

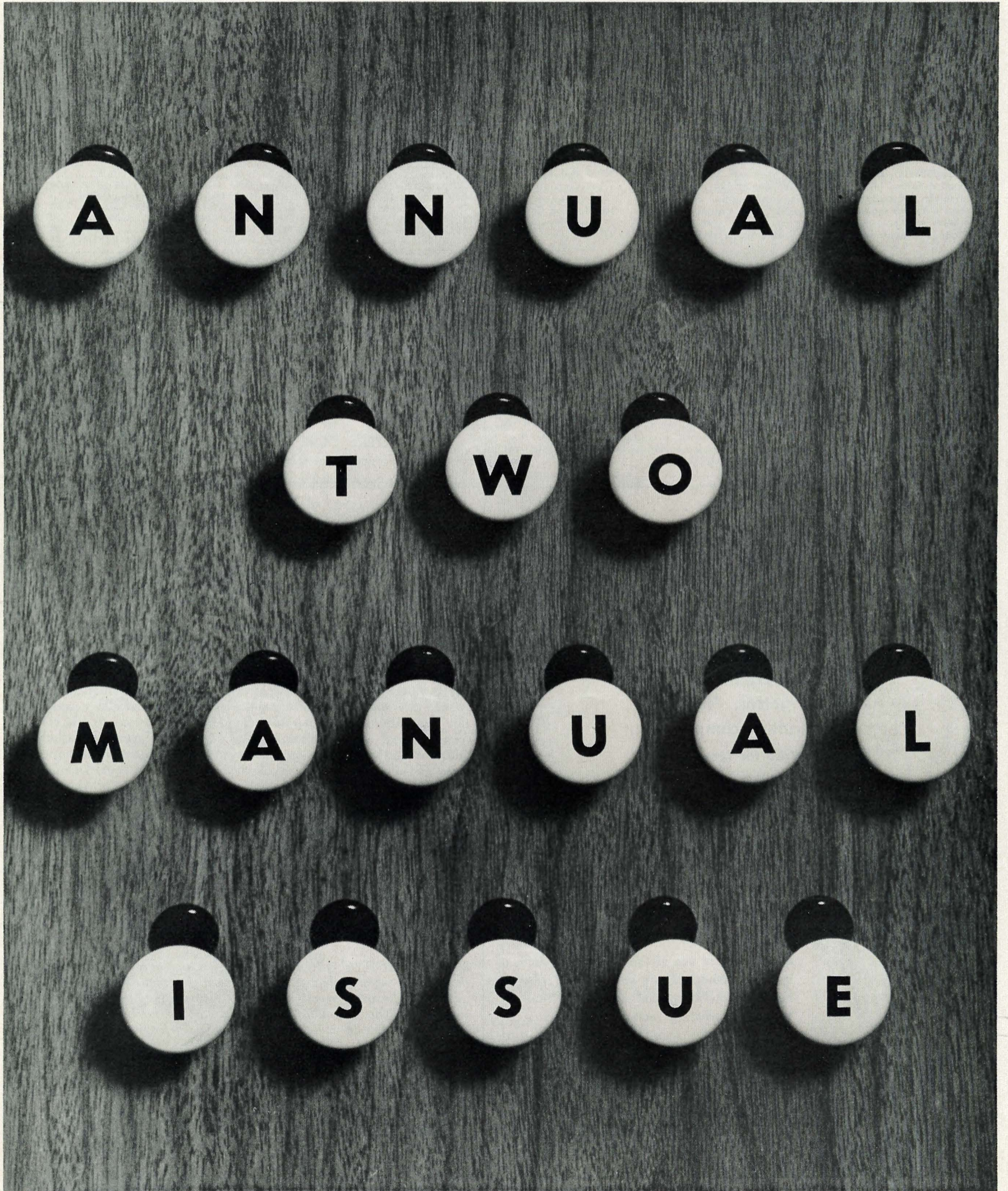
THE DIAPASON

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

Fifty-Fourth Year, No. 10—Whole No. 646

SEPTEMBER, 1963

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Flor Peeters is shown in his office at the Royal Flemish Conservatory, Antwerp, with two of his American Fulbright grantees, Mary Orth and Joan Johnson, who in June received the first prize in organ with "great distinction" and "congratulations of the jury." Because they received identical ratings both were awarded the J. Callaerts and Firmin Swinnen prizes.

Miss Johnson, finishing her second year with Dr. Peeters, was pictured and her background described in The Diapason for August 1961. She will work on her masters degree at Indiana University on a teaching assistantship.

Miss Orth was shown in the July 1962 issue; she will become instructor at Union College, Barboursville, Ky.

Both graduation recitals appear in the recital section.

PRESBYTERIAN PLACEMENT SERVICE IS INAUGURATED

The Office of Personnel Services of the United Presbyterian Board of Christian Education has inaugurated a new service to help professional church musicians find positions in United Presbyterian Churches and to assist local congregations in filling church staff positions.

Registration forms for musicians and vacancy information forms for churches may be obtained by writing the office, United Presbyterian Church, U.S.A., Witherspoon Building, Philadelphia 7, Pa.

MARTHA MAHLENBROCK GOES TO RUTHERFORD, N. J. CHURCH

Martha Mahlenbrock, AAGO, has been appointed organist and choir director of the Rutherford, N.J. Methodist Church; her duties begin Sept. 8. She leaves a similar post at the Memorial Presbyterian Church, Newark, after three years. She has served Old Bergen Reformed, First Baptist and Redeemer Lutheran in Jersey City.

Miss Mahlenbrock is a graduate of the Guilman Organ School and is composer of a piano concerto, symphonic variations and numerous art songs.



THANKSGIVING and CHRISTMAS

Mixed Voices and Organ (unless stated otherwise)

BACH- <i>Alleluja</i> (from <i>Motet VI</i>) (P6106a)	\$.15
<i>Magnificat</i> , Vocal Score (P40) .....	.75
Full Orchestra Score \$8.00; Set of Parts \$9.25; extras, each \$.75	
<i>Motet I</i> : Sing ye to the Lord a new song (English-German) (P6101)	1.50
<i>Motet III</i> : Jesus, my great pleasure (English-German) (P6103) .....	.90
<i>Motet V</i> : Come, Jesus, come (English-German) (P6105) .....	.90
<i>Motet VI</i> : Praise the Lord, all ye nations (English-German) (P6106) ....	.75
BINKERD- <i>The Lord is King</i> (Psalm 93) (P6260) .....	.40
BRUCKNER-2 <i>Motets</i> (3 Trombones ad lib) (P6037) .....	.40
Offertorium (Psalm 45); <i>Ecce sacerdos</i> (Ecclesiasticus)	
<i>Te Deum</i> (Set of Orchestra Parts \$15.00). Vocal Score (P3843) .....	.90
<i>Virga jesse</i> floruit (a cappella) (P6317) .....	.30
BUXTEHUDE- <i>Aperite mihi</i> (ATB or TTB) (English-Latin) (P6050) .....	.60
(2 Violins ad lib, each \$.15)	
Jesu, Joy and Treasure (Jesu, meine Freude). <i>Cantata</i> (P6158) .....	.60
(2 Violins, Bassoon [Cello] ad lib, each \$.15)	
HANDEL- <i>Messiah</i> (English-German) (URTEXT). Vocal Score (P4501)	1.50
Organ Score (P4501a) \$7.50 (cloth-bound \$12.50)	
Full Score \$20.00; Orch. Parts \$20.00; extra Strings, each \$2.50	
HOVHANNES- <i>Alleluia</i> (P6170) .....	.30
<i>Gloria</i> (from <i>Magnificat</i>) (P6433) .....	.30
Let Them Praise the Name of the Lord (New Year) (P6450) .....	.30
<i>Magnificat</i> (Latin-English) (Orch. on rental). Vocal Score (P6108)	1.50
<i>Watchman</i> , tell us of the night (P6460) .....	.30
KAY-Sing unto the Lord (Psalm 149) (unacc) (P6136a) .....	.30
MECHEM-Give thanks unto the Lord (Psalm 136) (unacc) (P6213) .....	.25
OSBORNE-On Christmas Eve at midnight (Noel II) (unacc) (P6242) .....	.25
PACHELBEL, CH.T.- <i>Magnificat</i> (P6087) .....	.80
PEETERS, FLOR-All my heart today rejoices (Hymn-Anthem) (P6347) .....	.25
<i>Entrata Festiva</i> (Organ, 2 Trumpets, 2 Trombones ([Timpani, Unison chorus ad lib]) (extra Choral Scores \$.15). Set (P6159)	3.50
PINKHAM-Festival <i>Magnificat</i> (Brass ad lib) (P6555) .....	.50
RIMMER-In Bethlehem (English carol) (unacc) (H647c) .....	.30
ROEM-Sing, my Soul, His wondrous Love (Hymn-Anthem) (unacc) (P6386) .....	.25
ROSS, ORVIS-At the Gate of the Year (New Year) (P6217) .....	.20
STOLTZER (1480-1526)—O admirabile commercium (unacc) (P4824) .....	.30
TITCOMB-Hymn-Anthem on "Adeste fideles" (English-Latin) (P6399) .....	.30
(2 Trumpets, 2 Trombones ad lib, each \$.30)	
VERDI- <i>Te Deum</i> (Score \$6.00; Orch \$10.00). Vocal Score (P4256d) .....	.75
WILLIAMS (1480-1562)- <i>Mirabile mysterium</i> (Latin-Engl) (unacc) (V116) .....	.40
WILLAN-Fairest Lord Jesus (SA or TB) (P6223) .....	.25
<i>Festival Te Deum</i> (P6600) .....	.60
O be joyful in God (P6073) .....	.30
O Praise The Lord (P6464) .....	.30
O what their joy and their glory must be ('O Quanta qualia') (P6066) .....	.20
Praise to the Lord (Hymn-Anthem on "Lobe den Herren") (P6266) ....	.30
Rejoice, ye pure in heart! ("Marion") (P6065) .....	.20
Strengthen for Service, now, the Hands (P6510)30
Ye shall know that the Lord will come (P6052)25

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By HAROLD GLEASON, *Rollins College*. Completely rewritten and revised, this widely-acclaimed book provides the material necessary for the training of an organist from his first lessons to his complete musical and technical mastery of the instrument. It includes chapters on the organ as an instrument, registration, ornamentation, style and interpretation. Every detail of manual and pedal technique is explained, and musical examples and exercises are provided for their mastery. Part playing with the principles of hymn playing also is included. Exercises and compositions for manuals alone and for manuals and pedal have been revised, and new compositions for manuals and pedal have been added. The sections on the organ and registration have been considerably expanded and a section on style and interpretation has been added. Six different appendices have been completely revised, and include a graded course in piano playing as well as organ playing. Among the illustrations are many reproductions of original editions and manuscripts.

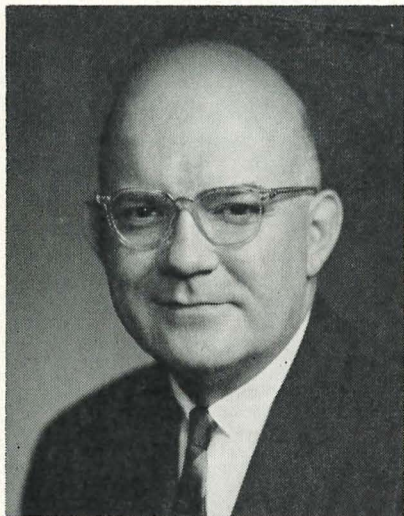
261 pp., *Illus.*, \$6.50

"The METHOD OF ORGAN PLAYING is a great contribution to the history of organ pedagogy; it is also a practical and orderly approach to the art of organ playing. Dr. Gleason is to be congratulated on an excellent job, and a most useful method for both the student and the teacher in a field which demands a lifetime of study and application." AMERICAN MUSIC TEACHER, Jan.-Feb., 1963

Appleton-Century-Crofts

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FRIESS RETIRES FROM POST IN ST. LOUIS AFTER 36 YEARS

Paul Friess, FAGO, FTCL, retired Aug. 1 from the Church of St. Michael and St. George, St. Louis, Mo. after serving as organist and choirmaster for 36 years. Before this post he had served several other prominent St. Louis churches. He was a member of the faculties of the old St. Louis College of Music and of Lindenwood College from 1931-53. He is now executive director of the Community Music School. He was for several years official piano accompanist for the St. Louis Symphony orchestra.

Mary Friess, his wife, served the St. Louis AGO Chapter as dean and was general chairman of the midwinter conclave in 1956. She will continue in her post as organist of the Pilgrim Congregational Church.

Dr. Louis D. Corson is the new administrator and warden of the College of Church Musicians at Washington Cathedral. He has served as dean of men at the University of Alabama and at Florida State University. He earned his EdD degree at Stanford University.

CHORAL CONCERT CLOSSES WORKSHOP BY WILLIAMSON

A closing choral concert by the 300-voice choir of the John Finley Williamson professional school and vocal camp was sung July 26 at the University of Denver, Colo. The concert as well as the three-week session was under the direction of Dr. Williamson and Dr. George Lynn. Faculty members were: James Berry, Arnold Leverenz, William T. Rennekar, John S. Kemp, Nancy S. Wehr, Barbara Guy, Mary C. Anderson and Helen Kemp. Registrants came from 30 states.

Old masters in the concert were Palestrina, Lotti, Praetorius, Senfl, Cornelius, Hassler and Topff. Contemporaries were Cecil E. Lapo, David Wehr, George Lynn, Lee Hastings Bristol, Jr.; David Stanley York, John S. C. Kemp and Joao Faustini.



David Koehring has been appointed assistant organist of the Washington Cathedral in charge of the junior choir as of July 1. Last year he was a Fellow of the College of Church Musicians; he will continue his studies, graduating in 1964.

A native of Richmond, Ind., he is a graduate of Jordan College of Music, Butler University, Indianapolis.

THE DIAPASON

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S. E. GRUENSTEIN, Publisher (1909-1957)

FRANK CUNKLE
Editor

DOROTHY ROSER
Business Manager

A monthly News-Magazine Devoted to
the Organ and to Organists and
Church Music

AUGUST, 1963

FEATURES

Designing a Two Manual Organ by Rudolf van Beckerath & Arthur Carkeek	14
How We Do It (fourth in series)	39
Some Convictions about Two Manual Design by Henry Willis	40
English Cathedrals (ninth in series) by Frank K. Owen	44
AGO CHAPTER NEWS	10
RCCO CENTRE NEWS	12
NUNC DIMITTIS	14
EDITORIALS	22
LETTERS TO EDITOR	23
RECITALS	30-32
CLASSIFIED ADVERTISING	46-47
REVIEWS	
Choral Music	18
Organ Music	19
Cover Photograph by Homer Frank, Reuter Organ Co.	

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GREAT ORGAN

Principal	8'	61	Pipes
Bourdon	8'	61	Pipes
Gemshorn	8'	61	Pipes
Octave	4'	61	Pipes
Koppelflöte	4'	61	Pipes
Waldflöte	2'	61	Pipes
Mixture	III	183	Pipes
Krummhorn, T. C.	8'	49	Pipes
*Chimes			(Prepared-for in Console)

SWELL ORGAN

Rohrflöte	8'	68	Pipes
Viola	8'	68	Pipes
Flauto Dolce	8'	68	Pipes
Flute Celeste, T. C.	8'	56	Pipes
Spitzflöte	4'	68	Pipes
Oktav	2'	61	Pipes
Sesquialtera	II	122	Pipes
Trompette	8'	68	Pipes
Tremolo			

PEDAL ORGAN

Principal	16'	32	Pipes
Gedeckt	16'	12	Pipes
Octave	8'	12	Pipes
Rohrgedeckt	8'		
Choralbass	4'	12	Pipes
Rauschquint	II	64	Pipes
Trompette	16'	12	Pipes
Krummhorn	4'		
	(Ext. Swell)		
	(Ext. 16')		
	(Swell)		
	(Ext. 16')		
	(Ext. Swell)		
	(Great)		

The Boston Symphony Orchestra
and
The Boston Chapter of the American Guild
of Organists join to sponsor the 3rd Annual
YOUNG ARTISTS' COMPETITION
Spring, 1964

Any organist between the ages of 25 and 35 as of March 31, 1964, whose residential or professional address is in the New England states, New York, New Jersey, or Pennsylvania is eligible to compete.

A tape recording of the applicant's playing, accompanied by an application fee of \$5.00, must be submitted to the Competition Committee by March 31, 1964. The recording must be made on high quality tape of 7½ inches per second. The music performed should include a major prelude and fugue of J. S. Bach and at least one work from a later period. The total running time of the tape must not exceed 25 minutes.

The players chosen on the basis of their tape recordings will appear in Boston on April 28, 1964, for further adjudication. The winners of this competition will be presented in a concert at Symphony Hall in May 1964 (date to be announced), as part of the Annual Meeting of the Boston Chapter.

The final winner selected by a Committee of three judges will be presented on the 1964-1965 Boston Symphony Organ Series, for which he will receive a \$500 cash award. The Committee reserves the right to withhold the award in the event that no applicant is sufficiently qualified.

All applications and inquiries should be addressed to the Chairman of the Competition Committee, Jack Fisher, 15 Newbury Street, Boston, Mass, 02116.

McMANIS REBUILDS ANCIENT
TANNENBERG FOR MORAVIANS

Restoration of a one-manual organ built by Tannenberg for the Moravians of Salem, N.C. in 1796 has been placed in the hands of the McManis Organ Company, Kansas City, Kans., by Old Salem, Inc., Winston-Salem.

The organ is without pedals. Manual compass of the five ranker is 54 notes. The 4-ft. principal provides 23 polished tin case pipes with embossed Romanesque mouths (of which one-fourth pipe remains). A detached console allows the organist to face away from the case. Natural keys have ebony caps and sharps have ivory, many of which are missing. All stopknobs are gone. Tracker chest and rollerboard seem fairly well preserved.

Of 258 wood and metal pipes 85½ are extant. The Moravian Music Foundation, Dr. Donald McCorkle director, has in its vault drawings of the original pipes scales used by Tannenberg, with explanations, translated from the German, which permit authentic measurements in replacement of missing pipes.

John Chrastina, who joined the McManis firm four years ago, will become "craftsman in residence" at Old Salem for restoration of mechanical parts of the organ. His work will include renovation of the tracker chest and existing mechanism as well as building of replacements for missing wood pipes. The organ restoration shop will be the chapel of the Brothers House, an 18th century Moravian building now being restored in Old Salem, where the Tannenberg will make its permanent home.

Charles McManis will provide metal pipe replacements, voicing wood and metal pipes in the classic manner of the late 18th century and restoring existing pipes to their original type of voicing. Tonal finishing in the new location will take place after completion of mechanical restoration.

The stoplist: 8-ft. Gedackt; 4-ft. Principal, 4-ft. Flauto Douce, 2 2/3-ft. Quinte and 2-ft. Octave. The Quinte slide draws the bottom octave of the 2-ft. Restoration work begins this month.



Donald S. Baber began his duties June 1 as organist-choirmaster at St. Jerome's Roman Catholic Church, East Rochester, N.Y. He left a similar post at St. Paul's EUB Church, Hagerstown, Md.

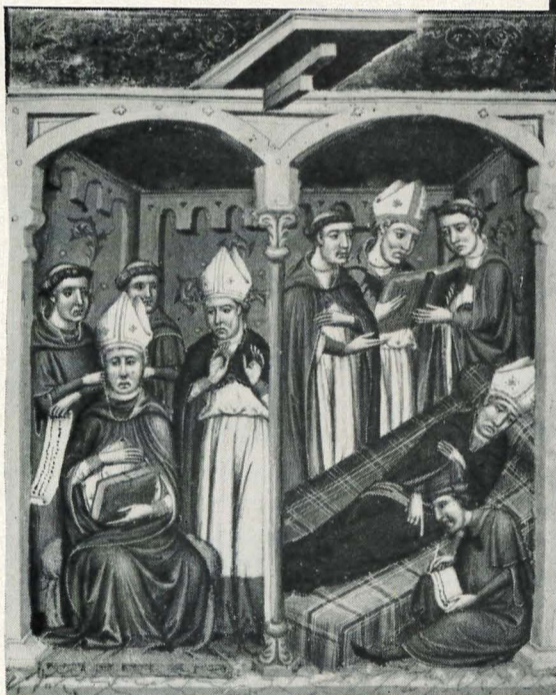
Mr. Baber is a graduate of the college of music at Jacksonville, Fla. University and has done graduate study at the Peabody Conservatory, Baltimore. At St. Jerome's he will develop a choir of men and boys and will be in charge of the music program in the St. Jerome school.

He is married and has a family of six children.

HEAR RELIGIOUS CONCERT
AT PURCHASE, N. Y. COLLEGE

A concert of religious music was given Aug. 4 in the newly dedicated chapel of Manhattanville College of the Sacred Heart, Purchase, N.Y. Ralph Hunter directed a chorus of 150 men and women of the Pius X School of Liturgical Music in a program of seldom-heard sacred music of the 16th and 17th centuries, and contemporary sacred choral music.

Guest organist was Bruce Prince-Joseph, Hunter College, New York City.



"In its premiere in Cincinnati, his music won him an ovation greater than any in his long career.... But Brindisi would have been a triumph anywhere."

TIME, May 31, 1963

Presenting a new dramatic cantata

GIAN CARLO MENOTTI

the death
of the
BISHOP OF BRINDISI

For Chorus, Children's Chorus, Bass and Soprano Solo and Orchestra

CHORUS PARTS \$1.00 • VOCAL SCORE \$3.50

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Duration: Approximately 30 Minutes

PRESS REPORTS FROM THE WORLD PREMIERE, CINCINNATI, MAY, 1963

"MENOTTI WORK GETS RECORD OHIO OVATION. Gian Carlo Menotti's specially commissioned cantata, highlight of this city's May Festival, drew a record-breaking, standing-room-only crowd. The composer received one of the most prolonged ovations in the history of this 90-year festival...an electrifying effect...Mr. Menotti was called out nine times and later was all but mobbed by admirers. This dramatic and colorful cantata will be a permanent and valuable addition to the choro-orchestral repertory."
NEW YORK HERALD TRIBUNE

"WORLD PREMIERE AT CINCINNATI FESTIVAL. Gian Carlo Menotti's first dramatic cantata was given its premiere by the enthusiastic organization that commissioned it...The cheering was warranted. The cantata was a great success. The children went almost wild in whistling and cheering enthusiastically for Mr. Menotti. The cantata can be put down as one of the composer's most effective and original works."
Ross Parmenter/NEW YORK TIMES

"A TRIUMPH FOR MENOTTI. Everybody agrees there has never been anything like it in Music Hall. Tears flowed. Hands grew numb with clapping. 'Bravos' were a dime a dozen...and the object of their affection said, 'Nothing like this has ever happened to me before'...a standing ovation that lasted 15 minutes..."
Eleanor Bell/THE CINCINNATI POST & TIMES-STAR


"MENOTTI—HERO OF THE HOUR. 'The Death of the Bishop of Brindisi' turned out to be not merely a timely, well-performed (and wildly-applauded) premiere, but a work which did indeed impress all of us as being near the composer's heart. It is one of Gian Carlo Menotti's best works to date, and a permanent (and very valuable) addition to a limited festival-childrens'-chorus repertory...Never has Music Hall witnessed an ovation like this Saturday night's."
Henry Humphreys/THE CINCINNATI ENQUIRER

"The Death of the Bishop of Brindisi" has already been scheduled for many performances here and abroad. The work will also be performed by the Boston Symphony Orchestra under Erich Leinsdorf in Tanglewood, July, 1964, and subsequently in Boston and New York.

G. SCHIRMER


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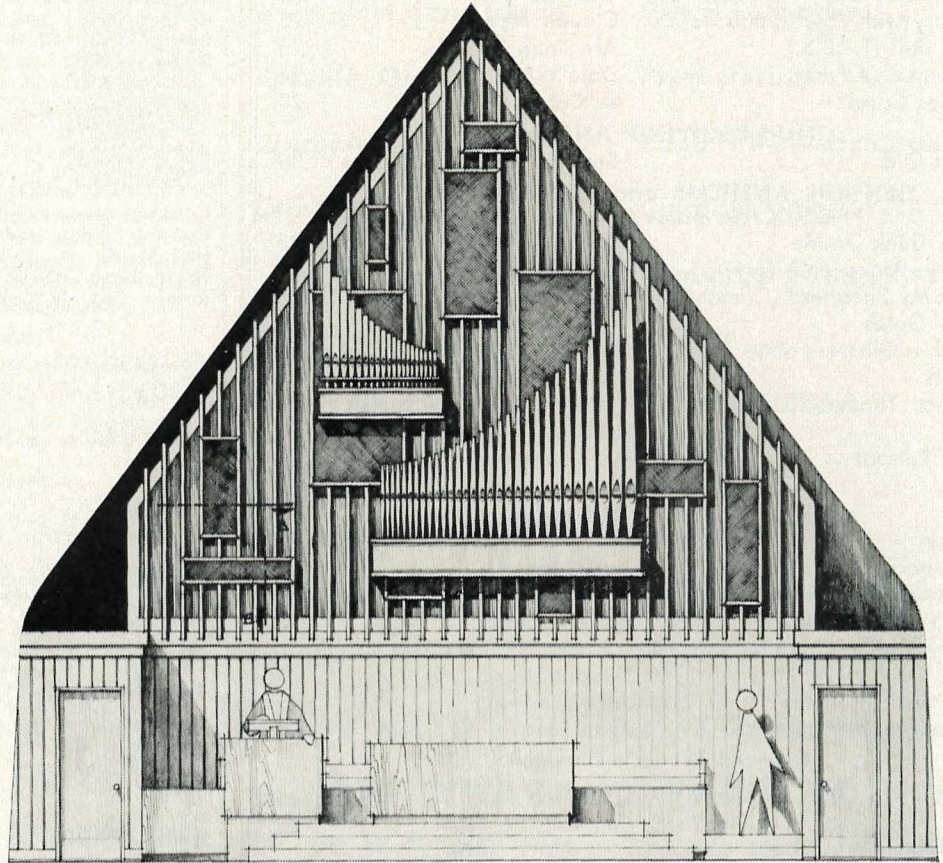
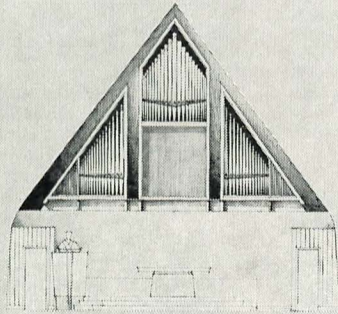
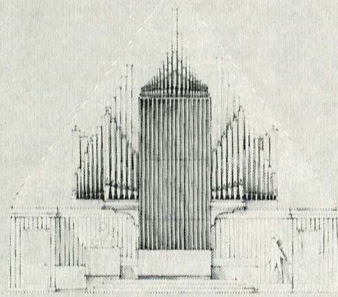
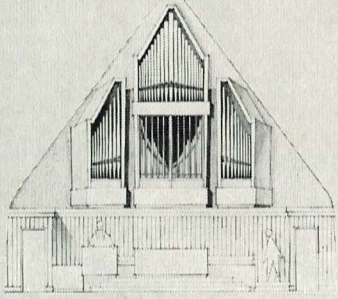
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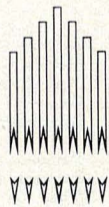
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Lovely Infant	Leo Sowerby	.20
A Great and Mighty Wonder	Leo Sowerby	.25
O Lord, Where Now is Bethlehem?	David H. Williams	.20
The Wait's Carol	Philip James	.25
The Crimson Drum	Mary E. Caldwell	.35
A Lute Carol	Mary E. Caldwell	.20
Tidings of Great Joy	George Mead	.30
Gentle Mary (with Youth Choir <i>ad lib</i>)	Claude Means	.25
Still, Still, Still (T.T.B.B.)	Arr. John Rodgers	.25
Wake, Awake (Advent)	Dale Wood	.25
A Christmas Carol	A. Cassells-Brown	.20

THANKSGIVING ANTHEM

As Men of Old	Seth Bingham	.30
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GENERAL ANTHEMS and SERVICE MUSIC

(For S.A.T.B. unless otherwise noted)

Lord Jesus Think On Me	Eric H. Thiman	.25
Mercy, Pity, Peace and Love	George McKay	.25
The Lord's My Shepherd (Crimond)	Everett Titcomb	.25
Open Thy Gates	Cyril Jenkins	.25
Let Us With a Glasome Mind	Ronald Arnatt	.30
Two Motets	Jack Ossewaarde	.25
Missa Sancti Thomae (Unison)	Wayne Barlow	.30

ORGAN MUSIC

Ye Sweet Retreat	W. Boyce, arr. Virgil Fox	.75
Rigaudon	A. Campra, arr. Virgil Fox	.75
Giga	M. Bossi, arr. Virgil Fox	.75
Forest Music	G. F. Handel, arr. C. Kingsbury	.75
Paeon to Jubal	Kevin Norris	2.00
Improvisation on the Agincourt Hymn	Myron J. Roberts	.75
Prelude on a 15th Century Carol	Robert Jaques	.75
Preludes on Old Southern Hymns, Set II	Gardner Read	2.50
Deck the Hall (a re-issue)	Jean Pasquet	.75
In Bethlehem (a re-issue)	Jean Pasquet	.75

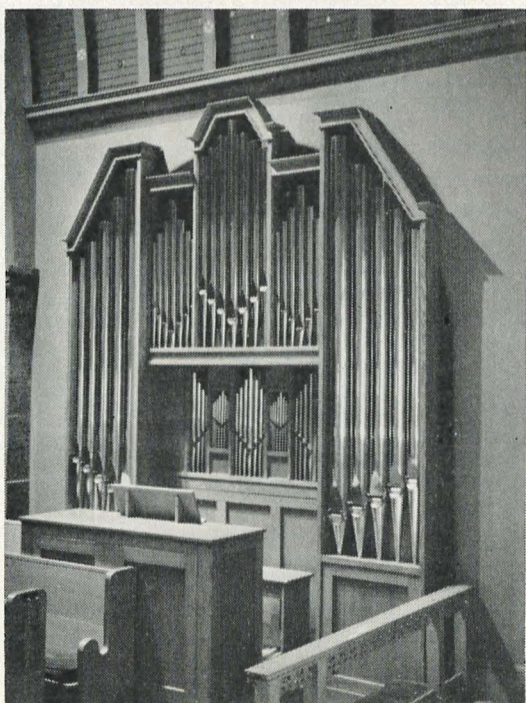
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FOR PORT ANGELES, WASH.

Trinity Lutheran Organ—Replace Old Theater Instrument — Eugene Nye is Designer

The firm of Balcom & Vaughan, Seattle, Wash., is currently finishing a 12-rank organ for the Holy Trinity Lutheran Church, Port Angeles, Wash. This instrument will include one enclosed division and replaces a former theater organ which has been sold to a residence in the Seattle area.

The organ will be installed in the existing space in the new sanctuary. The instrument was designed by Eugene M. Nye, tonal director of the firm.

The firm is also in the process of finishing other two-manual instruments for the Arthur Stevens residence, Seattle; Mount St. Lutheran Church at North Bend, Wash., and the First Reformed Church, Oak Harbor, Wash.

GREAT

Gedacktflöte 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Rauschpfeife 2 ranks 122 pipes
Fagot 8 ft. 49 pipes

SWELL

Spillflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Rohrflöte 4 ft. 61 pipes
Italian Prinzipal 2 ft. 61 pipes
Nasat 1 1/2 ft. 61 pipes
Tremulant

PEDAL

Sub-Bass 16 ft. 44 pipes
Zart-Bass 16 ft. 32 notes
Spitz Prinzipal 8 ft. 44 pipes
Still-Pfeife 8 ft. 32 notes
Koral-Bass 4 ft. 32 notes
Fagot 4 ft. 32 notes

LORIS REBUILDS SCHANTZ IN MANSFIELD CHURCH

ST. PETER'S R. C. IN OHIO CITY

Rescaling, Revoicing, New Pipework
In Reverberant Edifice —
Builder Is Organist

The 1914 Schantz organ in St. Peter's Roman Catholic Church, Mansfield, Ohio, has been rebuilt by Michael Anthony Loris, Mansfield, Ohio. Old pipework has been completely revoiced; much of it was rescaled. Nearly half of the pipework is new.

The church is a large Romanesque-style building with favorable acoustics (reverberation time empty: 3 seconds.) It seats 1,100, and choral music is provided by a choir of 30 men and 80 boys. The congregation is one of the largest in the midwest, with just under 8,000 members. The organist since September 1962 is the builder, M. A. Loris.

GREAT

Principal 8 ft. 61 pipes
Hollow Flute 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Octave 2 ft. 61 pipes
Mixture 6 ranks 348 pipes

SWELL

Pommer 16 ft. 61 pipes
Stopped Flute 8 ft. 61 pipes
Viola da Gamba 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Open Flute 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes

PEDAL

Principal 16 ft. 30 pipes
Subbass 16 ft. 30 pipes
Pommer 16 ft.
Trumpet 8 ft. 30 pipes

AUSTIN BUILDS CLASSIC DESIGN FOR SEA GIRT

FREE STANDING IN GALLERY

Church of St. Uriel, The Archangel
Provided Problems for Builder—
Robert Wells Is Organist

The Church of St. Uriel, The Archangel, Sea Girt, N. J., will have a two-manual instrument. The installation of an organ in this church provided somewhat of a problem, because of a rather small gallery and a particularly low ceiling. There was a definite desire to install an essentially straight instrument, with a minimum of borrows and extensions.

A classic approach lent itself very well to the situation. The instrument has been designed to give some flexibility in accompaniments as well as for solo use. Hauptwerk, positiv and pedal will be free standing. The gallery has been extended slightly to better accommodate the chest work.

The instrument will be voiced on low pressure in keeping particularly with the classic approach. The organist of the church is Robert Wells.

HAUPTWERK

Rohrflöte 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Mixture 2 — 4 ranks 206 pipes
Krummhorn 8 ft. 61 pipes

POSITIV

Nasongedeckt 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Zimbel 2 ranks 122 pipes

PEDAL

Subbass 16 ft. 32 pipes
Erzähler 16 ft. 12 pipes
Prinzipal 8 ft. 32 pipes
Gedeckt 8 ft. 12 pipes
Choralbass 4 ft. 12 pipes
Mixture 2 ranks 64 pipes

NEW WALCKER WILL GO INTO MONTANA CHURCH

KNOCH, LONDON, ONT., INSTALLS

St. Anthony's Catholic, Missoula, Will
Have Instrument By German Firm
At Ludwigsburg

The E. F. Walcker & Cie., of Ludwigsburg, West Germany, has been selected to build a new two-manual organ for St. Anthony's Catholic Church, Missoula, Mont. The installation of this organ will be carried out by Walcker's representatives, the Knoch Organ Company, London, Ont., Canada.

GREAT

Principal 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes

SWELL

Gedeckt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Celeste 8 ft. 49 pipes
Rohrflöte 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Scharf 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Regal 4 ft. 61 pipes
Tremolo

PEDAL

Subbass 16 ft. 32 pipes
Octavbass 8 ft. 32 pipes
Rohrpommer 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Fagotto 16 ft. 32 pipes

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Summer school students at the Guilmant Organ School are shown with faculty members: front row — David Braun; Dr. Elaine Brown; Dr. George Markey; Lily A. Rogers; Viola Lang; Joseph Kubler; second row — Leonard Wiggins; Lauraine Fleischman; Eric Berman; Margaret Irwin; James A. Thomas; third row — Jean Distasio; Louise Ranke; Myrtle Gordon Roberts; Rosa Hinton; back row — Ethel Bradley; Marilyn Mattheis; Carol Buckley.

**REID ORGAN COMPANY
BUILDS FOR HOME TOWN**

SANTA CLARA, CALIFORNIA

Two-Manual Instrument for First Presbyterian Church Is Recently Completed

The Reid Organ Company, Santa Clara, Cal. has recently completed a medium-sized two-manual organ for the First Presbyterian Church in its home town.

GREAT

Principal 8 ft. 61 pipes
Rohrflöte 8 ft.
Gemshorn 8 ft. 61 pipes
Principal 4 ft. 12 pipes
Gemshorn 4 ft. 12 pipes
Principal 2 ft. 12 pipes
Mixture 3 ranks 183 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Spitz Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 12 pipes
Nasat 2 3/4 ft. 61 pipes
Spitz Principal 2 ft. 12 pipes
Doublette 2 ft. 12 pipes
Larigot 1 1/2 ft. 12 pipes
Sifflet 1 ft.
Trompette 8 ft. 61 pipes
Clarion 4 ft. 12 pipes
Tremolo

PEDAL

Resultant 32 ft.
Violone 16 ft. 32 pipes
Fourdon 16 ft. 12 pipes
Principal 8 ft.
Rohrflöte 8 ft.
Viola 8 ft.
Quinte 5 1/2 ft.
Principal 4 ft.

**GUILMANT SCHOOL INSTALLS
MÖLLER PRACTICE ORGAN**

The new practice organ at the Guilmant Organ School, pictured on page 2 of the July issue, was built by the M.P. Möller Company. Voiced on 1 3/4 inches of wind in the classic manner, it has two and one-half stops and is the first organ of its type. We promised the stoplist for this issue:

MANUAL 1

Rohrflöte 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Larigot 1 1/2 ft. 30 pipes

MANUAL 2

Rohrflöte 8 ft. 61 notes
Rohrflöte 4 ft. 61 notes
Principal 4 ft. 61 notes
Larigot 1 1/2 ft. 30 notes

PEDAL

Gedeckt 16 ft. 12 pipes
Rohrflöte 8 ft. 32 notes
Principal 4 ft. 32 notes

**WICKS FOR NEW CATHOLIC
EDIFICE IN ST. LOUIS**

IN ST. STEPHEN PROMARTYR

Wannemacher Designs, Sperling Finishes in Favorable Acoustical Setting

The recently completed St. Stephen Promartyr R. C. Church in St. Louis, Mo., is the home of the new two-manual Wicks pipe organ. The modern style edifice provides a favorable acoustical environment for the 29-rank instrument.

The free standing instrument is placed in a shallow area above and behind the high altar, screened by an open-design grillwork. The console is located with the choir in the transept.

The pipework of the great and pedal divisions is unenclosed, while the swell organ is enclosed in a wooden swellbox. Tonal design and voicing follow traditional lines, making use of low wind pressures and open-toe pipework.

William R. Wannemacher, St. Louis area representative for Wicks, handled the contract arrangements. Mr. Wannemacher also drew the specification in collaboration with the Wicks tonal staff. Installation was by the factory. John E. Sperling, tonal director for Wicks, supervised the final voicing in the church.

GREAT

Principal 8 ft. 61 pipes
Pommer Gedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillpfeife 4 ft. 61 pipes
Hohlflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes

SWELL

Gedeckt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Flute à Cheminée 4 ft. 61 pipes
Klein Oktav 2 ft. 61 pipes
Scharf Mixture 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Oboe 4 ft. 61 pipes
Tremulant

PEDAL

Subbass 16 ft. 32 pipes
Gemshorn 16 ft. 12 pipes
Oktav 8 ft. 32 pipes
Pommer 8 ft. 32 pipes
Gemshorn 8 ft.
Nachthorn 4 ft. 32 pipes
Rauschpfeife 3 ranks 96 pipes
Fagott 16 ft. 32 pipes

FORTHCOMING TWO MANUALS

Uniondale, Long Island	Pius X Seminary
Orrville, Ohio	Presbyterian
Cincinnati, Ohio	Bond Hill Presbyterian
Washington, D. C.	Capitol Memorial 7th D. A.
Titonka, Iowa	Immanuel Evangelical Luth.
Greenville, North Carolina	Baptist
Lima, Ohio	Church of Christ
Milan, Tennessee	First Baptist
Geneva, Ohio	Methodist
Spring Lake, Michigan	Christian Reformed
Dayton, Ohio	Concord Methodist
Orange, New Jersey	Our Lady of Mt. Carmel (R.C.)
Westwood, New Jersey	St. Andrew (R.C.)
Madison, Wisconsin	Holy Cross Lutheran
Lebanon, Ohio	Presbyterian
Sugar Creek, Ohio	Mennonite
Baltimore, Maryland	Sexton Methodist
Cuyahoga Falls, Ohio	St. Luke's Lutheran
Harrisburg, Pennsylvania	Methodist
New Albany, Indiana	St. Paul's Episcopal
Tujunga, California	Methodist
Natrona Heights, Pa.	Presbyterian

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Boston, Christian Science Monitor

Richard Westenburg

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Diapason, August 1963

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Jamestown, N. Y., Post-Journal

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Donald E. Brown becomes minister of music at the First Baptist Church, Muncie, Ind. as of Aug. 26. He has served on the faculty of the school of music at Barrington, R. I., College since September 1950 and as director of the school of music since September 1955. He has also served as part-time minister of music in the Woodlawn Baptist Church, Pawtucket, R. I. and most recently at St. Mark's Episcopal Church, Riverside, R. I.

Mr. Brown is a graduate of the Providence Bible Institute and the Westminster Choir College; he has his MSM from Union Seminary and has completed residence study in the doctoral program at the school of fine and applied arts, Boston University. He is a member of: The College Music Society, the Rhode Island AGO Chapter, the American Association of University Professors and is New England vice-president of the National Church Music Fellowship.

At Muncie, Mr. Brown will be organist and director for six choirs. His work will include teaching and lectures in church music.

FLORIDA JUNIOR COLLEGE BUYS PRACTICE INSTRUMENT

St. Petersburg Junior College, oldest and largest in Florida, has purchased a Reuter practice organ to be installed this month in the fine arts building.

Organ instruction was added to the curriculum in 1961 for majors in organ transferring to four year schools and for organists in the community through the evening division. Robert D. Setzer taught more than 20 area organists in last season's evening course.

MARJORIE JACKSON WEDS — RESIGNS COLUMBUS POSTS

Marjorie Jackson has resigned her posts at Capital University and St. John's Evangelical and Reformed Church, Columbus, Ohio after six years. She was married June 15 to Richard Rasche in New Philadelphia, Ohio. Organist for the wedding was Vicki Graff, student of the bride who played choral preludes by Flor Peeters, with whom Mrs. Rasche studied in Belgium.

Mr. Rasche is on the staff of the library at Arizona State University, Tempe.

WYTON TO CONDUCT ALL-DAY WORKSHOP AT NORTHAMPTON

Alec Wyton, Cathedral of St. John the Divine, will conduct a choral workshop Sept. 14 at Edwards Church, Northampton, Mass. The sponsor is the Connecticut Valley Junior Choir Festival. The morning will be devoted to younger choirs, the afternoon to seniors. Write Mrs. Henry G. Clarke, 311 Locust St., Florence, Mass.



Bob Thompson will study this year on a Fulbright grant with Helmut Walcha at Frankfurt, Germany. He has his bachelor and master degrees from Southern Methodist University where he studied with the late Dora Poteet Barclay and Dr. Robert T. Anderson. He has been associate organist at the Highland Park Methodist Church, Dallas, for three years.

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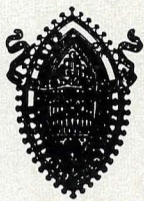
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Durufle, Allan Wicks First Stars Listed for 1964 National

Maurice Durufle will make his first appearance in the United States when he plays a recital at the national convention in Philadelphia June 22 to 26, 1964. He is scheduled to play at the Academy of Music, the first of three major events to be held at the famed auditorium that day. The other organist from overseas who will play for the convention is Allan Wicks, organist of Canterbury Cathedral, England.

Mr. Wicks, a brilliant recitalist, is scheduled to play in the magnificent chapel of Girard College, and is slated for the American premiere of a major work for organ. Although M. Durufle has not been heard in this country as recitalist, he is well known for some of his compositions, choral and organ, and for his recordings. Organist of St. Etienne-du-Mont since 1930, Durufle studied with Vierne and Gigout.

The improvisation competition, announced last month, will have a deadline for entry of March 15, rather than February.

Victoria

The Victoria, Tex. Chapter concluded its second year as an active chapter after its reinstatement with a meeting June 7 at the home of Dean Frank Gorton. The Rev. George Lewis, Corpus Christi, talked on the relationship of pastor, organ and layman. Officers elected were: dean, William J. Stephens; sub-dean, Wilbur Collins; secretary treasurer, Christelle Shawley. The chapter co-operated May 16 with St. Mary's Catholic Church in sponsoring the city's first interfaith hymn festival. Eleven choirs participated in the procession of more than 200. Mrs. Lewis Williams, Victoria College, was guest director, and Msgr. F. O. Beck of the host church gave a welcome and made brief comments about the hymns. The event drew a packed church and attracted attention over a wide area. Accounts were carried in church papers of Episcopal, Lutheran and Catholic churches and in area news as well.

ELIZABETH STEPHENS

Lockport

Mr. and Mrs. Roy W. Clare were hosts to a picnic supper for the members of the Lockport, N.Y., Chapter at their home July 15. Following supper, members adjourned to Mr. Clare's studio for a short recital and lecture on his two-manual, nine-rank organ which took him two and a half years of spare time to build. A short business meeting followed at which printed programs for the year ahead were distributed. These officers were elected: dean, Dorothy Robertson; sub-dean, William Kirchner; secretary, Doris Whitwell; treasurer, Magdalen Fritton; registrar, Bessie A. Clifford; librarian-historian, Edwin Searle; auditors, Jane Benziger and Evelyn Bayliss; executive directors, Roy W. Clare, Eleanor Strickland, Cecil A. Walker; chaplain, the Rev. E. Royden Weeks.

BESSIE A. CLIFFORD

Danville

The Danville, Va. Chapter held its final meeting of the season June 22 at the Charcoal House. Prospective members were invited guests. Dean Robert Shaver called for the report from the nominating committee. The following slate was submitted and unanimously elected: Everett Amos, dean; Ronald Cockrill, sub-dean; Mrs. Anthony Pollard, secretary; Florence Harper, treasurer; Mr. Shaver, registrar. It was decided to start the new year Sept. 23. Agnes Compton expressed chapter appreciation to Mr. Shaver for his capable and dedicated leadership.

CHRISTINE HICKS

Fort Myers

New officers of the Fort Myers, Fla. Chapter are as follows: Mrs. George Konold, dean; Louise Elliott, sub-dean; Mrs. Raymond Fauquet, secretary; Mrs. Artist E. Ford, treasurer.

MARGUERITE MYERS



Allan Wicks

Two Chapters Sponsor Lovlace in Workshop

A workshop in church music featuring Dr. Austin C. Lovlace will be held in the West Side Presbyterian Church, Ridgewood, N.J.: Sept. 28. The Northern Valley and Northern New Jersey Chapters are jointly sponsoring the event for the benefit of organists and choir directors in the area.

Other faculty members will include Richard A. Barrows, Harriet Dearden, Richard D. Seidel and Florence E. Waller. Dr. Lovlace will close the workshop with a recital on the new Austin in the First Presbyterian Church, Ridgewood in the evening.

SANTA BARBARA HAS CONTEST

The Santa Barbara, Cal. Chapter and the University of California at Santa Barbara will sponsor a national competition in organ playing to take place in April 1964. It will be held in the First Methodist Church, Santa Barbara with age limits 18 to 30 years. A first prize of \$300 is offered the winner plus a recital engagement in the church. Contestants from the United States and Canada are encouraged to enter. For further details write: Roger Nyquist, chairman, National Organ Competition, Music Department, University of California, Santa Barbara, Cal.

Alexandria

Alex Wyton, New York City, will be the speaker and leader of the Sept. 9 opening program of the Alexandria, Va. Chapter. He will make plain the purposes of the Guild examinations for organists and for choirmasters. The leadership of the chapter for the new season is: Dana C. Brown, dean; Nancy Phillips, sub-dean; Sally M. Shealy, registrar; Phyllis Lind, librarian-historian; Peggy Hall and Marjorie Melnick, auditors; Francis Harrell, Helen Hardy and Beverly Feld, members-at-large; the Rev. Morgan S. Smart, chaplain.

MRS. ARNOLD ALEXANDER GARTHOFF

Lancaster

The Lancaster, Pa. Chapter officers for 1963-64 are: dean, Frank A. McConnell; sub-dean, Frederick H. Bachman; secretary, Mrs. Carl H. Westermann; registrar, Carol Anspach; treasurer, Virgil Cooper, Jr.; auditors, Paul Westermeyer, Reginald I. Lunt.

FRANCES M. MCCUE

15th Canacadea Institute

The Canacadea Chapter's 15th annual church music institute at Alfred, N.Y. University began July 21 with 240 from 12 states in attendance, including a choir of 34 young people from the Govans Presbyterian Church of Baltimore. The choir sang on several occasions under the direction of Forrest Charles Barrett who served as assistant director of the institute. Andrew and Helen Flanagan, Erie, Pa. were on charge of junior high choir procedure. Handbell choirs were formed and played at the concert.

Frederick L. Marriott, Detroit, played a carillon recital and also an organ recital featuring improvisation. The week of intensive work was under the tutelage of Madeleine Marshall, Robert Fountain and George Markey. The Rev. Donald H. Spencer, Warren, Pa., was chaplain and Lois Boren Scholes served as director for the 15th time; 80 per cent of those attending were "returnees."

Syracuse

The annual picnic of the Syracuse, N.Y. Chapter was held July 14 at Longlands, the Orville Osborne farm on Skaneateles Lake. Swimming preceded the picnic itself. New officers were introduced to the group: dean, H. Winthrop Martin, AAGO, CHM; sub-dean, Helen Mills Jenks; secretary, Anne C. Barnett; treasurer, W. Thomas Smith; registrar, Raymond Myers, Jr.; new executive committee members, Dr. Joseph J. McGrath, FAGO; Will O. Headlee, AAGO. Dean Martin appointed new committee chairmen: finance, J. Paul McMahon, AAGO; editor of The Bulletin, Helen Mills Jenks; director of placement, Phyla C. Schumaker. Program Chairman Hazel Shoemaker outlined the program for the coming year.

PHYLA C. SCHUMAKER

Vermont

The July 28 meeting of the Vermont Chapter executive committee was postponed from June; it was held at the Long Trail Lodge on Mendon Mountain. A special fund was voted into the general treasury. Tentative plans for the coming year include: an organ workshop for the needs of the membership; a choir festival at St. Michael's College, Winooski; exchange of Christmas and Easter programs and bulletins; district meetings for January and February; a three-member organ recital; the annual meeting in May. All are to be held in different geographical sections of the state. There will also be a recital by an outstanding out-of-state organist.

AGNES K. MCLEAN

Pittsburgh

The Pittsburgh, Pa., chapter met June 24 at the Stewart Avenue Evangelical Lutheran Church. The host-organist was Carolyn Slaugh, AAGO. Following the dinner there was a short business meeting conducted by dean Joseph E. O'Brien. Officiating at the installation of officers for the new year was Past-dean Robert C. McCoy, FAGO. The program for the evening consisted of a free opinion clinic with chairman Lester W. Carver as moderator. At the request of Dean O'Brien, members brought their own ideas and thoughts relative to improving the strength and usefulness of the chapter. The discussion period proved to be stimulating and augured well for future meetings.

BERTHA MARSH FRANK

Hawaii

Officers of the Hawaii Chapter were installed at the annual banquet June 17 at the Hickam Air Force Base officer's club. Surprise entertainment for the event was a tape recording of a Bach recital by Frederick Swann, New York City. The business of the evening was the finalizing of the plans for the Bach Festival, June 26-28. Newly elected officers are: Charles Brennan, dean; Dr. Frank Herand, sub-dean; Miriam Lien, secretary; Katherine Knight, treasurer.

Poorest Showing In Years for 1963 Certificate List

Completely reversing the trend of the last couple of years, the number of successful candidates for the AGO certificates for 1963 was the smallest in several years with only one FAGO, 11 AAGOs and seven ChMs.

FELLOWSHIP

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Billy Jack Christian, Memphis, Tenn.
George Mifflin Hall, Jr., New York City

Clyde Barrington Holloway, New York City

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Kathryn J. Paine, New York City

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Nancy Leask Phillips, Arlington, Va.
Robert Ford Triplett, New York City
Deloris Bloomquist Waller, Nampa, Idaho

Stephen E. Young, Wake Forest, N.C.
CHOIR MASTER A

Richard Noel Amend, Brooklyn, N.Y.
William Gage Ellfeldt, Pacific Palisades, Cal.

Davis Lowell Folkerts, New York City
Arthur Alexander Phillips, New York City

CHOIR MASTER B

Sister M. Benedicta, IHM, Scranton, Pa.

Sister M. Jeremy Hornung, IHM, Scranton, Pa.

Eugene L. Szonntag, Flourtown, Pa.

Southern New Jersey

The year's final meeting of the Southern New Jersey Chapter was held at the Church of the Redeemer, Vineland June 3 with Mildred Lous, organist, hosting a pot-luck supper. Officers for the coming year were elected to office: dean, Richard P. Matchner; sub-dean, Frances Mellor; secretary, Stevenson C. Chase; treasurer, Stanley Silvers.

The chapter sponsored a recital for the student scholarship fund July 12 by new Secretary Chase at the First Baptist Church, Wildwood, N.J. His program appears in the recital pages.

RICHARD P. MATCHNER

Suffolk

The annual picnic of the Suffolk Chapter was held July 6 at the home of former Dean Frances Madsen. A brief meeting was held at which retiring Dean Ernest Andrews turned the office and charter over to new Dean Donald Studholm. Mr. Andrews was awarded a past-dean's pin. "Chef" Bob Madsen rang the farm bell announcing that the barbecued chickens were ready. A picnic supper was enjoyed in a country setting overlooking the sound, enhanced by a beautiful sunset.

ERNEST A. ANDREWS

Wilkes-Barre

The Wilkes-Barre, Pa. Chapter will sponsor Fernando Germani in recital Oct. 1 in St. Stephen's Episcopal Church.

A demonstration of music therapy will be given Sept. 9 in the Plymouth Methodist Church. Mrs. Peter Broadt, chapter dean and music therapist at Retreat Hospital, will be chairman. The choral group of the hospital will be in charge of the program. The public is invited.

LOUIS W. AYRE

Bridgeport

The Bridgeport Chapter's plans, in conjunction with the Connecticut Music Educators Association, for sponsoring Dr. Elaine Brown in a workshop Oct. 12 at the United Congregational Church are completed. Beginning at 10:30 and continuing until 5:30, the workshop will cover all facets of choral singing. Special control groups will be used to demonstrate.

MRS. FRANK EVANS

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Vancouver
 The July 14 meeting of the Vancouver Centre was a garden party at the home of Chairman G. Herald Keefer, whose portable chamber organ was placed in the garden and played by David J. Rogers, FTCL. Lyle Foster played duets with the organ on his clarinet, and a recorder consort consisting of Derek and Siri McLean, Eleanor Bush and Peter Grant, played several interesting numbers in this charming setting. Strawberry shortcake and tea were served to the 68 members and guests.

DENNIS V. CONNORTON



Victoria

The Victoria Center held a bon voyage tea July 20 at the Oak Bay Beach Hotel, honoring Hugo Spilker, Victoria organ builder, and his wife. Chairman Jack Lenaghan wished the couple a pleasant vacation in their homeland, Holland, and introduced Dr. J. V. Bateman who, on behalf of the members, presented Mr. Spilker with an aluminum step ladder. Guests were Homer Simmons and George Scharl, Los Angeles, who had completed a summer series of recitals and classes.

FAITH WEBSTER

Kitchener

The annual picnic of the Kitchener Centre was held July 7 at the Leonard Grigg home. A potluck supper was served and a pleasant time enjoyed by members and friends.

HELEN CRITCHISON



Victor Togni has been appointed organist of St. Michael's Cathedral, Toronto, beginning in September. He will also reassume his post on the faculty of St. Michael's School of Sacred Music.

Within the academic year 1962-63, the conservatory of Geneva, Switzerland, granted him a scholarship for Jean Jacques Grünenwald's master class in organ and improvisation and awarded him the first virtuoso prize in organ and improvisation, the first improvisation prize in the Rochette contest and the Otto Barblan organ prize.

Prior to immigrating to Canada in 1957 Mr. Togni was organist of St. Gregory's Basilica in Rome and of Lugano Cathedral. From 1958-60 he was organist of the Pembroke, Ont. Cathedral and from 1960-62 he was organist of St. Michael's College, Toronto.

He has played recitals in cities of Switzerland, Italy, England, Africa and Canada; he was recitalist at the 1958 RCO convention in Ottawa. He has recorded for the Swiss national radio and the CBC. He was a recitalist at the First International Organ Festival of Magadino, Switzerland, described on page 40 of the May issue.

Barrie

Peter J. Coates hosted members of the Barrie Centre May 26 at the Trinity United Church, Collingwood. New business dealt with the election of officers. Mr. Coates was elected chairman, Herman Fowler, New Market, vice-chairman, and James Belcher, Collingwood, secretary-treasurer. Mr. Coates spoke on The Church Year in Service Music and had a large supply of music on hand for members to inspect and play. Mr. and Mrs. Coates then hosted members and friends at their home.

The concluding meeting of the season was held June 7 at the home of Mrs. G. Walker in Barrie and was a buffet-picnic-luncheon. Howard Jerome, Hamilton, was guest for the evening and showed movies on the ICO in London, Eng. and the national convention in Vancouver. A meeting highlight was a phone call from Lloyd Tufford, immediate past-chairman of the centre, who has been ill for two months.

JAMES J. BELCHER

Bay of Quinte

Members of the Bay of Quinte Centre and visitors met June 8 at the King Street United Church, Trenton, to hear Howard K. Jerome, ACCO, play a recital on the recently installed Keates organ. There was also a short talk on voicing pipes. Mr. Jerome's program appears in the recital section.

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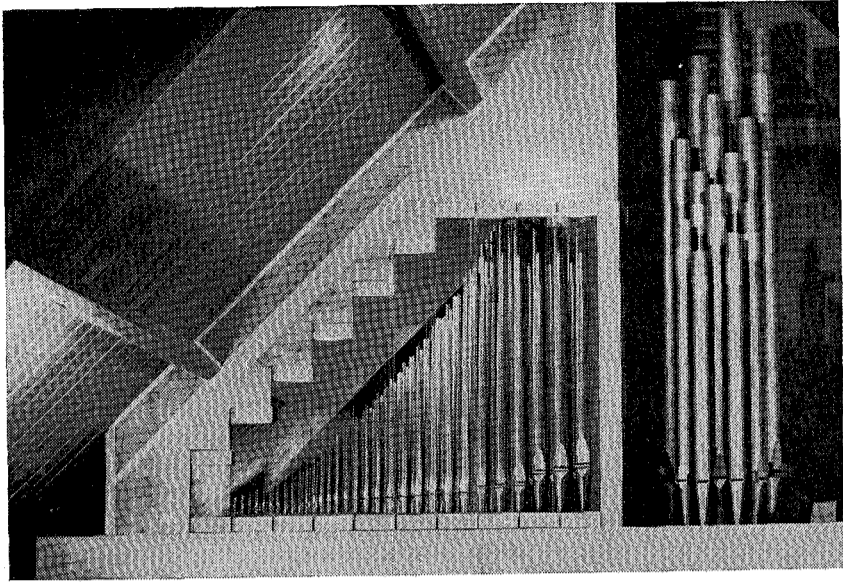
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WARM, FLEXIBLE PLAN SOUGHT

Ascension, Birmingham, Mich., Has Small Organ Rebuilt and Enlarged For Liturgical Needs

Within the last decade, organ builders have almost continuously improved designs to add brightness and clarity. But at the present a growing number of churches face a new problem: recently-installed organs of limited size have been designed with impressive brilliance but no warmth.

The new Ascension Lutheran Church, Birmingham, Mich., had a small incisively-voiced organ installed five years ago. The limited instrument rendered polyphonic music well, yet lacked flexibility to accompany a liturgical service. Additions as projected in the original design would have provided contrasts in brightness, without meeting basic service needs. The free-standing gallery organ occupied very little space and was beautiful to look at. What could be done?

After the church had conferred with numerous builders, Julian Bulley of the Toledo Pipe Organ Company prepared a design which appeared to meet all of the problems economically.

The finished organ, heard in recital by Louis Baer of Detroit, May 5, 1963, is an example of an outstanding tonal and architectural result with minimum expenditure. Beauty and balance of the free-standing design are retained by enclosure of the new swell division behind triple-ply glass shutters. Improved electro-pneumatic chests with exceptional attack and release characteristics are employed to good effect. All pipe-work was regulated to improve cohesion, while retaining brightness.

GREAT

Principal 8 ft. 56 pipes
Copula 8 ft. 56 pipes
Dulciana 8 ft. 56 pipes
Octave 4 ft. 56 pipes
Blockflöte 2 ft. 56 pipes
Mixture 3 ranks 168 pipes

SWELL

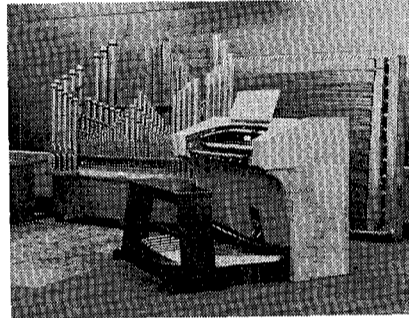
Bourdon 16 ft. 56 notes
Gemshorn 8 ft. 80 pipes
Gedeckt 8 ft. 92 pipes
Salicional 8 ft. 68 pipes
Voix Celeste 8 ft. 44 notes
Gemshorn 4 ft. 56 notes
Salicet 4 ft. 56 notes
Octave Celeste 4 ft. 56 pipes
Nazard 2 2/3 56 notes
Gemshorn 2 ft. 56 notes
Flautino 2 ft. 56 notes
Trumpet 8 ft. (prepared)

PEDAL

Sub Bass 16 ft. 32 pipes
Lieblich Gedeckt 16 ft. 32 notes
Principal 8 ft. 32 notes
Gemshorn 8 ft. 32 notes
Gedeckt 8 ft. 32 notes
Quint 5 1/2 ft. 32 notes
Octave 4 ft. 32 notes
Flute 4 ft. 32 notes

ROYAL JENNINGS TO STAFF OF COLLEGE AT TAHLEQUAH

Royal D. Jennings, AAGO, becomes a member of the faculty of Northeastern State College, Tahlequah, Okla. this month. He moves to Tahlequah from Panhandle State College, Goodwell, Okla.



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HOOFDWERK

Quintade 16 ft.
Prinzpal 8 ft.
Gedackt 8 ft.
Quintadena 8 ft.
Octaaf 4 ft.
Gedakt 4 ft.
Nasat 2 2/3 ft.
Roerfluit 2 ft.
Superoctaaf 2 ft.
Zimbel 1/2 ft.
Krumhoorn 8 ft.
Krumhoorn 4 ft.

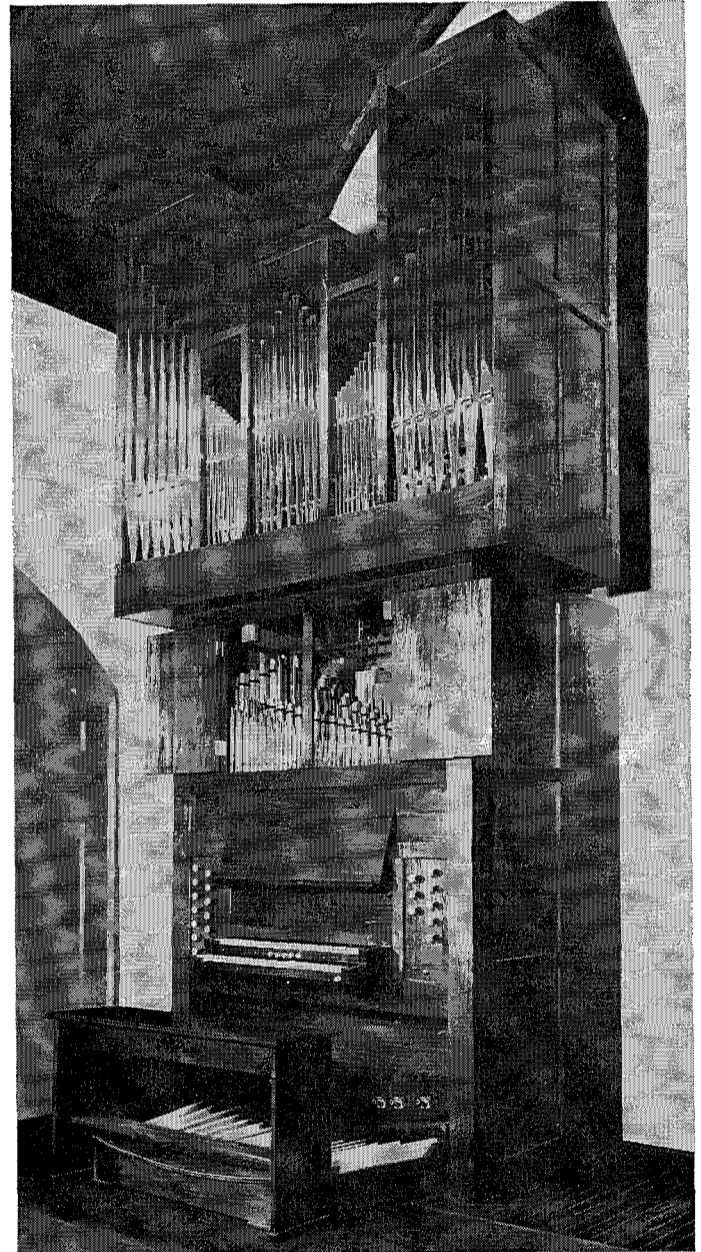
POSITIEF

Gedakt 8 ft.
Quintadena 8 ft.
Roerfluit 4 ft.
Quintadena 4 ft.
Octaaf 2 ft.
Terz 1 1/2 ft.
Siffelöte 1 ft.
Krumhoorn 8 ft.
Auto-Zimbel
Zimbelstern 4 bells
Tremulant

PEDAAL

Gedaktbas 16 ft.
Gedakt 8 ft.
Quintadena 8 ft.
Prinzpal 4 ft.
Gedakt 4 ft.
Roerfluit 2 ft.
Mixture 2 ranks
Krumhoorn 4 ft.

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A Christmas cantata which church choirs large or small can present. Arranged for mixed voices, it features soprano, alto, and tenor solos. Narration with instrumental background adds to the continuity of the over-all work. Approximately 45 minutes in length. \$1.25

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Designing a

by Rudolf von Beckerath

If we seriously intend to make music, the formation of the sound must be influenced and controlled out of the player's own will. Making music will only have a lively effect if it is the exact result of the player's impulse and intention. With an organ this is possible only if the impulse of the player's touch nuance is conveyed from the key to the pallet by a direct mechanical connection. With a pallet proportional to the pipe, and correct voicing, the pipe will react to the touch nuances with different speeds in the development of the harmonic series; the tone becomes alive. In a series of scientific tests this observation has been proved correct many years ago. If the direct connection between the key and the pallet is interrupted by a pneumatic or electric action, the possibility of influencing the initial speech by the touch is lost. Playing will lose in expression, for only rhythmic accents may now be heard. In my opinion this should necessarily lead to giving preference to the construction of organs with slider chests and mechanical action. I even dare say that without this so eminently important pre-supposition for the development of organ tone all further consideration concerning the tonal formation of the instrument will suffer a very decisive loss in its value. I take it for granted, therefore, that within the scope of my short reflection we are dealing exclusively with instruments with slider chests and mechanical action.

The task of designing small two-manual organs with a limited number of stops presents us with musical problems which appear to be more complicated than they are in reality. In this connection I shall deal only with those tonal problems which can be solved by the disposition. We are faced today with an abundance of organ literature covering a period of about four centuries. To bring out most of the beauties of this literature is an often repeated and completely understandable desire of all organists. The different epochs in style of western organ music have as a matter of course left their mark on the instruments. Yet I believe that the organ has never been modified to such an extent as can be observed in the course of the history of other instruments. Certainly there was no lack of attempts to do so, but they were not of lasting success. The theories worked out by Abbé Vogler in the first half of the last century were not able permanently to influence the development of the organ, and the tendencies of the outgoing 19th century and the first two decades of the 20th century to change the organ into a roaring colossus may today be considered as overcome. I believe we may say that, with many differences in detail, the organs from the Gothic up to the present time have always had something in common: the fact that they are made up of the same constructive elements which are:

1. Building up of the ranks according to the principle of the natural harmonic series.
2. Grouping of the stops in four choruses:
 - a. principals — narrow scaled
 - b. flutes, open and covered — wide scaled
 - c. reeds
 - d. solo voices

The different fashions of style which music underwent during the same centuries have brought forth outstanding musicians whose compositions have survived their time. They too have something in common: the universality of their genius. Their music is by far not so bound to certain instruments as is often presumed. Even on a grand piano

Bach's music can be perfectly convincing, while the sweetness of a Mendelssohn, Schumann or Brahms, when played on a 17th or 18th century instrument might all the more touch us. Being aware of these facts we should, when designing small two-manual organs, have the courage to keep ourselves free from compromises which fail to convince us anyhow, but yet without making the mistake of producing copies of past eras. We are equally as unable to build a new "baroque" organ as we are a "romantic" organ. We should make use of those principles which we already know, and become acquainted with those half or completely forgotten constructive elements, in order to bring the organ of our time to life. There are so many ways in which this can be carried out in concrete instances that it is impossible to make a recipe which can claim exclusive validity. Yet the putting down of some ideas about the entire subject might be helpful to find a satisfactory view.

In the years of my organ building practice I have always had the same experience, with which I would like to close my short reflection: The more clearly and purely an organ represents its own style, the more it is capable of interpreting the music of different epochs.

by Arthur Carkeek

These reflections are based in part on conversations with Rudolf von Beckerath in Hamburg during the summer of 1962. Most of this material has been read and approved by him. It is intended to be a companion article to the observations written by von Beckerath himself.

Arguments concerning artistic matters are seldom "won" by anybody. What is a necessity to one person is anathema to another, though both people may possibly be well-trained and knowledgeable. Such discussions involve presuppositions which may vary so much as to make any meeting of the minds impossible. One's opinion is changed through experiencing something new and exciting, or by being led in new directions by someone who can open the mind to new and different ideas. This is not to say that everybody is right, and that we ought to accept an artistic relativism in which many different bases of judgement are equally correct. Convictions are extremely important and necessary, and must be supported by coherent defenses.

The organ field is complicated by the fact that conceptions of what an organ should be vary from player to player, builder to builder, and from country to country. In this country we see immediately a difference in presuppositions between those who build the all-around "American" organ and those who are building instruments according to historic principles of tonal design and construction. It must also be established that not all "classic" builders adhere strictly to these classic principles. For the purpose of this article we are presupposing that the old builders such as Schnitger and Scherer in the north and Silbermann and Cliquot in the south built organs according to certain root principles which produced instruments of great tonal and artistic perfection. Although the French classic organ may have differed somewhat from the north German classic organ in the final tonal result (the flowering), the root principles or the foundations are the same — those which produce a tone which is light, clear, alive and cohesive. Today, builders such as von Beckerath, Frobenius, Flentrop, Marcussen, Schuke and others are building organs in this way, though these organs are not mere copies of earlier instru-



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ments. The use of mechanical action is, of course, taken for granted by these builders. Nobody can "prove" the superiority or inferiority of mechanical action. It is either a necessity or it isn't. (All of these builders build an action of excellent usability and workmanship. It is assumed that the old threadbare arguments against mechanical action based on an acquaintance with worn out and inferior instruments are now behind us.) Anybody with an ear for sound can be shown that different touches produce different onsets of tone in a correctly voiced organ with a good mechanical action. But whether the possibility of doing this is a necessity or even a possibility for every player is quite a different matter. It must also be noted that the tonal principles involved go much deeper than making a stoplist which looks like one from 250 years ago, using light pressure, re-adopting mechanical action, etc. More organic to the final result is an understanding of scaling and voicing according to these earlier principles. Many builders who have been exposed to information concerning these principles have not cared to adopt them completely, or have not understood them.

What is the two manual organ going to do? This is a central problem. In the United States, it has become a difficult one to discuss both because of our eclecticism and because of the multitude of uses we often require of our organs in the church service. Many American builders feel that they can take a little classic, a little romantic, a little French, some German and some English, mix them up with a little American "know-how", and out comes something which is better and more flexible than any of the originals by themselves. But more difficult than this is the use to which we put our instruments. We ask our organ not only to play its own literature, but also to accompany the congregation, accompany anthems, play soft background music and all the rest. And we are inclined to give these secondary uses a primary place in our thinking about organ design. It would seem that the true, valid organ is one which can handle the body of truly great literature written for the instrument. If this ability is really here, then the intelligent organist will find that all other legitimate uses for the instrument are here too. One may then say, "It's no use. I'm not interested. An organ of this kind will not satisfy the demands of American usage". The subject is then closed, and there is no more discussion. But all that is being suggested here is that we might well hear these instruments, really *listen* to them, and see if there might not be a greater flexibility than many might believe, although a different flexibility than we may be used to thinking of.

Of what does a two manual organ consist? In the same way that a piano consists of certain elements that make up a piano, so ought the organ to consist of certain objective elements of tonal design which make up an organ. A two-manual organ is complete if it contains certain voices and choruses, although the content of the choruses may vary within a certain rather narrow range. Some voices may be omitted for economy's sake, but at the expense of having a truly complete instrument. Four specifications are given below. The first is for a complete two-manual instrument with 26 voices. The second is for a two-manual instrument which contains the *main* elements of a complete organ, but which has been reduced to 18 voices. The third specification is for an organ of nine voices. This instrument could be used in a small

church or studio, and would contain some of the main elements of an organ, but can be considered to be only a partial instrument. The fourth specification is for a 6 voice practice organ which is adequate to learn on. The touch and the voicing are there, and the playing can easily be transferred to the complete instrument. All four are specifications used by von Beckerath. All four are founded on the phrase he himself uses, "a purity and clarity of style." And perhaps this phrase is an excellent way to sum up this entire point of view.

Complete two-manual instrument

HAUPTWERK
 Quintadena 16 ft.
 Prinzipal 8 ft.
 Rohrflöte 8 ft.
 Oktave 4 ft.
 Spielflöte 4 ft.
 Nasat 2 1/2 ft.
 Oktave 2 ft.
 Waldflöte 2 ft.
 Mixtur 4-6 ranks
 Trompete 8 ft.

BRUSTWERK
 Gedackt 8 ft.
 Rohrflöte 4 ft.
 Prinzipal 2 ft.
 Nasat 1 1/2 ft.
 Sesquialtera 2 ranks
 Scharf 3-4 ranks
 Krummhorn 8 ft.

PEDAL
 Subbass 16 ft.
 Prinzipal 8 ft.
 Spitzgedackt 8 ft.
 Oktave 4 ft.
 Nachthorn 2 ft.
 Mixtur 5 ranks
 Fagot 16 ft.
 Trompete 8 ft.
 Schalmei 4 ft.

Minimal two-manual organ

HAUPTWERK
 Prinzipal 8 ft.
 Gemshorn 8 ft.
 Oktave 4 ft.
 Spielflöte 4 ft.
 Waldflöte 2 ft.
 Mixtur 4-6 ranks
 Trompete 8 ft.

BRUSTWERK
 Holzgedackt 8 ft.
 Rohrflöte 4 ft.
 Prinzipal 2 ft.
 Tertian 2 ranks
 Scharf 3 ranks
 Krummhorn 8 ft.

PEDAL
 Subbass 16 ft.
 Gedackt 8 ft.
 Choralbass 4 ft.
 Rauschpfeife 3 ranks
 Stillposaune 16 ft.

Nine-stop organ for small church or studio

MANUAL 1
 Gedackt 8 ft.
 Prinzipal 4 ft.
 Mixtur 3-4 ranks

MANUAL 2
 Quintadena 8 ft.
 Rohrflöte 4 ft.
 Prinzipal 2 ft.
 Tertian 2 ranks

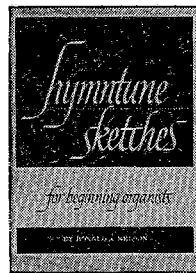
PEDAL
 Pommer 16 ft.
 Nachthorn 4 ft.

Six-stop practice organ
MANUAL 1
 Gedackt 8 ft.
 Prinzipal 2 ft.

MANUAL 2
 Quintadena 8 ft.
 Rohrflöte 4 ft.

PEDAL
 Pommer 16 ft.
 Nachthorn 4 ft.

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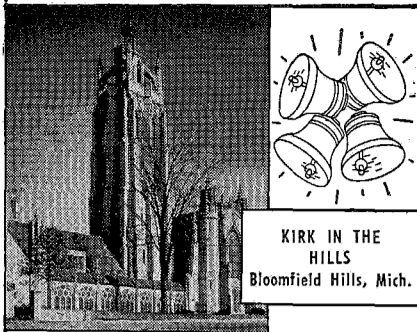
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Oh well, what's one note in 10,000 (which we only estimate to be the number of notes appearing throughout this excellent collection of organ pieces). The other 9,999 notes are so ingeniously scattered and clustered through the 48 pages by composers Hegedus, Labunski, Bottenberg, Goemanne, Schaffer, Hobbs, and Thomas, that every organist should own the collection. Price: \$3.50. Ask for ONE FAITH IN SONG — ORGAN SOLO.



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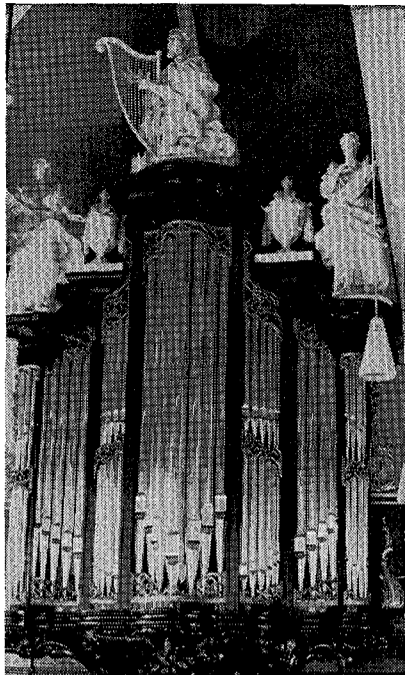
P.S. To sound that last note on the bottom of page 6, play the A flat an octave higher on a sixteen foot rank.

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**SWEDISH BUILDER DESIGNS
FOR CHURCH IN HOLLAND**

NILS HAMMERBERG, GOTHENBERG

Evangelical Lutheran in Zierikzee Has Mechanical Action And Slide Chests

The Swedish builder, Nils Hammerberg, Gothenberg, has completed an organ in the Evangelical Lutheran Church in Zierikzee, Holland.

One of the interesting facets of this instrument is that into the beautifully restored facades (built 1800) Mr. Hammerberg has used all speaking pipes of 100 per cent tin.

The manuals are located behind the organ. The action is completely mechanical with slide chests.

VERK I
Principal 8 ft. (Facade)
Oktava 4 ft. (Facade)
Oktava 2 ft.
Rörflöjt 8 ft.
Gedakt 4 ft.
Mixtur 4 fakte

VERK II
Gedakt 8 ft.
Rörflöjt 4 ft.
Principal 2 ft.
Oktava 1 ft.
Sesquialtera 2 ch.

PEDAL
Subbas 16 ft.
Pommer 8 ft.
Regal 4 ft.

**ESTEY AT BERKELEY
REBUILT BY SWINFORD**

PART OF MODERNIZATION PLAN

New Ranks of Stinkens Pipes Added to Organ at 3rd Science Church in California

The large-scale project of redesigning and rebuilding an excellent old Estey instrument built in the early 1900's was undertaken by the John C. Swinford firm, Redwood City, for Third Church of Christ, Scientist, Berkeley, Cal.

The Estey, originally tubular-pneumatic, was in excellent condition, but the voicing was dull. In the rebuilding, all pipes received some kind of revoicing treatment to produce livelier qualities, with the exception of the excellent strings. New octaves and a three-rank mixture were added to the swell with pipes imported from the J. Stinkens firm of Holland.

GREAT
Open Diapason 8 ft.
Melodia 8 ft.
Dulciana 8 ft.
Flute D'Amour 4 ft.
Chimes
Tremulant

SWELL
Stopped Diapason 8 ft.
Salicional 8 ft.
Voix Celeste 8 ft.
Harmonic Flute 4 ft.
Octave 4 ft.
Mixture 3 ranks
Cornopean 8 ft.
Tremulant

PEDAL
Open Diapason 16 ft.
Bourdon 16 ft.
Lieblich Gedeckt 16 ft.
Flute 4 ft.

**ODELL REBUILDS ONE OF
ITS 1907 INSTRUMENTS**

KENNETH HANKEN IS ORGANIST

Organ at Lutheran Church of the Advent, New York City, Completed In January

The Lutheran Church of the Advent, New York City, completed a project for the rebuilding of its 55-year-old Odell organ in January. The work was accomplished by J. H. & C. S. Odell & Co., Yonkers, N.Y., builders of the organ.

The instrument which is installed in a high chamber, 20 feet above the chancel floor, originally had Odell vacuo-exhaust tubular pneumatic action. The console was on the main floor making for a unique installation at the time.

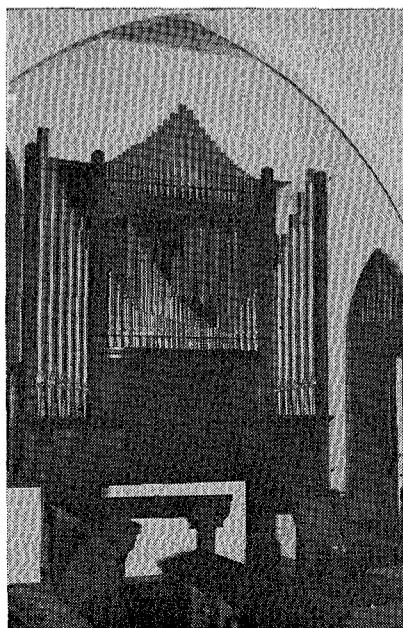
The project included the installation of electric primaries to operate the pneumatics for the slider wind chests; new console keys, modern nameboard and tripper type combination action; key and coupler action; and accessories. The work of revoicing the pipework had been completed a short time before by J. F. Odell.

Harry E. Odell represented the organ company and James C. H. Booth the church. Kenneth Hanken is the organist.

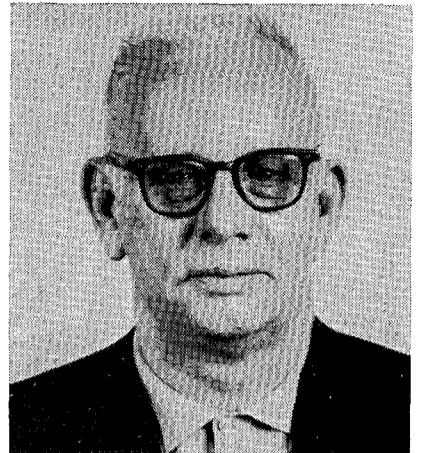
GREAT
Double Diapason 16 ft. 61 pipes
First Diapason 8 ft. 61 pipes
Second Diapason 8 ft. 61 pipes
Doppel Flute 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute Harmonic 4 ft. 61 pipes
Octave Quint 2 1/2 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Harmonic Trumpet 8 ft. 61 pipes

SWELL
Bourdon 16 ft. 61 pipes
Diapason 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Vox Celestis 8 ft. 49 pipes
Stopped Flute 8 ft. 61 pipes
Aoline 8 ft. 61 pipes
Salicet 4 ft. 61 pipes
Rohr Flute 4 ft. 61 pipes
Flautino 2 ft. 61 pipes
Cornet 3 ranks 183 pipes
Cornopean 8 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Oboe 8 ft. 61 pipes

PEDAL
Diapason 16 ft. 30 pipes
Bourdon 16 ft. 30 pipes
Quint 10 1/2 ft. 30 pipes
Gedeckt 8 ft. 30 pipes
Violoncello 8 ft. 30 pipes



**NUNC
DIMITTIS**



Arthur Blackmore Watson, president of the Michigan Organ Company, died July 27 at Butterworth Hospital after a lingering illness. He was 61. He began his career as an organ builder at Jackson, Mich., his birthplace, and moved his operations to Grand Rapids in 1935. For several years he was American representative for the Pels Organ Company, Alkmaar, The Netherlands, and later became an affiliated company.

Mr. Watson was for some years chairman of the artist's recital committee for the Western Michigan AGO Chapter. His widow and a daughter survive him.

**HARRIS BARTLETT, LONGTIME
BRIDGEPORT ORGANIST, DIES**

Harris S. Bartlett died July 14 at the Masonic Home, Wallingford, Conn. at the age of 84. He had served as organist and choirmaster for various Connecticut churches from the age of 15. He was organist at Christ Episcopal Church, Stratford, from 1948 until his retirement in 1962 and had taught in the Bridgeport area for many years.

Mr. Bartlett served the Bridgeport AGO Chapter as secretary for more than 12 years and was honored by the chapter by election to life membership. He is survived by his sister, Mrs. Willard C. Baldwin, Stratford, who served Christ Church as organist for 35 years.

**EDWARD BEWIE, CLEVELAND
ORGANIST, PASSES AT 84**

Edward Bewie died July 15 in Lutheran Hospital, Cleveland, at the age of 84. He had served as organist in many Lutheran churches in Ohio and had taught in the schools of Cleveland's St. John's and Christ Lutheran Churches. He retired in 1945.

He was trained at Lutheran Preparatory School, Addison, Ill. and in what is now Concordia Teachers College, River Forest, Ill. His widow, three daughters, two sons, two sisters and grandchildren survive him.

**CASIMIRO DELLO JOIO DIES —
ORGANIST, COMPOSER'S FATHER**

Casimiro Dello Joio, veteran Catholic organist of New York City, died at his home July 16 at the age of 82. He had been the organist of Our Lady of Good Counsel Roman Catholic Church for the last 20 years. He was the composer of several masses and smaller works.

He was the father of the eminent composer Norman Dello Joio, who with two of the elder Dello Joio's brothers, survive him.

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SEPTEMBER 1963						
S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

Sept. 10
Allan Birney, Coe College, Cedar Rapids, Iowa

22
John Holtz, First Presbyterian Church, Perth Amboy, N. J.

24
Anthem Reading Session, Fifth Avenue Presbyterian, New York City

27
Charles H. Finney, Houghton, N. Y., College

28
Austin Lovelace workshop, Northern Valley AGO Chapter, Ridgewood, N. J.
John Weaver, Eastern N. Y. AGO Chapter, Albany

29
Allan Birney, MIT Chapel, Cambridge, Mass.

Fernando Germani, St. Mary's R. C. Church, Auburn, N. Y.

Oct. 1
Fernando Germani, St. Stephen's Episcopal, Wilkes-Barre, Pa.
William Teague, Rayne Memorial Methodist, New Orleans, La.

3
Fernando Germani, Christ and St. Luke's Episcopal, Norfolk, Va.

4
Fernando Germani, St. Andrew's Episcopal, Arlington, Va.

5
Fernando Germani master class, Arlington, Va.

6
Robert Lodine, First United Presbyterian, Hammond, Ind.

Donald S. Johnson, Juniata College, Huntingdon, Pa.

Robert Baker, Air Force Academy Chapel, Colorado Springs, Colo.

Fernando Germani, Sacred Heart Church, Baton Rouge, La.

Marilyn Mason, St. John's United Church of Christ, Chambersburg, Pa.

Frederick Swann, First Reformed Episcopal Church, New York City

7
Alexander Boggs Ryan, SW Michigan AGO Chapter, First Congregational, Battle Creek

Marilyn Mason, Methodist Church, West Chester, Pa.

8
Fernando Germani, AGO Chapter, Atlanta, Ga.

**HONOR RETIRING ORGANIST
AT RECEPTION AND DINNER**

Ernest A. Andrews, Setauket, N.Y., was honored at a reception and dinner given June 8 by members of the choir of St. Paul Lutheran Church, Port Jefferson Station. The occasion was his retirement July 1 as organist and choir director. He is dean of the Suffolk AGO Chapter.

RESPONSE, the journal of the Lutheran Society for Worship, Music and the Arts, became a quarterly in June; it had been published twice a year since 1959.

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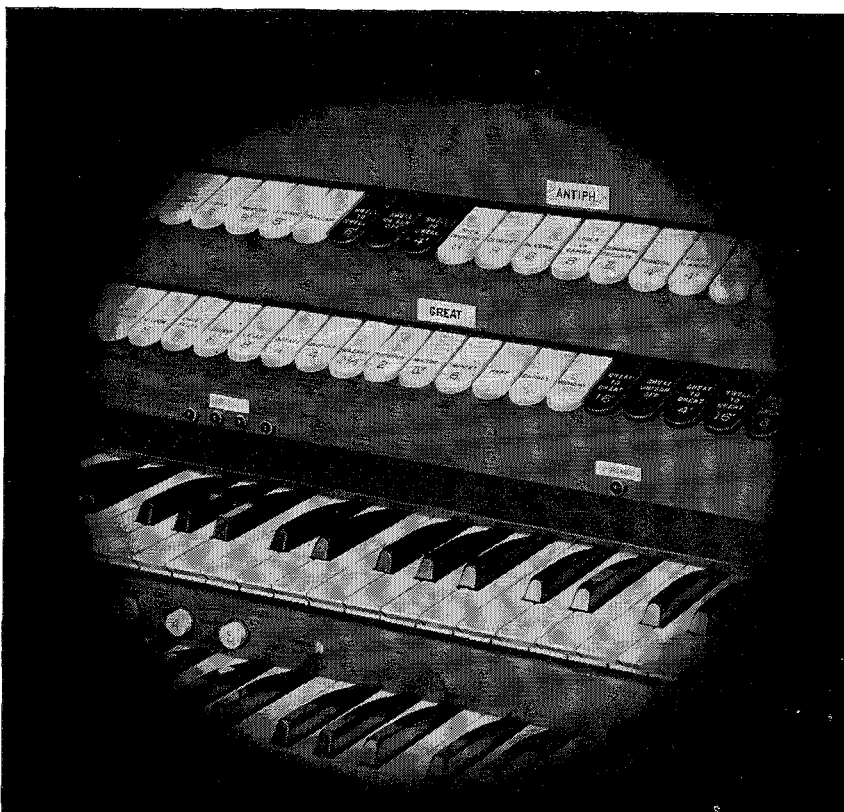
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The G-100 Hammond Organ has 65 stop tablets, providing 50 speaking stops as follows: 19 on the Swell organ, 9 on the Antiphonal, all playable on the upper manual; 14 on the Great organ, playable on the lower manual; and 8 for the Pedal organ. The stop-list includes Mixtures on both manuals, a three-rank Mixture on the Swell, and a four-rank Mixture on the Great.

The 50 speaking stops provide the authentic tones voiced for classic, baroque, romantic and modern compositions. Each type of music sounds exactly as it should—whether pre-Bach, Reger, Messiaen, or other. Also, you will hear stunning Diapason, Flute, Reed and String choruses.

Any accomplished organist will feel at home at this console instantly. There are no novel or unfamiliar control devices. All the stops, couplers, and pistons you know and use are here. Every stop will sound to your ear exactly as it should in a well-voiced organ. You'll find no unification, borrowing, or duplexing—each stop is separately derived, with a quality of tone unique unto itself. Even such subtleties as the opening and closing of the swell shades have been carefully reproduced.

In size, price, and ease of installation, this organ will, indeed, make news—news of the most welcome kind. Other details of its design will be announced soon.

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If you are contemplating the purchase of a new organ, why not wait a few short months? You'll be amazed at the price of the 50-stop, straight, traditional G-100 Hammond Organ.



New Choral Music

There was the expected fairly heavy proportion of Christmas music this month—usual for this least Christmasy time of the year. But the overall quantity of new material was not quite so overwhelming.

Boosey and Hawkes Christmas music includes Walter Ehret arrangements of Maria Walks amid the Thorn (Old German), Carol of the Shepherds (Spanish), SA Carol Sweetly Carol (Czech) and TTBB The Holly and the Ivy (English). And there are Robert Chambers' TTBB arrangement of A Child Is Born (Puer Natus) and his editing of a four-voiced On This Day to U Is Born by Nanino.

In Boosey's general list are Elinor Remick Warren's festive God Is My Song and C. Stanley Glarum's imitative Come unto Me now also available SSA, TTBB and SAB. Robert Field has edited and prepared an English text for three separate segments of the Fauré Requiem—Introit and Kyrie, Agnus Dei and Sanctus.

Three Boosey numbers from Moravian sources have Donald M. McCorkle's name as editor and arranger: Francis F. Hagen's The Morning Star, of which Marilyn Gombosi is co-arranger, is a Christmas anthem in dialogue between solo voice and choir. John Antes' I Will Mention the Loving Kindness is SS or SA; Simon Peter's I Will Be as the Morning Dew is SSAB or SSA; both have extensive accompaniments transcribed from string ensemble. Philip Silvester's unaccompanied Israel has Hebrew and English texts; there is division of parts. Two SABs complete the Boosey list; a routine Negro spiritual arrangement of Mary and Martha by Franklin Kinsman and a Robert Chambers editing of a Bach fragment, Come, Let Us All This Day.

Flammer's entire stack is devoted to Christmas music, Alinda B. Couper's Joy to the World is arranged for SA, organ and handbells; her Shepherds on Watch is unison with handbells. Two SATB James R. Gillette arrangements are of To Us Is Born a Little Child and In Bethlehem City. Other arrangements include: one of Puer Nobis by Roger Chapman which divides both treble and bass parts three ways; Charles Black's of Carol of the Birds, which has solo bits for soprano and baritone; and Arthur Stoneman's Noel Fantasy which combines four familiar carols.

Original Flammer carols are Kenneth W. Jewell's a cappella The Shepherd's

Carol, Lloyd Pfautsch's Fanfare for Christmas with two trumpets and two trombones, Al Kindig's A Plaintive Carol with a rather high soprano solo; and Barbara Booth's Sleep, Baby Jesus, with melody in alto plus hums.

Shawnee Press is starting a Youth Praises series of anthem and service material books. So far we have seen the Red Book (unison) and the Yellow Book (unison with optional second part). The editors are Luigi Zaninelli and Wihla Hutson; both contribute original material as well as well-made arrangements from a variety of sources. Multiple choir people may find these useful. For Christmas Shawnee has a Christmas festival piece, The Miraculous Star by Roy Ringwald, with brass choir, based on the Morning Star chorale and a Peter Cornelius song.

The new numbers from H. T. Fitz-Simons' Aeolian series do not focus on the Christmas season. A cappella ones include two straightforward anthems on beloved texts by L. Stanley Glarum—All Things Work Together for Good and Ask and Ye Shall Receive; J. Russell Manor's not difficult How Long Wilt Thou Forget Me, with some division; and Jean Pasquet's choral benediction, Into Thy Hands, O Lord. Also unaccompanied is Richard Mofatt's version of O Rest in the Lord from Elijah. Accompanied are Joseph Roff's O Lord, I Will Praise Thee, with a bit of soprano solo, and a rather curious Kitson-Thomas sort of vocal hymn- Prelude on the old Martyrdom hymntune—something of a tour de force in its line.

It is not easy to say anything very enlightening about Randall Thompson's The Nativity according to St. Luke (E. C. Schirmer) which its composer describes as a musical drama in seven scenes. This large work by one of our most respected composers uses a considerable orchestra, choir and nearly a dozen soloists in singing roles. It makes demands on resources which are not unreasonable and directors who have command of such resources should study the work for possible use.

A stack from Chantry Music Press, Fremont, Ohio, has several contributions from Richard T. Gore. There is a beautifully bound volume of his Intros and Graduals for the Church Year, designed for the Lutheran service; his vigorous setting of Psalm 100; an unaccompanied Choral Preface and Benediction; his new text for the Mozart Ave Verum; and his big festival anthem, A New Commandment.

Chantry has a good edition of the Heinrich Schütz Passion according to St. John prepared by Dr. William H. Reese with a singable English text.

Perhaps the most stimulating things from Chantry are some motets by Heinz Werner Zimmerman. With a steady pizzicato double-bass accompaniment the choral parts proceed in some striking syncopations. Many will wish to see these and perhaps try them on programs. They are certainly fresh attempts at new directions in church mu-

New Inspiring CHRISTMAS CANTATAS

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The Son Of God

By John F. Wilson



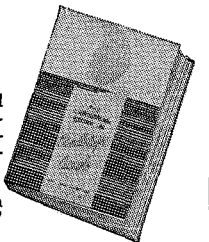
For mixed choir and four solo voices with piano or organ accompaniment. Based on the familiar account found in the book of Luke. Centered around the theme, "Sound the News of Joy and Gladness, the Son of God is Born!" Challenging, but not too difficult for average choir and soloist. Performance time approximately 30 minutes. 48 pages, octavo size, each \$1.25

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Both cantatas included free with long play demonstration album with each cantata recorded on one side. Special price, \$3.95. Sent on 30 days' examination. Order Today! Librettos now available 4¢ each.



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sic and as such put to shame such experiments, say, as the Twentieth Century Folk Mass. The titles are Two Contemporary Motets and Sing Unto the Lord.

Also from Chantry is a Book of Canons collected by Harald Wolff. This contains ingenious rounds and canons from many sources, mostly with religious texts. Finally there is a chorale cantata, Awake, Awake, the Hour Is Here, by Eberhard Wenzel, for choir and brass (or organs). Based on two chorales it follows some traditional ideas very skillfully.

Canyon Press sends only one for Christmas, Robert Graham's folk-like The Time Draws Near. Two for youth groups are a two-part Laudate Dominum by Robert Crandell and Robert Powell's unison Can You Count the Stars.

From Galaxy comes an early Vexhilla Regis by John Ireland, just published, for chorus, brass and organ. Brass parts are available for this rather large-scale "hymn"; division indicates need for a sizeable group. There are a Herbert Horrocks choral arrangement of the Messiah tenor solo, Thou Shalt Break Them, and a Gordon Young setting of Ride On! Ride On! for next Palm Sunday.

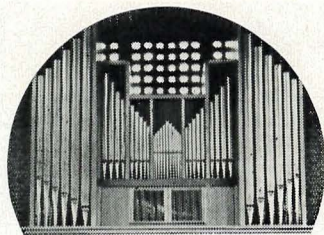
Singles include the treble Tell Out, My Soul which Alec Wyton was commissioned to write for the Episcopal Diocese of Western New York (Mercury), and Leland B. Sateren's hymn-anthem. The King of Love My Shepherd Is, on a fine old Irish tune (Art Masters Studios). Concordia's Lord God, Thy Praise We Sing, Luther's metrical version of the Te Deum Laudamus set by Richard Wienhorst with brass choir, contains many performance suggestions. Directors who can solve the logistics involved in combining several choirs, divided congregation, instruments etc. may find this very effective for festival occasions — FC

MURTAGH ARTISTS TO OPEN LARGE NEW INSTRUMENTS

Recitalists from the Lilian Murtagh Concert Management will be heard in recitals opening important new organs in October. Robert Baker will play the opening recital Oct. 6 of the new organ in the Protestant Cadet Chapel at the Air Force Academy, Colorado Springs, described in the June 1960 issue.

On the same date Marilyn Mason will give the dedicatory recital on the new three-manual Möller at St. John's United Church of Christ, Chambersburg, Pa., (described in the December 1961 issue), and Frederick Swann will give the opening recital on the new Allen at the First Reformed Episcopal Church, New York City.

William Teague will open the recital series Oct. 1 at the Rayne Memorial Methodist Church, New Orleans, on the recently completed Aeolian-Skinner, described in the June 1960 issue.



Organ Music

There are some collections of organ music which reached us this month with considerable value for church services and for teaching.

Camil Van Hulse's Soli Deo Gloria from Harold Flammer contains ten useful and playable pieces suitable for voluntaries. This composer continues in the milder, more conventional vein toward which he turned several years ago. His individuality and his craftsmanship are not less evident and these not difficult pieces will be useful to many.

Though C. H. Trevor's Progressive Organist series is intended as a standard instruction text, volume 4 also contrives to be a collection of 16 unfamiliar pieces from pre-Bach through Rheinberger, all useful for playing and teaching. Mr. Trevor's preface sets forth clearly many of his ideas and convictions on registration. Galaxy distributes Mr. Trevor's series in America and also his editing of a very easy Communion by Gounod in which the left foot rests on low C for the first 18 measures and soon goes to low G for 17½. For all its one-footedness, this is a fairly respectable little piece. Also from Galaxy in an attractive little Pastorale on The Morning Star by Daniel Pinkham which is apt to be widely played.

A volume of 35 chorale preludes by A. W. Leopold called An Organ Book comes from Chantry Press, Fremont, Ohio. Mr. Leopold treats his chorales intelligently and musically; he is a good workman in conventional forms. These pieces are practical and worth a place in many libraries of service music.

The third issue of *The California Organist* is a set of Two Monograms, one by Orpha Ochse, the other by Clarence Mader. Each is two pages in length, individual in style and easy enough for most players to learn quickly.

Another reminder of the Los Angeles County convention is the Fantasia on a Lutheran Chorale by Morris Haigh for Six Horns and Organ. This won the first prize in the tri-chapters' contest and was performed effectively on a program by six members of the Los Angeles Horn Club with Charles Shaffer at the organ. One provision of the prize was publication by Shawnee Press. Any organist who can entice six good horn players into his organ loft should get a copy of this at once.

INTRODUCTORY COPY OFFER

The Christmas Tribute

BY ANTONY GARLICK

A presentation for Mixed Choir (S.A.T.B.) Combining a New Musical Expression of the Christmas Story with a Visual Representation of 25 Masterpieces of Renaissance Painting from the National Gallery of Art, Washington, D.C. and the Metropolitan Museum of Art, New York, N.Y.

A full-color film strip has been prepared, using the paintings listed here, to be presented during the singing of this group of new Christmas carols by Antony Garlick.

All kinds of beautiful ideas come to mind for the effective use of the music and the paintings, either in an auditorium or a church sanctuary: the pictures could be projected on to a screen wreathed in holly or ground pine, with the choir singing from behind the audience. Or, arrange the choir in back of the screen, using soft candle light.

In the publication you'll find suggestions for building a gilt frame around the screen which would give the formal feeling of a visit to an art gallery. The possibilities are many. Focus your imagination on your specific situation and see what comes to mind.

The film strip was approved by the Metropolitan Museum of Art before quantity production was begun and this gives you an assurance of the faithfulness of the color values.

The music is in carol style, melodic and enjoyable to listen to, but you will want to begin work early enough to be sure all the words are crystal clear by Christmas. Performance time: about 12 minutes.

SATB .75 Full-color film strip — \$6.00

- I. Introduction
Title, credits, museum credits
The Adoration of the Magi, by Massys; Rest on Flight by David
- II. The Annunciation of Mary
The Annunciation, by Fra Lippi
The Annunciation, by the Master of Barberini Panels
The Annunciation, by Van Eyck
The Annunciation by Masolino
- III. The Annunciation of the Angels
The Nativity, by David
The Nativity, by Christus
Madonna and Child, by Memling
- IV. Annunciation to the Shepherds
Annunciation to the Shepherds, by Bassano
Adoration of the Shepherds, by Pseudo-Boccaccino
Adoration of the Shepherds, by Giorgione



- V. Adoration of the Magi
Adoration of the Magi, by Benvenuto di Giovanni
Adoration of the Magi, by Giovanni di Paolo
Adoration of the Magi, Fra Angelico and Fra Lippi
Adoration of the Magi, by Botticelli
- VI. The Nativity
Nativity with Prophets, by Duccio
Virgin Adoring Child, by Botticelli
The Nativity, by Fra Lippi
The Madonna of Humility, by Fra Angelico
Small Cowper Madonna, by Raphael
The Nativity, by Lotto
- VII. Flight to Egypt
Rest on Flight, by David
The Flight, by Bellini
The Nativity, by Fiorenzo di Lorenzo
- VIII. Conclusion
Journey of the Magi, by Sassetta
The Nativity, by David
Adoration of the Magi, by Massys

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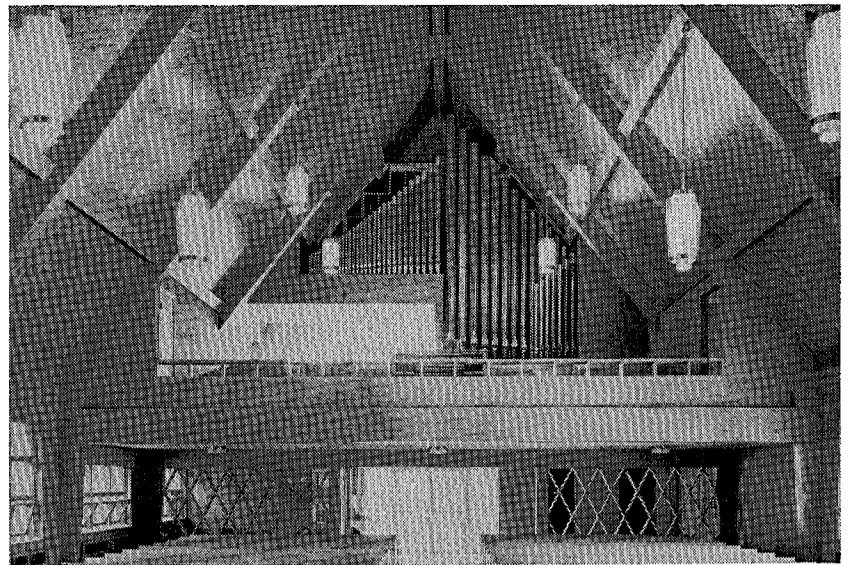
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GREAT
Nachthorn 8 ft. 68 pipes
Lieblichgedeckt 8 ft. 68 pipes
Prinzpal 4 ft. 68 pipes
Quintadena 4 ft. 73 pipes
Quintadena 2 ft.
Mixture 3-4 ranks 224 pipes
Krummhorn 8 ft. 68 pipes
Tremulant

SWELL
Bourdon 16 ft. 97 pipes
Bourdon 8 ft.
Salicional 8 ft. 68 pipes
Voix Celeste 8 ft. 63 pipes
Prestant 4 ft. 68 pipes
Flute Conique 4 ft.
Piccolo Conique 2 ft.
Larigot 1 1/2 ft. 81 pipes
Trompette 8 ft. 80 pipes
Clairon 4 ft.
Tremulant

PEDAL
Resultant 32 ft.
Principals 16 ft. 56 pipes
Contre Salicional 16 ft. 12 pipes
Bourdon 16 ft.
Octave 8 ft.
Bourdon 8 ft.
Super Octave 4 ft.
Flute Conique 4 ft.
Contre-Trompette 16 ft. 12 pipes
Trompette 8 ft.
Clairon 4 ft.

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TELLERS BUILDS FIRST INSTRUMENT FOR TEXAS

WILLIAM PATTY IS ORGANIST

New First Methodist, Garland, Has Robert Miller As Consultant—In Chancel At One Level

The First Methodist Church, Garland, Tex., awarded the Tellers Organ Co., Erie, Pa. the contract for a large two-manual organ for its new sanctuary ready for use in September. The contemporary styled building was designed by Bennett & Crittenden, Dallas. Robert R. Miller was engaged by the church to design the installation and stoplist. Dr. Robert Day is chairman of the organ committee and William Patty is organist.

The organ is located on one side of the chancel and the choir occupies the opposite side. The instrument is installed on one level. The swell division has two sets of swell shades — one for the sanctuary tone opening and the other for the chancel side — controlled by a three-way switch. The enclosed great division has its own swell box and thus offers some of the flexibility of a three-manual organ.

GREAT

- Principal 8 ft. 61 pipes
- Holzgedeckt 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Spillflöte 4 ft. 61 pipes
- Spitzprincipal 2 ft. 61 pipes
- Fourniture 4 ranks 244 pipes
- Chimes
- Spitzflöte 8 ft. 68 pipes
- Flute Celeste 8 ft. 56 pipes
- Cromorne 8 ft. 61 pipes
- Tremolo

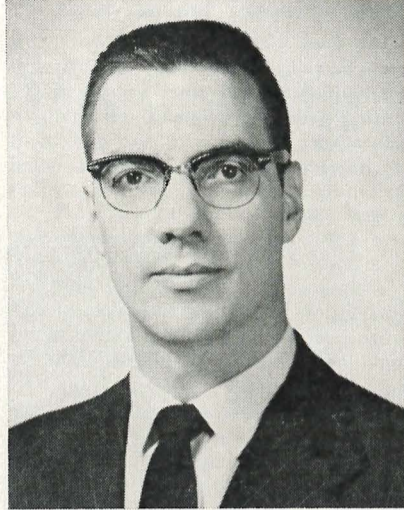
SWELL

- Rohrflöte 16 ft. 12 pipes
- Rohrflöte 8 ft. 68 pipes
- Viola 8 ft. 68 pipes
- Viola Celeste 8 ft. 56 pipes
- Principal 4 ft. 68 pipes
- Koppelflöte 4 ft. 68 pipes
- Blockflöte 2 ft. 61 pipes
- Larigot 1½ ft. 61 pipes
- Plein Jeu 3 ranks 183 pipes

Richard Westenburg has been appointed director of music at the Memorial Methodist Church, White Plains, N.Y., and tutor assistant in music history and analysis at Union Seminary, New York City where he is working on his DSM. He will continue a limited recital schedule under the direction of the Roberta Bailey concert management.

COLLEGE AT NAPERVILLE SPONSORS MUSIC WORKSHOP

The 11th annual church music workshop sponsored by the school of music of North Central College, Naperville, Ill. will be held Oct. 4 and 5 under the leadership of Richard D. Hoffland, Millikin University, Decatur, Ill. Kenneth LaRowe will lead the organ sessions. Mr. Hoffland will hold demonstration-rehearsals using the college choir and several high school choral groups, as well as a youth choir from local churches. A Friday evening session, open to the public, will include individual high school choirs singing under their own directors and as a massed chorus conducted by Mr. Hoffland.



William R. Hargrove begins his duties this month as full-time organist and choirmaster at the Woodfords Congregational Church, Portland, Maine — a church with 2300 members and seven choirs, the largest Congregational church north of Boston.

For a decade Mr. Hargrove has been organist and choirmaster at the Memorial Methodist Church, White Plains, N.Y., a church noted for its fine arts series of organ and choral events and junior choir festivals. He also directed the White Plains Women's Club Chorale and taught organ at The King's College, Briarcliff Manor, N.Y. He received his MSM from Union seminary this summer.

- Trompette 8 ft. 68 pipes
- Hautbois 4 ft. 68 pipes
- Tremolo

PEDAL

- Bourdon 16 ft. 32 pipes
- Rohrflöte 16 ft.
- Viola 16 ft. 12 pipes
- Principal 8 ft. 32 pipes
- Bourdon 8 ft. 12 pipes
- Rohrflöte 8 ft.
- Principal 4 ft. 12 pipes
- Bourdon 4 ft. 12 pipes
- Rauschquinte 2 ranks 64 pipes
- Trompette 16 ft. 12 pipes
- Trompette 8 ft.
- Chimes

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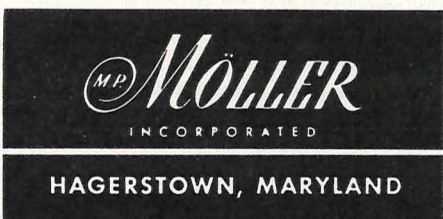
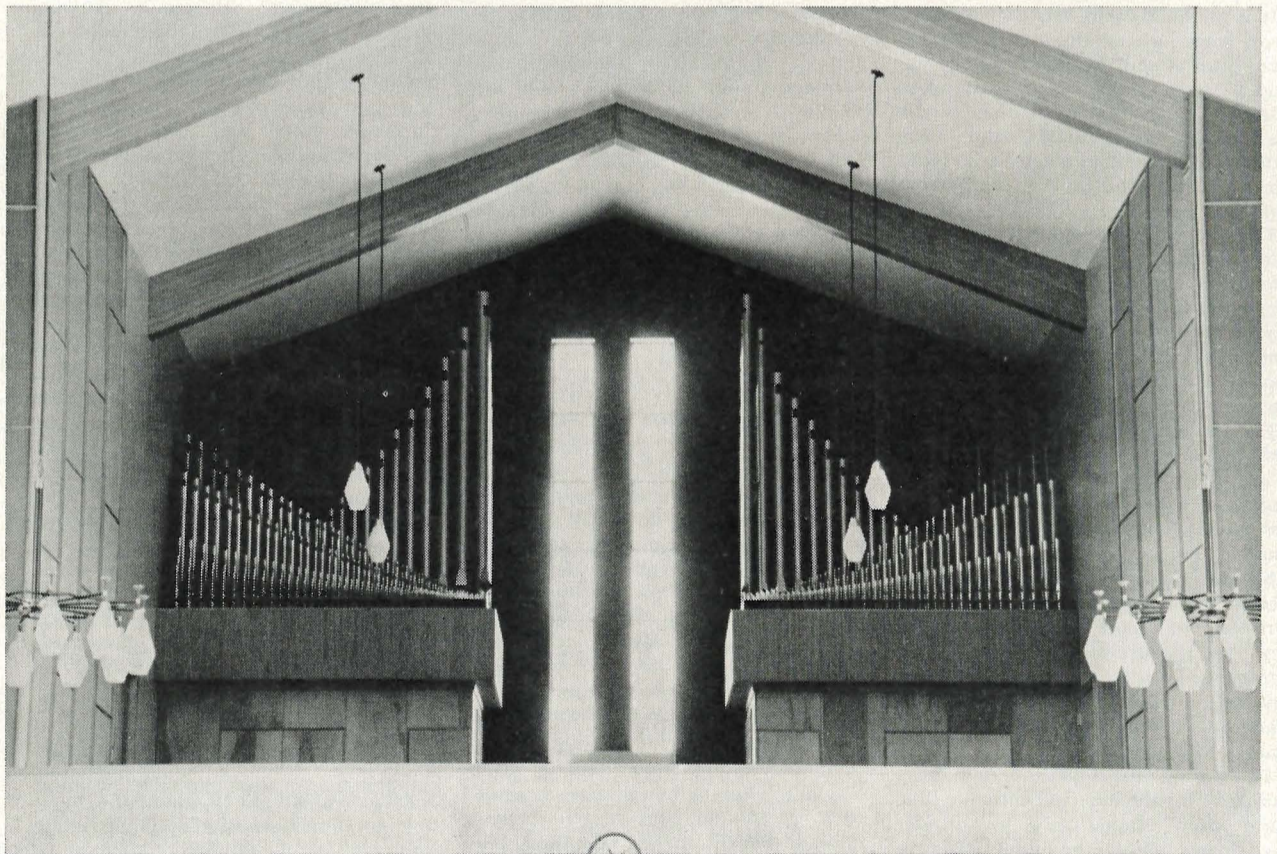
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THE DIAPASON

EDITORIALS

The opinions, ideas and suggestions on the editorial page are the responsibility of the editors of this publication and do not necessarily reflect official policies or points of view of the elected officers of either the American Guild of Organists or the Royal Canadian College of Organists and should not be construed as such.

Mud over the Dam

What seems to us a rather charming entry in the 50 years ago paragraphs emphasizes again the tremendous changes which have taken place within a single lifetime. The change of the automobile from a hobby object of the very few to a way of life for nearly everyone is only one little indication.

It was less than 40 years ago that a man was elected governor on the slogan "Pull Missouri out of the mud."

It is about 30 years ago that a movement began whose slogan might have been "Pull American organs out of the mud." The changes which have taken place in organ design in this period are perhaps more drastic and more widespread than changes in any other musical instrument in any comparable length of time.

The huge leather-lipped, diapasons, chief ingredients of the mud-pies of a generation ago have disappeared from the scene. If in their place has gone a box of whistles, this is a normal pendulum swing from much too far in the opposite direction. Let's avoid swinging too far this time.

This is our fifth two-manual issue. This annual publication of ours seems to us to continue to be the most informative (educational? instructive?) issue which comes to our readers each year.

No two stoplists are much alike; the special articles certainly do not support or "yes" one another's point of view. Yet the overall picture is one of increasing know-how, growing perception and a willingness to learn and to change — a very encouraging view of America's organ builders.

The two-manual organ is certainly the standard instrument in churches the world over. Numerically we wonder how many times the total of two-manualers exceeds the sum of all the others. So it is good to see that the same study, thought and care is going into two-manual design as into plans for mammoth concert instruments.

Because so many write for extra copies of this issue to share with colleagues, we cut up for filing, to send abroad, we will as before have an extra supply on hand. Send us 30¢ for each extra copy and the address to which each is to be sent. Our circulation department will do its job promptly.

Denominational Job Service?

We note with interest what we suspect may be the beginning of a trend: The Office of Personnel Service of the United Presbyterian Board of Christian Education's new service for placement of professional church musicians, noted on another page. We expect that other denominational boards will fall in line with similar announcements. We have mixed feelings about this.

There is a larger and larger proportion of full time church musicians — people whose income is dependent upon the churches they serve. We believe that there is a painfully slow but inevitably growing recognition that the church musician, by virtue of his training, background and actual contribution to the worship service and the overall life of the church, deserves a status comparable to that of the clergy. It follows then that a denomination should have the responsibility for the same tender care of its joyful noise-makers (Psalm 100) as for its clericals — responsibility for their employment, their welfare and their security.

We are not convinced, however, that the aforementioned news story really represents that first step in the 1000-mile journey. We suspect that it may rather be a matter of convenience and necessity enabling churches to find replacements quickly when changes are to be made.

Why the Doubting Thomas attitude? National governing bodies of most denominations are administered by clergy, and we have yet to find any clear evidence that clergy as a group ever put the welfare of church musicians as a group very high on their agenda. We have considerable evidence of several questionable clergy-engineered coups against church musicians in large-city churches.

Further, we find suspect any move which, in these days of so much and such promising ecumenical talking and writing, seems again to emphasize denominational separateness.

The solution? Probably none for now. At some time in the future perhaps an answer will be found among organists and church musicians themselves. Perhaps the answer may even be their own national organization, the American Guild of Organists. Individual chapters have made admirable strides with their placement services and pressures for higher ethics among both clergymen and church musicians. Inter-chapter action may not be permanently impossible.

About Copyrights

At the request of the AGO Committee on Copyrights we printed what we felt was a general publishers' "hand-out" in the August issue. Every experienced musician knows that many of the provisions of the copyright laws, as that article explained them, are hardly enforceable under any circumstances, but even so not one of us wishes to break any law on our statute books. There is a rather general belief that unenforceable laws destroy respect for law; this belief was the basis of the repeal of the 18th amendment to our constitution.

An interesting letter from a reader and her letter to her senator appended to it on another page suggests possible needed changes in the copyright laws, which she feels, with perhaps more than a little justification, are at present designed to serve the publishers, even in their barely re-edited reprints of old materials, rather than the composers of present-day music.

As a former toiler in the vineyards of commercial music, the editor of this journal knows full well that few professional musicians ever get written permission from any publisher to make "arrangements" of any material, and that publishers, far from prosecuting

them, are delighted at chance of collecting more performance royalties on the music for which they hold copyrights. Yet less professional people are called scofflaws for what are hardly infractions at all.

We have another article on copyrights coming up in a future issue with some quite different but specifically documented information about how the copyright laws can and do work. All of us, we feel, need much more specific and perhaps less slanted information than the generalized and scolding warning of the "handout."

A Little Danish Melancholy

Every year when the indefatigable AGO examination committee sends us the results of the June AGO examinations for the Fellowship, Associateship and Choirmaster A and B certificates, the list regularly triggers off some editorial thinking in the office of THE DIAPASON.

This year we dug out the results of the last ten seasons of examinations for a comparative study and also had on hand the results of the 1913 examinations from our 50 years ago section of the "Those Were the Days" column (see July issue.)

What we pondered as we studied these research items was not encouraging. A membership of 16,064, including hundreds of young members who have joined the fold in very recent years, furnished us with just one successful new FAGO, 11 new AAGOs and seven choirmasters. We believe readers would like, and deserve, to know how many tried the examinations and failed. We seem to remember we were formerly told this detail: the year this editor was successful for the AAGO, 24 years ago, 16 won the right to use the junior letters out of 64 candidates. Is the percentage higher or lower now?

1963 had the poorest FAGO showing in many years and the AAGO was lower than at any time in the last ten years, or 24 or 50 years ago. Last year there were seven FAGOs, 23 AAGOs.

We are happy that the choirmaster B is slowly gaining momentum. Catholic organists and choirmasters are becoming more numerous and useful Guild members every year, an ecumenical development we should all welcome heartily.

What has caused this deplorable slump in the other categories? Are there serious, perhaps justifiable, doubts about the composition of the exams themselves or about their professional and academic value? If even a partial "yea" belongs here, the examination committee has an urgent job on its hands, in co-operation with the council, the state and regional chairmen, deans and the publicity committee.

If, as we are regularly admonished, they represent are the primary function of the Guild, then a roll of successful candidates for these examinations which contains the names of only about one-tenth of one per cent of the membership indicates the possibility that something is rotten somewhere besides in Denmark.

Let's start getting to the roots of it!

CARL FISCHER TO HOLD FALL CHORAL READING SESSION

The Fifth Avenue Presbyterian Church will be host to Carl Fischer's ninth annual fall choral reading session the evening of Sept. 24. Anthems of various publishers, seasonal and general will be read. Guest conductors this year will be Dr. Harry Robert Wilson, Teachers College, Columbia University; Dr. Lawrence Perry, Hunter College; Muriel Robinson, Glen Ridge, N.J.; William Simon, Bloomfield, N.J., College.

Write: Wesley Bartlett, Carl Fischer, Inc. 62 Cooper Square, New York City 3.

Those Were the Days

Fifty years ago the September 1913 issue contained these matters of interest —

A column of Organists' Hobbies contained many of the usual ones — gardening, camping, walking, golf, painting — but Clifford Demarest wrote of his as follows: "In contrast to golf and walking, we have the strictly up-to-date sport of automobiling. Anything that tends to get the mind off daily work is recreative; automobiling enables me to forget music, for the ever-changing scenes of landscape are refreshing and mentally restful. Running a car is exhilarating. To feel mastery over tremendous power gives one a mental excitement which is both stimulating and beneficial. There is just enough exercise if the ride be not too long to give one a delicious tired feeling, and the pure air induces refreshing sleep."

Clarence Eddy needed to play the same recital three times to accommodate the crowd at the Church of St. John the Divine, Victoria, B.C.

The Hinners Organ Company built a new addition to its Pekin, Ill. factory to take care of the rush of business.

A description of the new tubular-aneumatic organ for the First Unitarian Church, Richmond, Va.: This entire organ is to be enclosed in a six-inch swell box; also the pedal organ. There will be no front pipes to show, the sound to come through a large colonial window above the console. Not even the console or the organist will be seen.

The famed Spreckels outdoor organ in San Diego was described and its stoplist included on the occasion of its opening at the exposition.

The city of Johannesburg, South Africa was to spend \$52,500 on an organ for its town hall.

Twenty-five years ago these events made news in the September 1938 issue —

Arthur Jennings succeeded Arthur Poister on the faculty of the University of Minnesota.

Robert L. Sanders became dean of the school of music at the University of Indiana.

The memoirs of Louis Vierne began in this issue.

The 1939 AGO general convention was announced for San Francisco.

Henry W. Worley, Columbus, Ohio, only organ builder to become mayor of a large city, died in the midst of a campaign for the Democratic nomination for Congress.

Ten years ago the following occurrences were brought to the attention of readers of the issue of September 1953 —

The 58th season of free organ recitals at Carnegie Institute, Pittsburgh opened with Dr. Marshall Bidwell as organist and director of music.

Frank K. Owen was appointed organist and choirmaster of St. Paul's Cathedral, Los Angeles.

Robert Noehren made his fourth recital tour of Europe in August and September.

Seth Bingham, recovered from a fractured hip, joined the faculty of Union Seminary's school of sacred music.

GERMANI OPENS FALL TOUR OF USA END OF SEPTEMBER

Fernando Germani returns for another transcontinental tour, playing his first recital Sept. 29 at St. Mary's Roman Catholic Church, Auburn, N. Y. under sponsorship of the Auburn AGO Chapter. Dates for his recitals and for master classes in several cities will appear in the calendar pages in the September, October and November issues.

THE AFRICAN MASS, Missa Luba, was performed June 2 at Holy Trinity Church, Georgetown, D.C. by the choirs of the church and members of the choir of the Church of Our Lady of Perpetual Help; African and Bongo drums and a split bamboo shoot were used in the accompaniment.

THE ANNUAL BOOK of program notes for Marshall Bidwell's free organ recitals at Carnegie Music Hall, Pittsburgh 13, Pa. is again available free of charge to those who write for it.

Letters to the Editor

Those Copyright Laws!

Fort Collins, Colo. July 30, 1963 —
To the Editor:

I am enclosing a copy of the letter I have just written to my senator, which letter was inspired by "Do You Understand the Copyright Law?" in the August issue.

It seems to me that the law is working against the composer it was designed to protect when its provisions prohibit the type of practise that leads to accurate and artistic performance.

Maybe other organists and choir directors who think they may be candidates for prosecution in federal courts because they are trying to recreate the composer's intention in their performances will write their congressmen also.

Very truly yours,

Audrey Ryder

748 Eastdale Drive
Fort Collins, Colorado
July 30, 1963

The Honorable Gordon Allott
The United States Senate
Washington 25, D. C.

Dear Senator Allott:
Recent articles in the American Guild of Organists' publication dealing with the copyright law prompt me to write you. I think the law needs some revision.

I assume the two major protections the law is intended to offer are these: 1) to protect the author or composer from having someone copy his work and print it as his (the copyist's) own; 2) to insure that the publisher makes his profit by making everyone who wishes to perform music, for instance, buy a copy for his own use. There are subsidiary effects, of course, in that the author can refuse permission to reprint if he thinks the person asking will use the material in a way unfavorable to the author, or the composer can refuse performance rights to someone he thinks will slaughter his music.

However, as a church musician I am concerned that the law makes criminals out of people who need to reproduce music for perfectly valid and moral reasons, which in no way injure the author or publisher.

For example, a choir director would like to tape-record his choir in a difficult anthem and play the tape back for them so they will hear their mistakes (funny how they won't take his word for it). The organist wishes to tape-record himself playing so that he can judge tempos and registration. He can rarely hear at the console what the organ sounds like in the nave. Or, a choir director wishes to teach children one of the hymns from the hymnal. If each child has a book they won't watch the director; but according to the law the director can't copy the tune on the blackboard for the children to follow because the hymnal is copyrighted.

The provision forbidding translating, arranging, and adapting seems unduly restrictive, too. I happen to be an organist and have small hands, but I guess every time I play the bass line on the pedals because my left hand can't reach the big chords then I am "adapting" and am violating the law. I can't transpose a hymn if I'm so dumb I have to write it out. If I'm skillful enough to read one set of notes and play another, I'm legal — or is that forbidden because it is "adapting?"

In many cases, the composer of the music or author of the words has been dead for hundreds of years. So the only person being "protected" is the person who printed the music, filled out an application and sent \$1.50 or so to the Library of Congress to register his copyright.

It is difficult to see how his interests are harmed by use of the music in the ways have described. Indeed the purpose of such practises is to achieve a fine and accurate performance, which is to the publisher's advantage, and the composer's.

Very truly yours,

(signed) Audrey Ryder
(Mrs. Ronald A. Ryder)

Organists NOT Whiners

Grass Valley, Cal., Aug. 3, 1963 —
To the Editor:

There is always one person who misunderstands the spirit in which remarks are made, and proceeds to criticize unfairly on the basis of his misconceptions. This is true of Mr. Rubidoux's remarks about Mr. Erret's recent article.

As one who was present when Mr. Erret first delivered this, as a speech, at an organist-director-minister meeting in Sacramento, I would like to state emphatically that Mr. Erret was not whining. At a meeting on relationship between the music department and the church, he was asked to point out areas where improvements could be made, from the organist's viewpoint. This he did most capably, much of what he mentioned

being a matter of common courtesy to organists as people. Many of his remarks were greeted with appreciative laughter. Perhaps the humor is less obvious on the printed page — but the spirit in which the speech was delivered was kindly, and not whining. And the areas he spoke of are those in which others are frequently thoughtless.

Evidently Mr. Rubidoux's experiences have been with fine people, in ideal conditions, where the cold hard facts of life have never hit him in the face. It may surprise him to know that there are excellent organists, some whose names are well known throughout the country, who have been treated very shabbily, in spite of their outstanding contribution. Anyone who has done any work in the field of church music relations is all too well aware of this sad fact.

If organists are "whiners", how does it happen that the National Ethics Committee had no complaints to report at the Annual Meeting? In an area even more serious than those touched on by Mr. Erret, we know there have been violations in the past year — yet they were not reported. Surely, "whiners" would be the first to complain! Actually, the profession has lost some excellent talent in the past because organists, sensitive about the treatment given them, have left rather than face the possibility of a repetition of an embarrassing experience. Remarks like Mr.

Rubidoux's do not help this unfortunate situation.

If more sympathy were shown the organist, and there were genuine efforts made to encourage reports of irregularities, perhaps more would be forthcoming. At any rate, it should be up to the churches, as Christian institutions, to foster an atmosphere of consideration, and somehow they, rather than the organist, should be put on the defensive when they fail.

Many organists I know are far more long-suffering than Mr. Rubidoux seems to think. They are, on the whole, unusually fine people who would not complain if there were no just cause. I am convinced that complaints that we hear are a small fraction of those that might justly be made.

Most organists have enough character to realize that nothing constructive can be accomplished by running away.

Very truly yours,

RUTH P. ROCKWOOD

Correction, please!

Milwaukee, Wis., May 20, 1963 —
To the Editor:

Re: May 1963 25 years ago: Sir Richard Terry was director of music at Westminster Cathedral, not Westminster Abbey.

FRED G. SMITH

Minority Report?

Providence, R.I., June 29, 1963 —
To the Editor:

Perhaps you will have room in your Letters column for an observation of mine. In a sense, perhaps I'm like the person mentioned in a commencement address at a local college when the speaker challenged the seniors to follow the crowd "but stand enough apart from it to do some independent thinking."

A great to swell coupler is about as useful as a rear-window wiper on an automobile (and how many drivers wish one was there!) Not only will a coupler like that increase the efficiency of the registration of the instrument, but also it gives the organist a double opportunity to do more with less, especially on two-manual organs. (I've played a four-manual organ with a great to echo coupler!)

At the recent South New England AGO convention in Hartford, Conn., many organists were not amused at my idea when shown a specification of a future custom organ I hope to have built some time in the future.

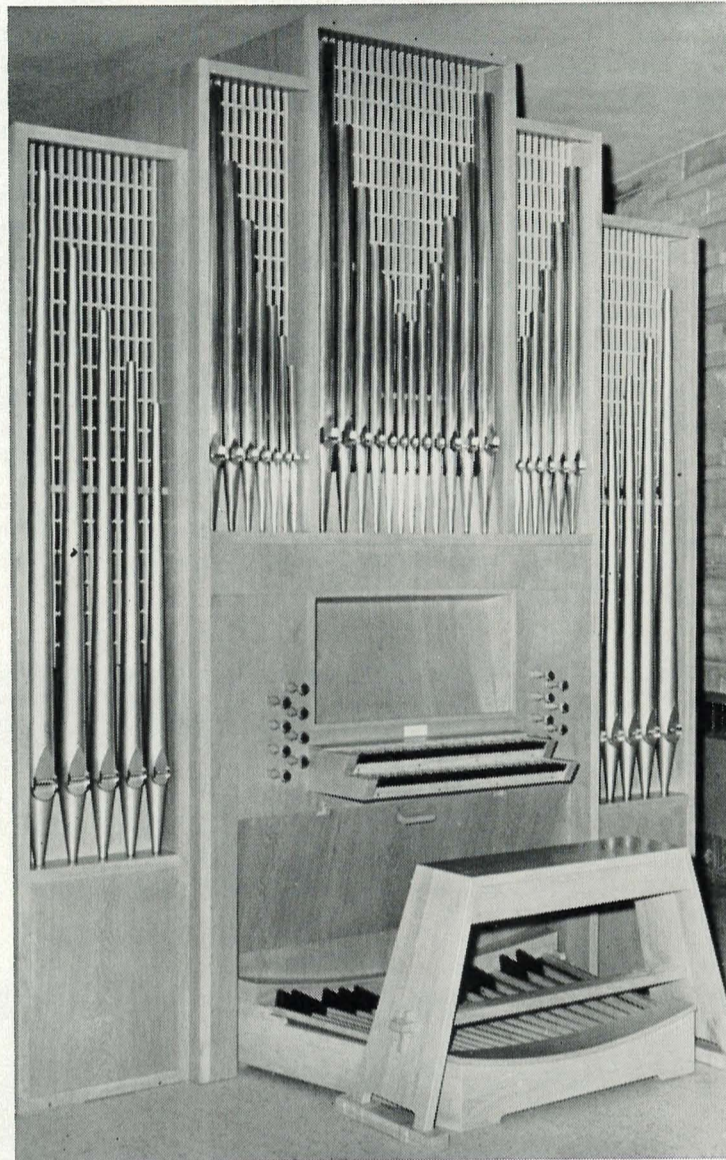
Great to swell coupler may not be technically correct, but who registers organ music according to a technician's formula? An audience should feel the composer's written message, as interpreted by the organist.

Yours sincerely,

ROGER B. WILSON

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	Blockfloete	2'
	Mixture	III-IV
II	Quintadena	8'
	Rohrfloete	4'
	Principal	2'
	Quint	1 1/3'
PEDAL		
	Subbass	16'
	Gemshorn	8'
	Choral bass	4'
I to Pedal		
II to Pedal		
II to I		
Tremolo		

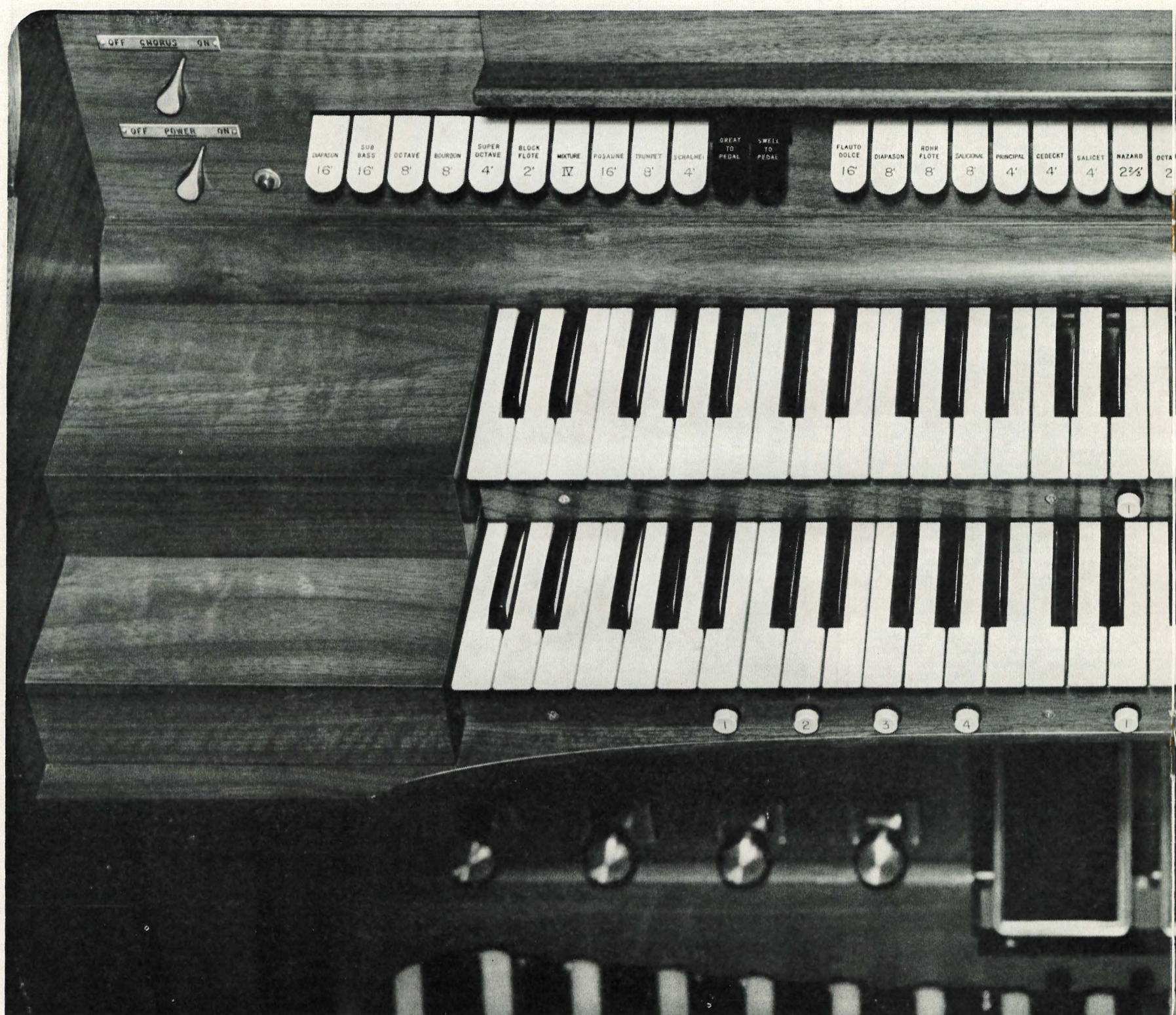
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GREAT

Open Diapason8
 Bourdon8
 Dulciana8
 Octave4
 Rohrflote4
 Quint2 $\frac{3}{4}$
 Super Octave2
 MixtureIV
 Trumpet16
 Trumpet8
 Clarinet8
 Chimes
 Celesta

SWELL

Flauto Dolce16
 Diapason8
 Rohrflote8
 Salicional8
 Principal4
 Gedeckt4
 Salicet4
 Nazard2 $\frac{3}{4}$
 Octave2
 Flautino2
 MixtureIV
 Fagott16
 Trompette8
 Oboe8
 Clarion4
 Vibrato

PEDAL

Diapason16
 Sub Bass16
 Octave8
 Bourdon8
 Super Octave4
 Blockflote2
 MixtureIV
 Posaune16
 Trumpet8
 Schalmel4

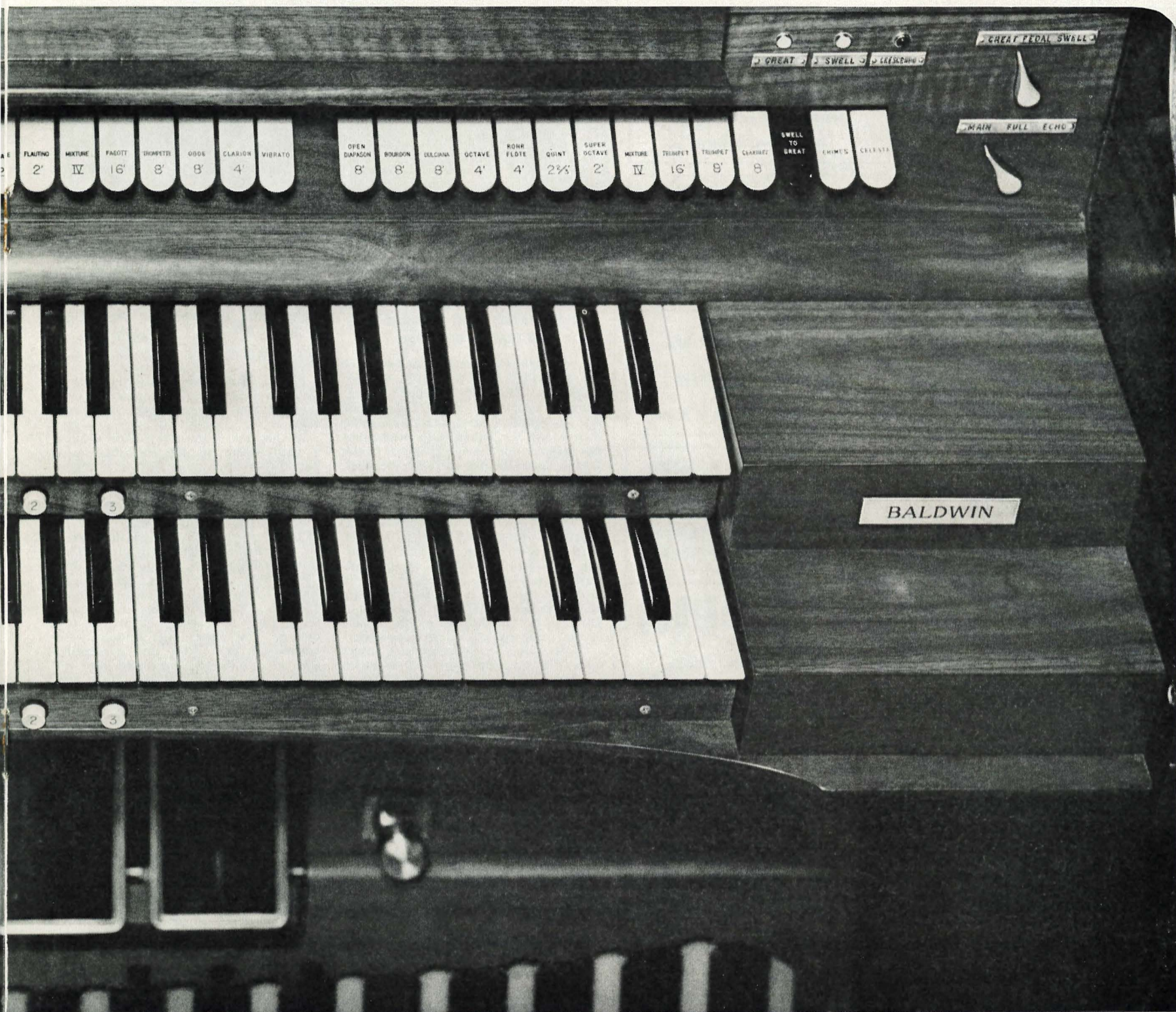
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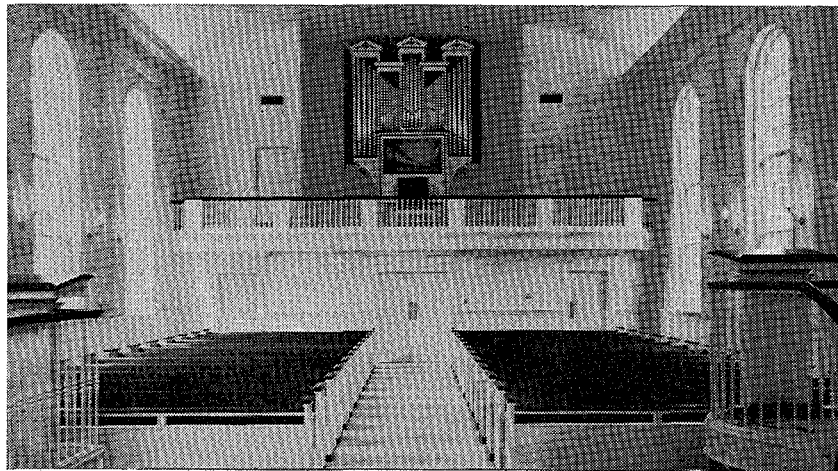
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CASAVANT BUILDS CLASSIC TRACKER FOR ACADIA U

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By Lawrence Phelps

A modern mechanical action organ of two manuals and 20 stops has been designed by Lawrence I. Phelps, tonal director of Casavant Frères Limitée for the new chapel of Acadia University, Wolfville, N.S., Canada. This instrument was designed for the special needs of the chapel and will be used for services, teaching and recitals. The tonal design is strictly classical and features un-nicked pipe work, open toe voicing on low wind pressures: Hauptwerk 50 mm, Brustwerk 45 mm and Pedal 55 mm.

Co-operation and guidance of Dr. Watson Kirkconnell, president of the University, contributed a great deal to the success of this instrument. The architect of the chapel is Harold E. Wagoner of Philadelphia in whose office the details of the organ case were developed.

Construction and installation were under the supervision of Karl Wilhelm of Casavant. The tonal finishing was done in the chapel by Ted Gilbert, assistant tonal director, and Paul Proulx.

Eugen Gmeiner, organ instructor at Acadia University, was the winner of the 1962 National Organ Competition under the auspices of the First Presbyterian Church, Fort Wayne, Ind.

HAUPTWERK

Quintaden 16 ft. 56 pipes
Prinzipal 8 ft. 56 pipes
Rohrflöte 8 ft. 56 pipes
Octave 4 ft. 56 pipes
Waldflöte 4 ft. 56 pipes
Flachflöte 2 ft. 56 pipes
Mixture 4 ranks 224 pipes
Trompete 8 ft. 56 pipes

BRUSTWERK

Gedeckt 8 ft. 56 pipes
Spitzflöte 4 ft. 56 pipes
Prinzipal 2 ft. 56 pipes
Quinte 1 1/2 ft. 56 pipes
Sesquialtera 2 ranks 88 pipes
Zimbel 2 ranks 112 pipes
Hornregal 8 ft. 56 pipes
Tremulant

PEDAL

Subbass 16 ft. 32 pipes
Prinzipal 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Fagott 16 ft. 32 pipes

ROBERT HALE REBUILDS FOR CONCORD CHURCH

EDWARD GAMMONS IS DESIGNER

Instrument In Wesley Methodist
In New Hampshire Town Uses
Hutchings and Estey Pipes

Robert Hale, Short Falls, N.H., has totally rebuilt an organ for the new Wesley Methodist Church, Concord, N.H.

In this case a downtown church built a new edifice in the suburban area and as usual, funds for the organ were lacking. There was a small old Hutchings in the old church. The parish was given a small tubular Estey organ. Edward Gammons was called in as consultant and with Mr. Hale worked out a scheme which used pipes from the Hutchings and Estey organs, and the console of the latter. Estey chests similar to those in hand were obtained, and Mr. Hale built the instrument using pipes and chests from the old organs. The chests and console were completely renovated and electrified and all pipes were revoiced and in some cases rebuilt to form this useful organ for the new church.

GREAT

Holzquintade 16 ft. 61 pipes
Diapason 8 ft. 61 pipes
Dolce 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 2-3 ranks 157 pipes

SWELL

Principal 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Rohrflöte 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Klein Gedeckt 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Sesquialtera 2 ranks 98 pipes
Trumpet 8 ft. 61 pipes
Oboe Clarion 4 ft. 61 pipes
Tremulant

PEDAL

SubBass 16 ft. 32 pipes
Quintade 16 ft.
Principal 8 ft. 20 pipes
Flute 8 ft. 12 pipes
Quintade 8 ft.
Choralbass 4 ft. 12 pipes
Quintflöte 4 ft.
Octavin 2 ft. 12 pipes
Trombone 16 ft. 12 pipes
Trumpet 8 ft.

Elaine Brown

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**CAMP WA-LI-RO ENDS WITH
30th FESTIVAL EVENSONG**

The 30th annual festival evensong by the men and boys of the Wa-Li-Ro Choir School was held July 12 at Grace Episcopal Church, Sandusky, Ohio. The choir of 112 voices under the direction of Christopher H. Dearnley, Salisbury Cathedral, England, was made up of choirmasters studying at Wa-Li-Ro and lead boys from major boy choirs in Ohio, Michigan, Florida, Texas, Kentucky, New York, New Jersey, North Carolina, Delaware, Connecticut, Indiana and Ontario.

The service, sung in the style of those in Salisbury and other English Cathedrals, climaxed a week of intensive instruction by Mr. Dearnley in the techniques of training boy choirs. Seminars on training mixed and junior choirs and on choir and organ repertoire were also held.

Dr. Leo Sowerby, director of the College of Church Musicians, Washington National Cathedral, instructed and at the service conducted his Be Ye Followers of God written for the occasion. In addition the choristers sang: Magnificat and Nunc Dimittis in E flat, Willan; The Lord Will Come, Tye; The Lord Hath Been Mindful, Wesley.

David Koehring accompanied the service and William E. Didelius played as preludes Aria and Fugue, Willan, Meditation on Picardy, Sowerby, and Voluntary in G, Boyce; and as postlude Fantasie in G major, Bach.

**PROGRAMS TO COMMEMORATE
PARKER'S 100TH BIRTHDAY**

A nation-wide centennial of the birth of Horatio Parker, distinguished American composer will begin this month. It will have no single observance but Parker compositions will be in concert programs from coast to coast and a few selected events will commemorate his contributions to the world of music. The observance will last throughout the academic year 1963-64.

Horatio Parker, who died in 1920 while still dean of the school of music at Yale, was particularly noted for his choral works. His Hora Novissima, which he wrote as a young man, brought him world-wide recognition.

Born Sept. 23, 1863, he composed hundreds of works within his lifetime. His bibliography is still incomplete.

Yale's part in the centennial will include performances by the New Haven Symphony Orchestra, the Yale Glee Club and the Battell Chapel concerts. An exhibition of his works will be on public view in the John Herrick Jackson music library.

A Parker concert is being planned for the Cathedral of St. John the Divine, New York City.

**VETERAN ORGAN BUILDER
RETIRES AFTER 45 YEARS**

Anthony Spevere, organ builder for 45 years, has retired to his summer cottage at St. Charles, Mo. Beginning in the voicing room of the Henry Pilcher company at Louisville in 1917, he was with Kilgen in St. Louis 1928-45 with Wicks 1946-56 and since 1956 with the reed voicing department of the Schantz company.



**SCHLICHER IN QUEENS
COLLEGE ALL EXPOSED**

DAVID WALKER IS ORGANIST

**Biggs Opens Unusual Instrument
In Colden Auditorium —
Completely Portable**

E. Power Biggs played the dedication program of Queens College's new organ in the Colden Auditorium, Queens College campus. The new organ was designed by David Walker, Flushing, N.Y., organist at Queens College, and Herman Schlicker of the Schlicker Organ Company in Buffalo, builder of the instrument.

The organ is portable and encased in a reflective housing. The pipes are all exposed. There are doors which cover the entire front of the organ when it is not in use.

SUMMARY OF PIPES

Untersatz 16 ft. 12 pipes
Principal 8 ft. 12 pipes
Gedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Quintadena 4 ft. 61 pipes
Rohrflöte 2 ft. 61 pipes
Terz 1 1/2 ft. 49 pipes
Larigot 1 1/2 ft. 54 pipes
Mixture 3-4 ranks 225 pipes
Schalmei 16 ft. 73 pipes
GREAT

Untersatz 16 ft.
Principal 8 ft.
Gedeckt 8 ft.
Octave 4 ft.
Quintadena 4 ft.
Nasat 2 3/4 ft.
Octave 2 ft.
Rohrflöte 2 ft.
Terz 1 1/2 ft.
Mixture 3-4 ranks
Schalmei 8 ft.

POSITIV

Gedeckt 8 ft.
Quintadena 8 ft.
Rohrflöte 4 ft.
Principal 2 ft.
Quintadena 2 ft.
Terz 1 1/2 ft.
Larigot 1 1/2 ft.
Siffloete 1 ft.
Schalmei 4 ft.
Tremolo

PEDAL

Untersatz 16 ft.
Principal 8 ft.
Gedeckt 8 ft.
Octave 4 ft.
Quintadena 4 ft.
Rohrflöte 2 ft.
Rauschquint 2 ranks
Contra Fagot 16 ft.
Schalmei 4 ft.

**OLD ORGAN REVOICED
IN HISTORIC CHURCH**

F. ROBERT ROCHE IN CHARGE

**Hamill Instrument Installed In 1887
Karen Johnstad Recital
Will Rededicate**

Historic First Congregational Church, Middleboro, Mass., once called by Daniel Webster the most beautiful church in New England, has recently completed the task of revoicing the S. S. Hamill instrument which it houses. The organ, installed in 1887, has had no major repairs since 1950 when a Spencer blower was installed. F. Robert Roche, Taunton, Mass., was awarded the contract to revoice the entire instrument, a process which took two years to complete.

As a result of the work done, the organ has been enlarged by some 100 pipes and is now capable of more varied literature as well as providing more adequate music for worship services. The dedicatory recital will be played by Karen Johnstad, Brockton, Mass. Sept. 15.

GREAT (OLD)

Open Diapason 8 ft.
Stopped Diapason Bass 8 ft.
Melodia 8 ft.
Dulciana 8 ft.
Keraulophon 8 ft.
Octave 4 ft.

GREAT (NEW)

Open Diapason 8 ft.
Stopped Bass 8 ft.
Rohrflöte 8 ft.
Octave 4 ft.
Waldflöte 4 ft.
Fifteenth 2 ft.

SWELL (OLD)

Bourdon 16 ft.
Open Diapason 8 ft.
Stopped Diapason Bass 8 ft.
Stopped Diapason 8 ft.
Dolce 8 ft.
Harmonic Flute 4 ft.
Oboe 8 ft.

SWELL (NEW)

Stopped Bass 8 ft.
Stopped Flue 8 ft.
Dulciana 8 ft.
Celeste 8 ft.
Nachthorn 4 ft.
Nasard 2 3/4 ft.
Doublette 2 ft.
Trompeta 8 ft.

PEDAL

Sub-Bass 16 ft.

**POTSDAM 3-WEEK WORKSHOP
LISTS GUEST LECTURERS**

Marie Joy Curtiss, Grosse Pointe, Mich., AGO regional chairman, was a visiting lecturer July 12-19 at the third annual church music workshop held on the campus of the State University College, Potsdam, N.Y. Miss Curtiss demonstrated rehearsal techniques with a choir of 25 children in daily classes, followed by lectures, discussion and repertoire sessions.

A seminar in organ design and construction was conducted by Leonard A. Carlson, East Greenbush, N.Y., builder of one of the college's new practice organs. Brock McElheran taught choral conducting and rehearsal techniques and conducted the summer school chorus and orchestra July 31 in Handel's Dettlingen Te Deum and the Stravinsky Mass. James P. Autenrith taught classes in organ and service-playing, sacred music literature and hymnody and served as director of the workshop.

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How Long Wilt Thou Forget Me
(Psalm XIII) a cap. optional .25
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Ask And Ye Shall Receive (John
16:24 and others) a cap. .20
#2207 — L. Stanley Glarum

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(Ps. XXXVII) from "ELIJAH" .25
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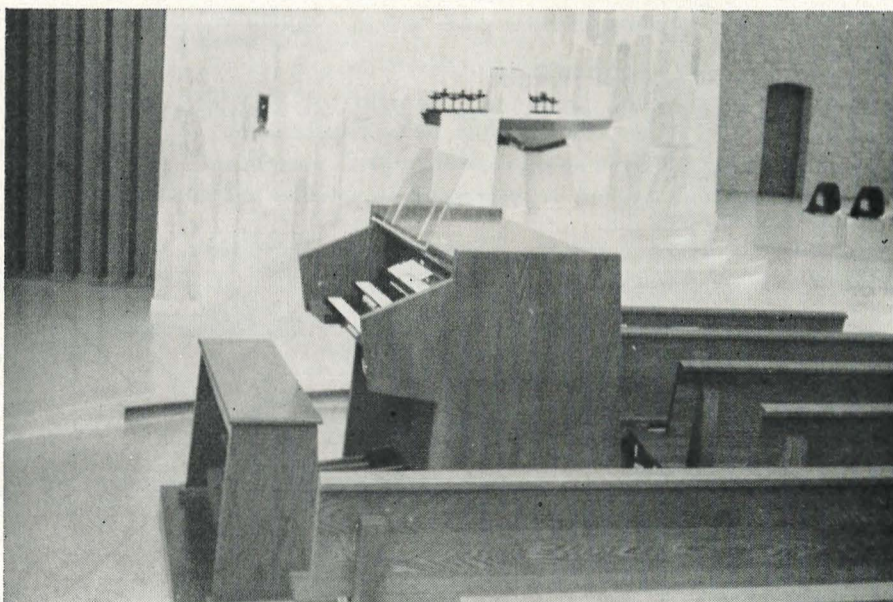
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OAK CLIFF LUTHERAN CHURCH

Builder Explains Ideas Behind 7-Voice 9-Rank Instrument Installed In Texas City

The small two-manual in the Oak Cliff Lutheran Church, Dallas, Tex., was designed through the joint efforts of the builder, Charles McManis, and Dr. A. Eugene Ellsworth, consultant for the church.

Unification need not be a forbidden word if careful attention is given to use of the various ranks only at pitches for which their scales are suited. The absence of any flute above 4 ft. pitch in this stoplist would indicate that the scaling is too large to permit successful use above that pitch. (It goes without saying that a 2-2/3 ft. pitch would not be borrowed from the tempered scale.) Smaller scales of the principal and gemshorn make their use at higher pitches more satisfactory. The small scale of the gemshorn also makes its use at the great sub-union acceptable, and without "mud." Drawing of resources for the two manual divisions from different sources gives good contrast between manual ensembles. Backbone of the great is principal 8-4-2 ft. The manuals have contrasting flute colors as well.

Because of open placement of the organ and the tonal ingredients available, this 7-voice, nine-ranker sounds like an organ three times its size. Its full ensemble is well balanced, without harsh or unbalanced areas of the tonal spectrum so common to unit organs and occasional badly-scaled straight organs. A curious characteristic of the

Oak Cliff organ is that it responds well either to pure classic registration or to those of the fuller romantic period. Eight-foot stops contrast well for trio work and higher pitches added singly can produce a wide variety of piquant registrations.

PIPEWORK

Subbass-Rohrflöte 16 ft. 85 Capped metal pipes
Principal 8 ft. 85 open metal pipes
Gemshorn 8 ft. 85 tapered metal pipes
Trumpet 16 ft. 85 reed pipes
Gemshorn Celeste 8 ft. 49 tapered metal pipes
Stillflöte 4 ft. 61 open metal pipes
Mixture 3 ranks 183 open metal pipes

GREAT

Gemshorn 16 ft.
Principal 8 ft.
Rohrflöte 8 ft.
Gemshorn 8 ft.
Octave 4 ft.
Rohrflöte 4 ft.
Octave 2 ft.
Chimes

SWELL

Stillflöte 8 ft.
Gemshorn 8 ft.
Gemshorn Celeste 8 ft.
Stillflöte 4 ft.
Gemshorn 4 ft.
Gemshorn 2 ft.
Mixture 3 ranks
Trumpet 8 ft.
Clarion 4 ft.
Tremolo

PEDAL

Subbass 16 ft.
Principal 8 ft.
Rohrflöte 8 ft.
Gemshorn 8 ft.
Octave 4 ft.
Rohrflöte 4 ft.
Octave 2 ft.
Posaune 16 ft.
Trumpet 8 ft.
Clarion 4 ft.

ST. BARTHOLOMEW'S CHAPEL GETS AEOLIAN-SKINNER

DEDICATION SERVICE JUNE 23

Jack Ossewaarde, Organist-Choir-
master At Famed Park Avenue
Edifice, Plays Opener

St. Bartholomew's Church on New York's Park Avenue has installed a two manual Aeolian-Skinner in its chapel; the small new instrument with divided swell supplements the huge organ by the same builder in the church. Jack H. Ossewaarde, organist and choir-master, played the dedication service June 23; it consisted of pieces by organists and former organists of the church and included: Procession, The Vision of Bartholomew, David McKay Williams; Cantabile, Symphony in E minor, Harold W. Friedell; Air, Gerre E. Hancock; Toccata on Vigiles et Sancti, Jack H. Ossewaarde.

GREAT

Viola Pomposa 8 ft. 61 pipes
Holzbordun 8 ft. 61 pipes
Flute Celeste 8 ft. 2 ranks
Spitzprinzipal 4 ft. 61 pipes
Spillflöte 4 ft.
Waldflöte 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Trompette 8 ft. 61 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Octavin 2 ft. 56 pipes

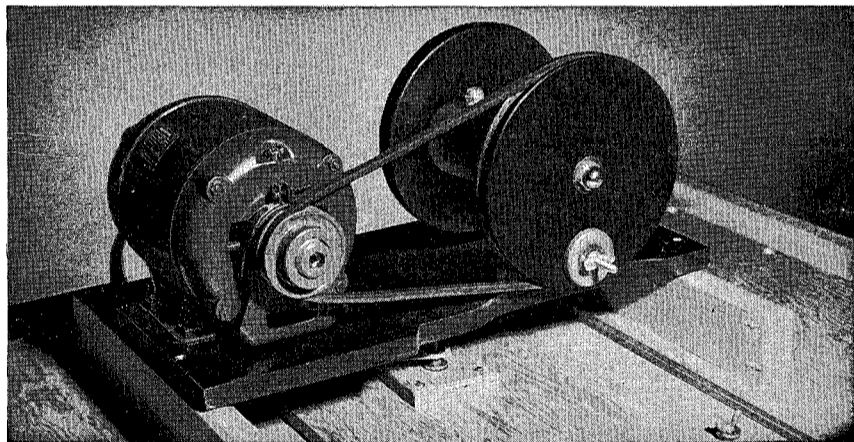


Sesquialtera 2 ranks 88 pipes
Trompette 8 ft.
Flute Celeste 8 ft. 2 ranks
Spillflöte 4 ft. 56 pipes
Rohrschalmei 8 ft. 56 pipes
Tremulant

PEDAL

Bordun 16 ft. 12 pipes
Rohrbass 16 ft. 12 pipes
Montre 8 ft. 32 pipes
Rohrflöte 8 ft.
Prestant 4 ft. 12 pipes
Rohrflöte 4 ft.

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Program of Organ Recitals of the Month

F.C.J. Swanton, FRCO, Dublin, Ireland — St. Clements Church, London June 18: Prelude and Fugue in G major, Bach; Fantasy; Prelude, Macpherson; Cathédrales, Vierne; Sarabande in the Lydian Mode, Swanton; Berceuse, Fileuse, Fugue on Paschal Alleluia, Dupré; Variations on St. John the Baptist, Durufé. Cathedral of St. John the Baptist, Cashel, Ireland June 23: Bach as above plus: Andante in F, K 616, Mozart; Largo and Concerto 2, Handel; Prelude on St. Columba, Swanton; Londonderry Air and St. Patrick's Breastplate, Stanford; Ut queant laxis, Dupré; Finale, Sonata 1, Guilmant.

Charles Patterson, Morgantown, W. Va. — West Va. U graduate recital, student of Dr. Clyde English, Wesley Methodist Church July 28: Psalm 19, Marcello; Wacht auf, In Dulci Jubilo (two settings), Herzlich thut mich verlangen, Nun freut euch, Fugue in D minor (Giant), Bach; Chorale in A minor, Franck; Rhosymedre, Vaughan Williams; I am Black but Comely and How Fair and How Pleasant, Dupré; Benedictus, Reger; Toccata, Symphony 5, Widor.

John M. Grant, New York City — Tupper Lake, N.Y., Presbyterian Church July 28: Jubilate Deo, Silver; Jesus, Thy Dying Love, Miles; Aria, Bach; Chaconne, L. Couperin; Adagio, Sonata 2, Rheinberger; Song of the Basket Weaver, Russell; Triumphant March, Grieg; In a Monastery Garden, Keltby; Top-lady, Bingham; Prayer, Mueller; Variations on America, Ives.

Mary Fenwick, Philadelphia, Pa. — Washington Memorial Chapel, Valley Forge, Pa., July 10: Prelude, Fugue and Chaconne, Buxtehude; Basse et Dessus de Trompette, Clérambault; I Call to Thee and Prelude and Fugue in G major, Bach; Chorale in A minor, Franck; Prelude and Fugue in G minor, Dupré.

Gary Smith, Tulsa, Okla. — U of Tulsa graduate student of Jeanne Gentry Waits, Trinity Episcopal Church July 21: Concerto in A minor, Vivaldi-Bach; Vor deinen Thron and Alabre in D, Bach; Fugue 1 on B-A-C-H, Schumann; Chromatic Study on B-A-C-H, Liszt; Nativity Suite, Messiaen.

Dr. Vincent Sheppard — Christ Church Cathedral, Newcastle, New South Wales, Australia, June 2: Introduction and Trumpet Tune, Boyce; New Rejoice All Ye Christians and Jesu, Joy of Man's Desiring, Bach; Caprice, Guilmant; Evening Song, Baintow; Tuba Tune, Cockert.

Richard Alexander, Washington, D.C. — St. John's Church Aug. 3: Sonata, Sowerby; Toccata, Adagio and Fugue in C, Bach; Saraband for a Solemn Occasion, Milner; Chorale in A minor, Franck.

Richard Westenburg, New York City — Civic Auditorium, Portland, Maine Aug. 15: Toccata, Dubois; Concerto 5 in F, Handel; Noël Variations, Daquin; Variations on a Noël, Dupré; Claire de Lune and Naiades, Vierne; Passion Choral, Brahms; Prelude and Fugue in G minor, Dupré.

Earl Barr, Minneapolis, Minn. — Carleton College, Northfield, Minn., July 2: Toccata in C major, Bach; Two Sonatas, Scarlatti; Toccata, Reger; Deck Thyself, Blessed Are Ye and A Lovely Rose, Brahms; Resurrection, Passion Symphony, Dupré. At St. Paul's Parish, Minneapolis, July 21; Toccata in D minor, Reger; Three Chorale Preludes, and Prelude and Fugue in G minor, Brahms; Fugue in G minor, His Left Hand Is Under My Head, Lo, the Winter Is Past, How Fair and How Pleasant and Resurrection, Dupré.

Elisabeth Hamp students, Champaign, Ill. — St. Peter's United Church of Christ Aug. 4: Two Elevations, Benoit; Prelude in F major, Bach — Sandra Cler; Finale Jubilante, Willan — Kathy Yates; Prelude and Fugue in G minor, Bach — Susan Palmer; Passion Chorale, Bach; Festival Postlude, Zipoli — Earl Knosher; Lord Jesus Christ, Thou Living Bread, Pachelbel; Christ God the Lord, Walther — Patricia Hulse.

Kenneth Mansfield, Walnut Creek, Cal. — Eastbay Interstake Center, Oakland, July 7: Urbs Jerusalem, Titelouze; Suite on Toney 1, Chaumont; Four Pieces, Mass for Convents, F. Couperin; Variations on a Noël, Dandrieu; Dialogue, Grigny; Fantaisie and Fugue in B flat, Langlois; Pastorale, Vierne; Suite Brève, Langlois.

Keith Noake, LRSM, LTCL. — Christ Church Cathedral, Newcastle, New South Wales, Australia, June 2: Prelude and Air, Purcell; See What His Love Can Do, Bach; Prelude and Bell Allegro, Stanley; Pastorale, Sonata in D minor, Guilmant; Vocation, Chorale, Karg-Elert.

Lidetta Rice, Salisbu, N.C. — St. Stephen's Church, Richmond, Va., July 31: Toccata and Fugue in F major, Bach; Partita: Soul, Adorn Thyself with Gladness, Walther; Prelude and Fugue in G minor, Buxtehude; Carnival, Crandell; Prelude and Fugue on B-A-C-H, Liszt.

LaDonna Sumner, New York City — Cathedral of St. John the Divine June 23: Prelude, Pierné; Benedictus, Couperin; Cantabile, Franck; Andante con moto, Böely; Cortège et Litanie, Dupré.

Thomas H. McCage, Jr. Starkville, Miss — First Methodist Church June 9: Toccata in E minor, Pachelbel; We Pray Now to the Holy Spirit, Buxtehude; Prelude in G major, Bach.

Robert Noehren, Ann Arbor Mich. — Hill Auditorium Aug. 4: Fantasia and Fugue in G minor, Ich ruf' zu dir, Christ lag in Todesbanden and Partita on O Gott, du frommer Gott, Bach; Offertory and Toccata on a Chorale, L'Orgue Mystique 18, Tourne-mire; Sonata 1, Hindemith; Toccata and Fugue in A minor, Reger.

Irving D. Bartley, Durham, N. H. — Portland, Maine, Municipal Auditorium July 18: Movement 1, Concerto in A minor, Vivaldi-Bach; Passacaglia and Fugue in G minor, Bach; Processional, M. Shaw; Joy of the Redeemed, Dickinson; The Cuckoo, Weaver; Litanies, Alain; Dans une douce joie, Langlois; Variations on I Was Glad, Dyson; Scherz-lais, Gigout; Fantasy on Amsterdam, McKinley; Chant de May, Jongen; Fantasia with Chorale, Van Dessel.

Nacianne B. Parella, Trenton, N. J. — Pre-Wedding Recital in the Church in Radburn, Fairlaw, N. J., June 29: Agincourt Hymn, Dunstable; Air, Handel; Voluntary on Old 100th, Purcell; Chorale and Variations on Be Glad, My Soul, Pachelbel; Lord Jesus Christ, Be Present Now, Bach; Larghetto, Sonata, Persichetti; Toccata, Russell; Voluntary for Trumpet, Puccini; Allegro, Water Music, Handel.

George Y. Wilson, AAGO, Bloomington, Ind. — Morehead, Ky. State College July 18: Prelude and Fugue in E major, Lübeck; Variations on Jesus, Priceless Treasure, Walther; Prelude and Fugue in A minor, Bach; Allegro and Minuetto, Concerto 3, Soler; Movement 1, Sonata 6, Mendelssohn; Prelude, Fugue and Variation, Franck; Scherzo, Symphony 5, Vierne; Carnival Suite, Crandell.

George Black, London, Ont. — Aeolian Hall July 11: Echo Fantasia and My Young Life Variations, Sweelinck; Voluntary in G and Voluntary on Old 100th, Purcell; Essay (first performance), Barrie Cabena; Prelude and Fugue in G minor and Wie schön leuchtet, Buxtehude; Cantabile and Pièce Héroïque, Franck.

George M. Hall, AAGO, New York City — St. Andrew's, Leytonstone, England July 28: Prelude and Fugue in C major, Bach; Meinen Jesum, lass ich nicht, Walther; Chorale in B minor, Franck; Sleepers Wake and Now Come, Saviour of the Heathen, Bach; Concerto for Flute Stop, Rinck; Low Mass for Christmas, Maleingrean.

Gordon Betenbaugh, High Point, N.C. — Baptist Hospital, Davis Memorial Chapel, Winston-Salem Aug. 4: Our Father in Heaven, If Thou But Suffer God to Guide Thee, Have Mercy, Lord and My heart Is Filled with Longing, Bach; O Blessed Jesu and Blessed Are Ye Faithful Souls, Brahms.

Frederick Swann, New York City — Riverside Church July 30: Magnificat on Toner 1, Buxtehude; Tierce en Taille, F. Couperin; Psalm Prelude, Howells; Variations on a Theme of Paganini, Thalben-Ball; Variations on Wondrous Love, Barber; Intermezzo, Vierne; Tumult in the Praetorium, Maleingrean; Even Song, La Montaine; Paean to Jubal, Kevin Norris.

Howard Don Small, La Jolla, Cal. — Pasadena Presbyterian Church Aug. 18: Caballero Variations, Cabezon; Introduction and Toccata in G major, Walond; Lord Jesus Christ, the Only Son of God, Buxtehude; Toccata in D minor (Dorian), Bach; Fantasia in F minor, Mozart; Jesus, Still Lead On, Karg-Elert; I Call to Thee, Walcha; How Can I Rightly greet Thee, Pepping; Wondrous Love Variations, Barber; Divertissement and Carillon de Westminster, Vierne.

Esther Cupps, Takoma Park, Md. — St. John's Church, Washington, D. C. July 6: Prelude and Fugue in E minor, Bruhns; Dialogue sur les Grands Jeux, Clérambault; Kommt du nun, Jesu, Wir glauben all' an einen Gott and Fugue in E flat, Bach; Prelude and Fugue in G minor, Dupré; Chant de Paix, Langlais; Greenleaves, Wright; Litanies, Alaix.

Marie Burnette, Greensboro, N. C. — Graduate student of George M. Thompson, Woman's College, U of NC May 26: Fantasia in Echo Style, Sweelinck; Trio Sonata 1 in E flat, Bach; Prelude, Fugue and Chaconne, Buxtehude; Chorale in E major, Franck; Landscape in Mist, Karg-Elert; Intermezzo, opus 59, Reger; Sonata 1, Mendelssohn.

Robert Ulstersteig, Winston-Salem, N.C. — Indiana U doctoral recital July 9: Prelude and Fugue in E major, Buxtehude; Trio Sonata 4 in E minor, Bach; Concerto 5 in F major, Handel; Toccata in F major, Bach; Bach; Prelude, Fugue and Chaconne, Buxtehude; Chorale in E major, Franck; Landscape in Mist, Karg-Elert; Intermezzo, opus 59, Reger; Sonata 1, Mendelssohn.

John Weissrock, Milwaukee, Wis. — St. Paul's Church, Washington, D. C. July 9: Symphony 6, Vierne; Toccata, Gigout; Brother James, Wright, Allegro, Symphony 6, Widor. Joseph DiFrances, baritone, shared the program.

Allison L. Hulscher, Mamaroneck, N.Y. — Lafayette Avenue Presbyterian Church, Brooklyn Aug. 10: Prelude and Fugue in A minor, Ich ruf' zu dir and Komm' Gott, Schöpfer, Bach; Pastorale, Franck; Allein Gott in der Hoh, Bach; Chorale in A minor, Franck.

Louis Jerome Curran, Jr., South Meriden, Conn. — U of Tulsa, Okla. graduate student of Jeanne Gentry Waits, Sharp Memorial Chapel May 14: Clavierübung part 3, Bach.

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RECITALS LESSONS

Program of Organ Recitals of the Month

Robert Arnold, New York City — Trinity Church July 12: all-Pachelbel: Prelude in C minor, Toccata in D minor, Ricercare, Partita on Was Gott tut. July 17: Eleven Chorale Preludes, opus 122, Brahms. July 24: all-Bach: Vater unser im Himmelreich, Christ lag in Todesbanden, Passacaglia and Fugue in C minor.

Carrol Hassman, McPherson, Kans. — First Baptist Church July 7: Magnificat on Tone 1, Prelude, Fugue and Chaconne, Buxtehude; Basse et Dessus de Trompette, Clèrambault; Fugue, Sonata 6, Mendelssohn; Christus Resurrexit, Young; Toccata in C, I Call to Thee, Lord Jesus Christ and Chaconne in D minor, Pachelbel; Fugue on the Kyrie, Couperin; Praise to the Lord, Walther; Variations on a Theme of Jannequin, Alain; Chorale in A minor, Franck; A Mighty Fortress, Christ is Arisen, Hail the Day and Prelude and Fugue in E minor (Cathedral), Bach.

Roger Nyquist, Santa Barbara, Cal. — Pasadena, Cal., Presbyterian Church, July 21: Allegro, Concerto in A minor, Vivaldi; Concerto in D minor, Vivaldi-Bach; Comest Thou, Jesus, from Heaven Above and Sinfonia to Cantata 29, Bach; Fantasia in F minor, K 594, Mozart; Aria Cantilena, Nyquist; Fantasia and Fugue on B-A-C-H, Liszt; Prayer for Epiphany, Tournemire; Outburst of Joy, Messiaen.

Granville Munson, Jr., Richmond, Va. — St. Stephen's Church July 10: Prelude and Fugue in A minor and From God Will I Not Depart, Bach; Chorale in E major, Franck; Iam Sol Recedit, Simonds; David Mourns for Absalom, Diamond; Jesus, the Very Thought of Thee, Thiman; Sarabande, Howells; Toccata, Jackson. Carolyn Munson, soprano, shared the program.

Cherry Rhodes, Philadelphia, Pa. — Riverside Church, New York City July 23: Concerto 2 in B flat, Handel; Meine Seele erhebt den Herren, Wachtel auf and Kyrie, Gott heiliger Geist, Bach; Prelude, Fugue and Variation, Franck; O Traurigkeit and O wie selig, Brahms; Dieu parmi Nous, Messiaen; Impromptu, Vierne; Chant de paix, Langlais; Toccata, Gigout.

Lee Engstrom, Endwell, N.Y. — Winner's recital, AGO regional convention, Sage Chapel, Ithaca July 10: Fantasia and Fugue in G minor, Vater unser im Himmelreich and Wer nur den lieben Gott lässt walten, Bach; Sonata 2, Mendelssohn; Five Little Preludes and Intermezzi, Schroeder.

John Fenstermaker, Indianapolis, Ind. — Christ Church Cathedral, Aug. 2: Prelude and Fugue in G major, Bach; Méditation and Acclamations, Suite Médievale, Langlais; Allegro, Sonata 5, Bach.

William Watkins, Washington, D.C. — St. Stephen's Church, Richmond, Va. July 24: Prelude and Fugue in C minor, Bach; Chant de Paix, Langlais; Soeur Monique, Couperin; Prelude, Fugue and Chaconne in C, Buxtehude; A Mighty Fortress, Bach; Lo, How a Rose, Langstroth, Brahms; The Royal Banner, Titcomb; The Celestial Banquet, Messiaen; Finale, Franck.

Stevenson C. Chase, Cape May Court House, N.J. — For Southern New Jersey AGO Chapter scholarship fund. First Baptist, Wildwood July 12: Trumpet Voluntary in D major, Purcell; Toccata and Fugue in D minor, Prelude and Fugue in A minor and Sinfonia, Cantata 29, Bach; Rigaudon, Campora; Intermezzo, Cavalleria Rusticana, Mascagni; Abide with Us, Weinberger; Gigue, Loeillet; Meditation, Guilman; Grand Choœur, Salome; Prelude, Fugue and Variation, Franck; Clair de Lune, Debussy; Toccata, Symphony 5, Widor.

John Vanella, St. Paul, Minn. — Student of Earl Barr, St. Paul's Parish, August 11: Psalm 19, Marcello; If Thou But Suffer God to Guide Thee, Sleepers Wake! and Fugue in A minor, Bach; Canon and Toccata, Reger; O God, Thou Faithful God, Brahms; Pièce Héroïque, Franck; Vision of the Eternal Church, Messiaen; I Am Black But Comely, Dupré; Incantation for a Holy Day, Langlais; Adagio and Toccata, Peeters.

Frank Collins, Jr., Baton Rouge, La. — Trinity Episcopal Church July 30: Gavotte, Martini; The Trophy, Couperin; The Fifers, Dandrieu; Valet will ich dir geben, O Man, bemoan they fearful sin and Prelude in C minor, Bach; Land of Rest, Sowerby; Morning Song, Powell; Allegro Vivace, Symphony 5, Widor. Catherine Rule O'Neill, soprano, shared the program.

Theo Rayburn Wee, Bloomington, Ind. — Christ Church Cathedral, Indianapolis Aug. 9: Partita on Was Gott tut, Pachelbel; Suite: In Praise of Merbecke, Wyton; Prelude and Fugue in E flat, Saint-Saëns.

David Boyum, Havre, Mont. — Montana State University, Missoula July 22: Wachtel auf, Bach; Sketch in C minor, Schumann; Nun komm der Heiden Heiland, Bach; Nun danket wir, Peeters.

Grady Wilson, Sherman, Tex. — Interchurch Center Chapel, New York City July 9: Prelude and Fugue in E minor, Bruhns; Fantasia 2, Alain; Prelude and Fugue in G minor, Dupré.

Ronald Rice, Washington, D. C. — St. John's Church July 13: Vom Himmel hoch variations, Bach; Sonata, Beverly A. Ward; Grand Pièce Symphonique, Franck.

William Whitehead, Bethlehem, Pa. — First Presbyterian Church July 28: all-Bach: Clavierübung, part 3, Three Schübler Preludes, Toccata, Adagio and Fugue in C major, Four Orgelbüchlein Preludes, Toccata and Fugue in D minor, St. Joseph Oratory, Montreal, Canada July 14: Prelude and Fugue in B minor and Glory Be to God on High, Bach; Suite Medievale, Langlais; Chorale in E major, Franck; Dieu parmi Nous, Messiaen. Municipal auditorium, Portland, Maine July 10: Trumpet Voluntary, Clarke; Sonata in B flat major, Arne; Trio Sonata 1, Passacaglia and Fugue in C minor, Bach; Suite Medievale, Langlais; Chorale in E major, Franck.

David Rothe, Redwood City, Cal. — East Bay Interstake Center, Oakland Aug. 4: Prelude and Fugue in C major and Glory Be to God on High, Bach; Prelude, Fugue and Chaconne in C major, Buxtehude; Rejoice, Beloved Christians, Bach; Partita, Doppelbauer; Trumpet Voluntary in D major, Stanley; My Soul Longeth to Depart in Peace, Langlais; Carillon de Westminster, Vierne.

Howard W. Jerome, ACCO, Hamilton, Ont. — For Bay of Quinte RCCO Centre King Street United Church, Trenton, Ont. June 8: Good News from Heaven, Pachelbel; Liebster Jesu, wir sind hier (chorale and two preludes), Schmiecke dich and Toccata in F, Bach; Communion, Purvis; Aria, Peeters; Paean, Whitlock; Claire de Lune and Carillon, Vierne; La Nativité, Langlais; Rondo in G, Bull.

E. Lyle Hagert, New York City — Cathedral of St. John the Divine July 7: Fantasia and Fugue in G minor, Bach; Adagio Symphony 6, Widor; Solemn Melody, Davies. Interchurch Center Chapel July 22: Partita; Christ Is My Life Eternal, Pachelbel; Suite for Musical Clocks, Haydn; Brother James, Wright; Electa ut sol, Five Invocations, Dallery.

James Reynolds Bain, Ann Arbor, Mich. — St. Stephen's Church, Richmond, Va. July 17: Prelude and Fugue in C major, Böhm; Come, Saviour of the Gentiles, Sleepers Wake and Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; Le Banquet Céleste, Messiaen; Jubilee, Sowerby.

Charles M. Eve, New York City — Interchurch Center Chapel July 23: Prelude and Fugue in D major, Bach; Flute Solo, Arne; Pavane, Rhythmic Suite, Elmore; Finale, Symphony 1, Vierne.

Robert Webber, Leonia, N.J. — Interchurch Center Chapel, New York City, July 26: Trio, Marcello; Jig Fugue, Buxtehude; Voluntary in D, James; Fantasy, Chorale and Variations, Nieland.

Ludwig Altman, San Francisco, Cal. — 26th Carmel, Cal. Bach Festival Church of the Wayfarer July 23: Ricercar in C minor, Pachelbel; Suite for an Organ Clock, C. P. E. Bach; Fugue in C minor, J. S. Bach; Fantasia on Morning Star Chorale, Buxtehude; Fugue in G minor, Thy Throne I Now Approach, Bach. July 25: Canzona in D minor, Bach; Settings of From Heaven High, Luther, Hassler, J. Bernhardt Bach, Böhm, Pachelbel, Bach (five); Prelude and Fugue in E minor (Wedge), Bach.

Oswald G. Ragatz, Bloomington, Ind. — Bowling Green, Ohio, State U July 22: Trumpet Tune and Air, Purcell; How Brightly Shines the Morning Star, Buxtehude; Capriccio Cucu, Kerll; Pastorale, Fugue and Toccata on Von Himmel hoch, Pachelbel; Concerto 5 in C minor, Telemann-Walther; Come Now Jesus, Down from Heaven, From God will Naught Divide Me and Prelude and Fugue in G major; Chorale in A minor, Franck; Divertissement, Vierne; Prelude and Fugue in G minor, Dupré.

Mary Esther Orth, Barbourville, Ken. — Graduation recital Royal Flemish Conservatory, Antwerp, Belgium June 2: Prelude and Fugue in the Dorian Mode, Kerckhoven; Prelude and Fugue in G minor, Buxtehude; Movement 1, Sonata in E flat, Prelude and Fugue in B minor, Six Schübler Chorales, Allein Gott in der Höh sei Ehr, Bach; Chorale in A minor, Franck; Prelude and Fugue in A Mixolydian, Peeters; Transports de joie, Messiaen.

Students of Dr. Tom Ritchie, Wichita, Kans. — U of Wichita summer recital, Plymouth Church, July 30: Prelude and Fugue in C minor, Bach, Sharon Arnold; Toccata, Suite Gothique, Boëllmann, Marilyn Cody; Prelude in G, Bach, Anita Russell; Variation de Concert, Bonnet, Craig Daughtbridge; Prelude in A minor, Bach, Violet Bohy; Chorale in A minor, Franck, Elsie Will.

Gordon Wilson, Greensboro, N.C. — Interchurch Center Chapel, New York City July 30: Introduction and Toccata in G major, Walond; Dialogue for the Trompette, Clèrambault; The Angels and Children of God, Nativity Suite, Messiaen; Prelude and Fugue in F sharp minor, Buxtehude.

Walter Klaus, New York City — Trinity Church July 19: Prelude and Fugue in E minor, Buxtehude; Herzlich tut mich verlangen and Was Gott tut, Kellner; Ein' feste Burg, Hanff; Five Little Preludes and Intermezzi, Schroeder.

Alec Wyton, New York City — Cathedral of St. John the Divine July 14: Fanfare, Wyton; Canzona in D minor, Buxtehude; From God Will Not Depart, Bach; Introduction and Fugue on B-A-C-H, Liszt.

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Program of Organ Recitals of the Month

Barclay Wood, Worcester, Mass. — City Hall Auditorium, Portland, Maine, July 12: Concerto 4 in F, Handel; In Peaceful Joy, He Is Gone up to Heaven, Let Us All Be Joyful, Pepping; Chorale in E, Franck; Toccata and Fugue in F major, Bach; Psalm Prelude, Howells; Finale, Symphony 1, Langlais.

Richard Van Sciver, Charlotte, N.C. — St. Peter's Episcopal Church July 10: Basse et Dessus de Trompette, Clérambault; Prelude, Fugue and Chaconne, Buxtehude; Prelude in C, Pastorale in F, Bach; Pièce Héroïque, Franck; Rock of Ages, Bingham; L'Organo Primitivo, Yon; Toccata, Symphony 5, Widor. July 17: My Heart Is Filled with Longing, Buxtehude; Trumpet Voluntary, Clarke; Fantasie in B minor, Bach; Le Coucou, Daquin; Cantabile, Franck; Suite Gothique, Boëllmann; July 24: Herr Jesu Christ, dich zu uns wend, Böhm; Grand Jeu, DuMège; Deck Thyself and O World, I Now Must Leave Thee, Brahms; Impressions Gothiques, Edmundson. July 31: Fugue on the Kyrie, F. Couperin; Three-part Kyrie, Bach; Gavotte, Martini; Lift Up Your Heads and Go to Dark Gethsemane, Bingham; Chorale in E major, Franck.

Carolyn McDaniel, Oklahoma City, Okla. — Junior student of Wilma Jensen, Oklahoma City U, St. Luke's Methodist Church July 14: Prelude, Fugue and Chaconne and From God I Ne'er will turn me, Buxtehude; Toccata in D minor (Dorian), Bach; My Heart Is Filled with Longing, Bach; My Thyself, Brahms; Sketch 2 in C major, Schumann; Prelude and Trumpetings, Roberts; Air with Variations, Sowerby; Prayer of Christ and Outburst of Joy, Ascension Suite, Messiaen.

George Williams, Chicago — St. James Methodist Church July 14: Prelude and Fugue in G major, O Man, Bewail Thy Grievous Sin, Bach; Fantasie in F minor, K 608, Mozart; Chorale in E major, Franck; Toccata on Leon and I Need Thee Every Hour, Bingham; Vision of the Eternal Church, Messiaen; Lyric Piece, Ivy Beard; Finale, Symphony 1, Langlais.

Christopher Dearnley, Salisbury, England — Riverside Church, New York City, July 16: Suite of Act Tunes, Purcell-Dearnley; Een Kindeken is ons geboren, Bull; Cornet Voluntary, Walond; Toccata and Fugue in F, Bach; Pièce Sollenelle and Musette, Ibert; Joshua fit de Battle ob Jericho, Sowerby; Carillon, Murrill; Variations on America, Ives.

Ruth Evelyn Clark, Johnson City, Tenn. — First Presbyterian Church July 14: Prelude in B minor and Lord Jesus Christ, Be Present Now, Bach; Behold a Rose, Brahms; I am Black but Comely, Dupré; Chorale in E major Franck; Fugue in G minor, Dupré; Litanies, Alain.

Marilyn Mason, Ann Arbor, Mich. — Hill Auditorium July 7, Riverside Church, New York City July 9 and St. John's Church, Salisbury, Conn. July 10: Partita on Christus ist mein Leben, Pachelbel; Chaconne in E minor, Buxtehude; Little Canonic Labyrinth, Bach; Introduction, Passacaglia and Fugue, Wright; Variations on America, Ives; Variations on a Recitative, Schoenberg.

St. Paul's Lutheran Church, Toledo, Ohio June 23: Pachelbel and Bach partita as above plus: Voluntary and Trumpet Tune, Boyce; O Sacred Head and Christians Rejoice, Prelude and Fugue in D major, Toccata and Fugue in D minor, Bach; Fantasie on Ein' Feste Burg, Reger; Greensleeves and Brother James, Wright.

Alexander Esler, ARCCO, LTCL, ARCT, New Westminster, B.C. — Holy Trinity Cathedral June 26: Prelude in E minor, Bach; Trumpet Tune, Stanley; Versus on Tone 1, Cabezon; Canzona dopo l'Epistola, Frescobaldi; Fugue in A minor, Czernohorsky; Chorale in B minor, Franck; Variations on an Irish Melody, G. Shaw; While the King Sitteth at His Table, Dupré; Suspended Garden, Alain; Prelude and Fugue in C minor, Willan. Christ Church Cathedral, Vancouver July 3: Prelude and Fugue in E minor, Coultz; Modal Trumpet, Karam; Oboe Tune, Gavotte, Franck; Contemplation, Benbow; Willan as above. First Presbyterian July 24: Pastorale in F, Bach; Now We Pray to the Holy Spirit, Buxtehude; Fugue 1 on B-A-C-H, Schumann; Gavot, Wesley; Sonata 2, Hindemith; Melody in D, Benbow; Suite Gothique, Boëllmann.

Richard D. Waggoner, New Orleans, La. — Rayne Memorial Methodist May 20: Rigaudon, Campa; Kommst du nun, Wachtet auf and Fantasie and Fugue in G minor, Bach; Saraband for the Morning of Easter, Howells; Duet for Flute Stops, Krebs; Requiessat in Pace, Sowerby; Dieu c'est moi, Messiaen.

Eugene W. Hancock, Detroit, Mich. — Cathedral of St. John the Divine, New York City July 28: Suite on Tone 2, Clérambault; Andante, Grande Pièce Symphonique, Franck; L'Ange a la Trompette, Charpentier.

Ann Staniski, Dubuque, Iowa — Trinity Church, New York City July 10: all-Bach: Fantasie and Fugue in G minor; Trio Sonata in E minor, Toccata in F.

G. Stratton Caryl, New York City — Interchurch Center Chapel July 24: all-Bach: If Throu But Suffer God to Guide Thee, Trio Sonata 6 and Fugue in E flat major.

Calvin Hampton, New York City — Trinity Church July 31: Echo Fantasie in D, Sweelinck; Concerto 1 in G, Handel.

Pierre Cochereau, Paris, France — Pasadena, Cal. Presbyterian Church July 7: Prelude and Fugue in B minor, Bach; Fantasie, Cantabile and Pièce Héroïque, Franck; Cantilene and Allegro, Symphony 3, Vierne; Improvisation on Submitted Themes.

Douglas Ian Duncan, San Diego, Cal. — Spreckels Pavilion July 1: Prelude and Fugue in E minor, Bruhns; Come, Saviour of the Gentiles, Vetter; Lentelemente, Marchand; All Praise to Thee, Buttstedt; Prelude and Fugue in G major, Bach; Suite in C, Russell; Song of Supplication, Marsh; Marche Funebre, Guilmant, July 8: Lord Christ, Only Son of God, Buxtehude; Largo, Attwood; Dialogue, Raison; Jesus, Joy and Treasure and Little Fugue in G, Bach; Scherzo, Marsh; Sonata 5, Guilmant. July 15: Praeludium, Tonder; What God Wills, Kinderman; Trumpet Tune and Air, Purcell; Prelude and Fugue in C major, Bach; Concerto 5, Handel; Solemn Melody, Davies; Greensleeves, Vaughan Williams; Tuba Tune in D, Lang. July 22: Canzona, Hassler; My Heart Is Filled with Longing, Strang; Prelude and Fugue in D minor, Böhm; Now Thank We All Our God and Come Sweetest Death, Bach; Prelude and Fugue in G major, Mendelssohn; Scherzo, Parry; Four Dubious Conceits, Purvis. July 29: Balletto del Granduca, Sweelinck; Echo Voluntary in D, James; Prelude and Fugue in F minor, Bach; Prelude, Air and Gavotte, Wesley; Romance sans Paroles, Bonnet; Ave Maria, Modal Menuet 5, Evening Hymn, Finale, Thiam. Aug. 5: Fugue, D'Angelbert; Pastorale, Zipoli; A Mighty Fortress, Walther; Pastorale in F and Sheep May Safely Graze, Bach; Firework Music, Handel; Chorale in A minor, Franck.

Herman Pettke, Chicago — DePaul University faculty recital July 24: Battala Imperial, Cabinailles; Prelude and Fugue in B minor, Bach; Ciaconna and Fugue, Nieland; Les Anges, Messiaen; Trois Elevations, Dupré; Toccata, Fugue and Hymn on Ave Maris Stella, Peeters.

William D. Peters, Bloomington, Ind. — Indiana U graduate recital July 19: Introduction and Toccata in G major, Walond; Noël 10, Daquin; How Brightly Shines the Morning Star, Buxtehude; Prelude and Fugue in C major, Bach; Chorale Prelude, opus 69, Peeters; Suite Brève, Langlais.

Ken W. List, Indianapolis, Ind. — Christ Church Cathedral Aug. 16: Trumpet Voluntary, Boyce; Concerto in B flat, Vivaldi-Bach; The Mirrored Moon, Karg-Elert; Weichnachten, 1914, Reger.

William Tinker, Indianapolis, Ind. — Christ Church Cathedral Aug. 30: Concerto in C major, Vivaldi-Bach; Prelude and Fugue in D minor, (Fiddle) Bach; Concerto in G major, Ernst-Bach.

David Pizarro, Durham, N. C. — St. Johnskirche, Saalfeld, E. Germany July 3; St. Marien, Rostock E. Germany, July 6, Margarethenkirche, Gotha, E. Germany July 11; Kirche zum Heilsbronner, W. Berlin July 13 and Kaiser Friedrichkirche, W. Berlin July 14 included: Voluntaries in G and D, Stanley; Ricercars, Palestrina; O Vater aller Frommer, Hamerschmidt; Herr Unser Gott, wir danken dir, Homilius; Liebste Jesu, Gott der Vater and Wachtet auf, Krebs; Trumpet Voluntary, Clarke; Prelude, Largo and Fugue in C, Counterpoints 1 and 9, Art of Fugue, Fantasie and Fugue in G minor, Bach; Andante larghetto, Concerto 11, Handel; Adagio, Sonata 1, Naumann; Toccata and Fugue in D minor and major Reger; Sonata 1, Hindemith. Also Peterskirche, Görlitz June 23; St. Katharinenkirche, Brandenburg July 26; Münster, Herford July 20; Auferstehungskirche, Bad Oeynhausen July 21.

Joan Johnson, Bloomington, Ind. — Graduation recital, Royal Flemish Conservatory, Antwerp, Belgium June 7: Prelude and Fugue in the Dorian Mode, Kerchoven; Prelude and Fugue in F sharp minor, Buxtehude; Movement 1, Sonata in E flat, Fantasie and Fugue in G minor, Prelude and Fugue in E minor (Wedge) and Nun komm' der Heiden Heiland, Bach; Choral in E major, Franck; Fantasie and Fugue, Sinfonia, Peeters; Dieu Parmi Nous, Messiaen.

George G. Vincent, Salisbury, Conn. — St. James' Church, Winsted Aug. 30: Suite for Cellos, Strings and Continuo, Telemann; Piece in Free Form, Langlais; Adagio and Rondo K 617, Mozart; Chorale in A minor, Franck; Concerto 2 in B flat, Handel. The Berkshire Quartet joined in the Telemann, Langlais, Mozart and Handel and played a Beethoven quartet.

Laurence Perry, Missoula, Mont. — Montana State U faculty recital July 21: Prelude and Fugue in E minor, Bruhns; These are the Holy Ten Commandments, All Men Shall Die, O How Vain and Prelude and Fugue in D major, Bach; Gloria (9 couplets), Parish Mass, F. Couperin; Sonata 4, Mendelssohn; Paignion, Donovan; Three Exhortations, John Selleck.

Robert Prichard, Pasadena, Cal. — Pasadena Presbyterian Church Aug. 4: Magnificat on Tone 1, Buxtehude; Variations on Psalm 140, Sweelinck; Toccata in E, Bach; Sonata 2, Hindemith; Joies, Alain; Finale in B flat, Franck.

Donald Shelhorn, Shaker Heights, Ohio — Christ Church Cathedral, Indianapolis Aug. 23: Cantabile, Franck; Contrapuncti 9, 7, 2, Art of Fugue, Bach; Partita on the Passion Choral, Shelhorn.

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First Church of Christ, Scientist
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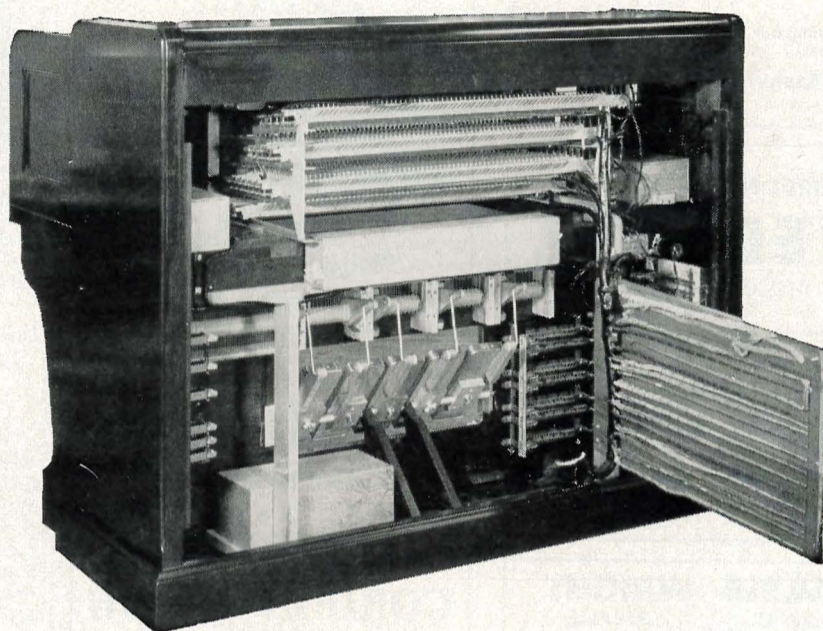
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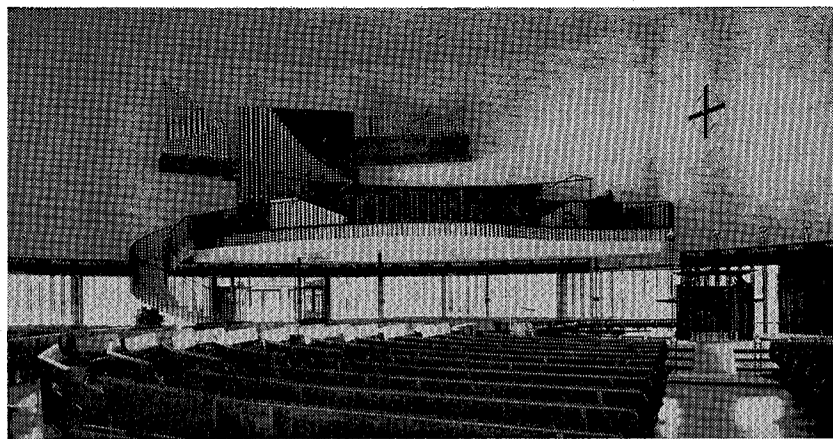
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NEW CIRCULAR CHURCH HOME OF REUTER ORGAN

VINJE LUTHERAN AT WILLMAR

Unusual Building Design In
Minnesota Town Full Of
Religious Symbolism

The present two-manual 20-rank Reuter organ installed in the new and unusual Vinje Lutheran Church, Willmar, Minn., early last spring replaces a two-manual Reuter instrument located in the previous church. Some of the pipework from the former organ which could be fitted satisfactorily into the new tonal scheme was retained in the present design.

The church, costing nearly \$500,000, is circular in construction and accommodates 750 worshippers who sit almost completely around the altar. According to Pastor Paul Hanson, the design symbolizes the family gathering around the Lord's Table and the continuity and completeness of God. The church circle is surrounded by an open court and four rectangles, designed to contain the educational, administration, fellowship and service units. Only the educational wing is completed at the present time.

The auditorium is encircled with a 300 foot frieze consisting of 80 oak panels on which are carved the names of heroes of the Bible and Christianity. An attractive spiral staircase leads to the balcony area in which are the

organ and choir, with the pipework and position box in a completely free-standing position creating a striking visual design above the balcony proper. Cables suspended from the ceiling support some of the exposed wind chests. From a tonal standpoint, this location is unsurpassed, as all ranks are an integral part of the room into which they speak.

GREAT

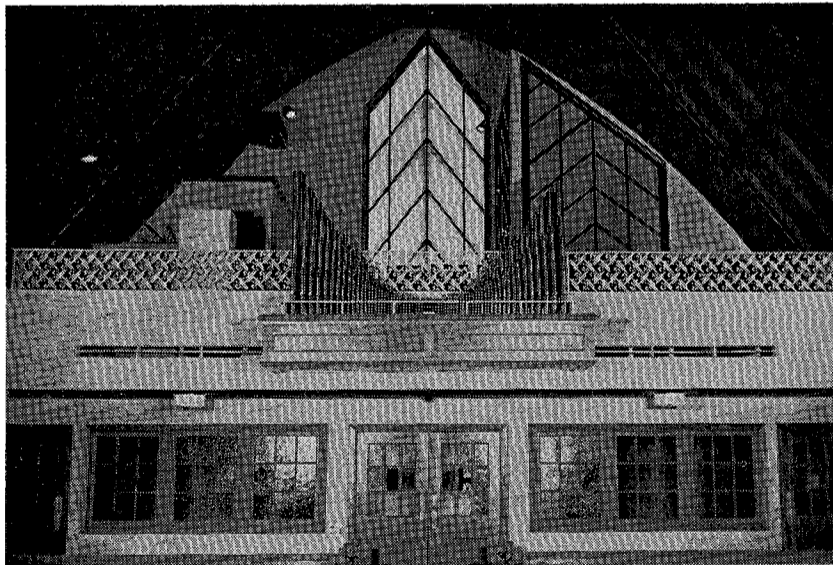
Principal 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 3 ranks 183 pipes
Chimes

SWELL

Gedeckt 16 ft. 97 pipes
Gedeckt 8 ft. 73 notes
Viole de Gambe 8 ft. 73 pipes
Viole Celeste 8 ft. 61 pipes
Principal 4 ft. 73 pipes
Flauto Traverso 4 ft. 73 pipes
Nasard 2 1/2 ft. 61 pipes
Gedeckt 2 ft. 61 notes
Tierce 1 1/2 ft. 61 pipes
Fagotto 16 ft. 97 pipes
Trompet 8 ft. 73 pipes
Fagotto 4 ft. 73 notes
Tremolo

PEDAL

Bourdon 16 ft. 32 pipes
Lieblichgedeckt 16 ft. 32 notes
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Gedeckt 8 ft. 32 notes
Twelfth 5 1/2 ft. 32 notes
Super Octave 4 ft. 12 pipes
Gedeckt 4 ft. 32 notes
Fagotto 16 ft. 32 notes
Fagotto 8 ft. 32 notes
Fagotto 4 ft. 32 notes



SCHANTZ INSTRUMENT IN WATERLOO CHURCH

IOWA TOWN'S GRACE LUTHERAN

Rear Gallery Installation Places
Great on Railing—A. C. Strahle
Handles Negotiations

The Schantz Organ Company recently installed a 13-rank organ in Grace Lutheran Church, Waterloo, Iowa.

Located in a small rear gallery, the great division is placed on the gallery railing and the swell and pedal in a chamber behind it. Negotiations for the project were handled by A. C. Strahle, midwest representative for the company.

GREAT

Rohrflöte 8 ft. 61 pipes

Gedackt 8 ft.
Principal 4 ft. 61 pipes
Twelfth 2 1/2 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 rks. 122 pipes
Trompette 8 ft.

SWELL

Gedackt 16 ft. 61 pipes
Gedackt 8 ft. 12 pipes
Koppelflöte 4 ft. 61 pipes
Nazat 2 1/2 ft. 12 pipes
Spitzflöte 2 ft. 61 pipes
Nazat 1 1/2 ft. 61 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 12 pipes
Tremolo

PEDAL

Subbass 16 ft. 32 pipes
Gedackt 16 ft.
Principal 8 ft. 32 pipes
Flute 8 ft. 12 pipes
Gedackt 8 ft.
Claironbass 4 ft. 12 pipes
Gedackt 4 ft.

**NEW MÖLLER DESIGN
GOES TO GRAND RAPIDS
FOR BOSTON SQUARE CHURCH**
New Christian Reformed Edifice
Installation Scheduled
For Autumn Months

A new two-manual Möller organ, to be installed this fall in the Boston Square Christian Reformed Church, Grand Rapids, Mich., has been planned with some definite factors in view. Since the Christian Reformed congregations are noted for their lively singing and service participation, an organ capable of firm congregational support was considered paramount. In addition, it was desired to have a well-rounded instrument of moderate size suitable for choir accompaniments and for playing of the literature with variety and freedom in registration.

A tempered classic approach has been chosen as the most efficient manner in which to attain these aims. Each organ has been based on a different principal level, each is provided with its own mixture crown to impart requisite tonal authority and contrast between divisions; also, adequate pitch dispersion has been maintained in each division without necessity of coupling. A new loft has been prepared in the front of the church, and the organ will enjoy a central placement on the building's axis, with great and pedal pipework displayed in functional manner.

GREAT

- Principal 8 ft. 61 pipes
- Rohrflöte 8 ft. 61 pipes
- Gemshorn 8 ft.
- Octave 4 ft. 61 pipes
- Spitzflöte 2 ft. 61 pipes
- Furniture 3 ranks 183 pipes
- Tremolo

**FRITZSCHE COMPLETES
BALCONY INSTALLATION
IN MARY IMMACULATE SEMINARY**
Instrument at Northampton, Pa. Uses
Low Pressures — Some Pipework
Re-used in Plan

The Paul Fritzsche Organ Company, Allentown, Pa. has completed its new organ in Mary Immaculate Seminary, Northampton, Pa. Several ranks of the original Bartholomay organ were re-voiced to blend with the new instrument. The pipework is installed in the balcony with the great and a section of the pedal free-standing. Swell and main pedal are behind screens.

The specification was prepared by Paul Fritzsche in consultation with the Very Rev. John G. Nugent, CM, JCD.

GREAT

- Diapason 8 ft. 61 pipes
 - Rohr Flute 4 ft. 61 pipes
 - Principal 4 ft. 61 pipes
 - Twelfth 2 3/4 ft. 61 pipes
 - Fifteenth 2 ft. 61 pipes
 - Mixture 3 ranks 183 pipes
- SWELL**
- Still Gedeckt 16 ft. 85 pipes
 - Horn Diapason 8 ft. 68 pipes
 - Viola Celeste 8 ft. 56 pipes
 - Viola Celeste 8ft. 56 pipes
 - Dolce 8 ft. 61 pipes
 - Gedeckt 8 ft. 68 notes
 - Diapason 4 ft. 68 pipes
 - Nasat 2 3/4 ft. 61 pipes
 - Block Flute 2 ft. 61 pipes

**UNUSUAL FOUSER GOES
TO MICHIGAN MONASTERY**
ENTIRE INSTRUMENT ENCLOSED
Small Benedictine Chapel at Oxford
Designed by Plymouth Builder —
Uses Six Ranks

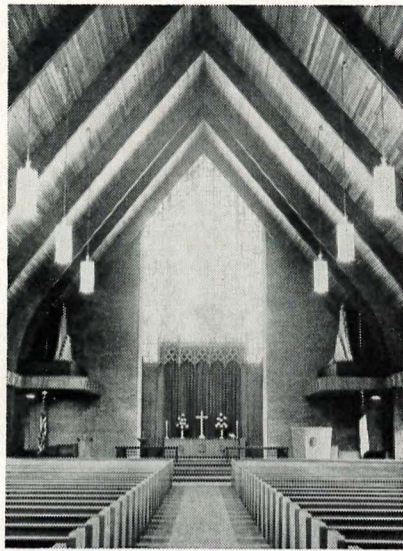
Fouser Pipe Organs, Plymouth, Mich. has built an interesting organ for the chapel of the Benedictine monastery near Oxford, Mich. The entire instrument is enclosed in a "see through" glass swell box which conforms to the parabolic arches of the chapel roof. The shutters are on each side. The larger pedal pipes lie horizontally on the platform over the rear entrance. The console is designed to match the monk stalls, with legs of anodized aluminum with insets of oak. Elimination of the usual console cabinet bulk contributes to a light feeling in keeping with the small size of the chapel.

GREAT

- Gedeckt 8 ft.
- Principal 4 ft.
- Hohlfloete 2 ft.
- Mixture 2 ranks

SWELL

- Gemshorn 8 ft.
- Hohlfloete 4 ft.



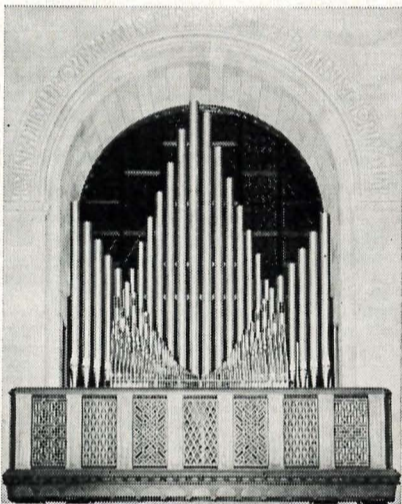
Two-manual Möller in Aldersgate Methodist, Abilene, Texas

SWELL

- Quintade 16 ft. 12 pipes
- Gedeckt 8 ft. 61 pipes
- Gemshorn 8 ft. 61 pipes
- Gemshorn Celeste 8 ft. 54 pipes
- Spitzprincipal 4 ft. 61 pipes
- Harmonic Piccolo 2 ft. 61 pipes
- Plein Jeu 3 ranks 183 pipes
- Trompette 8 ft. 61 pipes
- Clarion 4 ft. 12 pipes

PEDAL

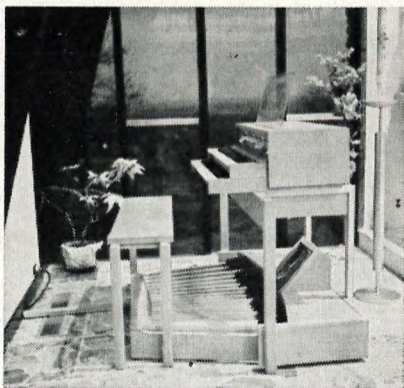
- Violone 16 ft. 32 pipes
- Quintade 16 ft. 12 pipes
- Geigen Prinzipal 8 ft. 12 pipes
- Gedeckt 8 ft.
- Geigen Octave 4 ft. 12 pipes
- Gedeckt 4 ft.
- Rauschquinte 2 ranks 64 pipes
- Double Trumpet 16 ft. 12 pipes
- Trompette 4 ft.



- Flute 4 ft. 68 notes
- Trumpet 8 ft. 68 pipes
- Clarion 4 ft. 12 pipes
- Tremolo

PEDAL

- Double Diapason 16 ft. 32 pipes
- Violone 16 ft. 56 pipes
- Bourdon 16 ft. 32 pipes
- Still Gedeckt 16 ft. 32 notes
- Metal Diapason 8 ft. 56 pipes
- Cello 8 ft. 32 notes
- Dolce Flute 8 ft. 32 notes
- Chorale Bass 4 ft. 32 notes
- Viol 4 ft. 32 notes
- Super Octave 2 ft. 32 notes



- Octave 2 ft.
- Nasat 1 1/2 ft.

PEDAL

- Subbass 16 ft.
- Gedeckt 8 ft.
- Principal 4 ft.
- Rauschpfeife 2 ranks

ANALYSIS

- Subbass-gedeckt 16 ft. 73 pipes
- Gemshorn 8 ft. 61 pipes
- Principal 4 ft. 61 pipes
- Hohlfloete 4 ft. 73 pipes
- Octave 2 ft. 56 pipes
- Mixture Quint 1 1/2 ft. 49 pipes

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SATB — CM 7270
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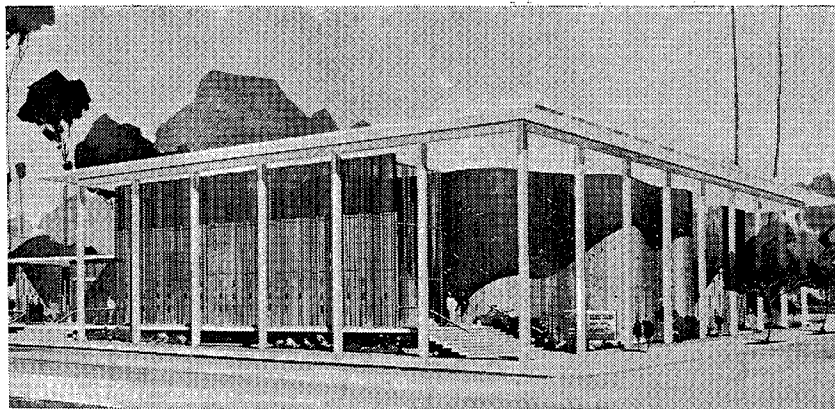
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ARNO SCHOENSTEDT
Organist of the Münster, Herford
TOURING SEPT.-OCT. 1963



ABBOTT & SIEKER BUILD ORGAN FOR SANTA MONICA CHURCH

INSTALLED IN NEW EDIFICE

First Church of Christ, Scientist
In California City — Provides
Spacious Chambers

First Church of Christ, Scientist, Santa Monica, Cal., has contracted with Abbott and Sieker for a new two manual organ of 26 ranks, to be installed in a new edifice now under construction for which Risley, Gould and Van Hewklyn, Los Angeles, are architects. Pipework will be located in a spacious chamber behind a screen above the reader's desks.

Pitman chests, regulators and stop key console with tracker touch will be built in the Abbott and Sieker shop. Mr. Sieker will voice all the flue pipes.

GREAT

Principal 8 ft. 61 pipes
Spillflöte 8 ft. 61 pipes
Flute Celeste 8 ft. 110 pipes
Octave 4 ft. 61 pipes
Quintadena 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes (prepared)

SWELL

Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 49 pipes
Gedeckt 8 ft. 68 pipes
Principal 4 ft. 68 pipes
Nachthorn 4 ft. 68 pipes
Rohr Nazard 2 2/3 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Fagott 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Krummhorn 4 ft. 68 pipes
Tremulant

PEDAL

Pommer 16 ft. 44 pipes
Gedeckt 16 ft.
Principal 8 ft. 44 pipes
Pommer 8 ft.
Gedeckt 8 ft.
Principal 4 ft.
Fagott 16 ft.
Fagott 8 ft.

DR. PAUL FOELBER, Concordia College, Ann Arbor, Mich., has been elected chairman of the Commission on Standards and Studies of the Lutheran Society for Worship, Music and the Arts. He earned a PhD at the Catholic University of America in 1961.

GRESS-MILES BUILDS ORGAN FOR NORTHERN ILLINOIS

FIRST PRESBYTERIAN, WAUKEGAN

Fairly Complete Two-Manual
To Be Completed in 1964 —
Double-Decked In Chamber

Typical of several instruments currently under construction by Gress-Miles and illustrating the firm's thinking regarding design of a fairly complete two-manual organ, is the following description of an organ to be completed in 1964 for First Presbyterian Church, Waukegan, Ill.

A new organ chamber behind the altar will be shallow and over 20 feet high, allowing the manuals to be double-decked. Similar instruments under contract at present include ones for Our Saviour's Lutheran Church, Omaha, Neb., and the R. E. Lee Memorial Church, Lexington, Va. Both include organ cases incorporating speaking pipes of the pedal and great principals. In the Omaha organ a specially developed hautbois, inspired by those of the famous 18th century builder, Riepp, will be used for the first time.

The Waukegan organ has 25 ranks and 1386 pipes.

GREAT

Principal 8 ft. 58 pipes
Rohrflöte 8 ft. 58 pipes
Octave 4 ft. 58 pipes
Waldflöte 2 ft. 58 pipes
Mixture 3-5 ranks 254 pipes
Trumpet 8 ft. 58 pipes

SWELL

Gedeckt 8 ft. 58 pipes
Salicional 8 ft. 58 pipes
Unda Maris 8 ft. 46 pipes
Spielflöte 4 ft. 58 pipes
Octave 2 ft. 58 pipes
Nasat 1 1/2 ft. 58 pipes
Sesquialtera 2 ranks 92 pipes
Scharf 3-4 ranks 220 pipes
Dulzian 16 ft. 46 notes
Dulzian 8 ft. 58 pipes
Tremulant

PEDAL

Subbass 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Gedeckt 8 ft. 32 pipes
Quintflöte 5 1/2 ft. 7 pipes
Superoctave 2 ft. 12 pipes
Octave 4 ft. 12 pipes
Gedeckflöte 4 ft. 5 pipes
Oktavlein 1 ft. 12 pipes
Posaune 16 ft. 12 pipes
Trumpet 8 ft. 32 notes
Dulzian 4 ft. 32 notes

NCMF TO MEET AT HOUGHTON AND BUFFALO END OF MONTH

The 12th annual convention of the National Church Music Fellowship will be held Sept. 30-Oct. 2 in Buffalo and Houghton, N. Y. The group is interested in furthering fine church music consistent with a conservative, Biblical, theological position.

Convention events will be programs and recitals or organ and choral music, workshops in composition, reading of new choral materials for adult and junior choirs, addresses, a panel on the piano and the organ, a lecture demonstration and concert by the Houghton concert choir directed by Robert Shewan, and other events.

Registration and a tour of the music department of the Buffalo and Erie County public library will occupy the morning of Sept. 30. The afternoon program will begin in Buffalo's first Baptist Church, continue with John Becker at the Holy Trinity Lutheran Church and Hans Vigeland at the Westminster Presbyterian Church. After these, busses will leave Hotel Lenox, convention headquarters, for visits to the Schlicker and the Delaware organ factories.

Dinner at Houghton College will be followed by a demonstration of the new three-manual 61-rank Holtkamp organ in Wesley Chapel by Dr. Charles Finney, FAGO, and a recital of church music by Anne Musser of the Houghton faculty, playing Pachelbel, Walcha, Burkhard, Allen and Mulet.

The convention continues in Houghton Tuesday and Wednesday morning. It concludes in Buffalo after luncheon Wednesday with a workshop session in co-operation with the convention of the National Sunday School Association. Several members of Fellowship will administer workshops for NSSA for the remainder of the week.

Registration, room and board fees are unusually low. Details may be had from Dr. Charles Finney, Houghton, N. Y. 14744.

AGO CHAPTER OFFICERS IN CHURCH MUSIC CONFERENCE

The fifth annual conference on church music sponsored by the commission on church music of the Episcopal diocese of Bethlehem, Pa. will be held Oct. 11-12 at St. Clement's Church, Wilkes-Barre. Host for the conference is the Rev. Fred W. Trumbore, chairman of the commission and chaplain of the Wilkes-Barre AGO Chapter. Mrs. Louie W. Ayre, past-dean of the chapter is organist and choirmaster of the host church. The recitalist Oct. 11 will be Clifford E. Balshaw, FAGO, also a past dean. On the same program the choir of the host church under the direction of Mrs. Ayre and with strings, will sing Jesus, Joy and Pleasure, Buxtehude; O Beloved Shepherds, Hammerschmidt, and Cantate Domino, Pitoni.

The Oct. 12 program starts with a sung eucharist with those attending sharing in the singing. The balance of the day's program will be given over to the Rev. Lowell P. Beveridge, PHD, Virginia Theological Seminary, Alexandria. The conference will be open to all area organists and choirmasters.

gloria meyer

St. John's Methodist Church
Temple Israel
MEMPHIS TENNESSEE

HALSTEAD McCORMAC

First Presbyterian Church
East Los Angeles College
Los Angeles, California
Music Department Chairman
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BAY CITY, MICHIGAN

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**DELAWARE CLASSIC PLAN
EMPLOYS LIGHT WIND**

HELEN PENDLETON ORGANIST

Open Toe Voicing Part of Plan
at St. John's Episcopal Church,
Cold Spring Harbor, L. I.

The Delaware Organ Co. has built a two-manual organ for St. John's Church (Episcopal), Cold Spring Harbor, L.I. It was designed by Robert Colby and Gene Burmaster of the Delaware firm in collaboration with Benjamin Ludlow, chairman of the organ committee. E. Helen Pendleton, SMM, is organist and choir director.

The flue work is voiced with open toes on a wind pressure of 2 1/4 inches.

GREAT

- Principal 8 ft. 61 pipes
- Rohrflöte 8 ft. 61 pipes
- Gemshorn 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Waldflöte 2 ft. 61 pipes
- Fourniture 4 ranks 244 pipes
- Fagot 8 ft. 61 pipes

SWELL

- Gedeckt 8 ft. 61 pipes
- Viola 8 ft. 61 pipes
- Viola Celeste 8 ft. 49 pipes
- Koppelflöte 4 ft. 61 pipes
- Nasat 2 2/3 ft. 61 pipes
- Principal 2 ft. 61 pipes
- Terz 1 3/4 ft. 61 pipes
- Cymbel 3 ranks 183 pipes
- Krummhorn 8 ft. 61 pipes
- Tremulant

PEDAL

- Bourdon 16 ft. 32 pipes
- Lieblich Gedeckt 16 ft. 12 pipes
- Principal 8 ft. 32 pipes
- Bourdon 8 ft. 12 pipes
- Choral Bass 4 ft. 32 pipes
- Bourdon 4 ft. 12 pipes
- Rauschpfeife 2 ranks 64 pipes
- Fagot 16 ft. 12 pipes
- Fagot 8 ft.
- Fagot 4 ft.

**JERSEY CITY CHURCH
HAS GUNZELMANN ORGAN**

PROVISION MADE FOR EXPANSION

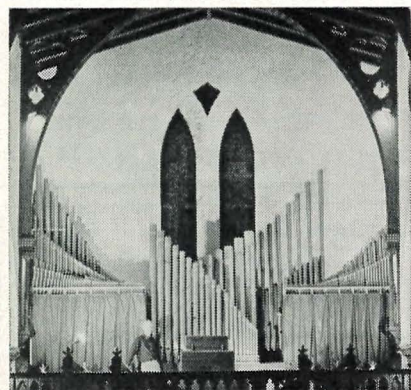
Mayo Shane Is Organist-Choirmaster
Of Grace Church, Van Vorst —
Gallery Installation

The new organ for Grace Church (Van Vorst), Jersey City, N.J. was built by Paul W. Gunzelmann, New York City. The clergy, together with Mayo Shane, organist and choirmaster, assisted in the planning and installation of this rear gallery instrument. Allan Van Zoeren, West Park Presbyterian Church, New York, played the dedication recital.

For the growing parish, the pioneer project in the Episcopal Church's urban development work, the organ has been designed for eventual expansion to a moderate three-manual. Provisions have been made in both the console and chests for the addition of three stops to the great, two to the positiv and three to the pedal, which, together with the construction of a swell of ten stops, will bring the present 21 ranks to 43 ranks.

GREAT

- Principal 8 ft. 61 pipes
- Gedecktpommer 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Gemshorn 2 ft. 61 pipes
- Mixture 3 ranks 183 pipes
- Cymbel 2 ranks 122 pipes



INDIVIDUALITY

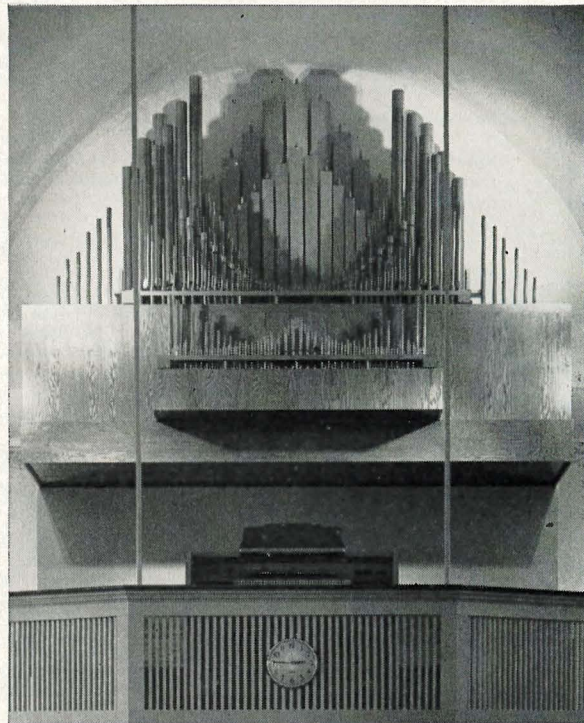
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Immanuel Lutheran Church, Washington, Mo.

Wicks Organ Company / Highland, Illinois

- POSITIV**
- Gedeckt 8 ft. 61 pipes
 - Principal 4 ft. 61 pipes
 - Rohrflöte 4 ft. 61 pipes
 - Octave 2 ft. 61 pipes
 - Quint 1 1/2 ft. 61 pipes
 - Scharf 3 ranks 183 pipes
 - Dulzian 8 ft. 61 pipes
 - Tremulant

PEDAL

- Subbass 16 ft. 32 pipes
- Octave 8 ft. 32 pipes
- Gedecktlöte 8 ft. 12 pipes
- Choralbass 4 ft. 12 pipes
- Posaune 16 ft. 32 pipes

**HOLLOWAY BUILDS ORGAN
IN CRAWFORDSVILLE, IND.**

WABASH AVENUE PRESBYTERIAN

Some Stops Retained from Former
Instrument Will Augment Into
3 Manuals Later

The E. H. Holloway Corporation, Indianapolis, Ind., has recently completed a two-manual instrument for the Wabash Avenue Presbyterian Church, Crawfordsville, Ind. Some stops were retained from the former instrument. The organ will be moved and augmented to a three-manual design when a new nave is built in the near future. This instrument is completely outfitted with electric action slider and pallet wind-chests throughout.

- GREAT**
- Gedeckt 16 ft. 61 pipes
 - Principal 8 ft. 61 pipes
 - Melodia 8 ft. 61 pipes
 - Dulciana 8 ft. 61 pipes
 - Octave 4 ft. 61 pipes
 - Flute 4 ft. 61 pipes
 - Fifteenth 2 ft. 61 pipes
 - Mixture 4 ranks 244 pipes

SWELL

- Grobgedeckt 8 ft. 61 pipes
- Salicional 8 ft. 61 pipes
- Vox Celeste 8 ft. 61 pipes
- Aeoline 8 ft. 61 pipes
- Prestant 4 ft. 61 pipes
- Rohrflöte 4 ft. 61 pipes
- Nasat 3 ft. 61 pipes
- Octavin 2 ft. 61 pipes
- Mixture 3 ranks 183 pipes

PEDAL

- Contrabass 16 ft. 32 pipes (prepared)
- Subbass 16 ft. 32 pipes
- Lieblich Gedeckt 16 ft. 32 pipes
- Octave 8 ft. 32 pipes
- Pommer 8 ft. 32 pipes
- Super Octave 4 ft. 32 pipes
- Mixture 3 ranks (prepared)
- Posaune 16 ft. 32 pipes (prepared)

**ST. ALBAN'S, PHILADELPHIA
GETTING NEW ORGAN**

HARTMAN-BEATY INSTRUMENT

October Completion Scheduled
For Work Of New Firm
Classic Design

The Hartman-Beaty Organ Co. has begun to erect at St. Alban's Church,

(Olney), Philadelphia, a new two-manual organ to replace the Church's present instrument. The specification, drawn up by Richard S. Hartman, tonal director of the new firm, is classic in design.

The organ is totally unenclosed, on low wind pressure, and is being voiced according to classic concepts. Completion is scheduled for October.

HAUPTWERK

- Prinzpal 8 ft. 49 pipes
- Gedeckt 8 ft. 61 pipes
- Prinzpal 4 ft. 61 pipes
- Gemshorn 2 ft. 61 pipes
- Mixture 4-5 ranks 293 pipes

KRONPOSITIV

- Gedeckt 8 ft. 61 pipes
- Dolce 8 ft. 61 pipes
- Dolce Celeste 8 ft. 49 pipes
- Rohrflöte 4 ft. 61 pipes
- Prinzpal 2 ft. 61 pipes
- Quint 1 1/2 ft. 61 pipes
- Sesquialtera 2 ranks 98 pipes
- Scharf 3-4 ranks 232 pipes
- Schalmei 8 ft. 61 pipes
- Tremulant

PEDAL

- Subbass 16 ft. 32 pipes
- Prinzpal 8 ft. 32 pipes
- Gedeckt 8 ft. 12 pipes
- Quint 5/8 32 notes
- Prestant 4 ft. 12 pipes
- Flöte 4 ft. 12 pipes
- Blockflöte 2 ft. 12 pipes
- Oktav 1 ft. 12 pipes
- Fagot 16 ft. (prepared)
- Fagot 8 ft. (prepared)

New!

Emmanuel (GOD WITH US) A Christmas Cantata

For Soli, Mixed Voices with optional Junior or Youth Choir, Bells or Chimes, Trumpets, Violin or Flute Solo, Organ, Piano or Harp, and Narrator.

by

FRANK PALLMA

*Text Selected from Scripture
and lyrics by*

WINIFRED LEAK

A FEW OF LAST YEAR'S MANY COMMENTS OF SUCCESSFUL PERFORMANCES

" — Our choir members suggested we do the "Emmanuel" again next season, adding more instruments and tableau. Our Choir Director commented that you definitely have the right ideas for the type of music needed today in our churches.

Our manger scene was placed in the Baptistry. At appropriate places the shepherds and wise men appeared, coming from the back of the church, and grouping themselves around the manger. The church was in candlelight. A star was placed above the manger, and at "O Star of Glory" a white spotlight came on it. The members of the congregation and many guests told us it was the most beautiful music and the most inspirational Christmas Eve service they had ever attended in our church. (etc.)"

Mrs. HAROLD M. LOHR, Organist
Johnstown, Penna.

"The cantata EMMANUEL performed by our combined choirs, harp, violin, three trumpets, piano and organ was the most beautiful Christmas service ever given at our church. The harp was used in several of the numbers of the cantata. During the offertory, the violinist played the "Meditation". One of the most outstanding numbers was "Sweet, Holy Child" sung first as a soprano solo and repeated with three ladies voices. The violin was used for the descant part against

the ladies voices. For the finale, the combined choirs, trumpets, harp, organ and piano gave the performance a magnificent, brilliant ending. Many members of the congregation want to hear it again next Christmas."

Mrs. LOUISA M. TRIEBEL, Director
Flint, Michigan

" — Our presentation of "Emmanuel" was performed by the three choirs, two trumpets, violin, piano and organ. The Cherub Choir was placed around a beautiful setting of the manger, with lighting effects. Our church people are still talking about the cantata. They wish to hear it again."

Mrs. ORPHA HULL, Director of music
Flint, Michigan

" — Your cantata "Emmanuel" is very beautiful. Our choirs will give it next Christmas."

LANSON F. DEMMING, Minister of Music
Houston, Texas

" — Sleep, Little Lord Jesus" from the cantata EMMANUEL has been recorded in a new Christmas LP with the William Dawson Chorale. The disc will be released to radio stations in late October."

GEORGE JELLINEK
New York, N. Y.

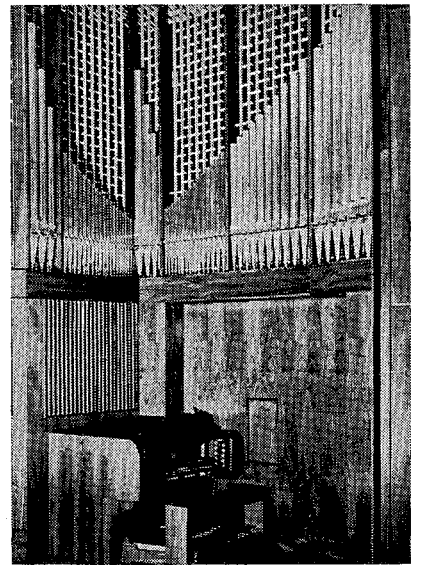
PERFORMANCE TIME—Approximately 45 minutes. May be cut for shorter performance at the discretion of the Director.

PRICE — \$1.50 — A beautiful edition every choir member should own.

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BEAUMONT, CALIFORNIA



OTTO HOFMANN BUILDS TRACKER FOR DENTON SCHOOL

NORTH TEXAS STATE UNIVERSITY
Dale Peters Plays Dedicatory of 10th Pipe Organ in Equipment of School of Music

Otto Hofmann, Austin, Tex. has completed a two-manual tracker organ for the recital hall of the school of music of the North Texas State University, Denton. The school now possesses 10 pipe organs — four by Hofmann, two Aeolian-Skinner, two Wicks and two Möller.

GREAT

Quintadena 16 ft. 56 pipes
Prästant 8 ft. 56 pipes
Rohrflöte 8 ft. 56 pipes
Oktave Prinzipal 4 ft. 56 pipes
Spitz Flöte 4 ft. 56 pipes
Oktave 2 ft. 56 pipes
Gemshorn 2 ft. 56 pipes
Mixture 4 ranks 224 pipes
Tremulant

SWELL

Singend Gedeckt 8 ft. 56 pipes
Gemshorn 8 ft. 44 pipes
Rohr Gedeckt 4 ft. 56 pipes
Nasat 2 2/3 ft. 56 pipes
Spitz Prinzipal 2 ft. 56 pipes
Terz 1 1/2 ft. 56 pipes
Scharf 3 ranks 168 pipes
Krummhorn 8 ft. 56 pipes
Tremulant

PEDAL

Bordun 16 ft. 32 pipes
Quintade 16 ft. 32 pipes
Prinzipal 8 ft. 32 pipes
Pommer 8 ft. 32 pipes
Choral Bass 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Duzlian 16 ft. 32 pipes
Schalmei 4 ft. 32 pipes

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Pierre Cochereau and Manager Roberta Bailey at New York's Idlewild airport as the Notre Dame Cathedral organist prepared to return to Paris. He will make his seventh American concert tour in April and May with his opening recital at St. Thomas Church, New York City April 1 and his closing one at Rutgers University May 6.

M. Cochereau was in charge of the 800th anniversary celebration at Notre Dame Cathedral the last week in June — delayed because of Pope John's death. He directed the first performance of his own work for two organs, choir and brass. Then he took the first direct Paris-Los Angeles flight to fulfill his American commitments.

CONVENT IN HONOLULU HAS SCHOENSTEIN ORGAN SISTERS OF THE SACRED HEART New Home of Hawaii's First Religious Community Is Consecrated by Bishop Sweeney

Felix F. Schoenstein and Sons, San Francisco, has built the firm's first organ for Honolulu, Hawaii. The instrument was dedicated March 25 in the chapel of the Sacred Hearts Convent in the 50th state. The blessing of the new site of Hawaii's first religious community was by the Most Rev. James J. Sweeney, bishop on Honolulu, who presided at the first mass.

GREAT
Gedeckt 16 ft.
Principal 8 ft.
Dulciana 8 ft.
Gemshorn 8 ft.
Gedeckt 8 ft.
Flute D'Amour 4 ft.
Gemshorn 4 ft.
Octave 4 ft.

SWELL
Principal 8 ft.
Gemshorn 8 ft.
Gedeckt 8 ft.
Dolce 8 ft.
Dolce Celeste 8 ft.
Gemshorn 4 ft.
Flute D'Amour 4 ft.
Quint 2 1/2 ft.
Tremolo

PEDAL
Bourdon 16 ft.
Principal 8 ft.
Gedeckt 8 ft.
Dolce 8 ft.
Gemshorn 4 ft.
Flute 4 ft.

ANALYSIS
Gedeckt 16 ft. 85 pipes
Principal 8 ft. 73 pipes
Dulciana 8 ft. 61 pipes
Gemshorn 8 ft. 73 pipes
Dolce Celeste 8 ft. 49 pipes

How We Do It (fourth of a series)

The crossword puzzles often define the word *editor* as "he with the blue pencil" and it is true that an editor of a small professional journal must spend much of his time condensing, pruning and rewriting the news materials which are sent in. Someone in the office of THE DIAPASON remarked recently that "if all the adjectives deleted from the news for any issue of the magazine were laid end to end, they would reach from here to the next national convention."

THE DIAPASON prints a larger number and greater variety of news items today than at any time in its history. Because of the very number, each separate item must now be condensed to almost its extreme in brevity. No magazine's budget can remain intact unless a previously decided ratio of editorial

matter to advertising is respected. In order to allow for articles of wide interest and special value, we must keep the spot news stories in nearly skeletal form. Many readers, by the way, say they like this conciseness.

AGO chapter correspondents have conformed increasingly to this clipped, factual style, making the chapter pages more readable and informative than was once the case. Recitals are now convenient lists.

In preparing news stories we include all the *facts* — the familiar journalism major's five (or six?) Ws — when these are included in reports sent us. Our condensation takes place largely on personal opinions and descriptions or on factual material already so well known, that its repetition does not warrant space needed for other material.

CHURCH ORGAN CO. BUILDS FOR WOODBRIDGE, N.J.

FIRST PRESBYTERIAN CHURCH Rebuild Scheduled for Completion This Month—New Ranks, Chests and Action Provided

Church Organ Company, Nixon, N.J. is doing a complete rebuild on the organ in the First Presbyterian Church, Woodbridge, N.J. The installation is presently in progress and is scheduled for completion in September. Both mixtures are new; all other pipework is from the old instrument. Windchests are new and features all-electric action.

GREAT
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Bourdon 4 ft. 12 pipes
Fifteenth 2 ft. 61 pipes
Furniture 3 — 4 ranks 221 pipes
Chimes 25 tubes

SWELL
Bourdon 16 ft. 12 pipes
Gedeckt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Vox Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Gedeckt 4 ft. 12 pipes
Quinte 2 1/2 ft. 61 pipes
Piccolo 2 ft. 12 pipes
Plein Jeu 3 ranks 183 pipes
Trumpet 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Clarion 4 ft. 12 pipes

PEDAL
Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft. 32 notes
Principal 8 ft. 32 notes
Bourdon 8 ft. 12 pipes
Gedeckt 8 ft. 32 notes
Principal 4 ft. 32 notes
Flute 4 ft. 12 pipes
Mixture 3 — 4 ranks 32 notes
Trumpet 8 ft. 32 notes
Trumpet 4 ft. 32 notes



Hans Wurman, AAGO, LRAM, has been appointed director of music of the First Unitarian Church, Chicago. He will replace Mack Evans who has retired because of illness.

Mr. Wurman was the 1957 winner of the AAGO examination prize for highest marks. He began his music studies at the Vienna Academy of Music and earned his degree at the Royal Academy of Music, London.

He is also director of music for the Beth Am Synagogue, Chicago, and has celebrated his 10th year in this post with the publication of a complete sabbath service, Avodah L'ami.

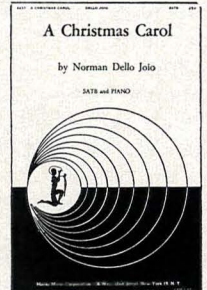
Mr. Wurman's responsibilities at the First Unitarian Church will include several choir concerts each year with members of the Chicago Symphony Orchestra.



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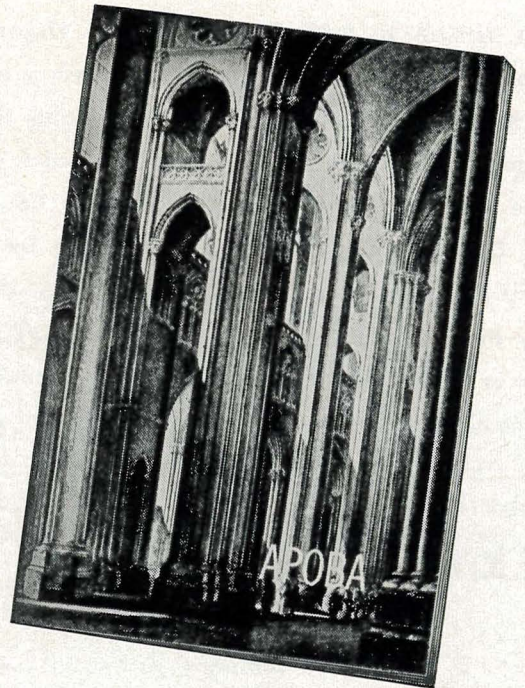
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Some Convictions About Two-Manual Design

by Henry Willis

An excellent article on the subject of two-manual organs by Robert Noehren appeared in THE DIAPASON for September 1960. The opening sentence, "Organs are created for the performance of music," dominates the whole objective of our art.

First of all, there can be no doubt that a well-designed and balanced two-manual instrument is much to be preferred to an emasculated three-manual and this is the principle upon which I work.

In my opinion, if the old-time builders had the advantages of our modern developments of mechanisms their designs would not have exceeded two-manual instruments upon which, with an electric stop-list, correct scaling and voicing, can be entirely adequate for the rendition of all organ music: the use of manual extension, in any shape or form, is out of the question; and on the pedal division avoided, but lack of space and limited financial provision frequently makes recourse to a limited amount — "as clean as possible." As regards the stop-list for two-manual instruments, this should and must be governed by the requirements of the church but a correctly developed design should have a complete chorus on each department: the first stop-list given in Mr. Noehren's article as an example of typical present day design is illuminating — e.g. no great sub-unison stop, so chorus incomplete; a quintaten 16 would be more than desirable. Swell — again no double, yet a vox humana: I have not made one of these for over 40 years! A contra oboe or dulcian 16 required and instead of oboe clarion 4, a Krummhorn 4 so completing reed chorus of 16, 8 and 4, and providing an interesting solo voice.

Pedal Rohr Bourdon 16, 32 notes, suggesting a derivation from the swell rohrflöte 8 with lower octave added. Bass flute 8, again 32 notes but where derived from?, obviously from sub bass 16 plus 12 pipes.

Choral bass 4, extension of principal 8. This is not acceptable; a true choral bass 4 must consist of independent pipes because the scaling, mouth width and voicing differs from that of a principal, being larger scale and mouth width, and lower cut up; this error appears frequently in your issues.

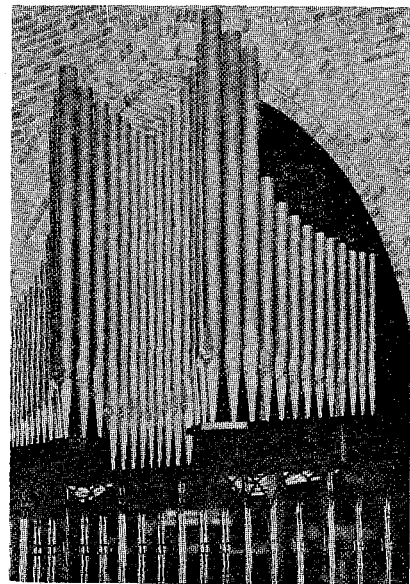
Mr. Noehren's specification of the organ for Temple Beth Jacob, Pontiac, Mich., has some serious drawbacks. Manual I, presumed as the great organ, marred by a derived rohrflöte 16 of 49 notes; this must be an error because the rohrflöte 8 of 85 pipes obviously includes the 16 ft. and 4 ft. pitches: an unfortunate use of manual extension which I cannot condone in any circumstance: Spitzflöte 4 another extension from the 8 ft. Gemshorn under differing nomenclature.

Manual 2 has five ranks only, the Gedeckt 8 ft., Gemshorn Celestes T.C.

49 pipes; Sesquialtera 2 ranks, should be 12, 17, and of 84 pipes only! and a Cromorne 8 (sic) down to tenor C only, the rest all duplication or manual extension described as unification.

Pedal organ has 12 pipes only.

With respect to Mr. Noehren, this specification appears to me as an in-



St. Francis Church, Petts Wood

GREAT

Quintade 16 ft. 56 pipes
Open diapason 1, 8 ft. 56 pipes
Open diapason 2, 8 ft. 56 pipes
Lieblich Flute 8 ft. 56 pipes
Dulciana 8 ft. 56 pipes
Principal 4 ft. 56 pipes
Flute couverte 4 ft. 56 pipes
Twelfth 2½ ft. 56 pipes
Fifteenth 2 ft. 56 pipes
Mixture 3 ranks 168 pipes

POSITIF

(Playable from Great)
Gedeckt 8 ft. 56 pipes
Nason flute 4 ft. 56 pipes
Flautino 2 ft. 56 pipes
Sext 2 ranks 112 pipes

SWELL

Open diapason 8 ft. 56 pipes
Stopped diapason 8 ft. 56 pipes
Viola da gamba 8 ft. 56 pipes
Voix celeste 8 ft. 44 pipes
Fugara 4 ft. 56 pipes
Flageolet 2 ft. 56 pipes
Mixture 3 ranks 168 pipes
Contra oboe 16 ft. 56 pipes
Trumpet 8 ft. 56 pipes
Krummhorn 4 ft. 56 pipes

PEDAL

Resultant Bass 32 ft.
Violon 16 ft. 30 pipes
Sub Bass 16 ft. 30 pipes
Quintade 16 ft.
Violon 8 ft. 12 pipes
Stopped Flute 8 ft. 12 pipes
Choral Bass 4 ft. 30 pipes
Octave Flute 4 ft. 12 pipes

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artistic travesty of what an organ should be.

Specification of the organ for Howe Military School is so different to that of the Pontiac organ that it is difficult to reconcile it is by the same designer — even to the restriction of the manual compass to 56 notes.

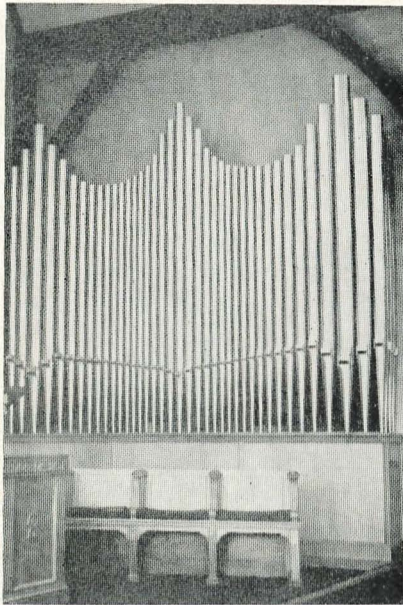
Great organ: Principal 8 ft. Why 51 pipes only? Prepared for nasat 2 2/3 ft. to be of 37 pipes only!

Positif: presumably unenclosed — a pleasing design but an independent tierce sounding rank is not shown, it is tied up with the sesquialtera 12, 17.

Pedal organ — quite acceptable. It is best to illustrate my own views by sending you some specifications of some recent two manual organs by the House of Willis: St. Francis' Church, Petts Wood (Kent); Order of the British Empire Chapel, St. Paul's Cathedral; Cardoss Parish Church. All were designed for the individual churches, their acoustical properties and use: they will speak for themselves. At Petts Wood the use of a small positif section should be noted.

In conclusion, there is more artistry required in the design of two-manual organs than in larger instruments which provide a wider scope, but this artistry, combined with knowledge and even common sense musical appreciation, is often not available.

My son, Henry IV, director in charge at our small Liverpool House, specializes in the design and voicing of small, often very small, organs and produces some extremely happy results on a small canvas. I recently visited a tiny instrument of 3 manual stops only at St. Katharine's Church, Savernake Forest, Wiltshire, a small church seating a congregation of 120, and adequate for their support. Stops are Gedackt 8 ft., Klein Principal 8 ft., Gemshorn 4 ft.: it shows what can be done within a very small compass.

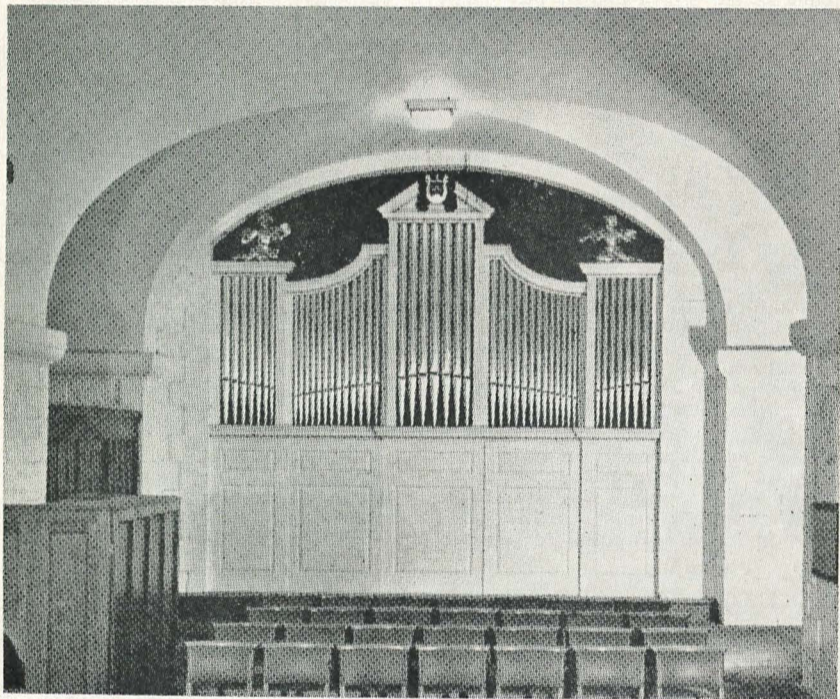


Cardoss Paris Church, Dumbartonshire

GREAT
Open Diapason 8 ft. 61 pipes
Stopped Diapason 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes

SWELL
Gedackt 8 ft. 61 pipes
Viola da Gamba 8 ft. 61 pipes
Flute Couverte 4 ft. 61 pipes
Quartane 2 ranks 122 pipes
Trumpet 8 ft. 61 pipes

PEDAL
Sub Bass 32 ft.
Bordun 16 ft. 30 pipes
Bordun 8 ft. 12 pipes
Bordun 4 ft. 12 pipes



St. Paul's Cathedral, Order of the British Empire Chapel

GREAT
Open Diapason 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Sylvestrina 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Flautino 2 ft. 61 pipes

SWELL
Nason 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes

Coppel 4 ft. 61 pipes
Quartane 2 ranks 122 pipes
Trompette 8 ft. 61 pipes

PEDAL
Sub Bass 32 ft.
Open Diapason 16 ft. 32 pipes
Bordun 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Choral Bass 4 ft. 32 pipes

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by Katherine K. Davis

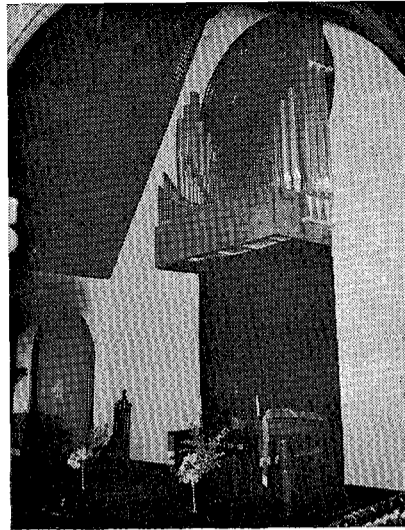
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STONY POINT, N. Y. CHURCH GETS NEW INSTRUMENT

JOHN DAVIS PLAYS RECITAL

American Institute of Organ Building
Builds Unusual Organ
For Trinity Methodist

The American Institute of Organ Building, Paterson, N.J., has installed a new two-manual organ in the Trinity Methodist Church, Stony Point, N.Y. The dedication recital was played by John A. Davis, West Point Chapel organist. His program appears in the recital section. Mrs. Irving Kennedy is the regular organist.

The church was not built for a pipe organ. Therefore the exposed great was hung beneath the rose window, and the swell was placed in a small room at the left. Patented plate glass bottom chests were used.

GREAT
Principal 8 ft. 61 pipes
Dolce 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Twelfth 2 1/2 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 3 ranks 183 pipes (prepared)

SWELL
Stopped Diapason 8 ft. 68 pipes
Gamba D'Viol 8 ft. 68 pipes
Viol Celeste 8 ft. 56 pipes
Flute Harmonique 4 ft. 68 pipes
Rohr Nasard 2 1/2 ft. 61 pipes
Flageolet 2 ft. 61 pipes
Trompette 8 ft. 68 pipes
Fagotto 8 ft. 68 pipes (prepared)

PEDAL
Quintadena 16 ft. 32 pipes
Lieblich Bourdon 16 ft. 12 pipes
Gedeckt Flute 8 ft. 12 pipes
Bourdon 8 ft. 32 notes
Cello 8 ft. 32 notes
Flute 4 ft. 32 notes

LEE STOLL REBUILDS 1915 MÖLLER INSTRUMENT

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First Evangelical Lutheran (UCC)
Ripon, Wis. Adds Seven New
Stops — Old Pipework Revoiced

The Lee Stoll Organ Co. is rebuilding for the First Evangelical Lutheran United Church of Christ, Ripon, Wis. The work is to be completed by October 1963 and the dedication recital is to be a part of the centennial celebration.

The original organ was built by Möller in 1915 with the chests electro-pneumatic and the coupler system pneumatic action. All the chest work will be reconditioned and the present pipes revoiced. Seven new stops are to be added along with a new console.

The great and swell divisions are located on either side of the chancel with the pedal divided between the two chambers. The echo division is located above the side entrance, playable from either manual.

Dr. LaVahn Maesch, Lawrence College, Appleton, Wis., was the consultant and Ida Buchholtz is the organist.

GREAT
Contra Melodia 16 ft. 12 pipes
Open Diapason 8 ft. 61 pipes
Melodia 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Olcave 4 ft. 61 pipes
Flute D'Amour 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 3 ranks 183 pipes
Trumpet 8 ft. 61 pipes

SWELL
Stopped Diapason 8 ft. 73 pipes
Gamba 8 ft. 73 pipes
Voix Celeste 8 ft. 61 pipes
Quintadena 8 ft. 73 pipes
Principal 4 ft. 73 pipes
Flute Harmonic 4 ft. 73 pipes
Nazard 2 1/2 ft. 61 pipes
Block Flöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Nasat 1 1/2 ft. 12 pipes
Oboe 8 ft. 73 pipes
Krummhorn 4 ft. 73 pipes
Tremolo

ECHO
Clarabella 8 ft. 61 pipes
Doppel Flute 8 ft. 61 pipes
Echo String 8 ft. 61 pipes
Aeoline Celeste 8 ft. 49 pipes
Flute 4 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Chimes
Tremolo

PEDAL
Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft.
Flute 8 ft. 12 pipes
Octave Bass 8 ft. 32 pipes
Choral Bass 4 ft. 32 pipes
Fagot 16 ft. 12 pipes
Fagot 4 ft.
Fagot 2 ft.

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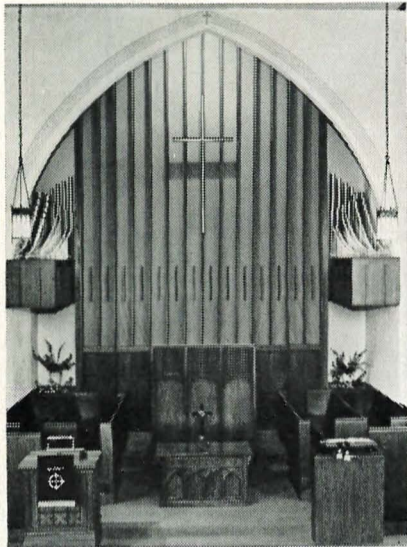
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**BERT KEATES INSTALLS
IN ONTARIO CHURCH**

BURTON AVENUE UNITED CHURCH

Howard Jerome Plays Opener
of New Organ at Barrie —
Installation in Chancel

A new two-manual Keates organ has been installed in the Burton Avenue United Church, Barrie, Ont., where Douglas Garraway is organist. The great division of the instrument is in the form of exposed pipework on either side of the chancel, with the swell and pedal centrally located behind an artistic screen. Howard Jerome, ACCO, played the dedicatory recital.

GREAT

Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Twelfth 2 3/4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes.

SWELL

Bourdon 16 ft. 68 pipes
Stopped Flute 8 ft. 12 pipes
Salicional 8 ft. 68 pipes
Voix Celeste 8 ft. 49 pipes
Gemshorn 4 ft. 68 pipes
Flautino 2 ft. 61 pipes
Mixture 3 ranks, 183 pipes
Oboe 8 ft. 69 pipes
Tremulant

PEDAL

Bourdon 16 ft. 32 pipes
Gedeckt 16 ft. 32 notes
Principal 8 ft. 32 pipes
Bass Flute 8 ft. 12 pipes
Choral Bass 4 ft. 12 pipes
Contra Fagotto 16 ft. 12 pipes

THE 1963 NAMM Music Show in Chicago's Palmer House July 21-25 set a new attendance record of 13,192. Next year's show in the same location will be held July 19-23.

**NOACK BUILDS TRACKER
FOR ELIZABETH CHURCH**

INSTALLATION IN BALCONY

St. Mark's Evangelical Lutheran in
New Jersey City Scheduled
for Fall Completion

St. Mark's Evangelical Lutheran Church, Elizabeth, N. J., will have its new Noack organ this fall. After first considering rebuilding of the already too often rebuilt tracker organ the church had, it was decided to build a new organ but to incorporate some of the old material — some of the pipes and the old blower — into a new organ. Great and pedal are now in two cases on either side on the rear wall of the balcony, the positive installed in the manner of a rückpositive. The console is to be installed close to the positive so as to allow very good communication between the organist and the choir singers.

The action is mechanical for the keys, installed under the removable panels of the balcony floor.

The specifications were drawn up by Fritz Noack in co-operation with the organist of the church, Frederick W. Grauert.

GREAT

Bourdon 16 ft. 56 pipes
Principal 8 ft. 56 pipes
Hohlflöte 8 ft. 56 pipes
Salicional 8 ft. 56 pipes
Octave 4 ft. 56 pipes
Spielflöte 4 ft. 56 pipes
Nasard 2 3/4 ft. 56 pipes
Waldflöte 2 ft. 56 pipes
Terz 1 3/4 ft. 56 pipes
Mixture 4 ranks 244 pipes
Trumpet 8 ft. 56 pipes

POSITIVE

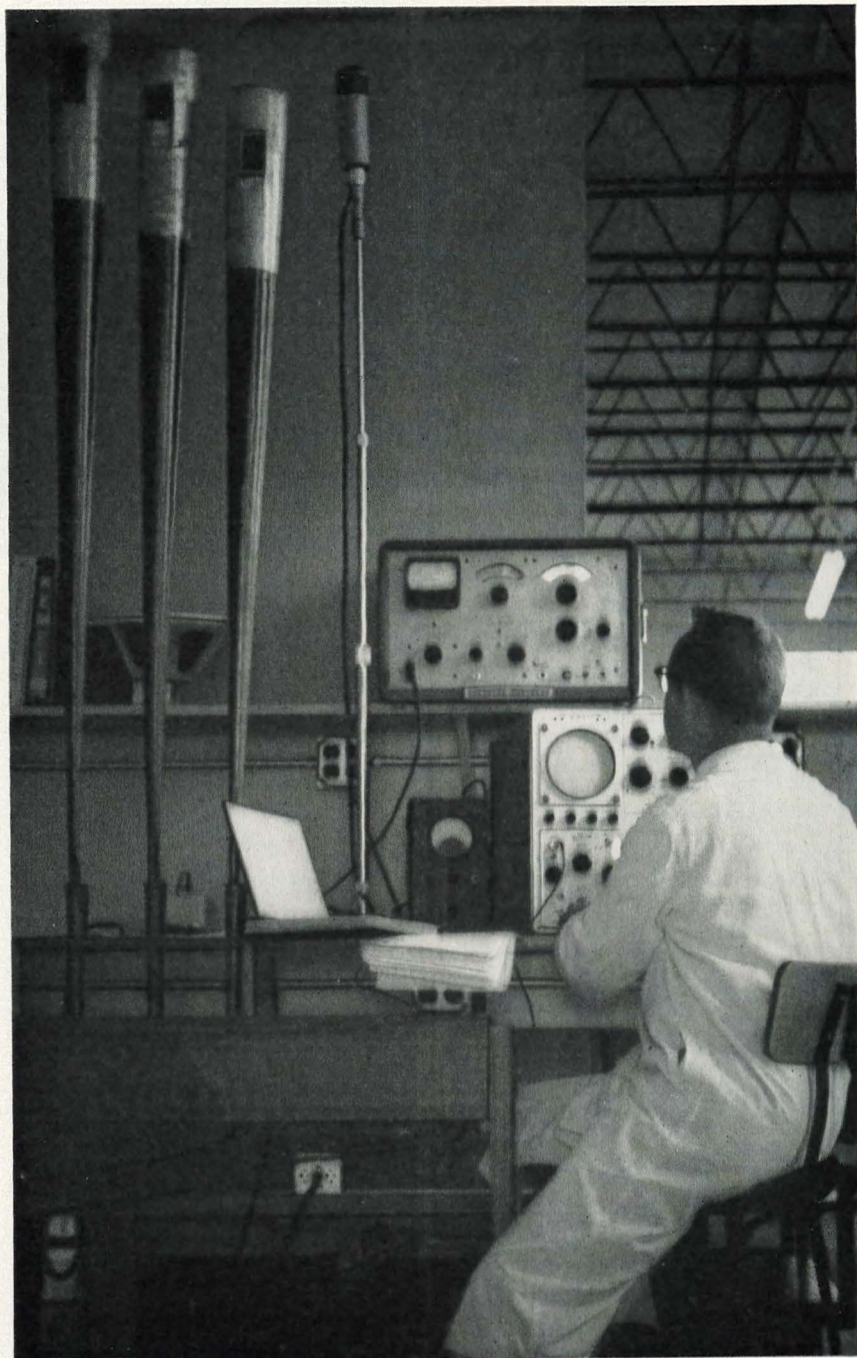
Lieblich Gedeckt 8 ft. 56 pipes
Quintadena 8 ft. 44 pipes
Principal 4 ft. 56 pipes
Koppelflöte 4 ft. 56 pipes
Octave 2 ft. 56 pipes
Scharf 3 ranks 168 pipes
Regal 8 ft. 56 pipes

PEDAL

Subbass 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Pommer 8 ft. 32 pipes
Octave 4 ft. 32 pipes
Rauschwerk 3 ranks 96 pipes
Fagotto 16 ft. 32 pipes

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Church musicians of the Columbus, Ohio, area are invited to the third annual Augsburg church music clinic at Trinity Lutheran Church, Columbus. Sponsored by the Augsburg Publishing House, it will feature lecture-demonstration by Edith Byquist Norberg, Mt. Olivet Lutheran Church, Minneapolis; Dr. David N. Johnson, St. Olaf College, Northfield, Minn., and Dr. Ellis E. Snyder, Capital University, Columbus. The publisher also sponsors a clinic annually in Minneapolis.



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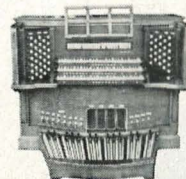
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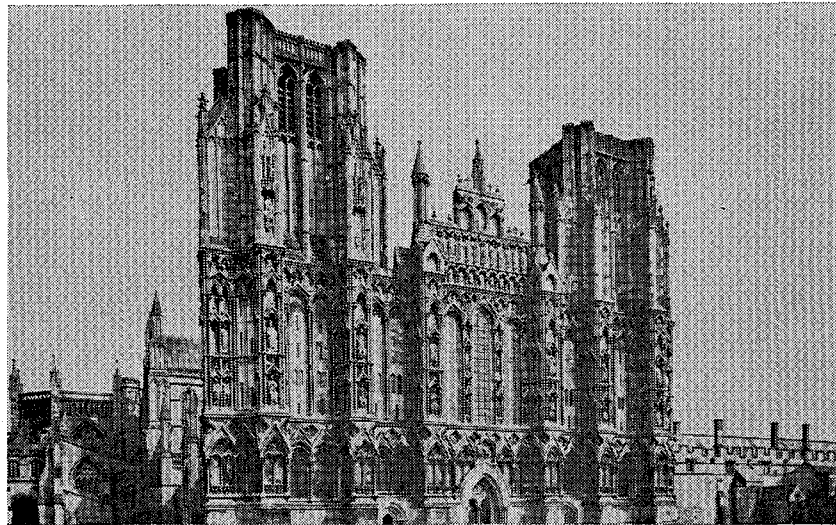
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West front of Wells Cathedral from Northwest

Some time ago I referred to the Cathedral at Salisbury as being thought of as "the fairest sight in England". We were hardly prepared, after viewing the ruins of nearby and ancient Glastonbury Abbey where St. Augustine built his first church, for the magnificence of the Cathedral Church of St. Andrew at Wells. I am sure we would not be considered irreverent if we referred to the present sight as "one of the most beautiful in England". The delicate beauty of the west front, the chapter-house stair, the chain gate, the Vicar's close, the approach to the west front across the spacious lawn, and the view of the Mendip hills in the background, all contribute to the appellation.

Tradition has it that about the year 705 a church was founded here in honor of St. Andrew. In 909 the See of Wells was established and St. Andrew's Church became the Cathedral. Nothing remains of this old Saxon building. The second cathedral, Norman in style, was built by Bishop Robert of Lewes and was consecrated in 1148. This building did not last for very long, even by modern standards. Bishop Reginald of Bohun began the present building in 1184. The stone for this building was quarried at Doulting, a small village about eight miles from Wells. It is rather interesting to note that when repairs have to be made today the stone still comes from the same quarry.

As I have already mentioned, the most striking feature of the exterior is the west front. This was completed in 1239; the towers, however, were not completed until over one hundred years later. The Wells façade is really a great screen of tabernacle work which houses perhaps the most remarkable display of mediaeval sculpture in England. It consists of saints, priests, bishops, kings, nobles, ladies and other personages of legend and sculpture. I understand that the original plans did not intend for spires to be placed on these two towers of the west front. First, for the reason they would have dwarfed the central tower, and second, because spires are not characteristic of this part of the country.

The central tower, though of no great height, 128 feet, is among the

most lovely in England. In its main design it dates from about 1321.

Inside, the building, 415 feet long and 153 feet wide at the transepts, at first gives a feeling of massiveness. This apparent solidity in the nave of ten bays is relieved, however, by the delicate carvings in the capitals. Some of these take humorous forms such as the cobbler, the fruit stealers, a man with a toothache and others.

The most distinctive feature of the interior is the great inverted strainer arches which support the weight of the tower. These were made necessary when there were dangerous signs of the main piers settling, about 1338, as a result of additions that had been made to the tower. While at first these arches may seem unfortunate and they certainly do obscure the view of the full length of the cathedral and of the choir screen and organ, they have become an accepted characteristic of Wells, and are indeed a remarkable engineering device. Above all they do what it was intended they should do and the great tower is still standing.

A feature of the choir and presbytery is the very beautiful vaulting. The choir stalls are Victorian, although the misericords are 14th century.

The Lady Chapel, polygonal in shape, is in the early Decorated period, and is said to be one of the most exquisite smaller works of English Gothic. Originally built about 1293 as a separate building, it was made a part of the main structure a few years later by the erection of the retro choir. In the Lady Chapel is a charming small organ built by Sweetland of Bath which contains the pipes of an earlier 18th century instrument.

Visitors should not miss the opportunity to visit the chapter house. Entrance is by way of some famous very much used steps leading from the north transept. The interior is indeed very beautiful. Also in the north transept is the interesting astronomical clock which was made about 1390. It shows not only the hours and minutes on a 24-hour dial, but also the days of the month and the phases of the moon. The jousting knights who perform every hour are always a delight to the visitors.

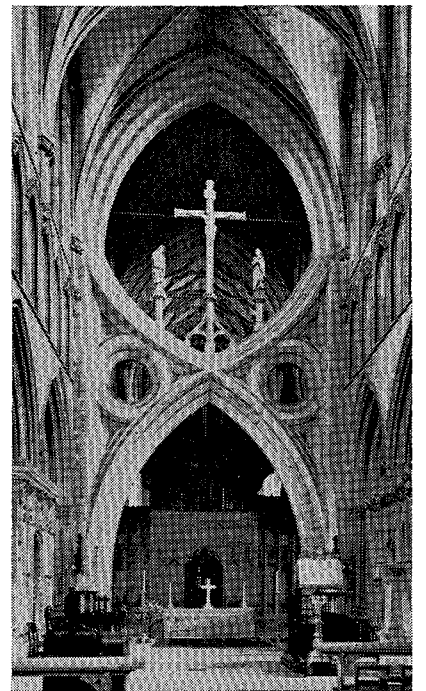
The first reference to an organ at Wells was in 1310 when it is recorded

ENGLISH

WELLS

that the dean and chapter provided for the felling of trees and the transporting of timber for the purpose of building an organ. There are many references to organs over the years and some famous names have built representative instruments such as Renatus Harris, Swarbrick, Samuel Green and finally Henry Willis who in 1857 built an organ of three manuals and 39 stops. The present organ is a restoration and enlargement of this instrument. This time the work was entrusted to Harrison and Harrison in 1910. The organ now has four manuals and 60 speaking stops. There have been two major overhauls, in 1936 and 1952. Among the long list of former organists I notice the names of Percy C. Buck, and Conrad Eden who is the present organist at Durham. Denys D. R. Pouncey is the present organist at Wells and is in charge of the choristers. Here again we find a full traditional cathedral schedule of services. Every time I hear one of these services I never fail to marvel and wonder how they can keep such a heavy program on such a high plane. Daily Evensong is at 3:30 p.m., 4:00 on Saturday. The service each, Friday is sung without accompaniment, the organ is silent on this day. A beautiful service nevertheless.

Inverted strainer arches of nave of Wells Cathedral



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BRISTOL

After a most pleasant visit to Wells with ideal weather, we now travelled north about 20 miles to Bristol. In so doing we picked up some rain which continued for several days. Bristol, near the mouth of the River Severn, is a bustling city with its attendant traffic congestion, narrow streets and many buildings. We soon found the Cathedral Church of the Holy and Undivided Trinity in its downtown location.

It is quite true that Bristol Cathedral has been generally overlooked as one of the great cathedrals, and the city is, as a rule, off the beaten track for tourists, yet historically the cathedral is very interesting. Although small in dimensions, 338 feet long and 137 feet wide, its mediaeval portion presents examples of every epoch of Gothic from the Middle Norman of its chapter house to the Perpendicular of its stately central tower.

Originally the church of a not particularly rich abbey of Augustinian canons it was founded in the first half of the 12th century. In 1142 a Norman church was begun; all that remains of this church is the chapter house. The Lady Chapel, now called the Elder Lady Chapel was added early in the 13th century to the east of the north transept. The 14th century saw the greatest building activity. This brought about the construction of the present eastern limb. The central tower was finished in the late 15th century.

Within this time the Norman church was gradually and completely demolished. The time of the Dissolution in 1539 brought any future building to a halt. Henry VIII established a new See of Bristol and cathedral status came to the church. A wall was built across the western piers of the central tower and, until 1868, that part of the building that then existed was the cathedral. In 1877 the nave was opened.

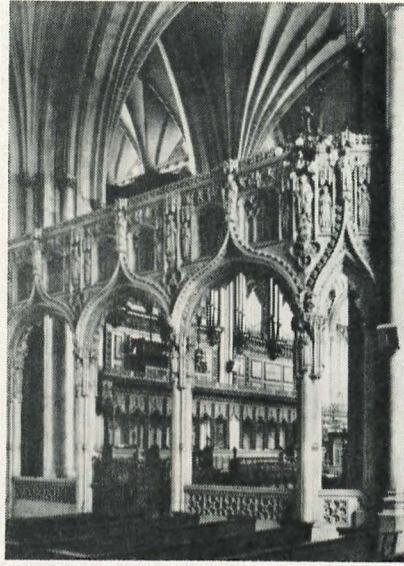
The best view of the exterior is to be had from lower ground to the southeast. The dominating feature is the superb central tower in the Perpendicular style. The west front with its twin towers shows a definite French Gothic influence. An obvious omission is the lack of a clerestory stage. While this may be rather unusual, a feeling of great height is obtained. This is more noticeable inside the building. Once inside the building it is indeed difficult to realize that less than 100 years ago there stood on the site of the present nave houses and gardens. In the nave the lofty aisles, brought about by the fact the tall windows go to the roof, are unbroken by either triforium or clerestory stages.

Going to the choir one immediately notices the beautiful 16th century woodwork. Soon after the abbey became a

cathedral a screen was built across the choir, on which was placed an organ. In 1682 Renatus Harris was commissioned to build an organ for the cathedral. This was enclosed in a case of much dignity, its three towers finished with crowns and mitres. A delightful story is told of a robin which, for fifteen years, inhabited the cathedral, and received its subsistence from the hands of the vergers. At the service it usually perched itself upon one of the mitres surmounting the organ case and accompanied the solemnity by offering up its own harmonious praise. This organ had three manuals, great, echo (swell) and choir. Pedals were not added until 1821, and these operated only the lower keys of the great. The organ was enlarged, rebuilt and moved from the screen to its present position north of the choir in 1860. A year later the solid choir screen was taken down. The present screen which is more slender and open, and the reredos were erected between 1899 and 1905.

The present organ dates from 1907 and was built by J. W. Walker and Sons. The best of previous organs was incorporated into the new instrument, including the case and display pipes of the old Harris organ. There are four manuals and sixty-one stops and the action is tubular pneumatic. In 1947 the organ was given a major overhaul.

Earlier I mentioned the Elder Lady Chapel and omitted to mention the Eastern Lady Chapel which was built



The present choir screen at Bristol Cathedral dates only from the beginning of this century; the present organ dates from 1907

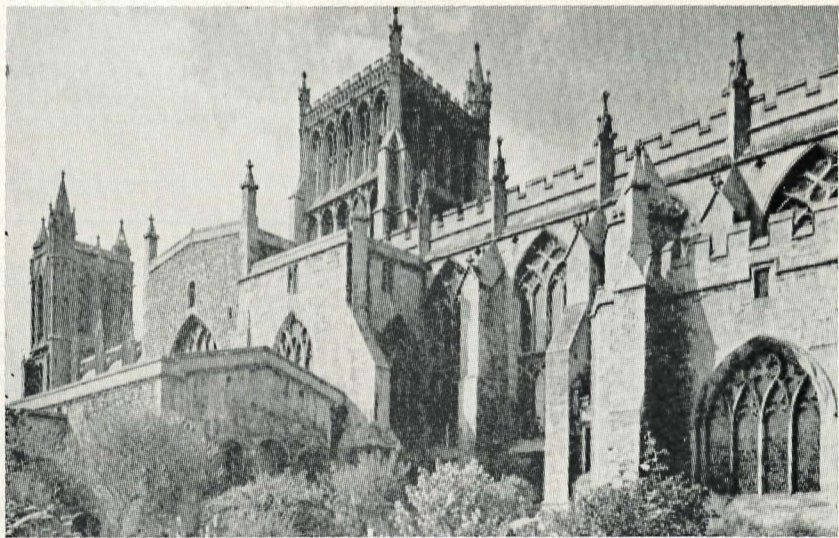
about 100 years later than the first named. In it there is a magnificent 14th century reredos, and the vaulting and east window are splendid examples of Edwardian Gothic. Also there is a new (1956) organ of five stops by Harrison and Harrison in a very handsome case.

The cathedral garden is the last resting place for several former organists of the cathedral. While Sir Walford Davies, who is also buried in the Cathedral garden, was not organist here, he was closely associated with the cathedral during his last years.

Clifford Harker is the present organist and master of the choristers. He carries on a full program of music that could take its place unashamedly by the side of the "greats".

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The 12th-century choir and the 15th century central tower dominate the view of Bristol Cathedral as seen from the southeast



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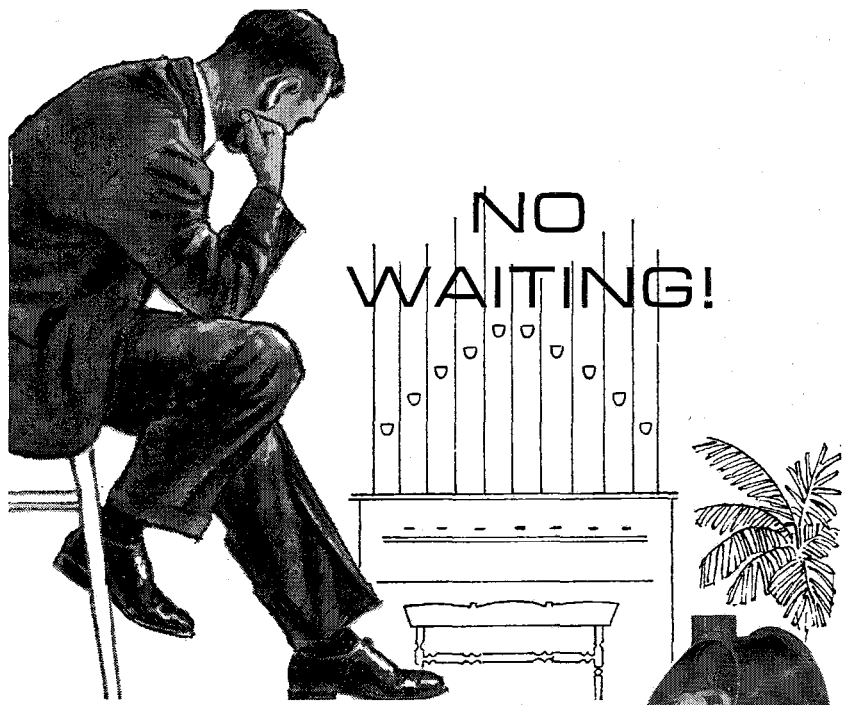
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