

THE DIAPASON

NOVEMBER
1981



10th International
Organ Week

NUREMBERG

Specifications of the Austin Organ in . . .

CHURCH OF THE HEAVENLY REST

NEW YORK CITY

MANUAL I

GREAT (unenclosed)	Pipes
16 Quintaten	61
8 Diapason	61
8 Harmonic Flute	61
4 Octave	61
2-2/3 Octave Quint	61
2 Super Octave	61
IV Fourniture	244
III Scharf	183
ENCLOSED GREAT	
16 Violone (Prep.)	61
8 Principal	61
8 Viola	61
8 Gedeckt	61
8 Gemshorn	61
4 Harmonic Flute	61
2 Waldflöte (Prep.)	61
IV Mixture	244
16 Double Trumpet	61
8 Trumpet	61
4 Clarion	61
Chimes (In Solo)	

MANUAL III

SWELL	
16 Bourdon Doux	73
8 Principal	73
8 Flute Creuse	73
8 Bourdon	73
8 Gambe	73
8 Voix Céleste	61
8 Flute Douce	73
8 Flute Céleste	61
4 Principal	73
4 Flute A Cheminée	73
4 Viole	73
2-2/3 Nasard	61
2 Doublette	61
2 Quarte De Nasard	61
1-3/5 Tierce	61
IV Plein Jeu	244
III Cymbale	183
16 Basson	73
8 Trompette	73
8 Hautbois	73
4 Clairon	73
8 Voix Humaine	61
Tremblant	

MANUAL II

CHOIR	Pipes
16 Dulciana	12
8 Rohrflöte	73
8 Salicional	73
8 Quintadena	73
8 Dulciana	73
8 Unda Maris	61
4 Nachthorn	73
2-2/3 Nasat	61
2 Blockflöte	61
1-3/5 Terz	61
16 Rankett	73
8 Krummhorn	73
4 Rohrschalmei	73
Tremulant	
Harp	
Cymbelstern	
POSITIV (Unenclosed)	
8 Nason Flute	61
4 Prinzipal	61
4 Koppelflöte	61
2 Oktav	61
1-1/3 Larigot	61
1 Siffelöte	61
IV Mixture	244
III Zimbel	183
Tremulant	

MANUAL IV

SOLO (Enclosed)	
8 Diapason	73
8 Orchestral Flute	73
8 Violoncello	73
8 Cello Celeste	73
V Tierce Mixture (Prep.)	
8 French Horn	73
8 Clarinet	73
8 English Horn	73
16 Bombarde	73
8 Trompette	73
4 Clairon	73
Tremulant	
BOMBARDE (Unenclosed)	
8 Montre	61
4 Prestant	61
V Grand Fourniture	305
V Cornet De Recit	150
8 Trompette Harmonique	61
4 Clairon Harmonique	12
Chimes (In Solo)	

PEDAL

	Pipes
32 Contra Bourdon	12
16 Principal	32
16 Bourdon	32
16 Subbass	32
16 Violone (Great)	12
16 Quintaten (Great)	
16 Bourdon Doux (Swell)	
16 Dulciana (Choir)	
8 Principal	32
8 Spitzflöte	32
8 Bourdon	12
8 Cello (Solo)	
8 Bourdon Doux (Swell)	
8 Dulciana (Choir)	
5-1/3 Quint	32
4 Choralbass	32
4 Spitzflöte	12
2 Nachthorn	32
IV Mixture	128
III Cymbel (Prep.)	
VII Grand Cornet (Prep.)	
32 Contre Bombarde	32
16 Posaune	12
16 Bombarde (Solo)	
16 Basson (Swell)	
16 Rankett (Choir) (Prep.)	
8 Trompette (Solo)	
8 Basson (Swell)	
4 Clairon (Solo)	
4 Krummhorn (Choir) (Prep.)	
2 Kornett	32
ANTIPHONAL (Unenclosed) On Manual III	
8 Prinzipal	61
8 Gedeckt	61
4 Oktav	61
2 Superoktav	61
III Mixture	183
8 Helle Trompete	61
4 Clarine	61
ANTIPHONAL PEDAL	
16 Gedeckt	12
8 Prinzipal	32
8 Gedeckt	
CHOIR PITCH	
8 Pitch Geigen (Man. II)	49

Four Manual
Draw Knob Console

AUSTIN ORGANS, INC.

Hartford 1, Connecticut

Organist and Choir Director
Charles Dodsley Walker

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

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NOVEMBER, 1961

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AUSTIN GOES TO NEW ST. JAMES, WEST HARTFORD

A REAR GALLERY PLACEMENT

New Edifice Replaces Smaller One—
 John Doney Is Organist—Musical Functions Are Planned

St. James Episcopal Church, West Hartford, Conn. has under construction an imposing new building in Gothic style. The new building fronting on Farmington Avenue replaces a much smaller building that for many years faced the nearby green. Architects for the new building are Jeter & Cook of Hartford.

The new organ will be ideally placed across the back of the church under a rose window and behind the choir loft. The three-manual draw-knob console will be at the gallery rail with organist facing both choir and organ.

The stoplist is by John Doney, organist of the church, in consultation with Austin Organs.

General treatment of the instrument will be bright and fresh. Of particular interest is the bright Trompette Harmonique on high pressure, appearing on great and positif.

While the prime function of the instrument is the accompaniment of the Episcopal service, it is also planned to take advantage of the opportunity for recitals and other musical functions.

The stoplist is as follows:

GREAT

Quintaten (prepared) 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Gedeckt 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Spitzflöte (prepared) 4 ft. 61 pipes
 Octave Quint (prepared) 2½ ft. 61 pipes
 Super Octave 2 ft. 61 pipes
 Fourniture 3-6 ranks 305 pipes
 Trompette Harmonique (prepared) 8 ft. 61 pipes

SWELL

Rohrflöte 8 ft. 68 pipes
 Viola 8 ft. 68 pipes
 Viola Celeste 8 ft. 56 pipes
 Prestant 4 ft. 68 pipes
 Waldflöte (prepared) 4 ft. 68 pipes
 Spillflöte (prepared) 2 ft. 61 pipes
 Sesquialtera (prepared) 2 ranks 122 pipes
 Plein Jeu 4 ranks 244 pipes
 Basson (prepared) 16 ft. 68 pipes
 Trompette 8 ft. 68 pipes
 Clairon 4 ft. 68 pipes
 Tremolo

POSITIV

Nason Flute 8 ft. 68 pipes
 Flauto Dolce 8 ft. 68 pipes
 Flute Celeste 8 ft. 56 pipes
 Koppelflöte 4 ft. 68 pipes
 Principal 2 ft. 61 pipes
 Nachthorn 2 ft. 61 pipes
 Quint 1½ ft. 61 pipes
 Siffle 1 ft. 61 pipes
 Cymbel 3 ranks 183 pipes
 Regal 8 ft. 68 pipes
 Tremolo
 Trompette Harmonique 8 ft.

PEDAL

Bourdon Resultant 32 ft.
 Principal 16 ft. 32 pipes
 Bourdon 16 ft. 32 pipes
 Quintaten 16 ft.
 Gedeckt 16 ft. 12 pipes
 Choralbass 4 ft. 32 pipes
 Blockflöte 4 ft. 32 pipes
 Flöte 2 ft. 12 pipes
 Mixture 3 ranks 96 pipes
 Posaune 16 ft. 32 pipes
 Posaune 8 ft. 12 pipes
 Basson 16 ft.
 Basson 8 ft.
 Regal 4 ft.



The originator of the whole idea of an International Organ Week at Nuremberg was Walther Koerner, shown at the console of the huge Steinmeyer organ in the Church of St. Lawrence (Lorenzkirche) at which he presides with great distinction. The organ, a view of which provides our cover, was the instrument heard in the recitals of the three principal international guests.

Professor Koerner suffered a severe accident on a Swiss holiday later in the summer, fracturing his left hand and sustaining other injuries.

An extended report on the Nuremberg events is featured in this issue.

CHARLOTTE GARDEN'S MEMORY HONORED AT CHORAL SERVICE

A service in memory of Dr. Charlotte Garden was held Oct. 22 in the Prospect Presbyterian Church, Maplewood, N. J. The motet choir of the church under the direction of Walter N. Hewitt sang Dr. Garden's cantata, The Song of Amos, with Cantor Norman Summers, Temple Bnai Jeshurun, Newark, and Linda Penberthy, soprano, as soloists.

Members of the Metropolitan New Jersey AGO Chapter attended. Dr. Garden was a member of the chapter and served several years on the AGO national council.

NOEHREN BACK FROM EUROPE WILL MAKE EXTENSIVE TOUR

Robert Noehren, university organist of the University of Michigan, returned early in October from a recital tour in Europe where he played in Germany, Holland, Denmark and Switzerland.

In November Mr. Noehren will make a transcontinental tour of the United States and will play recitals in Wisconsin, Oregon, Texas, Georgia and Virginia.

THE SYMPHONIC choir of Westminster Choir College will appear in concert with the New York Philharmonic Orchestra in Carnegie Hall Dec. 14-17 in performances of Beethoven's Symphony 9 and Lukas Foss's Parable of Death.

M. P. Moller, president of M. P. Moller, Inc., died Oct. 20 as this issue was going to press. His funeral was held Oct. 23. The December issue will carry the full story.

TELLERS BUILDS ORGAN FOR ELMIRA CHURCH

ROBERT PO-CHEDLEY DESIGNS

Grace Episcopal Will Have 3-Manual—
 William H. Morvan Serves 50 Years as Organist-Choirmaster

The Tellers Organ Company has been awarded the contract to build a new three-manual 54-rank organ for Grace Episcopal Church, Elmira, N. Y. The instrument was designed by Robert B. Po-Chedley, of Po-Chedley & Son, Inc., Tellers representatives, and Hans Vigeland, consultant, in collaboration with William H. Morvan, organist and choir-master, who is celebrating his 50th anniversary at Grace Church.

The new organ for this English Gothic structure will be located in the twin-arched organ loft in the south wall of the chancel, above the rood beam. In Mr. Po-Chedley's design, the existing facades will be raised and the great and pedal flues will be functionally exposed on partially cantilevered chests at the front of each arch. The draw-knob console will feature tracker touch.

The stoplist is as follows:

GREAT

Gemshorn 16 ft. 61 pipes
 Prinzipal 8 ft. 61 pipes
 Holzgedeckt 8 ft. 61 pipes
 Gemshorn 8 ft. 61 pipes
 Octav 4 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Quint 2½ ft. 61 pipes
 Spitzprinzipal 2 ft. 61 pipes
 Fourniture 4 ranks 244 pipes
 Trompette Militaire 8 ft. 61 pipes
 Clairon 4 ft. 29 pipes
 Chimes

SWELL

Bourdon-doux 16 ft. 68 pipes
 Viola Pomposa 8 ft. 68 pipes
 Viola Celeste 8 ft. 68 pipes
 Bourdon 8 ft. 68 pipes
 Flöte Douce 8 ft. 68 pipes
 Flöte Céleste 8 ft. 68 pipes
 Flöte Harmonique 4 ft. 68 pipes
 Prestant 2 ft. 68 pipes
 Plein Jeu 4-5 ranks 293 pipes
 Sesquialtera 2 ranks 122 pipes
 Contrafagotto 16 ft. 12 pipes
 Trompette 8 ft. 68 pipes
 Hautbois 8 ft. 68 pipes
 Clairon 4 ft. 61 pipes
 Voix Humaine 8 ft. 68 pipes
 Chimes

POSITIV

Singend Gedeckt 8 ft. 61 pipes
 Dolcan 8 ft. 61 pipes
 Dolcan Celeste 8 ft. 61 pipes
 Spillflöte 4 ft. 61 pipes
 Rohrnasat 2½ ft. 61 pipes
 Blockflöte 2 ft. 61 pipes
 Terz 1½ ft. 61 pipes
 Larigot 1½ ft. 12 pipes
 Cymbel 3 ranks 183 pipes
 Krummhorn 8 ft. 61 pipes
 Chimes

PEDAL

Untersatz 32 ft. 12 pipes
 Montre 16 ft. 32 pipes
 Bourdon 16 ft. 32 pipes
 Gemshorn 16 ft.
 Dolcan 16 ft.
 Sanftbass 16 ft.
 Montre 8 ft. 12 pipes
 Bourdon 8 ft. 12 pipes
 Gemshorn 8 ft.
 Prinzipal 4 ft. 32 pipes
 Waldflöte 4 ft. 32 pipes
 Mixtur 4 ranks 128 pipes
 Copula 2 ft.
 Fagotto 16 ft.
 Krummhorn 4 ft.
 Bombarde 16 ft. 32 pipes
 Trompette 8 ft. 12 pipes
 Clairon 4 ft. 12 pipes
 Chimes

CATHEDRAL ENABLES OWEN TO MAKE EXTENSIVE TRIP

A generous grant of a three month vacation and the gift of a handsome purse by the congregation of St. Paul's Cathedral, Los Angeles, enabled its organist and choirmaster, Frank K. Owen, and his wife to make an extensive trip to Europe. They visited all 42 Anglican cathedrals in addition to many other important abbeys and churches, driving 3500 miles in England alone.

Mr. Owen played a recital at St. Albans Cathedral, half of the program being devoted to music by American composers. He also gave talks to two associations of organists, one at Brighton and the other at Oxford.

Relatives and friends in England were visited, it being nearly 40 years since Mr. Owen came to the United States. The latter part of the leave was spent in Stockholm and Oslo where Mrs. Owen visited relatives she had never seen. The homeward trip was made by way of Copenhagen and the Pole.

ORGAN CLINIC IN TWIN CITY: CHORAL CLINIC FOLLOWS LATER

Several hundred organists from surrounding states attended the Augsburg organ music clinic Oct. 23 in The First Congregational Church, Minneapolis. Dr. David N. Johnson, St. Olaf College, Northfield, Minn., was featured organist and speaker at the clinic sponsored by the Augsburg Publishing House.

A choral music clinic will be held Jan. 6 at the Central Lutheran Church.

PIERRE COCHEREAU's American tour in January and February has been extended to provide for several additional dates.

**NEW AUSTIN PLANNED
FOR LAKE CHARLES, LA.**

FIRST PRESBYTERIAN CHURCH

Antiphonal to Be Added to Three-
Manual Design—Louis S. Brewer
Is Organist-Choirmaster

The First Presbyterian Church, Lake Charles, La. has contracted with Austin Organs for the installation of a new three-manual instrument to be installed the latter part of 1962. Preparation will be made for an antiphonal.

The church was organized in 1888 and in 1951 the congregation moved into the present building, which is the third.

Lake Charles, formerly a small lumber center, has now moved to a position as an important inland sea port, with a ship channel to the Gulf of Mexico. It is a growing industrial city, with oil refineries, synthetic rubber plants and petro-chemical industrial plants.

For ten years the church has grown so that the physical plant has doubled in size and a second Presbyterian church has been established in another section of the city. A 23-bell carillon by Petit and Fritsen was given to the church and dedicated in 1954.

The organist and choirmaster is Louis S. Brewer. Specifications were worked out by Richard J. Piper, Austin's vice-president and tonal director, working with Mr. Brewer.

The specification is as follows:

GREAT

- Principal 8 ft. 61 pipes
- Bourdon 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Quintant 4 ft. 61 pipes
- Fifteenth 2 ft. 61 pipes
- Furniture 3 ranks 244 pipes
- Trumpet 8 ft. 61 pipes
- Chimes 20 notes

SWELL

- Contra Viole 16 ft. 12 pipes
- Hohlflöte 8 ft. 68 pipes
- Viola 8 ft. 68 pipes
- Viola Celeste, 8 ft. 61 pipes
- Principal 4 ft. 68 pipes
- Rohrflöte 4 ft. 68 pipes
- Blockflöte 2 ft. 61 pipes
- Mixture 3 ranks 183 pipes
- Trompette 3 ft. 68 pipes
- Rohr Schalmei 4 ft. 68 pipes
- Vox Humana 8 ft.
- Tremulant

CHOIR-POSITIV

- Gedeckt 84 ft. 68 pipes
- Flauto Dolce 8 ft. 68 pipes
- Flute Celeste, 8 ft. 56 pipes
- Koppelflöte 4 ft. 68 pipes
- Principal 2 ft. 61 pipes
- Quint 1½ ft. 61 pipes
- Sesquialtera 2 ranks 122 pipes
- Cymbel 3 ranks 183 pipes
- Krummhorn 8 ft. 68 pipes
- Trumpet 8 ft.
- Tremulant

PEDAL

- Principal 16 ft. 32 pipes
- Viola 16 ft.
- Gedeckt 16 ft. 12 pipes
- Octave 8 ft. 32 pipes
- Viola 8 ft.
- Gedeckt 8 ft.
- Nachthorn 4 ft. 32 pipes
- Flöte 2 ft. 12 pipes
- Mixture 2 ranks 64 pipes
- Trumpet 16 ft. 12 pipes
- Trumpet 8 ft.
- Krummhorn 4 ft.
- Chimes

**JOHNSON PLAYS RECITALS
IN ENGLAND AND SCOTLAND**

Dr. David C. Johnson, AAGO, Cambridge, Mass. gave recitals on the new Harrison organ at the Church of St. Thomas the Martyr, Newcastle-on-Tyne, England Aug. 25 and at St. Machar's Cathedral, Aberdeen, Scotland. Critical notice expressed interest in the performance of American works. The program included: Voluntary in F, Stanley; Prelude and Fugue in G minor, Prelude, Fugue and Chaconne in C and Chaconne in E minor, Buxtehude; Pre-amble for a Solemn Occasion, Copland; Requiescat in Pace, Sowerby; Sonata, Krenek; Scherzo-Fantasia, McKinley, and Chorale 1, Sessions.

ROBERT STARER's Ariel, or the Visions of Isaiah was broadcast on CBS TV Oct. 15 with Alfredo Antonini conducting the CBS orchestra and the choir of the Church of Our Saviour, New York City, trained by the church's organist-choirmaster, Johannes F. Somary.



John Huston has been appointed organist of Temple Emanu-El, New York City, succeeding Dr. Robert Baker who resigned after 16 years. Mr. Huston is also organist and director of music for the First Presbyterian Church in New York. For 10 years he has also served the Stephen Wise Free Synagogue.

A native of Texas, he has a bachelor of music degree from the University of Texas and an MSM from Union Seminary where he is a lecturer and teacher. He was one of four Americans to play in England at the International Congress of Organists in 1957. He has played recitals in major cities of the United States and has had a number of choral and organ works published.

**INSTALL NEW SCHANTZ
IN CHICAGO CHURCH**

AUTUMN COMPLETION FORSEEN

Redeemer Evangelical Covenant
3-Manual—John F. Wilson Is
Organist - Choirmaster

The Redeemer Evangelical Covenant Church, Chicago, has contracted with the Schantz Organ Company, for a new three-manual instrument, to be installed in the fall of this year. Pipes of the great and a part of the pedal division will be exposed. John F. Wilson is organist-choirmaster. E. D. Casper is organ committee chairman. Negotiations for Schantz were conducted by A. C. Strahle, midwest district manager.

The stoptist:

GREAT

- Principal 8 ft. 61 pipes
- Bourdon 8 ft. 73 pipes
- Octave 4 ft. 61 pipes
- Flute Couverte 4 ft.
- Furniture 4 ranks 244 pipes
- Chimes

SWELL

- Rohrbordun 16 ft. 61 pipes
- Geigen Prinzipal 8 ft. 73 pipes
- Rohrflöte 8 ft. 12 pipes
- Viole 8 ft. 61 pipes
- Viole Celeste 8 ft. 49 pipes
- Prestant 4 ft.
- Rohrflöte 4 ft. 12 pipes
- Nazard 2½ ft. 7 pipes
- Flautino 2 ft. 5 pipes
- Plein Jeu 3 ranks 183 pipes
- Trompette 8 ft. 73 pipes
- Clairon 4 ft.
- Tremulant

CHOIR

- Nasonflöte 8 ft. 61 pipes
- Dulciana 8 ft. 61 pipes
- Unda Maris 8 ft. 49 pipes
- Koppelflöte 4 ft. 61 pipes
- Nazard 2½ ft. 61 pipes
- Principal 2 ft. 61 pipes
- Tierce 1½ ft. 61 pipes
- Rohrschalmei 4 ft. 61 pipes
- Tremulant

PEDAL

- Subbass 16 ft. 44 pipes
- Violone 16 ft. 12 pipes
- Rohrbordun 16 ft.
- Principal 8 ft. 44 pipes
- Bass Flute 8 ft.
- Cello 8 ft.
- Rohrflöte 8 ft.
- Quinte 5½ ft.
- Choralbass 4 ft.
- Rohrflöte 4 ft.
- Rauchquinte 3 ranks 96 pipes

THE DIAPASON

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Just off press:

ANTON BRUCKNER

VOICE AND ORGAN (PIANO)

- Jesus, Redeemer, Our Loving Savior. High Voice (A_h) (P6310) \$.90
- Jesus, Redeemer, Our Loving Savior. Low Voice (F) (P6311)90

ANTHEMS FOR MIXED VOICES*

- Christus factus est (Gradual) (SATB, a cappella) (P6316)30
- Jesus, Our Savior (SAATTBB, Acct. opt.) (P6380)25
One of the loveliest choral works written by Bruckner; it is eminently appropriate for performance in the church service and the concert hall (For Vocal Solo setting, see above)
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- Pange lingua (Eucharistic Hymn) (SATB, a cappella) (P6313)25
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 - I. Ave Maria (SAATTBB, a cappella)
 - II. Tota pulchra (Antiphon: Tenor Solo, SATB, Organ [Piano])
- Two Motets (3 Trombones ad libitum) (Christmas) (P6037)40
 - I. Offertorium: Afferentur regi (3 Trombones ad lib)
 - II. Ecce sacerdos (SAATTBB, Organ, 3 Trombones)
- Vexilla regis (SATB, a cappella) (Passiontide) (P6319)30
- Virga Jesse (SATB, a cappella) (Christmas) (P6317)30

ANTHEM FOR MALE VOICES*

- Inveni David (TTBB, a cappella, 4 Trombones ad lib.) (P6318)30

*Reference copies of this entire set of choral music (English text included) available upon request, without charge. (Please send \$1.00, however, for postage and handling.)

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Books

Five completely unrelated publications are lumped together here, chiefly for editorial and make-up convenience.

Perhaps we have mentioned before William L. Sumner's extremely painstaking and thorough study of Bach's Organ Registration which has been issued by Hinrichsen (available from C. F. Peters.) The very chapter headings (e. g. The nature of the stops in organs played by Bach, The use of the divisions of the organ, *doppio pedale* etc.) will challenge every organist with an enquiring mind; every organ department will want copies for their reference shelves.

Peters' familiar and, to many people, indispensable Music Calendar is no less handsome in its 1962 edition. The illustrations are as varied and as handsome as ever, and the information just as complete and useful. We would guess that the calendar would occupy the same popular spot on Christmas gift lists.

Concordia has a workbook for pastors, organists and choirmasters in loose leaf form called Planning the Service. Designed especially for the Missouri Synod Lutheran service, there is much of great use to any service with liturgical leanings. It could be helpful to anyone with a desire to do a more orderly job of service planning.

We have so far had time only to skim A Century and a Half in Soho, a short history of the firm of Novello (published, of course, by Novello, and in celebration of the firm's sesquicentennial). But we plan to read it in a leisurely fashion as soon as we can, for it is fascinating reading with a good serving of movement and even wit to it. It is crammed with illustrations, all tasteful and attractive and the story it tells is one of the most important in the whole history of the publication of music.

Every year one new carol book seems to outshine its fellows and through



Dr. James Vail assumed duties Sept. 1 as assistant professor of church music and choral organizations at the University of Southern California. He is conductor of the university concert choir and teaches courses in choral conducting and church music.

He will return Nov. 1 as organist-choirmaster of St. John's Episcopal Church, Los Angeles, a post he held from 1954 to 1959. For two years he has served the La Jolla Presbyterian Church.

Dr. Vail holds a bachelor of music degree from Curtis Institute and the master of music and doctor of musical arts degrees from USC. He also held the post of organ instructor at Immaculate Heart College, Los Angeles, from 1957 to 1961.

beauty of format or binding or exceptional content to stand apart. The special one this year seems to us Early English Christmas Carols edited by Rossell Hope Robbins (Columbia University Press) which is the result of some scholarly research as well as artistic imagination. This volume might well serve as a suitable gift for an intellectually curious musical friend. — FC

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CHRISTMAS CAROLS FOR YOUNG VOICES (800)	
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GREAT (Exposed)

Pitch	Stop	Pipes
16'	Quintadena,	61
8'	Principal,	61
8'	Bourdon,	61
8'	Gemshorn,	61
4'	Octave,	61
4'	Spitzflöte,	61
2 2/3'	Twelfth,	61
2'	Fifteenth,	61
III	Fourniture,	183

CHOIR-POSITIV (enclosed)

Pitch	Stop	Pipes
8'	Nason Flute,	61
8'	Dulciana,	61
8'	Unda Maris T. C.,	49
4'	Gemshorn,	61
4'	Koppel Flute,	61
2 2/3'	Nasard,	61
2'	Principal,	61
1 3/5'	Tierce,	61
III	Cymbale,	183
8'	Cromorne,	61
	Tremulant	

SWELL (enclosed)

Pitch	Stop	Pipes
8'	Chimney Flute,	73
8'	Salicional,	73
8'	Voix Celeste T. C.,	61
4'	Geigenprinzipal,	61
4'	Flute Traverso,	61
III	Plein Jeu,	183
16'	Dulzian,	73
8'	Trompette,	73
4'	Rohrschalmei,	73
	Tremulant	

PEDAL

Pitch	Stop	Pipes
16'	Principal,	32
16'	Bourdon,	32
16'	Rohrbordun,	12
8'	Octave,	32
8'	Rohrflöte, (Swell)	
8'	Quintaton, (Great)	
4'	Choralbass,	12
II	Rauchquinte,	64
16'	Posaune,	32
16'	Dulzian,	12
8'	Trompette,	12
4'	Rohrschalmei	

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MASTERS IN THIS HALL (French)	Arr. Charles Black	.30
NOW IS CHRISTMAS COME (Irish)	Arr. Charles Black	.25
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CHRIST IS BORN TODAY	W. Glen Darst	.25
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STILL, STILL, STILL (Austrian)	Arr. John Rodgers	.25
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HEAVEN'S ALL GLORIOUS KING	Charles L. Talmadge	.25
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Donald F. Jensen has been appointed to the post of minister of music at St. Luke's Methodist Church, Oklahoma City. For six years Dr. Jensen has held a similar post, directing some 11 choirs, at the First Methodist Church, Westfield, N.J., where his wife, Wilma Jensen, is organist. The couple both hold B.M. and M.M. degrees from the Eastman School of Music. Donald Jensen was awarded his doctorate in sacred music from Union Theological Seminary last May. In addition to directing the music program at St. Luke's Dr. Jensen will teach courses in sacred music at Oklahoma City University. He will succeed Cecil Lapo at the church.

Fred Haley, assistant minister of music and organist at St. Luke's, will continue in that position. Wilma Jensen will continue her active concert career under the professional management of Colbert-LaBerge.

AIRD ASSUMES CHORAL WORK ON MINNESOTA U CAMPUS

Donald B. Aird will direct the choral work of the University of Minnesota this year — the women's glee club, the university chorus and the university chamber singers.

Mr. Aird has bachelor and master degrees from San Francisco State College. He has played the organ and taught courses at Stanford University, Dominican College of San Rafael, San Jose State College, the University of California at Berkeley and the Church Divinity School of the Pacific. He has conducted opera and incidental stage music for performances of the Company of the Golden Hind, Berkeley and has won several prizes in composition and has several published works. He and his wife, soprano Carol Brooke, have two children.

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Old Chambers at Front of Church Are Being Rebuilt—James H. McCain Is Minister of Music

The Ebenezer Evangelical Lutheran Church, Chicago, has recently engaged M. P. Möller to build a new three-manual instrument. The new instrument will be installed in old organ chambers at the front of the church. However, much additional work is being done to realize more effective tone openings, both toward the nave and into the chancel area.

The minister of music is James H. McCain. The specification was designed by Möller representative Henry Beard, in consultation with Mr. McCain and the organ committee. The disposition of the 33 ranks is as follows:

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Quintade 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Quintaton 8 ft. 12 pipes
Octave 4 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Chimes
Tremolo

SWELL

Chimney Flute 8 ft. 61 pipes
Viola de Gambe 8 ft. 61 pipes
Viola Celeste 8 ft. 54 pipes
Spitzprinzipal 4 ft. 61 pipes
Zauberflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagot 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Claron 4 ft. 12 pipes
Tremolo

CHOIR

Erzähler 16 ft. 12 pipes
Lochgedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 54 pipes
Kopfflöte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Sordun Schalmei 8 ft. 61 pipes
Tremolo

PEDAL

Violone 16 ft. 32 pipes
Quintade 16 ft. 32 notes
Erzähler 16 ft. 32 notes
Geigen Prinzipal 8 ft. 12 pipes
Rohrbourdon 8 ft. 32 pipes
Gemshorn 8 ft. 32 notes
Geigen Octave 4 ft. 12 pipes
Rohrbourdon 4 ft 12 pipes
Mixture 3 ranks 96 pipes
Double Trumpet 16 ft. 12 pipes
Trumpet 8 ft. 32 pipes
Trumpet 4 ft. 32 pipes

DR. HENRY FUSNER directed the Brahms German Requiem Oct. 29 at the Church of the Covenant, Cleveland.

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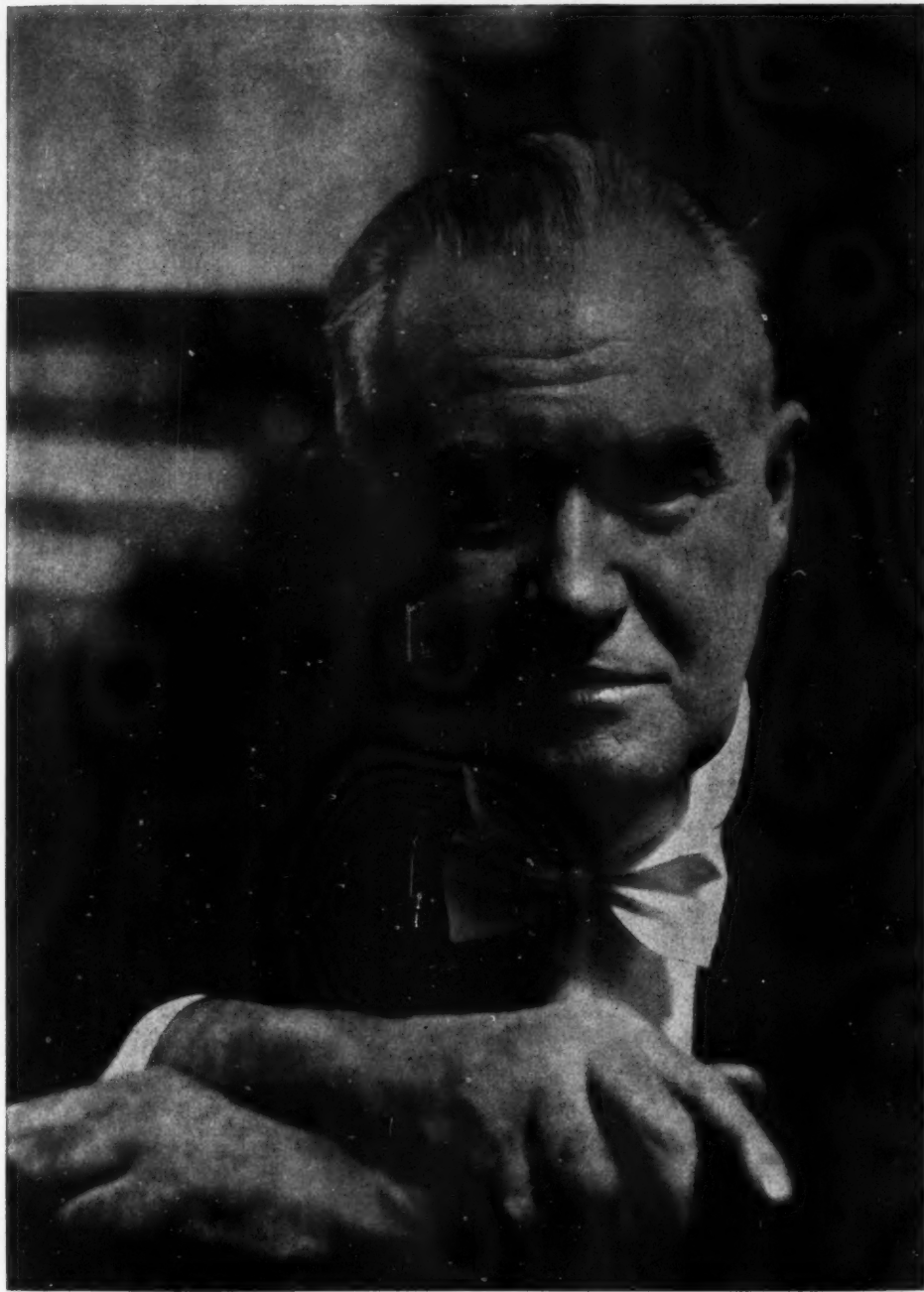
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Christmas Again Dominates Choral Receipts

Christmas again dominates the choral music coming from publishers this month. Possibly they had every hope that many of these new offerings would leave the presses sooner and so reach reviewers in time for consideration earlier than a November issue. But delays do occur and perhaps a few directors still have a few gaps to fill in their holiday music plans. And there's always a next year, we must all believe in even times like these.

Many directors are likely to express an interest in Oxford's Carols for Choirs volume of fifty Christmas carols edited by Reginald Jacques and David Willcocks. Here are some varied and skillful arrangements of largely familiar carols, some with ingeniously beautiful descants. The complete text of the Nine Lessons service is included and the book has a fairly substantial binding. At least some of the arrangements are available separately.

Oxford also has Song of Simeon, a 30-minute nativity masque by Christopher Hassall and Malcolm Arnold which uses mimers, soloists, mixed chorus and orchestra. Its production notes certainly suggest a performance effectiveness. Various instrumental possibilities are indicated. The choral writing seems regularly overshadowed by the instrumental and visual aspects. Directors with fairly extensive resources will want to consider this work.

Oxford's separate SATB carols include a couple of accompanied ones — a Tell Me, Mary by Donald Cashmore and Ernest Bullock's Love Came Down at Christmas. For unaccompanied singing Three Far Eastern Carols arranged by Malcolm Sargent certainly will add new interest to the popular Carols from Many Lands program. Peter Hurford's The Holy Son achieves an attractive effect by the use of irregular accent. Other with simplicity and charm are: Bryan Kelly's All Poor Men and Hum-



Leonard Raver SMD, AAGO, has been appointed chapel organist and assistant professor of music at the Pennsylvania State University, University Park, Pa. His duties began with the fall term in September. The appointment follows a year as visiting professor at Bates College, Lewiston, Maine.

Last summer Dr. Raver served on the faculties of the school of sacred music, Union Seminary, New York City, and at the Colby Institute of Church Music, Colby College, Waterville, Maine.

In two years as a Fulbright scholar in Amsterdam, Dr. Raver played more than thirty organ recitals and concerts of chamber music in The Netherlands, France and Germany.

ble, B. Egerton-Owen's Breton-based As Christmas Draws Nearer, Benjamin Maslen's Rejoice, Rejoice! a Babe is Born, May Sabeston's Lalulaby and Gordon Jacob's O My Dear Heart, on the Balulalow text. Arthur Warrell's The Song of the Ravens is somewhat more ambitious, with division of parts.

For other voicings Oxford has a round by J. Alban Hinton for four equal voices, piano, handbells and recorders entitled Rejoice and Be Merry, and a very small C. H. Trevor treble arrangement of The Angels and the Shepherds. For unison are Reginald Jacques' I Sing of a Maiden, Gordon Jacob's Dormi, Jesu, Arnold Cooke's Three Wise Kings and Graham Treacher's Christmas Hath Made an End.

For other days Oxford has an Arnold Goldsbrough arrangement of Purcell's Hymn for Ascensiontide and one by John Whitmer of the same composer's setting of the Nicene Creed; Ivor Keys' Prayer for Pentacostal Fire and Ernest Bullock's Come, Holy Ghost, in Love.

Two great composers not as familiar to Americans for their church music as for their work in other fields are well represented this month in C. F. Peters' edition. Anton Bruckner's church music is well-known in Europe and deserves to be here, though it has the double hurdle to leap of being nearly always in Latin yet not being always acceptable to the Catholic Church. Walter Buszin has prepared the American edition of: Virga Jesu Floruit, for Christmas; Three Graduals (Locus iste, Os Juste and Christus factus); Two Marian Compositions (Ave Maria and Tota Pulchra), and Pange Lingua, all for a cappella, divided mixed chorus. There are also two motets which use three trombones (Offertorium and Ecce Sacerdos) and Inveni David for TTBB and four trombones. Only his Jesus, Our Savior has an English text. The whole stack might have special interest for college groups.

Verdi is the other composer featured by Peters this month, in editions by Kurt Soldan. His Four Sacred Pieces include a big double chorus Te Deum with a soprano solo and an almost equally extensive Stabat Mater, both with elaborate reductions of the original orchestra score; and a smaller Ave Maria and a four-part treble Laudi All Vergine Maria. Both of these latter are unaccompanied.

Though much of Presser's stack this month was of secular or school music outside our particular frame of reference, there were several carols, both arranged and original, which we can list. Walter Ehret has arranged Infant So Lowly from the French; Robert Halligen's While By My Sheep has little new to add; Frank Arnold's The Holly and the Ivy divides basses and sopranos; Nick Rossi has a complex version of the French Come Now, Happy Shepherds.



Frieda Ann Murphy, AAGO, has been appointed organist of Mount Olivet Lutheran Church, Minneapolis, Minn., said to be the largest Lutheran congregation in the United States. As organist she will assist Edith Byquist Norberg, director of the church's five choirs, in the four Sunday worship services and special programs.

Miss Murphy was formerly organist at the Church of the Valley, Congregational, Santa Clara, Cal. She was a pupil of LeRoy V. Brant, AAGO, Harold Mueller, FAGO, and for three years a private pupil of Flor Peeters in Belgium where she received a first prize with great distinction from the Royal Flemish Conservatory at Antwerp.

Originals from Presser are a curious Francis Baxter setting of Good Christian Men, Rejoice; John Duddy's 'Twas on a Quiet Starry Night, a pleasant tune, and an SSA Dost Thou in a Manger Lie by Henry Hallstrom. For other occasions are a Ruth Bampton SA of Bach's My Heart Ever Faithful; a communion Jesus, Bread of Life Divine by Elizabeth E. Rogers; O Lord Who Hast Taught Us, a quiet a cappella by Roff, and a George Lynn decoration of the Sanky revival hymn, The Ninety and Nine.

The only two Christmas numbers from Boosey and Hawkes this month are a small SSA Mary's Lullaby by Emma Lou Diemer and Robert Chambers' edition of The Song of Mary. Walter Ehret has edited a Tschesnokoff



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Glory to God, for much divided a cappella, and a rather chorally ornate Handel O Praise Ye the Lord. More simple is the Walford Davies The White Paternoster, though the possible use for it is obscure. Children may enjoy singing Walter Ehret's SA Children of the Heavenly Father from the Swedish, and SA There Are the Lovely Things by Edith Pearson. For those in need of an extensive Negro spiritual arrangement there is Robert Chambers' version of Two Wings.

Galaxy distributes a number of British publishers' outputs. From their Augener list is a highly fluid harmonic scheme which might make most amateurs bridle.

Three numbers from earlier times are in the Galaxy list from Stainer and Bell: an anonymous 15th-century ATB Passion According to St. Luke, transcribed by C. F. Simkins, which could be effectively sung by a choir of purity and precision. John Taverner's Short Mass for Three Voices (SAB) from about the same period would be useful in any formal service. From a century or so later comes a Magnificat by Hugh Facy, edited by Thurston Dart with only a Latin text.

Galleon Press sends four for Christmas. Two are arranged by Robert E. Allen: Sleep, My Little One, from 17th-century Dutch, and the Carol of the Shepherds from the French, the latter full of joyful fa-la-las. There is an unaccompanied The Sky Can Still Remember by John Rodgers and an accompanied What Was This Wondrous Thing by Paul E. Giasson which has a soprano solo.

Virgil Thompson's new requiem mass (Missa Pro Defunctis) is certainly the most significant and important work to reach us this month. Commissioned for a performance by the Crane chorus at the State College of Education, Potsdam, N.Y., it uses separate men's and women's choruses, usually singing simultaneously, and orchestra. In a highly individual dissonant modern idiom, its performance belongs in the hands of a competent director with adequate resources at his command. We shall hope for a chance to hear it under

these circumstances. Kuhnau's Christmas cantata, How Brightly Shines the Morning Star will be very useful in its new edition for Gray by Horace Fishback. Its choruses are not demanding, the more ornate work being confined to tenor solos and a soprano duet.

Four Christmas carols complete Gray's list: Masters in This Hall by Charles Black with baritone solo; Heaven's All-Glorious King by Charles Talmadge; Sing We Noel by Richard Warner for either SA or SATB, and Joseph's Dream by William Erwin.

McLaughlin and Reilly has several numbers from the vast store of 15th- and 16th-century unaccompanied counterpoint: there are Cibavit Eos and Rorate Caeli both by Christopher Tye, Exsultate Justi by Ludovico Grossi da Viadana, O Magnum Mysterium by Christobal Morales and Creator Alma Siderum by Tomas Victoria. Two small simple SA works by Flor Peeters are an Ave Verum and Exsurgens Joseph. We question the effective use of the phonetics by the Rev. J. L. Althamatten in the Requiem Mass for Children's Choir. Sister M. Florentine has a two-part setting of the Proper for the Feast of St. Pius X. Two sets of Antiphons and Psalms by Sister M. Paschal have English texts. An Ave Maria by the Rt. Rev. Russell H. Davis is for TTBB. C. Alexander Peloquin has a simple four-voice setting of the Ave Verum. Edward Gray has an SATB arrangement of Juravit by William Cardinal O'Connell, Jack Byron Grove has arranged a Christmas Invocation from an old Irish Melody and Christ before Me from the Lorica of St. Patrick, and Roberto Remondi's O Sacrum Convivium has been arranged by Nino Borruchia.

In the reprint department, McLaughlin and Reilly offers Thou Must Leave Thy Lowly Dwelling from the Berlioz Childhood of Christ, Michael Haydn's Adoro Te, O Panis Coelice, and a Bach chorale harmonization set to All Praise to Jesus' Hallowed Name.

Brodts Music sends The Master Sleeps, a small, quiet block harmony number by Frederick Stanley Smith. — FC



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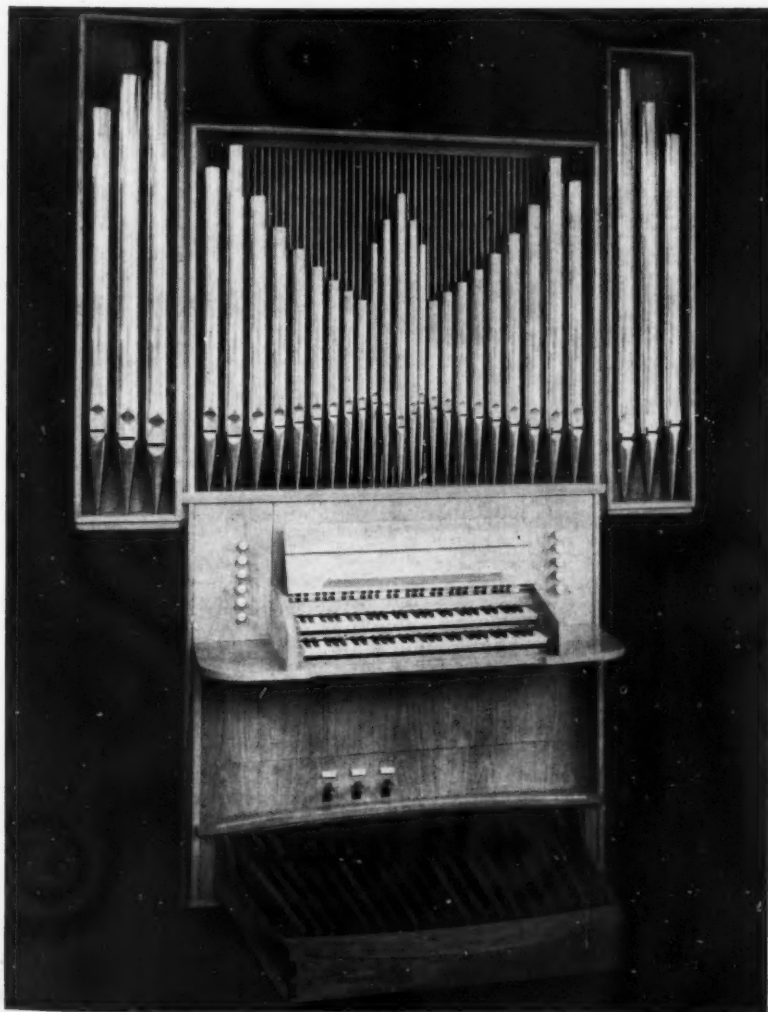
Excerpts from reviews of this book may be found on page 26 of *The Diapason* for December 1, 1960.

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David Boe has been appointed assistant professor of music at the University of Georgia, where he will head the organ department and conduct the university chorus.

Mr. Boe holds a BA from St. Olaf College and a MM from Syracuse University. His organ teachers in this country have included Raymond Boese, Will O. Headlee and Arthur Poister. He is a member of Phi Beta Kappa and was holder of a University fellowship at Syracuse University for two years.

This last year, Mr. Boe studied organ with Helmut Walcha and harpsichord with Maria Jager in Germany on a Fulbright grant.

He has served as organist and director of music at the Lutheran Church of the Atonement, Syracuse, and will serve in a similar capacity at the First Presbyterian Church in Athens.

FORT WAYNE CHURCH SPONSORS THIRD ORGAN PLAYING CONTEST

For the third consecutive year the music series of the First Presbyterian Church, Fort Wayne, Ind., will sponsor a national organ playing competition open to all organists who are not over 35. Contestants will be requested to submit tape recorded performances of the contest pieces for a preliminary judging Feb. 10. Winners of the preliminary contest will then be asked to appear in person for the final competition in Fort Wayne March 10. A story on the 1961 competition appeared in the July issue of THE DIAPASON.

OBERLIN COLLEGE has sent its fourth class of juniors from the conservatory of music to Salzburg, Austria for a year of study abroad.

Records

Among records new to us this month are three of choirs and one of organ alone. We were favorably impressed with the Rittenhouse record of the Philadelphia Oratorio Choir conducted by Earl Ness. The treble half of this group, with Marilyn Costello playing colorful and tasteful harp parts, does a sensitive and vital performance of Britten's A Ceremony of Carols. The reverse side is designed for variety and ranges from Kodaly's exciting version of a Hungarian Carol, Christmas Dance of the Shepherds, and a satisfying performance of Billings' naive A Virgin Unspotted through an overblown Matthews arrangement of a Chinese carol Sing We Then Those Glorious Strains and an O Tannebaum suggestive of a college glee club to an almost maudlin view of a couple of very familiar things.

The Broadman Chorale (Broadman Press) has a record of nine anthems which bears the title Choral Worship. This use of records for teaching (and selling) a publisher's choral material is nothing new, of course. One active publisher we know started this perhaps a decade ago; the publisher has found it remunerative and directors have found the audio-educator helpful. This Broadman group of anthems — Cast Thy Burden upon the Lord and Psalm 23, Claude L. Bass; Who Walks with God? and This I Pray, A. P. Van Iderstine; Many Waters Cannot Quench Love, Helen Laney; None Other Lamb, Robert Graham; Paradise of God, Margrethe Hokanson; Oh, for a Closer Walk with God, Paul F. Liljestrang, and O Lord of Heaven and Earth and Sea, Jeanne E. Shaffer — contain no really outstanding works; neither is there a single anthem that by any stretch of the imagination could be called a "real dog." The singing under R. Paul Green's direction is good in tone, balance and precision with a certain rather fluid conception of line and rhythm. Many volunteer choirs can profit from its example; their directors should certainly hear this record.

A record by the Washington Cathedral choir of men and boys which we reviewed a couple of years ago seemed to us highly superior and we said so.

We have tried to find the explanation for the failure of the new record, Sing, My Soul (Washington Records) to measure up to the same standard. The same group with Paul Callaway again conducting and Richard Dirksen as organist is no match for its former self in balance, tone or precision. Such things as a single voice exposing itself momentarily simply were not part



Leo Wirtz assumed his post Sept. 1 as organist of the Church of Our Lady of Mount Carmel in Chicago's Lakeview section. Coming to Chicago from Antwerp, Belgium, where he was organist at the Church of St. Pius X and where he studied for five years with Flor Peeters, Mr. Wirtz also teaches in the parish's parochial school.

of that other record nor were ragged releases. Perhaps the explanation is to be found in a line on the jacket to the effect that the performances were originally parts of broadcasts. But this choir's less than best if still fairly high standard and the motet and chant side of the record (the other is hymns) is certainly worth owning.

We received a record of Charles Forton playing the Aeolian-Skinner in Detroit's Ford Auditorium. No company label appears either on the record or on its jacket, so we can only suggest reaching Mr. Forton at the address to which THE DIAPASON is mailed each month: 4800 Grand River, Detroit 8. His playing is good and the organ has a very good sound on stereo. We know nothing about Mr. Forton beyond the brief bit among the pretty routine program notes. But we wonder how an unknown player can expect to attract very wide attention with two Bach pieces (Toccata and Fugue in D minor and Prelude and Fugue in B minor) and the Franck A minor Chorale, all already available on major labels in performances by world-renowned artists. The fourth number, Peeters' Variations on an old Flemish Tune, a pleasing enough piece in a virtuosic performance, is hardly of sufficient weight to carry the whole record in sales interest. — FC

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Conclave? Start Planning a Guild Holiday!

The steering committee for the annual midwinter conclave to be held in Baltimore Dec. 27-29 has been delayed somewhat in its preparation of publicity materials. But the program planners have been on the ball and have come up with several events of far more than ordinary interest.

It has been several years since the East has heard the well-known San Francisco organist and composer, Richard Purvis. The conclave will remedy this omission with a recital on the large new Möller in America's newest Roman Catholic cathedral, Baltimore's Cathedral of Mary Our Queen. (The edifice was pictured and the organ described in the February, 1958 issue of THE DIAPASON.)

Thomas Dunn, the young conductor of New York's Cantata Singers, whose performance of Bach's B minor Mass highlighted the New York City conclave in 1958, will make another conclave appearance, this time conducting a program of music for organ and orchestra with Rodney Hansen, organist of the Episcopal Cathedral of the Incarnation, as soloist.

In the lecture-demonstration category, Baltimore composers Alan Stout and Stefan Grové will offer some enlightenment in the performance contemporary music.

Other events off the beaten track will be a concert of baroque choral music and a recital of music for two harpsichords. Other organ recitalists will be Bruce Bennet, Arthur Howes, Donald King and Verle Larson.

Registration — naturally, the earlier the better for everyone concerned — will cost \$15 with the conclave banquet an optional \$5. These fees should be sent to Mrs. Stanley DeMoss, 823 Winans Way, Baltimore 29, Md.

Conclave headquarters will be in the Sheraton-Belvedere Hotel. Reservations should be made directly to: Conclave headquarters, Sheraton-Belvedere Hotel, Charles and Chase Streets, Baltimore 2, Md.

Lucille Tingle Masson is the conclave's general chairman and as such is in charge of preparations. George R. Woodhead is the dean of the hosting Chesapeake Chapter.

Merrimack Valley

The Merrimack Valley Chapter met Sept. 11 at Knuepfer and Dimmock Hammond studios, Lawrence, Mass. Bill Chaff showed a film on the versatility of the Hammond and gave a demonstration on the studio instruments and invited members to ask questions. Refreshments were served after the demonstration and a short business meeting followed at which plans for the 1961-62 season were reviewed.

ETHEL MCGREGOR

Monmouth

The Monmouth Chapter started the season with its annual clergy-organist dinner Oct. 2 at the First Presbyterian Church, Belmar, N. J. with Helen Antonides as hostess. Entertainment for the evening included scenes from The Mikado, HMS Pinafore and Iolanthe sung by members of the First Methodist Church choir, Asbury Park, accompanied by Thelma M. Rainear, AAGO. Barbara Mount, AAGO, accompanied members in singing The Grasshopper, Clokey.

MARGUERITE JACKSON

Queens

The Queens, N.Y. Chapter began the season with an installation service Sept. 24 at All Saints Evangelical Lutheran Church, Jamaica. The Rev. Edward J. Haviar, chaplain, conducted vespers assisted by Marie Pike Haviar, organist-choir director and the senior choir. The following officers were installed: Anna L. Schuh, dean; Robert R. Clearwater, sub-dean; Lorraine Merritt, secretary; Carol E. Weber, AAGO, assistant secretary; Doris Caldara Kane, AAGO, ChM, treasurer; David E. Schmidt, registrar; Mary Kaner, librarian-historian; Ann Margaret Foulke and Carelton L. Inniss, AAGO, auditors; the Rev. Edward J. Haviar, chaplain; Gertrude Hemmerlein, AAGO and Richard N. Amend, AAGO, executive committee. After the service a covered dish supper was served. At the conclusion of the meeting each member received a calendar of the coming events.

DAVID E. SCHMIDT

Central New Jersey

The Central New Jersey Chapter opened the season Oct. 2 with a dinner meeting at the Covenant Presbyterian Church, Trenton. The group was entertained with songs by Charles Higgins with Mrs. Allan Winn as accompanist. The following officers were installed: Isabel Hill, dean; Mrs. Ira Hoppock, sub-dean; Caroline Burgner, secretary; Louise Clary, registrar; Isabelle Shannon, treasurer. Mr. Higgins spoke briefly on ideas for filling the musical needs of the Trenton area such as: summer church music festival; music camp for young people, and a Protestant community chorus. Later Mrs. Winn and Mr. Higgins gave a program of sacred music with Mrs. Winn demonstrating the recently rebuilt Austin organ.

LOUISE B. CLARY

Metropolitan New Jersey

The Metropolitan New Jersey Chapter held its opening meeting Sept. 18 at the Roseville Presbyterian Church, Newark. Dean Robert Lee presided over the business meeting after which a program on training youth choirs was conducted by three members. Robert Schanck spoke of the Evangelical church youth choir and suggested materials adaptable to this type of church program. Leola Anderson explained her use of Christian education in choir work and used materials suitable to children's and youth choirs. Walter Hewitt discussed ways to deal with the discipline problem and the merit award system. Following the program refreshments were provided by host Newell Guilan.

MURIEL PETERSON ROBINSON

New London

The New London, Conn. Chapter sponsored Godfrey Tomanek in a recital of Czech music Oct. 3 at St. Patrick's Cathedral. His program appears in the recital pages.

RICHARD W. HYDE

Omission Noted

Through an oversight, the name of Larry Peyton King, St. Paul, Minn. was omitted from the list of successful candidates for the choir master examination in June 1961 which was published in THE DIAPASON for September.

SVEND O. TOLLEFSEN, Chairman
Examination Committee

New Hampshire

The first fall meeting of the New Hampshire Chapter was held Sept. 24 at the First Congregational Church, Manchester. Following a buffet lunch the two-manual Allen in the chapel was inspected. Serving as co-chairmen of the program Easy Service Music for the Small Church Organ and Choir were Dean Trevor Rea and Herbert Hooper, host organist. Mr. Hooper demonstrated anthems with the aid of choir members. Mr. Rea played several numbers, some of which could be used for manuals alone. Members looked over anthem and organ material for future use. It was announced that the Oct. 22 meeting was to be held jointly with the Monadnock Chapter in Peterboro. Recitals by Piet Kee and Mary Moore Grenier were announced.

DOROTHY J. FRENCH

Monadnock

The Monadnock Chapter met Sept. 24 at the camp of George Wilson, Stoddard, N.H. A luncheon was served after which a meeting was held with Dean Ingerson presiding. It was announced a joint meeting with the New Hampshire Chapter was to be held in October. Helen Ellis and Yvonne Bonneau discussed their trip to the regional convention in Portland, Maine as the program for the evening.

YVONNE BONNEAU

Rhode Island

Despite the September heat wave a large number of Rhode Island Chapter members turned out Sept. 11 for the first meeting of the season at the Church of the Transfiguration, Edgewood. Dean William Dinneen gave informal greetings and outlined the highlights of the calendar. Recitals, choral programs, a hymn festival and other events were announced. Anna Maria Albanese, soprano, accompanied by host James Bennett sang several numbers. Refreshments and an informal inspection of the organ concluded the meeting.

LOUISE W. MOORE

Bridgeport

The Bridgeport, Conn. Chapter held its first meeting of the season Sept. 24 at the home of Dr. and Mrs. Allen Fanslow. Following a box lunch supper, plans for future meetings were discussed.

CAROLE FANSLAW



Gene Driskill is the general chairman of next summer's AGO national convention to be held July 2-6 in Los Angeles County. He served as dean of the Long Beach Chapter 1952-54 and was general chairman of the Far-Western regional convention in 1955.

A native of Enid, Okla., he has degrees from the University of Wichita and from Friends University. He serves as musical coordinator and staff organist at Long Beach mortuaries.

DAVID E. HARPER

Hartford

The Hartford Chapter held its first meeting of the season Sept. 19 at the First Church of Christ, Congregational, New Britain, Conn. with Barbara F. Williams as hostess. Two films were shown — Man of Music, the life of Healey Willan and Festival in Edinburgh, concerning the famed music festivals of this Scottish city.

The Hartford Seminary Foundation was the scene of the Chapter's pastor-organist dinner Oct. 23. The program featured a discussion on church music between Ivor Hugh, Hartford Council of Churches and John Bulough, Hartford Seminary.

New Haven

The New Haven Chapter opened the season Oct. 1 with a musical program at the Killingworth, Conn. Congregational Church. The following program was played on the 1875 Holbrook tracker organ: James Hopkins — Ein feste Burg, Buxtehude; O Traurigkeit, Brahms; Bryn Calfarina, Vaughan Williams; H. Leroy Baumgartner — his own three preludes, Hesperus, Carter and Lauda Anima; Mrs. John Rogers — Herzlich tut mich verlangen and In dulci jubilo, Bach; Eiji Hashimoto — Ciaconna in F minor, Pachelbel; Wer nur den lieben Gott lässt walten and Liebest Jesu, wir sind hier and Prelude and Fugue in C minor, Bach. After the recital members went to Lydia Dreyman's home for refreshments.

The chapter attended the Oct. 8 recital by Piet Kee at Battell chapel, Yale University.

LAWRENCE J. LANDINO

Worcester

Barclay Wood was host Sept. 18 at the First Baptist Church to 65 members of the Worcester, Mass. Chapter. Following the business meeting presided over by Dean Alan Walker, a workshop in repertoire was conducted by Dr. Peter Waring, Episcopal Theological School, Cambridge, Mass.

ELIZABETH WARDEN

Southern New Jersey

The Southern New Jersey Chapter met Oct. 1 at the First Baptist Church, Vineland. Its pastor, the Rev. Hugh Wright spoke on the topic, Building a New Worship Center, detailing his congregation's plans and problems. Dean Walter Ross conducted a business meeting at which events and dates for the season were discussed.

MILDRED H. LOUX

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GLEN ROCK, N. J.

News of the American Guild of Organists—Continued

Central New York

The Central New York Chapter got off to an auspicious start Oct. 2 at a dinner at the George Harter home north of Utica served by Betty M. Perry's committee. Dean Jeannette Snyder presided over the business meeting which followed. Plans for the Nov. 12 adult choir festival were discussed by Chairman George Wald. This will be held at the First Presbyterian Church, Utica, where a new four-manual Casavant has recently been installed. The festival choir will be made up of 18 church choirs with a total membership of 369 voices. John L. Baldwin, director of the Hamilton College choir and of New York's University Glee Club, will conduct. After the business session David Gachwind, Briesen Scholiar of 1960, played an enjoyable program on a Conn electronic provided by the Miller Music Co. playing: I Prayed with Thee, Lord Jesus Christ, Canzona in D minor and Little Fugue in G minor, Bach, and Trumpet Tune in D, Purcell.

Eastern New York

The Eastern New York Chapter opened the season with a dinner meeting Sept. 30 honoring past-deans at the Bethany Community Church, Albany. Dean Jeannette Rafter presided at the business meeting. Helen Henshaw, chairman of the program The Best in Choral Music, introduced Jeannette McNab who played two preludes. Miss Henshaw then led the group in several new anthems. Some members related their experiences at summer music schools.

MARION MONROE MERRICK

Buffalo

The Buffalo, N. Y. Chapter began the season Sept. 25 with a dinner at Leonardo's. Dean Emilie Davis gave a report on the Syracuse regional convention and reviewed coming events on the chapter's calendar. Hugh Albee, tenor, University of Buffalo, sang a group of solos. Dr. Henry Lee Smith, also of the university, spoke on Where Are You From?

EDNA M. SHAW

Elmira

The Elmira, N. Y. Chapter met Sept. 18 at the Oakwood Methodist Church for a turkey supper. The panel discussion, Conflicts Growing Out of the Use of New Church Music, followed. After members formed a choir to sing some examples the panel took charge. It was agreed that ministers and church musicians need to keep a balance between the old and new hymns for congregational acceptance. In closing all stood to sing For All the Saints in tribute to Dag Hammarskjöld.

Mrs. R. W. ANDREWS

Pittsburgh

The Pittsburgh Chapter held its first meeting of the season Oct. 2 at St. Stephen's Episcopal Church, Sewickley, Pa. After dinner a short business meeting and address by Dean Robert McCoy, FAGO, took place. In the program that followed host organist Dr. Julian Williams played an all-Bach recital: Prelude and Fugue in E minor (Wedge), O God, Thou Faithful God, Toccata in F major, seven choral preludes and Prelude and Fugue in E flat. The choir assisted in singing the chorales.

BERTHA MARSH FRANK

Syracuse

The Syracuse Chapter opened the season Oct. 1 with a steak roast at Green Lakes State Park. Mr. and Mrs. Donald Barnett presided over the barbecue pit. Dean Will Headlee conducted a short business session. A report was given on the success of the regional convention and the André Marchal recital for Oct. 14 at Crouse Auditorium was announced.

PHYLA C. SCHUMAKER

Johnstown

The Johnstown, Pa. Chapter met Sept. 19 at the Moxham Lutheran Church. Following the business session conducted by Mrs. W. E. Nevling, dean, Joseph H. Wilson, president of the Johnstown Municipal Symphony Orchestra association outlined its activities for the year. The following members played a short recital: Mrs. W. A. Moffit — Elegy, Willan; Lord Jesus Christ, Be Present Now, Walther; William V. Pasternak — Fugue in C major, Buxtehude; Liebster Jesu, wir sind hier and Ein feste Burg, Bach; Mrs. Harold Lohr — Prelude in the form of an Introit, Benoit; Poeme Mystique, Purvis; William Stahl — Diptyque Liturgique, Greenwald. A social hour followed at which it was announced that the Oct. 17 meeting was to feature Herman Tellers of the Tellers Organ Company.

MILDRED E. PAXSON

Northeastern Pennsylvania

The Northeastern Pennsylvania Chapter met Sept. 27 at the home of Charlotte Bohrer. Dean Miriam Tretheway presided over the business session. The program History of Hymnology was conducted by Keith Culkin. It was announced that the chapter was to sponsor a senior choir festival Oct. 8 at the Church of the Good Shepherd, Scranton in observance of Guild Sunday.

EVELYN M. BUTLER

Wilkes-Barre

The principal speaker of the Nov. 6 meeting of the Wilkes-Barre Chapter was Marvin Beinema, Bethlehem, Pa. who conducted an anthem review in the Grace Episcopal Church, Kingston, Pa. He used the audience as his choir to illustrate his talk.

MARION ELOISE WALLACE

Lancaster

The Lancaster, Pa. Chapter held its annual organist-clergy dinner Sept. 18. The Rev. David E. Maugans, chaplain, gave a talk on the relationship of pastor and organist. Officers for the year are: Jean Doll, dean; Frank McConnell, sub-dean; Mrs. Carl H. Westerman, secretary; Harold G. Sawyer, Jr., treasurer; Mrs. Richard Buss, registrar; Abram Longenderfer and Joseph Rader, auditors.

Mrs. RICHARD G. BUSS

Danville

At a recent meeting of the Danville, Va. Chapter held at the First Baptist Church, the following officers were elected: John Shelton, dean; Everett Amos, sub-dean; Christian Hicks, recording secretary; Agnes Compton, corresponding secretary; Virginia Greene, treasurer; Hampton Benton, Carl Motley and Mrs. Overton Harper, board members. Plans were made by members to attend the Marchal recital in Hollins Oct. 27. Following the business meeting a short program of organ music was played by Everett Amos.

CHRISTINE HICKS

Reading

At a recent meeting of the Reading, Pa. Chapter the following officers were elected: Mildred Schnable, dean; J. Richard Wagner, sub-dean; Betty Rissmiller, secretary; Cornelia Stephenson, treasurer; Leroy F. Remp, Jr., registrar; E. Fred McGowan, Emily Kachel and Rachel L. Kooker, board members. Plans for the coming year were made.

LEROY F. REMP, JR.

Chester

The Sept. 23 meeting of the Chester Chapter was held at the Swarthmore, Pa. Presbyterian Church. The meeting opened with a roast beef dinner. Dr. Duncan S. Hutton, librarian, played tape recordings he made in English cathedrals. The programs for the year were outlined by the program committee chairman.

JOANNE MUIR

Rockingham

The Rockingham Chapter held its sixth annual banquet for pastors and organists in the Riviera Room, Belle Meade, Va. Sept. 26 with Dean George R. Hicks presiding. Dr. Edward K. Ziegler spoke on Growing Edge In Church Music and Worship. Marcelle Mace, Madison College, sang a number with Dean Hicks accompanying. Philip Trout, Mrs. Robert Y. Frazier, Mrs. B. W. Nash and Dean Hicks were in charge of arrangements. Officers for the year are: Mr. Hicks, dean; Mr. Trout, sub-dean; Mrs. I. L. Terrell, secretary; Ruth Spitzer, assistant secretary; Mrs. John Ziegler, treasurer; the Rev. Robert L. Sherfy, chaplain.

RUTH B. SPITZER

Richmond

The Richmond, Va. Chapter met in the garden of the River Road Baptist Church Sept. 24 for the first meeting of the season. John Leard, city editor of the Richmond News Leader, spoke of religious and musical news. One of the highlights for the season will be monthly recitals of local organists sponsored by the chapter.

REGINALD E. SLAUGHTER

Alexandria

The Alexandria, Va. Chapter met Sept. 11 at the Parker and Herrelson Home in the Mt. Vernon area for a potluck picnic supper. Programs for 1961-62 were announced and plans for Guild Sunday discussed. Dean B. Thomas, dean, presented a past-dean's pin to Margaret Garthoff.

BARBARA HANSON

Greenville

The Greenville, S. C. Chapter met Sept. 19 at Christ Episcopal Church. Dean Charles Ellis presided over the business meeting. Committee appointments for the year were announced and the observance by members of Guild Sunday was urged. The children's choir festival was announced and will be held Nov. 19 at the First Baptist Church. The program consisted of an informal anthem reading session. Anthems suggested by Edwin Clark, Stephen Farrow and Dr. Lindsay Smith, FAGO, included works by Dierck, Gumpeltzhaimer, Lovelace, Matthews, Vaughan Williams and Willan. A social hour and refreshments, with Dr. Smith as host, followed.

STEPHEN FARROW

Huntington

The Huntington, W. Va. Chapter met Sept. 18 at the First Methodist Church for a covered dish supper. A period of group singing under the direction of Jack Clinard with Josephine Edowes as accompanist followed. An outline of the programs for the ensuing year was then given by Mr. Clinard in the absence of Mrs. John L. Skens, dean. Hostesses for the evening were Catherine Mallatis, Mrs. E. B. Oswald and Mrs. Harold W. Rose.

ALMA N. NOBLE

Charleston

The Charleston, S.C. Chapter met Oct. 2 at the Second Presbyterian Church. Robert Van Doren, Columbia, outlined a good working relationship between the organist and his minister and suggested ways of achieving this relationship. Saramae Hannon was host organist.

SUZANNE L. TAYLOR

Charlotte

The Charlotte, N.C. Chapter met Sept. 18 at the home of Martha Steppe for a cook-out. Dean Sebron Hood presided over the business session. The programs for the year were discussed and details given concerning the subscription organ recitals. The series will be sponsored by the chapter and the Charlotte Music Club and the funds will be used for scholarships. The artists for the series include André Marchal, Donald McDonald and Catharine Crozier.

MARY ELIZABETH DUNLAP

Columbus

The Columbus, Ga. Chapter sponsored William Weaver in a recital Sept. 19 at St. Anne's Episcopal Church. He played: Rigaudon, Campra; Prelude and Fugue in G minor; Von Himmel Hoch, Pachelbel; Prelude in C minor, Mendelssohn; Noël, Mulet; La Nativité and Dialogue sur les Mixtures, Langlais; Thou Man of Grief, Remember Me, Read; Toccata and Fugue in D minor, Bach. A recital by William Reed was scheduled for Oct. 10 and a student program is to be held Nov. 21.

JOE M. WEBBER

Augusta

At a recent meeting of the Augusta, Ga. Chapter at the home of Wynona Norris the following officers assumed their respective duties: Mrs. Norris, dean; Royston Merritt, sub-dean; Beulah S. Burnette, secretary and registrar; O. D. Hall, treasurer; William Poppler, A. B. Harley and Dr. Preston Rockholt, board members. At the covered dish meeting plans were made for the season which was to include a recital by Dr. Rockholt Oct. 27.

BEULAH SPRINGSTUN BURNETTE

Lakeland

The Lakeland, Fla. Chapter held its regular monthly meeting Sept. 12 at the Westminster United Presbyterian Church. At the business session plans were discussed for the program to be given by the chapter Oct. 8 at the First Baptist Church, Bartow. Host organist Marc Weaver led a discussion on the selection of music for church services, concluding with the playing of Aberystwyth, Young and Lingering Music, Hovdesven. The balance of the evening was spent in a social hour with refreshments.

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News of the American Guild of Organists—Continued

Miami

To open its season the Miami, Fla. Chapter held a dinner meeting Oct. 2 at Toby's cafeteria. Following the dinner and business meeting a program on how organists, directors, soloists and choir members can best serve the "three groups under one God" in the coming year was held. The Rev. Meyers spoke from the Protestant viewpoint, Rabbi Charles Heilpern and Cantor Kirshenbau, gave a history of Jewish traditions and various changes and approaches used within their faith. Dean Brennerman gave a short resumé of liturgical music in the Roman Catholic tradition. Carol Lindstrom reported on a Lutheran seminar and concluded with reading of an amusing poem written in 1910 featuring various composers, many names easily recognized. The meeting concluded with the reading of the code of ethics and an announcement of a hymn festival in November.

GERTRUDE PROSSER

Lakeside GSG

The Lakeside Student Group met Sept. 30 at the Lakeside School of Music, Shreveport, La., with William Best as host. The following officers were elected: Brenda Moch, president; Mary Reagan, secretary; Henrietta Moody, treasurer; John Manson, reporter. Plans were also made for an installation service at the St. Rest Baptist Church in November with the chancel choir under Mr. Best's direction as hosts.

JOHN MANSON

Tampa

The Tampa, Fla. Chapter met Sept. 20 for a picnic meeting at Lowry Park. A humorous "grand opera", *Juliet and Romeo*, was sung and dramatized by Julia Hayman and Ralph Cripe. Plans are being made for several recitals and for the Florida state convention May 5, 6 and 7.

MRS. ARTHUR TESKA

Central Florida

The Central Florida Chapter met in the social hall of the Central Christian Church Oct. 3 for its first meeting of the season. Dean Lester Geisler presided over a short business session. Guests and new members were introduced. A talk, *A Musical Tour of Europe*, was given by Manly Duckworth. He spoke about concerts and festivals in England, Paris, Vienna, Salzburg, Venice and the colorful Mennotti festival at Spoleto, Italy. Grace Cornman, assisted by Mrs. Charles Minnich, was hostess for refreshments.

MIRIAM E. PENROD

Sarasota

The Sarasota Chapter held its first meeting of the season, a membership tea, Sept. 17 in the community room of the First Federal Savings and Loan, South Gate. Students of Amanda Burt entertained with background music on an electronic. Dean Christia Basler distributed new year books with programs for the coming year.

ANNABELLE BERWALD

Daytona Beach

The Daytona Beach, Fla. Chapter met Sept. 18 at the home of Past-dean E. Clark Weeks, Holly Hill with Dean Bernard M. Beach, Jr. presiding. Mrs. Henry Elliott, sub-dean, gave a resumé of the programs for the ensuing season. Each member agreed to emphasize the work of the Guild in his respective church Oct. 8. Recordings of Gregorian chant and early and modern hymns and Bach's *Passacaglia* in C minor were played.

E. CLARK WEEKS

Jacksonville

The Jacksonville, Fla., Chapter opened its season with a recital by Robert McCloskey, Jr. at St. John's Cathedral Sept. 19. A reception was held after the program.

On Guild Sunday, Oct. 8, Past-deans William Pugh and Amelia Smith, and Dean Robert O. Hoffelt observed the event with special musical programs in their churches. The special services were also part of the Jacksonville Festival of Arts.

The chapter sponsored Robert Heckman in a recital Oct. 16 at the Southside Methodist Church.

LORENA DINNING

Knoxville

The first meeting for the season of the Knoxville, Tenn. Chapter took place Sept. 11 at the Second Presbyterian Church with Edwin May as host organist. Following the introduction of members by Dean May the chapter voted an added member-at-large to the board. A new LP recording by William Brice was offered for sale. David Brandt conducted a program on organ improvisation and modulation.

The chapter met Oct. 2 at the Central Methodist Church with Grace Marney as hostess. Following dinner Dean Edwin May conducted a business meeting which included the reading of reports and the outline of the year's activities. The choir, under the direction of Charles Hunnicutt, sang a program of 10 anthems suitable to various seasons of the church year.

WILLIAM DORN

North Louisiana

The North Louisiana Chapter held its annual minister-organist dinner Sept. 26 at the Redeemer Lutheran Church, Shreveport. Dean James P. Lamberson presided at the brief business session which followed the social portion of the meeting. The Rev. Robert J. Werberig, chaplain, gave the talk *The Musician's Ministry*, pointing out the responsibility of the church musician to spread the word of God by means of music. Plans for the year were announced by Ronald E. Dean, sub-dean and William C. Teague, chairman of the recital committee. Dr. Oswald G. Ragatz, Mabel Boyter and Dr. Robert Anderson are to be featured artists.

EVA NELL H. CLARK

Nashville to Host Southern Regional in 1963

At the Sept. 24 meeting of the Nashville, Tenn. Chapter at the Immanuel Baptist Church, much enthusiasm was manifested by members following the announcement that the chapter was to host the 1963 southern regional convention.

Helen Trotter Midkiff was host-organist and Dean Scott Withrow presided over the meeting. After a dinner a business meeting was held and included reports by Margaret Wright and Ralph Erickson on the Memphis regional convention.

ELEANOR FOSSICK

Nashville

The Nashville, Tenn. Chapter met Oct. 3 at the Belmont Methodist Church with Richard Thomason as host. A dinner preceded the business meeting. The following program was played by Mrs. Thomas W. Lee: *Tidings of Joy and Largo*, Bach; *Domine Deus*, Vivaldi-Black; *L'Heure Mystique*, Bedell; *A Child This Day Is Born and When Christ Was Born on Earth*, arr. Warner; *Dialogue on a Noël*, Warner; *O Joyous Day*, Boëllmann; *An Old Christmas Carol*, Liszt. Mrs. Lee preceded the recital with remarks.

ELEANOR DURUSSON FOSSICK

Jackson

The Jackson, Miss. Chapter held its opening meeting Sept. 19 with dinner in the Calvary Baptist Church. Plans for the year's programs were announced and entertainment was provided by students from Hinds Junior College. The meeting concluded with the installation service conducted by the Rev. Wade Koons at which time the following officers were installed: Dr. Helen Allinger, dean; John Adams, sub-dean; Leona Vinson, secretary-treasurer; Donald Kilmer, registrar; Mrs. Thomas Bratcher, chaplain.

DONALD D. KILMER

New Orleans

The New Orleans Chapter met Sept. 26 for a business-dinner meeting at the Rayne Memorial Methodist Church. Officers for the year were installed by State Chairman Walter Jenkins. Dean Richard Waggoner gave the talk *What Does Our Guild Membership Mean?* He announced some of the special events for the coming year. Recitals, workshops and a children's choir festival are some of the highlights on the slate of programs.

FERN TRAUOGOTT

Chicago

The Chicago Chapter entertained its new members at an open house Sept. 25 at the Cliff Dwellers club. Dean Robert Lodine introduced the slate of new officers and the new committee chairmen and doubled as accompanist for a group of songs by Alice Riley. Registrar Frank Cunkle spoke about his experiences at some European organ festivals in the summer months. Informal conversation over refreshments concluded the evening.

"Area" meetings are being continued this season after a successful beginning last year. The West suburban area group met Oct. 2 at the home of Linnea Hendrickson, Hinsdale. Chairman James A. Thomas conducted the meeting at which Dean Lodine spoke about André Marchal and played some recordings.

Muncie

The season's first meeting of the Muncie, Ind. Chapter was a dinner Sept. 25 at the Riverside EUB Church. Mrs. James Maidlow was hostess organist. After dinner the group heard a Christmas program. The Rev. David Hancock gave an inspirational talk and the program was all Advent and Christmas music. Mrs. Maidlow played *Lo, How a Rose*, arranged by Peery and *Away in a Manger* arranged by Van Denman Thompson. Mrs. Roger Johnson's number was *Noël, Karg-Elert*, and Mrs. Serge Payne played *Puer Natus Est*, Titcomb. A repertoire list of anthems and organ music was distributed by Mrs. William Church. Richard Phipps and Dean Gerald Crawford directed members in reading appropriate anthems. Special recognition was given Elizabeth Meloy, sub-dean, who passed her AAGO exam this summer. The chapter will co-sponsor with the Muncie Matinee Musicale the annual church music workshop Nov. 1 with Alec Wyton lecturing and conducting.

MRS. JAMES COBY

Whitewater Valley

The Sept. 19 meeting of the Whitewater Valley Chapter was held at the First Baptist Church, Richmond, Ind. The program was arranged by Walter Davis, Middletown, Ohio, and Dean Ivan Webster. It included reports on summer workshops and conferences attended by members, the reading and discussion of new anthems and the viewing of the Wicks film on organ building. The evening closed with a social hour.

NANCY FERGUSON

Toledo

The Toledo Chapter held its opening session of the season Sept. 28 at the Collingwood Presbyterian Church. Alexander Boggs Ryan, teaching fellow at the University of Michigan, played the recital listed in the recital pages. A dinner meeting preceded the program.

MARY CHEYNEY NELSON

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News of the American Guild of Organists—Continued

Akron
The Akron, Ohio Chapter opened the 1961-62 season Sept. 14 with a dinner at the Trinity Evangelical and Reformed Church. A program of organ music preceding the dinner was played by Diane Schnormeier and Sharon Kleckner. Dean Joanne Hart presided at a business meeting and presented past-dean pins to Dr. Farley Hutchins and Dorothy Warden. Program Chairman David Harris introduced Dorothy B. Allen, Ohio Bell Telephone Company, who gave a talk on Adventures in Sound. She illustrated with records ranging from the earliest phone calls to stereophonic records of great orchestras.

The chapter met Oct. 2 at the Bethany Evangelical and Reformed Church, Cuyahoga Falls. A recital was played on the Schantz organ by David Sparks followed by the film about Healey Willan — Man of Music. The Wagner-Bund Music Co., Pittsburgh, provided a display of organ and choral music which members were able to purchase. Refreshments were served at the close of the meeting.

DIANA C. SCHNORMEIER
LOUISE INSKEEP

Canton
The Canton, Ohio Chapter met Sept. 25 at the St. Mark's Episcopal Church. Dean James A. Stamford presided and outlined the meetings and activities for the year. The chapter will participate in the chapter sponsored festival choir for the 1961 Festival of Arts. W. Robert Morrison is director and Dene Barnard accompanist. A past-dean's pin was given to David Bower. After the business session Dr. Stamford discussed and illustrated with color slides, organs he saw on various trips. Mrs. William Wolforth was hostess for the social hour. A display of organ and choral music from the Wagner-Bund Company was on exhibit. The Guild vesper service was announced for Oct. 23 at the Zion Lutheran Church.

MARVELLE B. HORN

Central Ohio
The 1961-62 season of the Central Ohio Chapter opened Sept. 11 with a covered dish dinner at the home of Lowell Riley, Columbus. Officers for the year are: Mr. Riley, dean; Francis Johnson, sub-dean; Mildred Carvin, secretary; Lawrence Frank, treasurer; Eleanor Clingan, registrar; Irene Hegenderr, librarian; Helen Eckelberry and Martha Stellhorn, auditors. Congratulations were extended to Elizabeth Lange and Marjorie Jackson for passing the FAGO examination in June. The chapter will continue study classes for the service playing examinations. Regional Chairman Robert Crone, Louisville, Ky., was the speaker for the evening. The chapter will sponsor André Marchal, Robert Baker and Wilma Jensen for its recital series. Following adjournment Dean Riley demonstrated the pipe organ in his home.

ELEANOR CLINGAN

Sandusky

The Sandusky, Ohio, Chapter held its Sept. 11 meeting at the home of Mrs. James Judson, dean, Huron, Ohio. The program for the coming season was discussed. Marguerite Long, Toledo, was to play a program of modern French music and a choir festival was also planned. Mrs. Jack Mayer and Calvin Critchfield brought reports of summer workshop attendance.

ELNORA SARGEANT

University of Michigan GSG

The University of Michigan Guild Student Group held its first meeting of the school year Sept. 20. A cordial welcome was extended to new students and the following officers assumed their respective duties: JoAnn Deabler, president; Charles Farris, vice-president; Mary Alice Wotring, secretary; James Bain, reporter; Conrad Grimes, treasurer; Angela Teti, program chairman. Marilyn Mason and Ray Ferguson were elected co-sponsors. Plans for the year were discussed and definite plans were made to attend the Dupré recitals at the Central Methodist Church, Detroit, and the recitals and master classes of André Marchal at Oberlin Conservatory.

JAMES REYNOLDS BAIN

Saginaw Valley

The Saginaw Valley Chapter met Sept. 26 at Grace Presbyterian Church, Saginaw. Following a business meeting Mrs. William Walther played Chorale Prelude on a Melody by Gibbons, Willan, and Canon and Fugue, Riegger. Danford Byrens gave an informative talk on preparing for Guild examinations.

Mrs. WILLIAM H. TAYLOR

Western Michigan

The Western Michigan Chapter met Oct. 2 at the First Methodist Church, Grand Rapids, in a joint meeting with the Southwest Michigan (Kalamazoo) and Muskegon-Lake Shore Chapters. Following dinner was a brief installation service of the new officers of the host chapter. Members and guests then enjoyed a short recital on three different organs: Donald Small on the newly-completed Möller at the host church; Carl Sennema on the Möller at the Masonic Temple, and Alyce Lantinga on the Aeolian-Skinner at the La Grave Avenue Christian Reformed Church. A short business meeting was conducted after the program.

CATHERINE LOBBES

Detroit

The opening event of the fall season for the Detroit Chapter was a dinner and recital held Sept. 18 at the Redford Presbyterian Church with Roberta Bitgood, SMD, FAGO, ChM as hostess. The program by Dr. Bitgood included works by Sweelinck, Wyton, Rameau and Karg-Elert. A trumpeter, violinist and the women's chorus of the church assisted.

MARY ATCHESON

Youngstown

The Youngstown, Ohio Chapter had Madeleine Marshall, Union Seminary faculty, as its special guest as it began its new season with a fall round-up in the form of a casserole supper at the home of Sub-dean Richard C. Einzel. The concert series and an interesting "do-it-yourself" program for the year were discussed. Miss Marshall conducted a workshop the following day at St. John's Episcopal Church.

CHRISTIAN KNUTH

Milwaukee

The Milwaukee Chapter met Sept. 24 at the Grand Avenue Congregational Church. Committee reports were given and plans for the new year were discussed. The chapter's program for the year includes several organ and choral seminars, a contest and recital for young students and recitals by Arthur Howes and Jean Langlais. The first organ seminar will be conducted by Phyllis Stringham, Carroll College, Waukesha.

WALTER DERTHICK

Madison

The first fall meeting of the Madison, Wis. Chapter was held at the University of Wisconsin Memorial Union. A general business meeting, conducted by Dean Betsy Farlow, followed a dinner. Plans were made for the Robert Noehren recital to be given Nov. 5 at the Trinity Lutheran Church.

RUTH PILGER ANDREWS

Blackhawk

The Blackhawk Chapter opened the season Sept. 11 with a new choir and organ music session held in the Trinity Lutheran Church, Moline, Ill. A large display of new music was exhibited by the Augustana Book Concern. The members formed a choir to sing through several anthems under the leadership of Leonard Lilyer with Joyce Ellsworth as accompanist. Following the choral music session Dr. Ronald Jesson discussed new organ music and issues which sparked the interest of the organists present and suggested many opportunities for improving service and recital music. The business session and social hour closed the evening. Future plans were announced.

Dubuque

As its first installment in a projected series studying the historical periods of music the Dubuque, Ia. Chapter met Sept. 24 at St. Rose Priory for a program based on Gregorian chant. Chairman for the event was Mark Nemmers. Brother Thomas Aquinas, OP, spoke on the history and theory of chant. A series of chants was sung by the schola and Mr. Nemmers played two organ works based on chant themes: an anonymous Te Deum and Victimae Paschali Laudes, Benoit.

MARK NEMMERS

Western Iowa

The Western Iowa Chapter sponsored Paul Anderson, Cherokee, Iowa, in a recital Sept. 10 at the First Methodist Church, Sioux City. He played the program listed in the recital section. Following the program a business meeting was held in the church parlors. Members then adjourned to the Normandy restaurant for dinner.

The chapter met for dinner Oct. 8 at the Paddock restaurant, South Sioux City, Neb. Following dinner members were guests at a program of sacred music by the choirs of the Trinity Lutheran Church, Sioux City, under the direction of Dean John Sitzen. Elma Jewett, Westmar College, LeMars, played works of Langlais, Bach, Pepping, Thiman and Vierne as well as the choir accompaniments. The chancel choir assisted by organ and a string orchestra from Morningside College sang the cantata Every Word and Thought, Buxtehude. The program observed Guild Sunday as well as the 75th anniversary of Trinity Church.

CATHERINE NYLEN

Waterloo

A vesper service was held Oct. 8 as the Waterloo Chapter observed Guild Sunday at the Interdenominational College Hill Chapel at State College, Cedar Falls. Dean Philip Hahn played Fugue in E flat, Bach, Brother James's Air, Wright and The Heavens Declare, Marcello. The State College a cappella choir under the direction of Charles Matheson sang Sing Ye Righteous, Lodobido Viadana, and Prophecy of Peace, William Latham. Dr. David Bluh, chaplain of the chapter, delivered the sermon, Life's Mystery.

BRUCE BENJONSON

Omaha

The Omaha, Neb. Chapter opened its season Sept. 18 with a dinner meeting at the First Methodist Church with the Don Steeles as host music directors and Mrs. Howard Rushton as host organist. Plans were discussed for the appearance of an organ recitalist in the season. Several members made reports on experiences at summer music conferences. The program consisted of a tour of the church. Mrs. Rushton played the two-manual Möller in the chapel and also the four-manual Möller in the church.

The chapter met Oct. 2 at St. Paul's Methodist Church with Dean Mildred Rush, host organist, presiding over the business meeting. Plans were announced for the Marilyn Mason recital and workshop Nov. 3 and 4. A spring youth choir festival is being planned. The program for the evening was a Christmas anthem reading session. Anthems were brought by Enid Lindborg, Mr. and Mrs. Milford Mowers, Vesta Dobson, Cecil Neubecker and Mrs. Rush. Refreshments and a social hour closed the evening.

CATHERINE ANDERSEN

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News of the American Guild of Organists—Continued

Lincoln

The Lincoln, Neb. Chapter met Oct. 2 at Helen Penner's restaurant for a cafeteria dinner. New officers, who presided for the first time at this meeting, are: Dr. Charles Tritt, dean; Vera Rost, sub-dean; Mrs. Dale Underwood, secretary; Rena Olson, treasurer. Plans for the Nov. 16 Donald McDonald recital were discussed. Plans for the new year were made and the remainder of the evening was spent in preparing advertising for the November recital.

MRS. DALE UNDERWOOD

Kansas City

The re-assemble dinner meeting of the Kansas City Chapter was held Sept. 18 at the Central RLDS Church. Dean Jesse E. Ehlers announced new chairmen for special committees. Music was provided by Richard Shoemaker, tenor, accompanied by Jack McCoy at the piano. Plans were announced concerning the service and observation of Guild Sunday by Violette Williams. Seven new members took part in the initiation service with Dean Ehlers and the Rev. Gilbert C. Murphy, chaplain, officiating. The feature of the evening program was slides with comments of a trip around the world made by Past-dean Luther Crocker.

The chapter held its Guild Service Oct. 8 at St. Andrew's Episcopal Church with an academic procession. The chancel and boy's choirs, under the direction of Melvin Bishop, sang four anthems with host organist Carlene Neihart at the organ.

The first event on the chapter's subscription series was held Oct. 16 at the Grand Avenue Temple. Gordon Young conducted a choir festival and played the program listed in the recital pages.

VIOLETTE HEMBLING WILLIAMS

Twin Cities

The Twin Cities Chapter met Oct. 8 at the Wayzata Community Church for a Guild Sunday program by the choirs of the church and Willard Budnick, organist. Mr. Budnick played works of Bohm, Bach, Vogler and Schroeder and in the offerings of the three choirs were works of Cruger, Buxtehude, Lübeck, Marcello, Mendelssohn, Vaughan Williams and Thompson. After dinner Earl Barr played a recital on the new Reuter organ at the Redeemer Lutheran, Wayzata. He played: Toccata in C, Our Father Who Art in Heaven and Rejoice Christians, Bach; Prelude and Fugue I, Badings; Three Intermezzi, Andriessen, and Toccata, Monnikendam.

South Dakota State Convention to be Held Nov. 18 in Vermillion

The South Dakota state convention will be held in Vermillion, S. D. Nov. 18. Events start with registration at 10:00 a.m. in the Congregational Church.

After a luncheon at the Baptist Church the chapter business meeting will take place. Jack Noble, assisted by a string quartet and other instrumentalists, will play the program The Organ in Ensemble at the Lutheran Church, followed by the lecture Restoring the Tracker Organ by Möller representative Eugene Douth.

James Boeringer will close the convention with the dedicatory recital on the re-built Schuelke organ at the Baptist Church.

Wichita

The Sept. 19 meeting of the Wichita Chapter was held in the factory of the Smith Organ company. Wayne Smith discussed and demonstrated a 17-rank organ. Chorale preludes by Bach, Buxtehude and Peters were played by Marie Sampson and Irene Shaw. A brief business meeting was conducted by Dean Glen Thomas. About 70 attended this interesting and informative meeting.

The Oct. 17 meeting with AGO examinations was held at St. Paul's Methodist Church. Members performing exam pieces were Robert Watts, Lucile Brunner, Alvine Lentz and Janet Wittmer. A practical demonstration of the other problems in the examinations was also given.

DOROTHY ADDY

Rocky Mountain

The Rocky Mountain Chapter met Oct. 2 at the Mount View Presbyterian Church, Denver, Colo. for a program of organ, choral and vocal music. Numbers were written and performed by the following members: Sally Lane, Ethel Harden, Robert Cavarra, Everett Hilty, Wesley Selby, Doris Ells, James Bratton, Ethel Lawler Kurtz, Edward Horsky, Robert Horsky and David Pew.

ELEANOR D. LEFFINGWELL
JUDY HUNNICUTT

Salina

The Salina, Kans. Chapter met Sept. 19 at the First Methodist Church. After a social hour Dean Mayme Porter conducted a short business meeting and explained the proposed program for the year. The evening's program was in charge of Lambert Dahlsten, Bethany College, Lindsborg. He discussed the origin and use of the chorale prelude and played: Ah blieb mit deiner Gnade, Karg-Elert; Seelenbrautigam, Elmore; O Sacred Head, Bach, and O Fillii et Filiae, Farnam.

ELINORE M. ASCHER

Fort Smith

The Fort Smith, Ark. Chapter installed Mrs. Charles MacDonald as dean at its Sept. 10 meeting at the First Presbyterian Church. Other officers are: Helen Watkins, sub-dean; Mrs. Hugh Wilder, registrar; Esther Graham, treasurer; Kathleen Keck, secretary. Dr. Thomas B. Gallaher, chaplain, conducted the installation service. A short business meeting was followed by a social hour.

The Oct. 2 meeting was held at the Wood Memorial Christian Church, Van Buren. A potluck supper was followed by a program which included music of Bach, Handel, Cain, Malotte, Dawes, Willis, Barnby, Williams, O'Hara and Herbert. The program was made up of organ numbers, vocal solos and choral works.

KATHLENE KECK

Oklahoma City

The Oklahoma City Chapter held its opening meeting of the season Oct. 2 at St. Paul's Cathedral. Dinner was followed by a business meeting presided over by newly-elected Dean Gale Enger. The following new officers were introduced: James Christensen, sub-dean; Mary Nell Holden, secretary; Barbara Lee Haynes, registrar; Alfred H. Amelung, treasurer; Mary Elizabeth McCray, historian; Mary Kate Robinson, reporter; Victor Cleland and Dewitt B. Kirk, auditors; Roger W. Malone, elective advisor. Program Chairman Jim Christensen gave an outline of the monthly programs for the year. The program for this meeting was a joint-recital played by John Turnbull and Donald Dumler, students of Mildred Andrews and former regional organ contest winners. Their numbers included: Prelude and Fugue in B minor, Bach; Sonata 2, Hindemith; Variations on a Noël Dupré.

MARY KATE ROBINSON

St. Louis

The St. Louis Chapter season got off to a good start Sept. 25 with a performance-lecture on hymn tunes and their adaptation as service music with Berniece Fee Mazingo as performer and lecturer. A dinner and business meeting at the Faith Lutheran Church, Cool Valley, preceded the program. Mrs. Mazingo offered a wealth of material, with emphasis on two-manual organs and electronics, in a straight-from-the-shoulder manner, drawing from many periods and styles. Her forthright presentation showed no concern about toe-stepping. The program was well-received by a large, representative group of members and friends.

ROBERT M. WEBBER

Central Arkansas

The Central Arkansas Chapter met Sept. 12 at the Westover Hills Presbyterian Church, Little Rock, for a program on Summer Conferences. Kenneth Thompson was host organist. Mrs. Jack Smith, John Summers, Archie Y. McMillan and Edgar Ammonds related their summer experiences in conferences, workshops and trips.

HERMAN HESS

Tulsa

The Tulsa Chapter opened the season with a dinner at the First Methodist Church. The following officers were installed: Dean, Eleanor Hawn; sub-dean, Barbara Benefiel; registrar, Eric Hubert; historian, Martha Blunk; chaplain, the Rev. Vernon Jacobs; board, Mrs. H. Clay Fisk, David Williams, Ruth Blaylock; auditors, Douglas Nelson, Mrs. H. N. Pullen, Jr.; treasurer, Daniel Casebeer. An interesting and informative demonstration of chant with members participating was given by Dr. Thomas Matthews, FAGO.

MILDRED BRADLEY SMITH

West Texas

The West Texas Chapter met Sept. 18 in the First Methodist Church, Midland. Dean George DeHart presided over the business session. The program introduced by Richard Helms consisted of member discussion and the singing of anthems brought and conducted by member directors. Refreshments were prepared and served by Lotta Williams. Members were invited to a joint recital Sept. 25 by Harold LeWallen and Thomas Brinkley in the First Baptist Church.

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Fort Worth

Hurricane Carla forced the Fort Worth, Tex. Chapter to move its Sept. 10 dinner meeting from the lawn of Dr. Otto Grunow to a nearby church. Reports given by various committee chairmen indicated that much time and effort have gone into plans to assure a successful year. The recital series will include William Whitehead, William Teague and Virgil Fox. The study section on Roman Catholic liturgy was deemed successful and will be conducted for another year. The membership committee reported that in the year just concluded 23 new members had been added to the chapter rolls. Following the dinner and business meeting the group heard a short recital on the two-manual by Stanley Shepelwich. His program: Canzona, Gabrieli; Adagio (Adagio, Toccata and Fugue in C), Bach; 'Behold! a Rose Is Blooming, Brahms; Forest Green, Purvis; Chorale Prelude on a Vulpius Melody. Willan.

FRANCES SCHUESSLER

Texarkana

The Texarkana Chapter held its first meeting of the season Oct. 2 at the home of the sub-dean, Mrs. William Hibbits. Dean Maynard McConn conducted a short business session with a report on the regional convention at Memphis. Yearbooks were distributed and the program for the year outlined. Members told of trips and experiences of the summer. Recordings were played and refreshments served by Mrs. Hibbits.

DOROTHY ELDER

Lubbock

The Lubbock, Tex. Chapter held its first meeting of the season Sept. 12. The group met at a downtown cafeteria for dinner and the program was held at the Adair music store. Dr. Edward A. Downs, newly-elected dean, and his wife gave a program of piano and organ music. Plans for the year were discussed.

The chapter met Oct. 3 for dinner and a business meeting at Furr's cafeteria, Caprock Center. At the Second Baptist Church Dr. Judson Maynard played the program listed in the recital pages.

Cecil Bolton

Arlington GSG

The Arlington, Tex. Guild Student Group met Sept. 16 at the home of Ann Woolverton. Officers for the year are: Mary Fagen, president; Bobby Ashworth, vice-president; James Parker, membership chairman; Lena Fay Buchanan, social chairman, and Jerry F. Bacon, publicity chairman.

JERRY F. BACON

Southern Arizona

The executive board of the Southern Arizona Chapter met Sept. 11 at the First Congregational Church, Tucson. Plans for the year were outlined by Dean DeRuth Wright and Sub-dean Carl Anderson. Concert Chairman Russell Baughman has plans completed for several recitals.

EMILY M. GLEMING



Members of the Sunland Chapter, El Paso, Tex., were guests of the Theater Organ Club at midnight Sept. 8 for a "milkman's matinee" at the Plaza Theater. Walter Hanlon was master of ceremonies as Douglas Shearer rode the huge console up from the orchestra pit. George Rider and Mrs. Roy Hallman also played. The host club provided refreshments.

Central Arizona

The Central Arizona Chapter held its opening meeting of the season at St. Paul's Episcopal Church, Phoenix, Sept. 24. After dinner Dean Helen Donaldson presided at a business meeting calling upon Sub-dean Martha Davidson for a report from the program committee. The program for the year will be devoted to the study of choral music with emphasis on its accompaniment. Sue Lombardi discussed the two-day workshop to be held in October conducted by Mildred Andrews. Franklin Morris reported on the progress of the yearbook committee. After the business meeting the group heard Marvin Anderson, with Ruth Anne Heinrichs assisting, demonstrate a 14-rank organ which he recently completed. Mr. Anderson discussed the acoustical problems involved and the purpose of placing the gemshorn positiv in the nave of the church. The last part of the meeting was devoted to sightreading anthems and masses.

THOMAS A. DONOHUE

Contra Costa

The Contra Costa County Chapter met Sept. 25 for its first meeting of the season at St. Paul's Episcopal Church, Walnut Creek, Cal. By way of individual and charming introduction Dean Lois Hardy enumerated the instruments in her home. Following the business meeting William T. Stone conducted a discussion on Church use of electronic instruments: repertoire, registration, problems, solutions, etc. He played the program listed in the recital pages.

META S. LEACH

San Francisco

The San Francisco Chapter opened the season Sept. 10 with an open house at the Robert Noonan home. Plans are being made for sponsoring two outstanding recitalists this season.

GERALDINE HOUSER

Long Beach

The Long Beach, Cal. Chapter opened the season with a dinner meeting Sept. 5 at the First United Presbyterian Church. Dean Marcia Hannah presided at the business meeting. Earl Lamken, sub-dean and program chairman, outlined the programs for the year. A junior choir festival in May was especially mentioned. Gene Driskill, general chairman for the 1962 national convention, gave a concise report of the organization of the tri-chapter convention. At the conclusion of the meeting Dr. Robert W. Walker, chaplain, installed the following officers: Marcia Hannah, dean; Earl Lamken, sub-dean; Don Palmer, secretary; Axel Anderson, treasurer; Mabel Persons, reporter; Frank Ahrold, auditor; Dr. Walker, chaplain; Alvina Palmquist, social chairman; Shelby Barnard, Vera Graham, Maxine Maxwell, Rhea Young, Lilly Kingdon, Mildred Leaman, Mark McDonald, James Weeks and Helen Davenport, executive committee. The choir was under the direction of Elizabeth Vasa with Frances Derbyshire at the organ.

MABEL PERSONS

Los Angeles

The Los Angeles Chapter held its first meeting of the season Oct. 2 at the Tenth Avenue Baptist Church. Following dinner Dean Rayner Brown opened the meeting. Dr. William Connell, sub-dean, announced the proposed 1961-62 program which includes a recital by Piet Kee Nov. 6. The dean introduced Dr. Trotter, UCLA and director of FM station KPFF. At the conclusion of Dr. Trotter's talk host organist Richard Unfried played the following program on the new 30-rank Aeolian-Skinner organ: Fantasie and Fugue in G minor and two Chorale Preludes, Bach; Adagio for the Glass Harmonica and Fantasie in F minor, K 608, Mozart; Two Pieces Founded on Antiphons, Dupré; Scherzo and Finale, Symphony 2, Vietne.

IRENE B. PIERSON

San Diego

The San Diego, Cal. Chapter held its first meeting of the year Sept. 11 with about 50 members gathered at the suburban B. Kenneth Goodman home, Lakeside, Cal. Members were invited for a swim followed by a barbecue and potluck dinner at outdoor tables. A short business meeting followed with Ethel Kennedy giving a résumé of the regional convention in San Francisco. Isabel Tinkham gave a report on the 10th annual school of Episcopal church music held in Carlsbad, Cal. The meeting closed with an old-fashioned hymn sung led by a quartet dressed in old-fashioned clothes and accompanied on a Farrant reed organ, a family heirloom of the host's family.

HELEN F. NARTLEY

Chico

The Chico, Cal. Chapter began its 14th year of activity Sept. 20 with a meeting at the home of Dean Marjorie Williamson. Highlight of the evening was a report on the recent conference of the National Fellowship of Methodist Musicians, San Diego, which Mr. and Mrs. Williamson attended. It was announced that the chapter will sponsor two recitals this season: member Margaret Wilden Oct. 24 and David Craighead Feb. 1. It was decided to hold regular meetings on alternate months, with November's devoted to an informal session on new organ music for the church organist.

CHARLES VAN BRONKHORST

Kern County

The Kern County Chapter met Oct. 2 in the chapel of the First Christian Church, Bakersfield, Cal. with Dean Evelyn Butcher presiding. Plans were formulated to sponsor Virgil Fox in recital May 8. Tedd Schilling will be chairman for the event. Worthwhile Goals for the Church Organist was the title of a talk by Mr. Schilling. Mrs. Harlan Hines played a group of numbers to complete the program.

PHYLLIS INDERMILL

Redwood Empire

The Redwood Empire Chapter sponsored a program of music for organ with instruments Oct. 3 at the First Presbyterian Church, Santa Rosa, Cal. Organists participating were William K. Mitchell, Gordon Dixon, Jo Ann Fueger, Stephen Palmer and Claire Coltrin. They played works of Scarlioni, Allen, Mozart, Dunhill, Telemann and Mendelssohn. Other instruments included piano, French Horn, violin and cello.

STEPHEN PALMER

Seattle

The first meeting for the new season was held by the Seattle Chapter Sept. 11 at the Plymouth Congregational Church. After a business meeting conducted by Dean Edith Bender, an interesting program on Solos for the Church Year was given by Edward A. Hansen and contralto Margaret Myles. The meeting concluded with refreshments.

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Answer to Piggott

By H. JOHN NORMAN

This letter from a member of a leading British organ building firm (William Hill and Son and Norman and Beard Ltd.) seems to us highly worthy of being brought to our reader's attention:

As a physicist turned voicer and organ builder, I read R. J. S. Piggott's articles on wind chest design with considerable interest. Unfortunately however, I must differ with Mr. Piggott over a number of his conclusions.

Mr. Piggott states that the pipe is voiced "on the foot pressures, nothing else" and implies that the pressure in the wind chest is immaterial. I would agree with him on the value in voicing of knowing the foot-pressure, having used an approximate calculation based on foot hole area and flue area as a useful guide. However, his suggested probe method of measuring the foot-pressure would be too time-consuming for practical use; and he ignores the effect of wind chest pressure on the attack of the pipe. If one were to voice two identical diapason pipes, one a 2½-inch wind-chest pressure and one on a 6-inch wind-chest pressure, yet with the same foot-pressure of, say, two inches, their steady sound might be very similar, but the attack would be very different. The reason for this is that whereas the pipe voiced on low pressure will have a large tip hole, so that the pipe foot almost forms an extension of the chest boring, the pipe voiced on the higher pressure will have a small foot-hole feeding the pipe-foot volume (electrically analogous to a capacitor fed through a resistance), thus taking time to reach full pressure, and causing a slower attack. Nine voicers out of ten will then proceed to tap down the languid "to quicken the speech", thus spoiling the freshness of the tone, and making even the steady speech inferior to the pipe voiced on lower pressure.

Mr. Piggott is of the opinion that the effect of an expansion chamber is

to slow down the rate of pressure rise.

This is the widely-held opinion, but, in fact, the reverse occurs. Bohnstedt's results (figure 1 of Mr. Piggott's article) show a pressure rise roughly twice as fast for the slider chest as for typical individual valve chests. Again, it is common knowledge among voicers that diapason and string pipes voiced on a tracker voicing machine (as is usual, here in England) require to have the languids depressed in order to secure a sufficiently prompt attack on orthodox valve chests, especially in the bass.

This unexpected phenomenon is due to the "suction effect" of a pallet. When a pallet, closing one end of a wind-chest boring, is opened it acts as a piston being moved at one end of a cylinder. Were it not for the air rushing in around the perimeter of the pallet, we would find that the air pressure in the boring (and bar or expansion chamber, if any) would drop below atmospheric pressure by an amount given by the ratio of the volume swept by the pallet to the volume of the boring. In fact, of course, air rushes in from the perimeter, but as air has inertia, this takes time, and the net effect is a slowing down of the pressure rise, as observed. Corollary points arising from this are:

1. The bigger the volume of the boring and expansion chamber, the less the suction effect; and

2. Since the pallet perimeter increases proportionately to diameter but pallet area increases as the square, the problem is more serious in the bass.

Further, if one uses a long rectangular pallet instead of a round pallet, the ratio of perimeter to pallet area is increased, thus reducing the suction effect. Indeed this is why many builders use rectangular pallets for individual bass actions, to speed the attack of basses, despite additional manufacturing costs. It can be seen, therefore, that having both long pallets and a built-in expansion chamber, the slider chest will give a quicker pressure rise than a chest with the pallets directly underneath the pipes. Not only does this give a quicker speech, but the

voicer can leave the languids higher and still have a reasonably prompt speech, avoiding the hard unblending tone produced by pipes voiced "quick" for the use with individual valve chests.

This brings us to the question of touch control. On a simplified theory, to control the speed of pressure rise to an audible extent via tracker and pallet, would seem to be almost impossible, but taking the suction effect into account, one can see that by slamming down the key of a mechanical action the pallet is opened very rapidly and the suction effect (despite the volume in the bar) is enhanced, slowing down the pressure rise and causing lightly nicked pipework to chuff. On the other hand, if the key is depressed gently, the suction effect on a slider chest is almost nil, the pressure rise is rapid and the pipe goes straight on speech without enharmonic preliminaries. This effect can be readily demonstrated on a tracker voicing machine.

In the matter of touch control on actions other than tracker, besides the floating lever action, Vincent Willis later developed a tubular pneumatic action with a degree of touch control, though very few were made. As Mr. Piggott says, it is theoretically possible to make a touch-responsive all-electric action, but at present the cost of manufacture would almost certainly be prohibitive.

I would not have you think, however, that I am against electric action and individual valve chests, certainly not to the extent that Mr. Piggott appears to be against slider chests and tracker action. Each has its advantages in different circumstances. For example, by taking sufficient trouble it is possible to provide individual valve chests with sufficiently large expansion chambers to make them as favorable to pipe speech as a slider chest. As regards tracker action, obviously the larger the instrument the less practical its use, but Mr. Piggott is in error if he thinks tracker actions are being made because they are cheaper, as there is doubt that, except for the smallest instruments, they are in fact more expensive.

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8' Viole Celeste
8' Echo Viole Celeste
8' Flute Celeste
4' Octave Geigen
4' Gemshorn
4' Nachthorn
2' Doublette
2' Spillflöte
1 1/3' Larigot
Plein Jeu III
16' Bombarde
8' Trompette
8' Hautbois
8' Vox Humana
4' Clarion
Tremulant
16' Swell
Unison Off
4' Swell

GREAT

16' Quintaton
8' Principal
8' Bourdon
8' Gemshorn
8' Dulciana
4' Octave
4' Rohrflöte
4' Spitzflöte
2 2/3' Quint
2' Super Octave
2' Blockflöte
1 1/3' Octave Quint
Mixture IV

CHOIR

8' Viola
8' Quintadena
8' Lieblichflöte
8' Aeoline
8' Viole Celeste
8' Unda Maris
4' Principal
4' Koppelflöte
2 2/3' Nazard
2' Waldflöte
8' Krummhorn
Carillon
Harp Celeste
Harp
Tremulant
16' Choir
Unison Off
4' Choir

PEDAL

32' Contra Basse
(Prepared for)
32' Contra Violone
(Prepared for)
16' Contra Basse
16' Bourdon
16' Violone
16' Lieblich Gedackt
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8' Violoncello
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Case of St. Vicente Minster organ

A NOTABLE ORGAN IN PORTUGAL

By L. A. Esteves Pereira



Console of the Portuguese organ

The St. Vicente Minster is one of the oldest churches in Lisbon probably only surpassed by the Cathedral which is said to have been founded before the Moorish domination in the Iberian Peninsula.

The first building of the minster was built by order of the first king of Portugal and its foundation stone was laid down by the king himself twenty-seven days after the conquest of Lisbon from the Moors Oct. 21, 1147.

The minster and the church were put under the protection of the Holy Virgin and the Martyr St. Vincente from whom the minster took the name which is still used today.

By the end of the 16th century the old building was in need of major repairs; even some walls were in danger of falling down. King Filipe I asked the architect Filipe Tercio to work out plans for a completely new and larger building which is that we see today with only small alterations. Construction continued for about 47 years and on Aug. 28, 1629 the new church was consecrated and open to the faithful.

The great earthquake of Nov. 1755 destroyed the dome and part of the front; they were repaired but with less majesty than their original form.

Behind the high altar is a gallery in which the organ is installed. At the church level are seats, beautifully carved in dark wood from Brazil, for the monks' choir.

THE ORGAN

The organ of St. Vicente is today one of the most important and valuable instruments of Lisbon. Unfortunately we know neither its builder nor its date of construction. The case suggests immediately the second half of the 18th century, but the problem is still to be solved because there are no written records. All records of the church and the minster were destroyed in the invasion by the French Army under Napoleon Bonaparte in the first years of the 19th century.

There are several opinions concerning the probable builder of the organ. One puts forward the name of the well-known Portuguese builder Antonio Xavier Machado e Cerveira, mainly because his brother, the architect Machado de Castro was in charge of the rebuilding of Lisbon after the great earthquake of 1755 and, in consequence, in charge of the repairs made in the minster and of designing the beautiful baldachin erected over the high altar. It was very probable that the architect ordered the organ from his brother, the instrument replacing another one de-

stroyed by the earthquake — a completely new instrument to fill the space already existing in the gallery over the choir. Crediting this theory we can place the building of the organ after 1755, probably in the two last decades of the 18th century.

However, against this theory are the following arguments: There are no written records in any contemporary documents referring to any damage suffered by any organ in the church, there being only mention of damage to the dome and the front. From this we may conclude that the high-altar did not suffer any damage from the quake.

The organ has some stops that were not used by Cerveira, at least according our knowledge — the reeds "sacabucha" and "boe".

Most important is the fact that in both manuals there is the so called "short octave"—a practice not followed by Cerveira.

Taking into consideration the architecture of the case and what we said above, we may admit that the organ was built before Cerveira, probably in the second quarter of the 18th century under King John V. This fact would explain the greatness of the instrument in accord with the luxury and rich ostentation peculiar to that king.

Regardless of the authorship and date of building, it seems to us that the builder was Portuguese, since the restoration work done in 1957 all the labels and assembly marks found in the interior of the organ were written in Portuguese.

It is a pity that we are not aware of the name of the builder who, if he had left no other instrument, would on the basis of the organ of St. Vicente be considered a great artist and a highly competent builder.

In the restoration, the instrument was found to be in a comparatively good condition. Half a dozen pipes were lacking and the reeds completely out of tune, but the principal damage was the complete ruin of the bellows which it was necessary to replace.

A local tradition in the parish has it that the last time the organ was played was at the ceremonies of the centenary of St. Antonio of Lisbon in 1895. It is probable that at that time the organ had been tuned but the tuner found the reeds very difficult and simply left them disconnected. The relatively good condition of the instrument was due chiefly to the attitude of one of the priors who was in charge of the church for about 50 years and locked the entrance to the organ. With this intransigent attitude he preserved the organ

from the damage usually found in other churches less carefully cared for. Thanks to that we can appreciate today the organ as it was after its erection.

In 1957 it was decided by the National Monuments Department of the Public Works Ministry, to undertake the complete restoration of the organ. The contract was given to the Lisbon builders. João Sampaio & Filhos, Lda., probably the only Portuguese builders capable of restoring the old instrument to its original state.

THE CASE

As already said, the organ is installed in a gallery behind the high-altar. The case is decorated with carved wood, fully gilded with the flat areas painted green with gold stripes according to the fashion of the time.

The two photographs give an idea of the case which, when floodlit is really monumental.

The front piping is as follows:

One center half round turret with five pipes of the Contra de 24 palmos. On each side a half-round tower with seven pipes of the Contra de 24pa. The rest of the front is formed with the Flautado 12 pa having below and at each side a triangular tower with 9 pipes, another tower also triangular and smaller with 17 pipes over which there is another, triangular, with 15 pipes. The upper stage of the front has a display of non-speaking dummy pipes with a flat of 6 pipes on each side of a convex tower of 10 pipes. A close observation of the photograph will explain the assembly of the front pipes.

Just below the feet of the bigger pipes are installed the horizontal reeds (en chamade), with the following display:

Each side — 14 pipes each side in two ranks.

Front center — two fans (divergent assemblies) of 10 pipes each.

One central group of 11 bigger and 11 smaller parallel pipes.

Two intermediate groups of 14 pipes each.

Over the console, two ranks of half-stopped pipes with a total of 94 pipes. The total display has 141 vertical labial pipes and 192 horizontal reed pipes, the gross total of 333.

THE CONSOLE

As usual in the Portuguese organ of that epoch the console is very simple. It has two manuals, each with 47 keys, the naturals covered with ivory and the sharps in ebony with rosewood inlays.

On each side of the manuals are the draw-stops, the left-hand ones for the

lower half of the manuals and the right-hand ones for the higher half. The break is between middle C and the following C-sharp.

Two wooden pedals each put in wind three pipes of the drum for each pedal and another pedal moves laterally for the control of the swell box.

The stops on the left total 29 and on the right 30.

As already mentioned, both manuals have at the bottom the so-called "short octave", on which were suppressed the notes C, D, F and G-sharp, a practice which was soon abandoned.

ACTION AND MECHANICS

When the restoration began in 1957 the organ was, as we said in fairly good condition. The bellows was completely ruined by the action of time and rain water which leaked through the ceiling. A new bellows of the parallel model was used instead of the former two diagonal ones. It has three motors for emergency and an electric blower driven by a ¾ hp three-phase motor. The wood for the bellows frame was supplied by the National Monuments Dept. and is said to be at least 100 years old.

From the bellows the wind is conveyed by a wood conduit under the floor of the gallery. The wind pressure for the whole organ is about 2¾ inches.

The organ has one wind-chest for each manual and a third smaller one for the pipes installed inside the swell box. The wind-chest of the lower manual (echo organ) is at the floor level and the wind-chest of the great is at the level of the feet of the largest pipes of the case.

The action is tracker for both manuals and is today light and easy but somewhat noisy, a characteristic common to instruments of its time, and due mainly to the low pressure on the valves.

The specification is as follows:

Upper manual (great)
Lower manual (echo)
Split manuals: left half (C1 to C3)
right half (C3 to D5)

GREAT

(left-hand stops)
Contra de 24 pa (Open Diapason 16 ft.)
Flautado 12 pa tapado (Stopped Diapason 8 ft.)
Flautado 6 pa tapado (Stopped Diapason 4 ft.)
Flautado 12 pa (Open Diapason 8 ft.)
Flautado 24 pa (Open Diapason 16 ft.)
Oitava Real (Octave 4 ft.)
Quinzena (Fifteenth 2 ft.)
Clarao (Mixture 6 ranks)
Quinto Real (Quint 2½ ft.)
Mistura Imperial 5 filas (Imperial Mixture 5 ranks)
Requinta 2 filas (Nineteenth 2 ranks)

THE DIAPASON

Vintedozena 2-3 ranks (Twenty-second 2-3 ranks)

Subcimbala 4 filas (Sharp Mixture 4 ranks)

Cimbala 4 filas (Sharp Mixture 4 ranks)

Trombeta Real (Trumpet 8 ft.)

Baixaocilho (Trumpet 4 ft.)

Trompa de batalha (Field Trumpet 8 ft.)

Chirimia (Shalmey 4 ft.)

Dulçaina (Regal 8 ft.)

(right-hand stops)

Flauta transversa (Transverse Flute 8 ft.)

Flauta doce (Dolce Flute 8 ft.)

Flautado 12 pa (Open Diapason 8 ft.)

Flautado 24 pa (Open Diapason 16 ft.)

Oitava magna (Octave 4 ft.)

Oitava real 2 filas (Octave 2 ranks)

Vox humana (Celeste with Open Diapason 8 ft.)

Corneta Real 8 filas (Grand Cornet 8 ranks)

Quinta de 12 pa (Quint 5 $\frac{1}{2}$, 2 ranks)

Mistura imperial 6 filas (Mixture 6 ranks)

Decimaquinta 4 filas (Fifteenth 4 ranks)

Claraocilho 7 filas (Mixture 7 ranks)

Subcimbala 4 filas (Sharp Mixture 4 ranks)

Cimbala 4 filas (Sharp Mixture 4 ranks)

Trombeta real (Trumpet 8 ft.)

Trombeta Marinha (Trumpet 8 ft.)

Trombeta Marinha (Trumpet 2 ft.)

Dulçaina (Regal 4 ft.)

Boe (Regal 8 ft.)

ECHO

(left-hand stops)

Flautado violao (Geigen 8 ft.)

Flautado de 6 tapado (Stopped Diapason 4 ft.)

Flautado de 12 Open Diapason 8 ft.)

Quinzena 1-2 filas (Fifteenth 2 ft.)

Nazardo 3 filas (Nazard 3 ranks)

Dezanovena 1-2 filas (Nineteenth 1-2 ranks)

Vintedozena 2 filas (Twenty-second 2 ranks)

Tolosana 3 filas (Sharp Mixture 3 ranks)

Cheio claro 5 filas (Mixture 5 ranks)

Sacabucha (Trumpet 8 ft.)

(right-hand stops)

Flautado de 12-eco (Open Diapason 8 ft. - swell)

Flautado de 12 tapado (Stopped Diapason 8 ft.)

Flauta napolitana (Italian Flute 8 ft.)

Flauta de 6 (Flute 4 ft.)

Pifaro 2 filas (Pfeife 2 ranks)

Oitava 2 filas (Octave 2 ranks)

Corneta 6 filas - eco (Swell Cornet 6 ranks)

Vintedozena 3 filas (Twenty-second 3 ranks)

Cornetilha 2 filas (Rauschpfeife 3 ranks)

Cheiol calo 5 filas (Mixture 5 ranks)

Clarim - eco (Clairon 8 ft. - swell)

Drum - Formed with 6 pipes, 4 wood and 2 metal, activated by means of two foot pistons.

Total number of pipes 3,115

All pipes are made of metal of the best quality and the reeds were found to be practically as new. None of the

pipes has any nicking in spite of which they speak quickly and clearly, even on such low wind-pressure.

The stop labelled Vox Humana is not, as in normal practice today, a reed stop. It is formed by a second rank of Flautado 12 pa (Open Diapason 8 ft.) tuned with a slight pitch difference, giving the sort of vibrato peculiar to the cultivated human voice. Today that stop would be labelled Celeste.

The Flautado stops have a bold and decisive tonality which gives to the organ a notable greatness. The Flautado diapason choir when completed with the Corneta Real (Grand Cornet 8 ranks) and the sharp mixture gives a tutti almost unparalleled. A more impressive effect is obtained with the addition of the Trombeta Marinha en chamade. The second manual, the Echo, also could be called a positive according German practice because the pipework is installed near the console with the windchest at the same level as the pedals. The sound from the pipes comes through two wood grilles, designed upon the Hispano-Arab style, one on each side of the console. With this layout the level of the sound coming from the Echo pipes seems to the organist louder than that from the great but heard from the nave the difference in loudness is well-defined and contrasted.

The various mixtures used are of great variety, in a total of 23 half-stops. Some of the ranks, due to the compass covered, have duplications either on the ends or in the middle. As a matter of information we give, below, the specification of some of the mixtures:

Corneta Real 8 filas (Grand Cornet 8 ranks) 1 open, 1 stop., 8, 12, 15, 17, 19, 19.

Mistura Imperial 5 filas (Mixture 5 ranks) 8, 8, 12, 15, 19.

Claraocilho 7 filas (Mixture 7 ranks) 8, 12, 15, 15, 19, 19, 22.

Cimbala 4 filas (Sharp Mixture 4 ranks) 22, 22, 29, 29.

The mixtures of the great correspond in the two halves of the manual and are referred to a basic stop of 8 ft. (12 palmos).

In the echo organ we owe a special reference to the mixture Cheio claro, 5 filas (Mixture 5 ranks). This peculiar

stop when coupled to the choir of the Flautados (open diapasons) is like an open window through which the sound comes more liquid and clear than with any other mixture.

Here is the composition of some mixtures of the echo organ:

Tolosana 3 filas (Sharp mixture 3 ranks) 22, 26, 26.

Corneta real 6 filas (Cornet 6 ranks) 8, 12, 15, 17, 19, 22.

Cheios claros 5 filas (Mixtures 5 ranks) left hand: 15, 15, 19, 22, 22 - right hand: 22, 26, 29, 33, 36.

The grand choeur of this organ, to use the French term, is prejudiced by the fact that when playing chords with many notes the biggest pipes do not receive enough wind, due to the length of the air duct carrying wind from the bellows and also to the lack of a compensating reservoir which would be desirable installed near or even under the great wind-chest.

The reed stops are very interesting and the only ones, of similar age, we have heard absolutely complete and with a sonority and accuracy which pay tribute to both builders, the original maker and the present tuner and voicer.

The reeds which are inside the case and installed vertically are as follows:

Trombeta real 12 pa (Trumpet 8 ft.)

Sacabucha 12 pa (Trumpet 8 ft.)

Trombeta real 12 pa (Trumpet 8 ft.)

Clarim 6 pa (Trumpet 4 ft. inside swell box)

The reeds installed en chamade are the following:

Baixaocilho e clarim 6 pa (Trumpet 4 ft.)

Trompa de batalha e trombeta marinha 12 pa (Field Trumpet 8 ft.)

Chirimia e dulçaina 6 pa (Shalmey and Regal 4 ft.)

Dulçaina e Boe 12 pa (Regal 8 ft.)

The resonators of the two last stops are half-stopped, i.e., they have an operculum with a center hole except the Dulçaina 6 pa which is open. The reeds of the organ of S. Vicente should be emphasized; they may be considered one of the best examples of Portuguese organ building.

To finish these notes, the author wants to pay tribute to the unknown

builder and to the intransigent priest who preserved for us this real jewel of Portuguese organs. A special acknowledgement is due to the Lisbon builders Sampaio & Sons, Ltd, who gave us so many notes and other technical information relating to this organ.

Palmo means span. The Portuguese organ builders measure the speaking length of the pipes in that unit. 24, 12, 6, 3 palmos are equivalent, respectively to 16, 8, 4 and 2 feet. In the description we maintain the Portuguese measure with pa as short for "palmos".

ELLSASSER TO PLAY CONCERTO WITH AMARILLO SYMPHONY

Richard Ellsasser will be soloist in the world premier Nov. 7 of his own Concerto for organ and orchestra with the Amarillo Symphony directed by A. Clyde Roller. Dr. Roller will also conduct Mr. Ellsasser's Lament of the Lonley Lake for oboe and orchestra. The organist will also be heard with the orchestra in Respighi's The Pines of Rome.

WHITEHEAD REPORTS FULL OCTOBER RECITAL SCHEDULE

William Whitehead played recitals in October at Charleston, W. Va. (15), Charlotte, N. C. (16), Knoxville, Tenn. (20), San Antonio, Tex. (22) Fort Worth, Tex. (23) and Oklahoma City (24).

He will play the premier performance of new compositions by Robert Elmore for organ, brass and percussion at the Central Moravian Church, Bethlehem, Pa. Nov. 5 with the composer conducting.

DAVID HEWLETT conducted the Bach Magnificat and Vaughan Williams' Mass in G Oct. 29 at New York's Church of the Resurrection; he will direct Brahms' Song of Destiny and Britten's Rejoice in the Lamb Nov. 26 with Samuel Walter as guest organist.

REED JEROME will be organist and Donald Ingram organist, harpsichordist and director in a concert Dec. 4 for the Chromatic Club of Buffalo at the Kenmore Methodist Church.

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Saskatoon
 The opening meeting of the 1961-62 season was held Sept. 29 with members of the Saskatoon Centre as guests of the choir of the Malfair United Church. A recital on the newly-installed Hallman electronic instrument was played by Douglas Campbell, St. Catharines. After the recital Mr. Campbell answered questions asked by the audience and invited members to play. A social hour followed with refreshments.
 MARGARET BELLHOUSE

London
 The London Centre held its opening meeting Oct. 1 at the Elmwood Avenue Presbyterian Church. Chairman William H. Wickett presided over the business meeting which was devoted to a lengthy discussion regarding the RCCO convention to be held here next summer. A special feature of the evening was a talk by Doreen Curry on A Year In Vienna. Miss Curry played a record by Anton Heiller with whom she studied.
 MARGARET NEEDHAM

Orillia
 The Orillia Center met Sept. 19 at the Gerald Death home. Plans were made for the season's activities including an organ recital by a Canadian organist, a choral workshop etc. A lively discussion on church music with all members participating was followed by lunch served by Mrs. Death.

Edmonton
 The first meeting of the season for the Edmonton Centre was held Sept. 19 in the Robertson United Church. James Whittle, pupil of Douglas Millson and University of Alberta student, played: Fugue in C, Busch; Prelude and Fugue in C minor, Bach; Sonata 2, Mendelssohn; Divertissement and Lied, Vienne; Lobe den Herren, O meine Seele and O Gott, du frommer Gott, Peeters; Finale Jubilante, Willan. George Lange led a discussion on Service Music for RCCO Sunday emphasizing the rôle of a prelude in setting the atmosphere, demonstrating with Carol, Kenneth Meek. Members became a choir for Blest Are the Pure in Heart, Eaton, and Hymn-Anthem on Marion, Willan. Mr. Lange played Prelude on Christ ist erstanden, Willan as a postlude. All composers were Canadian. Treasurer Whittle was kept busy renewing old memberships and accepting new ones from among the exceptionally fine attendance. Copies of a new brochure mailed with several hundred invitations accounted for the large turnout. A reception and refreshments followed.

At the centre's annual meeting at the First Presbyterian Church the following were elected to the executive committee: Ralph Gibson, chairman; Arthur Crighton, past-chairman; Peter Delicate, vice-chairman; Jim Whittle, treasurer; Reg Jacka, secretary; Marvelyn Scherman, Diapason reporter; Charles Dool, George Lange and Alan Smith, members-at-large. Ladies provided the potluck supper. Chairman Gibson gave his annual report and Major Hosty of the Salvation Army showed films on York Minster, Canadian folksongs and the Casavant factory.
 MARVELYN SCHERMAN

Sarnia
 The Sarnia Centre opened its season Sept. 18 at the Canon Davis Memorial Church. David Young talked on the history and development of the organ, with slides and recordings. At a brief business meeting, Arthur Ward announced his forthcoming move to Calgary and resigned as chairman. He was praised for his stimulating leadership and for the vitality he has infused into the centre. A nominating committee was appointed. Mr. and Mrs. James France provided refreshments.
 DAVID M. YOUNG

Windsor
 The Windsor Centre held its first meeting of the season Sept. 19 in St. Paul's Anglican parish hall. Chairman Allanson G. Y. Brown talked on The Aims and Objects of the RCCO and on church music generally. Clergy and organists-choirmasters of all denominations were invited to join in the centre's efforts to promote better church music and co-operation between clergy and organists.
 ALLANSON G. Y. BROWN

Peterborough
 The Peterborough Centre opened its fall season Sept. 23 at St. Luke's Anglican Church. Bert Keates of the Keates organ company spoke on trends in organ tonal design and the replacement of the Romantic organ by the classical instrument. A detailed report on the design of the latter was given and the value of mixtures in ensemble and with individual stops was emphasized. Mr. Keates also outlined the changes in the design of actions: mechanical to tubular-pneumatic to electro-pneumatic to electric. Dieter Geisler, Keates voicer, demonstrated the art of voicing, demonstrating nicking, cut-ups and other factors involved. The pipes were placed on a model windchest which included tracker, pneumatic and electric action. Howard Jerome played a recital on the new compact Keates at the host church which appears on the recital pages. Refreshments were served in the church hall where guests and new members were welcomed by Chairman Norine Renaud.
 ROBERT WIGHT

Hamilton
 The Sept. 16 meeting of the Hamilton Centre was held at St. Augustine of Canterbury Anglican Church. After a potluck supper and a short business session, the evening was turned over to the Rev. S. B. Hills, who spoke on the relationship of organist to minister. He pointed out that the properly trained organist should educate his clergy to know the best and most suitable music for the service so that the minister might better understand and support the music program. An open discussion completed the evening.
 HOWARD W. JEROME

Pembroke
 The Pembroke Centre held its first meeting of the season Sept. 18. A. L. Stephen, only local member attending, gave an account of the national convention. A new plan for meetings was inaugurated with members responsible in turn for entertainment and discussion at meetings. Host Fred C. Chadwick gave a talk and records demonstration of liturgical settings, ranging from early synagogue examples through plainsong and Merbecke to the 20th Century Folk Mass. Two recitals already promise a busy season.
 FRED C. CHADWICK

Toronto
 The Toronto Centre opened the season with a display and demonstration of organ and choral music in the chapel of Knox College, University of Toronto. Most of the principal publishers were represented in the display. David Ouchterlony demonstrated anthems with the assistance of a chorus.
 JOHN DEDRICK

Oshawa
 The Oshawa and District Centre opened the season's activities with a dinner and meeting Sept. 12 at the Hotel Lancaster. H. William Hawke gave a witty and informative talk on Training Junior Choirs, based on his years of success with choirs both in Canada and the United States. He gave suggestions on recruitment, voice testing, encouraging sight-reading, teaching part-singing and maintaining interest and discipline. He emphasized the importance of suitable music, citing a hymn, I Was Sinking Deep in Sin, as hardly ideal for eight-year-olds. David Smith introduced Mr. Hawke and Mrs. George Drynan expressed the thanks of the membership. Chairman Alan Reesor reported on the national convention at St. Catharines.
 MARGARET DRYNAN

Vancouver
 An encouraging number of old and new members of the Vancouver Centre and their friends gathered Sept. 23 for the first meeting of the season at St. Stephen's United Church. A roast beef dinner served by the women's auxiliary of the church was followed by a brief business meeting. Chairman L. G. R. Crouch introduced H. Klyne Headley who addressed the group concerning the duties and responsibilities of organists and the desirability of their being both idealistic and adventurous. The chairman thanked the speaker and invited the group to stay and renew acquaintances.
 ELEANOR BUSH

ROPER GOES TO HAMILTON'S HISTORIC ST. THOMAS CHURCH

C. Henry Roper has been appointed organist-choirmaster at the historic Anglican Church of St. Thomas, Hamilton, Ont. having full charge of the music. A native of Hamilton where he received his musical education, he served first as an Anglican chorister and then as organist-choirmaster in several Anglican and Lutheran churches, most recently Grace Lutheran. He has served the Hamilton RCCO as secretary.

GEORGE N. MAYBEE
 Organist and Master of Choristers
 ST. GEORGE'S CATHEDRAL
 Kingston, Ontario

Saint Philip's Anglican Church

VANCOUVER, B. C.



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Charles Perrault
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 Tonal Director

GREAT

- 16' Quintaton
- 8' Principal
- 8' Spitzflöte
- 4' Octave
- 4' Kopelflöte
- 2' Superoctave
- 1 1/3' Fourniture IV rks
- * 8' Trompette Pontificale

SWELL

- 8' Gedeckt
- 8' Sollicional
- 8' Voix Celeste (GG)
- 4' Geigen Principal
- * 4' Chimney Flute
- * 2 2/3' Nazard
- 2' Blockflöte
- 1' Plein Jeu III rks
- 16' Fagot (half length)
- 8' Trompette
- 4' Hautbois
- Tremulant

CHOIR

- 8' Rohrflöte
- 8' Erzähler
- 8' Unda Maris (TC)
- 4' Nachthorn
- 2' Klein Prinzipal
- 1 1/3' Quinte flöte
- Sesquialtera II rks
- 8' Krummhorn
- Tremulant

PEDAL

- 16' Contrabass
- 16' Subbass
- 16' Quintaton (Gt)
- 8' Principal
- 8' Stopped Flute
- 4' Choralbass
- 2 2/3' Mixture IV rks
- 16' Bombarde
- *Stops prepared for

STEINHAUS



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"The Evening Star" Washington, D. C.

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THE DIAPASON

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date is the 5th. Materials for review
should reach the office by the
1st.

Nuremberg

This month THE DIAPASON makes a
big departure from its traditional prac-
tices by offering its readers a large spe-
cial feature presentation of what, to us,
is a highly extraordinary European music
festival devoted exclusively to the
organ and to music whose purpose is
the praise of God.

Our purposes in such emphasis on
the tenth International Organ Week in
Nuremberg, Germany, are dual. First,
we believe many American organists
can and should take advantage of the
educational and spiritual stimulation
such a venture outside their accustomed
haunts can provide — a venture not
outrageously expensive by current stand-
ards, and one which carries high value
for international good will.

Second, we feel that a festival of such
magnitude, aside from AGO or RCCO
national conventions, is not out of the
question as a target for some especially
endowed community in North America
to choose for aiming its clear sights.

To us, the most extraordinary fea-
ture of International Organ Week is
the combination of every variety of
music of sacred connotation into a
broad, all-embracing whole. This atti-
tude and point of view is discussed in
some detail in the opening lecture of
the festival which appears in transla-
tion as a special article in this issue.
It provides food for thought and per-
haps a number of answers to less
tolerant approaches to the problem.

We feel that those of our readers
unable to take part in such a Week may
welcome the opportunity to attend vic-
ariously. And perhaps those who have
been fortunate enough to go themselves
will enjoy reliving their experiences.

In a future issue Haarlem's Interna-
tional Organ Improvisation Week will
receive similar attention.

Handwriting on the Wall

People who have to read other peo-
ple's handwriting often get to be very
expert at it. The circulation depart-
ment of THE DIAPASON boasts a couple
of seven-day wonders in the art of de-
ciphering names and addresses. But as
the quality of secretary-treasurership
in Guild chapters has improved to the
state that an illegible membership list
has become the exception, the level of
postoffice address changes has reached

a new low. Frequently not even the
numbers of a street address changed by
postal employees can be deciphered,
let alone the street name or even the
city and state.

You peripatetic subscribers can as-
sure uninterrupted receipt of THE
DIAPASON by sending in your own ad-
dress changes, typed or printed clearly
in block letters, instead of depending on
a somewhat less than exemplary postal
service.

But that isn't exactly what got us
started on the subject of handwriting:
We read a little item somewhere to the
effect that dependence on the type-
writer was making us a generation of
hen-scratchers. So we searched out
some earlier specimens of handwriting,
both of words and of music, and we
came to this conclusion: handwriting
probably never averaged even fairly
legible. And some of the most beauti-
ful handwriting sometimes emanates
from the most inconsequential people.

So let's don't blame the typewriter
for bad handwriting. In fact, we would
just love to have you use a typewriter
every time you write to our office.

Mellow with Age

Every now and then one of our read-
ers writes in on the occasion of his
52nd or even his 59th anniversary at
his organ post; he inquires if he hasn't
set some sort of record. In his church,
in his town, very likely he has. But a
world's record . . . most unlikely.

The great Widor, if the dictionaries
can be trusted, lent distinction to the
organ loft of St. Sulpice in Paris for
some 63 years, beginning his service in
1870 and continuing until 1933, four
years or so before his death. Last
month's Looking Back into the Past
column mentioned a veteran organist
in Maine retiring after 72 years in one
church.

The late Dr. Charles W. Pearce
(shades of our counterpoint study!)
made a list for the *Musical Times* in
1928 of 327 organists who had served
not less than 40 years; 17 of these had
been in harness for more than 60 years.
The all-time winner was apparently one
Charles Bridgeman whose epitaph in
the churchyard of All Saints', Hertford,
England, testifies that he served the
church for 81 years. On his 90th birth-
day in 1868 he was said to have re-
marked (according to letters in *Musi-
cal Opinion*): "Everything changes and
church music is not what it used to
be." Sounds vaguely familiar, doesn't
it?

We wonder who can claim the North
American record — and substantiate it!

An Apple a Day

This Autumn's magnificent apple
crop, in some sections breaking all re-
cords, sets our mental cogs a-spinning.
First we get nostalgic and remember
how we, as youngsters at our little
summer farm in the Ozarks, used to
pick apples and pack them into boxes
and barrels to be stored away in a cold
storage vault to provide vitamins for
a populous family. And we used to
pay for our piano lessons with a peck
of apples.

From nostalgia to moralizing is a
short step at our age and, not strange-
ly, we are prepared to make it: Every
few weeks we had to check the apples
in storage, search out and remove sin-
gle apples which were not keeping so
well as their fellows and which showed
signs of decay. One rotten apple, we
knew, could soon spoil a whole barrel.

How true and how applicable that
homely homily is! Have you ever had
a choir going great guns for a couple
of seasons when a new soprano came
in and knocked not just the choral
sound but the very morale of the whole
choir into a cocked hat?

Have you finally had to excise one
boy or one girl from a junior choir to
prevent complete disintegration?

Perhaps you have even witnessed the

dreadful spectacle of a new clergyman
swaggering into a wonderful church
and wrecking it within a few seasons.

Rotten apples are not unknown in
business enterprises either. Far too often
a new man of doubtful integrity (or
none at all), of greed and of fuzzy
knowledge of the needs and conditions
of a business, can spread poison faster
than a staff of loyal, competent em-
ployees can counteract it.

Wouldn't it be fine if human rotten
apples could be removed from the bar-
rel as easily as the products of a frag-
rant orchard — if some Divine Sorter
could just remove the threatening spec-
imen and foil the danger to the rest
of the barrel?

But no! Life isn't as simple as sort-
ing the fall crop of apples used to be!

By the way, just what brought on
all this applesauce?

New Organ Music Received

There is considerable interest and
variety in the organ music received
this month from the publishers. Jean
Langlais' eight-section American Suite
(H. W. Gray) is almost certain to get
many performances both in toto and
piece by piece. Its composer knows
exactly what he is doing in this frank
program music, though perhaps not
everyone will be entirely reconciled to
the combining of some very typical
Langlais mannerisms with Gallic witti-
cisms in music about American scenes.
This musical transcontinental tour ded-
icates each of its whistletops to an
American, usually a well-known figure
in the organ world.

Myron Roberts' Prelude and Trum-
petings which we have reviewed favor-
ably on Robert Baker recitals is now
available from Gray. In this publisher's
St. Cecilia series are a number of new
works of service and program useful-
ness. Two are by Cyril Jenkins, a
melodic Morning Song and a Fantasia
on the familiar Mormon Come, Come,
Ye Saints. Paul Siffer's Sinfonia, O
Sing unto the Lord, has baroque roots.
Jean Langlais has a big Fête in the
French toccata manner. Flor Peeters
has a highly lyric Legende; Everett
Titcomb's Requiem moves solemnly to
a big climax and then recedes. Alec
Rowley's Contemplation is another in
that apparently large legacy which he
left now gradually reaching publica-
tion. Leo Sowerby's Prelude on Mala-
bar is a meditative bow to the hymn-
tune's composer, David McK. Williams.
Allanson G. Y. Brown has a three-staff
edition of the Allegro from Concerto
in D by Samuel Wesley.

It is always agreeable to report new
organ pieces by Healey Willan and these
two, Matins and Evensong, are very
simple and free from problems, and
thus suitable even for organists of
limited background. We are not very
sympathetic with two transcriptions
from Grieg: a Sarabande from the Hol-
berg Suite is not well suited to the
organ and the threadbare Morning from
the Peer Gynt Suite is to be found in
many other versions, if anyone really
cares. (All C. F. Peters.)

Peters' big, well-arranged, expensive
organ vocal score to Haydn's The Cre-
ation prepared by Robert E. Munns
may answer pressing needs for some
people. But it is hard for us to com-
prehend why anyone would undertake
a performance of all or most of this
masterpiece with only an organ avail-
able for accompanying. But for those
who are so minded we commend this
new publication.

In Hinrichsen edition, available from
C. F. Peters, we have received the sec-
ond volume of Alan Booth's valuable
transcription of the Buxheimer Orgel-
buch. Many organists will avail them-
selves of this opportunity for personal
acquaintance with this half-a-millennium-
old music. The Hinrichsen Tallis to
Wesley series has now reached volume
20. We have at hand volume 10, three
fine voluntaries by Purcell including
the one on Old Hundredth; volume 19
with four more voluntaries by Handel,
and volume 20 of three cornet volun-
taries by William Walond. This series
is a valuable addition to scholarship
and to practical music making. Denis
Stevens has edited a six-section Salve
Regina by Paul Hofhaimer, also nearly

Looking Back into the Past

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

Frank Wright, AGO warden, organ-
ized four new chapters, conducted ex-
aminations and visited most of the ex-
isting chapters in the course of a trip
of 8,285 miles

The Kimball Company contracted to
build a \$10,000 organ in the Cathedral
of the Immaculate Conception, Denver,
Colo.

Ferdinand Dunkley opened the new
Hope-Jones organ at Christ Church,
Vancouver, B.C.

The fall program plans of the Amer-
ican Organ Players Club of Philadel-
phia carried the stipulation that an
American composer be represented on
each recital played

Charles Galloway opened a large Kil-
gen in the First Presbyterian Church,
Tulsa, Okla.

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

The Federal Trade Commission filed
a complaint of unfair claims and ad-
vertising practices against the Hammond
Company, opening one of the most col-
orful series of hearings in the history
of the American music business

Carl Weinrich opened the Aeolian-
Skinner at Wellesley College

Edward Rechlin sailed Oct. 31 for
a series of recitals at Stockholm, Copen-
hagen, Rotterdam, Amsterdam, The
Hague and Haarlem as well as a broad-
cast recital series

The question of an organists' "union",
as suggested by Dr. Harvey Grace was
discussed editorially in the columns of
THE DIAPASON and rejected by its edi-
tor

Caspar Koch was about to begin his
34th season as organist at the North
Side Carnegie Hall, Pittsburgh, Pa.

The Rocky Mountain Organ Club,
Denver, Colo., accepted the invitation
to join the AGO in a body and became
the Rocky Mountain Chapter

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

The revised scheme of the Aeolian-
Skinner in Kilbourn Hall of the East-
man School of Music was published

The "baroque" issue continued to
dominate the "letters to the editor"
columns. Correspondents this month
were: Fred M. Leiper, F. Mark Siebert,
Farley K. Hutchins, Ray Berry, J. B.
Jamison, J. Paul Audet, Robert Moore,
Leroy Lewis, Paul R. Matthews and
James N. Reynolds

The organ in the Most Holy Trinity
Cathedral, Hamilton, Bermuda, origi-
nally a 1914 pneumatic by the Bishop
firm, London, England, and electrified
by Casavant in 1936, was rebuilt by J.
W. Walker and Sons, Ruislip, Middle-
sex, England

five centuries old.

The distinguished C. H. Trevor is
represented in two publishers' lists this
month. The third volume of his Pro-
gressive Organist instruction series
(Galaxy) contains some excellent teach-
ing material and some very detailed
registrarial information. His two vol-
umes of Organ Music for Christmas
(Oxford, volume 1 with pedals, volume
2 for manuals only — different music)
make available some not overly familiar
materials which many organists may
welcome in a convenient collection.

In a special category — not organ
music or exactly choral either — is an
arrangement by Matyas Seiber of the
Burgundian carol Patapan for SSA, re-
corder (or flutes or piccolos), two trum-
pets (or clarinets), and drums (Oxford
commissioned last year for a London
Christmas concert for massed children's
choirs. — FC

QUINCY COUPLE IS HONORED ENDING 25 YEARS SERVICE

The music committee of the Wollas-
ton Congregational Church, Quincy,
Mass., entertained at an informal recep-
tion Sept. 24 in honor of the 25th an-
niversary of Edward B. and Myrtle I.
Whitredge in its music ministry.

NUNC DIMITTIS



Robert W. Strobel, 66, a leader in Nashville, Tenn., musical circles and a charter member of the 35-year-old Nashville AGO Chapter died Sept. 6 after an illness of several months.

Born in Cannelton, Ind., he came to Nashville as a boy, a member of a large family of musicians. For 23 years he was organist-choirmaster at the Cathedral of the Incarnation where requiem high mass was sung for him Sept. 8. Prior to his association with the cathedral Mr. Strobel was organist at the Church of the Assumption and for the last 20 years he has served as director of St. Mary's choir.

His interests embraced national and civic affairs of musical importance. He served as secretary of the National Association of Music Merchants; on the board of directors of the Nashville Symphony Orchestra and Community Concerts Association, and as diocesan director of music for Catholic churches.

His widow, one daughter, four sons and ten grandchildren survive.

The One Rank Mixture

By ERNEST WHITE

In his article, *The Two-Manual Organ, Its Essential Idea*, in the September issue, Mr. White used the term "one-rank" mixture, for which several of our readers asked for an explanation. Mr. White writes the following clarification:

I will start with a quote from your letter: "We too are under the impression that by definition a mixture is a combination of pitches." Whose definition I am not aware — but I would agree. Just where in that is any statement about the number of ranks? It might be a one rank and a mixture of pitches against the unison, octave or super octave already in the division. That is exactly what it is! The other rank if you insist upon having two is a straight one in the division.

What is the prime purpose of a mixture? To keep the various portions of the keyboard sounding the variations of the overall quality. The essential quality is determined by the distance of the top sound from the unison. This interval may be empty or filled in, but the two octaves, two and half octaves between top and bottom is the determining factor. Even the past pedestrian mixture differentiates the quality in the bass from that in the treble, even though the whole is in the same general family. The higher the bass harmonics be, the more the difference, then the more chance the middle ranges have of becoming entities. All mixtures break back at last to 12 and 15 (or lower) in the treble. Hence these pitch changes differentiate the quality throughout the keyboard.

The classic period of fugue writing exploited this to the full. Most obvious instance is the two G minor Fugues (the *Fantasia* one and the small one that are generally known, though I am aware of two others in that key). In each case the Manual I and Pedal have the exposition. The contrast, other than development, is of *two voices widely separated*. Played on an organ with a

proper mixture these passages sound as though they were played upon two manuals, on account of the quality differentiation involved. After some development, another episode on a secondary manual *two voices* — these again widely separated on the keyboard.

We generally have become accustomed to the sprightly effect of the *larigot*, particularly in the third and fourth octaves. That is where that stop shines. That is where that pitch would be in a one-, two-, etc.-rank mixture. The *larigot*, having no breaks, is a mutation stop and not a mixture despite its popular use in combination with a 1-ft. or 2-ft. principal. For a short compass the effect is right as far as color is concerned; it is not a mixture effect because it does not break back in the bass. Let us break the *larigot* back one time in the bass; we have a couple of octaves of 1-ft. and a couple of octaves of 1 1/3-ft. and the top octave of 2 2/3. Here the pitch forces the break back because pipes shorter than the top of a 2-ft. are undependable in every way. This then would be simple one-rank mixture. The fault now is the lumpy effect of the constant 1-ft. in the low two octaves. Break that again and we have the low octave the *octave larigot*, the next the 1-ft. etc. Now the stop is beginning to show its color.

A good normal solution: 29th: 1 - 12; 26th: 13 - 24; 22nd: 25 - 36; 19th: 37-49; 15th: 49-61. This presupposes a 2-ft. Principal in that division.

I have now finished guiding by the hand. That we should not have this effect in general use or understanding in this land is too bad. First, it shows a lack of understanding of the materials at hand, and a sort of snobbish approach engendered by most who have written on the subject of the classical instruments. I can think of three other categories that have been blindly turned away from, because they did not fit into the mental background of the investigators. This sort of approach to a small mixture has been in use (mostly in house or small organs) since the 16th

century. Where color is wanted more than quantity, this approach fills the bill. In our country where costs are up so high, this again may fill the bill at several hundred dollars short of the cost of a two-rank mixture. Mind these have to be planned to fit the situation in just the same way as a two-rank mixture is not a 12th and 15th even though that combination be called a Grave Mixture. It is not a mixture, but an ordinary compound stop.

I maintain that the one-rank mixture is a true mixture of pitches.

ST. BARTHOLOMEW'S VESPER SERIES COMMENCES ANEW

The Bach Mass in B minor, divided into three segments, and Haydn's The Creation, divided in half, filled the five October Sundays of the Great Choral Works at Evensong series at St. Bartholomew's Church, New York City.

Jack Ossewaarde will conduct the Fauré Requiem Nov. 5, Brahms' Song of Fate and David McK. Williams' Whispers of Heavenly Death Nov. 12, Handel's Samson Nov. 19 and Vaughan Williams' Thanksgiving for Victory and Robert Ward's Earth Shall Be Fair Nov. 26.

Gerre Hancock is assistant organist. Instrumental ensembles are used on some of the events.

HYMN FESTIVAL FOR COUNTRY CHURCHES LED BY ROBINSON

Choirs of eight small country churches of three denominations within 15 miles provided 75 singers for a hymn festival Sept. 24 at the Methodist Church of Shrub Oak, N. Y. The festival was arranged and directed by Albert F. Robinson, organist of St. Cornelius' Chapel, Governor's Island. The organists were Mrs. David Ellis, Shrub Oak, Mrs. Walton Nyce, Carmel, and Shari Stokes, Lake Mohopac.

Mr. Robinson played a recital July 19 at St. Andrew's Church, Plymouth, England.



Trinity Church

NEW YORK CITY

REBUILDING and enlarging the nave and chancel organs in this historic church has been completed. A positiv has been added to the nave organ on the gallery rail where a similar section of the original organ was located.

Aeolian-Skinner Organ Company, Inc.

BOSTON 27, MASSACHUSETTS

10. Internationale Orgelwoche Nürnberg - Musica sacra

Sequenz

Thema zur Improvisation:



Sanc - ti Spi - ri - tus ad - sit no - bis gra - ti - a.

Nuremberg

Nbg., 2. Juli 1964

Tenth International

IN EUROPE each summer are a number of important music festivals designed especially for the enlightenment and stimulation of organists and church musicians. Most of these are of such a length that any of them might provide the core of a fine vacation trip for an American or Canadian organist and still leave him time for some sight-seeing and travel.

Not very many Americans are in evidence at these organ festivals, though such highly touted festivals as Bayreuth, Edinburgh and Salzburg teem with Americans — often the very Americans who would seem to us to gain most from the fine programs in our special field.

The organ tours, valuable and interesting as they may be for many, ordinarily do no more than sample the edge of any of these festivals; by their very intention they cannot spare the time. We suggest that for many of our profession, making one of these festivals the major part of a European vacation might be the difference between a superficial tourist vacation and a memorable artistic one.

We feel that one of the most deserving of the organ festivals, and one not attracting nearly its share of Americans, is International Organ Week at Nuremberg which fills about ten late June days each season. Orgelwoche last summer was June 27 through July 3.

Nuremberg has been a music center since the days of the Meistersingers and has been important too in the history of organ music. The first organ music ever printed, we are told, was published at Nuremberg. And it was at Nuremberg that Johann Pachelbel lived and wrote what most of us feel were major contributions to the permanent literature of our instrument.

These were some of the thoughts in the mind of Walther Körner when he began the planning and working which grew, ten years ago, into the first International Organ Week. It is not likely that he was then at all sure that Nuremberg could so rapidly and almost miraculously restore her great landmarks which were so tragically reduced to rubble.

The great Lorenz Church had only its shell still standing. Today it is restored so painstakingly and artfully that one has to look carefully to be sure what is original and what restoration. Other landmarks — the Frauenkirche and St. Sebald's and others — attest not only the courage and industry of the Nurembergers but their faith as well.

All organs in Nuremberg are new. Pachelbel's organ in St. Sebald is no more. The large German builder, C. F. Steinmeyer, has a large factory in neighboring Oettingen and it is not surprising that most of the organs in Nuremberg are Steinmeyers. This means less contrast in Nuremberg organs than one might wish. And few organists we know who have heard a wide variety of German organs would list many Steinmeyers among their favorites.

Nevertheless, the big five-manual Steinmeyer in the Lorenzkirche, on which the bulk of solo recitals of International Organ Week are played, must be reckoned a major instrument. Not surprisingly, we felt that the person who made this organ sound the most like it was designed to sound was Professor Körner himself, the regular organist of the church. But it was

interesting to hear how differently it sounded as played by three top-flight visiting recitalists — French Marie-Claire Alain, German Helmut Traminz and Dutch Piet Kee. An organ of such dimensions allows an organist leeway to pick and choose and each thus made the instrument sound as nearly like his favorite organs as he could. The process became a fine set of lessons in registration for the large number of younger organists visiting the festival from several countries.

The opening event of the festival was held at the opera house and as one expects from this sort of thing, spent considerable time in speeches, introductions etc. This was one of the only times when a working knowledge of the German language was needed for complete enjoyment. But such a knowledge would also enable the visitor to profit from the church music seminar which occupied daytime hours three of the days.

The speech by the personable and pleasantly "hammy" mayor, Dr. Andreas Urshlechter, we cannot report. Dr. Friedrich W. Schobert's long eloquent introduction was a survey of the importance of Nuremberg in the history of organ and church music with empha-

sis on such great contributors as Paumann, Hassler and Pachelbel. The air-conditioned auditorium with its comfortable seats was banked with flowers. Flowers were everywhere and in the greatest profusion in Nuremberg.

The main address of the meeting was delivered by Dr. Oskar Söhngen of Berlin. We bring our readers a translation of this as a special article in this issue.

The music at the festival opening was a suitable and noteworthy introduction to what the week would bring. The Städtische (municipal) orchestra directed by Erich Riede got off to a slightly shaky start with Heinrich Kaminski's Prelude, a very conservative piece made of rather heavy, turgid counterpoints. Its playing on the closing rhapsodic section from Günter Bialas' Invocations was highly competent. Bialas showed a good feel for orchestral color. The youthful looking Nuremberg Singing Society led by Waldemar Klink did a highly creditable performance of Willy Burkhard's Psalm Cantata with Hilde Schönberger singing the taxing solo. We felt strongly — and we were not alone — the intrusion of the ersatz sound of an electronic instrument but we assume there was no alternative. Herr Klink, by the way, serves as director and business manager of Organ Week.

Marie-Claire Alain was the opening recitalist. She told us that she greatly enjoyed the wonderful reverberation which the lofty arched ceiling of the Lorenz Church added to the organ tone. Her program (as well as a later one in Holland) left no doubt of her pre-eminence among French organists of her generation. Many of the Germans were unfamiliar with Messiaen and the controversy which six sections of The Nativity caused was amusing to an American to whom Messiaen is almost "old stuff." There was no controversy over Mlle. Alain's Bach, though, and especially her Schübler Chorales were acclaimed unstintingly. The program:

Tierce en taille, Symphony in B flat, LeBegue; Fantasia and Fugue in G minor and Six Schübler Chorales, Bach; Fantasies

Advertising was everywhere.





Al fresco concert in "hospital" court.

Organ Week

1 and 2, Jehon Alain; Six Sections, The Nativity, Messiaen.

The first Sunday proved almost an embarrassment of riches. A Catholic service was held at the Frauenkirche (familiar to too many Americans only because of the marvellous clock with larger-than-life-size figures performing remarkable feats at the stroke of noon). A very satisfactory Johannes Klais organ played by Hubert Schaffer was heard much too little but a rare opportunity was offered in the first performance in about 450 years of a mass, *O Praeclara*, by Heinrich Isaacs. The singers were the choir of the Regensburg School for Church Music and they were accompanied by a striking antique brass quartet. The mass reminded us again of the long eminence of Nuremberg as a church music center.

It took some fast commuting to cover the few hundred meters to St. Sebald's church in time to hear the major part of the evangelical service made up entirely of the works of Johann Pachelbel who served as St. Sebald organist at the end of the 17th century. His 20th century counterpart, Friedrich Ehrlinger, did an expert job of conducting and service playing. The congregation did some rousing singing too in the chorales which the chorale preludes introduced. Pachelbel music included:

Psalm 100 for double choir with continuo; *Tröste uns, Gott, unser Heiland* for double choir; *Nun danket alle Gott*, motet for double choir; organ chorales; *Toccata in F* and *Chaconne in D minor*.

The Sunday evening event, also at St. Sebald, was a beautiful concert by the Vienna Chamber Choir. We felt their tone a little too personal for the Palestrina yet somehow not as exciting and vital in more modern singing as our favorite Netherlands Chamber Choir. But it was singing of very high order and was the first major step in our conversion to the music of Johann Nepomuk David, whose music is very highly regarded in Germany but whose few works we had previously heard had left us not greatly affected. We have changed our mind now and want to

hear all this man's prolific output. But the Krenek still left us unmoved. The Vienna Choir's program:

Mass of Pope Marcellus, Palestrina; *O Magnum Mysterium*, Gabrieli; *Pater Noster*, Handl; *Deutsches Magnificat*, Schütz; *Six Evangelical Motets*, David; *The Lamentation of Jeremiah the Prophet*, Krenek.

Daytimes on weekdays were free for those whose German made the seminars unprofitable. Nuremberg's fortunate location made sightseeing and short trips practical and enjoyable.

Helmut Tramnitz was not a familiar name to us but his high standing both in German church music and German music education made his good playing a matter of course. A decidedly un-hackneyed program displayed careful and imaginative registration. We did not require conversion to the works of Pepping; the David provided another large step toward that conversion. Herr Tramnitz' program:

Prelude and Fugue in D minor, Kneller; *Suite in D*, Muffat; *Prelude and Fugue in C*, Mozart; *Toccata and Fugue on Mitten wir im Leben sind mit dem Tod umfangen*, Pepping; *Passamezzo and Fugue in G minor*, David; *Herr Jesu Christ, dich zu uns wend* (trio), Herr Gott, nun schleuss den Himmel auf and *Toccata and Fugue in F major*, Bach.

The work of the Deller Consort is so familiar to musicians that we can only ask you to picture these players and singers in a charming medieval-looking room in the German National Museum at Nuremberg. The room's limited space, however, made the attendance of only a small number of listeners possible (the ideal way to hear this group, of course). Those who were there, almost to a man, considered the Sacred Music of Old England the high point of the whole week. Willy Spilling played the ancient positiv. The program:

Young organists pose after recital



Quam pulchra es, Dunstable; *Nesciens Mater, Byttering*; *Veni Sancte Spiritus, Dunstable*; *There is No Rose of Such Virtue*, anon. 15th century; *Sanctus, Benedictus, Agnus Dei*, Chirbury; *Jam lucid orto sidere*, Tallis; *Miserere for Organ*, Byrd; *Lamentations of Jeremiah*, White; *Salvator mundi*, Tallis; *Haec dies, Civitas sanctitatis*, Byrd; *Fantasia for organ*, Gibbons; *Toccata for organ*, Purcell; *Hosanna to the Son of David*, Weelkes; *Jehovah quam multi sunt hostes* and *O Give Thanks*, Purcell.

The first of three big concerts involving a major orchestra took place June 28 at the Gustav Adolf Church. Many Nurembergers consider this Church signally unlovely. That it is plain to the point of bareness is certainly true but it has a kind of austere Scandinavian grandeur to it which we found agreeable. Between the organ case and the rail of the organ loft — at the front of the church — is space for a large chorus and a full symphony orchestra. The church auditorium seats about 2,200. So it serves Nuremberg as a big concert hall as well as a major church.

This first concert at Gustav Adolf was an authoritative, almost definitive, performance of the Mozart Requiem. The orchestra and chorus of the Bavarian Radio were led by Eugen Jochum and the soloists were: Bruna Rizzoli, soprano; Nan Merriman, alto; Ernst Haeflinger, tenor, and Kieth Engen, bass. They provided some of the best balanced and beautifully integrated quartet singing we have ever heard. Anton Novakowsky of Stuttgart was at the organ. (Pupil of Straube, he is the teacher of many German organists including Rudolf Zartner of Gustav Adolf Church and Konrad Schuba of the Konstanz Cathedral).

Thursday gave us our first acquaintance with the playing of Piet Kee. His strong, vital style and his selective registration gave us considerable assurance concerning his American tour underway as this reaches our readers. His program:



Waldemar Klink, director of Organ Week, greets us from his office.

Prelude and Fugue in D, Buxtehude; *Balletto del Granduca*, Sweelinck; *Echo Fantasia*, Scronx; *Fugue in E minor*, Kerckhoven; *Prelude and Fugue in E flat*, Allein Gott in Hoh sie Ehr and *Dies sind die heiligen zehn Gebot*, Bach; *Prelude and Fugue*, Badings; *Chorale*, Canon and *Toccata on Psalm 86*, Piet Kee. . .

The Lorenzkirche was allowed to go without lights as the dusk became deeper and deeper in the Bach. Lights were turned on for the last two numbers. The effect was strangely moving.

To us the concert June 30 at Gustav Adolf Church was one of the best conceived and most exciting orchestra programs we have ever heard as part of a festival. The Bamberger Symphony conducted by Joseph Keilberth played a straight orchestral concert with the outstanding French violinist, Christian Ferras as soloist. Yet the program was designed and it came off as an integral part of an organ festival. Each of the three big works was related by form, content and spirit to church music, though none was church music; each was performed in such an exalted fashion that one felt immediately that a religious experience was intended and

provided. The Karl Höller Passacaglia and Fugue after Frescobaldi was hardly of the calibre of the other two numbers but it provided a good prelude for them. It was good to hear M. Ferras as he prepares to face American audiences. His playing of Concerto For the Remembrance of an Angel by Alban Berg was highly revealing. And Honegger's Liturgical Symphony seems to grow in stature with every performance.

A vesper program the second Saturday gave the first of two opportunities for hearing the remarkable Windsbach Boy Choir led by Hans Thamm. A kind of informal service gave the congregation a chance to sing and Professor Körner the chance to play some interesting and unfamiliar music. We felt that the boys' singing of the Bach Singet dem Herrn (Psalm 150) was thoroughly exciting. Herr Thamm achieved a wonderfully subtle handling of the rhythm and the boys' singing of the All Breathing Life fugue at the end fairly lifted one from his chair. Pepping's Ein Jegliches hat seine Zeit showed an equally good grasp of a contemporary idiom.

Walther Körner's organ offering included Heinz Werner Zimmerman's Two Organ Psalms, the second of which, frankly program music, was recitative which attempted the device of actually following speech inflection — an experiment with doubtful results. Karl Thieme's Veni, Creator Spiritus partita was more successful. Helmut Bornefeld's Lob Gott getrost mit Singen was a good service piece which preceded the congregational singing of the chorale. Professor Körner played with vigor and authority.

The second Saturday night provided another big orchestral and choral concert at Gustav Adolf with Max Loy conducting his Nuremberg Teachers' Chorus and Nuremberg's own professional orchestra, the Fränkische Landesorchester. Rudolf Zartner played his own organ for a good reading of the B flat Handel Concerto 2, opus 4. The major work was again David, this time his quite extraordinary Ezzolied in which American baritone, Kieth Engen of the Munich opera, was again an ex-

emplary soloist. The two sopranos, Clara Ebers, Hamburg, and Eva-Maria Molnar, Nuremberg, were good too. The chorus of teachers did some very enthusiastic and courageous work with their difficult score and their text from an 11th century manuscript. And Dr. Loy held his forces together for a very exciting performance.

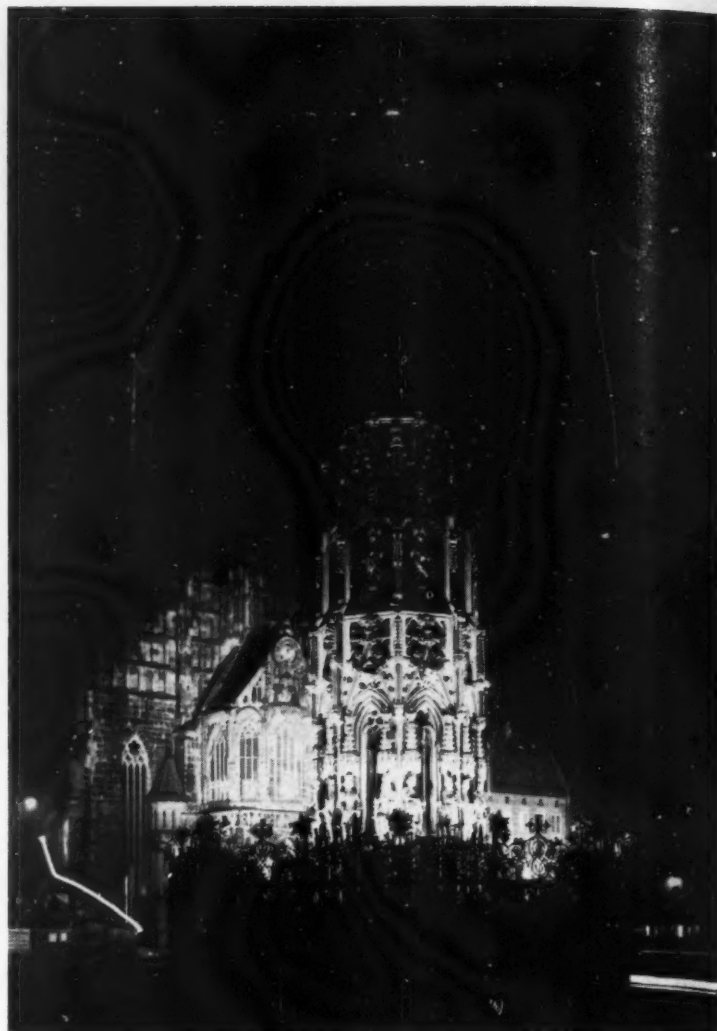
Early the second Sunday one had several services for choice. We went to early mass at the Frauenkirche for a better chance to hear and talk with Herr Schaffer and then to a 9:30 service at the Lorenz Church where the Windsbach Boys' Choir sang a beautiful service and organist Körner played some clean, rhythmic Bach: The Prelude in C and the Komm Heiliger Geist fantasia.

The official Sunday morning program was held in the medieval court of the building known as The Hospital — a court surrounded by flower-draped balconies. The program was most appropriate for the occasion and was entitled Old and New Music from Nuremberg. The performers were the chamber choir and orchestra of the City Conservatory led by Dr. Robert Seiler and composer Max Gebhard.

Rudolf Zartner was at the harpsichord for a prelude and fugue and a Fantasia in D by Pachelbel's son Wilhelm. Another Pachelbel son, Carl (known as the American Pachelbel because he emigrated to Charleston) was represented by a Magnificat for double choir. The father's contribution to the program was a Partita in F sharp minor played by 13 string players and a Suite in C for strings and harpsichord.

Max Gebhard conducted his own new cantata, Herr schicke was du willst, for narrator, baritone, chorus and orchestra. A prominent piano part, xylophone and glockenspiel were in evidence. Single woodwinds joined the strings and a chorus of nearly 70, the latter achieving good balance, pleasant light tone and good articulation. The device of narrator with echo speech on an amplifier at the end of the court was effective. The whole work was

(Continued on page 30)



The Frauenkirche as seen from across the marketplace.

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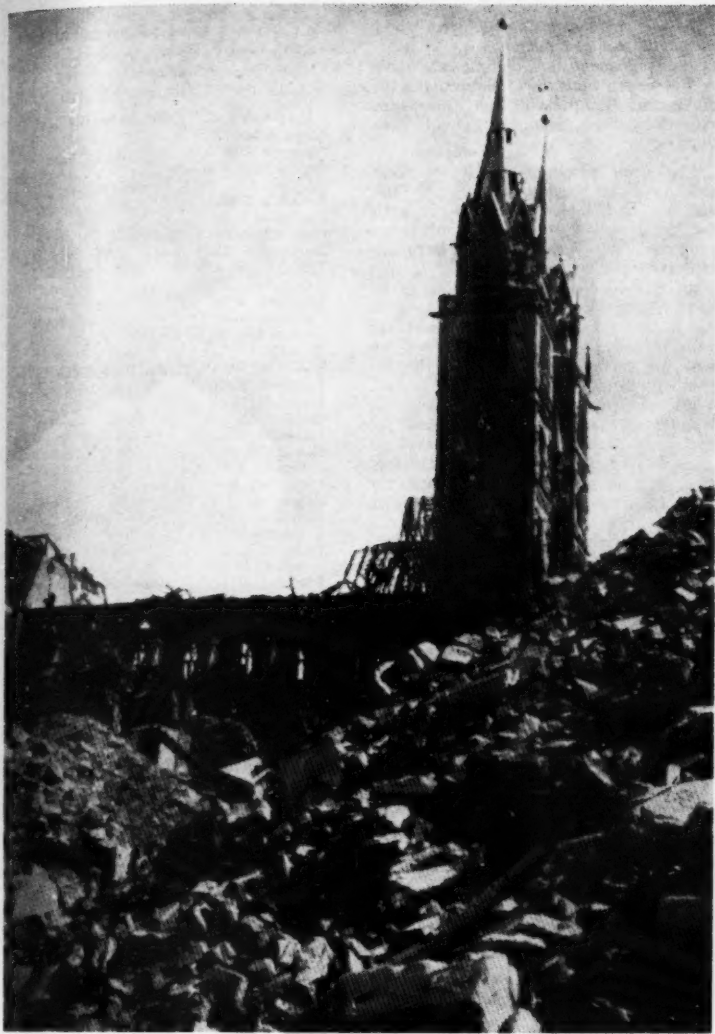
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The Lorenz Church in 1946 (left) contrasts with beautiful restoration (right)

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In January of this year, we were pleased and proud to announce in *THE DIAPASON* the publication of Roy Ringwald's cantata, *A CELEBRATION OF EASTER*.

The immediate response was highly gratifying, indicating the strong degree of acceptance Roy Ringwald has earned in the field of church music.

And, even within the short time that was available between "first look" and Easter Sunday this year, a large number of choir directors ordered copies and presented *A CELEBRATION OF EASTER* for the first time.

From both the immediate response and from the comments we have received, we are convinced that *A CELEBRATION OF EASTER* will rapidly take its place as a major work in the cantata repertory of fine choirs.

The strong orthodoxy of the text and its poetic beauty make *A CELEBRATION OF EASTER* very appealing to the clergy, bringing forth the decision in some instances to sing it *as part of the worship service* on Easter Sunday or the first Sunday after Easter. It is, truly, worship through song.

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If you already have a copy of *A CELEBRATION OF EASTER* in your reference library, we'd like to suggest that you consider it for this coming Easter season. If you do not have a copy, please use the coupon to request one on 30 day approval.

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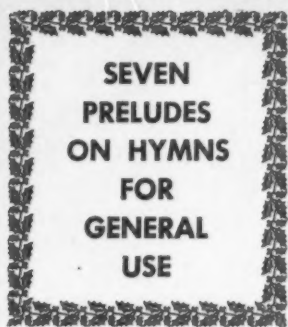
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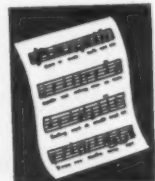
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spare and economical music with good effects in the orchestra.

The pigeons often became so noisy in the court that they interfered with the music. Bouquets of red and white carnations were given to the two conductors.

The final program which we were able to hear was in many ways the one we had looked forward to with the most relish: the young organists program. We feel that we have an especial stake in the fine young talents from whom our leading musicians of next generation will come. As long as we hear young people like the three who played July 2 at St. Sebald's, we will justify an ample faith in the future. Three countries were represented. We were especially happy that Germany was represented by a young woman. We feel it is time an American played in this event and we said so. We are told that one is being considered for the near future — we are not a liberty to disclose his name. A couple of our more athletic performers did not make good impressions in Nuremberg and the people there are anxious that our next representatives come from among our more serious and self-effacing players.

Achille Berruti, 28, Milan, Italy, was the first "young organist" to play. He played: Jubilate Deo, Gabrieli; Ricercare, Canzona, Frescobaldi; Canzona in G minor, Zipoli, and Prelude and Fugue in B minor, Bach.

Gertrude Mersiowsky, 29, Hamburg, played next and included: Toccata in D minor, Rossi; Nun komm, der Heiden Heiland (three settings from the 18), Bach, and Prelude and Fugue in G minor, Brahms.

Hans Haselböck, 33, Vienna, closed the program. Winner of Haarlem's International Organ Improvisation Contest in 1959 and 1960, it was suitable that he should close the program with a skillful improvisation of a Gregorian sequence supplied by Professor Körner. His other numbers were: Toccata, Apparatus musico-organisticus, Muffat; Passacaglia in D minor, Kerll; Toccata, Doppelbaure. (The theme for improvisation appears as the background for the title of this report; it is in Professor Körner's handwriting.)

We should have enjoyed remaining for the Monday night program, Avant Gardism in Church Music, but the opening of the great organ in St. Bayo's Haarlem took place that very evening. Musica Sacra, the organization which sponsors Nuremberg's International Organ Week, includes in its steering group leading musicians in all fields. These men achieve the maximum of publicity co-operation. Their attractive posters were to be seen all over town. The newspapers gave full coverage, with pictures, to every event, and every concert and recital played to standees and turned away latecomers. Tradespeople and hotels went out of their way to be helpful and accommodating to Organ Week visitors.

A word about costs: The musical events themselves were very inexpensive. In most cases seats are not reserved, except sometimes as to section. (These facts are not necessarily true of other more highly publicized festivals in neighboring towns.) Hotels are plentiful, conveniently located and, by our standards, very reasonable. We found the food excellent and inexpensive. Service charges of 15% added to all bills make tipping not only unnecessary but in most cases inadvisable and in poor taste. Organ Week was warm this year; rain fell one day and late another evening.

Waldemar Klink's International Organ Week office in the Siemen's building at 1 Richard Wagner Platz (Wagner's last opera was set in Nuremberg,

wasn't it?) is a good source of information for future Weeks.

Stoplist of the Steinmeyer in the St. Lorenz Church

MANUAL 1, BRUSTWERK

Barem 8 ft.
Praestant 4 ft.
Gedackflöte 4 ft.
Prinzpal 2 ft.
Rohrflöte 2 ft.
Flachflöte 1 ft.
Helle Cymbel 3-4 ranks
Grossmixture 12-16 ranks
Trompetenregal 15 ft.
Krummhorn 8 ft.
Klarinette 8 ft.
Cymbelstern in D
Cymbelstern in G
Tremulant

MANUAL 2, HAUPTWERK

Praestant 16 ft.
Quintade 16 ft.
Oktav 8 ft.
Gamba 8 ft.
Gedackt 8 ft.
Rohrflöte 8 ft.
Quint 5 1/2 ft.
Superoktav 4 ft.
Holzflöte 4 ft.
Quint 2 1/2 ft.
Oktav 2 ft.
Spitzflöte 2 ft.
Oktävlein 1 ft.
Mixture 6 ranks
Kleinmixture 3-4 ranks
Kornett 5 ranks
Trompete 16 ft.
Trompete 8 ft.
Clarine 4 ft.

MANUAL 3, SCHWELLWERK

Hohlpfeife 16 ft.
Prinzpal 8 ft.
Quintviola 8 ft.
Aoline 8 ft.
Vox coelestis 8 ft.
Bordun 8 ft.
Holzflöte 8 ft.
Oktav 4 ft.
Russisch Horn 4 ft.
Zartgeige 4 ft.
Nasat 2 1/2 ft.
Koppelflöte 2 ft.
Violine 2 ft.
Terzflöte 1 1/2 ft.
Nachthorn 1 ft.
Grobmixture 7-10 ranks
Klingend Cymbel 4-5 ranks
Bombarde 16 ft.
Schweizertrumpete 8 ft.
Oboe 8 ft.
Schweizertrumpete 4 ft.
Tremulant

MANUAL 4, OBERWERK

Geigend Prinzpal 8 ft.
Viol de Gamb 8 ft.
Rohrgedeckt 8 ft.
Gemshorn 8 ft.
Kupferprinzpal 4 ft.
Quintade 4 ft.
Blockflöte 4 ft.
Meerflaut 4 ft.
Quinte 2 1/2 ft.
Schweizerpfeife 2 ft.
Waldflöte 2 ft.
Terz 1 1/2 ft.
Superquinte 1 1/2 ft.
Septime 1-1/7 ft.
Mixture 5-7 ranks
Jauchzend Pfeife 2 ranks
Scharff 4-6 ranks
Rankett 19 ft.
Helle Trompete 8 ft.
Vox Humana 8 ft.
Singend Regal 8 ft.
Vox Angelica 2 ft.
Gambetta 2 ft.
Tremulant

PEDAL

Tromba 64 ft.
Praestant 32 ft.
Oktavbass 16 ft.
Theorbe 16 ft.
Violonbass 16 ft.
Subbass 16 ft.
Quintbass 10 1/2 ft.
Superoktavbass 8 ft.
Cellobass 8 ft.
Bassflöte 8 ft.
Quintbass 5 1/2 ft.
Choralbass 4 ft.
Pommerbass 4 ft.
Oktavbass 2 ft.
Sifflötenbass 1 ft.
Rauschbass 5 ranks
Basszinn 7 ranks
Posaunenbass 32 ft.
Sordunbass 32 ft.
Posaunenbass 16 ft.
Trompetenbass 16 ft.
Fagottbass 8 ft.
Lorenbass 4 ft.
Cornetbass 2 ft.

The Laurentiusorgel and Chororgel are not yet installed.

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MANUAL 1, POSITIV

Gedackt 16 ft.
Principal 8 ft.
Rohrflöte 8 ft.
Spitzflöte 4 ft.
Nasard 2 3/4 ft.
Octave 2 ft.
Mixture 4-6 ranks
Trompete 8 ft.

MANUAL 2, POSITIV

Holzgedackt 8 ft.
Quintadena 8 ft.
Principal 4 ft.
Salicional 4 ft.
Blockflöte 2 ft.
Terz 1 3/4 ft.
Sifflöte 1 1/2 ft.
Scharff 4 ranks
Vox Humana

MANUAL 3, SCHWELLWERK (planned)

Holzflöte 8 ft.
Gemshorn 8 ft.
Koppelflöte 4 ft.
Quinte 2 3/4 ft.
Principal 2 ft.
Terzseptim 2 ranks
Cymbel 3-4 ranks
Dulcian 16 ft.
Schalmey Oboe 8 ft.
Kopftrompete 4 ft.

PEDAL

Principal 16 ft.
Gedackt 16 ft.
Octavbass 8 ft.
Rohrgedackt 8 ft.
Octav 4 ft.
Nachthorn 2 ft.
Hintersatz 4 ranks
Posaune 16 ft.
Bastrompete 8 ft.
(planned)
Untersatz 16 ft.
Flötenbass 8 ft.
Spitzgamba 4 ft.

Stoplist of the Steinmeyer
at Gustav Adolf Church
MANUAL HAUPTWERK

Kupfergedackt 8 ft.
Praestant 4 ft.
Blockflöte 4 ft.
Waldflöte 2 ft.
Sesquialtera 2 ranks
Scharff 4-6 ranks
Bärpfeife 16 ft.
Schalmei 8 ft.
Tremulant

MANUAL 2, HAUPTWERK

Principal 16 ft.
Oktave 8 ft.
Rohrflöte 8 ft.
Gemshorn 8 ft.
Oktave 4 ft.
Nachthorn 4 ft.
Hohlflöte 2 ft.
Rauschpfeife 3 ranks
Mixture 6-8 ranks
Trompete 16 ft.
Spanish Trompete 8 ft.
Klaron 4 ft.

MANUAL 3, SCHWELLER

Gedackt 16 ft.
Hohlflöte 4 ft.
Weidenpfeife 8 ft.
Singend gedackt 8 ft.
Italian Prinzipal 4 ft.
Koppelflöte 4 ft.
Nasat 2 3/4 ft.
Flachflöte 2 ft.
Nachthorn 1 ft.
Cornett 3-5 ranks
Furniture 5-7 ranks
Fagott 16 ft.
Oboe 8 ft.
Tremulant

MANUAL 4, BRUSTWERK

Holzgedackt 8 ft.
Rohrflöte 4 ft.
Principal 2 ft.
Sifflöte 1 ft.
Nonencornett 2-4 ranks
Zymbel 3 ranks

Vox Humana 8 ft.
Tremulant PEDAL

Principal 16 ft.
Untersatz 16 ft.
Grossnasat 10 3/4 ft.
Octave 8 ft.
Gedackt 8 ft.
Hohlflöte 4 ft.

Rohrpfeife 2 ft.
Choralbass 3 ranks
Mixture 6 ranks
Posaune 32 ft.
Posaune 16 ft.
Trompete 8 ft.
Trompete 4 ft.
Tracker action, electric stop action and couplers.

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SPACE REQUIREMENTS

1. If the organ must be installed in a side space, it should never be proportioned in less than twice as wide as it is deep.
2. Its height should be no less than 11 ft. When a height of 22 ft. or more is used, the parts of the organ may be so disposed as to double the effective use of the floor area.
3. Ideal openings should extend full height and full width. There should be no pockets to trap the sound at the top, bottom or sides.
4. The various major, internal components of the organ are wind chests, approximately 8 ft. 6 in. in length and from 2 ft. to 6 ft. in width and 10 in. thick, on which the pipes rest. They are placed at a minimum of 3 ft. off the floor. The pipes on these wind chests may be from 6 in. to 6 ft. 6 in. in length. The longer pipes, often up to 18 ft., are set off on separate chests, usually on the floor.
5. An average of 125-140 cubic feet is required for each independent stop or set of pipes in the modern organ.
6. A space 6 ft. square is adequate for most consoles.

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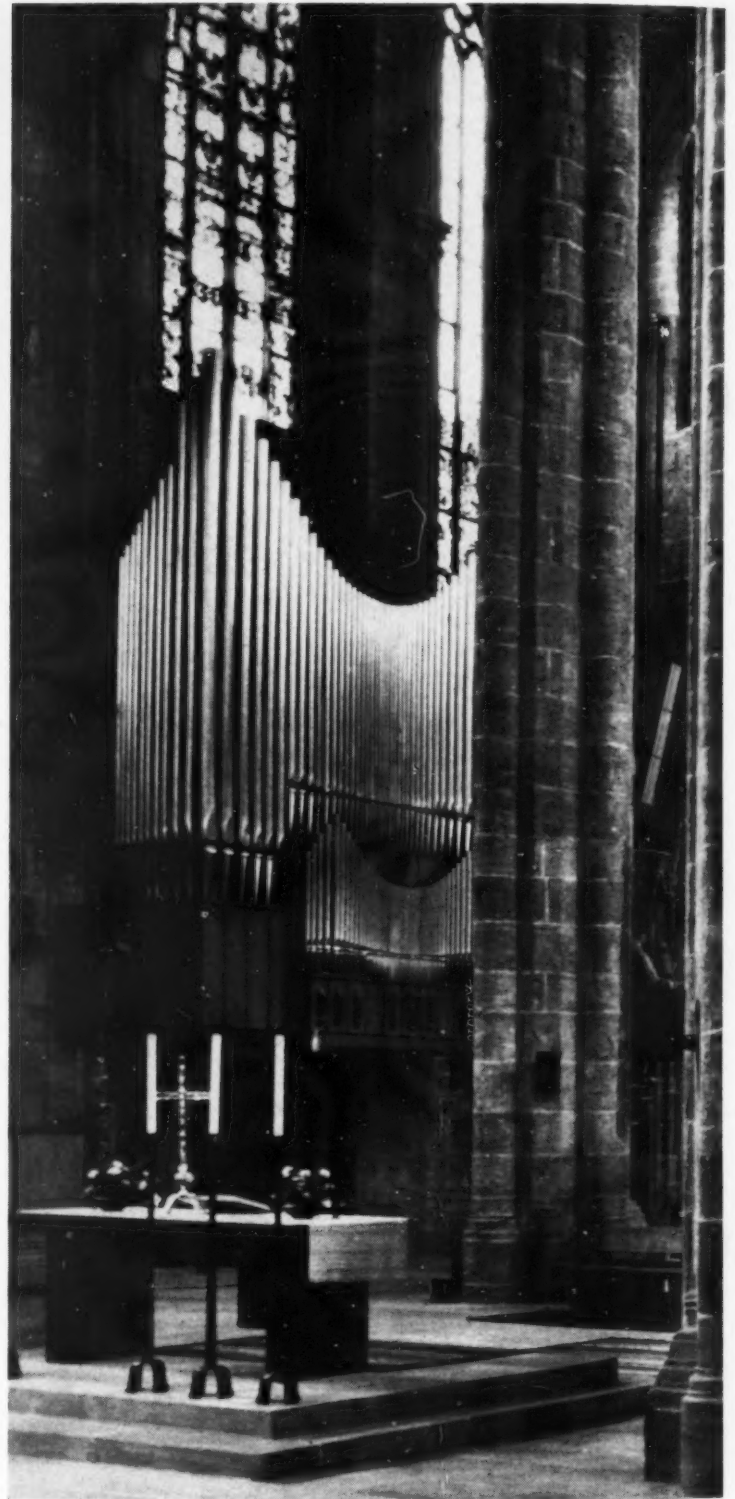
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Stoplist of Steinmeyer
in St. Sebald Church
MANUAL 1, OBERWERK
Rohrgedeckt 8 ft.
Praestant 4 ft.
Pommer 4 ft.
Rohrnasard 2 2/5 ft.
Prinzipal 2 ft.
Blockflöte 1 1/2 ft.
Siffelöte 1 ft.
Klingend Cymbel 4-5 ranks
Krummhorn 8 ft.
MANUAL 2, HAUPTWERK
Quintade 16 ft.
Prinzipal 8 ft.
Gedeckt 8 ft.
Dulzflöte 8 ft.
Oktav 4 ft.
Rohrflöte 4 ft.
Quinte 2 2/5 ft.
Oktav 2 ft.
Schwiegel 2 ft.
Mixture 6 ranks
Trompete 8 ft.
MANUAL 3, SCHWELLWERK
Nachthorn 16 ft.

Holzflöte 8 ft.
Prinzipal 8 ft.
Quintade 8 ft.
Kleingedeckt 4 ft.
Waldflöte 2 ft.
Oktav 1 ft.
Quint 1 1/2 ft.
Terz 3/5 ft.
Cymbel 3 ranks
Sordun 16 ft.
Helle Trompete
PEDAL
Prinzipal 16 ft.
Subbass 16 ft.
Gedecktbass 16 ft.
Quintbass 10 1/2 ft.
Rohrgedeckt 8 ft.
Choralbass 4 ft.
Quintade 4 ft.
Rohrgedeckt 8 ft.
Mixturebass 2 ft.
Posaune 16 ft.
Sordun 16 ft.
Helle Trompete 8 ft.
Sordun 8 ft.
Helle Trompete 2 ft.

St. Sebald's famed towers and new organ



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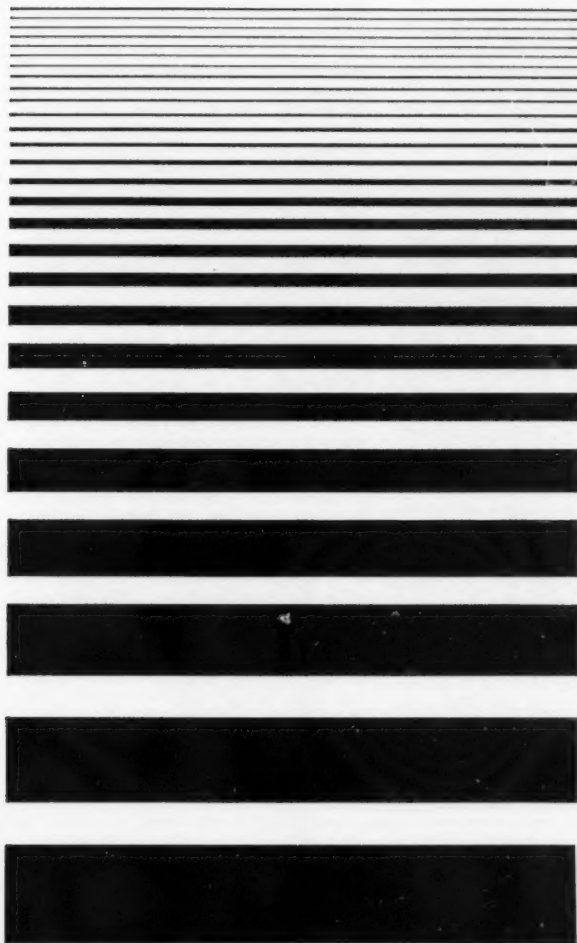
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Church Music and Sacred Music:

Allies or Competitors

By Dr. OSKAR SÖHNGEN
[Opening address June 24, 1961 before the 10th International Organ Week at Nuremberg, Germany]

Perhaps it will surprise many of you at the opening of the 10th International Organ Week — and consequently something of a jubilee which invites a backward glance — that I speak on the theme: Church Music and Sacred Music as Allies or Competitors. Is it not the mark of your sublimely planned series which stands unique in all Germany that, as if it were the realization of the apostolic watchword, "All is yours!" (I Corinthians, 3:22), all forms of pious music, beginning with the composed song up to the great oratorio should be conceived together under the engaging signature *Musica Sacra*? So there stand together in your program this time, happy with one another, such works for God's service as psalm settings and motets of Gabrieli, Gallus, Schütz and Pachelbel, masses of Isaak and Palestrina, Evangelical motets of Johann Nepomuk David next to Mozart's Requiem, Willy Burkhard's Psalm Cantata commissioned by the city of Bern in honor of the 600th anniversary of the Swiss Oath of Union, and David's Ezzolied, modern art's counterpart to Handel's Messiah.

Indeed you are afraid neither to represent pure symphonic works such as the violin concerto which Alban Berg wrote as a requiem for Manon Gropius, nor the Bachish bits of the five variations on a chorale by Franz Joachim Burmeister which meaningfully fade away: "It is enough. Lord, if it pleases Thee, yet reach out to me. My Jesus comes; goodnight, o world. I journey to my heavenly home" — or Arthur Honegger's *Symphonie Liturgique*, the name of which the composer selected thus

because he wanted to point out the religious character of his symphony. "I tried to represent in the music the task in the hearts of men of choosing between the renunciation of blind consuming power and the impulse toward happiness, love of freedom and divine recourse." (Willy Tappolet: *Arthur Honegger*, Zürich, 1954, p. 204). Is this comprehensive program attitude and high aim of your Nuremberg Organ Week not an act of highest cultural and religious significance, since through it at one time is underlined a progressive survey and secularizing as well as an abundance of religious meaning?

And yet let us not overlook the fact that church music and sacred music frequently have been known as competitors and even at the present time remain so.

When he was organist of the Hospital of the Holy Spirit in Hamburg, George Bronner in the year 1710 expressed it this way: "arbitrarily such a public oratorio was about to be performed; its rashness was emphatically placed before the eyes of the Senate and the performance forbidden at the threat (to the director) of removal from his post and banishment." Argument: the style of opera forging its way into the church. With the same argument, the decade-long fight against permissions to give cantatas in the service was fought. But we shall leave history and lay hold happily of the present tense. At a congress for church music which met in the year 1954, Roman delegates raised violent protest against the performance of an Anton Bruckner mass

and another mass with instruments as being "too worldly." Yet at the top of Bruckner's glorious Mass in E minor which rang out in that same year on the Festival Day at Passau, an abbot wrote: "We must be permitted to prefer these splendid harmonies and true accords to the simplicity yet, at the same time, the high perfection of a Gregorian melody." (*Zeitschrift Junge Musik* 1954, p. 166). Yet we realize now that after Bach's death in the middle of the 18th century, church music was replaced by sacred music; and the breakthrough of the new church music of our day therefore must result in the critical discussion of the sacred music of the 19th century. These are indisputable historical facts, so surely here is a genuine problem to be faced. But for reasons to be accounted for, they seem to me a lifetime exercise, especially if a person chooses to explain, as I urgently hope to, the heretofore unexplained objectives of the Nuremberg Organ Week.

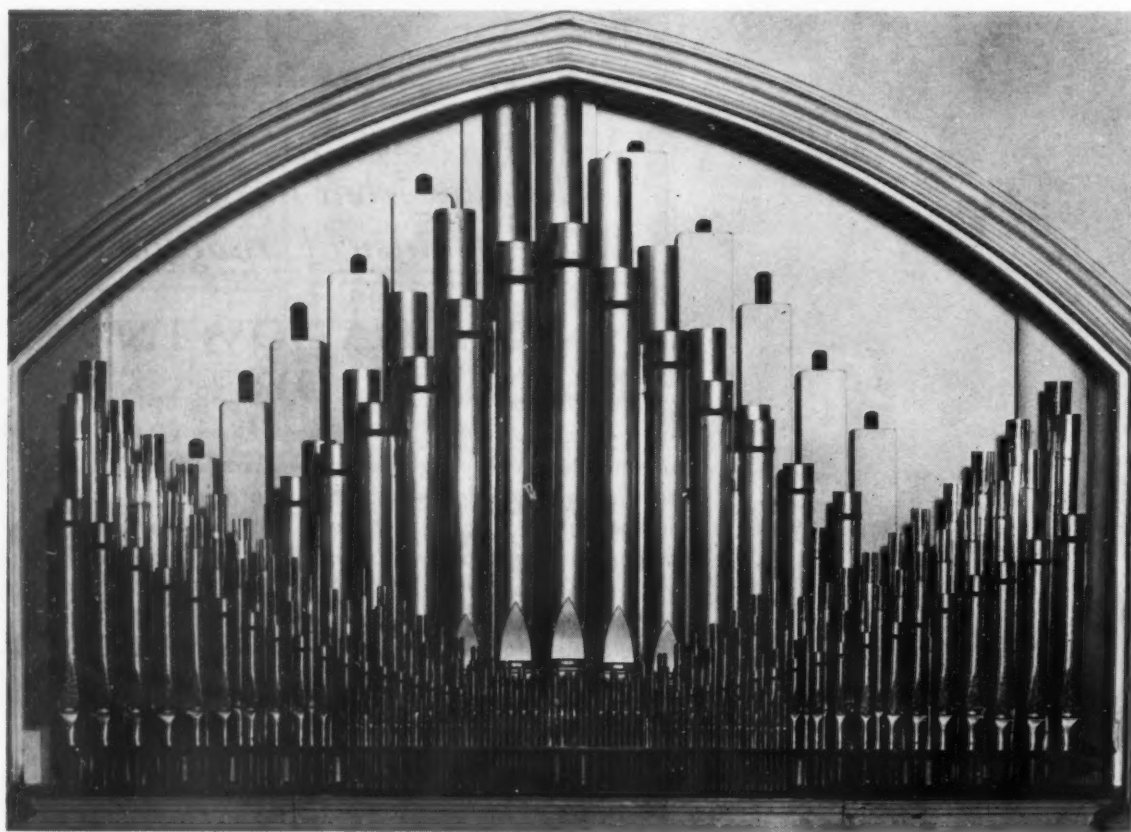
— I —

Church music and sacred music agree one with the other that they have both been written to the glory of God and both desire to herald God's praise. But in what ways does each draw a distinction? We will try first, step by step, to approach the mystery of their structural differences.

Church music is music for the divine service, thus bound to its purposes and occasions; so that it belongs to the widely branching species of socially-

oriented music, of "Gebrauchsmusik" and "art for a purpose." This sticking on of a label has the sequel that in many places it is considered of inferior quality. Still, "spiritual" according to various esthetics (I am sorry to say even in *divine esthetics*) is subject to the silly prejudice hereabouts that any useful art necessarily makes concessions and has to compromise and hence can never rise to the heights of pure non-objective art. The mere allusion to Bach cantatas or the contemporary motets of David, Distler and Pepping must surely suffice to point out the fallacy of such a dogma.

Church music is music for the requirements of the divine worship service. From that, the inference is obvious that only smaller works of limited dimensions are suitable as church music. Willy Burkhard's Psalm Cantata which we have just heard (see running report of Nuremberg Organ Week) goes beyond the limits of a church service. Is the line of demarcation raised in such a fashion that only small works can be considered church music while the large forms of music, say oratorios and the passions, would be labelled "sacred music?" But then we would encounter this state of affairs: Bach's Passions were formerly a regular part of the Good Friday service and we sense that distinct character of their origins even today so strongly that we feel that performances of these works are more suitable in church buildings. Just so the great Bach organ works, the Eighteen Chorales especially, are still used



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today in the communion service during the administration of the sacrament.

Naturally the question of *texts* plays a role. After an epoch of decline in the quality of public worship, we can today rightly again apply a more exacting standard and insist that only strict liturgical texts, usually from the Bible and the hymnal, be considered for the divine service. David's Ezzolied can thus not be sung as part of a service. On the other hand there have been periods in which churches, on a generous scale, admitted texts other than those in the liturgy, as for example the madrigal-like poems of the church cantatas. Why should not such texts return again? The noted music historian, Friedrich Blume, expressed his opinion thus: "I consider it unlikely that composers will limit themselves for long to words from the Bible and the hymnal; one must also be given room for the interpretation of poetry" (*Musik und Kirche*, 1960, p. 137).

- 2 -

Our reflections up to now have not brought us very far. Nevertheless it is so far clear that one cannot depend upon the outward signs of difference between church music and sacred music. Hence we must dig deeper.

In the hymnal now in common use, there is usually a heading "Sacred Folksongs." (German equivalent of American gospel hymns? - Ed.) There one finds such songs as "So nimm denn meine Hände" ("Just Take My Hand"), "Lass mich gehen" ("Let me go") and "Harre, meine Seele" ("Be patient, my soul"). Usually there is a footnote under the heading: "These songs should not be sung at the divine service." Why not? Well, because sacred folksongs which were a characteristic form of the 19th century tend to gush over in far too private, personal and subjective a manner and speak in an all too sentimental language. They took their nourishment from a piety which was, so to speak, sensuous, atmospheric. These songs are conversational "I" songs, while a congregation as a body says: "We all believe in one God." The poet Jochen Klepper in a year of church conflict wrote a collection of sacred songs - *Kyrie* - from which a series has entered our hymnal about which a significant quotation from Martin Luther's "On the Last Words of David" is as follows: "It is important that God's people put to use words and songs and that they really understand them . . . St. Ambrose has written many lovely hymns, called 'church songs,' which the church accepted and used when he himself wrote them and when they were *his* songs." (WA 54, p. 34). In the liturgy is a characteristic aspect of the service for expression, inaudibly, of the separate believers brought together in personal devotion, rather than the mutual participation of the congregation carrying out the church's public service to God. A church music which would make partners in the discharge of the service should speak not the personal subjective speech of the individual but the impersonal, objective speech of the congregation. So the liturgy is the very law of church music. What that means for *style* of music, Arnold Mendelssohn, Paul Hindemith's teacher who died in 1933, has expressed so pertinently in his posthumous diary, *God, the World and Art*, that I can do nothing better than to cite it: "Briefly, it is usually considered making artistic progress when archaic stiffness is being overcome, when becoming flexible, it is better adapted to the representation and the expression of something real, of individual matters, of subjective feeling. The providing of pictures intended for every corner of the world is indeed wholly right. Others look upon the work with almost religious acceptance. Here 'individual reality' operates poorly; this time a superhumanity, an unreality perforce needs to be represented - in the shape of a man. (How else can it be?)

"It is a question whether a believing Hellene before one of those archaic inflexible Apollos in which the human shape approaches ornament would not rather pray before the Apollo Belvedere. With music the case is much the same: the subjective expression serves for secular music; it lacks point in church music" (p. 71).

Whoever surveys the development since the end of the first world war

must establish that also in secular music a moving backward has set in on collective basic drives and successions which go hand in hand with the rejection of individualistic disintegration and over-refinement, indeed that this move backward represents a characteristic of "Music's turning point" in the 20th century. Behind that stands a deeply comprehended change of conviction: What attaches me to others within the partnership of fellow creatures, (we think perhaps of Paul Hindemith's Song of Hope with its refrain and closing stanza with which a great many concertgoers would agree, particularly with the partnership of socially oppressed fellow men - we are reminded of the impudent, cold paths of the Three Penny Opera of Bert Brecht and Kurt Weill - we keep in mind the wide field of children's music, especially game music) - united in the fellowship of the church, is more momentous and carries more weight than what I have to show on my own: individual worth which could entitle me to challenge Destiny in an individual altercation and grasp it by the throat. Not as if it would not surrender to the artist, to come to terms personally with this combined possession, who acquires for himself and others who are bound to him a contemporaneity - something new again. But the handicap will always be greater than what we can put out for ourselves: we dwell less on that which we make out of our lives than on that which we have received.

The greater the depths in which a life is lived so much the more pertinent it is.

With the moving back to universal human experience, music gets back at the same time the universal relationship which had been lost to it as it withdrew into a personal effusiveness of the heart, now evidently at an end. The individualizing of music led at the same time to the discovery of the musical rudimentary power, which is not, in the final analysis, rhythm. What a new generation expected of music was not a philosophy of life, not applied historic literature, not really primarily a resounding mirror of the soul but rather no more nor less than *music*. And still a third sequel of the "change of musical style" is significant to our context: the new posture of music brought this also when it set a small religious text to music in the sacred precincts of church music. A work such as Stravinsky's *Oedipus Rex*, with its statuesque austerity, concentrated entirely on the reality of the deed while its Latin language and the jewel-like quality of its musical idiom can suitably be labelled only as "cult music." And the style kinship, yes, the style *similarity* between secular and sacred music becomes so pronounced that the composer can use the same music pen to write at one time a work for the concert hall and at another, a work for the divine service.

- 3 -

The turning point of the partner-

ship which is characteristic of our era was objectively determined: it is continually a mutual concern that one get together in a partnership or be represented in a fellowship. This holds true even for the fellowships of the church. In your divine service, God's great mission in Jesus Christ was prophecy and praise. Why indeed does the church avail itself of music? While we try to get to the bottom of this question, we should hope at the same time to gain essential information about the relationship of church music and sacred music.

The Christian church has continued as self-explanatory the use of hymns which have been handed down from the temple and the synagog and Zwingli's revolt in comparison remains just an incident about the protest of a church father as to what he believed should be considered *pompa diaboli*. We search for an explanation of why the message of the church employs the language of music; the answer to it is plainly evident because it can't do otherwise! Because it has seized upon a mysterious cadence in music which expresses extremities and depths for itself entirely in the elevated speech of music. A glance into the Bible gives proof of that. Because—in a literal Biblical sense — it was indeed poets who created the psalms! How often the speech of prophets or even of a Paul is lifted in the power and urgency of a hymn! A chapter like a Song of Solomon, the 13th chapter of First Corinthians, scales a

Continued on page 42



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GREAT ORGAN

16' Quintadena
8' Principal
8' Gemshorn
8' Holzfloete
4' Octave
4' Hohlfloete
2 2/3' Nasat
2' Octave
1 3/5' Grobterz
VI Mixture
8' Trumpet
Chimes

POSITIV ORGAN

8' Gedeckt
4' Rohrfloete
2' Principal
2' Blockfloete
1 3/5' Terz
1 1/3' Klein-Nasat
1' Siffloete
IV Scharf
III Cymbel
8' Krummhorn
Tremolo
Zimbelstern

SWELL ORGAN

8' Rohrfloete
8' Salicional
8' Voix Celeste
8' Dolce
4' Principal
4' Koppelfloete
2' Nachthorn
V Mixture
16' Basson
8' Schalmel
4' Clarion
Tremolo

PEDAL ORGAN

32' Untersatz (ext.)
16' Principal
16' Subbass
16' Quintadena (Gt.)
8' Octave
8' Gemshorn (Gt.)
8' Quintadena (Gt.)
4' Charalbass
4' Quintadena (Gt.)
II Rauschquint
III Mixture
32' Contra-Basson (ext.)
16' Posaune
16' Basson (Sw.)
8' Trumpet (ext.)
4' Schalmel
2' Cornet (ext.)

ANTIPHONAL ORGAN

8' Rohrgedeckt
4' Principal
2' Gemshorn
II Mixture

ANTIPHONAL PEDAL

16' Gedecktbas (ext.)
8' Gedeckt (Ant.)

Programs of Organ Recitals of the Month

Recital programs for these pages must reach the office of THE DIAPASON within six weeks of their performance dates.

Wilbur Held, Columbus, Ohio — Brookwood Presbyterian Church, dedication of new Möller organ, Sept. 24: Concerto 1 in G, Come Now, Saviour of the Heavens, From Heaven Above to Earth I Come, In dulci jubilo, Lord God, Now Open Wide Thy Heaven, O Man, Bewail Thy Grievous Sin and Today God's Son Triumphs, Bach; Song of Peace and Dialogue for Mixtures, Langlais; Allegro Cantabile, Symphony 5, Widor; Comes Autumn Time, Sowerby. Trinity Church, Oct. 3: Toccata, Adagio and Fugue, Bach; Sarabande, Handel; Echo Voluntary for a Double Organ, Purcell; Rhosymedre, Vaughan-Williams; Carillon, Murrill. Oct. 10: Concerto del Sig. Torelli and Jesu, Priceless Treasure, Walther; Prelude and Fugue in A, Walther. Oct. 17: Fantasie in C and Chorale in A minor, Franck. Oct. 24: Sonata 2, Hindemith; Pastorale, Milhaud; Evening Harmonies and O God, Thou Faithful God, Karg-Elert.

Godfrey Tomanek, Norwich, Conn. — All-Czech for New London AGO Chapter, St. Patrick's Cathedral Oct. 3: Toccata in C and Fugue in A minor, Bohuslav Cernohorsky; Fugue: The Siege of Prague, Josef Seger; Fantasie in G minor, Jan K. Kuchar; Legend 2, Josef Klicka; Prelude on a Folk Song, Viteslav Novak; Sonata 1, Josef Tadra; Elegia, Bedrich Wiederman; Chorale Prelude on an Advent Hymn, Frantisek Michalek; Chorale and Toccata, Vaclav Nelbyel.

Nelson Adams, Brevard, N.C. — Davidson College Presbyterian Church, Davidson, Sept. 24: Psalm 19, Marcello; Canzona, Gabrieli; Suite on Tone I, Clérambault; Grand Jeu, DuMaze; Fantasie in C minor, O Man Bewail Our Grievous Sins and Prelude and Fugue in E minor (Cathedral), Bach; Jesus Christ, der du mich, Brahms; Folk Tune, Whitlock; Song of Peace, Langlais; Homage to Perotin, Roberts.

Alexander Boggs Ryan, Ann Arbor, Mich. — Collingwood Presbyterian Church, Toledo, Ohio, for the Toledo AGO Chapter, Sept. 26: Agincourt Hymn, Dunstable; Prelude and Fugue in G minor, Buxtehude; Herzlich tut mich erfreuen and Mein Jesu, der du mich, Brahms; Fugue in C sharp minor, Honegger; Rhosymedre and Hyfrydol, Vaughan Williams; Processional, Shaw; The Celestial Banquet, Messiaen; Carillon de Westminster, Vierne.

Dr. Robert Lodine, FAGO, Chicago — Belmont Methodist Church for the Nashville, Tenn. AGO Chapter, Oct. 17: Les Carillons de Paris and Fantasie, Couperin; Recit sur le Pange Lingua, de Grigny; O Lamm Gottes and Prelude and Fugue in B minor, Bach; Chorale in E major, Franck; Andante Con Moto, Boëly; Les Bergers, Messiaen; Arioso and Jubilate, Sowerby.

Robert B. King, Conway, S.C. — First Methodist Church, Sept. 10: Rigaudon, Campra; Sleepers Wakel a Voice Is Calling, I Call to Thee, Lord Jesus Christ and Toccata in F, Bach; Benedictus, Couperin; Aria in F, Handel; The Fifers, Dandridge; Adagio, Sonata 1, Mendelssohn; Chorale in A minor, Franck; Forest Green, Purvis; Te Deum, Langlais.

Idabelle Henning, AAGO, Memphis, Tenn. — First Presbyterian Church, Oct. 8: Prelude and Fugue in F major, Buxtehude; Da Jesus and dem Kreuze Standt, Scheidt; Le Coucou, Daquin; Toccata in D minor, Bach; Chorale in B minor, Franck; Improptu, Vierne; Paean, Howells; Idyl, Baumgartner; Ad Nos, Liszt.

Charles Merritt, Akron, Ohio — First Congregational Church Oct. 8: Toccata, Pachelbel; Fantasie in Echo Style, Sweelinck; We All Believe in One God, Hear Us, O God, Eternal Father and Toccata and Fugue in D minor, Bach; Sonata 2, Hindemith; The Modal Trumpet, Karam; The Heavenly Banquet, Messiaen; Litanies, Alain.

Howard Jerome, Hamilton, Ont. — St. Luke's Anglican Church, for the Peterborough RCOO Centre, Sept. 23: Good News from Heaven, Pachelbel; Deck Thyself My Soul, Beck; Naiade, Vierne; Rhythmic Trumpet and Sarabande, Bingham; Rondo in C, Bull.

Bruce Bengtson, Waterloo, Iowa — For the B Natural music club, Grace Methodist Church, Oct. 9: We All Believe in One God, Bach; Prelude, Suite, Opus 3, Duruffé; Cantabile, Franck; Maestoso in C sharp minor, Vierne.

Helmut Walcha, Frankfurt, Germany — Evangelisch-lutherische Dreikönigskirche, Sept. 9: All Bach — Prelude in E flat major, Nun komm, der Heiden Heiland, Vom Himmel hoch, da komm ich her, Ricercar, Sei gegrüßet, Jesu gütig, Toccata and Fugue in D minor, Sept. 10: All Bach — Passacaglia and Fugue in C minor, Christ lag in Todesbanden, Erstanden ist der heilige Christ, Erschienen ist der herrlich Tag, Heut triumphieret Gottes Sohn, Trio Sonata in C major, Komm, heiliger Geist, Herrre Gott, Allein Gott in der Höh sei Ehr, Fugue in E flat major.

Paul Koch, Pittsburgh, Pa. — Carnegie Hall, Oct. 8: Water Music Suite, Handel; Basse et Dessus de Trompette, Clérambault; Præludium, Kodály; Psalm 19, Marcello; Verbum supernum, Peeters; Entrée, Dubois. John Makowski, baritone and Henry Harvat, pianist, assisted. Oct. 1: Toccata and Fugue in D minor, Bach; Cortège Funèbre, Roget; Etude for Pedal Solo, Bricqueville; Hear the Pretty Tinkling Bells, Mozart; Ave Maria, Peeters; Gregorian Toccata, Yon. Ruth Ann McCoy, soprano and Katharine Koch, pianist, assisted.

Paul Lindsley Thomas, FAGO, Dallas, Tex. — Dedication of new Möller organ, Saint Michael and All Angels Episcopal Church, Oct. 2: Concerto 13 in F major, Handel; Prelude and Fugue in A minor, I Cry to Thee, Lord Jesus Christ, Now Rejoice. All Ye Christians and Fugue in G major, Bach; Adagio and Fugue, Psalm 94 Sonata, Reubke; Cantabile, Franck; Aberystwyth, Thomas; Le Banquet Céleste, Messiaen; Prelude and Fugue in G minor, Dupré.

Willis Bodine, Gainesville, Fla. — University of Florida auditorium, Oct. 3: Toccata and Fugue in D minor and Wenn wir in höchsten Nöten sein, Bach; Chorale in A minor, Franck; Psalm 94 Sonata, Reubke. First Presbyterian Church, Sept. 24: Prelude and Fugue in D minor, Buxtehude; Carillon, Sowerby; Rhosymedre, Vaughan Williams; Deck Thyself, My Soul, with Joy and Lo, How a Rose E'er Blooming, Brahms; Fugue in E flat, Bach; Trumpet Tune, Clarke.

Walter Marcuse, Hanover, N.H. — West Lebanon Congregational Church, Oct. 1: Our Father in Heaven and Fugue in C major, Buxtehude; Toccata and Fugue in D minor, I Call to Thee Lord Jesus Christ and Fugue in E flat, Bach; Pastorale, Widor; Pastorale, Milhaud; Clair de Lune, Vierne; Pieces for Musical Clocks, Haydn; Prelude, Fugue and Variation, Franck.

Grady Wilson, Detroit, Mich. — Southern Baptist Theological Seminary, Louisville, Ky. Oct. 3: Suite du premier ton, du Mage; Von Gott will ich nicht lassen, Buxtehude; Fantasie and Fugue in G minor, Bach; Pastorale, Roger Ducaesse; Fantasie 2, Alain; Arabesque sur les Flûtes, Langlais; Suite, opus 5, Duruffé. National Cathedral, Washington, D.C. Oct. 1: du Mage, Ducaesse and Duruffé as above.

Mary Lou Beaman, Marion, N.C. — First Methodist Church, Sept. 17: Come Now, Saviour of the Gentiles, O Thou of God the Father and Fantasie and Fugue in G minor, Bach; The Cuckoo, Daquin; Chorale in A minor, Franck; Martyrdom, Willan; Eventide, Parry; Truro, Bingham; Greensleeves and Brother James's Air, Wright; Te Es Petra, Mulet.

David Rothe, San Francisco, Cal. — All Souls Parish Church, Berkeley, Sept. 10: Prelude, Fugue and Chaconne in C and Prelude and Fugue in D major, Buxtehude; Nun Komm, der Heiden Heiland, Nun freut euch and O Mensch, bewein dein Sunde Gross, Bach; Lobe den Herren, Walther; Chromatic Fugue in D minor, Pachelbel; Andante, Concerto 1, Handel; Fugue, Noehren.

Paul Andersen, Cherokee, Iowa — For the Western Iowa AGO Chapter, First Methodist Church, Sioux City, Sept. 10: Dialogue sur les Grands Jeux, Clérambault; Kyrie, Gott Vater in Ewigkeit and Fantasie and Fugue in G minor, Bach; Elegie, Peeters; Sonata 3, Hindemith; Adagio and Allegro, Symphony 6, Widor.

Ray MacDonald, FAGO, San Francisco, Cal. — Trinity Presbyterian Church, Sept. 24: Allegro, Symphony 6, Widor; Idylle, Merkel; Fountain Reverie, Fletcher; The Holy Child My Hope Shall Be, Bach; Pontifical March, Lemmens; Aria, Concerto 10, Handel; Bells Across the Meadows, Kettelbey; Barcarolle, Stewart; Rhapsody in D, Cole.

Martin Mitchell, Columbus, Ohio — Trinity Church, Oct. 31: Toccata in D minor, Froberger; Sinfonia, God's Time Is Best and O God, Thou Faithful God, Bach.

Marshall Bidwell, Pittsburgh, Pa. — Carnegie Music Hall, opening 67th season, Sept. 24: Introduction and Toccata, Walond; Andante, Violin Sonata, Bach; Fantasie in F minor, K 608, Mozart; Cantabile and Finale, Symphony 6, Widor; In Bethlehem's Low Stable, Yield, Ye Mountains, Fall, Ye Hills, If Thou But Suffer Got to Guide Thee, Shepherds Came, Thy Praises Bringing and A Mighty Fortress Is Our God, Walcha; Autumn Leaves, Kosma; Schon Rosmarin, Kreisler. William Chrystal, pianist, assisted.

William F. Connell, Jr., MusD, Los Angeles, Cal. — Evangelical Congregational Church, Hingham, Mass., Aug. 27: Trumpet Voluntary, Purcell; Sunset Meditation, Biggs; Canon Toccata, Gaul; Carillon-Cathedral, Clérambault; Arioso in D minor, Bach; Autumn, Connell; Cortège et Litanie, Dupré; Præludium, Frescobaldi; Chorale, Gasotrius; Rigaudon, Campra. The same program at Moncton, N.S. Aug. 18; Stellerton, N.S. Aug. 21; Bangor, Maine Aug. 23; Dover, N.H. Aug. 24; Quincy, Mass. Aug. 25, and Brooklyn, N.Y. Aug. 30.

Gerre Hancock, New York City — St. Bartholomew's Church, New York City, Oct. 11: Prelude in C minor, Bingham; Air for Organ, Hancock; Scherzo, Powers; Mist, Doty; Pageant, Sowerby. Oct. 25: Sonata 2 in C minor, Mendelssohn; Pastorale, Sydney Watson; Improvisation; Toccata and Fugue in D minor, Bach.

Ashley Miller, New York City — Meeting House, Society for Ethical Culture, Dec. 3: Cantilena Anglica Fortunae, Scheidt; Trio in G minor, Beethoven; Prelude and Fugue in C minor, Mendelssohn; Funf-stimmige Blasende, Pezel; Romanza and Toccata, Vaughan Williams; Prelude and Fugue in D major, Bach; Five Pieces for Brass and Organ (first performance), Lied; Scherzo, Symphony 2, Vierne; Prelude in E flat minor, D'Indy; Toccata, Jongen. Brass assisted.

Mrs. Frank F. Green, Chattanooga, Tenn. — First Baptist Church, Dalton, Ga., Aug. 23: Prelude, Fugue and Chaconne, Buxtehude; Erbarm dich mein o Herre Gott, Bach; Greensleeves, Wright and Purvis; O Fili et Filiae, Farnam. Davis B. Bingham, bass-baritone, shared the program.

Dr. Judson Maynard, Lubbock Tex. — For the Lubbock AGO Chapter, Second Baptist Church, Oct. 3: Fantasie in F minor, K 594. Andante, Mechanical Organ, K 616 and Fantasie in F minor, K 608, Mozart; Suite for Musical Clock, Handel; Suite for Musical Clock, Haydn.

Gordon Young, Detroit, Mich. — For Kansas City, Mo., AGO Chapter, Grand Avenue Temple, Oct. 16: Rigaudon, Campra; Expressivo, Sonata 2, Arne; I Call to Thee, Bach; Maestoso, Symphony 4, Widor; Chant de Paix, Langlais; Carillon and Variations on an American Hymn Tune, Young.

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Programs of Organ Recitals of the Month

Hugh Giles, New York City — First Presbyterian Church, Uniontown, Pa., Aug. 30: Prelude and Fugue in B minor and Blessed Jesus, We Are Here, Bach; Suite for a Musical Clock, Handel; Grave and Caprice, Suite Evocative, Tournemire; Sarabande and Rhythmic Trumpet, Bingham; Elevation, Dupré; Pasticcio, Langlais; Folk Tune, Whitlock; Prelude and Fugue on B-A-C-H, Liszt.

William T. Stone, Walnut Creek, Cal. — For the Contra Costa AGO Chapter, Sept. 25: St. Paul's Episcopal Church: Nun komm der Heiden Heiland, Der Tag, der ist so Freudenreich, Herr Gott, nun schleuss den Himmel auf, Ich zu dir, Herr Jesu Christ, Trio Sonata I and Little Fugue in G minor, Bach; While the King Sitteth at His Table, His Left Hand Is Under My Head, I Am Black but Comely, Lo, the Winter Is Past and How Fair and How Pleasant Art Thou, Dupré; Divertissement, Reverie, Lied and Carillon, Vierne.

Thomas Foster, Fayetteville, N.Y. — Trinity Church, New York City, Sept. 15: Chaconne in E minor, Buxtehude; Passacaglia and Fugue in C minor, Bach; Deux Danses a Agni Yavishq, Alain; Allegro, Symphony 6, Widor.

Richard Litterst, Rockford, Ill. — Cathedral Church of St. John the Divine, New York City, July 9: Trumpet Voluntary, Purcell; Prelude in E flat, Bach; Carillon, Sowerby; Le Jardin Suspendu, Alain; Te es Petra, Mulet.

Roberta Bitgood, Detroit, Mich. — For the Detroit AGO Chapter, Redford Presbyterian Church, Sept. 18: Prelude and Fugue in E, Lübeck; Blessed Jesus, We Are Here, Krebs; Praise God, from Whom All Blessings Flow, Kauffman; Now Thank We All Our God and Toccata in F, Bach; My Young Life Hath an End, Sweelinck; In Praise of Merbecke, Wyton; Deux Ritournelles, Rameau; Fugue, Canzona and Epilogue, Karg-Elert; Homage to Perotin, Roberts; Capriccio, Purvis.

Gordon Wilson, Ann Arbor, Mich. — Methuen, Mass. Music Hall, Sept. 8: Concerto in F major, Opus 4, Handel; Diferencias sobre el Canto del Caballero, Cabezon; Ich ruhe zu dir, Herr Jesu Christ, Wir glauben all an einen Gott, Schöpfer and Kommt du nun, Jesu, vom Himmel herunter, Bach; Prelude and Fugue in E minor, Bruhns; Homage to Perotin, Roberts; Requiesscat in Pace, Sowerby; The Rhythmic Trumpet, Bingham; Two Voluntaries, Bassett; Variations sur un Noël, Dupré.

Arthur Carkeek, Greencastle, Ind. — Gobin Memorial Methodist Church, DePauw University faculty recital, Sept. 27: Prelude and Fugue in F sharp minor, Buxtehude; Liebster Jesu, Wer nur den lieben Gott, Christum, wir sollen loben schon, Herr Jesu Christ, dich zu uns wend, In dir ist Freude and Prelude and Fugue in A major, Bach; Fantasie in F minor, K 594, Mozart; Fugue in C sharp minor, Honegger; Praisable et pastorale, Tres moderé and Vif, Milhaud; Wacht Auf, Distler.

Jack Ossewaarde, New York City — St. Bartholomew's Church, Oct. 4: O God, Thou Faithful God, Bach; Prelude, Air and Gavotte, Wesley; Clair de Lune, Vierne. Oct. 18: Echo Voluntary for Double Organ, Purcell; Pavane, Earl of Salisbury, Byrd; Prelude and Fugue in G, Bach; Very Slowly, Sonatina, Sowerby. Hymn improvisations at end of each.

Charles E. Richard, AAGO, Miami, Fla. — St. Peter's Evangelical Lutheran Church, Sept. 3: Te Deum, anonymous; Basse et Dessus de Trompette, Clérambault; The Musical Clocks, Haydn; Prelude and Fugue in G minor, Buxtehude; Twilight, Bossi; Suite Gothique, Boëllmann. Sept. 10: Prelude and Fugue in C minor, To God on High Alone Be Praise, Though I Be but a Sinner and Fugue in D minor, Bach; Maestoso in C sharp minor, Scherzetto, Idylle Melancolique and Carillon in B flat, Vierne. Sept. 17: London Suite, Stanley; Create in Me a Clean Heart, O God and Lord Keep Us Steadfast in Thy Word, Walther; Grand Partita in D minor, Pasquini; Our Father Which Art in Heaven, Post; Psalm 65, Rowley.

Richard D. Waggoner, AAGO, New Orleans, La. — For the New Orleans AGO Chapter, Redeemer Lutheran Church, Sept. 17: Prelude, Fugue and Chaconne, Buxtehude; Der Tag, der is so freudenreich, Vom Himmel hoch, da komm, Vom Himmel kam der Engel und Fugue in G minor, Bach; Pièce Héroïque, Franck; Concerto in A minor, Vivaldi-Bach; Benedictus, Reger; Four Preludes and Intermezzi, Schroeder; The Celestial Banquet, Messiaen; Toccata, Symphony 5, Widor.

Jerry Evenrude, Eau Claire, Wis. — Grace Lutheran Church, Sept. 24: Toccata in A minor, Sweelinck; Trumpet in Dialogue, Clérambault; Aria Pastorella, Rathgeber; Trumpet Tune in D major, Purcell; Flute Solo, Arne; Introduction and Toccata in G major, Walond; Praise God, from Whom All Blessings Flow, Kauffman; Look Upon us, Blessed Lord, Krebs; Jesus, Priceless Treasure, Buxtehude.

Richard Peek, MusD, Charlotte, N.C. — Dedicatory recital on new Schantz organ, Central Methodist Church, Albemarle, Sept. 10: La Romanesca, Valente; Nun freut euch and Erbarm dich, Bach; Concerto I in G major, Ernst-Bach; Chorale in A minor, Franck; Gavotte, Wesley; Le Banquet Céleste, Messiaen; Fairest Lord Jesus, Peek; Cortège et Litany, Dupré.

David Pizarro, Chapel Hill, N.C. — Hill music hall, University of North Carolina, Oct. 3: Voluntary in G major, Stanley; Passacaglia in D minor, Buxtehude; Prelude and Fugue in C minor, Bach; Concerto II in G minor, Opus 7, Handel; Benedictus, Reger; Land of Rest and Christian Union, Donovan; Cortège et Litanie, Dupré. A string ensemble assisted.

Richard Wegner, Catonsville Md. — St. Paul Lutheran Church, Sept. 10: Adagio and Andante Concerto I in G minor Handel; Trio Sonata I in E flat major and Jesu Joy of Man's Desiring Bach; Introduction and Toccata in G major Walond; Flute Solo, Arne; Variation in B minor, Franck; The Fifers, Dandrieu; Brother James's Air, Wright; Finale, Symphony 1, Vierne.

Jack Ruhl, Fort Wayne, Ind. — First Presbyterian Church, Oct. 17: Prelude and Fugue in G, Prepare Thyself My Soul, Rejoice, Beloved Christians and Toccata in F, Bach; Trio, Krebs; Brother James's Air, Wright; Jiga, Bossi; Nazard, Langlais; Prelude and Fugue in B, Dupré; Symphony 6, Widor.

William J. Gravesmill, Toledo, Ohio — Toledo Museum of Art, Oct. 8: Larghetto and Allegro, Concerto in F major, Handel; Canon in B minor, Schumann; Fantasie in F minor, K 608, Mozart; Präludium, Pastorale and Finale, Michelsen; Parts 6, 7, 8 and 9, Ave Maris Stella, Opus 18 and Cortège et Litanie, Dupré.

Esther Cupps, Tacoma Park, Md. — Sligo Seventh-Day Adventist Church, Sept. 30: The Heavens Are Telling, Marcello; Prelude and Fugue in F major, Lübeck; Nun komm, der Heiden Heiland, Buxtehude; Prelude and Fugue in E flat, Bach; Chorale in B minor, Franck; Schönster Herr Jesu, Schroeder; Te Deum, Langlais.

Bene W. Hammel, Chattanooga Tenn. — For the Chattanooga AGO Chapter, St. Paul's Episcopal Church, Sept. 17: Prelude, Fugue and Chaconne, Buxtehude; Trio Sonata 2 in C minor, Toccata in D minor and Fugue in G, Bach; Sonata 1, Hindemith; The Musical Clocks, Haydn; Brother James's Air, Wright; Grand Choeur Dialogue, Gigout.

Charles Peaker, Toronto, Ont. — St. Paul's United Church, Sarnia, Oct. 4: All Bach — Prelude and Fugue in D major, Adagio (Toccata, Adagio and Fugue); Concerto in C, Concerto in D minor and Fugue a la Gigue. Gwen Beamish MacMillan, pianist, shared the program.

Douglas Ian Duncan, San Diego, Cal. — Spreckels' Organ Pavilion, Balboa Park, Sept. 11: Pavanne, Byrd; Praeludium, Tuder; Lord Christ, the only Son of God, Buxtehude; Air, Purcell; O Sacred Head, Sore Wounded and Toccata and Fugue in D minor, Bach; Andante, Concerto in F, Handel; Andantino, Franck; Poem Eroica, Weatherly; Aria, Peeters; Bourrée, MacDonald. Sept. 4; Prelude and Fugue, Pachelbel; Pastorale, Valentini; Concerto 5, Handel; Largo, Marsh; All Glory, Laud and Honor, Guilman; Pastorale, Purvis; Noël Provencal, Bedell; Finlandia, Sibelius. Aug. 28: Trumpet Voluntary, Purcell; Lentemente, Marchand; Glory Be to God on High, Armsdorff; Grand Chorus on a Pedal Point, Grigny; Prelude and Fugue in E minor, Prelude and Fugue in B flat and Jesu, Joy of Man's Desiring, Bach; Spanish Military March, Nockurne and Cortège Triumphant, Stewart; Lily Pool, Brown; Andante and Toccata, Duncan.

Harriette Slack Richardson, Springfield, Vt. — St. Mark's Episcopal Church, dedication of new organ, Oct. 8: Sonata 2 in C minor, Mendelssohn; Pastel, Richardson; Fountain Reverie, Fletcher; Trumpet Voluntary, Purcell; O Glorious Victor, With Holy Joy and Praise be to God in the Highest, Pepping; Preludes and Interludes, Schroeder; In Bethlehem's Low Stable, Shepherds Came, Their Praises Bringing and All My Heart This Day Rejoices, Walcha; Epilogue, Langlais.

Jansen T. Clopper, New York City — Shrewsbury Center Church, Oct. 1: Prelude and Fugue in A minor and Fugue in G minor, Bach; Our Father in Heaven, Pachelbel; Three Verses on Tone II, Llusia; O Traurigkeit, Barmh; Gigue, Karam; Prelude 3, Bloch; Sonata 1, Hindemith; Prelude on a Hungarian Christmas Carol, Sulyok; Prelude, Suite, Opus 5, Durufle; Duke Street, Clopper; Deus, Sancta Trinitas, Nystedt.

The Rev. James E. Greene, Davenport, Iowa — Gavot, Pasy and Jig, Felton; Prelude and Fugue in D major, Bach; Epiphania Domini, Tournemire; I Love Thee with All My Strength, Zion Silence and Open Now the Gates of Beauty, Drischner; Choral Dorian and Postlude for the Office of Compline, Alain; Entrata Festiva, Peeters. A brass quartet assisted.

Students of Esther Jepson, Milwaukee, Wis. — Kenwood Methodist Church, Oct. 1: Joyce Tostrud — Valet will ich dir geben and Ach bleib mit deiner Gnade, Karg-Elert; Baroque Suite, Bingham; Karen Rohrbach — Noël, Daquin; Trio Sonata, Bach; Litanies, Alain; Toccata, Monnikendam; Nancy Hess — Fugue in G minor, Bach; Andante, Concerto in F major, Handel; Mountain Sketches, Clokey.

Marjorie Jackson, Columbus, Ohio — Dedication of new Brandt organ, Christ Lutheran Church, Sept. 17: A Mighty Fortress Is Our God, Lundquist; Jesus, Priceless Treasure, Walther; O God, Thou Faithful God, Peeters; Prelude and Fugue in D major, Bach; Cantabile, Symphony 6, Widor; Introduction and Passacaglia, Reger; The Celestial Banquet, Messiaen; Litanies, Alain.

Elmer Blackmer, Ft. Wayne, Ind. — Inaugural recital, Redeemer Lutheran Church, Oct. 1: Introduction and Toccata in G, Walond; Basse et Dessus et Trompette, Clérambault; In God, My Faithful God and A Mighty Fortress, Hanff; Prelude and Fugue in A major, Bach; Saraband, Howells; Variations on a Shape-Note Hymn Tune, Barber; Cortège et Litanie, Dupré.

Wilford Nelson, Quincy, Ill. — Dedication of new organ, Immanuel Lutheran Church, Golden, Ill., Sept. 17: Toccata in E minor, Pachelbel; Nun bitten wir, Buxtehude; Prelude and Fugue in C minor, Bach; Magnificat 5, Dupré; Song of Joy, Langlais; Prayer from Christ Ascending, Messiaen; Toccata, Monnikendam.

Christopher M. King, Winchester, Mass. — Lorimer chapel, Colby College, Waterville, Maine, for Institute of Church Music, Aug. 24: Trio Sonata 5, Bach; Sonata 2, Hindemith; Chorale in A minor, Franck. St. Thomas Episcopal Church, Camden, Maine, Aug. 31: Above program plus Prelude and Fugue in B minor, Bach; Arioso, Seyleren.

Bob Whitley, San Francisco, Cal. — St. Luke's Church, Sept. 17: Toccata, Adagio and Fugue in C major, Bach; Suite Gothique, Boëllmann; Air Tendre, Lully; An Old English Melody, Wesley; Fantasie in F minor, Mozart.

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The stoplist designed in co-operation with the organist, Alvah I. Winslow, and Dr. William H. Barnes is as follows:

GREAT
(unenclosed)

Diapason 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Twelfth 2½ ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
(enclosed)

Diapason 8 ft. 61 pipes
Gamba 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. (prepared)
Flute Harmonique 4 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Chimes
Harp (prepared)
Tremulant

SWELL

Lieblich Gedeckt 16 ft. 12 pipes
Geigen Diapason 8 ft. 61 pipes
Gedeckt 8 ft. 85 pipes
Viole de Gambe 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Flute 4 ft.
Nazard 2½ ft.
Flautino 2 ft.
Prestant 4 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. 12 pipes
Oboe 8 ft. 61 pipes
Trumpet 8 ft. (prepared)
Clarion 4 ft. (prepared)

CHOIR

Gemshorn 16 ft. 12 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Concert Flute 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Flute 4 ft. 61 pipes
Gemshorn 4 ft.
Gemshorn 2½ ft.
Gemshorn 2 ft.
Gemshorn 1½ ft.
Blockflöte 2 ft. 61 pipes
Flugel Horn 8 ft. 61 pipes



Carl B. Staplin, AAGO, has been appointed to the faculty of Evansville, Ind. College as instructor of organ and advanced theory. The college has begun construction of a new fine arts building whose recital hall will house a new organ.

Mr. Staplin has his bachelor of music from Syracuse and his masters from Yale. Organ study has been with Arthur Poister, Roberta Bitgood, Charles Krighbaum and Finn Videro and composition with Ernst Bacon and Richard Donovan.

While at Yale he was minister of music in the Edgewood Congregational Church, New Haven. At Evansville he will serve the Bethel United Church of Christ, where his wife will assist in a four-choir program. Both are originally from Buffalo, N.Y.

Clarinet 8 ft. 61 pipes
Cor Anglais 8 ft. (prepared)
Vox Humana 8 ft. 61 pipes
Tremulant

PEDAL

Resultant 32 ft.
Diapason 16 ft. 32 pipes
Violine 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft.
Gemshorn 16 ft.
Octave 8 ft. 12 pipes
Major Flute 8 ft. 12 pipes
Gemshorn 8 ft.
Gedeckt 8 ft.
Octave Quint 5½ ft.
Choral Bass 4 ft.
Twelfth 2½ ft.
Fagotto 16 ft.
Bombarde 16 ft. (prepared)
Trumpet 8 ft. (prepared)
Clarion 4 ft. (prepared)

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The Bible Institute of Los Angeles, Cal. will have a three-manual instrument in the new music building. The organ will be installed across the front of the room. It is designed primarily as a teaching instrument. Negotiations for Schantz were in the hands of Ken Simpson, Pipe Organs, Inc. West Coast representatives for the Orrville, Ohio company.

The stoplist:

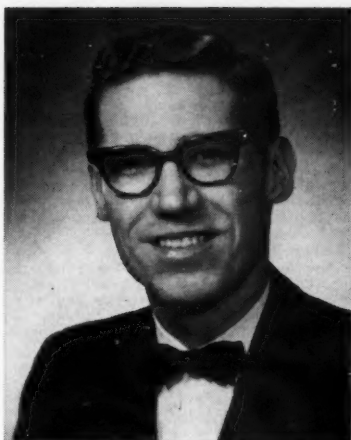
GREAT
Principal 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Twelfth 2 1/2 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Chimes

SWELL
Rohrflöte 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 49 pipes
Spitzprinzipal 4 ft. 68 pipes
Waldflöte 4 ft. 68 pipes
Flöte 2 ft. 12 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 68 pipes
Fagot 4 ft. 68 pipes
Tremulant

CHOIR
Nasonflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Koppelflöte 4 ft. 12 pipes
Gemshorn 4 ft. 12 pipes
Nazard 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Sifflette 1 ft. 61 pipes
Tremulant

PEDAL
Principal 16 ft. 32 pipes
Gedackt 16 ft. 12 pipes
Quintade 12 ft. 32 pipes
Octave 8 ft. 12 pipes
Quintade 8 ft. 12 pipes
Choralbass 4 ft. 12 pipes
Quintade 4 ft. 12 pipes
Octave 2 ft. 12 pipes

DAG HAMMARSKJOLD's memory was honored Sept. 24 at a service of tribute at St. George's Church, New York City; the Manhattan Chapter of the American Association for the United Nations co-operated in the service.



Robert V. Cloutier became organist and choirmaster of Emmanuel Church, Baltimore, as of Sept. 1. This historic Episcopal church in America's sixth city has long been famed for its music. Frederick Erickson who served Emmanuel for 47 years almost until his death last year had built the church's musical reputation by years of ambitious, well-planned music both in regular and special services.

Mr. Cloutier is a graduate of DePauw University and has his MSM from the Union Seminary school of sacred music. He served Ladue Chapel, prominent St. Louis suburban church, for seven years. In St. Louis he was active in Guild, civic, musical and church federation matters as well as in teaching and conducting.

Further graduate work at Union and a year's interim service at the Trinity English Lutheran Church, Fort Wayne, Ind. preceded Mr. Cloutier's move to Baltimore.

Among his principal organ teachers have been Van Denman Thompson, Hugh Porter and Searle Wright.

**ROYAL JENNINGS APPOINTED
TO SCHOOL OF THE OZARKS**

Royal D. Jennings, AAGO, has been appointed assistant professor of music at the School of the Ozarks, Point Lookout, Mo. on Lake Taneycomo. He has his bachelor of music degree from Southern Methodist University and his master of music from the University of Redlands. His organ study was with John Meldrum, Carl Amt, Joseph Hofrichter, Dora Potet Barclay and Leslie P. Spelman.

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Letters to the Editor

Reactions to Phelps!

Lynn, Mass., Sept. 22, 1961 —

Dear Editor:

When the "old soldiers with their limited experience and misinformation will eventually just fade away," and when all the churches have thrown out the horrible electric and/or electropneumatic actions, and every organ is slider chest, then let us go the whole circle and put in candles to see our hymnals and foot warmers to keep us comfortable.

And when we poor organists put in three or four hours a day and are a bit fatigued, we can feel that we are brothers and sisters with the pianists, violinists, harpists and wind instrument players. "They have to expend greater physical effort, why shouldn't we?"

Mr. Phelps sounds so very, very young. I fancy you will be swamped with letters about that article by Mr. Phelps. Anyway, I had to get it off my "chest."

Sincerely

MRS. LEROY W. MACOMBER

Agawam, Mass., Oct. 7, 1961 —

Dear Editor:

The September issue was superb! Emphasis on two manual instruments seems most appropriate in these days of trend toward the building of small community churches in Suburbia, where large organs are not only tonally inappropriate, but also beyond the financial reach of a new congregation struggling to pay for the church building itself. Certainly the two manual instrument is "the bread and butter" of the majority of church instruments.

It is common now for all churches, both new and old, to be faced with the need for making a decision along one of three alternatives:

- 1) Rebuild (and possibly redesign) of an "old" instrument
- 2) Purchase of a new electronic substitute.
- 3) Construction of a new pipe organ (possibly using old pipes)

Guidance is often needed by churches making this decision and much, unfortunately, is not available—except from extremists who typically take a vehement and totally impractical attitude following any one of the three choices. Your September issue illustrates well what can be done in two of these areas; the advertising of the electronics' manufacturers illustrate the third.

One of the more interesting articles was that written by Lawrence Phelps of Casavant Frères, Ltd. Mr. Phelps' reputation and background in organ design allows him the prerogative of stating his opinion in so firm a manner and it speaks well for his company; there are, however, considerations which are not altogether complementary or agreeable to his views, and I feel that they should be expressed to the objective study of contemporary organ design.

First of all, it should be noted that the pipe organ, unlike most other musical instruments, has a rich tradition and heritage for change, both mechanically and tonally, enduring for a number of centuries. Reviewing these changes, one realizes that each new change produced instruments of increased comprehension and versatility. The so-called "classic" organs of the seventeenth and eighteenth centuries of Germany and France (and England too) were much improved and included many more stops of different colours than did their predecessors, yet still were suitable for playing music of the previous centuries in addition to contemporary music and music which was beginning to come from other countries. We must realize that communications and travel were poor and it was not usually possible to become too familiar with music of other lands, which tended to confine local organ building art to that most suited for local music. When the organ was brought to America, it was brought first by Englishmen who had to work with materials at hand and with limited background in organ building. Later, many Germans brought an influence that survives predominantly today. Electrical and pneumatic servomechanisms were unknown and the tracker action was the only means known in the



B.W.R. Memmott has become the minister of music of the Preackness Reformed Church, Wayne, N.J. This historic church is undergoing an expansion program which will include a new organ to replace the present two-manual one.

Mr. Memmott, who studied with Carl Weinrich and Charlotte Garden, conducted the Savoyard Opera company while studying at Princeton University. He has served the St. Paul Methodist Church, Trenton, as well as other churches since his first organ post at the age of 14.

A recital and reception w.c. held at the church Sept. 17.

world to control the instrument. This does not say that if other means had been known organs of Europe and America would have been built as they were. Why should we now, then, seize upon these designs of this particular era and they must be our contemporary standard? Would it not be just as logical to revert to the instruments of the fifteenth century and say that only untempered scales and the music written for them represents the true classic period?

It would seem more logical to me to accept the fact that we are Americans and that one of the greatest aspects of our culture is that we draw from all other cultures, not only of Germany or of the European Continent, but from the entire civilized world. Why should we not have an organ as distinctly American as the poetry of Longfellow, the prose of Hemingway, the painting of Stuart or the music of Gershwin? Why not have enough imagination to design an instrument to play literature from many schools — French, German, English AND American? Sure the instrument may not be a perfect representation of that which the composer was most familiar with, but what symphony orchestra represents perfectly its counterparts of two hundred years ago? What modern day piano is built to stimulate the uneven tone and coarse action of Mozart's time? In these days of instant communication, extensive travel and the exploding repertoire of music available is it not retrograde to think that we must limit an organ, which, by its very nature, allows tremendous variety of tone, to the same narrow resources and primitive mechanism its past parochial environment forced upon it and the tiny repertoire available to the musician of three centuries ago?

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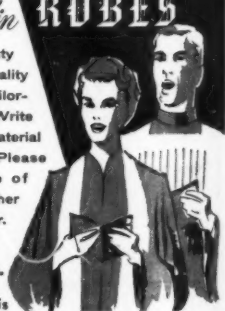
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iques and mechanisms available. Our modern churches are not acoustic equals of the small, vaulted stone churches of the European Continent. A tonal design that serves such buildings is not at all suitable for our low-ceilinged acoustically dead sanctuaries now demanded by the community church emphasizing many other church activities to the partial detriment of a church music program. Fighting against these trends is probably as hopeless as it would have been to go in the other direction three centuries ago! Organ builders who do not acknowledge these plain facts are basking in the light of their own oblivion.

The argument of the tracker action vs. the electro-pneumatic is but an exercise of philosophical impracticality, just as an argument about having a tempered or untempered scale would be of equivalent nonsense. The writer has studied the claims made that the tracker action enables "more instantaneous and precise control" over the pipe than does the electro-pneumatic and cannot find any worthy basis for the belief attributable to the tracker action itself. There are, however, three elements which are by-products of the tracker action which do contribute important effects and it is these characteristics which the writer believes are the essential benefits of the tracker action. Fortunately, all of them are available with the electro-pneumatic but seldom used:

1) In a tracker, the console almost always is immediately adjacent to the pipework, greatly reducing the time delay caused by the slow speed of sound through the air from the pipe to the organist's ears. Most electric instruments take advantage of the opportunity for remotely locating the console, which prohibits the organist from regulating his technique as he hears the sound.

2) In all tracker organs, the pipe valve and its linkage must be adjusted to cause the valve to commence opening with very little backlash or free motion of the key in order to get the valve fully open at full key depression. This causes the speech of the pipe to begin very early in the key stroke. In the past, electric actioned instruments have been customarily adjusted so that the contact is not made until the key is nearly completely depressed. The comparison between the two gives anyone the impression of faster response with the tracker, especially if the electric console is farther from the pipes than the tracker console. It is but a short job to readjust key contacts to provide the same "fast" response in the electric instrument.

3) The key touch in the tracker instrument is typical of any mechanically-operated valve; the same touch can be provided in the electric instrument, but without the tremendous forces required to depress the key initially in the large tracker. This type of touch is naturally conducive to better playing on the part of the organist, since it allows less attention to the job of depressing each individual key (once the initial nervous signal is directed to the finger to get the key moving, finger momentum is enough to keybed the key, whereas a constantly increasing pressure is required in the usual spring-loaded key which requires longer attention on the part of the organist).

The argument Mr. Phelps uses comparing the organ to other instruments requiring greater effort to increase volume seems to me to be most unfortunate. If it is not necessary to burden the artist this way, why do it? Surely, imposing such requirements is not going to improve the musical techniques and broaden the willingness of the artist to make use of the potential resources of the instrument. Why must we saddle the organist with a muscle-tiring physical load just because these problems had no solution three hundred years ago?

Yes, I agree that it is possible, if you set out to specifically so demonstrate, to vary the sound of certain pipes in certain stops in certain buildings with a tracker action; I will not agree that if more than two or three stops are on this is possible, nor is it possible in all acoustical environments. Particularly important is the ability of the organist to actually make use of such techniques when actually performing and still further the ability of the audience to appreciate the difference—even when called to attention! This point seems



Julian R. Williams on Aug. 1 completed 35 years as organist and choirmaster of St. Stephen's Church, Sewickley, Pa. His ambition, he says, is to match Edwin Arthur Kraft's half-century at Trinity Cathedral, Cleveland.

to best support my contention that this entire argument is a colossal waste of time which could be better spent in endeavoring to reduce the cost of the pipe organ to compete with the electronic instrument which will surely make the pipe organ a museum item in the years to come if it remains as costly as it now is!

The last point I wish to address is Mr. Phelps' hopeless sentencing of the small church to an organ of small resources. Unless he is relating the size of the church to its financial ability or to its tonal volume capacity, I believe that specifying the number of stops as a function of seating capacity is most inept. An organist who plays in the small church should not be penalized by curtailing the resources of his instrument. It is indeed possible to provide most of the same resources an instrument in a large cathedral might have by scaling the instrument to fit in terms of stop selection and by synthesizing certain basic voices from solo stops. The writer has designed several such instruments using 30 to 40 stops in a church seating but 300 to 400 people and currently is privileged to see one of these instruments in the process of construction. Many ranks must be softened from their usual strength and some cannot be used with Full Organ but they are available when needed for solo work. Organ builders seem to have developed strange attitudes when they place limits on their own imaginations and resources to produce organs to fit the circumstances. Rather, they insist the circumstances be made to fit their current favourite concept of tonal design. Many organ builders claim they refuse to build organs for certain environments; in these days of the organ seller's market, builders can survive with such independence. Slowly and inexorably more and more congregations will become accustomed to the sound of the electronic instrument and, as the strides in technical improvements continue in this field, will eventually prefer it. Then the pipe organ will be consigned to the society of Rolls Royce owners who maintain their private steam locomotive railroad and other similar museum testimonies to arts gone by.

Very truly yours,

DAVID W. COGSWELL

As reader Macomber surmises, we have received many comments on the Phelps article. Enthusiastic ones have far outnumbered the disapproving ones, but the "yeas" have in most cases been confined to one sentence of loud cheers. The letters above permit the other side a hearing — Ed.

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Nuremberg Opening

Continued from page 35

pinnacle of poetry. And how often is the language of the Holy Scriptures full of concealed music. From this it cannot be surprising that music should once again be called to the service of the word of God. Between the *viva vox*, the living voice of the Gospel, "Which sounds abroad in all the world," and the language of music, there is a secret association which is explained as the Gospel expressing the message of God's "sweet miracle" through the tongues of music. In any case it is important to make it clear that the poetic-musical aspect of a greater part of the Holy Scriptures can become separated from its statement of meaning; the artistic aspect originates in a peculiar incongruity of goals, almost a competition, by showing itself not exactly as "artistic" but rather purporting itself to be the only relevant aspect.

The poetic-musical aspect represents the most adequate and forceful form for proclaiming the tidings of the Gospel. This knowledge the congregation has practiced regularly in the divine service; it did not recite God's words set in verse (as Zwingli wished) but rather sang it.

there be a change in musical form and through it an affecting allusion to the background material.

From the outside looking in, let us distinguish three spheres of sacred music: first of all, *religious music in its widest sense*, which on the foundation of a universal belief in God must bring to its expression a personal surrender to believing flights of fancy or to pious discussions with the Divinity. For example, listen to the final chorus of Beethoven's Ninth ("Brothers, o'er Heaven's starry vault, Must a loving Father dwell. Do you cast him down, ye millions? Know ye not the Shepherd, world?") Should one reckon as a religion-oriented work a piece of instrumental music, or how, then, do we label the third movement of Beethoven's string quartet in A minor opus 132 (molto adagio) with its inscription "song of holy thanksgiving of a convalescent, in the Lydian mode;" or Anton Bruckner's Ninth Symphony in D minor with its dedication "to dear God" and the Largo con gran espressione in D major from the string sextet opus 118 of Max Reger, this his "dialog with a loving God." For the realization of such music is, to be sure, a great distinction as to whether it expresses only the seeking and longing for God or



The Opera House on Richard Wagner Platz where International Organ Week got underway.

If we try upon this background to sort out the innumerable works which western music has produced for the religious service; and in the artistic-devout explanations of its message (large and small, such as have exhausted and fulfilled themselves in the humble dispatch of God's service, and such as belong rather to the towering, ageless memorials to the human spirit) we thus yield to the ordering principal, the disparity of intensity with which composers have turned back to the setting of text to music and have taken pains to express only what they can defend to the death. It is, first of all and before everything else, a question of the relationship of the message to the Word of God; only if the composer is sufficiently prepared or able can he be the messenger to bring forth from the depths of a deeply stirred heart a musical offering of praise and thanks; only by his making a confession of the message of faith through devout, brooding probe of the depths of uncertainty can

whether it indicates the evidence of an immediate encounter of the composer with the "awesomeness and fascination" of divinity.

The second group can be labelled "devout music" (*believer music*). For it is the stronger linking characteristic of the world of Christian believers. But this linking is covered, indeed outweighed, in the argument by *faith* and thereby bears a pronounced personal-individual stamp: "Here I have let myself sing and the birth-giving of King David pours into my flesh and blood," Franz Liszt could observe in underlining the significance of the tenor parts in his Psalm 13, How Long Wilt Thou Forget Me, O Lord? or when Ludwig van Beethoven in his Missa Solemnis and Leos Janacek in his Glagolitic Mass freely modify the traditional liturgical mass text in many sections. "I will show my people how to discourse with our beloved God." This is from the explanation Janacek delivered on the occasion of

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the interpretation of the spontaneous, almost improvisatory impression produced by the work as a whole: the mass is composed of eight parts, three instrumental, five vocal; a symphonic interlude in the Credo depicts Jesus' wanderings on earth; a concertante interlude for organ is at the junction of the Agnus Dei — a passionate, cataclysmic passacaglia representing the agony of Christ. Everything is in the spirit of unliturgical, personal devoutness. The element of faithful explanation is lent along with the musical expression of a special kind of achievement. One may indeed think of Beethoven's Six Songs of Gellert, opus 48, of Brahms' Four Serious Songs, opus 121, of Hugo Wolf's Sacred Songs from the Spanish Liederbuch, of Beethoven's Missa Solemnis, of Liszt's Graner-Mass, of Brahms' German Requiem, or of Mahler's Resurrection Symphony with its violent vision of the Beyond in its finale; it is always treated as a work intended by its composer as an avowal of personal faith and for that reason must speak to its audience quite outside its purely musical effect, indeed in the pure profundity of religious belief.

It succeeded in an even earlier, even stronger language of such music as Psalm 100, opus 106 of Reger: Know Thou that the Lord is God. The thrill of being overwhelmed by God himself is directly felt.

From the category of "believer music," true church music is thereby already clearly separated in that it confines itself to works which speak the language of common participation and display a liturgical attitude. Karl Gustav Fellerer classified liturgically-determined music separately in his *History of Catholic Church Music* as music of the divine service, music for the divine service and music at the divine service. With this categorizing, the diverse nuance of music's turning back toward liturgical principals is made intelligible. Fellerer restricted the music of the service to the *cantus ecclesiasticus* of Gregorian chant, to the hymns in the ver-

nacular and to the earliest examples of part-song in bound organum. The music for the service emphasizes its congregational distinctions with the use of Ordinary, Proper and Office, compositions of the era of classic polyphony up to its zenith in Palestrina. Corresponding to this, came the whole "three-pronged" church music from early Baroque up to Johann Sebastian Bach, when music at the divine service had liturgical tendencies. This music exhibited subjective feeling and arresting expressiveness; Fellerer was of the opinion that it grew out of a background foreign to the liturgy and thereby brought about the collapse of the union of the liturgy with music.

That slick outline in which the history of church music is made to appear as a continuous decline may perhaps have legitimate application to Catholic church music. But for the evangelical, it is not acceptable. For the music of the evangelical church is music coming out of faith and for this reason, if it is to be genuine, it must always wear the insignia of personal confession. The heart quality of personal fellowship cannot be ignored if the message of the Gospel is to be given testimony and response. "I believe, therefore I speak and make music."

"Church-Music" is a compound concept. Anchoring church music to the liturgy gives the principal emphasis to the "church" part of the compound word; it would be highly questionable if as a result the second half should be glossed over. In this very respect, church music can only at serious risk grow away from the very liturgy which is its native soil. A liturgical Puritanism could restrain music from developing according to its own precepts and necessities and could circumscribe the influence of music in the service so far that only single-voiced and unaccompanied chant would be recognized. Surely evangelical church music can succeed in developing a musical median by fitting its testimony character into the order of the liturgy. In the essence of this lies the temptation to

overflow the patterns of the liturgy; by this means it risks throwing off the restrictions imposed on it from the outside. In the fruitful stresses between outer and inner precepts, in compromise and the setting up of new laws, lies one of the most significant reality precepts of evangelical church music. The most tremendous documentation of this concept is Bach's St. Matthew Passion, once a part of the cosmos of the Lutheran service of its time and yet in reality a prodigious cosmos of its own and beyond comparison. These stresses thus must be risked and endured.

But this is called for: evangelical church music will always, as far as it is sound, keep the door open to sacred music at every strong mooring within its service. Sacred music stands to some degree on the dividing line between the church and the world and has thus not just an artistic duty but a missionary one as well.

- 4 -

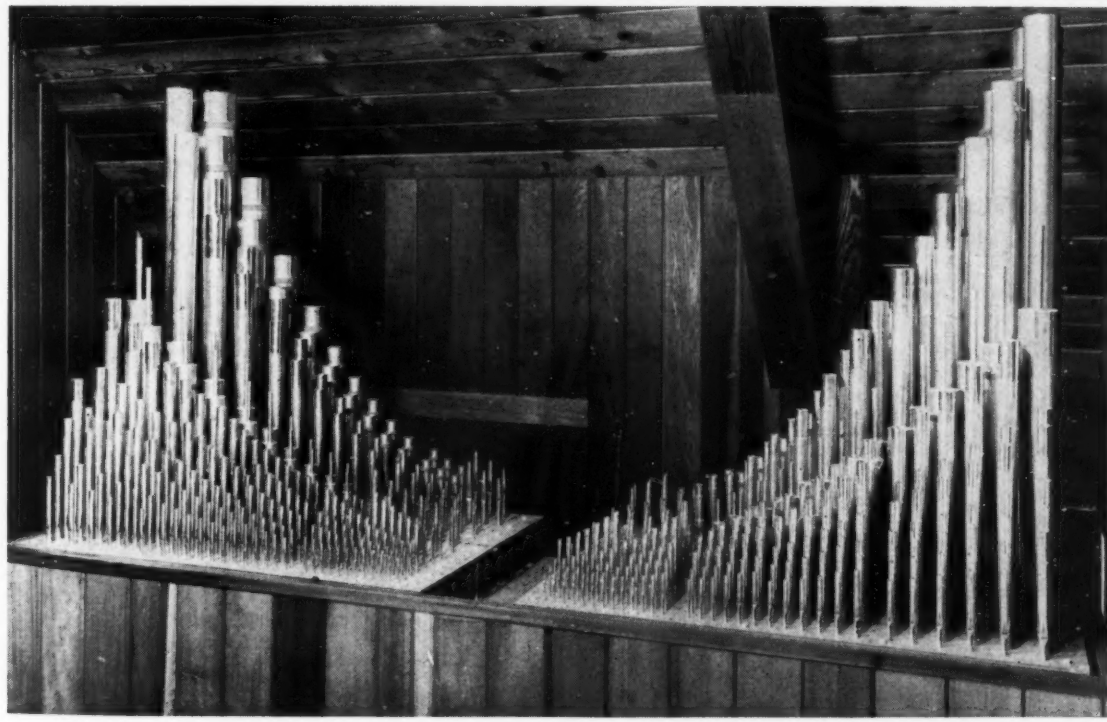
But still a final word must be said: History teaches us that the relationship of church music to sacred music cannot always be pictured as two self-containing orbits. Rather, the growth conditions for sacred music now and then spring up where liturgical church music has fallen into ruin or has surrendered. Most forms of today's music are likely to have been modeled within the pale of church music or to represent *ersatz* shaping of the forms of liturgical music of which the church had already rid itself by a sort of volunteer renunciation. While opera, for example developed from liturgical Christmas and Easter plays of the Middle Ages, with their unaccompanied recitatives and continuous arioso interludes, the most significant way-station represents the disappearance of the liturgical play as a popular part of the divine service. Had the radical Bruch influenced church music as the Swiss reformer Zwingli did (he banished even congregational singing from the church) he would have rooted out not only secular chamber music but even

the oratorio from the reformed German-speaking Swiss. Thus already in Reformation times the way to the first Protestant oratorios was by way of the folk theater. The oratorio, by its compact form, represents a unity of feeling which clearly fixed the limits of the unity of the action of what has taken place and emancipated it expressionwise in many ways. Freed of liturgical bonds, music can now go its independent way. The striking facts are that even today the oratorio form has an attraction for Calvinist composers, beginning with Arthur Honegger's King David (1921) through his Totentanz to Ezekial 37 (1938). Willy Burkhard's Vision of Isaiah (1935) up to Frank Martin's Et in Terra Pax (1944), Golgotha (1947) and his recently completed Christmas Play (1960), which confirms the fact that composers must seek an inherent intellectual-spiritual unity, if unity is no longer furnished by the liturgy. On this basis, it is not surprising that the oratorio in the Lutheran districts could hardly have developed, up to the boundaries of the Renaissance; Bach's Passions still reveal clearly their tie with the liturgy, as well as the six parts of his Christmas Oratorio on the text read at the divine service at Christmas festival time.

It should not be overlooked that the latest development of modern music puts searching questions to sociological and stylistic assumptions as to the formation of church music, if it does not now actually abolish them. The strong subjective expressiveness of the twelve-tone and serial music up to now permits no perception of any beginning at all to a liturgically distinguished speech. It can often happen that the entire conception of a change in style in music has only been perceived as it entered unconsciously into the music of an era. The huge orchestra such as once transformed Richard Strauss and Gustav Mahler rises to the surface again and is itself disowned in the radical works of the twelve-toners, their Romantic heirs, in favor of a highly personal, discriminating musical speech

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behind which a good foundation of the psychology of the unconscious must be looked for.

What inferences for church music must result therefore are obvious. In his address at the 1956 Düsseldorf festival, Sacred Music Today, Wolfgang Fortner explained twelve-tone music simply as modern music from which there is no structural bridge to characteristic liturgical music by way of the church song. Consequently, intrinsic church music must, to Fortner's mind, remain outside the arena of the new forms of musical speech.

If the modern composer wants to bear Christian witness, he feels it can be done only in the sacred music *not intended for the church service*. Fortner takes refuge in the hope that the coming generation may be able to perceive the higher spiritual unity in Praise and Thanks and Glory behind "a musical language which today appears emancipated as well as in another speech of self-controlled, traditional song."

Actually one would have to call that the goal of the new church music if the twelve-tone music should stand up alone against the field. Religious art is so worthy that even when men like Arnold Schönberg and Anton von Webern are impelled to embrace sacred creation — we point to Schönberg's Moses and Aaron — their individualistic art lacks not only the stylistic but also even other prerequisites for bridging the way to the level of liturgically grounded church music.

To that extent Fortner has unquestionably seen clearly. But still the discourse cannot hinge upon the subject of a monopoly of music by dodecaphony. And especially in the art in which is told the story of the great miracle of man, which, as Luther said, God sends out through the night, prophecy is always a dangerous thing. Just listen to David's Ezzolied, which testifies so convincingly to the deepest of common roots both in genuine church music and in genuine sacred music, in order to be reassured thereby that it is indeed *Day*, the day which again and ever again comes back to new shores. —Free translation FG



Paul Stroud, DMA, will observe his 10th anniversary at the Angelica Lutheran Church, Los Angeles, Cal. Nov. 10 with a recital of French organ music and Dutch carillon music. Dr. Stroud is in his fifth year on the faculty of the Long Beach State College and is a member of the national commission on worship for the Augustana Lutheran Church, editing publications and conducting research.

Among Dr. Stroud's organ teachers have been Irene Robertson, Russell Hancock Miles, Leslie P. Spelman, Annie Mae Babin and John Elliott Webb and, in master classes, Joseph Bonnet, Clarence Dickinson and Flor Peeters.

DR. GEORGE MARKEY will conduct the choir of New York City's Madison Avenue Presbyterian Church No. 5 in the Brahms Requiem and Nov. 26 in Kodaly's Missa Brevis and Bach's Sleepers Wake; an orchestra will accompany.

LILIAN CARPENTER and Frederick Heyne were organists on a program Sept. 17 at St. Cornelius' Chapel, Governor's Island, N.Y. for the Handel Association of America.

THE UNIVERSITY of Illinois fall choral clinic Oct. 24-26, headed by Harold Decker, had Elaine Brown, Philadelphia Singing City, on its guest faculty.

KENT HILL MAKES AUGUST TOUR IN NORTHERN EUROPE

Kent Hill, doctoral student at the Eastman School of Music, played a number of recitals in Denmark, Sweden and Germany in the month of August. He included on each of his programs Samuel Barber's Variations on Wondrous Love and he reports that the American work was always well received. Other American works were part of several recitals along with a wide variety of organ literature.

New instruments by Marcussen, Frobenius and Flentrop, as well as older ones of mixed ancestry were played on the tour which included: Aarhus Holstebro, Vordingbro, Odense and Naevstved, Denmark, Land sk r o n a, Sweden and Lüneburg, Germany.

PAUL CALLAWAY, Washington Cathedral, will be the opening recitalist Nov. 8 on the new Aeolian-Skinner in Trinity Church, New York City.

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PENNSYLVANIA CHURCH ORDERS NEW AUSTIN

INSTALLATION IN CHANCEL

St. Peter's Evangelical Lutheran, Middletown, Undergoing Design Changes in Building

St. Peter's Evangelical Lutheran Church, Middletown, Pa. has contracted with Austin Organs, Inc. for a new instrument.

The old organ was located across the front of the church. This area is now being made into a chancel and a large organ space has been planned across the head of the new chancel so the organ still will enjoy good placement across one end of the building, speaking as it

did before down the full length of the church. These building changes are being designed by architect Harold Wagoner of Philadelphia.

Negotiations were handled by J. Bertram Strickland, Lewisburg, Pa., Austin's area representative.

The stoplist is as follows:

GREAT

Diapason 8 ft. 61 pipes
Holz Gedeckt 8 ft. 61 notes
Gemshorn 8 ft. 61 pipes
Dolce 8 ft. 61 notes
Octave 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Rauschquint 2 ranks 122 pipes
Chimes 25 notes

SWELL

Rohrflöte 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Voix Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Nachtorn 4 ft. 68 pipes
Spitzflöte 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Fagotto 16 ft. 68 pipes
Trumpet 8 ft. 68 pipes
Hautbois 4 ft. 68 pipes
Vox Humana 8 ft. 61 pipes
Tremolo

CHOIR

Holz Gedeckt 8 ft. 68 pipes
Dolce 8 ft. 68 pipes
Dolce Celeste 8 ft. 56 pipes
Prestant 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Blockflöte 2 ft. 5 pipes
Larigot 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 56 pipes
Harp 49 notes
Tremolo

PEDAL

Contra Bass 16 ft. 12 pipes
Gemshorn 16 ft. 12 pipes
Gedeckt 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Gedeckt 8 ft.
Fifteenth 4 ft. 12 pipes
Lieblichflöte 4 ft.
Trumpet 16 ft. 12 pipes
Krummhorn 4 ft.

CHURCH IN BELOIT, WIS. WILL HAVE NEW SCHANTZ

GALLERY PLACEMENT PLANNED

Our Saviour's Lutheran Instrument Will Be Installed in Autumn of 1962—Strahle Negotiates

Our Saviour's Lutheran Church, Beloit, Wisconsin, will install a new Schantz in the fall of 1962. The three manual instrument will be installed in the rear gallery. Negotiations for Schantz were made by A. C. Strahle, midwest district manager.

The stoplist is as follows:

GREAT

Principal 8 ft. 61 pipes
Hohflöte 8 ft. 73 pipes
Octave 4 ft. 61 pipes
Flute 4 ft.
Fifteenth 2 ft. 61 pipes
Furniture 4 ft. 244 pipes
Chimes

SWELL

Rohrbordun 16 ft. 12 pipes
Rohrflöte 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Viole Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Zauberflöte 4 ft. 68 pipes
Nazard 2 1/2 ft.
Flautino 2 ft. 12 pipes
Trompette 8 ft. 68 pipes
Clairon 4 ft. 12 pipes
Tremulant

CHOIR

Lochgedackt 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Unda Maris 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Spitzflöte 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Rohrschalmei 8 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 12 pipes
Subbass 16 ft. 32 pipes
Rohrbordun 16 ft.
Octave 8 ft. 32 pipes
Bass Flute 8 ft. 12 pipes
Rohrflöte 8 ft.
Quinte 5 1/2 ft.
Choralbass 4 ft. 12 pipes
Rohrflöte 4 ft.

MARGARET HILLIS, Chicago Symphony choral conductor, will be guest conductor of the senior groups at the Illinois all-state music activity held Nov. 24-25 on the Urbana campus of the University of Illinois.

RALPH BURRIER has been appointed to the faculty of Westminster Choir College a conductor of the symphonic choir and instructor of voice.

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EPISCOPAL CHURCH IN HARLEM GETS AUSTIN

THREE-MANUAL FOR ST. AMBROSE

Organ Leaves Chancel in Gothic Building, Once Presbyterian — Adolphus Caesar Is Organist

St. Ambrose Episcopal Church in Harlem, New York City, a very active parish, has contracted for a new three-manual Austin organ.

The building, of Gothic design, has two large transepts and the new instrument is to be located in a functional plan on the left gallery. Console is to be on the right transept gallery, surrounded by the singers. This will remove them from the present small chancel.

The church was founded in 1925 by the Rev. E. E. Durant, a former newspaper man. The church was incorporated in 1928 and the present building, formerly occupied by a Presbyterian church, was taken over by this congregation in 1936. Since 1952, the Rev. S. Alexander Walcott, MA, MD, DD, has been rector. Adolphus Caesar is the church organist.

Contract negotiations were handled by Charles L. Neill, Austin's area representative.

The stoplist is as follows:

GREAT

Diapason 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Chimes

SWELL

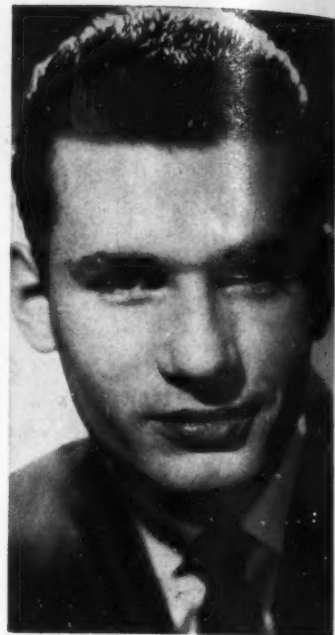
Hohlflöte 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Voix Celeste, 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Rohrflöte 4 ft. 61 pipes
Flautino 2 ft. 68 pipes
Trompette 8 ft. 68 pipes
Hautbois 4 ft. 68 pipes
Tremulant

CHOIR

Gedeckt 8 ft. 68 pipes
Dolce 8 ft. 68 pipes
Dolce Celeste, 8 ft. 56 pipes
Koppelflöte 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Krummhorn, 8 ft. 56 pipes
Tremulant

PEDAL

Contrebass 16 ft. 12 pipes
Gemshorn 16 ft. 12 pipes
Gedeckt 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Gemshorn 8 ft.
Flute 8 ft.
Fifteenth 4 ft. 12 pipes
Trumpet 16 ft. 12 pipes



Steve Empson was appointed organist, choirmaster of Queen of Angels Church, Chicago, effective Sept. 1. The music program of the church, with a membership of 5,500, includes the church choir and schola cantorum and choirs at the grammar school level. He moves from a similar post at St. Stanislaus Church, succeeding Michael Sullivan at Queen of Angels.

Mr. Empson has attended the University of Minnesota and the American Conservatory of Music. He has studied the organ with Arthur B. Jennings, Edward Eigenschenk and Claire Caci and theory with Leo Sowerby and Stella Roberts.

ALBEE RETURNS TO YONKERS CHURCH; 4 YEARS AT PELHAM

Allen C. Albee, ChM, has returned to his post as organist of St. Andrew's Memorial Episcopal Church, Yonkers, N.Y., where he served five years before his recent four year tenure at the Church of the Redeemer, Pelham. He is also organist of Temple Emanuel in Yonkers and director of its choral singers. He is a past-dean of the Westchester AGO Chapter.

PAST-DEAN WILLIAM A. EBERL of the Milwaukee AGO Chapter observed the return to Central Standard Time at the Westminster Presbyterian Church Sept. 24 by playing the sonatina from God's Time Is Best as his offertory.

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