrs. Proctor's death. Mr. Rice bought it and again Schoenstein installed it in the Rice home in Alameda, Cal. where it remained until 1959 when Mr. Rice retired and built a new home in which plans were made for the organ with Schoenstein again doing the installation.

Mu Wuk Village is a beautiful residential and recreational area in the High Sierra Mountains. The pipe or-



gan has been a great source of enjoyment to the community.

Highly unified, the organ has two manuals and pedal, electro-pneumatic action, extended console and all pipes can be played on either manual. All stops except the open diapason used for display are enclosed. The design:

GREAT
Bourdon 16 ft. 12 pipes
Open Diapason 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Viole 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Octave 4 ft. 12 pipes

Flute d'Amour 4 ft. 12 pipes
Violin 4 ft. 12 pipes
Dulcet 4 ft. 12 pipes
Flautine 2 ft.

SWELL
Contra Dolce 16 ft. 12 pipes
Gedeckt 8 ft. 61 pipes
Viole 8 ft. 61 pipes
Flute d'Amour 4 ft. 12 pipes
Violin 4 ft. 12 pipes
Dulcet 4 ft. 12 pipes
Quintette 2 2/3 ft.
Flautine 2 ft.

PEDAL
Bourdon 16 ft. 32 pipes
Contra Dolce 16 ft. 32 pipes

CHARLOTTE

Organist - Recitalist
Choral Music Director

ATKINSON

ARMY AND NAVY ACADEMY
CARLSBAD, CALIFORNIA

WILLIAM

Lecturer
Consultant

RECITALS AND LECTURES IN THE WEST

AMY CLEARY MORRISON RECITALIST

ADDRESS—WOODRUFF PLACE BAPTIST CHURCH
EAST MICHIGAN AT WALCOTT ST., INDIANAPOLIS, INDIANA

Arthur C. Becker

(Mus. D., A.A.G.O.)

Dean, De Paul University School of Music

Organist-Choirmaster—St. Vincent R. C. Church, Chicago

RICHARD M. PEEK

Sec. Mus. Dec.

COVENANT PRESBYTERIAN CHURCH
1000 E. Morehead Charlotte, N.C.

Robert Carwithen

Organ and Carillon Recitals

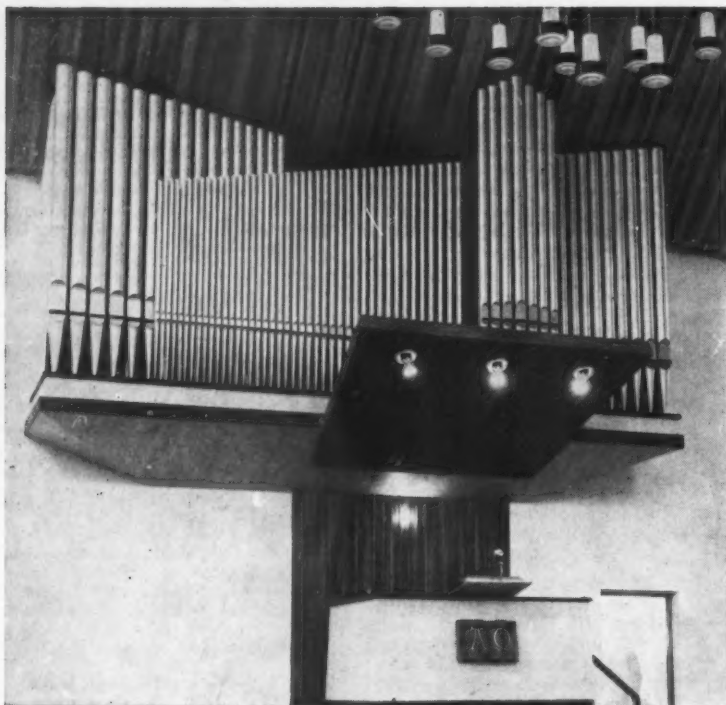
Faculty

Westminster Choir College, Princeton, New Jersey
First Presbyterian Church, Germantown, Pennsylvania

KLAUS SPEER

University of Houston
Houston, Texas

Management: University of Houston Concert Associates



Another Pels two-manual installed in the Christian Reformed Church, Veenendaal, The Netherlands.

**PELS FOR BREMEN, IND.
POSES BUILDER PROBLEM**

INADEQUATE SPACE AVAILABLE

Small Two-Manual for First Evangelical and Reformed Church Finds Satisfactory Solution

It sometimes happens that installation of a new instrument in an existing church edifice presents what may at first appear to be almost insurmountable problems.

Such was the case with the two manual Pels organ recently completed in the First Evangelical and Reformed Church in Bremen, Ind. The builder was confronted with the problem of not having enough space for even a moderate sized two-manual unless the church went to great expense to make extensive adjustment to and enlargement of the chancel area. By careful planning and use of space beside and above the chancel ceiling Pels engineers succeeded in installing this fine small organ without loss of tone volume or clarity of sound.

The organ was designed, of course, to meet the requirements of this church's worship services, while maintaining accepted tonal principles. In accordance with the express wishes of the church both divisions are enclosed.

The stoplist is as follows:

GREAT
Diapason 8 ft. 61 pipes
Hohlfute 8 ft. 61 pipes
Dolce 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes 25 tones
Tremolo

SWELL
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Rohrfute 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Nasard 2 2/3 ft. 61 pipes
Blockflute 2 ft. 61 pipes
Trompette 8 ft. 61 pipes
Tremolo

PEDAL
Principal 16 ft. 12 pipes
Subbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Gedecktbass 8 ft. 12 pipes
Quinte 5 1/3 ft. 32 notes
Choralbass 4 ft. 12 pipes
Flute 4 ft. 12 pipes
Trompette 8 ft. 32 notes

**ALLEN CLASSIC INSTRUMENT
INSTALLED IN WESTPORT**

FIRST CHURCH INSTALLATION

**St. Paul's Lutheran is to Have
Electronically Produced Chiff
and Air Sound**

The first church installation of the new Allen "Classic" model is in St. Paul's Lutheran Church, Westport, Conn. The instrument was formally introduced at the national AGO convention in Detroit last year.

In order to obtain additional volume needed for congregational singing and general church use Allen specified antiphonal speakers that provide additional depth of sound and full organ use without spoiling its tonal composition and to protect the classic qualities of chiff and wind sound.

Until now these instruments have been prepared on an individual basis, but will be a regular part of the Allen line.

The stoplist:



GREAT
Quintaton 16 ft.
Principal 8 ft.
Quintadena 8 ft.
Octave 4 ft.
Quintadena 4 ft.
Nazard 2 3/4 ft.
Super Octave 2 ft.
Spillflöte 2 ft.
Tierce 1 3/4 ft.
Regal 8 ft.

SWELL
Quintaton 16 ft.
Principal 8 ft.



Stanley L. DeFries has been appointed minister of music and William S. Partridge, Jr. organist of the First Baptist Church, Washington, D. C. Mr. DeFries (right) is a candidate for the PhD degree at Indiana University and is completing his dissertation at the Library of Congress. He has studied voice with Paul Matthen, Anna Koskas and Charles Kullman and conducting with John Finley Williamson. He has served churches in Topaka, Kans. and Bloomington and Indianapolis, Ind.

Mr. Partridge is a graduate of the Cincinnati College-Conservatory of Music where he studied organ with Wayne Fisher. He has served as minister of music at the Madison Avenue Presbyterian Church, Covington, Ky.

Mr. DeFries, with the aid of four conductors, administers a program of seven choirs ranging in age from four years through adult.

Quintadena 8 ft.
Octave 4 ft.
Quintadena 4 ft.
Nazard 2 3/4 ft.
Spillflöte 2 ft.
Larigot 1 1/2 ft.
Fife 1 ft.
Regal 16 ft.
Regal 8 ft.
Regal 4 ft.

PEDAL

Resultant 32 ft.
Principal 16 ft.
Quintaton 16 ft.
Quint 10 1/2 ft.
Principal 8 ft.
Quintadena 8 ft.
Octave 4 ft.
Twelfth 2 3/4 ft.
Super Octave 2 ft.
Regal 16 ft.
Regal 8 ft.
Regal 4 ft.

ITS A FACT...

Distinguished AIOB pipe organs have:

- patented universal air chest for greater durability.
- greatest accessibility to all moving parts.
- time-tested proven reliability.
- tonal qualities that have won the applause of noted organists.
- 10-year guarantee . . . more organ for your investment.
- write for literature.



American Institute of Organ Building

Manufacturers of Distinguished Pipe Organs
339-341 North Sixth Street • Paterson 2, New Jersey

DONALD WILLING

FACULTY

**New England Conservatory of Music
BOSTON, MASSACHUSETTS**

**Twenty-Three Responses for Church Choir
by DAVID N. JOHNSON**

A new collection of Amens and Calls to Prayer. Some very easy responses are included for choirs just beginning to sing unaccompanied.

KENDOR MUSIC, INC.
DELEVAN, NEW YORK

North Park College
FOSTER AND KEDZIE AVENUES
CHICAGO 25

Department of Music
WAYNE HARWOOD BALCH
Director
B.M., B.M.A., A.B. DEGREES

MAYLAND Chime Co.

**CHIMES-CHIME ACTIONS
PERCUSSIONS-SPECIALTIES**

205 Babylon Turnpike
Roosevelt, L. I., N. Y.

PAUL LINDSLEY THOMAS

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

AGO Examinations

Pay Some

Extra Dividends

By STELLA ROBERTS

It is hardly necessary to reaffirm that the foundational purpose of the guilds and colleges of organists is to set and maintain standards of professional competence. Yet, in our day, when profound changes of style are raising formidable questions for musicians, particularly theorists; when education in music, along with general education, has lost its grip on discipline and drill, it is acutely difficult to set standards that are practical and flexible and at the same time artistically worthy.

To this writer, who is a teacher of theory but not an organist, it seems that the American Guild of Organists has accomplished this with admirable judgment. Such timely trends as the experimental curricula in some music schools, the sharp differences of opinion in the teaching of such vital subjects as counterpoint and contemporary music, the rapidly increasing knowledge of the literature and performance practices, have substantially affected the preparation of music students; and the Guild examinations have been adjusted to these newer conditions without lowering the criteria for excellence.

In declaring such standards in the specific terms of requirements and examinations, and in publishing these, and making them available to the profession, the Guild renders a service that extends beyond the membership, and benefits not only the successful candidates for certificates, but other organists as well, and even non-organists. Since examination questions of leading music schools are not generally available, and the bulletins of schools and accrediting bodies give only general information, the Guild's yearly publications remain a unique source of assistance and assurance to the teacher.

Possibly more widespread than can be estimated is the stimulating effect on



STELLA ROBERTS

organists who do not expect to qualify for the examinations. To many players of modest achievements, reading the examinations has brought a realization of the gap between their own capabilities and those of the more advanced performers. Even in the midst of busy lives and extra musical responsibilities, some of these have undertaken further study, and have broadened their skill, knowledge and taste. One, for example, who had only a vague notion of contemporary styles and a prejudice against "modern music," has now been won over — at first to the consternation of her choir, but now the singers too are won. Another realizes that her knowledge of the organ as an instrument is meager; another begins to study the orchestra; still another reads a new history of music.

Again, some players who had adequate schooling in their college days have become aware, as they read the examinations, that their abilities have deteriorated since they were students. Some of these have resumed study, and found it much more meaningful and

Stella Roberts shares the chairmanship of the department of music theory at the American Conservatory of Music, Chicago, with Dr. Leo Sowerby. She has had remarkable success in preparing candidates for AAGO and FAGO examinations.

enjoyable for the intervening years of experience. Thus sharpening their wits and ears, and tidying up their careless musical grammar, they have become alert to faults, intolerant of sloppiness, more confident in making modulations and transpositions — in short, better able to play a beautiful service.

The ministry of music is continually gaining from these unrecorded efforts as well as by the accomplishments of those who prepare themselves by systematic study to become successful candidates. Surely both the setting of standards and the serious study required to meet them bespeak the organists' deep sense of responsibility for the elevated function of music in worship.

GWILYM BEVAN ASSUMES POST AT OGDENSBURG, N.Y. CHURCH

Gwilym Bevan has been appointed organist-choirmaster at St. John's Church, Ogdensburg, N.Y. His duties become effective Oct. 1. He will recruit and train boys for the choir as his primary task.

A native of Wales his musical education was mainly in England and Germany and since February 1957 he has been director of music at the Trinity United Church, Kitchener, Ont. where he developed a multiple choir system.

Mr. Bevan has been chairman of the Kitchener RCO Center for the last three years and has given a number of recitals in Southwestern Ontario under the auspices of the College. He has several organ and choral compositions published in Canada.

GRAY-NOVELLO

We are now accepting subscriptions for

NOVELLO ORGAN MUSIC CLUB
\$3.00 per year

Program for 1961 - 1962:

July

Procession; Interlude; Sortie
A. J. PRITCHARD

October

Eucharistic Suite ARTHUR WILLS

January

Prelude; Ground Bass; Finale
PHILIP CRANMER

April

Prelude; Pastorale; Fugue C. S. LANG

THE H. W. GRAY CO., INC.
159 E. 48th St.
NEW YORK 17, N. Y.

GRAY-NOVELLO

A. R. SCHOPP'S SONS, INC.

Successor to Gutfleisch & Schopp

ORGAN PIPES

218½ East Cambridge Street
Alliance, Ohio

Established in 1898

For Better Pipe Organ
Service

in
Metropolitan Area of Chicago
CONSULT

D. S. WENTZ

1104 West 59th St., Chicago 21, Ill.

Telephone: WALbrook 5-0534

A complete stock of parts available
for all makes of organ



ST. JOHN'S EPISCOPAL CHURCH

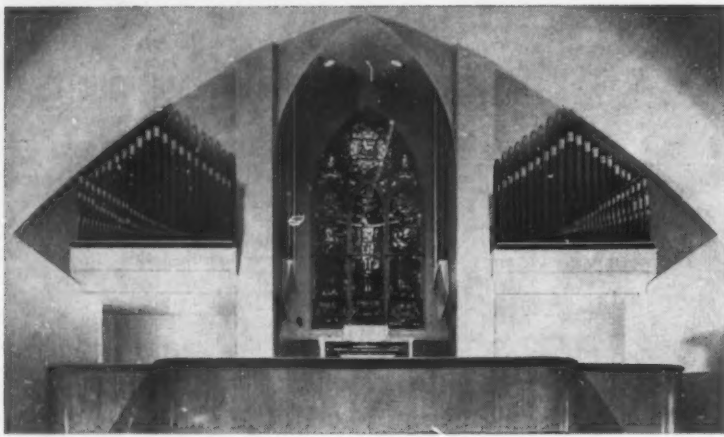
EAST HARTFORD, CONNECTICUT

A TWO-MANUAL
INSTRUMENT
OF
ELEVEN LABIAL
RANKS

AEOLIAN-SKINNER ORGAN CO., INC.

MEMBER OF THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

BOSTON, MASSACHUSETTS



**FLENTROP INSTALLED
IN ARKANSAS CHURCH**

CHRISTIAN SCIENCE SOCIETY

**Fine Case, Burnished Copper Display
Pipes Provide Unusual Eye Ap-
peal in Batesville**

The organ of the Christian Science Society in Batesville, Ark. was completed Sept. 9, 1960 by D. A. Flentrop, Zaandam, Holland. E. Power Biggs played the opening recital Sept. 11 and needed to repeat the program again in the evening of the same day.

A case of unusual beauty in white and gold and praestant pipes of burnished copper make the instrument extremely successful visually; its fine design makes it equally outstanding tonally.

Mixtuur 3 ranks 168 pipes
Sesquialter 2 ranks 112 pipes
Tremulant
Cymbelstern

RUGWERK

Gedaktpommer 8 ft. 56 pipes
Praestant 4 ft. 56 pipes
Roerfluit 4 ft. 56 pipes
Gemshoorn 2 ft. 56 pipes
Quint 1 1/3 ft. 56 pipes
Scherp 3 ranks 168 pipes
Dulciaan 8 ft. 56 pipes
Tremulant

PEDAL

Bourdon 16 ft. 30 pipes
Praestant 8 ft. 30 pipes
Gedakt 8 ft. 30 pipes
Woudfluit 4 ft. 30 pipes
Ruispijp 3 ranks 90 pipes

**THIRD MUSIC FESTIVAL
HELD AT MUSKEGON CHURCH**

The third biennial spring festival of music was held May 20 and 21 at the First Congregational Church, Muskegon, Mich. The concert May 20 included Sonata Pianoforte for double brass choir, Gabrieli; Brandenburg Concerto 5 in D major, Bach; Serenade to Music, Vaughan Williams; Agnus Dei, Bizet and Ingemisco Tanquam Reus and Te Deum, Verdi.

The second concert of the festival, the afternoon of May 21, was the Brahms Requiem with John L. Wheeler conducting the motet choir and festival orchestra and soloists Mabeth Saure, soprano and Thomas Mayne, baritone. That evening the third concert in the series included the Cosmopolitan Male Singers and the Festival orchestra conducted by Mr. Wheeler in Suite from The Fairy Queen, Purcell; Concerto for organ, strings and timpani, Poulenc, with Dorothy Sheets as organist, and Testament of Freedom, Randall Thomp-son.

THE FIRST performance of John Wesley's Covenant Service set to music by Thomas Canning, faculty member at the Eastman School of Music, was given at the seventh national conference of Methodist Youth Aug. 31 at the University of Illinois.



The stoplist:

HOOFDWERK

Praestant 8 ft. 56 pipes
Roerfluit 8 ft. 56 pipes
Octaav 4 ft. 56 pipes
Fluit 4 ft. 56 pipes
Octaav 2 ft. 56 pipes

**TELLERS BUILDS
FOR BUFFALO CHURCH**

HOLY CROSS ROMAN CATHOLIC

**New Gallery Installation Surrounds
Stained Glass Window In
Striking Edifice**

The Tellers Organ Company, Eric, Pa. has built a two-manual instrument for the Holy Cross Roman Catholic Church, Buffalo, N.Y. The instrument surrounds, a stained glass window in a rear gallery. PoChedley and Son were representatives in the negotiations. The organ's design is as follows:

GREAT (exposed)

Principal 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppel Flöte 4 ft. 61 pipes
Twelfth 2 2/3 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Grave Mixture 3 ranks 183 pipes

GREAT (enclosed)

Dolcan 16 ft. 49 notes
Hohlflöte 8 ft. 61 pipes
Dolcan 8 ft. 61 pipes
Dolcan Celeste 8 ft. 49 pipes

Nachthorn 4 ft. 12 pipes
Octave 4 ft. 12 pipes
Quint 2 2/3 ft. 7 pipes
Wald Flöte 2 ft. 12 pipes
Terz 1 3/5 ft. 5 pipes
Liturgical Trumpet 8 ft. 61 pipes
Krummhorn 8 ft. 61 pipes

SWELL

Bourdon 2 ft. 61 pipes
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Viole Sourdine 8 ft. 61 pipes
Praestant 4 ft. 12 pipes
Gedeckt 4 ft. 12 pipes
Rohr Nasat 2 2/3 ft. 61 pipes
Principale 2 ft. 12 pipes
Larigot 1 1/3 ft. 12 pipes
Plein Jeu 3 ranks 183 pipes
Sesquialtera 2 ranks 61 notes
Fagot 16 ft. 49 notes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Clairon 4 ft. 12 pipes

PEDAL

Montre 16 ft. 32 pipes
Soubasse 16 ft. 32 pipes
Bourdon 16 ft. 12 pipes
Quint 10 2/3 ft. 7 pipes
Octav 8 ft. 12 pipes
Gedeckt 8 ft. 32 notes
Dolcan 8 ft. 32 notes
Principal 4 ft. 12 pipes
Nachthorn 2 ft. 32 notes
Mixture 3 ranks 32 notes
Bombarde 16 ft. 12 pipes
Hautbois 4 ft. 32 notes

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

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

Robert V. Cloutier
Trinity English Lutheran Church
Wayne and Ewing Streets
Port Wayne, Indiana
Recitals

Irene Robertson
Mus. D. F.A.G.O.
ORGANIST
University of Southern California
Los Angeles

Wm. G. BLANCHARD
ORGANIST
POMONA COLLEGE
CLAREMONT GRADUATE SCHOOL
THE CLAREMONT CHURCH
Claremont California

STEPHEN FARROW
Westminster Presbyterian Church
Greenville, South Carolina

HANSON
CHOIRMASTER-ORGANIST
TRINITY CHURCH, DES PLAINES
CHICAGO BOARD OF EDUCATION

Robert Shepfer
Organist - Choirmaster
FIRST PRESBYTERIAN CHURCH
Royal Oak, Michigan
Recitals

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

WAYNE FISHER
College-Conservatory of Music
Seventh Presbyterian Church
Rockdale Temple
CINCINNATI, OHIO

WALTER N. HEWITT
A.A.G.O., CH.M., F.T.C.L.
Prospect Presbyterian Church
Maplewood, New Jersey

SAMUEL WALTER
St. John's Episcopal Church
Stamford, Conn.

WESLEY A. DAY
F.A.G.O., Ch.M., F.T.C.L.
St. Mark's Episcopal Church
Clarke Conservatory of Music
PHILADELPHIA

GEORGE GANSZ
A.A.G.O.
Philadelphia 20
Pennsylvania

Joan Hult Lippincott
Faculty
Westminster Choir College
Princeton, New Jersey

DAVID A. WEHR
CHORAL-ORGAN-COMPOSITION
Cathedral of the Rockies, Boise, Idaho

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

RICHARD T. GORE, Ph.D., F.A.G.O.
Kettering Professor of Music
The College of Wooster
Wooster, Ohio

robert Iodine
mus. d. f.a.g.o.
CHICAGO
• St. Chrysostom's church
• American conservatory of music

Richard Warner, Ph. D.
Head, School of Music
KENT STATE UNIVERSITY
Kent, Ohio

DONALD COATS
ST. JAMES' CHURCH—NEW YORK
Madison Avenue at 71st Street
NEW YORK 21

GEORGE MARKEY Mus.D., F.A.G.O.
Westminster Choir College
Princeton, New Jersey
Madison Avenue Presbyterian Church
New York City

G. HERALD KEEFER ORGAN GOES TO NORTH VANCOUVER

IN ST. JOHN THE EVANGELIST

Pipes from Old Warren Instrument Augmented by new Flentrops—
H. K. Watson is Organist

Within the year G. Herald Keefer has completed the new organ for the Church of St. John the Evangelist, North Vancouver, B. C. Several ranks of the former Warren organ were incorporated into the new instrument augmented by new pipework built in Holland by D. A. Flentrop. The organist of the church is H. Kingsley Watson. The ranks of pipes include an 8 ft principal; a 4 - 2 ft. octave; an 8 - 4 open metal flute; a 4 ft. geigen; an 8 - 4 bourdon; a 2 ft. piccolo; an 8 - 4 dulciana; a 2½ ft. Twelfth; an 8 ft. wood celeste; an 8 - 4 viola; an 8 ft. viola celeste; a 16 - 8 - 4 krumhorn; an 8 - 4 trumpet, and a 16 ft. major bass which develops into this stop design:

- GREAT**
- Double Dulciana 16 ft.
 - Dulciana 8 ft.
 - Open Flute 8 ft.
 - Flute Celeste 8 ft.
 - Principal 8 ft.
 - Dulcet 4 ft.
 - Harmonic Flue 4 ft.
 - Octave 4 ft.
 - Twelfth 2 2/3 ft.
 - Fifteenth 2 ft.
 - Cimbel
 - Double Trumpet 16 ft.
 - Krumhorn 8 ft.
 - Trumpet 8 ft.
 - Trumpet Clarion 4 ft.
- SWELL**
- Bourdon 8 ft.
 - Dulciana 8 ft.
 - Viola 8 ft.
 - Viola Celeste 8 ft.
 - Stopped Flute 4 ft.
 - Viola 4 ft.
 - Celeste 4 ft.
 - Geigen Principal 4 ft.
 - Nazard 2 2/3 ft.
 - Piccolo 2 ft.
 - Larigot 1 1/3 ft.
 - Siffliote 1 ft.
 - Krumhorn 16 ft.

- Krumhorn 8 ft.
- Trumpet 8 ft.
- Krumhorn 4 ft.
- Chimes

PEDAL

- Resultant 32 ft.
- Major Bass 16 ft.
- Gedackt 16 ft.
- Dulciana 8 ft.
- Open Flute 8 ft.
- Viola 8 ft.
- Principal 8 ft.
- Open Flute 4 ft.
- Fifteenth 2 ft.
- Mixture 2 ranks
- Krumhorn 16 ft.
- Krumhorn 8 ft.
- Trumpet 8 ft.
- Krumhorn 4 ft.
- Clarion 4 ft.
- Chimes



Joel Weingartner, 18, Johnson City, N. Y., assistant organist at Christ Church, Binghamton won the \$150 prize in an organ playing competition for high school students in Syracuse June 26. He represented the Binghamton AGO Chapter at the Syracuse regional convention. Standing beside him is his teacher, Harold C. O'Daniels. At the competition Joel played Prelude and Fugue in B minor, Bach, and Toccata on O Filii et Filiae, Farnam. He will enter Harpur College this month.

OLDEST GERMAN LUTHERAN IN USA GETS TWO-MANUAL

CHURCH ESTABLISHED IN 1700

Paul Fritzsche Designed Specification with Mrs. Leonard Saylor, Church Organist

The Fritzsche Pipe Organ Company recently installed a new two-manual organ in the Hanover, Pa. Lutheran Church, oldest German Lutheran Church in America which was established in 1700.

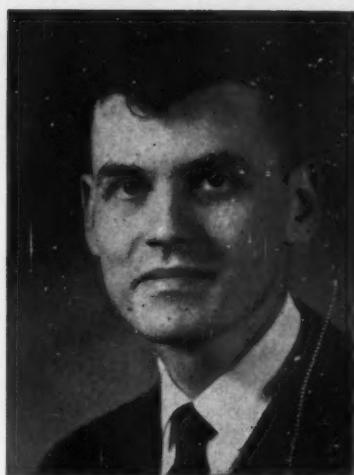
The specification was drawn by Paul Fritzsche in conjunction with the church organist Mrs. Leonard Saylor. The dedicatory recital was played by Giuseppe Moshetti.

The stop list follows:

- GREAT**
- Diapason 8 ft. 61 pipes
 - Dolce 8 ft. 61 pipes
 - Principal 4 ft. 61 pipes
 - Twelfth 2½ ft. 61 pipes
 - Super Octave 2 ft. 61 pipes
 - Rohr Flute 8 ft. 61 pipes
 - Hohl Flute 4 ft. 61 pipes
 - Chimes 25 bars

- SWELL**
- Still Gedackt 16 ft. 97 pipes
 - Salicional 8 ft. 68 pipes
 - Vox Celeste 8 ft. 56 pipes
 - Octave 4 ft. 68 pipes
 - Trumpet 8 ft. 68 pipes
 - Flute 4 ft. 68 notes
 - Nazard 2½ ft. 61 notes
 - Fifteenth 2 ft. 61 notes
 - Stopped Diapason 8 ft. 61 notes
 - Tremolo

- PEDAL**
- Bourdon 16 ft. 44 pipes
 - Still Gedackt 16 ft. 32 notes
 - Dolce Flute 8 ft. 32 notes
 - Flute 4 ft. 32 notes
 - Major Flute 8 ft. 32 notes
 - Metal Diapason 8 ft. (prepared)
 - Chorale Bass 4 ft. (prepared)
 - Super Octave 2 ft. (prepared)



G. Arthur Hills, Portland, Ore. has been awarded a Fulbright grant for research on the organ in Vienna. He is a teacher and acting dean of men at Cascade College, Portland and is lecturing this summer at Portland University.

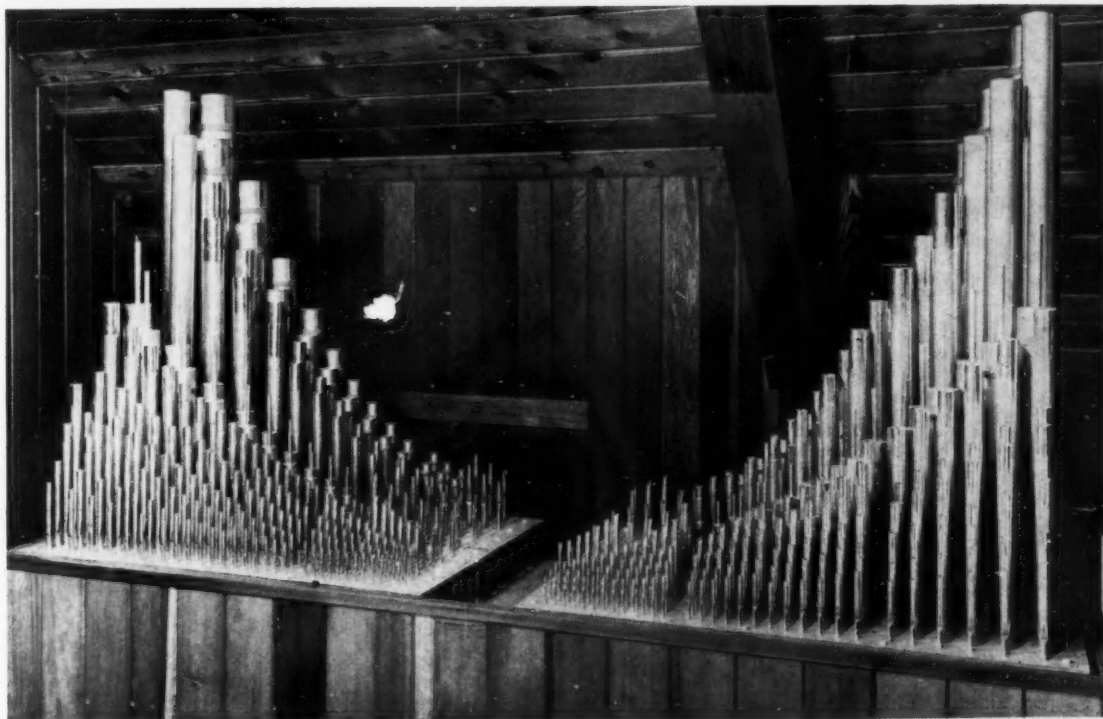
Mr. Hills graduated in 1953, summa cum laude from Cascade College and received his masters degree with honors in music in 1955 from Portland University. A former organ student of Lauren B. Sykes he has been organist at the First Methodist Church, Vancouver, Wash. for the last three years.

BODINE ADDS HEAVY CHURCH DUTIES TO FLORIDA U POST

Willis Bodine has begun his first season as director of music of the First Presbyterian Church, Gainseville, Fla. With three youth choirs in addition to the chancel choir, and a music staff of four, the church plans an expanded program of musical activities.

A brief summary of Mr. Bodine's background and his picture appeared in the October 1960 issue of THE DIAPASON on the occasion of his appointment to the faculty of the University of Florida.

S
T.
C
H
R
I
S
T
O
P
H
E
R
S
E
P
I
S
C
O
P
A
L
C
H
U
R
C
H



I
N
D
I
A
N
A
P
O
L
I
S
I
N
D
I
A
N
A

Simplicity, Reliability, Longevity and the possibilities for "Authentic Classic Voicing" are now a Reality with a Holloway-Goulding Slider and Pallet Windchest

by **E. H. Holloway, Corp.** P. O. Box 20254, Indianapolis 20, Ind.

MOLLER INSTALLS NEW TWO-MANUAL IN IOLA, KANS.

EXPOSED GREAT AND PEDAL

Divided Swell Solved Space Problem — Swell Pedal Operates Both Divisions' Shades

A two-manual Möller was recently installed in the First Methodist Church, Iola, Kans. Ensemble, variety of tone color and accompanimental stops are available in this relatively small instrument.

The great and pedal divisions are exposed and due to space conditions, the swell is divided in two swell boxes. There are not two separate swell expressions but the swell expression pedal operates the shades of both divisions.

The stoplist follows:

GREAT
Bordun 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Fourniture 3 ranks 183 pipes
Tremulant
Chimes

SWELL
Quintaton 16 ft. 12 pipes
Rohrflöte 8 ft. 61 pipes
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Suavial 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Italian Principal 2 ft. 61 pipes
Trompette 8 ft. 61 pipes
Oboe 4 ft. (prepared)
Tremulant

PEDAL
Violone 16 ft. 32 pipes
Quintaton 16 ft.
Spitzprincipal 8 ft. 32 pipes
Violone 8 ft. 12 pipes
Rohrflöte 8 ft.
Spitzprincipal 4 ft. 12 pipes
Rohrflöte 4 ft.
Octavin 2 ft. 12 pipes

ST. LOUIS LUTHERAN CHURCH BUYS NEW SCHLICKE

CHURCH OF THE RESURRECTION

Two-manual Instrument Completed This Summer — Edward W. Klammer is Music Director

Schlicker Organs, Buffalo, N.Y. installed a two-manual organ in the new Lutheran Church of the Resurrection, St. Louis, Mo. this summer. The choir and organ console are located in an area four feet above the floor of the nave at the rear of the church. The organ is mounted on a shelf at the rear of the choir area.

The organist and director of music is Edward W. Klammer of the Concordia Publishing House. The specification was designed by Paul Bunjes, Mr. Klammer and Herman L. Schlicker.

The stoplist is as follows:

GREAT
Principal 8 ft. 61 pipes
Pommer 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillpfeife 4 ft. 61 pipes
Hohlflöte 2 ft. 61 pipes
Mixture 4-5 ranks 293 pipes
Trompette 8 ft. 61 pipes

CHOR
Gedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Klein-Octave 2 ft. 61 pipes
Terz 1 3/4 ft. 39 pipes
Scharf 3 ranks 176 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL
Subbass 16 ft. 32 pipes
Flachflöte 8 ft. 32 pipes
Dulzian 4 ft. 32 pipes
Rauschpfeife 3 ranks 96 pipes
Fagott 16 ft. 32 pipes
Schalmei 4 ft. 32 pipes

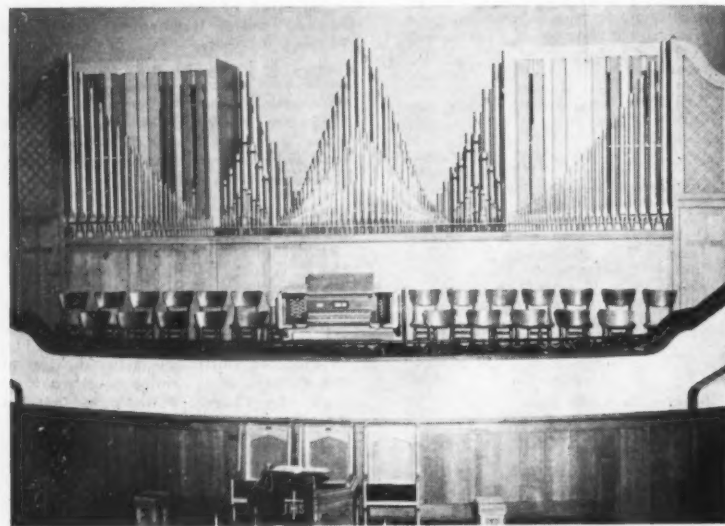
LAST IN SERIES OF FOUR LUTHERAN MUSIC CLINICS HELD

The last in a series of four one-day Lutheran church music workshops was held June 3 at the Trinity Lutheran Church, New Hyde Park, Long Island, N. Y.

Sponsored by the department of parish education, Atlantic district, Lutheran Church, Missouri Synod, the clinic was conducted by Edgar H. Aufdemberge, College Point, N. Y. and Charles F. Boehm, Westbury, N.Y., dean of the Nassau, N.Y. AGO chapter.

Emphasis on organ technic, repertoire, registration and hymn playing was stressed. Aspects of choral technic, vocal production, repertoire choosing of the proper music for liturgical services was given much attention.

The other meetings in the series were held March 19 at Holyoke, Mass; April 22 at New York City, and April 29 in Ridgewood, N.J.



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

RALPH A. HARRIS, D. Mus.
UNIVERSITY OF MIAMI
and
ST. PHILIP'S EPISCOPAL CHURCH
Coral Gables, Florida

ELLA LEONA GALE
Mus. D A.A.G.O.
OLIVET NAZARENE COLLEGE
Kankakee, Illinois

MYRTLE REGIER
Mount Holyoke College
South Hadley, Massachusetts

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

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

St. Mark's In-the-Bouwerie
New York City
George Powers
S.M.D. F.A.G.O.

Arthur B. Paulmier, Jr.
B.A. A.A.G.O. F.T.C.L.
Grace Episcopal Church
Rutherford, New Jersey
and
Temple Beth Emeth of Flatbush
Brooklyn, New York

CLIFFORD CLARK
ST. LUKE'S CHAPEL NEW YORK

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

JOHN HARMS
F.A.G.O.
First Presbyterian Church,
Hackensack, N. J.
Temple Emanuel, Englewood
Trinity School, New York City
John Harms Chorus, 21st season
121 East Hamilton Ave., Englewood, N. J.

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

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

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

CHARLES HUDDLESTON HEATON
Sac. Mus. Doc. — F. A. G. O.
Second Presbyterian Church
St. Louis 8, Mo.

JOHANNES F. SOMARY
A.B., Mus.M., Ch.M.
Church of Our Saviour
59 Park Avenue
New York 16, N.Y.

JOHN C. CHRISTIAN
M. Mus.
BALDWIN-WALLACE CONSERVATORY
Berea, Ohio

JOHN B. HANEY
Reveille Methodist Church
Richmond, Virginia

EVERETT JAY HILTY
Director Division of
ORGAN and CHURCH MUSIC
UNIVERSITY OF COLORADO
BOULDER

Barbara J. Owen
First Church in Weymouth, Mass.
President, Organ Historical Society
LECTURE-RECITALS 1961

UNIVERSITY OF OREGON, EUGENE
JOHN HAMILTON
ORGAN, HARPSICHORD

HAROLD LUCAS & CO.
Complete Organ Service
NEW ORGANS - REBUILDING - REPAIRS
2807 Driving Park Road, Wheaton, Ill. Montrose 8-6888
We Cover All the Midwest States — Quarterly Service Contracts



TWO-MANUAL AEOLIAN-SKINNER IS INSTALLED

EAST HARTFORD, CONN. CHURCH

St. John's Episcopal — 1869 One-manual Hook Organ Pipes Preserved for New Organ

A two-manual Aeolian-Skinner organ has recently been installed in St. John's Episcopal Church, East Hartford, Conn. This instrument replaces a one-manual Hook tracker built in 1869, all the pipes of which were enclosed in one swell box. Most of the stops were carefully preserved and more were added to make a versatile two-manual organ with an exposed great division.

The specification was prepared by Preston Miller, chairman of the church's organ committee and M. A. Garipey, Aeolian-Skinner. The installation was carried out by Jack Burger and Edward Shafer.

The stoplist:

GREAT
Principal 8 ft. 61 pipes
Rohrflöte 8 ft.
Dulciana 8 ft.
Octave 4 ft. 61 pipes
Mixture 2 ranks 122 pipes

SWELL
Spitzgeigen 8 ft. 68 pipes
Rohrflöte 8 ft. 68 pipes
Dulciana 8 ft. 68 pipes
Unda Maris 8 ft. 56 pipes
Spitzflöte 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Tremulant

PEDAL
Major Bass 16 ft. 32 pipes
Quintaton 16 ft. 12 pipes
Principal 8 ft.
Rohrflöte 8 ft.
Spitzflöte 4 ft.
Octave 4 ft.

Effective Sept. 1 Thomas Spacht assumed the position of assistant professor and college organist at St. Bernard College, Cullman, Ala. His duties will include teaching organ and music history.

Mr. Spacht received his BM degree from the Oberlin, Ohio Conservatory of music and his MM from Syracuse University. His organ teachers included Fenner Douglas, Leo Holder, Will O. Headlee and Arthur Poister. In 1959-60 he studied harpsichord and organ with Gustav Leonhardt at the Amsterdam Conservatory, the Netherlands, on a Fulbright grant.

He has played recitals at the Southern Baptist Theological Seminary, Louisville, Ky., St. Paul's chapel, Columbia University, New York City and at the Old Church, Amsterdam.

Mr. Spacht will play a recital of 17th and 18th-century music on the new Flenrotp at Alabama College Oct. 24.

HOWARD LERNER has been appointed advertising manager of Carl Fischer, Inc., major music publisher; formerly associated with the company, he has served with Mills Music and as advertising consultant for several other music publishers.

SABBATICAL LEAVE GRANTED BOSTON UNIVERSITY ORGANIST

Dr. Max Miller, Boston University has been granted a year's sabbatical leave to study at the Academy of Music, Vienna, Austria.

Dr. Miller, who is assistant professor of organ and church music at the school and is also University Marsh Chapel organist, will spend six months at the academy studying German composition techniques and improvisation under Anton Heiller.

Accompanied by his wife he will then stop at Paris and later, in England where he has made tentative plans to study at the Royal School of Church Music for six weeks. They will return to this country in time for the start of the 1962-63 academic year.

Dr. Miller is dean of the Boston AGO Chapter and a member-at-large of the board of examiners.



Donald M. Pearson, associate professor of music and chairman of the department of music, Vassar College, was awarded a fellowship and a year's leave of absence for a research project concerned with the extant 17th and 18th century organs in Europe. He sailed from New York July 14 with his wife and three sons.

Harpichords
Spinets
Clavichords

SPERRHAKE
Passau / Germany

ERNEST LUCAS, JR.

PIPE ORGANS

Rebuilding

New Organs—Service

2558 Davenport Pl.
Bellmore, L. I., N. Y.
Tel. SU 1-6051

WATTS NATIVITY CAROL!

Text by Isaac Watts
Music by R. DEANE SHURE
S.A.T.B. and S.S.A.

Sung by
Mormon Tabernacle Choir,
Columbia Record ML 5592

Belwin Music Company

Rockville Center, L. I., N. Y.



VERSCHUEREN ORGANS

SINCE 1891

LEADING IN FINE CRAFTSMANSHIP
AND STYLISH DESIGN

RENOWNED FOR SUPERIOR TONE QUALITY
AND EXPERT VOICING

FOR FURTHER INFORMATION WRITE:

HOLLAND AMERICAN ORGAN CO.

EXCLUSIVE AGENTS

27 South 3rd Street

Harrisburg, Pa.

REPRESENTATIVES:

JULIEN LEMIRE
122 Kellogg St.
SYRACUSE, N. Y.

GERARD LAVALLÉE
28 Poplar St.
HATFIELD, PA.

ALFRED W. YEATER
403 Roberta Ave.
PLEASANT HILL, CAL.

DICK LOOYE
33 Harrison Ave.
PORT CREDIT, ONT.

HAROLD M. TODD
741 Gordon Terrace
CHICAGO, ILL.

J. ANDREW SACK, JR.
94 Sharon Road
GLENDALE, OHIO

JOHN T. FORT
3209 James St.
DALLAS 27, TEXAS

RONALD L. BAER
Organ Builders
GRIMES, IOWA

Some Territories Are Still Available
For Qualified Representation

Programs of Organ Recitals of the Month

John Weaver, New York City — Kresge auditorium, MIT, Cambridge, Mass., July 26: Fantasia in F minor, Mozart; Three Chorale Preludes and Fantasia and Fugue in G minor, Bach; Prelude and Fugue in G minor and Antiphon, Dupré; Scherzo, Symphony 2, Vierne; Toccata, Weaver.

Douglas Ian Duncan, San Diego, Cal. — Spreckles' Organ Pavilion, Balboa Park, July 10: Passacaglia, Buxtehude; O Sacred Head, Kuhnau; See the Lord of Light and Life, When Jesus Hung Upon the Cross and We Thank Thee, Lord Jesus, Bach; Pastorale, Romance and Maestoso, MacDowell; Andante Cantabile and Finale, Symphony 4, Widor, July 17: Toccata and Fugue in G major, Reinke; Preludio, Gigault; Les Cloches, LeBegue; Fugue in G minor, Bach; Firework Music, Handel; Blessed Jesus, We Are Here, O God, Thou Faithful God and A Rose Breaks into Bloom, Brahms; Solemn Melody, Davies; Greensleeves, Vaughan Williams, July 24: Balletto del Granduca, Sweelinck; Now Thank We All Our God and Come Sweetest Death, Bach; Movements 1 and 2, Sonata 5 in C minor, Guilman, Andantino in D flat, Lemare; Romance sans Paroles, Bonnet; King's Lynn, Richard H. Coleman.

Robert V. Cloutier, Fort Wayne, Ind. — Trinity English Lutheran Church, July 27: Preludes and Fugues in E minor 2 and 3, Bruhns; Prelude and Fugue in E major and Nun lässt uns Gott dem Herren, Lübeck; Fantasia and Fugue in C major, David; Concerto 1 and Gelobet sei Gott in höchsten Thron, Pepping; Toccata in D minor and Fugue in D major, Reger; Passacaglia in D minor, Buxtehude. The choir and instruments assisted.

Irving D. Bartley, Durham, N. H. — For the Northeastern AGO regional convention, Cathedral Church of St. Luke, Portland, Maine, July 13: Processional, Shaw; Allegro, Sonata 5, Bach; Sonata 6, Mendelssohn; Rondo, Rinck-Dickinson; Chorale in E major, Franck; Pastorale, Milhaud; Twilight in Fiesole, Bingham; Grand Choeur, Purvis; Cantilene and Final, Symphony 2, Barnes.

Mary Esther Orth, Northfield, Minn. — St. Olaf College senior recital, Boe memorial Chapel, May 7: Trumpet Tune, Stanley; Herr Gott, Lass Dich erbarmen, Isaac; Passacaglia and Fugue in C minor and Vivace, Sonata 6, Bach; Fantasia in F minor, Mozart; Sonata 3, Hindemith; Communion, Langlais; Toccata, Duruflé.

Richard Wegner, Baltimore, Md. — Grace Lutheran Church, River Forest, Ill., June 19: Concerto 2 in B flat, Handel; The Schübler Chorales, Bach; Postlude on a Ground, Murrill; The Fifers, Dandrieu; Introduction and Toccata in G major, Walond; Flute Solo, Arne; Brother James's Air, Wright; Chorale in A minor, Franck.

Franklin Coleman, Decatur, Ill. — First Presbyterian Church, Springfield, recital, Aug. 5: Psalm 19, Marcello; Noël, Daquin; Liebster Jesu and Fugue in E flat major, Bach; Bryn Calfarina and Rhosymedre, Vaughan Williams; Sheep May Safely Graze, professional, Bach; Trumpet Tune n D major, recessional, Purcell.

May Walker, Lexington, Ky. — Memorial Hall, University of Kentucky degree recital, student of Arnold Blackburn, May 22: Prelude and Fugue in F sharp minor, Buxtehude; Trio Sonata 3 in D minor and Nun komm, der Heiden Heiland, Bach; Herzlich tut mich verlangen, 2 settings, Brahms; Orgelsonate, Schroeder.

Dr. William F. Connell, Jr., Los Angeles, Cal. — St. Timothy's Church, July 30: Canon Toccata, Gaul; Where'er You Walk, Handel; Carillon-Cathedral, Clérambault; Arioso in D minor, Bach; Autumn, Connell; Cortège ad Litanie, Dupré; Preludium, Frescobaldi; ad Completorium, Gasterius; Rigaudon, Campra.

Lawrence Walker, Santa Barbara, Cal. — All Souls Parish Church, Aug. 6: Prelude and Fugue in A minor, Handel; We Pray Now to the Holy Spirit, Buxtehude; Durch Adams Fall, Homilius; May God Bestow on us His Grace, Walther; Solemn Mass for Parish Use, F. Couperin. Judith Mann, soprano, assisted.

Richard R. Bouchett, Collingswood, N.J. — Irvine auditorium, July 27: Rigaudon, Campra; Concerto del Sigr. Meck in B minor, Walther; Fugue in C minor, Bach; Chorale in B minor, Franck; Wondrous Love, Barber; Allegro, Psalm 94 Sonata, Reubke.

Gerhard Krapf, Laramie, Wyo. — St. Matthew's Cathedral, Aug. 7: Toccata, Adagio and Fugue in C major and Fantasia and Fugue in G minor, Bach; Was Gott tut, das ist wohlgetan, Pachelbel; Prelude and Fugue in E major, Buxtehude; Concerto in B minor, Walther-Meck.

Dr. Oswald G. Ragatz, Bloomington, Ind. — Indiana University auditorium, July 5: Trumpet Tune and Air, Purcell; Concerto 5 in F major Handel; Capriccio, CuCu, Kerll; Wacht auf, ruft uns die Stimme, Kommt du nun, vom Himmel herunter, Von Gott will ich nicht lassen and Nun komm der Heiden Heiland, Bach; Chorale in A minor, Franck; Divertissement, Vierné; Pastoral, Roger-Ducasse; Carillon-Sortie, Mulet. June 26: Purcell, Handel, Bach, Kerll, Franck, Vierné and Mulet repeated, plus: Soul of the Lake, Karg-Elert.

Kenneth R. Osborne, Fayetteville, Ark. — Midland Heights Methodist Church, July 18: Largo, Handel; O Lamb of God Most Holy, In Adam's Fall and Chromatic Fugue, Pachelbel; Noël with Variations, Dandrieu; I Cry to Thee, Lord Jesus, Rejoice Now Christians, Jesu, Joy of Man's Desiring and Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; In the Midst of Worldly Life, If Thou But Suffer God to Guide Thee, Shepherds Came, Their Praises Bringing, In Bethlehem's Lowly Stable and If God Himself Be For Me, Walcha; Toccata Primi Toni, Sark.

Philip Simpson, Oklahoma City — Park Cities Baptist Church, Dallas, Tex., July 2: Toccata in E minor, Pachelbel; Prelude and Fugue in G major, Bach; Cortege et Litanie, Dupré; In Paradisum, Daniel-Lesur; Variations on a Noël, Dupré. June 21, Bethany Church, Kansas City, Mo.: The Pachelbel, Bach and Dupré repeated, plus: Nun Bitten Wir and Te Deum Laudamus, Buxtehude; Aria, Peeters Will There Be any Stars, Thompson.

Arthur B. Jennings, Minneapolis, Minn. — First Congregational Church, June 13, for the wedding of Janet Vaughan and David Byron Arneson: Psalm 19, Marcello; Air, Water Music, Handel; Greensleeves, Wright; The Old Castle, Moussorgsky; Allergo, opus 36, Clementi; Intermezzo, Symphony Widor; Arioso, Bach; Rhosymedre, Vaughan Williams (professional); Prelude, Sarabande and Fugue, Jennings (recessional).

Noel Goemanne, Rensselaer, Ind. — St. Joseph's College chapel, July 23: Prelude, Fugue and Chaconne, Buxtehude; Lobe den Herren, Walther; Prelude and Fugue in F minor, Bach; Aria con variazioni, Martini; Oferteiro sur les Grands Jeux, Couperin; Cantabile, Franck; Fanfare, Lemmens; Rhosymedre, Vaughan Williams; Toccata, Van Hulse; Offering and Etude, Goemanne.

David Straker Bowman, Lexington, Ky. — Memorial Hall, University of Kentucky degree recital, student of Arnold Blackburn, May 18: Prelude and Fugue in D major, Buxtehude; Trio Sonata 2 in C minor and Fantasia and Fugue in C minor, Bach; Fantasia in F minor, K 594, Mozart; The Shepherds and God Among Us, Messiaen.

Martha Bohl Schultz, Olympia Wash. — Immanuel Lutheran Church, Everett, sixtieth anniversary of the church, July 16: Prelude in E minor, Bach; Jerusalem the Golden, Sparks; Andante Con Moto, Marsh; Paradisum, Dubois; Arioso, Handel; Holy Lord God Almighty, Meacham; Jubilate Deo, Silver.

E. Lyle Hagert, Ann Arbor, Mich. — Hill auditorium, University of Michigan, June 7, degree recital; Ein feste Burg, Buxtehude; Christus, der ist mein Leben, Pachelbel; Prelude and Fugue in E minor, Bach; Symphony 6 in G minor, Widor.

Harold Heeremans, Leonia, N. J. — St. Cuthbert's Church, Brislinton, Bristol, England, July 5: Sonata 5, Mendelssohn; O Gott, du frommer Gott and Fugue in E flat, Bach; Aria, Heeremans; Toccata, Symphony 5, Widor.

Kay McAbee, Lockport, Ill. — Dedication of new Wicks organ, chapel, Convent of the Holy Spirit, Techny, July 9: Suite Gothique, Boillmann; O Clemens! O Piel, Dallier; Toccata and Fugue in D minor, Bach; Pastorale, Borodin; Toccata, Symphony 5, Widor.

Gratian McRae Nugent, Cleveland, Ohio — Trinity Episcopal Cathedral, July 18: Vision, Rheinberger; O World, I Now Must Leave Thee, 2 settings, Brahms; West Wind, Rowley; Preludium, Kodaly; Trumpet Voluntary, Purcell.

Fred Tulan, Stockton, Cal. — American School, Warwick, England, June 13: Epilogue, Langlais, Dieu Parmi Nous, Messiaen; Pastel, Brubeck; Schmücke dich and Fantasia and Fugue in G minor, Bach; Passacaglia for Timpani and Organ, Badings.

Dr. Louis Balogh, Cleveland, Ohio — Trinity Episcopal Cathedral, July 11: Toccata, Adagio and Fugue in C major, Bach; O Filii et Filiae, Balogh.

Wyatt Insko, Richmond, Va. — Broad Street Methodist Church, Portsmouth, Va., June 27: Echo Fantasia, Sweelinck; Fugue in C, Kerckhoven; Suite for a Musical Clock, Handel; My Soul Doth Magnify the Lord, Sleepers Wake! and Prelude and Fugue in A minor, Bach; Arabesque and Scherzetto, Vierné; Veni Sponsa Christi, Magnificat and Prudentes Virgines, Chausson; Litanies, Alain.

Meredith Newton, Waterbury, Vt. — Community Church, Stowe, June 25: Prelude and G minor and God's Time Is Best, Bach; Intermezzo and Truth Abideth, Handel; Echo Carol, arr. Lorenz; French Carol with flute steps, Daquin; St. Anthony's Chorale, Haydn; Prayer, the Magic Flute and Moderato, Mozart; The Glory of God in Nature, Beethoven; Theme, Unfinished Symphony, Schubert; Theme Sketch in F minor and Warum, Schumann; Pilgrims' Chorus, Wagner; Grand Chorus, Franck; Theme, Symphony in C minor, Saint-Saëns; The Lost Chord, Sullivan; Morning, Grieg; A Mighty Fortress Is Our God, Luther.

G. Donald Kaye, Nashville, Tenn. — West End Methodist Church, June 25: Variations on a Gagliardi of John Dowland, Scheidt; Sonata in G minor, C.P.E. Bach; Lord Jesus Christ, Be Present Now and Toccata in F major, Bach; If Thou but Suffer God to Guide Thee and Now Thank We All Our God, Peeters; My Heart Is Filled with Longing and O God, Thou Faithful God, Brahms; Pastorale in E major and Finale in B flat major, Franck.

Dr. Charles Huddleston Heaton, FAGO, St. Louis, Mo. — Anderson auditorium, Montreat, N. C., July 16: Procession, Arnatt; Macht hoch die Tür 1 and 2, Pepping; Nun freut euch, lieben Christian, g'mein and Prelude and Fugue in E flat, Bach; Ariel, Thompson; Prelude on a Theme by Tallis, Peck; Prelude and Fugue in G minor, Dupré.

Mount Vernon Place Methodist Church students — Mount Vernon Place Methodist Church, Washington, D. C., June 25: Aria Ruth Smith — Prelude and Fugue in A minor, Bach; Oscar J. Van Sant, Jr. — When Thou Art Near, Bach; Mrs. Ted Huffman — Prelude and Fugue in C minor, Bach; Luella Ruth Robinson — Walking on the Sea at Capernaum and Waldenwoods, Shure; Opal Williams — Fugue in C minor, Bach; Margaret Ann Sparks — In Summer, Stebbins and On the Holy Mount, Dvorak; Lois Heald — Movement 2 Symphony 5, Widor; Harold White — Concerto in B flat, Handel and The Citadel at Quebec, Russell.

Granville Munson, Richmond, Va. — St. Stephen's Episcopal Church, July 26: Now Thank We All Our God and Now Come, Redeemer of the World, Bach; Fantasia in F, K 594, Mozart; Psalm 94 Sonata, Reubke. Helen Walker, mezzo-soprano and George Walker, bass-baritone assisted, July 5: Prelude and Fugue in F minor, Bach; Fantasia for Flute and Organ, Krebs; Introduction and Toccata in G major, Walond; Cantilene, Langlais; Wareham, Wright. Elizabeth Bruner, flutist and Priscilla Zigler, soprano assisted.

**george
CONCERT ORGANIST
butler**
First Congregational Church • Braintree, Mass.

WILLIAM H. BARNES
Organ Architect & Designer
Author of
The Contemporary American Organ
8111 N. St. Louis Ave., Skokie, Ill.

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

Newton H. Pashley
First Presbyterian Church
OAKLAND, CALIFORNIA

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

FRANK CEDRIC SMITH
L.T.C.L. CH.M.
GRACE CHURCH IN NEW YORK

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

**MARIANNE
WEBB**
Europe 1961-62

Garth Peacock
Oberlin Conservatory of Music
Oberlin, Ohio

barclay wood
FIRST BAPTIST CHURCH
Worcester Massachusetts

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

ERNEST WHITE
M. P. Moller, Inc.
Hagerstown, Maryland

ROBERT M. STOFER
Organist and Choirmaster
Westminster Presbyterian Church
Dayton, Ohio

GORDON YOUNG
First Presbyterian Church
DETROIT

Programs of Organ Recitals of the Month

Frederick Swann, New York City — Central Union Church, Honolulu, Hawaii, May 30, dedication of new Austin organ: Maestoso in C sharp minor, Vierne; Flute Solo, Arne; Concerto 5 in F major, Handel; Chorale in A minor, Franck; Mit freuden zart, Pepping; Introduction, Passacaglia and Fugue, Willan; Chant, Plymouth Suite, Whitlock; Carillon, Sowerby; Incantation for a Holy Day, Langlais.

Gordon L. Douglas, FCCO, students, Burlington, Ont. — Trinity United Church, June 26, for RCOO building fund: Gerhart Klauke — Little Prelude and Fugue 6, Bach; O World, I now Must Leave You, Brahms; Ethel Davy — Andante Religioso, Sonata 4, Mendelssohn; Pastorale, Grey; Irene Pottruff — Little Prelude and Fugue 4 and Jesu, Joy of Man's Desiring, Bach; Mildred Lewis — Cantilene in E flat, Pierne and Prelude and Fugue 5, Bach; Gary Postma — Gavotte, Suite in D, Bach; Hanover, Postma; Grace Moore — Dreams, McAmis; Trumpet Tune and Air, Purcell; Jack Pettit — Adagio, Fantasie in C, Franck; Ruth Lawrence — Come God, Creator, Holy Ghost, Bach; Choral, Jongen.

Joel Weingartner, Johnson City, N.Y. — Christ Church, Binghamton, Sept. 24: Prelude, Fugue and Chaconne, Buxtehude; Von Himmel hoch, Pachelbel; Toccata per l'Elevatione, Frescobaldi; Prelude and Fugue in B minor, Bach; Adagio, Sonata 1, Mendelssohn; Pièce Héroïque, Franck; Quem Pastores, Willian; Lobe den Herren, Karg-Elert; Finale, Symphony 1, Vierne.

William Watkins, Washington, D.C. — St. Stephen's Church, Richmond, Va., July 19: Agincourt Hymn, Dunstable; On Freudt verzer, Hofhaymer; Canon and Chaconne, Couperin; Concerto 4 in F major, Handel; Fugue, Honegger; Fantasy for Flute Stops and Ballade for English horn and organ, Sowerby; Prelude and Fugue in A minor, Bach. Edmund Williams, assisted on the English horn.

Robert Woodside, Chautauqua, N. Y. — Chautauqua Institution amphitheater, Aug. 24: All Bach — Toccata and Fugue in D minor, Vivace, Sonata, 6, All Hail This Brightest Day of Days, Lord Jesus Christ, Be present Now, I Call to Thee, Lord Jesus Christ, Passacaglia and Fugue in C minor, Aug. 10: Concerto 13 in F major, Handel; Flute Solo and Gavotte, Arne; Chorale in B minor, Franck; La Nativite, Langlais; Finale, Psalm 94 Sonata, Reubke. July 27: All Bach — Allegro, Concerto in A minor, Our Father, All Glory Be to God on High, Have Mercy, O Lord Toccata in F major, Air, Suite in D, Now Thank We All Our God, Prelude and Fugue in A minor, July 13: Grand Jeu, Du Mage; Pièce Héroïque, Franck; Andante Sostenuto, Widor; Litanies, Alain; The Cuckoo, Daquin; Plainte and Dialogue sur les Mixtures, Langlais; Le Banquet Celeste, Messiaen; Tu es Petra, Mulet.

John Hamilton, Eugene, Ore. — University of Oregon school of music auditorium, July 18: Chaconne in F, L. Couperin; Solemn Organ Mass for Use in Parishes, F. Couperin; Pastorale, Franck; The Celestial Banquet, Messiaen; Te Deum, Langlais.

Gordon Wilson, Winter Park, Fla. — Wheaton, Ill. College, Edman chapel, July 7: Grand Jeu, Du Mage; Variations on the Song of a Caballero, Cabezon; Concerto in F major, Handel; Come Redeemer of Our Race, We All Believe in One True God and Comest Thou, Jesus, from Heaven to Earth, Bach; Prelude and Fugue in E minor, Bruhns.

Ludwig Altman, San Francisco — Church of the Wayfarer, Carmel, Cal., July 20: Jesus, My Treasure, W. F. Bach; Sonata 1 in D major, C. P. E. Bach; Through Adam's Fall, Homilius; Prelude and Fugue in F sharp major, Krebs; My Dearest Lord, Doles; Prelude and Fugue in F minor, Kyrie, God, Father in Eternity, Fugue in E flat and Thy Throne I now Approach, Bach. July 18: Thirteen versions of Gloria in Excelsis Deo, Gregorian chant, Hasler, Scheidt, Böhm, Pachelbel and Bach. Katharine Schlinger, soprano, assisted.

Antone Godding, El Dorado, Kans. — Trinity Episcopal Church, July 9: Toccata in A minor, Sweelinck; Sleepers Wake! A Voice Is Calling, My Soul Exalts the Lord, O Whither Shall I Flee and Prelude and Fugue in D minor, Bach; A Lesson for the Organ, Selby; Fantasie in A major, Franck; Theme and Variations, Langlais; Baroque Prelude and Fantasie, Arnell; Greensleeves and Brother James's Air, Wright.

George Lett Jones, Jr. Ph.D. Potsdam, N.Y. — Crouse auditorium, Syracuse University degree recital, July 11: student of Arthur Poister: Andantino and Minuet, Concerto 3 in G, Soler; Jesus Christus, unser Heiland and Passacaglia and Fugue in C minor, Bach; Canon in B minor, Schumann; Pièce Héroïque, Franck; Choral, Symphony Romane, Widor; Sonata 2, Hindemith; Dieu parmi nous, Messiaen.

Mrs. Reginald Hamlin, AAGO, Burlingame, Cal. — Episcopal Church of St. Matthew, San Mateo, July 23: Adorate Dominum, Salomé; Prelude and Fugue in C minor, Bach; My Inmost Heart Rejoiceth, Brahms; Prayer, Ascending, Messiaen; Saeterjentens Songdag, Bull; Bells of Aaricia, Couperin-Clokey; Scherzo, Sonata 5, Guilman.

John Haney, Richmond, Va. — St. Stephen's Church, July 12: Come Holy Ghost, Lord and God, Adorn Thyself with Gladness, O My Soul and Fugue in E flat, Bach; Vision of the Church Eternal, Messiaen; Siciliano for a High Ceremony, Howells; Prelude and Fugue in G minor, Dupré. Harriet Roberts, soprano, assisted.

Harold G. Andrews, Jr., Greensboro, N. C. — West Parish Meeting House, West Barnstable, Mass., July 16: Concerto 2 in A Minor, Vivaldi-Bach; Come Now Saviour of the Nations, Arise! Now Strikes the Hour and Prelude and Fugue in E flat, Bach; Chorale in A minor, Franck; Variations on a Noël, Dupré.

John Haney, Richmond, Va. — St. Stephen's Church, July 12: Come Holy Ghost, Lord and God, Adorn Thyself with Gladness, O My Soul and Fugue in E flat, Bach; Vision of the Church Eternal, Messiaen; Siciliano for a High Ceremony, Howells; Prelude and Fugue in G minor, Dupré. Harriet H. Roberts, Soprano, assisted.

Gale Enger, Oklahoma City, Okla. — First Presbyterian Church, June 11: Rhythmic Suite, Elmore; Joshua Tree and Chollas Dance for You, Leach; Adagio for Strings, Barber; The Burning Bush, Berlinski; Greensleeves, Wright; Ecce Jam Noctis, Miller; Pastorale, Purvis; Suite for Organ, Creston.

Garland Kneten, Corpus Christi, Tex. — For the Corpus Christi AGO Chapter, Church of the Good Shepherd, July 23: Passacaglia and Fugue in C minor, Bach; Toccata in C minor, Muffat; Litanies, Alain.

Marilyn Holmes, Santa Ana, Cal. — Hunter Mead residence, Pasadena, June 24, 30 and July 2: Concerto del Sigr. Meck, Walther; Ciacona in E minor, Canzona in G major and Fugue in C major, Buxtehude; Prelude and Fugue in C minor, Bach, Huit Pieces Modales, Langlais; Fantaisie in A major, Franck.

Christina Rhea, Corpus Christi, Tex. — For the Corpus Christi AGO Chapter, Church of the Good Shepherd, July 23: Prelude and Fugue in C and Prelude and Fugue in G, Bach; Sonata 2, Hindemith.

William Stahl, Johnstown, Pa. — St. Mark's Episcopal Church, May 8: Toccata, Huybrechts; Andante, Finale and Fugue, Sonata 7, Rheinberger; Miniature and Te Deum, Langlais; Toccata, Sowerby.

Dr. Harry W. Gay, Cleveland, Ohio — Trinity Episcopal Cathedral, July 25: Processional, Shaw; Concerto 10, Handel; Communion, Purvis.

Clair F. Hardenstine, Montreat, N.C. — Summer recital series, All Souls Parish, Biltmore, Asheville, July 9: Arioso, Sowerby; Flute Solo, Arne; Chorale in B minor, Franck; A Tune for the Tuba, Thiman; Concerto in G major, Ernst-Bach, July 16: Diferencias sobre El Canto del Caballero, Cabezon; Nun komm' der Heiden Heiland and Trio Sonata 5 in C major, Bach; Herzlich tut mich verlangen, Kirnberger; Suite for a Musical Clock, Haydn; O Traurigkeit Prelude and Fugue, Brahms; David the King was Grieved and Moved, Gardner Read; Three Characteristic Pieces, Langlais, July 23: Agincourt Hymn, Dunstable; How Brightly Shines the Morning Star, Buxtehude; Andante, Concerto 4, Handel; Introduction and Toccata, Walond; Pastorale in E major, Franck; Les Berger, Messiaen; Brother James's Air, Wright; Three Preludes on Welsh Hymn Tunes, Vaughan Williams. July 30: Six Short Preludes and Intermezzos, Schroeder, Capricio Cucu, Kerll; Prelude and Fugue in A minor, Bach; Toplady, Bingham; Chorale in E major, Franck.

Beverly Blunt, Syracuse, N.Y. — Syracuse University graduate recital, Crouse auditorium, July 14: Concerto in D minor, Vivaldi-Bach; Ach bleib bei uns, Herr Jesu Christ, Meine Seele erhebt den Herren, Kommst du nun, Jesu, vom Himmel herunter and Prelude and Fugue in E minor, the Wedge, Bach; Fantasie in F minor, K 594, Mozart; Suite Française, Langlais; Finale, Symphony 5, Vierne.

Vance McCracken, Cisco, Tex. — Student of Mrs. S. E. Hittson, First Presbyterian Church, June 11: O Christ, Thou Art the Beateous Day and Prelude and Fugue in C, Bach; I Know that My Redeemer Liveth, Handel; Allegretto and Adagio, Schumann; The Nightingale and the Rose, Saint-Saëns; Capriccio, Lemaigre. Ann and Kay Wallace, flutists, assisted.

Robert Scoggin, Dallas, Tex. — First Baptist Church, Fayetteville, Ark., July 6: Magnificat, Buxtehude; Four Versets on Divinum Mysterium, Godfrey Scaets; The Shepherds, Cornelius; Nativity Suite, Held; Fugue in E flat, Bach; O Sacred Head Once Wounded, Reger; Calvary, Duke; Te Deum, Langlais; Veni Creator Spiritus, Cook; Litany to the Holy Spirit, Vale; Come Thou Fount, Young.

Charles McClain, Rochester, N.Y. — For the Ithaca AGO Chapter, First Methodist Church, July 16: Concerto in D minor, Vivaldi-Bach; Voluntary on Psalm Tune 100, Trumpet Tune and Air and Prelude in G, Purcell; Sonata 3 in A, Mendelssohn; Sonata 1, Hindemith; Wie schön leuchtet der Morgenstern, Lenel.

Henry J. Eickhoff, Ellensburg, Wash. — Central Washington College faculty recital, college auditorium, July 12: Prelude for Organ, J. Kenneth Wilson; Sonata 2, Hindemith; Trio Sonata 1 and Herzlich tut mich verlangen, Bach; Herzlich tut mich verlangen, Brahms; Mon âme cherche une fin paisible and Te Deum, Langlais.

Henry Mann, Culpeper, Va. — St. Stephen's Episcopal Church, Aug. 6: Moderato and Allegro, Concerto 2 in B flat, Handel; Blessed Jesus at Thy Word, He Who Will Suffer God to Guide Him and Prelude and Fugue in F minor, Bach; Jesus Still Lead On, Karg-Elert; Unde et Memores, Walter; Brother James's Air, Wright; Flute Solo, Arne.

Robert J. McCloskey, Jr., Jacksonville, Fla. — St. John's Cathedral, Sept. 19: Toccata, Muffat, Prelude and Fugue in G minor, Buxtehude; Concerto 4, Have Mercy Upon Me O Lord and Passacaglia and Fugue in C minor, Bach; Sonata 2, Mendelssohn; Picardy, Sowerby; Sonata 2, Hindemith; Rhythmic Trumpet, Bingham; Modal Suite, Peeters.

David Dahl, AAGO, Seattle, Wash. — Trinity Methodist Church, June 25: Processional, Shaw; Tierce en Taille, Couperin; Sonata per Organo, Pergolesi; Fugue in C major, Buxtehude; Suite Mediaeval, Langlais; Le Baquet Celeste, Messiaen; Trio Sonata 1 in E flat, Bach; En Babilone, Purvis.

David M. Lowrey, New York City — All Souls Church, Asheville, N. C., Aug. 27: Chorale, Jongen; Suite on Tone 1, Clérembault; Herr Gott, nun schluss, Bach; Scherzando and Pasticcio, Langlais; Adagio, Walter; Prelude and Fugue on A-L-A-I-N, Duruflé.

Herman Pedtke, Chicago — DePaul University faculty recital, July 24; Mein junges Leben hat ein End, Sweelinck; Prelude and Fugue in E flat major, Bach; movement 4, Gothic Symphony, Widor; L'Ascension, Messiaen.

PORTER HEAPS
RECITAL ORGANIST
Chicago

George Wm. Volkel
SAC. MUS. DOC., F.A.G.O.
The Presbyterian Church
WESTFIELD, N. J.
Faculty, School of Sacred Music
Union Theological Seminary, N. Y.

JOSEPH L. SULLIVAN
GRAND RAPIDS CATHEDRAL
Organist and Master of the Choir
Apt. 16, "The Pennell,"
122 Oakes Street, S.E.
Grand Rapids 3, Michigan

Jack Edwin Rogers
ST. JOHN'S EPISCOPAL CHURCH
TEMPLE BETH EL
KNOXVILLE TENNESSEE

CATHERINE RITCHEY MILLER
Peace College
Edenton Street Methodist Church
Raleigh, North Carolina

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

G. LELAND RALPH
FIRST BAPTIST CHURCH
Sacramento, California

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

CHARLES SHAFFER
Organist
First Presbyterian Church of Hollywood
Hollywood, California

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

ROBERT S. LORD
Davidson College
Davidson, North Carolina

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

John Glenn Metcalf
Trinity Episcopal Cathedral
Little Rock University
AGO State Chairman
LITTLE ROCK ARKANSAS

Clair F. Hardenstine
All Souls Parish in Biltmore
Asheville, N. C.
Montreat-Anderson College
Montreat, N. C.

(This is the fifth in the series of messages we mentioned in our March advertisement).

DETAILS

"Attention to details makes perfection; but perfection is no detail".—Michelangelo



Perpendicularity - II

A reed horn tapers down at its tip to become a $\frac{1}{4}$ " diameter tube. This tube must be soldered into an off-center hole in the lead reed block. And then — the reed must stand vertically for the rest of its life on its $\frac{3}{4}$ " toe.

How does a pipe maker make sure his 8' reeds will stand up straight? One way is by using such a centering tool (as shown in the picture) while he solders the tip to the block.

Here again is an example of a technical item which the pipe organ buyer may not wish to know about — but it underscores the attention to detail he can expect (and has a right to expect) from an established pipe organ builder of good repute.

SCHANTZ

Organ Company

Orrville, Ohio Established 1873 Murray 2-6866

Member, Associated Pipe Organ Builders of America

Christmas Choral Music Begins to Flow in Quantity Again

The two-month accumulation of choral music which awaited our return was, understandably, heavily weighted with music for the impending Christmas season. We regret that we could not bring some of this earlier to the attention of those many careful and systematic choir planners who use the hot, quiet days of August for completing their plans for the coming season.

Less understandably and certainly unexpectedly the choral stack at hand is almost completely lacking in works of large scope. We wonder if this indicates a trend; alert publishers can sense a trend long before the rest of us get the signal on our less experienced antennae. The last several digests we have made of Christmas and Easter church bulletins suggested the possible decline of the large-scale work in the church service; publishers seem to have charted this trend more definitely.

We shall begin this listing with seven releases from Broadman Press for two reasons: they are all Christmas season and they all have very attractive red jackets. Johann Yang's *The Song of Christmas* utilizes junior choir plus mixed choir and has an obligato for flute or violin. T. W. Dean's *A Carol of Christmas* uses the same resources and has a folk-like character. David Appleby's *Christmas Pastoral* achieves some striking effects with big leaps and a curious refrain motive; his *Christmas morning* uses a trumpet descant. John T. Laverty's *Sing Carols Gay* is lively and appealing. Robert Graham's *Let All Mortal Flesh Keep Silence* (Picardy) has some ingenious arranging — perhaps a trifle too much. W. L. Hooper's *Christ Was Born in Bethlehem* is based on an American folk tune.

Carl Fischer's only Christmas music is from the hand of the perennial Carl F. Mueller who contributes a big combined choir *A Song of Bethlehem* and a recitative, *dramatic Hark! What Mean Those Holy Voices?* Mr. Mueller also has a big arrangement of *All Glory, Laud and Honor for Palm Sunday*, an a cappella *Choose You This Day*, with a fugato near the close, and an arrangement from Handel, *Holy, Holy, Father Almighty*. Emma Lou Diemer's *O Come, Let Us Sing unto the Lord* is broadly conceived and has a big ending; some adaptation will be required in playing the accompaniment on the organ. Gloria Wilson's *God Is Gone Up with a Merry Noise* was the winner of the 1960 Capital University anthem competition.

Carl Fischer sends a group of not difficult unaccompanied anthems: a meditative *Hear My Prayer* by Francis Aulbach with a good buildup; a well-constructed *Let Us Walk in the Light* by Glen Darst; Everett Titcomb's short, quiet *O Harken Thou*, and Willard Fast's Negro spiritual, *Judgment Day*. Also a cappella is the Dale Barker arrangement of *Praise to God! Alleluia* from Saint-Saëns' *Christmas Oratorio*.

A group of "easy anthems" appears next on the Carl Fischer list: Douglas Durston's *Thine, O Lord, Is the Greatness* has much unison; so has Warren Angell's *Psalm 48*; Willy Reske's *Lord, Teach Me How to Pray* poses no problems; Louise Haywood's *These Are They* has soprano or tenor solo; Glad

Robinson Youse's *O, It Is Lovely, Lord* is for treble voices. Another edition of *He Watching over Israel* is not new.

Mills Music has for Christmas an unaccompanied Ardis Irvin *What Star Is Shining*, a three-stanza original carol; a very useful set of eight carols from Europe called *With Voices and Bells*, for SA and handbells, is compiled by Arthur C. Edwards; these are not the overworked carols. Wilfred Mellers has done some interesting, rather bold experimenting in *Three Resurrection Hymns of Emily Dickinson*; these are for good choirs and not for usual church services but they should be seen and studied by many directors. Similar remarks might apply to Mr. Mellers' *Ex Nihilo*. Two by Stan Jones — *The Awakening* and *The Desert* — are not easy to classify; they are not exactly sacred and certainly not service music, yet secular is not a good description either; they might go well on a choir program. Don Regier has arranged the spiritual *Mary Wore Three Links of Chain*. Paul Lindsley Thomas' *Come, My Soul* is a practical general anthem. Don Malin's *The Children Sang Their Praises* combines mixed and treble choirs for Palm Sunday.

J. Fischer's Christmas offering is a good edition by Alfred Mann of Maurice Greene's *Anthem for Christmas Day*. This requires two solo sopranos (boys?) usually singing in duet; very much in the mood of Handel, it has good choral and organ parts and is said to last six and a half minutes.

The shorter anthems from J. Fischer are varied. There are big festival ones: *Will God Dwell with Man*, by Clarence Trued with three trumpets, and Alexander Schreiner's *All Glory, Laud and Honor*, which also suggests brass toward the end; there are two average service anthems: Robert Reed's *Christ Is the King* and William Skeat's *Go Ye into All the World*, with an unaccompanied center; there is a big a cappella *From the Depths* by Joseph Hopkins and a small SA *Come and Worship* by Kathryn Hill Rawls with handbells.

Associated Music Publishers send three unaccompanied items by Richard Wienhorst: an antiphon, *I Know the Thoughts I Think*, an SAB *Out of the Depths* and a big, contrapuntal *O Lord, Thine Enemies Roar*, which divides all four sections. There is also a short, rather interesting *Kyrie Eleison* by Frederick Breydert with accompaniment.

Two collections come from Augsburg: *Hymns for Men*, well arranged by G. Winston Cassler, and volume 1 of *Chorale Anthems* to which Jean Pasquet has arranged accompaniments from chorale preludes by many composers.

Concordia has the only cantata for the Natal season in this month's list, the *Three Kings* by Fritz Dietrich, translated from the German. A variety of performance suggestions are given to make possible many combinations of voices and instruments. Paul Bunjes has a *Chant-Chorale for Advent*.

Jan Bender's cantata, *The Lord Is My Light and Salvation* (Concordia) is a sizable work for two unaccompanied choirs in what might be termed "modern baroque" style; it is handled skillfully. Theodore Hoelty-Nickel has edited a *TTBB Chorale Book*; 37 fine tunes are offered in harmonizations based on early sources. More chorales from Concordia are *Six Chorale Settings* by Jo-



Pictured are part of the 87 organists, choirmasters and choristers who attended the 11th annual Sewanee summer conference on church music, DuBose Conference Center, Monteagle, Tenn. Leaders of the meet held July 11-20 were the Rev. Massey H. Shepard, Jr., Berkeley, Cal.; Jack H. Ossewaarde, New York City; Robert L. Van Doren, Columbia, S. C.; William W. Lemonds, Sewanee, Tenn., and Mildred Andrews, Norman, Okla. The arranging committee, all members from the Tennessee Diocesan music committee, included Dr. Adolph Steuterman, FAGO, Memphis, chairman; Thomas Alexander, Chattanooga, registrar and bursar, and Richard T. White FAGO, Memphis, secretary.

seph Roff (SATB), Alfred Bichsel's Puer natus (SSATTBB) and Wienhorst's He Came in Blessing (SAB).

Older works are two interesting Schuetz works, an SAATTB Lo, the Scepter from Judah and O Gracious Lord Our God, for two sopranos. A big Homilius setting of the Lord's Prayer (Our Father, Thou in Heaven) is edited for Concordia by Theodore Hoelty-Nickel and a TTBB Rejoice in the Lord by Thomas Causton edited by Hewitt Pantaleoni. Only Healey Willan's festival Rejoice in the Lord, O Ye Righteous is contemporary; it is easy, with much unison and block harmony.

From B. F. Wood come a noisy God is Gone Up by Douglas Major and some Christmas music: a Bohemian carol, Let Our Gladness Know No End, arranged by Jerry Harris; two sets of carols arranged by Don Malin — the familiar ones — in Yuletide Carols for Young Men (TB) and Christmas Carols for Young Voices (unison or SA).

C. F. Peters Christmas list is augmented by: two French folk songs harmonized by Willson Osborne as On Christmas Eve at Midnight and Early One Morning I Arose; Three Carols of the Nativity, original settings of ancient texts by Frederick Rimmer; Six Christmas Motets of pre-Palestrina Days (Stolzer, Senfl, Willaert, Clemens non Papa and Verdelot) edited by Arthur Egidi and a fine introduction to an important style; and a simple Willan hymn-anthem of Picardy. Not for Christmas is Willan's easy hymn-anthem on Praise to the Lord; or the three psalms for chorus by Ulysses Kay — Sing unto the Lord, Like As a Father and O Praise the Lord. Every a cappella director should see these.

H. W. Gray's list leads off with a big festival anthem with brass and timpani, Come Ye Servant People by Charlotte Garden, which emphasizes again the tragedy of her passing. Ivan Langstroth, with whom prize-winning has become a habit in the last ten years (AGO and other competitions!) is represented this month with a thoughtful, meditative God Be Merciful unto Us. Clarence Dickinson has edited a useful if not especially distinguished Lead Thou Me by Gustav Schreck. Jean Pasquet de-

scribes his quiet, lyric O Light Everlasting as "a short anthem or orison." Ten Orisons by Searle Wright will enhance many kinds of services; his suggestion for choosing appropriate alternate texts is a happy one. Charles Talmadge's short From Glory to Glory asks for short solos by tenor and soprano; it is effectively written. Leo Sowerby's SSA Behold, What Manner of Love, requires musicianship and discipline; every conductor of women's groups should be acquainted with it. Handbell addicts will wish to see Marguerite Havey's Noël for SATB, organ and handbells; Muriel Davis' Trilogy for handbells alone and some Davis Variations on a Nursery Tune.

Presser presages Christmas with Henry Hallstrom arrangements of Joseph Dearest, Joseph Mine and Good King Wenceslas; both come SSA or SATB and the first requires solo. A setting with organ and brass by Samuel Adler of Psalm 24 has problems not insuperable by a good group; Robert Storer's A Psalm of David has a difficult soprano solo; it is not for casual amateurs. David H. Williams' How They So Softly Rest has no problems for a choir used to dividing and may prove a useful memorial anthem. Helen Lipscomb's arrangement of the traditional folk Garden Hymn for unison junior choir is a welcome item for that choir's library.

With news of Sidney Campbell's move from Canterbury Cathedral to St. George's at Windsor comes the Te Deum Laudamus which he wrote for the enthronement of the Archbishop of Canterbury June 27. A knowing hand in the British Cathedral style has turned out an expectedly spacious and strong work (Novello). William Harris' The Lord My Pasture Shall Prepare is for unison boys voices and is suggested for weddings. Bernard Rose's Versicles, Responses and The Lord's Prayer are called to the attention of liturgical choirmasters.

David N. Johnson's 23 Responses are easy and useful and cover many occasions (Kendor Music, Delevan, N.Y.).

John Leo Lewis has two for G. Schirmer, a short, pictorial O Lord, the Hope of Israel and an easy all-purpose Soldiers of Christ, Arise.

For Palm Sunday and other occasions comes a conventional but usable Blessed Is He by Marjorie Harper (Mercury).

S. Elery Rogers has given a kind of camp meeting flavor to a naive old text in Jerusalem, My Happy Home (Galaxy).

Jerome K. Ramsfield's TTBB Make a Joyful Sound may become a very popular glee club program opener or closer; it has an infectious quality (Shawnee Press).

Emphasis on Instruction Noted in New Organ Publications

The organ music awaiting our westward flight is dominated by instruction material. This curiously divides itself into two widely separated categories: the extremely detailed, carefully worked-out approach of the best of British organ teaching and the honey-coated material we suppose one has to use with the music dabbler who purchases spinets and whose primary enthusiasm it is the duty of us AGO members to channel into interests of a more permanent value.

In Hinrichsen edition available through C. F. Peters is a thoroughly valuable book by Gordon Phillips called Articulation in Organ Playing. This differs from the practices of the contemporary German as exemplified by Walcha or from the best of the French represented by Marchal but it is definite and clear and logical and all who teach must make themselves familiar with it. The music included is 31 chorale preludes and chorales by Bach for manuals alone assembled in the manner of The Little Organ Book. The instructional material ties closely with these pieces of music and there is some valuable source information at the close. Every teacher or serious student needs this book.

A useful book to accompany the above and in the same edition is An Introduction to the Art of Trio Playing — studies and pieces of great usefulness in mastering this basic phase of organ playing. The editor is Stainton de B. Taylor. The final volume in this Hinrichsen group is a set of Six Short

Seasonal Preludes on Hymn Tunes by Robert Groves — well made, not easy pieces on good hymns, all of substantial length and quality.

Also on the serious side of our profession is a good volume from the University of Kentucky Press: Five French Baroque Organ Masses edited by Almonte C. Howells, Jr. There is an enlightening and informative introductory section before the masses by Nivers, Corrette and three anonymous composers appear. These latter three are from manuscript sources; the other two are not, to our knowledge, available elsewhere. The music text is photographed manuscript — clear and readable but manuscript. Many organists will wish to study this music and every music library will consider it a must. A Ford Foundation grant helped finance its preparation.

From Novello comes a second book of Variations on Old Psalm Tunes by George Dyson: four good, useful service pieces on not very familiar tunes for the use of fairly skillful players.

On the other side of the fence we have Marvin Kahn's Chord Construction and Hints for Popular Organ Playing (Mills), Echoes of Broadway compiled for all organs by Walter Echard (Presser) and the Frank Asper Recreational Album for Baldwin Organ (Carl Fischer).

Somewhere in between are Carl Mueller's Prelude on a Hebrew Melody (Carl Fischer) which has enough dignity and character for group one, Church and Chapel voluntaries by Matthew Lundquist (Carl Fischer) designed for the service organist of limited skill, and Christmas Organ Album (J. Fischer) whose 14 pieces are, most of them, already perennial favorites of most of our congregations; it is convenient to have them collected. — FC

DR. ROSELLA DUERKSEN directed the Ann Arbor Cantata Singers in Psalm 150, Schütz and Christ Lay in Grim Death's Prison, Pachelbel June 27 to open the fourth annual conference of the Lutheran Society for Worship, Music and the Arts, Ann Arbor, Mich. The discussion The Contemporary Religious Composer in a Changing World was led by Ross Lee Finney, Leslie R. Basset and Dr. K. Paul Cooper.

TWO MANUAL PIPE ORGANS

● Two manual pipe organs require special care in planning. Although sometimes limited in number of stops, they must be so designed to meet the requirements of the highest type service of worship. This can be done.

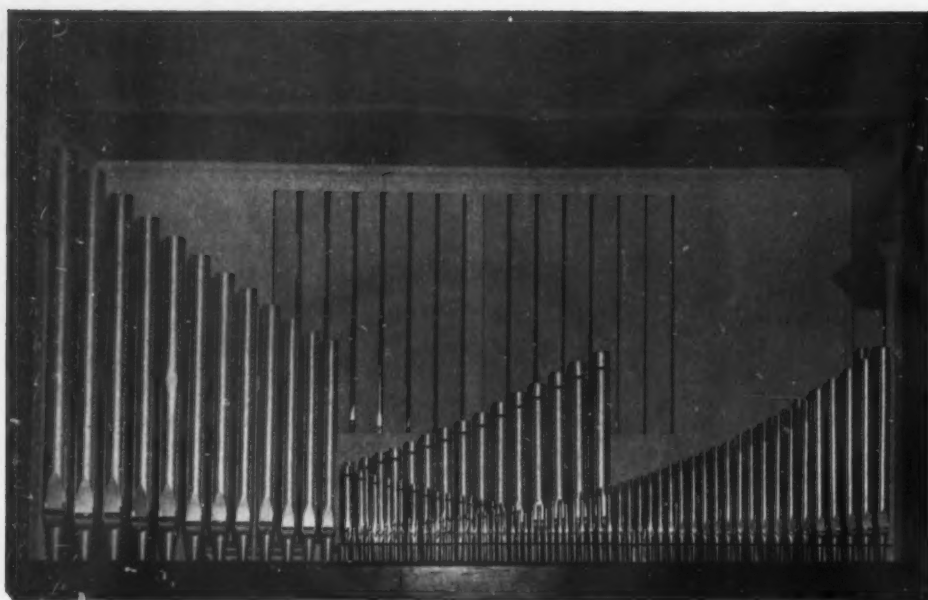
For a carefully designed, well built and artistically finished two manual consult MÖLLER.



M.P. MÖLLER
INCORPORATED

HAGERSTOWN, MARYLAND

RENOWNED FOR PIPE ORGANS SINCE 1875



NORTH GREENWICH CONGREGATIONAL CHURCH • GREENWICH, CONN.

RYE, NEW YORK

WO 7-2034

BRUCE ANGELL, PRESIDENT and TONAL DIRECTOR

ANGELL

PIPE

ORGANS

NOACK BUILDS TRACKER FOR ST. THOMAS CHAPEL

OLD CASEWORK REDESIGNED

Rear Gallery Instrument Planned — James Palsgrove, Organist Collaborates on Design

Fritz Noack, Methuen, Mass. builder, is to build a new two-manual chancel organ into the altered casework of the chancel division of the E. M. Skinner organ in St. Thomas Chapel (Episcopal) New York City. The new instrument was designed with plans for a future independent rear gallery organ in mind; it is particularly planned for the accompaniment of smaller services and recitals with choir and orchestra. The design was the product of the collaboration of Mr. Noack with James Palsgrove, organist of the church. Completion of the organ is scheduled for this winter.

Slider chests, tracker action with automatic keyfall adjusters are to be used. All the metal pipes will be organ metal; no zinc, copper or other substitutes are to be used. The disposition:

GREAT

Pommer 16 ft. 56 pipes
Principal 8 ft. 56 pipes
Octave 4 ft. 56 pipes
Waldflöte 2 ft. 56 pipes
Mixture 4 ranks 224 pipes

BRÜSTWERK

Gedackt 8 ft. 56 pipes
Rohrflöte 2 ft. 56 pipes
Principal 2 ft. 56 pipes
Nasard 2 2/3 ft. 56 pipes
Octave 1 ft. 56 pipes

PEDAL

Pommer 16 ft.
Principal 8 ft.
Octave 4 ft.
Nachthorn 2 ft. 20 pipes
Rauschwerk 4 ranks 128 pipes

GEORGE VINCENT WAS the organist for a program of music for organ and strings Aug. 2 at St. John's Church, Salisbury, Conn. He was assisted by the Berkshire quartet in the works of Purcell, Bach, Mozart, Brahms and Langlais.

Moravian Foundation Given Grant to Establish Library

The Moravian Music Foundation has begun a long-range development program aimed at making the institution's library resources of maximum significance in American music research. The program has been initiated by a library grant of \$20,000 pledged by Miss Lily Peter, Marvell, Ark., an honorary trustee of the Foundation and a prime mover in the rediscovery of American Moravian music, especially of the compositions by her ancestors, John Frederik Peter and Simon Peter. It is Miss Peter's desire to assure the continuance into the future of the Peter family's historic contributions to American culture.

The Foundation trustees have voted to establish the resulting library as the Peter Memorial Library to honor especially the two composers, their brother and Miss Peter's great grandfather, David Peter, and Miss Peter's late brother, Jesse Charles Peter. Personal effects of the family, musical instruments and documents, can be added to the library as they are found.

The library, to be housed in the Foundation's headquarters in Winston-Salem, will serve as a general and advanced reference library of books, music, and recordings to complement the treasure of Moravian music manuscripts and the recently acquired Irving Lowens Musical Americana collection. The Moravian and Lowens collections together represent the two most significant streams of early American music and place the Foundation's resources among the nation's outstanding for Americana research.

The Peter Library will make it possible ultimately for students and scholars to have access to a wide and rich variety of materials to study nearly any aspect of American sacred and secular music.

The library has been started with the acquisition of the third known copy of the 1544 Hymnal of the Bohemian-Moravian Brethren and about five hundred volumes of hymnological books. The latter came from a minister and hymn scholar who devoted many years to collecting a valuable personal research library. Included in the collection are hymnals of many denominations, rare volumes of Isaac Watts and other hymnists, and many scholarly and popular studies of hymns and religious poets.



Antone Godding, El Dorado, Kans., has been awarded a Fulbright grant for organ study with Helmut Walcha at the Hochschule für Musik, Frankfurt, Germany.

Mr. Godding graduated from Friends University, Wichita, Kans. in 1959 and received the MSM degree from Union Theological Seminary, New York City in May 1961. His organ study has been with Dorothy Addy, Dr. Leslie P. Spelman and John Huston.

He served as organist at the First Methodist Church and First Church of Christ, Scientist, Wichita and was organist-director at the First Methodist Church, New Brunswick, N. J.

MUDLER-HUNTER REBUILDS PLEASANTVILLE, N. J. ORGAN

IN EPIPHANY LUTHERAN CHURCH

Original Instrument Was Four-Rank Unified — Located in Two Floor Level Chambers

The Mudler-Hunter Co., Philadelphia, Pa. recently completed rebuilding what originally was a four-rank unified organ for the Epiphany Lutheran Church, Pleasantville, N. J. The organ is located in two floor level chambers on each side of the chancel. A full range of couplers and pistons were also incorporated in the console.

The disposition is as follows:

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Twelfth 2 1/2 ft. 61 pipes
Chimes

SWELL

Lieblich Bourdon 16 ft. 61 pipes
Viol D'Gamba 8 ft. 61 pipes
Viol Celeste (prepared)
Gedackt 8 ft. 12 pipes
Principal 4 ft. 61 pipes
Flute Twelfth 2 1/2 ft. 7 pipes
Octavin 2 ft. 12 pipes
Plein Jeu (prepared)
Trumpet 8 ft. 61 pipes
Clarion 4 ft. 12 pipes

PEDAL

Dulcian 16 ft. 12 pipes
Bourdon 16 ft. 12 pipes
Lieblich Gedackt 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft.
Principal 4 ft. 12 pipes
Super Octave 2 ft. 12 pipes
Trumpet 8 ft.

GEORGE WRIGHT PLAYED with the Los Angeles Philharmonic orchestra July 7 and 8 at the Hollywood Bowl. This marks the first time in the Bowl's 40-year history that any organist has been engaged as a soloist.

NUNC DIMITTIS

CATHOLIC WOMAN ORGANIST
DIES IN PHILADELPHIA HOSPITAL

Mrs. Thomas T. Stuhltrager, the former Anna Kirk, died July 12 at Misericordia Hospital, Philadelphia at the age of 62.

Mrs. Stuhltrager was organist at Blessed Sacrament Catholic Church and was also organist at St. James Catholic Church for 25 years.

She received her BM in 1943 and MM in 1944 from Temple University. In 1949 she earned her AGO ChM certificate. Mrs. Stuhltrager also studied at the Pope Pius X School, Manhattanville College, New York City.

Surviving are her husband and a sister.

BOOSEY AND HAWKES' HEAD
DIES AT AGE OF 66 IN LONDON

Geoffrey Hawkes, 66, chairman of the board of directors of Boosey and Hawkes, Ltd., London, England, died July 17. Mr. Hawkes and Leslie Boosey formed the firm in 1930 when the two helped to amalgamate the two businesses of Hawkes and Son and Thomas Boosey and Co. Mr. Boosey who once held the post has been re-elected chairman of the board.

Mr. Hawkes was a former master of the Worshipful Company of Musicians, London and a past president and chairman of the educational group of the Musical Instrument Association and an executive of the National Music Council of Great Britain.

He is survived by his wife Mable.

MRS. ORA PHILLIPS, mother of Chicago organists Ora Phillips and Edith Karnes, the latter a founder and past president of the Chicago Club of Women Organists, died Aug. 8 at the age of 93.

INSTALL 25-RANK DELAWARE ORGAN

SNYDER, N.Y. CHURCH

Christ Methodist Church Instrument
Designed by Robert Colby and
Gene Burmaster

A two-manual, 25-rank organ was built for the Christ Methodist Church, Snyder, N. Y. by the Delaware Organ Company, Inc. The instrument was designed by Robert Colby and Gene Burmaster of the organ firm. Walter Reitz is music director and Mrs. Harold Davis is organist of the church.

The organ was designed for the new church which seats 450; the Firm of Shelgran, Whitman and Associates are the architects for the building.

The stoplist is as follows:

GREAT
Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Hohl Flute 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohr Flute 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Furniture 4 ranks 232 pipes
Trumpet 8 ft. 61 pipes

SWELL
Gedeckt 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Spitz Flute 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Block Flute 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Schalmei 8 ft. 61 pipes
Tremulant

PEDAL
Bourdon 16 ft. 32 pipes
Quintaton 16 ft. 32 notes
Principal 8 ft. 32 pipes
Bass Flute 8 ft. 12 pipes
Quintadena 8 ft. 32 notes
Choral Bass 4 ft. 12 pipes
Flute 4 ft. 12 pipes
Principal 2 ft. 12 pipes
Principal 2 ft. 12 pipes
Trumpet 8 ft. 32 pipes

CARL WEINRICH WILL PLAY FOR MUSICOLOGY CONGRESS

Carl Weinrich will open his 1961-62 season with a recital for the eighth congress of the International Society of Musicology, to be held in New York from Sept. 5 to 11. This is the first time the congress has met in the United States and it will be the largest gathering of musical scholars ever held here. Mr. Weinrich will play Sept. 9 in Princeton Chapel; his program will be as follows: Bach, Prelude and Fugue in E Minor, Canonic Variations; Sessions, Chorale 1; Krenk, Sonata; Cone, Fantasy on a Hebrew Theme.



Nancy Walker, Kinston, N. C. has been awarded a Fulbright grant, effective Oct. 1, for a year's study with Helmut Walcha in Frankfurt/Main, Germany.

A student of Arthur Poister, Miss Walker recently received the master of music degree from Syracuse University. She received her BM from Salem College where she studied with Clemens Sandresky and John Mueller. She has also done a year of graduate study in musicology and comparative literature at the University of North Carolina.

TEN-RANK HOLZINGER INSTALLED IN CULVER CITY

FIRST LUTHERAN CHURCH

Rear Gallery Installation — Exposed
Great Division Over Swell —
Designed for Liturgy

A new two-manual Holzinger organ was installed in the First Lutheran Church, Culver City, Cal. The ten-rank instrument has an exposed great division over the swell.

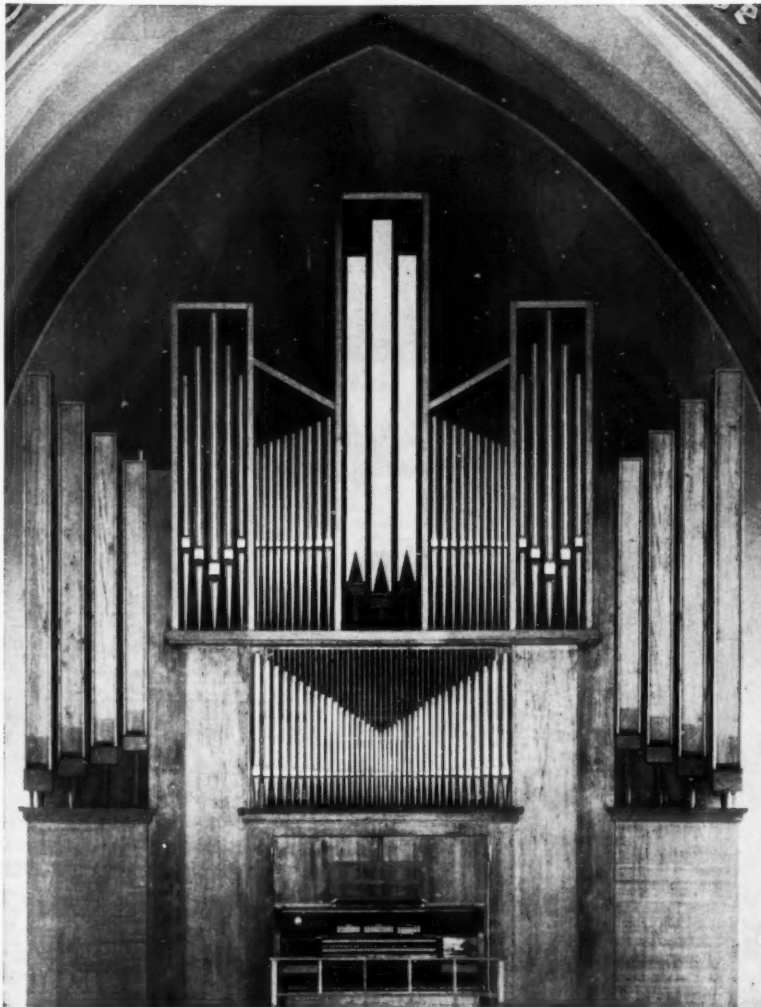
The organ was designed for the Lutheran liturgy with special emphasis on congregational singing and contrapuntal music, the traditions of the Lutheran Church.

Dave Dalsass is the church organist and Theophil Goehring played the dedicatory recital.

GREAT
Principal 8 ft. 61 pipes
Nachthorn 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Twelfth 2 1/2 ft. 61 pipes
Fifteenth 2 ft. 24 pipes
Cymbal 3 ranks 183 pipes

SWELL
Gedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Celeste 8 ft. 49 pipes
Nachthorn 8 ft. 61 pipes
Gemshorn 4 ft. 12 pipes
Nazard 2 1/2 ft. 7 pipes
Piccolo 2 ft. 5 pipes
Larigot 1 1/2 ft. 61 pipes
Gemshorn 1 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Tremolo

PEDAL
Holzprincipal 16 ft. pipes
Bourdon 16 ft. 12 pipes
Gedeckt 16 ft.
Principal 8 ft.
Flute 8 ft.
Gemshorn 8 ft.
Octave 4 ft.
Flute 4 ft.
Fifteenth 2 ft.
Hautbois 8 ft.



E. F. Walcker & Cie Ludwigsburg W. Germany

New Organ
Lutheran Church, Essen, W. Germany

Slider Chests, Tracker action, electric stop action,
straight ranks

Specification:

Hauptwerk:

1. Quintade 16'
2. Holzprincipal 8'
3. Gemshorn 8'
4. Oktave 4'
5. Nachthorn 4'
6. Sesquialtera 2 ranks
7. Blockflöte 2'
8. Mixtur 5-6 ranks
9. Trompete 8'

Pedal:

16. Subbass 16'
17. Prinzipalbass 8'
18. Rohrpommer 8'
19. Holzprinzipal 4'
20. Schwiegel 2'
21. Zink 3 ranks
22. Fagott 16'

Oberwerk:

10. Gedackt 8'
11. Rohrflöte 4'
12. Prinzipal 2'
13. Nasard 1 1/3'
14. Scharfzimmel 3-4 ranks
15. Krummhorn 8'
Tremolo

Representatives:

KNOCH ORGAN COMPANY

Box 542

LONDON

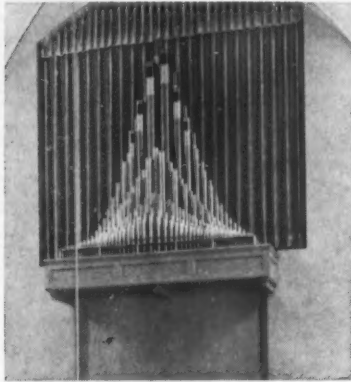
ONTARIO, CANADA

**WISCONSIN CHURCH GETS
NEW TWO-MANUAL SCHANTZ**

A REAR GALLERY INSTALLATION

**Principals of the Great and Pedal
Are Exposed to View — LaVahn
Maesch is Consultant**

The Schantz Organ Co. has installed a two-manual instrument in the rear gallery of the First Evangelical Lutheran Church, Beaver Dam, Wis. The principals of the great and pedal divisions are exposed to view. The organ was designed, built and voiced with much consideration given to the liturgical requirements of the Lutheran Church.



Dr. LaVahn Maesch was consultant for the church and negotiations were handled by Schantz District Manager A. C. Strahle.

The specification:

GREAT
Principal 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Fourniture 3 ranks 183 pipes
Hohlflöte 8 ft. 61 pipes
Dolcan 8 ft. 61 pipes

**Century-Old Organ
Returns to Cathedral**

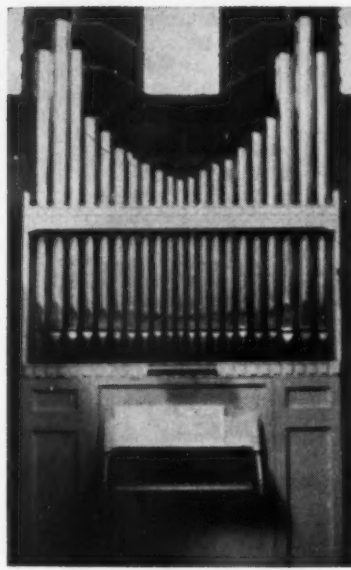
by **RICHARD PROUDMAN**

A one-manual instrument 100 years old which has led a somewhat checkered existence has returned to its spiritual home in Christ Church Cathedral, Victoria, B. C. and has been placed in the west gallery.

The tracker organ was built in June 1861 by the firm of Bevington of Soho, London. It was blessed and rededicated a century later at a service of morning prayer by the cathedral's dean, the Very Rev. Brian Whitlow. The writer of this report, organist at the cathedral, played the Adagio and Andante from Handel's Concerto 1 in G minor and accompanied the choir in the gallery in the Gloria from Mozart's Mass 12. Following the service Buxtehude's Fugue in C major was played. About 250 interested members of the congregation climbed to the gallery to inspect the instrument. Before evening service, a short program of 16th and 17th century music was played by Catherine Shore, assistant organist.

The venerable organ is to be used for accompaniment of the boy and adult choirs when they sing from the gallery,

Petite Trompette 8 ft.
Tremulant
SWELL
Rohrbordun 16 ft.
Viola 8 ft. 61 pipes
Rohrlöte 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppellöte 4 ft. 73 pipes
Flautino 2 ft.
Zimbel 2 ranks 122 pipes
Petite Trompette 8 ft. 73 pipes
Clairon 4 ft.
Tremulant
PEDAL
Subbass 16 ft. 12 pipes
Rohrbordun 16 ft. 12 pipes
Principal 8 ft. 44 pipes
Rohrlöte 8 ft.
Choralbass 4 ft.
Rohrlöte 4 ft.
Rohrlöte 2 ft.



for special performances requiring a continuo instrument and for recitals. At a later date it is proposed to link the gallery organ with the main four-manual Hill, Norman and Beard at the east end, creating an echo division without in any way interfering with the tracker mechanism. A new electric blower has been added.

The renovation was carried out by Hugo Spilker, Victoria builder, and the new specification is: Dulciana, 8 ft.; Claribel 8 ft.; Flute 4 ft.; Nasard 2 2/3 ft., and Principal 2 ft.

The organ is closely linked with the history of the city of Victoria. After it had travelled around Cape Horn from England, it served as the first cathedral organ. Later it was moved to a local saloon (where it doubtless led the customers in other forms of singing!) from there to a Roman Catholic convent, to a suburban Anglican church and finally to a private residence before coming back to the cathedral.

**Organ Design
in the Sixties**

By **JOSEPH BLANTON**

The Sixties will show, I believe, an increasing influence of the North-European traditional organ on organ design in the United States and Canada. One has merely to look back a few years to see that this influence received its impetus in the Fifties and has been gaining momentum ever since.

What do I mean by the North-European traditional organ? The most important aspect of this tradition is its characteristic tonality. Several factors enter into the production of this tonality and it is essential that each one be considered by the organ designer.

First, there is the design and voicing of the individual rank of pipes. The lower lips and languids are either wholly without nicking or else have only a slight feathering where it is found necessary to bring an individual pipe into line. The mouths have low cut-ups. The pressure is quite low — generally between one and two-and-a-half inches. The dynamic level of individual ranks is integrated with that of all other ranks in order to help blend the individual tone colors. The greatest success in this type of voicing is attained when every usable combination of stops produces a new and individual tone color. It should go without saying that the tone color produced must be musically interesting. Aside from the actual voicing of the pipe, both the pipe scale and the halving ratio are important in the design of the organ.

Second, an organ division must have form. Each stop must bear a structural relationship to every other stop in the division and to the division as a whole. Likewise, in an organ of multiple divisions, each division must have a structural relationship to every other division.

Third, the organ in the North-European tradition has a wooden case. I should like to add here, parenthetically,

greetings from santa's summer headquarters

ANGELS ARE SINGING — by Ivan Langstroth... 25c Refreshing setting of the Christmas story and the holiday season.	Arrangements SATB	
ANGELS IN HEAVEN — arr. Philip Gordon 20c Delightful Hungarian carol.	SATB	SSA
AS JOSEPH WAS A-WALKING —by Philip Gordon 20c Bright with a lively bell-like accompaniment.	2-PART	SAB
		SSA
THE BAGPIPE CAROL —arr. Joyce Barthelson..... 25c Neapolitan carol. Optional two treble instruments.	SATB	SSA
BEFORE THY CRADLE J. S. Bach—arr. Philip Gordon 20c Expresses the true spirit of Christmas.	SATB	SSA
	2-PART	SAB
CHRIST IS BORN TODAY! — by Jack Litten 25c Exultant carol in the contemporary idiom. Soprano solo and stanzaic choral response.	SATB	
COMPANIONS ALL SING LOUDLY —arr. Theron Kirk 25c Basque carol with rhythmic vocal accompaniment with soprano and alto solo.	SATB	
GLORIA IN EXCELSIS DEO —arr. Joyce Barthelson 25c Joyous Polish carol with a spirited optional brass quartet.	SATB	SSA
GLORIA TIBI, DOMINE — by Philip Gordon .. 30c Beautiful 15th century English text with a modal setting.	SATB	
JOSEPH DEAREST, JOSEPH MINE — arr. Joyce Barthelson 20c Favorite German carol. Soprano and baritone solos and optional violin or flute and cello.	SATB	SSA
LULLABY FOR THE HOLY CHILD — by Katherine Jacobsen 25c A unique modal lullaby with flute accompaniment.	SATB	
LULLABY, LITTLE BABE —arr. Joyce Barthelson 20c Appealing German carol with optional two treble instruments.	SATB	SSA
NOEL (The Babe In Bethlehem's Manger Laid) — arr. Theron Kirk 35c Joyous English carol with optional two flutes and triangle.	SATB	
SING YE PRAISE TO THE NEW BORN KING — by Jack Litten 20c Sparkling new carol with contrasting joyous and reverent moods.	SATB	
WHY DO BELLS ON CHRISTMAS RING? — by Joseph Roff 20c Reflective setting of Eugene Fields' Poem. Good for young choirs.	2-PART	

Any 10 titles FREE write:
SKIDMORE MUSIC CO. INC. • 666 Fifth Avenue • New York 19, N. Y.

In tubular organ chimes, there is no substitute for genuine

MAAS CATHEDRAL CHIMES®

MAAS-ROWE Carillons
LOS ANGELES 39, CALIFORNIA

® Trademark Registered U.S. Patent Office

Choir Robes

HARMONY YOU CAN SEE
A complete selection of distinctive styles and quality fabrics. All colors and shades. Send today for FREE catalog: C-114 (Choir Robes and Accessories): J-114 (Junior Robes).

COLLEGIATE CAP & GOWN CO.
CHAMPAIN, ILL. 1000 N. MARKET ST.
NEW YORK, N. Y. CHICAGO, ILL. VAN NUYS, CAL.
106 11th Ave. 228 N. LaSalle St. 15525 Calstar Blvd.

CLARENCE MADER
Los Angeles, California
OCCIDENTAL COLLEGE
IMMANUEL PRESBYTERIAN CHURCH

JOHN D. MORRISON
M.Mus., A.A.G.O.
Queens College
St. Martin's Episcopal Church
Charlotte, North Carolina

GREENSBORO COLLEGE — SCHOOL OF MUSIC
Greensboro, North Carolina
B.M. DEGREES IN ORGAN AND CHURCH MUSIC
Harold G. Andrews, Jr., Head, Organ Dept.
Member, National Association of Schools of Music

Paper by Joseph Blanton, Panel Discussion, Southwestern regional convention, Wichita, Kan., June 21.

that the traditional organs of the Latin-European countries also had wooden cases and there are other parallels to the North-European organ as well, but it was the North-European tradition that gave rise to the Organ Movement in Germany and in turn to the current organ revival in Anglo-America. The case is a functional part of the organ tonally. It aids the blending of the voices and also directs the sound.

Fourth, the traditional organ of North-Europe has tracker action. It is well-regulated tracker action that brings the organist into intimate relationship to his instrument. He ceases to be a telegrapher sending messages to his instrument, hoping they will not be garbled in transit. Through mechanical action, he is able to command it to do his bidding. The skilled organist, simply by his touch, can achieve an expressive control, the opinions of some sages of the organ world to the contrary notwithstanding. In the same pipe he can induce a sharp sibilant attack or he can bring forth a note without audible chuff. This is a palpable and demonstratable fact, and those so-called experts who continue to write in the organ journals that it is a 'physical impossibility, simply are admitting their own insensibility to musical sounds.

To summarize, at least four factors are of importance in the tradition of the North-European organ: one, voicing; two, form; three, the wooden case; and four, tracker action.

There is a fifth factor which relates to the tonal quality of all organs and that is the acoustical environment. Nearly all the traditional organs of both North and South Europe were in kindly surroundings, sympathetic to organ tone, rather than in the soft cocoons so many of our contemporary American churches turn out to be. This is something you organists simply will have to accept or else be willing to gird on your armor and joust with your building committees and architects.

A secondary aspect of all traditional

organs is visual quality. Almost all organs built over two hundred years ago had cases of some architectural merit ranging from the merely acceptable at the bottom of the scale all the way up to exciting works of art. We had the privilege of seeing some of these yesterday in Mrs. Jebe's beautiful and instructive color slides.

Within a tradition we can have considerable variety and I should like to present an analogy to illustrate this. Consider the great variety you find within the category of Italian Renaissance painting. You don't have to be an expert to recognize a painting of the Italian Renaissance, nor even of a particular chronological period of it. With a little more knowledge you can distinguish among the schools — Florentine, Venetian, Siennese and so on — and you can identify painters within those schools, and if you are really familiar with the subject, you can recognize the paintings of various periods within an individual's career. Likewise, there was variety among the North-European organs, and there is no reason why contemporary organs employing basic principles exemplified in those organs should be either stereotyped or archeological.

While organs by such firms as Marcussen, Frobenius and Flentrop show strong influence of the North-European traditional organ, they none-the-less have an individuality of their own which is quite of the mid-Twentieth Century.

The casework of organs by these firms is strongly contemporary in feeling and, for the most part, superb in design. There are several fine contemporary German cases, among them the new von Beckerath in Montreal, and the case of the Metzler organ in Zurich which Mrs. Jebe showed us is an outstanding Swiss example. All are functional.

A significant quantity of modern Danish organs were built on the principles I have outlined before the ideas which they encompassed began to trickle over to this side of the Atlantic. The Jaegersborg organ which you saw among Mrs. Jebe's slides was one of the early ones.

The question before this panel and

audience is *Organ Design in the Sixties* followed by four question marks. My prediction that organ design in America in the Sixties will be influenced more and more by the North-European tradition is based upon the trends of the last decade. We hear a great deal these days about trends. The statisticians made a big to do over them — trends in politics, in the stock market, in furniture, in architecture, in women's clothes. Much of the planning in industry and business is based upon a study of trends.

Last year George Bozeman and I made a survey of organs of the type I have discussed — all in this country or Canada. We examined, played and in some instances measured contemporary tracker organs built by the three German firms of von Beckerath, Walcker and Lauckhuff; the Dutch builder, D. A. Flentrop; the Austrian firm of Rieger; the Canadian firm of Kney and Bright; the Swiss firm of Metzler; and work of these U. S. builders: Charles McManis, the Andover Organ Company, Otto Hofmann, and of course, our own modest effort.

There was great variety in these instruments. Some had actions far superior to others. Some, we felt, were much more satisfactory tonally than others. But among them all, including the most successful, there was variety. If you want a label for these contemporary instruments, I would suggest *Polyphonic Organs*.

This trend of design in America continues to be stimulated by the availability of these organs to American audiences. More and more of our people are able to hear them and to judge for themselves what they really are. Their ears are hearing sounds entirely new to them and often they hear thrilling new music from the same old familiar notes. There is a further stimulus from the young people who return each year from study in North Europe.

It is also probable, if not certain, that concurrently with the building of polyphonic organs, this influence will continue to produce many hybrid instruments — essentially romantic organs containing a few ranks of classically voiced

pipes. And there is no doubt at all that many organs lacking in tonal form and integrity will be built in the Sixties and installed in holes in the walls of church-lined with sound-absorbing materials. They will be obsolete the day they are dedicated. But, to reiterate, the most important phase in the Sixties, I think, will be the building of more and more polyphonic organs in America, and along with this, I believe there will be increased interest in smaller organs — those of thirty ranks or less.

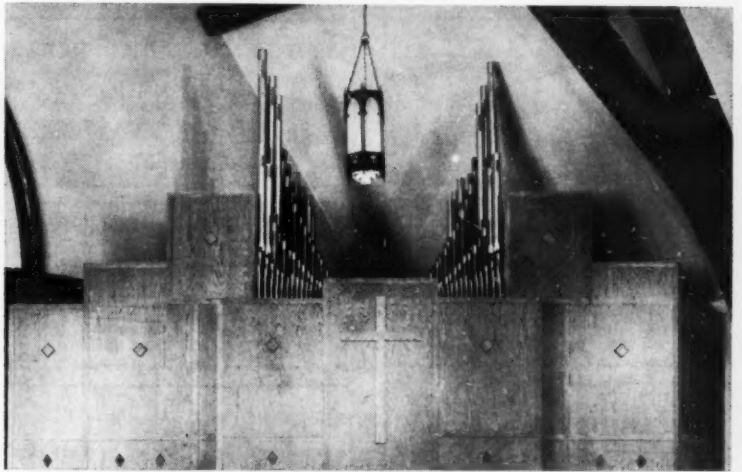
As the statisticians say, the trend is definite.



John L. Baldwin, Jr. has been appointed chairman of the department of music, Hamilton College, Clinton, N.Y., succeeding Berrian Rankin Shute who died June 17. He also succeeds Dr. Channing Lefebvre as director of the University Glee Club, New York City.

Mr. Baldwin has been college organist and director of the college choir and is resident director of the Root Art Center. This summer he again took over the duties of organist-chairmaster of the American Cathedral, Paris.

He played recitals this year at Hamilton and Wabash Colleges, Syracuse University for a joint meeting of the Syracuse and Central New York AGO Chapters and at Pittsburgh, Pa.



TWO MANUAL HOLLOWAY ORGAN OPENED BY FOX

MAIN STREET CHRISTIAN CHURCH

Stops from 1894 Instrument Incorporated in New Design — Additions by Durst

The E. H. Holloway Corporation, in Indianapolis, Ind. rebuilt an 1894 Hook and Hastings for the Main Street Christian Church, Rushville. Virgil Fox played the dedicatory recital May 7 to an overflow audience.

The stops from the original instrument were incorporated in the new design. The console, chests and additions were manufactured by Durst and Co., Inc., Erie, Pa.

The great division is installed above the Baptistry as limited space was available for the enlarged organ. The installation and tonal finishing was directed by John Goulding of the Holloway firm. The new specification was drawn up by the organ committee, Robert Crawley, chairman and E. H. Hol-

loway. Janet Mauzy is the regular organist of the church.

The specification is as follows:

GREAT
Bourdon 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Melodia 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute d'Amour 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Chimes

SWELL
Geigen Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Celeste 8 ft. 49 pipes
Aeoline 8 ft. 61 pipes
Flute Harmonic 4 ft. 61 pipes
Flageolet 2 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Tremolo

PEDAL
Violone 16 ft. (prepared)
Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft.
Violoncello 8 ft. 32 pipes
Gedeckt 8 ft.
Choral Bass 4 ft. 32 pipes
Gedeckt 4 ft.

Manufacturers of:
GOWNS
Pulpit and Choir
RELIGIOUS SUPPLIES
Manufacturers of the Official
American Guild of
Organists Robes
Write Dept. 62 for prices
CATALOG ON REQUEST
National CHURCH GOODS
SUPPLY COMPANY
827 33 ARCH STREET PHILADELPHIA 7, PA.

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

**Felix F. Schoenstein
& Sons** Pipe Organ Builders
SAN FRANCISCO, CALIF.

HARTT COLLEGE OF MUSIC
of the University of Hartford
Hartford, Connecticut
I. Albert Russell, M.Mus.
Chairman, Organ & Church Music Dept.

ELECTRIFY PLAYER PIANOS
PUMP FOOT-PUMPING
YOU CAN QUICKLY END TIRESOME FOOT-PUMPING
With a Compact Low-Cost Lee Silent Suction Unit
EASY TO INSTALL
FULLY GUARANTEED
1000'S IN USE
write to
LEE MUSIC MFG. CO.
Box 595, Tujunga, Calif.

fouser Pipe
Organs
5151 Adams
Birmingham, Mich.

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

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

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

For 3 trumpets and organ . . .
Sachs: Nun danket alle Gott 2.00
Baxtehude: Fanfare and Chorus 2.00
Daquin: Noel suisse 2.00
Karg-Elert: Nun danket alle Gott 2.00
de Lassus: Providebam Dominum 2.00
ROBERT KING MUSIC CO.
North Easton Mass.

BOY CHOIRS
PAUL ALLEN BEYMER
CHRIST CHURCH
SHAKER HEIGHTS, OHIO

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

WILFRED BRIGGS
 M.S., CH.M.
All Saints' Church
 Washington, D. C.
 On leave of absence for study until
 September 1962

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

ROBERT ELMORE
CENTRAL MORAVIAN CHURCH
BETHLEHEM, PA.

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

george
Estevez, ch.m.
 choir director
christ congregational church
chicago

Paul E. Koch
FIRST METHODIST CHURCH
Springfield, Ill.

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

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

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

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

GEORGE L. GANSZ
Centenary College
Hackettstown, New Jersey

George Norman Tucker
 Mus. Bac.
SAINT LUKE'S CHORISTERS
Kalamazoo

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

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

JOHN GROTH
Broadway Congregational Church
New York City

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

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

RICHARD
WESTENBURG

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

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

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

JULIAN
WILLIAMS
 Mus. Doc.
 Sewickley Pennsylvania

Phelp's Article

(Continued from page 9)

grounds that it is better to have "real pipes" than some substitute device, is fallacious, for a unit organ, at best, is only an imitation and, for most musical purposes, does not even function like a straight instrument. Attempts to justify these methods, or for that matter to justify anything whatever, on the grounds that "the average man can't tell the difference", betrays a level of integrity and a standard of auditory acuity unacceptable in professional practice.

Today, it is hardly possible to consider matters relating to the construction of small to moderate sized organs without giving serious thought to constructing such instruments with slide chests and mechanical key action. This type of construction is particularly suitable and, in all respects, practical and economical for two and three-manual instruments up to about 30 and 40 stops respectively. Instruments larger than this are also practical, but they present special problems the discussion of which is not appropriate here. There is no musical justification whatever for electric or electropneumatic action, and there is very little justification for it on other grounds, except those of commercial expediency. Where consoles "must" be movable, or where the size of the room (over 2000 seats) demands a very large instrument, some type of electrically operated mechanism will always be the only practical answer. This will also continue to be the case with the divided organ in the divided chancel, both of which are musical abominations which no thinking church group will continue to permit. So far as instruments of the size and quality being considered here are concerned, there is no reason why they should ever be built with anything other than mechanical key action. On musical grounds no other conclusion is possible. In spite of all the recent todo to the contrary in these pages, the inevitability of right is on the side of the protagonists for this thoroughly musical approach. Modern slide chests can be built, indeed are being built, with tables that will not crack, with slides that will not stick or shrink and cause running, and with mechanisms that are cypher proof. With simple care in the design and with the proper use of classical voicing principles, no perceptible robbing need take place in chests of up to nine or ten stops. With special provision, this range can be extended to 13 or 14 stops on a single chest. Instruments as large as 20 stops can be built with a weight of key touch not exceeding AGO standards. However, the writer feels this whole matter of key touch needs to be re-examined, for no pianist, no violinist, no harpist, no wind instrument player, indeed, no instrumentalist who actually plays his instrument directly expects to get a greater volume of tone from his instrument without expending greater physical effort — why then should an organist?

One advantage of a mechanical slide-chest instrument that has been completely overlooked in previous discussions, and one likely to be very important in churches of the size being considered here, is that of its comparatively small space requirements. An instrument on slide chests, disposed in traditional fashion, will require from one-third to less than one-half the space required by the same stop list and scaling laid out in the closest possible way on modern pitman chests in the conventional manner. A 14-stop mechanical slide chest instrument, scaled conventionally for a church seating about 300 people, has just been completed under the writer's direction that stands in only 64 square feet of floor space, including pedal board and bench, and in a height of only 13 feet. The same stop list and scaling would require, in the same height, at least 140 square feet of floor space on pitman chests. For further comparisons the reader is referred to pages 440-443 in Jo-



Lawrence Phelps

seph. E. Blanton's *The Organ in Church Design* where Mr. Blanton gives dimensions of 30 organs by several Americans and Europeans. A study of this data will show that whereas two instruments, constructed with modern slide chests and mechanical action, of 42 and 77 stops each require only about 90 and 160 square feet respectively, an average of about 2 square feet per stop, an organ of only 33 stops with electropneumatic action requires 365 square feet. While double decking (placing one chest over another) accounts for some of this advantage, a study of the Rückpositivs of the two mechanical instruments will show that these eleven stop divisions require an average of 1.9 and 2.4 square feet per stop which is very close to the over-all average for these instruments. With space at such a high premium today, the space-saving feature of mechanical instruments may well become one of the most important advantages among those to whom their musical superiority has little meaning, architects coming particularly to mind in this respect.

Indeed, the writing is clearly on the wall for all, who will, to see. When the truth about mechanical action and key-chambered chests are popularly known, it may well be difficult to interest enlightened men of good taste in any other mode of construction. The issue will, of course, continue to be controversial for sometime to come, but arguments against the system are largely based on a small sampling of old American instruments and do not apply at all to the modern case. The "old soldiers" with their limited experience and misinformation, will eventually "... just fade away"; then will begin the real work of the organ renaissance in North America. We may expect that in the foreseeable future the majority of our quality instruments of below 40 stops will be constructed in this manner. Meanwhile, the controversy is welcomed as a delaying action, for it would be disastrous for the industry if the demand should grow too rapidly. While one of our largest builders is now building mechanical instruments under the writer's direction in a small new department especially established for this purpose, and while we may expect other major builders to follow this example, the total North American output is not able to meet the current demand, and, for the moment, we have little choice but to welcome the several fine instruments coming to our shores each year from the plants of some of Europe's leading builders.

¹Although musicologically it is strictly incorrect, for the sake of convenience the writer takes the liberty, in this article, of using the term "Classic" to refer to the period in which the organ flourished before the outright appearance of "romanticism" as a mode of musical expression. In this sense, therefore, the term covers the work of the late Renaissance, the Baroque, the Rococo and the very early Romantic, roughly the 16th, 17th, and 18th centuries, with special emphasis on both French and German concepts in the 100 year period centering around 1700.

The problem of better organs for North America is largely one of enlightenment through education. We must admit, once and for all, that the future of the organ is essentially dependent upon the strengthening of its position as the leading musical instrument of our society for use in the service of divine worship. We must reaffirm that the only reason for music in the church is to assist in the making of a worthy offering unto the Lord, the making of music in itself being virtually an act of worship and praise. We must realize that music in the church is not for the entertainment of those present but for their strengthening and elevation through their experiencing it. When we have done all this and firmly established it in the thought of all concerned, we will again be ready to design and build and play out instruments according to the needs of the church and not, as has so often been the case, according to the "wants" of the individual. We will be working with a church-going public that knows and cherishes the great music of the church, and not with a largely uninformed group who considers this great literature to be "Concert music", preferring instead the merest of trivia in their churches. The work has begun. The enlightened organist and his organbuilder are no longer pioneers, but willing partners in the faithful service of a musically enlightened church community.



Lady Susi Jeans

He supplies innumerable details about the styles of the various schools and explains clearly how they differ from each other. The work of the Netherlands builders abroad is also fully discussed — they did important work in Germany, Denmark, France and Spain — as well as the work of foreign organ builders in the Netherlands. Biographies of organ builders are given and lists of their works, specifications and technical data are supplied. This enormous amount of material, data and documentation is admirably handled, although the inclusion of a subject index — a possibility for a future edition — would make the material more easily accessible.

The information on the tuning of the organs in the Netherlands is very interesting. Like the early organs mentioned by Arnold Schlick in 1511, they often had F tuning which meant that when the CC key was played it would sound FF. This explains why some early music sounds so unpleasantly high on an instrument with C tuning. It was probably written for an instrument with F tuning and should therefore be transposed down a fifth. On the other hand music noted in a low tessitura could have been written for an instrument with C tuning and would have to be transposed a fifth upwards.

Many of the pictures in Dr. Vente's book are both instructive and beautiful. After reading the book one realizes that an enormous amount of work would have to be done before early English organs could be discussed in a similar way. W. L. Sumner has done some admirable work on this subject and gathered all the available material together in his book *The Organ* which runs now into its fourth printing. (In America, The Philosophical Library, New York). There is, however, still a large amount of material hidden in the archives of cathedrals, churches and private houses. What is badly needed is a team of researchers who would systematically examine all the relevant documents and check up at the sources on the facts passed down by Sir John Hawkins, Burnery, Hopkins, Rimbault and others which we now take too much for granted. All this information would be made available at one center and research organized from there.

The chapter on registration is of the greatest practical value to organists. Everyone who wants to play early organ music should read this chapter, which supplies a wealth of new information on the art of early registration.

We must be grateful to Dr. Vente for making this need so clear to us and for showing us in this book that this can be done. His is certainly a major contribution to the history of the organ.

Valuable History of Netherlands Organ Building Appears

A book on the history of the Netherlands organ building which we first met in Haarlem in July seems to us so important and significant that we obtained permission to excerpt Lady Jeans' detailed review of it in the *Galpin Society Journal* (London) to whet the interest of readers of *THE DIAPASON*.

By SUSI JEANS

Die Brabanter Orgel by Dr. Maarten A. Vente (H. J. Paris, Amsterdam) deals with history of organs in the Netherlands from the middle of the 15th to the second half of the 17th century. *The Netherlands* is used in its old meaning and comprises a very large area, which includes today's Holland, Belgium, Luxembourg and some parts of Northern France. The book is written in German, but English readers will be glad to know that it contains an excellent summary in English. The appearance of the book, paper and print are of the highest order. It contains a full bibliography, a special section on sources and an index of places and persons.

In the preface to his book Dr. Vente explains that some specially gifted organ builders, who worked in North Brabant, had developed a type of organ which found its perfection in the organ built by Hendrik Niehoff of 1540 at St. Jan in 's-Hertogenbosch. This town is the capital of North Brabant and therefore Dr. Vente calls this type of organ "Die Brabanter Orgel." He does not limit himself to writing the history of the Brabant school of organ building — which produced some remarkable organ builders like the families Niehoff, Lampeler van Mill and Hocque — but also discusses all the other schools of organ building in the Netherlands.

Renwick Recordings, Inc.

42 Renwick Street

New York City, New York

AN OPEN LETTER TO

ORGAN ENTHUSIASTS EVERYWHERE

Are you tired of hearing record shop clerks say, "Sorry, we don't have that particular organ record, but I'll try to get it for you."? Have you had your fill of plastic sealed records which, according to the jacket are terrific pipe organ releases, but when played at home for the first time prove to be electronic? Are you disgusted with second rate pressings, poorly engineered recordings, sparse and inaccurate jacket notes? Have you hoped that someday, someone would produce truly fine organ recordings featuring many of the truly great but as yet unrecorded organists and organs as well as more of those whose releases have seemed to disappeared?

Renwick Records is pleased to announce a series of forthcoming record releases which are designed especially for the discriminating organ enthusiast! No effort is being spared to insure that every musical taste will find fulfillment in these new and fresh recordings of some of the finest contemporary organists, both in America and in Europe, playing many of the world's finest examples of every type of organ, theatre, classic and electronic! Renwick Records, Inc., has been formed to bring organ enthusiasts the finest organ music possible on the modern L.P. recording. These releases will be available on a direct mail basis only. You are invited to send in your name and address, without obligation, of course, in order to be on our mailing list. The first release due on September 1, 1961, will be made on the former Paramount Studio Wurlitzer, now enlarged to 4 manuals and 38 ranks and also playable from the famous Roxy 5 manual console.

This first recording will be announced by mail only, and you are urged to send in your name and address now to avoid being uninformed about these exciting new records. Many other releases are to follow, and you will want to be kept informed on all of them!

Future records to be made will be selected by panels of recognized organ authorities in both the theatre and classical fields. Organs never before recorded will be used in many of these selections, featuring organists known to most of us by name only. To assist in selecting future program material, Renwick Records has appointed Judd Walton, of Vallejo, California, as the West Coast representative.

Renwick Records, Inc., is now dedicated to this task. We are proud to be associated with organ enthusiasts the world over, and will attempt to carry out this assignment to your complete satisfaction!

Renwick Records, Inc.,
Richard E. Loderhose,
President and Sole Owner
42 Renwick Street
New York City,
New York

PIPE ORGANS, INC.

West Coast Representative for
Schantz Pipe Organs

2724 W. Jefferson Blvd. Los Angeles 18
Re 2-0111

JOHN HOLTZ

St. Thomas's Church
Mamaroneck, New York

On leave until September 1962

Carliss R. Arnold
SAC. MUS. DOC. F.A.G.O.
Peoples Church
Michigan State University
EAST LANSING, MICHIGAN

Edward Berryman
Address: Union Theological Seminary
New York City

MARSHALL BIDWELL
Carnegie Institute
Pittsburgh
AVAILABLE FOR RECITALS

ARTHUR BIRKBY
UNIVERSITY OF WYOMING
St. Matthew's Cathedral, Laramie

JAMES F. HUNT
Organist
First English Lutheran Church
Vernier Road at Wedgewood Drive
Grosse Pointe Woods, Michigan

FARLEY K. HUTCHINS
Sac. Mus. Doc., A.A.G.O.
Westminster Presbyterian Church
University of Akron
Akron, Ohio

Charles H. Ph. D., F. A. G. O.
FINNEY
Chairman, Division of Music & Art,
Houghton College, Houghton, N. Y.
First Presbyterian Church, Bradford, Pa.

DUDLEY E. FOSTER, JR.
M.A. F.T.C.L.
Organist and Choirmaster
Holy Trinity Church
Alhambra, California

MILDRED L. HENDRIX
University Organist
DUKE UNIVERSITY
Durham, North Carolina
Recitals

DONALD INGRAM
KENMORE METHODIST CHURCH
Buffalo, N. Y.

DAVID S. HARRIS
Church of Our Saviour
Akron, Ohio

HOWARD KELSEY
Washington University
Saint Louis 5, Mo.

ROBERTA BITGOOD
Redford Presbyterian Church
DETROIT 19, MICHIGAN

STEVE EMPSON
Organist-Choirmaster
ST. STANISLAUS CHURCH
CHICAGO

John Doney
M.Mus. A.A.G.O.
St. James's Episcopal Church
West Hartford 7, Conn.
University of Hartford

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

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

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

d. deane hutchison
first congregational church
portland, oregon

Jack Ossewaarde
St. Bartholomew's Church
New York

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

RUSSELL SAUNDERS
Drake University
University Christian Church
Des Moines, Iowa

GLEN C. STEWART
NORTHWEST MISSOURI STATE COLLEGE
MARYVILLE, MISSOURI

JAMES A. THOMAS
First Presbyterian Church
La Grange, Ill.



Two views of the Holtkamp organ in Holy Cross Lutheran Church, Toledo

HOLTKAMP BUILDS TWO-MANUAL FOR TOLEDO CHURCH

ALL DIVISIONS ARE UNENCLOSED

Holy Cross Lutheran Church — Combination Sun-shade and Sound-reflector Installed

The Holtkamp Organ Co., Cleveland, Ohio recently installed a new two-manual instrument in the Holy Cross Lutheran Church, Toledo, Ohio. All divisions of the organ are unenclosed in the rear gallery.

The cross-shaped surface at the back of the organ is a combination sun-shade and sound-reflector.

The stolist is as follows:

GREAT
Principal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Dulciane 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trumpet 8 ft. 73 pipes



POSITIV
Spitzflöte 8 ft. 56 pipes
Copula 8 ft. 56 pipes
Rohrflöte 4 ft. 56 pipes
Nazard 2½ ft. 56 pipes
Principal 2 ft. 56 pipes
Blockflöte 2 ft. 56 pipes
Tierce 1½ ft. 56 pipes
Fourniture 3 ranks 168 pipes
Krummhorn 8 ft. 63 pipes
Glockenzimbel 12 bells

PEDAL
Quintadena 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Flauto Dolce 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Rauschquinte 2 ranks 32 pipes
Sordun 16 ft. 32 pipes
Schalmey 4 ft. 32 pipes

ARLINGTON, VA. CHURCH CONTRACTS FOR NEW AUSTIN

REPLACES ELECTRONIC

First Baptist Church of Arlington, Va. — Three-manual for Colonial Fane

The First Baptist Church of Clarendon, a section of Arlington, Va. has contracted for a new three-manual organ with the Austin Organ Company.

The church is located on a prominent intersection in the heart of this Washington, D.C. suburb and occupies a colonial structure built about 10 years ago.

The new instrument, replacing an electronic, will be located at the front of the choirloft on either side of the central baptistry. The great with its visible pipework will be balanced by certain stops of the pedal division.

Paul M. Hall is minister of music at the church and his wife is the organist. The specification was drawn up in consultation with Mr. and Mrs. Hall and Austin representative Charles L. Neill handled negotiations.

The stolist:

GREAT
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Quintaten 4 ft. 61 pipes

Superoctave 2 ft. 61 pipes
Fourniture 3 ranks 183 pipes
Chimes

SWELL
Rohrgedeckt 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Voix Celeste 8 ft. 56 pipes
Spitzprincipal 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 68 pipes
Oboe 8 ft. 68 pipes
Clairon 4 ft. 68 pipes
Tremolo

CHOIR
Nasongedeckt 8 ft. 68 pipes
Erzähler 8 ft. 68 pipes
Erzähler Celeste 8 ft. 56 pipes
Nachthorn 4 ft. 68 pipes
Sesquialtera 2 ranks 122 pipes
Blockflöte 2 ft. 61 pipes
Krummhorn 8 ft. 56 pipes
Tremolo

PEDAL
Principal 16 ft. 32 pipes
Gemshorn 16 ft. 12 pipes
Rohrgedeckt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Gemshorn 8 ft.
Rohrgedeckt 8 ft.
Superoctave 4 ft. 12 pipes
Trompette 16 ft. 12 pipes

DeMoulin ROBIS

Fine quality materials and tailoring; fair prices. Free catalog and material swatch book. Write, mentioning name of church, and specify for pulpit or choir.

DeMoulin Bros. & Co.
1121 So. 4th St., Greenville, Illinois



The CHARLES W. McMANIS Company

Organ Builders

TENTH AND GARFIELD
KANSAS CITY 4, KANSAS

THE *W. H. Reisner* MFG. COMPANY, INC.

HAGERSTOWN, MARYLAND

SPECIALIZING IN ALL-ELECTRIC ACTION EQUIPMENT FOR THE PIPE ORGAN

There is a Reason for Choosing Reisner Custom-Craft Consoles

CABINETS of Reisner consoles are artistically designed and constructed by skilled Reisner craftsmen. These fine consoles are available in a variety of wood and finish and in a wide selection of models that will harmonize with the decor of a particular church or home.

ACTIONS are All-Electric throughout and are custom designed to the specification of a particular organ. The components are made chiefly of metal with sterling silver contacts throughout, and steel parts are heavily electro-plated and aluminum components are iridite finished to prevent corrosion.

COMBINATION ACTIONS are available in three styles: The Model R-R Remote Capture Type; The Solenoid Capture Type which may be installed as a remote or inside of the console; and The Recorder Board or Setter Type which may be installed in sliding trays beneath Keybed or inside the console.

CONSOLES for small unit organs with a maximum of thirteen pitches per manual may be wired-in through a standard Reisner manual key coupler action. A most economical method since the need for a relay is eliminated.

INSTALLATION of all Reisner consoles can be quickly and easily made since only electrical connections are necessary. There is no need to mar flooring to install wind conductors. After installation, consoles may be moved to any angle without the services of a tinner or organ mechanic.

CONSOLES BY REISNER truly offer many distinct advantages. Their unusually attractive appearance clearly shows the work of master craftsmen. The response of the all-electric action is fast and positive. Installation can be made quickly and easily with the added assurance of the minimum of service.

Catalogs and price lists available to organ builders and servicemen.



CONSOLES

CONSOLE MECHANISM

CONSOLE LIGHTS

COMBINATION ACTIONS

RELAYS

MAGNETS

SWITCHES

DIRECT ELECTRIC CHEST ACTIONS

LEATHERS

ENGRAVED PARTS

MISCELLANEOUS SUPPLIES



Features

- 31 unison songs
- 5 rounds and canons
- Classified index
- suggestions for use

No. 97-7599 \$1.25

Write for your FREE
copy of A Catalog of
Junior Choir Music

Concordia MUSIC

CONCORDIA PUBLISHING HOUSE • 3558 S. JEFFERSON, ST LOUIS 18, MO.



Two-manual Verschueren
at St. John the Baptist,
Syracuse, N. Y.

HOLLAND AMERICAN INSTALLS VERSCHUEREN TWO-MANUAL

ST. JOHN THE BAPTIST

Great and Swell Have Electro-pneumatic Action with Cone Chests — Electric Pedal

A two-manual, 22-rank Verschueren organ was installed in St. John the Baptist Catholic Church, Syracuse, N. Y. in March by the Holland American Organ Company, exclusive agent of the Verschueren Organ Company.

The instrument has electro-pneumatic action with cone chests for the great and swell divisions and electric action for the pedal section. It has a draw-knob console and all front pipes on the case are speaking.

The stoplist is as follows:

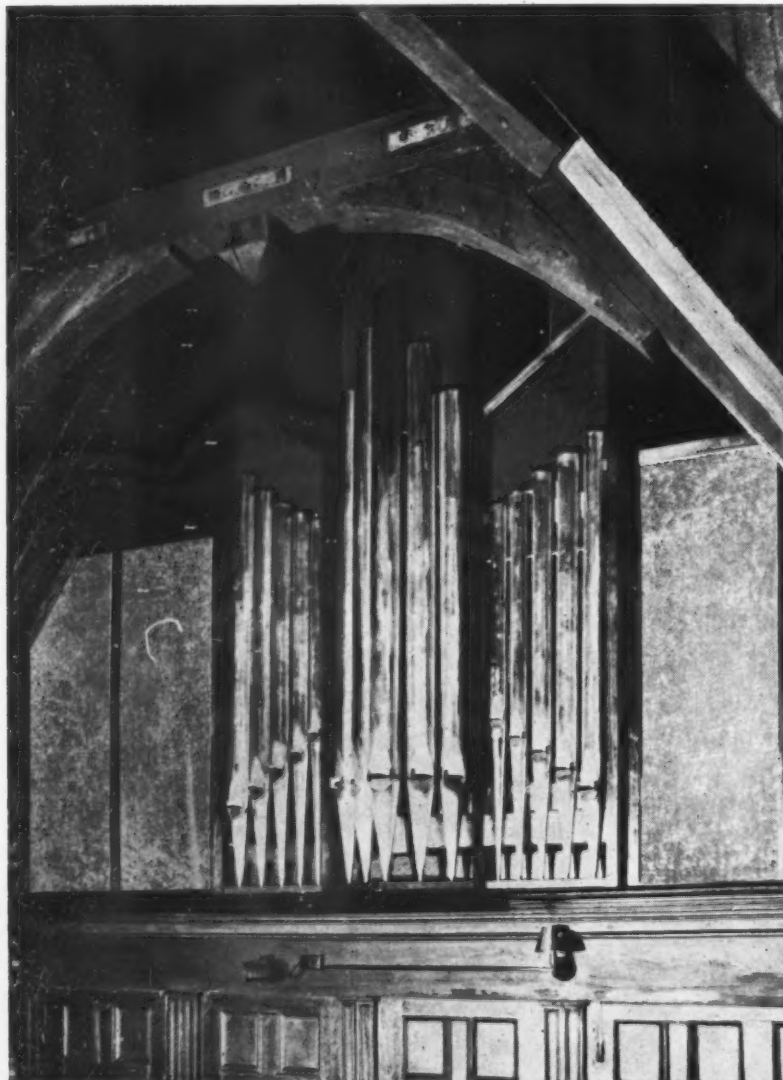
GREAT
Diapason 8 ft. 61 pipes
Rohr Flute 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Block Flute 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trumpet 8 ft. 61 pipes

SWELL
Principal 8 ft. 61 pipes
Stopped Diapason 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Vox Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Flute 4 ft. 61 pipes
Nasard 3 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Sesquialtera 2 ranks 61 pipes
Dulzian 8 ft. 61 pipes

Contra Bass 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Open Bass 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Choral Bass 4 ft. 12 pipes
Tromba 8 ft. 32 pipes

GEOFFREY HOBDAJ, choirmaster of St. John's Episcopal Church, Charleston, W. Va., dean of the Charleston AGO Chapter and conductor of the Charleston Symphony orchestra, conducted a concert in Rome, Italy in late July with the Orchestra Sinfonica Dell'Accademia Nazionale di Santa Cecilia.

ROBERT J. McCLOSKEY, Jr., has assumed the post of organist-choirmaster of Grace Episcopal Church, Ocala, Fla. He will continue his studies at Stetson University, DeLand. He leaves an active term at St. John's Cathedral, Jacksonville, where he played numerous recitals and directed choral performances.



Church of St. Mary The Virgin Chappaqua New York

May, 1961

Gress-Miles

ORGAN COMPANY, INC.

PENNINGTON, NEW JERSEY

The Evolution of

a Studio Organ

By FLOR PEETERS

The studio organ in the Mechelen home of Flor Peeters with Cesar Franck's console from Ste. Clothilde at the left.



ONE of the fundamental rules in organ building is that the instrument must be thought of in relation to the size and function of the building in which it is erected. When leaving a noisy town for the quieter environment of the countryside, one has the opportunity to study a new composition for one's instrument in order to adapt it to the new ideas obtained after 25 years of experience.

To spread out the tonal architecture of a limited study organ over the various manuals, so different in function, becomes a delicate problem for the organ designer, the builder and the tuner; no family of stops may be omitted and the organ should not merely sound as a collection of well-voiced stops, but as a tonal unity.

Each stop has its specific scale and voicing, being an individual element as well as a link in the tonal architecture. It becomes evident that a large variety is necessary of: large and small scales, constant and variable scales, a rich choice of open, stopped and half-open flue pipes, strings, reeds and the so necessary brilliance of the mixtures in the healthy proportions of the 18th century. Limited to his studio instrument, the organist sees rising insoluble problems of choice. He must accept compromises, often of a subjective nature.

In the spring of 1938, Charles Tournemire and I dedicated the first organ in my studio at Mechelen by two recitals: the first for the Belgian Broadcasting and the second, at night, for friends from Belgium and abroad. This organ was built by the Belgian organ builder Jos Stevens and had the following composition:

GREAT

Principal 8 ft.
Bourdon 8 ft.
Octave 4 ft.

Schweizerpfeife 2 ft.
Mixture 2 - 3 ranks

SWELL

Rohrflute 8 ft.
Spitzgamba 8 ft.
Voix Celeste 8 ft.
Blockflute 4 ft.
Nasard 2 1/2 ft.
Waldflute 2 ft.
Tierce 1 1/2 ft.
Schalmel 8 ft.

PEDAL

Sub-bass 16 ft.
Gedackt 8 ft.
Open Flute 4 ft.

This disposition was clearly influenced by the organs of Silberman. It had a chorus of diapasons on the great, most of the flutes on the swell and the pedal serving as a bass manual.

In 1946 the following changes were made: Pedal: a choral bass 4 ft. was put in instead of the open flute 4 ft. Great: the Schweizerpfeife 2 ft. was moved to the swell and in its place came the waldflute 2 ft. of the swell. Swell: for the mutation, see above; a new cymbale. 3 - 4 ranks was added and the tierce abandoned.

The disposition was as follows:

GREAT

Principal 8 ft.
Bourdon 8 ft.
Octave 4 ft.
Waldflute 2 ft.
Mixture 2 - 3 ranks

SWELL

Rohrflute 8 ft.
Spitzgamba 8 ft.
Voix Celeste 8 ft.
Blockflute 4 ft.
Nasard 2 1/2 ft.
Schweizerpfeife 2 ft.
Cymbale 3 - 4 ranks

PEDAL

Sub-bass 16 ft.
Cedackt 8 ft.
Choral Bass 4 ft.

Thus I had two plain jeu on both manuals and the different families of stops were much better spread out.

The newly-built studio (1960) had larger proportions than the former one. The organ builder could dispose of 7,000 ft. instead of 5,500. Besides this, the studio could be put in connection with a living room of a capacity of 5,000 cubic feet. A resolute change into the baroque principal or organ building can be detected from the following disposition:

GREAT

Principal 8 ft.
Bourdon 8 ft.
Octave 4 ft.
Waldflute 2 ft.
Spitzquint 1 1/2 ft.
Mixture 2 - 3 ranks

SWELL

Rohrflute 8 ft.
Spitzgamba 8 ft.
Voix Celeste 8 ft.
Blockflute 4 ft.
Octave 2 ft.
Sesquialtera 2 ranks
Cymbale 3 - 4 ranks
Schalmel 8 ft.

PEDAL

Sub-bass 16 ft.
Gedackt 8 ft.
Choral Bass 4 ft.
Nachthorn 2 ft.
Mixture 3 - 4 ranks
Ranquet 16 ft.

Pedal: three new stops: a wide nachthorn 2 ft, a rich mixture 3 - 4 ranks and a wonderful sordun or ranquet 16 ft. (reed with small resonators).

Great: the already existing stops needed a complete revoicing, caused by the changing of the mounts and the cut-ups of the pipes. As a result, is was practically useless to nick the pipes. The principal 8 ft. is new and of 80% tin; a spitzquint 1 2/3 ft. was added in

order to have a new possibility on this manual for solo and trio playing.

The new stops of the pedal form the pipe-pyramid in the middle front, above the console (see picture). This whole division is made of 80% tin. The great organ is placed quite open now (until 1946 it was placed enclosed in a swell box, from which it was removed in 1946, but still stood behind wood-work). The low wind pressure dating from 1938 and being 2.2 inch, as well as the electro-pneumatic action with its Belgian version of the Pitman chest, were maintained.

The ensemble forms two brilliant and distinguished plain jeu, both different in scale and in function. It is now easier and more pleasant to play the vast repertoire of the organ literature. Moreover, the translucent counterpoint of the Renaissance, the dynamic polyphony and the decorative lyricism of the Baroque, as well as the more individual style of the Romantic period and the most diversified patterns of today receive on this organ an appropriate interpretation. This, of course, should be possible on each organ! But how often is one confronted with imitations without fantasy of venerable principles or tasteless applications of obvious rules. We may not forget that the modern organ has to serve first of all the modern music, otherwise organ building would fail in its creative task.

The life and the evolution of a study organ which is so much involved with daily practising and artistic experience seems to me a fair example of the necessity to stay open for new ideas. The self-satisfaction with what has been acquired is already a sign of decadence and the struggle with various techniques of our "metier" must start again each day.

CASTLELIGHT

A fluorescent lamp for all makes of Pipe and Electronic Organs. Reflects light on music as well as the stop controls. Allows the top to be closed without removing the light. Write for free booklet giving us the name of your organ. MURLIN MANUFACTURING CO. Quakertown, Pa.

JUILLIARD school of music

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

ORGAN and CHURCH MUSIC

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

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

The Amazing Electronic Educator

The amazing "Electronic Educator" endless tape recorder will teach your private music lessons to students without you being present. It will record and endlessly repeat your music or spoken lessons, enable student to accompany you or orchestra. Uses erasable endless tape cartridges holding from 1 min. to 2 hours of endless tape. A revolutionary new aid to all teachers and students of voice, piano and instruments of all kinds. Write for free descriptive literature. Sleep-Learning Research Association, Box 24-D1, Olympia, Washington.

OUTSTANDING IN ITS FIELD FOR OVER 50 YEARS

ORGOBLO[®]

By

SPENCER
HARTFORD[®]



Famed for its high efficiency and reliability . . . with many in continuous operation, without repair, for over 50 years . . . Orgoblo is preeminently preferred by leading organ builders and re-builders.

Important to them, too, have been these advantages: immediate availability of replacement parts and Spencer's facilities for providing prompt service—nationwide.

Request descriptive bulletins on Orgoblos from 1/8 H.P. up.

The **SPENCER**
TURBINE COMPANY
HARTFORD 6, CONNECTICUT



Chest Magnet Department

Craftsmen at work in our newly enlarged factory, producing Quality Parts for

"The House of Quality"

ORGAN SUPPLY CORPORATION

540 East Second Street
Erie, Pa.

Member of Associated Pipe Organ Builders of America

CLASSIFIED ADVERTISEMENTS

POSITIONS WANTED

POSITION WANTED — GRADUATE OF Berlin, State Academy of Music, desires teaching position (organ, choral, piano, theory). Pupil of A. Nowakowsky and Edwin Fischer. Alternatively would consider full-time position in Protestant church. Wide experience in all fields. Inquiries invited. Address H-11, THE DIAPASON.

POSITION WANTED—ORGANIST CHOIR-master seeking full-time responsible position with teaching privileges and adequate salary. Over 10 years experience. Professional credentials. Details requested. Address G-8, THE DIAPASON.

WANTED—MISCELLANEOUS

WANTED—EXPERIENCED PIPE ORGAN service man for tuning, repairing and overhauling organs in metropolitan New York area. Must be familiar with electric and pneumatic action. Permanent position for right party. Address J-2, THE DIAPASON.

WANTED — USED SKINNER PITMAN chests suitable for rebuilding. Condition unimportant. Also Spencer or Kinetic blower, 3 to 5 HP. May I hear from you? H. P. Strand, 138 Wyoming Ave., Malden 48, Mass.

WANTED — LOW AA# (11) or BB (12) of Wurlitzer brass trumpet. Will pay \$30 each. Kimball English horn (10 in.). Broken set Gottfried post horn. Bernard Blum, 5223 Jefferson, Philadelphia, Pa.

WANTED — DRAFTSMAN EXPERIENCED in organ layout and associated work, with ability to conduct related correspondence. Austin Organs, Inc., P.O. Box 365, Hartford, Conn.

WANTED — NOSTALGIC THEATRE pipe organ memorabilia; back issues THE DIAPASON 1950-1958. Alden Miller, 3212 34th Ave. South, Minneapolis 6, Minn.

WANTED — FIRST-CLASS TUNER TO take care of organ maintenance business in Hartford area. Austin Organs, Inc. P.O. Box 365, Hartford, Conn.

WANTED — ORGAN STUDENT DESIRES instrument for home. Minimum 25-note pedal organ, two-manual. Send full information to J-8, THE DIAPASON.

WANTED — ELECTRONIC PRACTICE organ with 32-note pedal board, AGO specifications. Address J-3, THE DIAPASON.

WANTED—ARTISAN KITS, WIRED, UN-wired. Frank B. Frank, 205 Castle Bldg., Tulsa, Okla.

WANTED—MISCELLANEOUS

WANTED — YOUNG CATHOLIC ORGANIST for full-time position of assistant to organist-choirmaster of large midwest cathedral. Must be competent to sing and play daily high masses, accompany all rehearsals and services. Write giving age and background to J-5, THE DIAPASON.

WANTED — ORGANIST-CHOIRMASTER-teacher. Thoroughly experienced in Roman Catholic liturgy. Fine opportunity for responsible person. Full-time. Good salary. New pipe organ. Address: Pastor, St. Peter's Church, 1240 N. Church Street, Rockford, Ill.

WANTED — EXPERIENCED MALE ORGANIST-CHOIR DIRECTOR. Baptist church, three-manual organ, one adult and children's choirs. State experience, musical background and salary expected in first letter. Write Music, Box 442, Wilmington, N. C.

WANTED — CHOIR DIRECTORS TO try our fall and Christmas choral Exam-Facts. Set 1 — U and SA; 2 — SAB; 3 — SATB. Order On Approval any one or all three. Wagner-Bund Music Co., 642 Liberty Ave., Pittsburgh 22, Pa.

WANTED — ORGANIST-CHOIRMASTER. Daily high masses. Full charge grade school music program. Teaching privileges. St. Ann's R.C. Church, 1120 Horace St., Toledo, Ohio. Contact Rev. A. C. Sprenger, pastor.

WANTED — CHOIR DIRECTOR, GOOD organist with knowledge of Anglican church music and background; three choirs, large congregation. St. Mark's Church, 1020 N. Brand Blvd., Glendale 2, Cal.

WANTED — ORGANIST-CHOIRMASTER desired for full time position, middle west Episcopal church starting immediately. Boys choir and mixed choir. Teaching privileges. Address J-10, THE DIAPASON.

WANTED—ORGAN BOOKS, MAGAZINES, builders' publications permanently wanted. Organ Literature Foundation, Nashua, N. H.

WANTED — HOWARD SEAT FOR ORGAN. Contact Roy Caruth, 354 Richfield Rd., Upper Darby, Pa.

WANTED — USED TWO OR THREE-manual Austin console. Leon Brown, 6 Lake Circle, Saugus, Mass.

WANTED—RANK OF BRASS TRUMPETS, 15 in. pressure. J. H. Thomas, 422 E. State St., Olean, N. Y.

WANTED — LYON AND HEALY HARP, 7 pedals. Model 15 or larger. Address J-9, THE DIAPASON.

DURST & Co., INC.

"THE LARGEST AND MOST COMPLETE ORGAN SUPPLY HOUSE IN NORTH AMERICA"

FOR THE FINEST PIPE ORGAN SUPPLIES AND PIPES WITH THE FASTEST DELIVERY AND BEST PRICE

BOX 1165 • ERIE, PA.

WHITE, SON COMPANY, INC.

SPECIALISTS IN THE MANUFACTURE OF

ORGAN LEATHERS

Samples on Request — Phone Liberty 2-7550
222 Summer Street, Boston 10, Massachusetts

CYMBELSTERN'S

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

CLASSIFIED ADVERTISEMENTS

FOR SALE

NEW LEE SILENT SUCTION UNIT (model RC-6S) for electrifying most reed organs with from 2 to 6 sets of reeds, now available for immediate delivery at \$65, shipped prepaid. These are completely assembled in soundproof enclosure, fully guaranteed, and include tubing, flanges, switch, instructions, etc. (Everything for a complete electrification.) Write for complete information on these assembled units and also money-saving unassembled kits. We also manufacture units for player pianos. Lee Music Mfg. Co., Box 595, Tujunga, Cal.

FOR SALE — MARR AND COLTON four-manual relay and switches, 16 ft. tibia, 8 ft. diapason, 8 ft. flute all on 10 in. Wurlitzer 8 ft. salicional 10 in., 8 ft. trumpet 10 in., 8 ft. tuba 15 in., 16 ft. bourdon, shades, regulators, glockenspiel, xylophone and marimba-harp. Box 242, Orange, Cal.

FOR SALE—TWO-MANUAL LEWIS AND Hitchcock, nine ranks, new console, completely reconditioned; two-manual tracker-pneumatic Votey, seven ranks, dismantled; 5-HP Kinetic blower, 3-phase, 4 in. pressure, new. For further information contact Lewis and Hitchcock, Inc., 443 K Street, Washington 1, D. C.

FOR SALE — 37-NOTE DEAGAN XY-lophone single and repeat stroke action, excellent condition. 8 ft. cornepan, 73 pipes; 1 ft. C harmonic; 32 ft. bombarde with chest, 12 pipes mitered to 20 ft. P. H. Moore, 445 Bahama Dr., Indialantic, Fla.

FOR SALE — HARPSICHOIDS, TWO stops, made in New York, \$750 in walnut. Also available in kit form for home workshop assembly \$150. Write for brochure, Zuckermann Harpsichords, 115 Christopher Street, New York 14, N.Y.

FOR SALE — WURLITZER THEATER organ, three-manual console for 10 ranks. Mahogany finish in very good condition. Many other theater organ pipes and parts. G. T. Merricks, 2141 Briggs Chaney Rd., Silver Spring, Md.

FOR SALE — SER'IOUS ILLNESS DIC-tates must sell entire stock of church and residence pipe organs and parts. Serious purchasers request lists. Pipe Organ Craftsmen, R. 3, Excelsior, Minn.

FOR SALE — DEAGAN CHIMES, 21-note Patrician, ten years old, used only in church once a week. Separate keyboard with long cable. Chicago area. Address H-3, THE DIAPASON.

FOR SALE — TWO-MANUAL AUSTIN church organ. Dismantled — ready for shipment. Reasonable. Information upon request. Address L-4, THE DIAPASON.

FOR SALE — TWELVE-RANK, TWO-manual Aeolian residence organ with player console. Best offer. A. Stockebrand, 1700 Asbury Ave., Evanston, Ill.

FOR SALE — WURLITZER CONSOLE style B, 5-rank, excellent condition. \$250. Relay \$150 or best offer in 15 days. P.O. Box 364, Vineland, N.J.

FOR SALE

FOR SALE — ALL 21 MAKES, ALL 87 models: like new or brand new electronic organs from distressed dealers' stores, factories (cancelled orders), private homes (financial troubles). Cash or terms. We sell buyers from Alaska to Puerto Rico and Ft. Kent, Maine to Mexico. "Acres of organs at sensible prices." Delivery by rail, truck or air freight. Kimball Music House, 4120 Gun Club Road, West Palm Beach, Fla.

FOR SALE — FOUR-MANUAL E. M. Skinner organ designed by John M. Bell, built 1928. Has 39 stops and 43 ranks plus harp and chimes. Complete, including blower, etc. Available May, 1962. Contact Organ Committee, The Covenant Presbyterian Church, 201 North Limestone St., Springfield, Ohio.

FOR SALE — WURLITZER DIAPASON, vox, violin, bourdon-flute (8 in. wind), ophicleide and chest, xylophone, glockenspiel/bells, swell shades and motors; Barton xylophone; Möller chrysglott-harp. For complete details contact H. C. Wottle, 80 Garrett Drive, Milford, Ohio.

FOR SALE — 41-stop all electric tripper type combination action. Five movement swell motor. Seven movement swell motor. High pressure tremolo. Relay with nine switches. Two 61-note magnet boxes. R. M. Minium and Son, Box 293, Lewisburg, Pa.

FOR SALE — THREE-MANUAL AND pedal Tellers console in light oak. Electro-pneumatic action. Layout to AGO standards. Write Music Committee, First Presbyterian Church, 1307 Chapline St., Wheeling, W. Va.

FOR SALE — 1961 GULBRANSEN K organ (theater type console) and Leslie Isomonic tone cabinet. List \$4,560 delivered. Have to sacrifice, best cash offer accepted. Address J-6, THE DIAPASON.

FOR SALE — COMPLETE RANKS OF pipes, all kinds, some capped. Excellent. Generators, rectifier. Make offer. Write for list. Spirek Instrument Repair, 601 North Third St., Fort Dodge, Iowa.

FOR SALE — ONE-MANUAL MID-nineteenth-century tracker action pipe organ in playing condition. Excellent museum piece. R. M. Minium and Son, Box 293, Lewisburg, Pa.

FOR SALE — AUSTIN ORGAN, THREE-manual, 20 ranks. Available now. Information from organist, Church of Our Saviour, 471 Crosby St., Akron 2, Ohio.

THE THEATRE PIPE ORGAN LIVES again in The Posthorn. Write Theatre Organ Club, 18445 Ventura Blvd., Tarzana, Calif. Membership open.

FOR SALE — ESTEY REED ORGAN, two manuals and pedals, with electric blower. Roy Frankfield, 5 Indian Path, Feasterville, Pa.

FOR SALE — BALDWIN MODEL 10 organ in excellent condition. Write Box 177 Oak Ridge, Tenn.

FOR SALE

FOR SALE — BALDWIN MODEL 10-A electronic organ, 14 months old. Has percussion and three-dimensional amplification system. Has been in private home since delivery in April, 1960, like new. Owner has acquired theater pipe organ and will offer the Baldwin for sale at \$5,500 . . . a saving of \$2,300 over original investment. Address H-6, THE DIAPASON.

FOR SALE — MANY SETS USED PIPES, wood and metal, in perfect condition and excellent quality. Some good as new. All low pressure. No reeds. Also Wurlitzer xylophone and glockenspiel complete with actions. Prices reduced. Write for particulars. Seth H. Evers, P.O. Box 2423, Tampa 1, Fla.

FOR SALE — THREE-MANUAL MOL-ler, church style, oak console. Built 1940. Opus 6867. Excellent condition and perfect for re-use. Every accessory included. Was replaced with larger organ. Price \$650. Leslie McClay, 162 Central Ave., Everett, Mass.

REED ORGAN OWNERS — ELECTRIFY your organ with my installation and construction plans and patterns for internal blowers. Also electric tremulant plans. Send stamp. Finch, 266 Sweeney, North Tonawanda, N.Y.

FOR SALE — THREE-MANUAL ORGAN. Reuter console about three years old. Blower included. 35 ranks, excellent playing condition. Richard Litterst, Second Congregational Church, 318 North Church St., Rockford, Ill.

FOR SALE — MOLLER ORGAN, THREE rank unit: flute, string, diapason. Full callers. Very good condition. Write or call First Congregational Church, Newaygo, Mich., or Steven Dereniuk, Newaygo, Mich.

FOR SALE — MIXTURE SPOTTED MET-al dolce-cornet (12-15-17) 4 in. pressure. Harmonic piccolo, salicional with celeste, oboe, trumpet clarion 4 ft. Bernard Blum, 5223 Jefferson, Philadelphia, Pa.

FOR SALE — THREE-MANUAL ESTEY organ in good condition, \$3,000. Congregation has relocated. Write Zion Evangelical Lutheran Church, 1500 Broadway, Springfield, Ohio. Alfred C. Stein, Pastor.

FOR SALE — THREE-MANUAL PIPE organ, excellent condition, 70 stops, including harps and chimes. Guaranteed for 5-10 years (like new). Highest offer considered. Address J-4, THE DIAPASON.

FOR SALE—HARPSICHOIDS, CLAVI-chords by Neupert, world's finest, oldest maker. American or European delivery at reasonable prices. Catalogs on request. Magnamusie, Sharon, Conn.

FOR SALE — ESTEY VIRTUOSO REED organ, two-manual, AGO pedal, 1955, new condition, make offer, Neary, 3524 W. 75 Place, Inglewood 4, Cal.

BROCHURE MAILED EXPLAINING PRE-venting fire hazards: choirs, plays, pageants, indoors, outdoors. Linder, 210 Windsor, New York City 17.

FOR SALE

FOR SALE — CONCERT HAMMOND consoles (AGO 32): \$900, \$1,200, \$1,500, \$1,800 and \$2,100. Also church and home consoles \$850 up. Tone cabinets to match all, \$100 up. Each organ a cash bargain — each organ has guarantee. No trade-ins at these prices. Write today: Hammond Studios, address J-7, THE DIAPASON.

FOR SALE—HARPSICHOIDS, SPINETS, clavichords and clavinettes by Kurt Wittmayer, de Graaf, a.o. Top makes recommended by outstanding harpsichordists and specialists for European prices. Import representative: Niek Verkruijsen, P. O. Box 8104, Philadelphia, Pa. Write for catalogues and details.

FOR SALE — SKINNER TWO-MANUAL drawknob console with capture system, oak finish, in perfect condition and working order, being replaced in church by new three-manual. Write for full details and price. Frazee Organ Company, Inc., 10 Lincoln St., South Natick, Mass.

FOR SALE — WURLITZER 2-8 ORGAN. Just dismantled, ready to ship. Playing condition excellent. All traps and percussions complete. Call or write Toledo Pipe Organ Company, 4011 Vermaas Ave., Toledo 12, Ohio.

FOR SALE — BALDWIN ORGANSONIC, used, two-manual, 32-note bass pedals. Ideal for church, home or teachers' music. AGO specifications. Very reasonable to settle estate. Charles Dam, 131 State St., Boston 8, Mass.

FOR SALE — FIFTEEN-STOP, TWO-manual pedal bass Estey with blower and model O Estey, both cleaned, reconditioned and refinished. Lowell Mason Knapp, Box 33, Pine Grove, Cal.

FOR SALE — RANK OF 8 FT. CAPPED oboe pipes. Extended to 4 ft., 73 pipes, 4 in. pressure, like new, \$75. Purchaser to remove. Richard Landes, 1916 67th Ave., Sacramento 22, Cal.

FOR SALE — WURLITZER RESIDENCE organ. Excellent condition. Complete six-rank instrument, \$1,000. Herbert H. Hofmann, 3960 N. Elston Ave., Independence 3-8822, Chicago 18, Ill.

FOR SALE — WICKS TWO-MANUAL and pedal, self contained pipe organ with stopped flute, salicional and dulciana. Good condition, \$1,150. Kroeger, 3505 Beryl, El Paso, Tex.

FOR SALE — ORGATRON, TWO MAN-uals and pedal, three-speaker cabinet, servicing manual. Needs work. Inquiries invited. Make offer. C. Murn, 19 St. Clair Dr., Delmar, N.Y.

FOR SALE — PETERSON ELECTRONIC Tuner. Like new, \$120. Deagan Tonometer, \$30. Due to death. Mrs. R. J. Norvell, 7459 Wannier, Richmond Hgts., Mo.

FOR SALE — BALDWIN MODEL 10, oak finish, excellent. No reasonable offer refused. R. L. Carpenter, 1357 B 21st St., Los Alamos, N.M.

CHESTER A. RAYMOND, INC.

Custom Built Pipe Organs
REBUILDING SPECIALISTS

Over 30 years experience

NEW MODERN FACTORY

20 Washington Rd., Princeton Jct., N. J.

MEMBER ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

MUDLER HUNTER Co., Inc.

Pipe Organ Builders Since 1875

REBUILDING—ADDITIONS 2630-38 W. GORDON ST
REPAIRS—SERVICE CONTRACTS PHILADELPHIA 32, PA

REEDS REVOCIED

Reed Pipes of any kind revocied. I have voiced reeds for 43 years for leading firms in America and also in Europe. I guarantee the best reed voicing obtainable anywhere.

Per Ervik

101 Center St.
Garwood, New Jersey
Tel. SU 9-0523

SINCE 1919

N. Doerr & Sons
Pipe Organs

Tuning, Repairing, Rebuilding,
Blowers, Electrifications,
New Organs, Revocicing.

2790 Archer Ave.
LA 3-2952
Chicago 8, Ill.

Florida Pipe Organ Co.

14522 Florida Avenue

Phone: WE 4-9375

TAMPA 12, FLORIDA



102
YE
ARS

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

82-84 Morningside Ave., Yonkers, New York

1859—ONE HUNDRED & TWO YEARS—1961

Four generations building Odell Organs

Yonkers 5-2607

CUSTOM VOICING

All types of action Fast delivery
We have moved to new and larger quarters
New pipes available

BEIBER ORGAN PIPES, INC.
Beecher, Illinois

RAY DOUGLAS

WEST GROTON, MASS.

Rebuilding - Maintenance
Servicing many of New Englands finest
organs since 1915

Henry Colbert
Ann Colbert

Colbert-LaBerge Concert Management

ORGAN DIVISION — LILIAN MURTAGH, DIRECTOR



NITA AKIN



RAY FERGUSON



DONALD McDONALD



WILLIAM TEAGUE



ROBERT BAKER



HUGH GILES



GEORGE MARKEY



JOHN WEAVER



CLAIRE COCI



JERALD HAMILTON



MARILYN MASON

TOURS OF EUROPEAN ARTISTS



PIET KEE
Oct., Nov. 1961



DAVID CRAIGHEAD



WILMA JENSEN



JEAN LANGLAIS
Jan., Feb., March 1962



CATHARINE CROZIER



ALEXANDER McCURDY

105 WEST 55TH STREET, NEW YORK 19, N.Y.

e
t

E

STS

62

. Y.